

# FAIR LAWN HIGH SCHOOL ADVANCED PLACEMENT MUSIC THEORY COURSE SYLLABUS and PROGRAM OF STUDIES – Paul A. Kafer - Instructor

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## Student Evaluation and Grading

75% Weekly quizzes/tests and homework

15% Daily participation in music theory, analysis, and/or ear training drills

10% Materials - Notebook, staff paper (spiral binder), and pencil everyday.

## Course Overview

The AP Music Theory class meets daily for 50 minutes during the regular school day. Extra help sessions and independent ear training and compositional sessions are available after school four times a week – Tuesday through Friday. A midi lab with 11 computers and synthesizers is available to all theory students with Finale and Auralia software installed on each unit. There is also an expanded workstation that includes a hard disk recorder, mixer, and 4 sound modules for recording engineering purposes. Each workstation is networked so students may visit a variety of self-help websites to expand their knowledge base. Students are responsible for all listening examples and must provide a listening log in their notebooks.

## Primary Texts and Reference Materials

- Kostka, Stephan and Dorothy Payne. *Tonal Harmony*, 4<sup>th</sup> ed. Boston: McGraw-Hill, 1999.
- Kostka, Stephan and Dorothy Payne. *Workbook for Tonal Harmony w/CD*, 4<sup>th</sup> ed. Boston: McGraw-Hill, 1999.
- Burkhart, Charles. *Anthology for Musical Analysis*, 6th ed. New York: Schirmer, 2003.
- Ottman, Robert W. and Mainous, Frank D. *Programmed Rudiments of Music*, 2<sup>nd</sup> ed. Upper Saddle River: Prentice Hall, 1994.
- Harder, Paul O. and Steinke, Greg A. *Basic Materials in Music Theory – A Programed Course*, 7<sup>th</sup> ed. Boston: Allyn and Bacon, 1991.
- Lyke, James; Elliston, Ron; Caramia, Tony; Hartline, Elisabeth. *Keyboard Musicianship – Group Piano for Adults, Book II*, 3rd ed. Champaign: Stipes, 1980.
- Ottman, Robert W. *Music for Sight-Singing*, 3<sup>rd</sup> Ed. Englewood Cliffs: Prentice Hall, 1986.
- Kerman, Joseph. *Listen*, 3<sup>rd</sup> Brief Ed. New York: Worth, 1996
- Educational Testing Service, *1998 AP Music Theory Released Exam*, New York: College Entrance Examination Board and Educational Testing Service, 1998.
- Educational Testing Service, *2003 AP Music Theory Released Exam*, New York: College Entrance Examination Board and Educational Testing Service, 2004.
- Educational Testing Service, *Five-Year Set of Free-Response Questions, 1994-1998*, New York: College Entrance Examination Board and Educational Testing Service, 1994.
- Educational Testing Service, *1993 AP Music Theory Released Exam*, New York: College Entrance Examination Board and Educational Testing Service, 1993.

## Course Objectives and Timeline

Timeline	Analytical Concepts <i>Student will demonstrate the ability to perform the following objectives and/or skills:</i>	Textbook	Aural Skills
Weeks 1-3	<p><b>Review of the Elements of Music &amp; Basic Notation.</b></p> <ul style="list-style-type: none"> <li>• Time and Sound; Sound Waves; Pitch; Intensity; Timbre; Harmonics; Harmonic Series.</li> <li>• Musical Staff Clefs/Letter Names; Ledger Lines; The Grand Staff; Half and Whole Steps; Accidentals; Enharmonics</li> <li>• The Beat; Meter; Subdivisions</li> <li>• Relative value of notes and rests; the Dot; Division of dotted and undotted notes and rests</li> <li>• The Keyboard</li> <li>• Quiz</li> </ul>	<p><i>Basic Materials in Music Theory</i> Chapters 1, 2, 3, 4</p> <p><i>Programmed Rudiments of Music</i> Chapters 1 &amp; 3</p> <p><i>Tonal Harmony</i> Chapter 1 &amp; 2</p> <p><i>Workbook for Tonal Harmony w/CD</i> Chapter 1, 1-1 through 1-6</p> <p><i>Music for Sight-Singing</i> Chapter 1, ex. 1-24 Rhythm in simple time signatures</p> <p><i>Listen</i> Chapter 1 – Overture Chapter 2 – Music, Sound and Time Chapter 3 – Time and Pitch</p>	<p>Instrument demonstrations of the harmonic series</p> <p style="text-align: center;"><u><i>Auralia Software</i></u></p> <p><b>Meter Recognition</b> Level 1 – 2/4 and 3/4 Level 2 – 2/4, 3/4, 4/4 Level 3 - 2/4, 3/4, 4/4</p> <p><b>Rhythmic Dictation</b> Level 1 – whole, half and quarter notes Level 2 - whole, half and quarter notes with dotted half notes</p> <p style="text-align: center;"><u><i>Listening Examples:</i></u></p> <ul style="list-style-type: none"> <li>• Smetana, Overture to “<i>The Bartered Bride</i>”</li> <li>• Mozart, Piano Concerto in G, IV</li> </ul>

### Applied Unit Core Content Standards – The Arts:

1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.12.B.1; 1.1.12.B.2; 1.3.P.B.1; 1.3.P.B.3; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.6; 1.3.5.B.1; 1.3.5.B.3; 1.3.5.B.4; 1.4.P.A.6

Week 2	<b>Introduction to Computer Workstations</b> <ul style="list-style-type: none"> <li>• <i>Finale</i> - Music Notation Software</li> <li>• <i>Auralia</i> - Ear Training Software</li> <li>• Basic Synthesizer Training</li> </ul>	Software and hardware manuals and video presentations	
Weeks 3-5	<b>Review of Time and Key Signatures/Scale Degrees</b> <ul style="list-style-type: none"> <li>• Relation of time signatures to time classification</li> <li>• Simple and Compound Time</li> <li>• The Tie</li> <li>• Rhythmic Patterns and concepts of Rhythmic Tension</li> <li>• Syncopation</li> <li>• Linear Pitch and Vocabulary</li> <li>• Major Scale Construction on any note</li> <li>• Names of Scale Degrees</li> <li>• Quiz</li> </ul>	<p><b><i>Basic Materials in Music Theory</i></b> Chapters 5, 7, 8, 10</p> <p><b><i>Programmed Rudiments of Music</i></b> Chapters 4, 5, 6, 7</p> <p><b><i>Tonal Harmony</i></b> Chapter 1 &amp; 2</p> <p><b><i>Workbook for Tonal Harmony w/CD</i></b> Chapter 2, 2-1 through 2-4</p> <p><b><i>Music for Sight-Singing</i></b> Chapter 1, ex. 37-68 Whole and half step motion.</p> <p><b><i>Listen</i></b> Chapter 4 – Structures in Music</p>	<p>Melodic dictation in major key centers – whole and half step motion.</p> <p>Music recording examples incorporating concepts of rhythmic tension and syncopation.</p> <p>Music recording examples incorporating concepts of major key centers.</p> <p><b><u><i>Auralia Software</i></u></b></p> <p><b>Meter Recognition</b> Level 4 – 6/8 &amp; 9/8 Level 5 – 2/4, 3/4, 4/4, 6/8, 9/8 – includes sixteenth notes.</p> <p><b>Rhythmic Dictation</b> Level 3 – whole, half, quarter and eighth notes.</p>

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1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.12.B.1; 1.1.12.B.2; 1.2.8.A.1; 1.3.P.B.1; 1.3.P.B.3; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.6; 1.3.5.B.1; 1.3.5.B.3; 1.3.5.B.4; 1.4.P.A.6

<p>Week 5-7</p>	<p><b>Intervals and their Inversions</b></p> <ul style="list-style-type: none"> <li>• Harmonic and Melodic Intervals</li> <li>• Analysis and Numerical Classification of Intervals</li> <li>• Compound Intervals</li> <li>• Classification of Interval Qualities</li> <li>• Inversions of Intervals</li> <li>• Enharmonic Intervals</li> <li>• Major and Perfect Intervals</li> <li>• Minor Intervals</li> <li>• Augmented and Diminished Intervals</li> <li>• Quiz</li> </ul>	<p><b>Basic Materials in Music Theory</b> Chapters 6</p> <p><b>Programmed Rudiments of Music</b> Chapters 11, 12</p> <p><b>Tonal Harmony</b> Chapter 1 &amp; 2</p> <p>Teacher generated worksheets – “Intervals and their Inversions”</p> <p><b>Music for Sight-Singing</b> Chapter 2, ex. 69-88 – Whole and half step motion with some interval skips. Includes four part canons, treble clef, and intervals of a 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> and octaves from tonic triad in a major key. Introduction of dotted notes.</p> <p><b>Listen</b> Chapter 5 – Musical Form and Musical Style Chapter 6 – The Middle Ages</p>	<p>Beginning to identify and sing melodic and harmonic intervals.</p> <p>Famous compositions and their acronym intervals.</p> <p><u><b>Auralia Software</b></u></p> <p><b>Interval Comparison</b> Level 1 – larger or smaller Level 2 – ascending or descending in same direction</p> <p><b>Interval Recognition</b> Level 1 – P4, P5, P8</p> <p><b>Melodic Dictation</b> Level 1 – 3/4 and 4/4 time; whole, dotted half, half and quarter notes; four note/two bar phrases; first three notes of the major scale. Level 2 – transcribe up to six note/two bar melodies that consist of combinations of first five notes of major scale, max interval of major third.</p> <p><u><b>Listening:</b></u></p> <ul style="list-style-type: none"> <li>• Antiphon, “<i>In Paradisum</i>”</li> <li>• Hildegard of Bingen, Plainchant sequence, “<i>Columba aspexit</i>”</li> <li>• Bernart De Ventadorn, Troubadour song, <i>La dousa votz</i>”</li> <li>• Organum, “<i>Alleluia: Nativitas</i>” Machaut, <i>Quant en moi</i>”</li> </ul>
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1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.1.12.B.1; 1.1.12.B.2; 1.3.P.B.1; 1.3.P.B.3; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.6; 1.3.5.B.1; 1.3.5.B.4; 1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.2; 1.4.P.A.2; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2; 1.4.5.A.1; 1.4.5.A.2; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7; 1.4.2.B.1; 1.4.5.B.5

<p>Week 7-9</p>	<p><b>Minor Scales and Melodic Contour, Sequence, and Progression</b></p> <ul style="list-style-type: none"> <li>• Natural Minor</li> <li>• Harmonic Minor</li> <li>• Melodic Minor</li> <li>• Relative and Parallel Scales and their Relationship to Tonal Centers</li> <li>• Diatonic and Chromatic Intervals</li> <li>• The Melodic Line – Design and Function</li> <li>• Melodic Rhythmic Design</li> <li>• Melodic Harmonic Relationship</li> <li>• Melodic Contour</li> <li>• Melodic Tendency Tones</li> <li>• Melodic Sequences and Extensions</li> <li>• Quiz</li> </ul>	<p><b>Basic Materials in Music Theory</b> Chapters 9 &amp; 10</p> <p><b>Programmed Rudiments of Music</b> Chapters 8 &amp; 9</p> <p><b>Tonal Harmony</b> Chapter 1</p> <p><b>Music for Sight-Singing</b> Chapter 2, ex. 89-100 – Whole and half step motion with some interval skips – introduction of bass clef sight-singing and intervals of a 6<sup>th</sup>.</p> <p><b>Listen</b> Chapter 7 – The Renaissance</p>	<p><b>Auralia Software</b></p> <p><b>Interval Comparison</b> Level 3 – both intervals will be ascending, but may not start on same pitch. The lower notes may be up to a fourth apart</p> <p><b>Interval Recognition</b> Level 2 – ascending or descending P4, P5, P8 Level 3 – adds Major 2nds and 3rds. All intervals ascend</p> <p><b>Rhythmic Dictation</b> Level 4 – whole, half, quarter and eighth notes. Adds eighth and quarter rests – percussive and melodic questions in 2/4, 3/4 and 4/4</p> <p><b>Melodic Dictation</b> Level 3 – the first five notes of the harmonic minor scale will also be used</p> <p><b>Listening:</b></p> <ul style="list-style-type: none"> <li>• Gregorian hymn, “Ave Maris Stella”</li> <li>• Dufay, “Ave Maris Stella”</li> <li>• Josquin, <i>Pange lingua</i> Mass, Kyrie</li> <li>• Josquin, <i>Pange lingua</i> Mass, Gloria</li> <li>• Palestrina, <i>Pope Marcellus</i>, Mass from the Gloria</li> <li>• Anonymous, Galliard, “Daphne”</li> <li>• Anonymous, “Kemp’s Jig”</li> </ul>
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Weeks 8&9;	<b>Reviews &amp; 9 Week Exam</b> <b>Following test, notebook check</b>	Review all previous work to date.	Review all listening examples
Weeks 9-11	<b>Introduction to Triads and Seventh Chords</b> <ul style="list-style-type: none"> <li>• Vertical Pitch and Vocabulary</li> <li>• Diatonic Triads in Major and Minor Keys</li> <li>• Diatonic Seventh Chords in Major and Minor Keys</li> <li>• Inversions of Chords</li> <li>• Inversion Symbols</li> <li>• Introduction to Figured Bass</li> <li>• Notating Chords</li> <li>• Lead Sheets</li> <li>• Recognizing Chords in Various Textures</li> <li>• Quiz</li> </ul>	<i>Basic Materials in Music Theory</i> Chapters 11  <i>Programmed Rudiments of Music</i> Chapters 15  <i>Tonal Harmony</i> Chapter 3 and 4  <i>Workbook for Tonal Harmony w/CD</i> Chapter 3, 3-1 through 3-4 Chapter 4, 4-1 through 4-2  <i>Music for Sight-Singing</i> Chapter 2, ex. 101-117 – Intervals of a sixth – introduction of half note and eighth note beat units	<u><i>Auralia Software</i></u> <b>Chord Recognition</b> Level 1 – major and minor chords in root position <b>Chord Progressions</b> Level 1 – up to four chords – I & V only <b>Interval Comparison</b> Level 5 – each interval may be either ascending or descending independently <b>Interval Recognition</b> Level 5 – adds minor seconds, thirds, and tritone <b>Meter Recognition</b> Level 5 – adds sixteenth notes in 2/4, 3/4, 4/4, 6/8, and 9/8 <b>Rhythmic Dictation</b> Level 6 – whole, half, quarter and eighth notes. Adds quarter and dotted-quarter note rests – percussive and melodic questions in 6/8, 9/8, 2/4, 3/4 and 4/4 <b>Melodic Dictation</b> Level 4 – intervals of up to a P4, from the first eight notes of the major and harmonic minor scales  <u><i>Listening Examples:</i></u> <ul style="list-style-type: none"> <li>• Terry, “Serenade to a Bus Seat”</li> <li>• Bach, “<i>Wer weiss, wie nah emir mein Ende</i>”</li> <li>• Schumann, “<i>Ich will meine Seele tauchen</i>,” Op. 48, No. 5</li> <li>• Gottschalk, “Jerusalem”</li> <li>• Handel, “<i>Wein mein Stundlein vorhanden ist</i>”</li> <li>• Beethoven, “Variations on a Theme by Paisiello”</li> <li>• Brahms, “Minnelied,” Op. 44, No. 1</li> </ul>

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<p>Week 11-14</p>	<p><b>Principals of Voice Leading: Four-Part Writing Rules and Formal Phrase Structure Design</b></p> <ul style="list-style-type: none"> <li>• Spacing</li> <li>• Voice-leading and Parallel Motion</li> <li>• Bass movement (roots 4th or 5th, 2nd apart)</li> <li>• Correct Doublings and Basic Cadences</li> <li>• Introduce similar, parallel, contrary, oblique motion</li> <li>• Musical Form</li> <li>• Harmonic Rhythm</li> <li>• Motives, Phrases and Periods</li> <li>• Quiz</li> </ul>	<p><b>Tonal Harmony</b> Chapter 5 and 10</p> <p><b>Workbook for Tonal Harmony w/CD</b> Chapter 5, 5-1 through 5-3 Chapter 10, 10-1 All</p> <p><b>Anthology for Musical Analysis</b> Mozart, Theme with Variations from Piano Sonata in D Major, K. 284, p. 202-212</p> <p><b>Music for Sight-Singing</b> Chapter 2, ex. 118-125 – Duets Chapter 3, ex. 126-137 – Rhythm – Compound time – 6/8 and 9/8</p>	<p><b>Auralia Software</b></p> <p><b>Chord Recognition</b> Level 2 – uses major and minor chords in root position and their inversions</p> <p><b>Chord Progressions</b> Level 2 – adds the V7 chord</p> <p><b>Cadences</b> Level 1 – perfect and plagal cadences in major keys</p> <p><b>Interval Recognition</b> Level 6 – adds major and minor sixths, ascending and descending</p> <p><b>Meter Recognition</b> Level 6 – 12/8 time is added – percussive and melodic rhythms</p> <p><b>Rhythmic Dictation</b> Level 7 – adds sixteenth notes and eighth note rests in 6/8, 9/8, 12/8, 2/4, 3/4, 4/4 time signatures - percussive and melodic rhythms</p> <p><b>Melodic Dictation</b> Level 5 – ten notes will be used, largest interval a P5. Dotted quarter notes and eighth notes added</p> <p><b>Scales</b> Level 1 – major or harmonic minor</p> <p><b>Listening Examples:</b></p> <ul style="list-style-type: none"> <li>• Schumann, <i>Roundelay</i>, Op. 68, No.22</li> <li>• Bach, “<i>Ermuntre dich, mein schwacher Geist</i>”</li> <li>• Schumann, Symphony No. 1, Op. 38, III</li> <li>• Anonymous, Minuet in G, from the <i>Notebook for Anna Magdalena Bach</i></li> <li>• Mozart, Violin Sonata K. 377, III</li> <li>• Mendelssohn, <i>Song without Words</i>, Op. 62, No.3</li> <li>• Mozart, Piano Sonata K. 545, I</li> <li>• Mozart, Piano Sonata K. 310, III</li> <li>• Beethoven, Piano Sonata Op. 13, II</li> <li>• Mozart, Theme with Variations from Piano Sonata in D Major, K. 284</li> </ul>
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1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.2.8.A.1; 1.2.8.A.2; 1.2.8.A.3; 1.1.12.B.1; 1.1.12.B.2; 1.3.P.B.1; 1.3.P.B.3; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.6; 1.3.5.B.1; 1.3.5.B.4; 1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.2; 1.4.P.A.2; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2; 1.4.5.A.1; 1.4.5.A.2; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7; 1.4.12.A.3; 1.4.2.B.1; 1.4.5.B.5; 1.4.12.B.1

<p>Weeks 14&amp;15</p>	<p><b>Root Position Part Writing</b></p> <ul style="list-style-type: none"> <li>• Primary Triads in Root Position with Repeated Roots – Three and Four Part Textures</li> <li>• Primary Triads in Root Position a 4<sup>th</sup> or 5<sup>th</sup> Apart – Three and Four Part Textures</li> <li>• Primary Triads in Root Position a 3<sup>rd</sup> or 6<sup>th</sup> Apart – Three and Four Part Textures</li> <li>• Primary Triads in Root Position a 2<sup>nd</sup> or 7<sup>th</sup> Apart – Three and Four Part Textures</li> <li>• Instrument Ranges and Transpositions</li> <li>• Quiz</li> </ul>	<p><b>Tonal Harmony</b> Chapter 6</p> <p><b>Workbook for Tonal Harmony w/CD</b> Chapter 6, 6-1 through 6-5</p> <p><b>Music for Sight-Singing</b> Chapter 3, ex. 138-166 – Rhythm – Compound time – Various compound time signatures – compare and contrast – two-part drills</p> <p><b>Listen</b> Chapter 11 – Church Cantata; Organ Chorale</p>	<p><b>Auralia Software</b></p> <p><b>Chord Recognition</b> Level 3 – adds the dominant 7<sup>th</sup> chord in root position</p> <p><b>Chord Progressions</b> Level 3 – I, V, V7 chords in major and minor keys</p> <p><b>Cadences</b> Level 2 – perfect and plagal cadences in major and minor keys</p> <p><b>Interval Recognition</b> Level 7 – adds major and minor 7ths, ascending and descending</p> <p><b>Meter Recognition</b> Level 7 – dotted 8ths added in 2/4, 3/4, 4/4, 6/8, 9/8 and 12/8 – percussive and melodic rhythms</p> <p><b>Rhythmic Dictation</b> Level 8 – dotted eighth notes added - 6/8, 9/8, 12/8, 2/4. 3/4, 4/4 time signatures - percussive and melodic rhythms</p> <p><b>Melodic Dictation</b> Level 6 – intervals up to P8 – 6/8 will also be used</p> <p><b>Scales</b> Level 2 – major, harmonic or melodic minor</p> <p><b>Listening Examples:</b></p> <ul style="list-style-type: none"> <li>• Bach, Cantata No 4, “Christ lag in Todesbanden”</li> <li>• Bach, Chorale Prelude, “Christ lag in Todesbanden”</li> </ul>
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**Applied Unit Core Content Standards – The Arts:**

1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.2.8.A.1; 1.2.8.A.2; 1.2.8.A.3; 1.1.12.B.1; 1.1.12.B.2; 1.3.P.B.1; 1.3.P.B.3; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.6; 1.3.5.B.1; 1.3.5.B.4; 1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.2; 1.4.P.A.2; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2; 1.4.5.A.1; 1.4.5.A.2; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7; 1.4.12.A.3; 1.4.2.B.1; 1.4.5.B.5; 1.4.12.B.1

<p>Weeks 16&amp;17</p>	<p><b>Harmonic Progression</b></p> <ul style="list-style-type: none"> <li>• Harmonic Sequences and the Circle of Fifths</li> <li>• The I and V Chords</li> <li>• The II Chord</li> <li>• The VI Chord</li> <li>• The III Chord</li> <li>• The VII Chord</li> <li>• The IV Chord</li> <li>• Common Exceptions</li> <li>• Differences in Minor Modes</li> <li>• Progressions with Seventh Chords</li> <li>• Harmonizing Simple Melodies</li> <li>• First Portfolio Composition – AB Form – 2 Phrases – Root Position Chords</li> <li>• Quiz</li> </ul>	<p><b>Tonal Harmony</b> Chapter 7</p> <p><b>Workbook for Tonal Harmony w/CD</b> Chapter 7, 7-1 – All</p> <p><b>Music for Sight-Singing</b> Chapter 3, ex. 167-176 – Major keys; treble clef; dotted quarters as beat unit</p> <p><b>Listen</b> Chapter 8 The Early Baroque</p>	<p><b>Auralia Software</b></p> <p><b>Chord Recognition</b> Level 4 – adds the inversion of the dominant 7<sup>th</sup> chord</p> <p><b>Chord Progressions</b> Level 4 – introduces the IV in major keys only</p> <p><b>Cadences</b> Level 3 – adds half cadences in major key and plagal and authentic in minor keys</p> <p><b>Interval Recognition</b> Level 8 – an interval of an octave or less is heard at the end of a short tune</p> <p><b>Meter Recognition</b> Level 8 – triplet quarter and eighth notes in 2/4, 3/4, 4/4 – percussive and melodic rhythms</p> <p><b>Rhythmic Dictation</b> Level 9 – add triplet eighth notes in 2/4, 3/4, 4/4 time signatures - percussive and melodic rhythms</p> <p><b>Melodic Dictation</b> Level 7 – add longer melodies – 4 bars; dotted 8<sup>th</sup> and 16<sup>th</sup> notes added</p> <p><b>Scales</b> Level 3 – major, harmonic, melodic and natural(Aeolian) minor</p> <p><b>Listening Examples:</b></p> <ul style="list-style-type: none"> <li>• Bach, “Du Friedensfurst, Herr Jesu Christ”</li> <li>• Vivaldi, Cello Sonata in G Minor, Prelude</li> <li>• Monteverdi, <i>The Coronation of Poppea</i></li> <li>• Purcell, <i>Dido and Aeneas</i>, Act III, final scene</li> <li>• Corelli, Sonata da Chiesa in F, Op. 3, No. 1</li> <li>• Gabrielli, Motet, “O magnum mysterium”</li> </ul>
<p>Weeks 17&amp;18;</p>	<p><b>Reviews &amp; 18 Week Exam (Mid Term)</b> <b>Following test, notebook check</b></p>	<p>Review all previous work to date from week 10-18.</p>	<p>Review all listening examples from week 10-18</p>

**Applied Unit Core Content Standards – The Arts:**

1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.2.8.A.1; 1.2.8.A.2; 1.2.8.A.3; 1.1.12.B.1; 1.1.12.B.2; 1.3.P.B.1; 1.3.P.B.3; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.6; 1.3.5.B.1; 1.3.5.B.4; 1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.2; 1.4.P.A.2; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2; 1.4.5.A.1; 1.4.5.A.2; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7; 1.4.12.A.3; 1.4.2.B.1; 1.4.5.B.5; 1.4.12.B.1

<p>Weeks 18-19</p>	<p><b>Triads in First Inversion</b></p> <ul style="list-style-type: none"> <li>• Bass Arpeggiation</li> <li>• Substituted First Inversion Triads</li> <li>• Parallel Sixth Chords</li> <li>• Part Writing First Inversion Triads – three and four part textures</li> <li>• Soprano-Bass Counterpoint</li> <li>• Basso Continuo</li> <li>• Late Baroque Instrumental Musical Form</li> <li>• Second Portfolio Composition – Rounded Binary Form – 3 Phrases – Root Position and First Inversion</li> <li>• Quiz</li> </ul>	<p><b>Tonal Harmony</b> Chapter 8</p> <p><b>Workbook for Tonal Harmony w/CD</b> Chapter 8, 8-1 – All</p> <p><b>Music for Sight-Singing</b> Chapter 3, ex. 177-194 – Major keys; bass clef; dotted quarters as beat unit and duets</p> <p><b>Listen</b> Chapter 9 The Late Baroque Period Chapter 10 Baroque Instrumental Music</p>	<p><b>Auralia Software</b></p> <p><b>Chord Recognition</b> Level - Custom – add augmented and diminished to all other chords in any inversion/mix and match to your weaknesses</p> <p><b>Chord Progressions</b> Level 5 – uses the I6 and I6/4 in both major and minor keys</p> <p><b>Cadences</b> Level 4 – adds half cadences in major and minor keys</p> <p><b>Interval Recognition</b> Level 9 – adds intervals of more than one octave are heard – introduction of the major 10<sup>th</sup>, perfect 11<sup>th</sup> and 12<sup>th</sup></p> <p><b>Rhythm Elements</b> Level 1 – requires one to recognize short rhythms – one beat in length – four simple time rhythms are heard</p> <p><b>Rhythmic Dictation</b> Level 10 – add triplet quarter notes in 2/4, 3/4, 4/4 time signatures - percussive and melodic rhythms</p> <p><b>Melodic Dictation</b> Level 8 – the largest interval used is a major 9<sup>th</sup></p> <p><b>Scales</b> Level 4 – major, harmonic, melodic and natural(Aeolian) minor, chromatic and whole tone</p> <p><b>Listening Examples:</b></p> <ul style="list-style-type: none"> <li>• Beethoven, Piano Sonata, Op. 2, No. 1, III</li> <li>• Bach, “Was frag’ ich nacht der Welt”</li> <li>• Handel, Passacaglia</li> <li>• Mozart, String Quartet K. 428</li> <li>• Beethoven, Piano Sonata, Op. 10, No. 3, III</li> <li>• Vivaldi, Concerto in G, “La stravaganza”, Op. 4, No. 12, I &amp; II</li> <li>• Bach, Brandenburg Concerto No. 5, for Flute, Violin, Harpsichord and Orchestra, I</li> <li>• Bach, Fugue in C# Major, from <i>The Well-Tempered Clavier</i>, Book I</li> <li>• Bach, Orchestral Suite No. 3 in D</li> </ul>
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**Applied Unit Core Content Standards – The Arts:**

1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.2.8.A.1; 1.2.8.A.2; 1.2.8.A.3; 1.1.12.B.1; 1.1.12.B.2; 1.3.P.B.1; 1.3.P.B.3; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.6; 1.3.5.B.1; 1.3.5.B.4; 1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.2; 1.4.P.A.2; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2; 1.4.5.A.1; 1.4.5.A.2; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7; 1.4.12.A.3; 1.4.2.B.1; 1.4.5.B.5; 1.4.12.B.1

<p>Weeks 20&amp;21</p>	<p><b>Triads in Second Inversion</b></p> <ul style="list-style-type: none"> <li>• Bass Arpeggiation and the Melodic Bass</li> <li>• The Cadential Six-Four</li> <li>• The Passing Six-Four</li> <li>• The Pedal Six-Four</li> <li>• Part Writing for Second Inversion Triads</li> <li>• Third Portfolio Composition – Ternary Form – 3 Phrases – Root Position, First Inversion, Second Inversion and Cadential Conclusion</li> <li>• Quiz</li> </ul>	<p><b>Tonal Harmony</b> Chapter 9</p> <p><b>Workbook for Tonal Harmony w/CD</b> Chapter 9, 9-1 – All</p> <p><b>Music for Sight-Singing</b> Chapter 4, ex. 196-207 – Minor keys; simple time</p> <p><b>Listen</b> Chapter 11 Baroque Vocal Music</p> <p><b>Anthology for Musical Analysis</b> “Wild Rider” – p.357</p>	<p><b>Auralia Software</b></p> <p><b>Chord Progressions</b> Level 6 – adds the V6, V64, V65, V4/3, V4/2 in major and minor keys</p> <p><b>Cadences</b> Level 5 – adds imperfect cadence, all in major keys</p> <p><b>Interval Recognition</b> Level 10 – adds the major 9<sup>th</sup>, minor 10<sup>th</sup>, and major 13<sup>th</sup></p> <p><b>Rhythm Elements</b> Level 2 – adds four more simple time rhythms</p> <p><b>Rhythm Elements Dictation</b> Level 1 – recognize short rhythmic patterns one beat in length in an extended phrase – four different rhythms</p> <p><b>Melodic Dictation</b> Level 9 – all previous intervals with no key signature</p> <p><b>Scales</b> Level 5 – adds pentatonic, minor pentatonic, and blues scales to major, harmonic, melodic and natural(Aeolian) minor, chromatic and whole tone</p> <p><b>Listening Examples:</b></p> <ul style="list-style-type: none"> <li>• Schumann, “The Wild Rider”</li> <li>• Handel, “<i>Wenn mein Stindlein vorhanden ist</i>”</li> <li>• Clara Wieck Schumann, Scherzo, Op. 15, No. 4</li> <li>• Bach, English Suite No. 2, Courante</li> <li>• Handel, <i>Rodelinda</i>, “Tirannia,” Recitative and Aria</li> <li>• Handel, Messiah, Recitative “<i>There were Shepards</i>” and Chorus, “<i>Glory to God</i>”</li> <li>• Handel, <i>Messiah</i>, Hallelujah Chorus</li> <li>• Bach, Cantata No. 4, “<i>Christ lag in Todesbauden</i>”</li> <li>• Bach, Chorale Prelude, “<i>Christ lag in Todesbauden</i>”</li> </ul>
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**Applied Unit Core Content Standards – The Arts:**

1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.2.8.A.1; 1.2.8.A.2; 1.2.8.A.3; 1.1.12.B.1; 1.1.12.B.2; 1.3.P.B.1; 1.3.P.B.3; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.6; 1.3.5.B.1; 1.3.5.B.4; 1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.2; 1.4.P.A.2; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2; 1.4.5.A.1; 1.4.5.A.2; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7; 1.4.12.A.3; 1.4.2.B.1; 1.4.5.B.5; 1.4.12.B.1

<p>Weeks 22&amp;23</p>	<p><b>Non-Chord Tones Part I &amp; II</b></p> <ul style="list-style-type: none"> <li>• Classification of Non-Chord Tones</li> <li>• Passing Tones</li> <li>• Neighboring Tones</li> <li>• Suspensions and Retardations</li> <li>• Figured Bass and Lead Sheet Symbols</li> <li>• Embellishing a Simple Texture</li> <li>• Appoggiaturas</li> <li>• Escape Tones</li> <li>• The Neighbor Group</li> <li>• Anticipations</li> <li>• Pedal Points</li> <li>• Special Problems in the Analysis of Non-Chord Tones</li> <li>• Quiz</li> <li>• Fourth Portfolio Composition – Simple Rondo Form – 5 Phrases – Root Position, First Inversion, Second Inversion, 7<sup>th</sup> Chords and Cadential phrase Endings</li> <li>• Quiz</li> </ul>	<p><b>Tonal Harmony</b> Chapter 11 &amp; 12</p> <p><b>Workbook for Tonal Harmony w/CD</b> Chapter 11, 11-1 – All Chapter 12, 12-1 - All</p> <p><b>Music for Sight-Singing</b> Chapter 4, ex. 208-216 – Minor keys; compound time</p> <p><b>Listen</b> Chapter 13 The Symphony</p>	<p><b>Auralia Software</b></p> <p><b>Chord Progressions</b> Level 7 – uses the I, IV, V, V7 and VI chords in major and minor keys and all inversions</p> <p><b>Cadences</b> Level 6 – introduces minor keys for imperfect cadences</p> <p><b>Interval Recognition</b> Level 11 – adds the minor 9<sup>th</sup>, compound tri-tone and minor 13<sup>th</sup></p> <p><b>Rhythm Elements</b> Level 3 –four compound time rhythms are heard</p> <p><b>Rhythm Elements Dictation</b> Level 2 – adds four more simple time rhythms</p> <p><b>Scales</b> Level 6 – adds the Phrygian and Dorian mode scales</p> <p><b>Listening Examples:</b></p> <ul style="list-style-type: none"> <li>• Haydn, Symphony No. 88 in G, All</li> <li>• Bach, “Hilf, Herr Jesu, lass gelingen”</li> <li>• Mozart, Piano Sonata, K. 545, II</li> <li>• Clara Wieck Schumann, Larghetto, Op. 15, No. 1</li> <li>• Mozart, Symphony No. 40 in G Minor, K. 550, I</li> </ul>
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**Applied Unit Core Content Standards – The Arts:**

1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.2.8.A.1; 1.2.8.A.2; 1.2.8.A.3; 1.1.12.B.1; 1.1.12.B.2; 1.3.P.B.1; 1.3.P.B.3; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.6; 1.3.5.B.1; 1.3.5.B.4; 1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.2; 1.4.P.A.2; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2; 1.4.5.A.1; 1.4.5.A.2; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7; 1.4.12.A.3; 1.4.2.B.1; 1.4.5.B.5; 1.4.12.B.1

<p>Weeks 24-25</p>	<p><b>The V7 Chord</b></p> <ul style="list-style-type: none"> <li>• General Voice-Leading Considerations</li> <li>• The V7 in Root Position</li> <li>• The V7 in Three Parts</li> <li>• Other resolutions of the V7</li> <li>• The Inverted V7 Chord</li> <li>• The V6/5 Chord</li> <li>• The V4/3 Chord</li> <li>• The V4/2 Chord</li> <li>• The Approach to the Seventh</li> <li>• Quiz</li> </ul> <p><b>The AP Test – What It Entails and Strategies to Prepare For It</b></p>	<p><i>Tonal Harmony</i> Chapter 13</p> <p><i>Workbook for Tonal Harmony w/CD</i> Chapter 13, 13-1 – 13-2</p> <p><i>Music for Sight-Singing</i> Chapter 4, ex. 217-222 – Duets; compound time</p> <p><i>Listen</i> Chapter 14 Other Classical Genres</p> <p><i>Anthology for Musical Analysis</i> Beethoven, Piano Sonata Op. 2, No. 1, III, p.270-276</p>	<p><u><i>Auralia Software</i></u></p> <p><b>Chord Progressions</b> Level 8 – introduces the IV6 and IV6/4</p> <p><b>Cadences</b> Level 7 – melodies are heard, finishing with the cadence which one must identify</p> <p><b>Interval Recognition</b> Level 12 – adds the major and minor 14<sup>th</sup>, and perfect 15th</p> <p><b>Rhythm Elements</b> Level 4 –four more compound time rhythms</p> <p><b>Rhythm Elements Dictation</b> Level 3 – four compound time rhythms</p> <p><b>Scales</b> Level 7 – adds the Lydian and Mixolydian mode scales</p> <p><u><i>Listening Examples:</i></u></p> <ul style="list-style-type: none"> <li>• Bach, “<i>Ich dank’ dir, lieber Herre</i>”</li> <li>• Beethoven, Piano Sonata Op. 2, No. 1, III</li> <li>• Mozart, Quintet K. 452, I</li> <li>• Schumann, “<i>Im Westen,</i>” Op. 25, No. 23</li> <li>• Mozart, Piano Sonata in Bb, K. 570, III</li> <li>• Mozart, Piano Concerto No. 17 in G, III</li> <li>• Beethoven, String Quartet in A, Op. 18, No. 5: Menuetto</li> <li>• Mozart, <i>Don Giovanni</i>: from Act I, Scene iii</li> </ul>
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**Applied Unit Core Content Standards – The Arts:**

1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.2.8.A.1; 1.2.8.A.2; 1.2.8.A.3; 1.1.12.B.1; 1.1.12.B.2; 1.3.P.B.1; 1.3.P.B.3; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.6; 1.3.5.B.1; 1.3.5.B.4; 1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.2; 1.4.P.A.2; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2; 1.4.5.A.1; 1.4.5.A.2; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7; 1.4.12.A.3; 1.4.2.B.1; 1.4.5.B.5; 1.4.12.B.1

<p>Weeks 26-27</p>	<p><b>Secondary Functions – Part I and II7 and VII7 Chords</b></p> <ul style="list-style-type: none"> <li>• Chromaticism and Altered Chords</li> <li>• Secondary Functions</li> <li>• Secondary Dominant Chords</li> <li>• Spelling Secondary Dominants</li> <li>• Recognizing Secondary Dominants in Context</li> <li>• The II7 Chord</li> <li>• The VII7 Chord in Major and Minor</li> <li>• Quiz</li> </ul> <p><b>The AP Test Section I, Part A – 1998 – Multiple Choice Aural Questions 1-52</b></p> <p><b>The AP Test Section I, Part B – 1998 – Multiple Choice Analytical Questions 53-81</b></p>	<p><b>Tonal Harmony</b> Chapter 16 &amp; 14</p> <p><b>Workbook for Tonal Harmony w/CD</b> Chapter 16, 16-1 – 16-2 Chapter 14, 14-1 - All</p> <p><b>Music for Sight-Singing</b> Chapter 5, ex. 223-235 – Intervals of the third from the V triad; major keys; simple time</p> <p><b>Listen</b> Chapter 15 Beethoven</p> <p><b>1998 AP Music Theory Released Exam</b> Section I, Part A &amp; B</p> <p><b>Anthology for Musical Analysis</b> Beethoven, String Quartet, Op. 135, III, p. 318-336 Chopin, Mazurka, Op. 67, No. 2, p. 383-384 Beethoven, Piano Sonata, Op. 2, No. 1, I, p. 270-275</p>	<p><b>Auralia Software</b></p> <p><b>Chord Progressions</b> Level 9 – adds the VI chord. 8 chords are heard in these progressions</p> <p><b>Cadences</b> Level 8 – plays two cadences; one in mid-phrase and one at the end</p> <p><b>Interval Recognition</b> Level 13 – all compound intervals are heard, ascending and descending</p> <p><b>Rhythm Elements</b> Level 5 – all sixteenth rhythms</p> <p><b>Rhythm Elements Dictation</b> Level 4 – adds four more compound time rhythms</p> <p><b>Scales</b> Level 8 – adds the Locrian mode scales</p> <p><b>Listening Examples:</b></p> <ul style="list-style-type: none"> <li>• Bach, “Freuet euch, ihr Christen alle”</li> <li>• Beethoven, Piano Sonata, Op. 13, II</li> <li>• Beethoven, Piano Sonata, Op. 2, No. 1, I</li> <li>• Chopin, Mazurka, Op. 67, No. 2</li> <li>• Beethoven, String Quartet, Op. 135, III</li> <li>• Mozart, Bassoon Concerto, K. 191, II</li> <li>• Bach, “Jesu, der du meine Seele”</li> <li>• Bach, “Herzliebster Jesu, was hast du verbrochen”</li> <li>• Bach, Well-Tempered Clavier, Book I, Prelude I</li> <li>• Haydn, String Quartet Op. 50, No. 6, II</li> <li>• Haydn, String Quartet, Op. 20, No. 4, I</li> <li>• Bach, “Jesu, der du meine Seele”</li> <li>• Bach, “Herzliebster Jesu, was hast du verbrochen”</li> <li>• Bach, Well-Tempered Clavier, Book I, Prelude I</li> <li>• Haydn, String Quartet, Op. 50, No. 6, II</li> <li>• Haydn, String Quartet, Op. 20, No. 4, I</li> <li>• Beethoven, Symphony No. 5 in c minor</li> </ul>
<p>Weeks 26&amp;27;</p>	<p><b>Reviews &amp; 9 Week Exam</b> <b>Following test, notebook check</b></p>	<p><b>Review all previous work to date.</b></p>	<p><b>Review all listening examples</b></p>

**Applied Unit Core Content Standards – The Arts:**

1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.1.12.B.1; 1.1.12.B.2; 1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.2.8.A.1; 1.2.8.A.2; 1.2.8.A.3; 1.2.12.A.1; 1.2.12.A.2; 1.3.P.B.1; 1.3.P.B.2; 1.3.P.B.3; 1.3.P.B.4; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.4; 1.3.2.B.6; 1.3.5.B.1; 1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.1; 1.3.12.B.2; 1.3.12.B.4; 1.4.P.A.2; 1.4.P.A.4; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2; 1.4.5.A.1; 1.4.5.A.2; 1.4.5.A.3; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.4; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7; 1.4.12.A.1; 1.4.12.A.2; 1.4.12.A.3; 1.4.12.A.4; 1.4.2.B.1; 1.4.2.B.2; 1.4.2.B.3; 1.4.5.B.1; 1.4.5.B.2; 1.4.5.B.3; 1.4.5.B.5; 1.4.8.B.3; 1.4.12.B.1; 1.4.12.B.3

<p>Weeks 28-29</p>	<p><b>Secondary Functions – Part II and Other Diatonic Seventh Chords</b></p> <ul style="list-style-type: none"> <li>• Secondary Leading-Tone Chords</li> <li>• Spelling Secondary Leading-Tone Chords</li> <li>• Recognizing Secondary Leading-Tone Chords</li> <li>• Secondary Leading-Tone Chords in Context</li> <li>• Sequences Involving Secondary Functions</li> <li>• Other Secondary Functions</li> <li>• The IV7 Chord</li> <li>• The VI7 Chord</li> <li>• The I7 Chord</li> <li>• The III7 Chord</li> <li>• Seventh Chords and the Circle of Fifths Progression</li> <li>• Quiz</li> </ul> <p><b>The AP Test Section II, Part A - Questions 1-6 – 1998 – Free Response Questions</b></p> <p><b>The AP Test Section II, Part B - Questions 1 &amp; 2 – 1998 – Free Response Questions – Sight-Singing</b></p>	<p><b>Tonal Harmony</b> Chapter 17 &amp; 15</p> <p><b>Workbook for Tonal Harmony w/CD</b> Chapter 17, 17-1 – 17-2 Chapter 15, 15-1 - All</p> <p><b>Music for Sight-Singing</b> Chapter 5, ex. 236-243 – Intervals of the third from the V triad; minor keys; simple time</p> <p><b>Listen</b> Chapter 16 Music after Beethoven: Romanticism</p> <p><b>1998 AP Music Theory Released Exam</b> Section II, Part A &amp; B</p> <p><b>Anthology for Musical Analysis</b> Chopin, Mazurka in a minor, Op. Posth., p.383-384</p>	<p><b>Auralia Software</b></p> <p><b>Chord Progressions</b> Level 10 – adds the eight more chords to progression. 12 chords are heard in these progressions</p> <p><b>Cadences</b> Level Custom – any combination of cadences</p> <p><b>Interval Recognition</b> Level 14 – a compound interval is heard at the beginning or end of a short excerpt</p> <p><b>Rhythm Elements Dictation</b> Level 5 – all sixteen rhythms from levels 1-4 are heard</p> <p><b>Rhythm Imitation</b> Level 1 – quarter, half, and whole notes imitated in 2/4 and 4/4 time</p> <p><b>Rhythm Styles</b> <b>Level 1</b> – Identify except as being in 12/8 rock ballad, rock, or waltz rhythmic style</p> <p><b>Scales</b> Level Custom – any combination of scale patterns</p> <p><b>Listening Examples:</b></p> <ul style="list-style-type: none"> <li>• Mozart, String Quartet, K. 464, II</li> <li>• Schumann, “Die Lowenbraut,” Op. 31, No. 1</li> <li>• Brahms, “Und gehst du uber den Kirchhof,” Op. 44</li> <li>• Tchaikovsky, “Morning Prayer,” Op. 39, No. 1</li> <li>• Schumann, “Aus meinen Thranen spriessen,” Op. 48, No. 2</li> <li>• Chopin, Mazurka in a minor, Op. Posth.</li> <li>• Bach, “Herr Jesu Christ, du hochstes Gut”</li> <li>• Corelli, Concerto Grosso, op. 6, No. 1, VII</li> <li>• Haydn, Piano Sonata No. 30, I</li> <li>• Corelli, Concerto Grosso, Op. 6, No. 1, VII</li> </ul>
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**Applied Unit Core Content Standards – The Arts:**

1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.1.12.B.1; 1.1.12.B.2; 1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.2.8.A.1; 1.2.8.A.2; 1.2.8.A.3; 1.2.12.A.1; 1.2.12.A.2; 1.3.P.B.1; 1.3.P.B.2; 1.3.P.B.3; 1.3.P.B.4; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.4; 1.3.2.B.6; 1.3.5.B.1; 1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.1; 1.3.12.B.2; 1.3.12.B.4; 1.4.P.A.2; 1.4.P.A.4; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2; 1.4.5.A.1; 1.4.5.A.2; 1.4.5.A.3; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.4; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7; 1.4.12.A.1; 1.4.12.A.2; 1.4.12.A.3; 1.4.12.A.4; 1.4.2.B.1; 1.4.2.B.2; 1.4.2.B.3; 1.4.5.B.1; 1.4.5.B.2; 1.4.5.B.3; 1.4.5.B.5; 1.4.8.B.3; 1.4.12.B.1; 1.4.12.B.3

<p>Weeks 30-32</p>	<p><b>Modulations Using Diatonic Common Chords/Other Modulatory Techniques</b></p> <ul style="list-style-type: none"> <li>• Modulation and Change of Key</li> <li>• Modulation and Tonicization</li> <li>• Key Relationships</li> <li>• Common-Chord Modulation</li> <li>• Analyzing Common-Chord Modulation</li> <li>• Altered Chords as Common Chords</li> <li>• Sequential Modulation</li> <li>• Modulation by Common Tone</li> <li>• Monophonic Modulation</li> <li>• Direct modulation</li> <li>• Quiz</li> </ul> <p><b>The AP Test Section I, Part A – 2003 – Multiple Choice Aural Questions 1-43</b></p> <p><b>The AP Test Section I, Part B – 2003 – Multiple Choice Analytical Questions 44-74</b></p> <p><b>The AP Test Section II, Part A - Questions 1-7 – 2003 – Free Response Questions</b></p> <p><b>The AP Test Section II, Part B - Questions 1 &amp; 2 – 2003 – Free Response Questions – Sight-Singing</b></p> <p><b>The AP Test Section II, Part A – Questions 1-6 – 1994, 1995, 1996, 1997</b></p> <p><b>The AP Test Section II, Part B – Questions 1-2 – 1994, 1995, 1996, 1997</b></p>	<p><b>Tonal Harmony</b> Chapter 18 &amp; 19</p> <p><b>Workbook for Tonal Harmony w/CD</b> Chapter 18, 18-1 – 18-2 Chapter 19, 19-1 - All</p> <p><b>Music for Sight-Singing</b> Chapter 5, ex. 244-259 – Intervals of the fourth and fifth from the V triad; major and minor keys; simple time</p> <p><b>Listen</b> Chapter 17 The Early Romantics</p> <p><b>2003 AP Music Theory Released Exam</b> Section I, Part A &amp; B Section II, Part A &amp; B</p> <p><b>Five-Year Set of Free-Response Questions, 1994-1998</b> Section II, Part A &amp; B</p> <p><b>Anthology for Musical Analysis</b> Erlking – p.343-354</p>	<p><b>Auralia Software</b></p> <p><b>Chord Progressions</b> Level 11 – adds the II chord in major progressions.</p> <p><b>Interval Recognition</b> Level Custom – mix and match any combinations</p> <p><b>Rhythm Imitation</b> Level 2 – add dotted half notes in 2/4, 3/4 and 4/4 time</p> <p><b>Rhythm Styles</b> Level 2 – add disco, reggae and rock (shuffle) styles</p> <p><b>Advanced Scales</b> Level 1 – major bebop and dominant bebop scales</p> <p><b>Jazz Chords</b> Level 1 – major, minor, dominant 7<sup>th</sup>, major 7<sup>th</sup>, and suspended 4 chords</p> <p><b>Jazz Chord Progressions</b> Level 1 – includes 2-5-1 and turnaround progressions</p> <p><b>Listening Examples:</b></p> <ul style="list-style-type: none"> <li>• Bach, “<i>Uns ist ein Kindlein heut’ geboren</i>”</li> <li>• Bach, “<i>Jesu, der du meine Seele</i>”</li> <li>• Mozart, Piano Sonata, K. 330, II</li> <li>• Fanny Mendelssohn Hensel, “<i>Das Meer erglantze weit hinaus</i>”</li> <li>• Schumann, “<i>Wenn ich in deine Augen she’</i>,” Op. 48, No. 4</li> <li>• Mozart, Marriage of Figaro, K. 492, “<i>Voi che sapete</i>”</li> <li>• Beethoven, Piano Sonata, Op. 10, No. 3, II</li> <li>• Beethoven, Sonata, Op. 10, No. 1, I</li> <li>• Bach, “<i>Warum betrubst du dich</i>”</li> <li>• Hullmandel, “<i>Un Poco Adagio</i>”</li> <li>• Schubert, “<i>Auf dem Flusse</i>,” Op. 89, No. 7</li> <li>• Mozart, Marriage of Figaro, K. 492, “<i>Voi che sapete</i>”</li> <li>• Schubert, “<i>Der Jungling an der Quelle</i>”</li> <li>• Schubert, “<i>Erlkonig</i>”</li> <li>• Schumann, “<i>Die alten, bosen Lieder</i>”</li> <li>• Clara Schumann, “<i>Der Mond kommt still gegangen</i>”</li> <li>• Chopin, Etude in c minor, Op. 10, No.12</li> <li>• Chopin, Nocturne in F#, Op. 15, No.2</li> <li>• Liszt, Transcendental Etude No. 10 in f minor</li> <li>• Berlioz, Symphony Fantastique, V</li> </ul>
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**Applied Unit Core Content Standards – The Arts:**

1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.1.12.B.1; 1.1.12.B.2;  
1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.2.8.A.1; 1.2.8.A.2; 1.2.8.A.3; 1.2.12.A.1; 1.2.12.A.2;  
1.3.P.B.1; 1.3.P.B.2; 1.3.P.B.3; 1.3.P.B.4; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.4; 1.3.2.B.6; 1.3.5.B.1;  
1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.1; 1.3.12.B.2; 1.3.12.B.4; 1.4.P.A.2; 1.4.P.A.4; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2;  
1.4.5.A.1; 1.4.5.A.2; 1.4.5.A.3; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.4; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7;  
1.4.12.A.1; 1.4.12.A.2; 1.4.12.A.3; 1.4.12.A.4; 1.4.2.B.1; 1.4.2.B.2; 1.4.2.B.3; 1.4.5.B.1; 1.4.5.B.2; 1.4.5.B.3;  
1.4.5.B.5; 1.4.8.B.3; 1.4.12.B.1; 1.4.12.B.3

<p>Weeks 33 &amp; 34</p>	<p><b>Mode Mixture and Neapolitan Chord</b></p> <ul style="list-style-type: none"> <li>Borrowed Chords in Minor</li> <li>The Use of Flat-VI in minor</li> <li>Other Borrowed Chords in Major</li> <li>Modulations Involving Mode Mixture</li> <li>Conventional Use of the Neapolitan</li> <li>Other Uses of the Neapolitan</li> <li><b>Quiz</b></li> </ul> <p><b>The AP Test Section I, Part A – 1993 – Multiple Choice Aural Questions 1-55</b></p> <p><b>The AP Test Section I, Part B – 1993 – Multiple Choice Analytical Questions 56-89</b></p> <p><b>The AP Test Section II, Part A - Questions 1-6 – 1993 – Free Response Questions</b></p> <p><b>The AP Test Section II, Part B - Questions 1 &amp; 2 – 1993 – Free Response Questions – Sight-Singing</b></p>	<p><b>Tonal Harmony</b> Chapter 21 &amp; 22</p> <p><b>Workbook for Tonal Harmony w/CD</b> Chapter 21, 21-1 – All Chapter 19, 22-1 – All</p> <p><b>Music for Sight-Singing</b> Chapter 5, ex. 260-275 – Intervals of a sixth from the V triad; major and minor keys; simple time; various intervals from the V triad; compound time</p> <p><b>Listen</b> Chapter 18 The Romantic Opera</p> <p><b>1993 AP Music Theory Released Exam</b> Section I, Part A &amp; B Section II, Part A &amp; B</p> <p><b>Anthology for Musical Analysis</b> Erlking – p.343-354</p> <p><b>Anthology for Musical Analysis</b> Wagner, Prelude to <i>Tristan and Isolde</i>, p. 396-410</p>	<p><b>Auralia Software</b></p> <p><b>Chord Progressions</b> Level 12 – adds the II6 and II6/4 chord in major and minor progressions.</p> <p><b>Rhythm Imitation</b> Level 3 – adds eighth notes in 2/4, 3/4 and 4/4 time – percussive and instrumental questions</p> <p><b>Rhythm Styles</b> Level 3 – add early jazz, rap and swing rhythmic styles</p> <p><b>Advanced Scales</b> Level 2 – adds dominant pentatonic, minor bebop, and major(flat 6)</p> <p><b>Jazz Chords</b> Level 2 – adds the augmented, diminished 7, dominant 7 suspended4, and minor 7 chords</p> <p><b>Jazz Chord Progressions</b> Level 2 – adds some common extensions and variations to 2-5-1 and turnaround progressions in level 1</p> <p><b>Listening Examples:</b></p> <ul style="list-style-type: none"> <li>Bach, “Herr Jesu Christ, wahr’r Mensch und Gott</li> <li>Schumann, “Ich grolle nicht,” Op. 48, No. 7</li> <li>Brahms, Symphony No. 3, Op. 90, II</li> <li>Schumann, “Liebeslied,” Op. 51, No. 5</li> <li>Mozart, Piano Trio, K. 542, I</li> <li>Schubert, Impromptu, Op. 90, No. 1</li> <li>Chopin, Prelude, op. 28, No. 20</li> <li>Beethoven, Sonata, Op. 27, No. 2, I</li> <li>Beethoven, Violin Sonata, Op. 47, II, Variation 3</li> <li>Mozart, Piano Concerto, K. 488, II</li> <li>Schubert, “Erlkonig,” Op. 1</li> <li>Beethoven, Rondo, Op. 51, No. 1</li> <li>Verdi, <i>Aida</i>, Tomb Scene, Act IV, scene ii</li> <li>Wagner, Prelude to <i>Tristan and Isolde</i></li> <li>Wagner, Prelude to <i>Tristan and Isolde</i>, “Philter” Scene, from Act I</li> </ul>
<p>Weeks 35-36</p>	<p><b>Final AP Test Review</b></p>	<p>Teacher generated questions based on the AP test models</p>	<ul style="list-style-type: none"> <li>Various listening examples from teacher generated rhythmic and melodic dictations; teacher generated free response listening examples; teacher generated sight-singing examples</li> </ul>
<p>Week 36</p>	<p><b>AP EXAM (May)</b></p>	<p><b>AP EXAM (May)</b></p>	<p><b>AP EXAM (May)</b></p>

**Applied Unit Core Content Standards – The Arts:**

1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.1.12.B.1; 1.1.12.B.2; 1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.2.8.A.1; 1.2.8.A.2; 1.2.8.A.3; 1.2.12.A.1; 1.2.12.A.2;

1.3.P.B.1; 1.3.P.B.2; 1.3.P.B.3; 1.3.P.B.4; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.4; 1.3.2.B.6; 1.3.5.B.1;  
1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.1; 1.3.12.B.2; 1.3.12.B.4; 1.4.P.A.2; 1.4.P.A.4; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2;  
1.4.5.A.1; 1.4.5.A.2; 1.4.5.A.3; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.4; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7;  
1.4.12.A.1; 1.4.12.A.2; 1.4.12.A.3; 1.4.12.A.4; 1.4.2.B.1; 1.4.2.B.2; 1.4.2.B.3; 1.4.5.B.1; 1.4.5.B.2; 1.4.5.B.3;  
1.4.5.B.5; 1.4.8.B.3; 1.4.12.B.1; 1.4.12.B.3

<p>Weeks 36-40</p>	<p><b>Tonal Harmony in the Late Nineteenth Century and Introduction to Twentieth-Century Practices</b></p> <ul style="list-style-type: none"> <li>• Counterpoint</li> <li>• Treatment of Dominant Harmony</li> <li>• Sequence</li> <li>• Expanded Tonality</li> <li>• Impressionism</li> <li>• Scales</li> <li>• Chord Structure</li> <li>• Parallelism</li> <li>• Pandiatonicism</li> <li>• Rhythm and Meter</li> <li>• Set Theory</li> <li>• The Twelve-Tone Technique</li> <li>• Total Serialism</li> <li>• Aleatoric Music</li> <li>• Texture and Expanded Instrumental Sources</li> <li>• Electronic Music</li> </ul> <p><b>Final Portfolio Projects and Class Performances of Student Compositions – Sonata Allegro Form or Theme and Variation for Four or More Instruments (May &amp; June)</b></p>	<p><b>Tonal Harmony</b> Chapter 27 &amp; 28</p> <p><b>Workbook for Tonal Harmony w/CD</b> Chapter 27, 27-1 – All Chapter 28, 28-1 – All</p> <p><b>Music for Sight-Singing</b> Chapter 5, ex. 276-2286 – Melodies with threes in the numerators; duets</p> <p><b>Listen</b> Chapter 19 The Late Romantics Chapter 20 Music and Modernism Chapter 21 The Early Twentieth Century Chapter 22 Alternatives to Modernism</p> <p><b>Anthology for Musical Analysis</b> Bartok, Music for Strings, Percussion and Celesta, p.517-522</p>	<p><b>Auralia Software</b></p> <p><b>Chord Progressions</b> Level 13 – adds the VII chord and its inversions in major and minor keys.</p> <p><b>Rhythm Imitation</b> Level 4 – adds melodic questions in 2/4, 3/4, 4/4</p> <p><b>Rhythm Styles</b> Level 4 – adds bossa nova and cha-cha styles Level 5 – adds tango, jazz waltz and samba styles</p> <p><b>Advanced Scales</b> Level 3 – adds the diminished and Spanish scales</p> <p><b>Jazz Chords</b> Level 3 – adds the major 9, major +9, half diminished, augmented 7, and 9 chords</p> <p><b>Jazz Chord Progressions</b> Level 3 – introduces the use of some altered dominants, 2-5-1s in minor keys and some 3-6-2-5-1 progressions</p> <p><b>Listening Examples:</b></p> <ul style="list-style-type: none"> <li>• Wagner, Prelude to <i>Tristan and Isolde</i>, “Philter” Scene, from Act I</li> <li>• Wagner, <i>Tannhauser</i>, Prelude to Act I</li> <li>• Wolf, “<i>Die ihr schweber um diese Palmen</i>”</li> <li>• Wolf, “<i>Verschweigene Liebe</i>”</li> <li>• Payne, <i>Reverie</i></li> <li>• Faure, “<i>Chanson d’ Amour</i>,” Op. 27, No. 1</li> <li>• Wagner, <i>Siegfried</i>, Act III, Scene 3</li> <li>• Franck, <i>Prelude, Aria and Finale for Piano</i>, Prelude</li> <li>• Strauss, <i>Barcarolle</i>, Op. 17, No. 6</li> <li>• Debussy, “<i>Fetes</i>,” from <i>Nocturnes</i></li> <li>• Payne, <i>Arch</i></li> <li>• Stravinsky, “<i>Dance Russe</i>,” from <i>Petrouchka</i></li> <li>• Payne, <i>Triad Study in B</i></li> <li>• Kreneck, “<i>The Moon Rises</i>,” from <i>Twelve Short Piano Pieces</i>, Op. 83</li> <li>• Kreneck, “<i>Glass Figures</i>” from <i>Twelve Short Piano Pieces</i>, Op. 83</li> <li>• Tchaikowsky, <i>Overture-Fantasy, Romeo and Juliet</i></li> <li>• Brahms, <i>Violin Concerto, III</i></li> <li>• Mahler, <i>Symphony No. 1, III-Funeral March</i></li> <li>• Debussy, <i>Clouds</i></li> <li>• Stravinsky, <i>The Rite of Spring</i>, from Part 1</li> <li>• Schoenberg, <i>Pierre lunaire</i></li> <li>• Berg, <i>Wozzeck</i>, Act III, scenes iii and iv</li> <li>• Ives, <i>the Rockstrewn Hills</i></li> <li>• Ives, <i>The Unanswered Question</i></li> <li>• Strauss, <i>Der Rosenkavalier</i>, Act II,</li> </ul>
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			Presentation of the Rose • Bartok, Music for Strings, Percussion and Celesta • Copland, Appalachian Spring
Weeks 39&40;	<b>Reviews &amp; Final Exam</b> Following test, final portfolio composition due	<i>Review all previous work to date.</i>	<u><i>Review all listening examples</i></u>

**Applied Unit Core Content Standards – The Arts:**

1.1.2.B.1; 1.1.2.B.2; 1.1.2.B.3; 1.1.2.B.4; 1.1.5.B.1; 1.1.5.B.2; 1.1.8.B.1; 1.1.8.B.2; 1.1.12.B.1; 1.1.12.B.2;  
 1.2.2.A.1; 1.2.2.A.2; 1.2.5.A.1; 1.2.5.A.2; 1.2.5.A.3; 1.2.8.A.1; 1.2.8.A.2; 1.2.8.A.3; 1.2.12.A.1; 1.2.12.A.2;  
 1.3.P.B.1; 1.3.P.B.2; 1.3.P.B.3; 1.3.P.B.4; 1.3.P.B.5; 1.3.P.B.6; 1.3.2.B.1; 1.3.2.B.4; 1.3.2.B.6; 1.3.5.B.1;  
 1.3.5.B.3; 1.3.5.B.4; 1.3.12.B.1; 1.3.12.B.2; 1.3.12.B.4; 1.4.P.A.2; 1.4.P.A.4; 1.4.P.A.6; 1.4.2.A.1; 1.4.2.A.2;  
 1.4.5.A.1; 1.4.5.A.2; 1.4.5.A.3; 1.4.8.A.1; 1.4.8.A.2; 1.4.8.A.3; 1.4.8.A.4; 1.4.8.A.5; 1.4.8.A.6; 1.4.8.A.7;  
 1.4.12.A.1; 1.4.12.A.2; 1.4.12.A.3; 1.4.12.A.4; 1.4.2.B.1; 1.4.2.B.2; 1.4.2.B.3; 1.4.5.B.1; 1.4.5.B.2; 1.4.5.B.3;  
 1.4.5.B.5; 1.4.8.B.3; 1.4.12.B.1; 1.4.12.B.3

**THE ADVANCED PLACEMENT MUSIC THEORY EXAM CONSISTS OF:**

- **Multiple Choice Questions – Aural & Analytical**
- **Melodic Dictation (2)**
- **Harmonic Dictation (2)**
- **Four-Part Writing (2)**
- **Harmonization of a Melody Line**
- **Sight-singing (2)**