

**Randolph Township Schools
Randolph High School
AP Music Theory Curriculum**

It occurred to me by intuition, and music was the driving force behind that intuition.

My discovery was the result of musical perception.

-Albert Einstein (When asked about his theory of relativity)

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**Randolph Township Schools
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AP Music Theory Curriculum**

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Mission Statement

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

**Affirmative Action Statement
Equality and Equity in Curriculum**

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the state's standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

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**EDUCATIONAL GOALS
VALUES IN EDUCATION**

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

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Introduction

The structure of music has all the complexity of a language – grammar, syntax, vocabulary, nuance, tone. Musicians spend decades practicing their craft, perfecting technique, discovering expression, and growing as performers. Just as poets and authors must possess a command of the full complexity of the language(s) in which they write, actors, readers, and critics must understand the language thoroughly to deliver effective performances and truly appreciate the full repertoire of works. In much the same way, musicians must learn the organization and structure of music theory in order recognize the functionality of the music they perform and communicate those emotional and technical functions to the audience. In learning music theory, musicians can grasp the brilliance and depth of the music literature they bring to life.

AP Music Theory is meant to encompass all of the ear training and music theory work of a first-semester college music major. In some colleges, this is one course; in others, it could be as many as four. With that in mind, students can expect a fast-paced, rigorous, and intense musical experience in AP Music Theory. **It must be emphasized to students that fast-paced recognition and construction of the basic elements (pitch, scale, interval, etc.) is essential to their success throughout the course.**

The 2020 AP Music Theory Course and Exam Description (CED) provides a comprehensive course outline with excellent depth on each topic. This document references specific pages of the CED, available from the College Board: <https://apcentral.collegeboard.org/pdf/ap-music-theory-course-and-exam-description.pdf>. It is strongly recommended that teachers familiarize themselves with the most recent version of the CED, particularly the boundary statements that are not included in this curriculum.

AP Music Theory is aligned to the 2020 New Jersey Student Learning Standards for Visual and Performing Arts. The 2020 NJSLS VPA emphasizes the process-oriented nature of the arts and arts learning that guide the continuous and systematic operations of the instructional improvement.

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Curriculum Pacing Chart**

SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT - UNIT OF STUDY
4 weeks	I	Music Fundamentals I - Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements
3 weeks	II	Music Fundamentals II - Minor Scales and Key Signatures, Melody, Timbre, and Texture
4 weeks	III	Music Fundamentals III - Triads and Seventh Chords
4 weeks	IV	Harmony and Voice Leading I - Chord Function, Cadence, and Phrase
4 weeks	V	Harmony and Voice Leading II - Chord Progressions and Predominant Function
3 weeks	VI	Harmony and Voice Leading III - Embellishments, Motives, and Melodic Devices
2 weeks	VII	Harmony and Voice Leading IV - Secondary Function
2 weeks	VIII	Modes and Form
5 weeks	IX	Application and Synthesis
College Board administration of the AP Music Theory Test.		
5 weeks	X	Transfer to Other Musical Styles and World Music

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Unit I: Music Fundamentals I - Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 1: Generating and conceptualizing ideas. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas. <p>Anchor Standard 2: Organizing and developing ideas. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas. <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary). <p>Anchor Standard 3: Refining and Completing Products Proficient</p>	<p>Melody can be divided into two basic elements – frequency (pitch) and time (rhythm).</p>	<ul style="list-style-type: none"> How are specific frequencies of sound described in music? How are elements of pitch and rhythm combined to produce melody? (CED 31)
	<p>Individual rhythmic elements of sound and silence can be grouped into regular, repeating patterns.</p>	<ul style="list-style-type: none"> How is the duration of sounds and silences described in music? What determines the number of beats per measure and the note value of one beat? (CED 31)
	<p>Beyond the basic elements of music – rhythm and pitch – musicians use expressive elements to apply their own interpretation to existing music.</p>	<ul style="list-style-type: none"> How does music offer opportunities for individual interpretation? (CED 31)
	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>
	<p>Music consists of discrete tones with specific frequencies called pitches. (CED 36)</p>	<p>Identify pitches on the piano.</p> <p>Aurally name individual pitches as high or low and pitch patterns as ascending or descending.</p>
	<p>In music notation, the specific pitch of a note is shown by the note’s position on the lines and</p>	<p>Draw treble, bass, alto, and tenor clefs.</p>

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<ul style="list-style-type: none"> 1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent. <p>Anchor Standard 4: <i>Selecting, Analyzing, and Interpreting Work</i> Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications for rehearsal and performance. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator's intent. 	<p>spaces of a staff, which are assigned specific letter name by a clef. (CED 36)</p> <p>The distance spanned from a given pitch up or down to the next pitch of the same letter name is called an octave. (CED 36)</p> <p>Using only the white notes (letter names), the collection of pitches available to the musician are said to be diatonic. Adding the black notes using the accidentals - sharps, flats, naturals, double sharps, and double flats – the expanded collection of pitches is said to be chromatic.</p> <p>When a pitch requires use of an accidental, the accidental should be drawn to the left of the notehead. (CED 36)</p>	<p>Identify and draw specific pitches on staves with all four common clefs.</p> <p>Relate pitches on the staff to the same pitches on the piano.</p> <p>Play pitches on the piano by octave register.</p> <p>Name pitches by octave register aurally, on the piano, and on the staff.</p> <p>Vocally match pitch, changing octaves as necessary.</p> <p>Sing and play diatonic and chromatic pitches on the piano.</p> <p>Name chromatic notes on the staff, writing or saying for example D[#], even though that accidental appears to the left on the staff.</p> <p>Notate accidentals correctly, place the accidental immediately to the left on the same line or space as the pitch being modified.</p>
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<p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</p> <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form. 1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works. <p>Anchor Standard 6: Conveying meaning through art.</p> <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions. <p>Anchor Standard 7: Perceiving and analyzing products.</p> <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Re7b: Analyze aurally and/or by reading the elements of music (including form) of musical 	<p>Enharmonic equivalents are tones of the same pitch spelled differently according to their musical contexts (e.g., C# and Db). (CED 36)</p> <p>A musical score outlines specifically the pitches to be performed. (CED 37)</p> <p>Accurate performance of a notated melody rests largely on accurate rendering of the notated pitches. (CED 38)</p> <p>Solo singers frequently transpose music to a key that more comfortably fits their vocal ranges. (CED 38)</p> <p>Although complete pitch accuracy is the goal, a sight-singing performance demonstrates partial mastery when it retains the tonic pitch or approximates the melody with correct contour. (CED 38)</p>	<p>Demonstrate an understanding of enharmonic pitches in notation, listening, singing, and at the piano.</p> <p>Identify pitch discrepancies between notated and performed music in one or two voices. (CED 37)</p> <p>Recognize errors in one's own performance vocally and at the piano.</p> <p>Sight-sing the pitches and rhythms of a melody that is notated in treble or bass clef. (CED 38)</p> <p>Choose appropriate keys for sung repertoire that fits within their individual vocal range.</p> <p>Sing accurately, even when transposing.</p> <p>Evaluate vocal performances using the AP Music Theory scoring guide.</p> <p>Practice to improve.</p>
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<p>works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener.</p> <p>Anchor Standard 8: Interpreting intent and meaning. Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work. <p>Anchor Standard 9: Applying criteria to evaluate products. Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Re9a: Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory. 1.3B.12prof.Re9b: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process. <p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. Advanced</p>	<p>In performing rhythm, it is important to sustain notes for their full duration, especially on cadential notes where inexperienced performers may be tempted to cut short the duration. (CED 38)</p> <p>Rhythmic values symbolize the duration of a note or rest. The duration of notes and rests can be extended using ties and augmentation dots (single dots and double dots). (CED 39)</p> <p>The half step (or semitone), the smallest possible distance between two pitches, and the whole step (or whole tone), the distance equivalent to two half steps, constitute the most fundamental of pitch patterns. (CED 40)</p> <p>Pitches arranged in specific patterns of half and whole steps in ascending or descending order form major and minor scales. (CED 41)</p>	<p>Perform music vocally and on instrument(s) with rhythmic precision.</p> <p>Identify the rhythmic values of notes and rests in performed [and] notated music. (CED 39)</p> <p>Improvise and compose rhythmic passages.</p> <p>Identify half and whole steps presented in performed [and] notated music. (CED 40)</p> <p>Construct half and whole steps vocally, at the piano, and in notation.</p> <p>Identify major scales presented in performed [and] notated music. (CED 41)</p> <p>Sing major scales.</p>
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<ul style="list-style-type: none"> 1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music. <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.</p> <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 	<p>Pitches of a scale function relative to a central pitch, called the tonic, and are referred to with scale degree names (tonic, supertonic, mediant, subdominant, dominant, submediant, and leading tone) or scale degree numbers. (CED 41)</p> <p>Solfège is a system of naming scale degrees in song used to help sight-sing and identify pitches in notated and performed music.</p> <p>When a particular major or minor scale is used prominently within a musical passage, the music is said to be in the corresponding key of that scale. (CED 42)</p>	<p>Construct major scales at the piano and in notation.</p> <p>Identify the function of a pitch relative to a tonic and its scale, using scale degree names and/or numbers in performed and notated music. (CED 41)</p> <p>Sing using solfège.</p> <p>Improvise melodies using solfège.</p> <p>Discuss written and performed music using solfège.</p> <p>Determine the key of a musical passage based on functional clues and pitch inventory.</p>
	<p>The specific pitches of a major or minor scale are represented by its key signature, a grouping</p>	<p>Improvise and compose new music, staying within the tonal boundaries of a given or student-selected key.</p> <p>Identify and construct major key signatures.</p>

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	<p>of sharps or flats presented in a specific order. (CED 42)</p> <p>The degree of relatedness among keys may be illustrated by the circle of fifths, a visual diagram in which closely related keys appear in close proximity to each other. (CED 42)</p> <p>Accurate dictation of a performed melody depends on accurate identification of the relationship of the pitches to the tonic and the notation of the sounding pitches and rhythms. (CED 43)</p>	<p>Use key signatures to find the tonic.</p> <p>Analyze and perform music, remaining accurate to the key signature.</p> <p>Decode the order of sharps, the order of flats, and major keys from the circle of fifths.</p> <p>Notate the pitches and rhythms of a performed major-key melody in treble or bass clef. (CED 43)</p>
	<p>In most music, rhythm is governed by a layered structure of interrelated pulses called meter.. (CED 44)</p> <p>Meter types are identified based on two relationships—the relationship of the beat to the division (simple versus compound) and the</p>	<p>Describe beat division and meter in performed music and notated music. (CED 44)</p> <p>Perform vocally and at the piano with metrical integrity and sensitivity.</p> <p>Describe the meter type in performed [and] notated music. (CED 45)</p>

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	<p>relationship of the beat to the measure. (CED 45)</p> <p>Time signatures (or meter signatures) represent meter in a score. (CED 46)</p> <p>Metrical accents arise from patterns of strong and weak beats that occur at regularly occurring intervals in a meter. (CED 46)</p>	<p>Improvise and compose music in various meters. Describe the time signature in performed and notated music. (CED 46)</p> <p>Select time signatures when notating music for composition and transcription.</p> <p>Perform music with sensitivity to metrical accents.</p> <p>Aurally identify meters and select time signatures using clues from metrical accents.</p>
	<p>Rhythmic patterns arise from the various ways rhythmic values can fill up a beat. (CED 47)</p> <p>In notating rhythm, care should be taken to sequence rhythmic values and draw beams so the location of beats is most clearly visible. (CED 47)</p>	<p>Identify, notate, and perform vocally and at the piano common simple and compound rhythmic patterns. (CED 47)</p> <p>Transcribe music with rhythmic clarity.</p> <p>Detect errors in notation based on time signatures, such as incomplete or overloaded measures and inappropriate beaming.</p>

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	<p>A musical score shows notation of the specific rhythms to be performed. Except for musical styles that allow for improvisation and ornamentation, performed rhythms should not deviate from the score. (CED 48)</p> <p>Tempo describes the relative speed of music's beat pulse. (CED 49)</p>	<p>Identify rhythmic discrepancies between notated and performed music in one or two voices. (CED 48)</p> <p>Discuss rhythmic discrepancies – are they stylistically appropriate, interpretive choices on the part of the performer, or errors?</p> <p>Identify and apply tempo markings in vocal and piano performance used in performed and notated music. (CED 49)</p>
	<p>Directions to adjust the musical tempo may be used, including some to increase the speed (accelerando) and some to slow it down, either gradually (ritardando) or abruptly (ritenuto). (CED 50)</p> <p>Dynamics describe, in relative terms, how loud or soft music is. (CED 51)</p>	<p>Identify and apply tempo markings...that indicate adjustments to the prevailing tempo, used in performed and notated music. (CED 49)</p> <p>Identify dynamics and changes in dynamics in performed and notated music. (CED 51)</p> <p>Apply dynamic markings to vocal and piano performance.</p>

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	<p>Articulation is an aspect of performance that describes the way a sound starts (its attack) and ends (its decay) and how detached or connected adjacent pitches are. (CED 52)</p>	<p>Identify articulation and changes in articulation in performed and notated music. (CED 52)</p> <p>Perform vocally and at the piano with sensitivity to notated articulation.</p>
	<p>Singing a melody at sight, without extended rehearsal or prior familiarity with it, requires observation and performance not only of the pitch and rhythm but also of the indicated expressive elements of dynamics, articulation, and tempo. (CED 52)</p>	<p>Sing a notated melody, applying all indicated markings for dynamics, articulation, [and] tempo. (CED 52)</p> <p>Critique the expressive elements of musical performance.</p>
	<p>VOCABULARY: tone, frequency, high pitch, low pitch, piano, ascending, descending, lines of a staff, spaces of a staff, treble clef, bass clef, alto clef, tenor clef, letter name, octave, octave register, letter names, white notes, black notes, sharps, flats, naturals, double sharps, double flats, notehead, stem, beam, flag, improvisation, ornamentation, notated, solo singers, transposed, intervals, vocal range, pitch</p>	

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	<p>accuracy, contour, cadential notes, duration, notes, rests, ties, augmentation, dots, single dots, double dots, scales, triads, seventh chords, half step, semitone, whole step, whole tone, major scales, minor scales, tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone, scale degree numbers, solfege, key signature, circle of fifths, order of sharps, order of flats, pulses, pulse speeds, beat, beat division, measure, simple, compound, duple, triple, quadruple, composition, transcription, time signatures, meter signatures, metrical accents, strong beats, weak beats, downbeat, weak beat, offbeats, simple beats, compound beats, dotted rhythms, beat structure, swing rhythms, swing, speed, beat pulse, largo, larghetto, grave, lento, adagio, andante, andantino, moderato, allegretto, allegro, vivace, presto, prestissimo, metronome marking, note value, beat note, beats per minute, tempo marking, movement, section of music, accelerando, ritardando, ritenuto, rubato, loud, soft, volume, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, hairpins, crescendo, decrescendo, subito, abbreviations, dynamic accent, sforzando, terraced dynamics, attack, decay, detached, connected, staccato dots, legato lines, tenuto, slurs, marcato accents, sempre tenuto, tremolo</p>	
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	<p>KEY TERMS: pitch, staff, clef, accidentals, diatonic, chromatic, notation, enharmonic, musical score, musical styles, performance, sight-singing, rhythmic values, musical structures, pitch patterns, scale degree, key, key relationships, dictation, meter, rhythmic patterns, tempo, dynamics, articulation, expressive elements</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Formative: Using InQuizitive online assessments with <i>The Musician's Guide to Theory and Analysis</i> (or similar). • Formative: Reviewing workbook assignments individually or as a group. See Appendix B for ideas on Teams Assignment integration. • Summative: Recorded solfège assessments. See Appendix C for template scoring guides (rubrics). • Summative: Completing checkpoints on: <ul style="list-style-type: none"> ○ Note Naming ○ Simple Rhythm Counting ○ Whole Steps and Half Steps ○ Major Scale Construction ○ Key Signature Identification and Construction ○ Expressive Vocabulary ○ Compound Rhythm Counting • Summative: Completing the Unit Ia and Unit IIa Tests at the end of weeks 2 and 4. See Appendix C for template scoring guides (rubrics). <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Getting to know the piano through student exploration and group practice. • Group sight-singing using Solfège and takadimi (or other rhythm or scale mapping systems). • Describing and transcribing music by ear (Dictation and Aural Skills). 		

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- Review activities such as Kahoot, Inquisitive, relays, etc.

SUGGESTED TIME ALLOTMENT	4 weeks
SUPPLEMENTAL UNIT RESOURCES	<p><i>The Musicians Guide to Theory and Analysis</i> Fourth Edition Chapters 1-4 <i>The Musicians Guide to Aural Skills</i> Fourth AP Edition Chapters 1-4 <i>The Musicians Guide Workbook</i> Fourth AP Edition Chapters 1-4 <i>The Musicians Guide to Aural Skills: Sight-Singing</i> Fourth AP Edition Chapters 1-4</p> <p>digital.wwnorton.com/guidetotheory4 – <i>The Musicians Guide to Theory and Analysis</i> and <i>Workbook</i> Online Resources, including InQuizitive, textbook listening examples, and online workbook digital.wwnorton.com/auralskills4et – <i>The Musicians Guide to Aural Skills</i> Online Resources</p> <p>Kahoot.com APMT Unit I Review Gmajormusictheory.org - fundamentals, contextual listening Musictheoryexamples.com - contextual listening Zipgrade.com – to create self-grading answer sheets in the style of the AP Test GoFormative.com – to create self-grading multiple-choice assessments MusicTheory.net</p> <p>OneNote Class Notebook for class notes, workbook assignments, and assessments.</p>

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Unit II: Music Fundamentals II - Minor Scales and Key Signatures, Melody, Timbre, and Texture

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i> Anchor Standard 1: Generating and conceptualizing ideas. Advanced	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<ul style="list-style-type: none"> 1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas. 	Numerous modes (scales) which can express a multitude of moods and ideas can be found using the twelve notes of the Western musical alphabet.	<ul style="list-style-type: none"> How are major and minor keys related? How are musical ideas developed through the course of a composition? (CED 55)
Anchor Standard 2: Organizing and developing ideas. Advanced	Simple rhythmic vocabulary can be mixed and expanded to create exciting or unexpected musical effects.	<ul style="list-style-type: none"> How are irregularities in beat groupings produced and described? (CED 55)
Proficient	Just as the painter has a variety of canvases, paint types, and colors available to them, so does the composer have a multitude of instruments, voices, combinations, and techniques.	<ul style="list-style-type: none"> How does the manner of production (instruments and/or voices used) affect qualities of music? (CED 55)
Anchor Standard 3: Refining and Completing Products Proficient	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
<ul style="list-style-type: none"> 1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent. 	Pitches arranged in specific patterns of half and whole steps in ascending or descending order form major and minor scales. (CED 60)	Identify forms of the minor scale, including natural, harmonic, and melodic forms in performed [and] notated music. (CED 60) Transcribe minor key melodies by ear.
Anchor Standard 4: Selecting, Analyzing, and Interpreting Work	Musical passages or compositions can shift from one key to another. (CED 61)	Identify and notate a relative key and its key signature. (CED 61)

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<p>Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications for rehearsal and performance. <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</p> <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form. 1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works. <p>Anchor Standard 6: Conveying meaning through art.</p> <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions. <p>Anchor Standard 7: Perceiving and analyzing products.</p> <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Re7b: Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener. 	<p>A minor key has the same key signature as the major of which it is a relative. The term mode is used in reference to major and minor keys. (CED 61)</p> <p>A parallel key is a key that shares the same tonic as the original but has a different key signature. (CED 63)</p> <p>Closely related keys are keys whose key signatures differ from the original by no more than one accidental; these are the most common keys to which a musical passage might shift.</p> <p>The keys closely related to a given key are those whose tonic triads are the diatonic major and minor triads of the original key. (CED 64)</p> <p>Additional scales identified in music theory include chromatic, whole-tone, and pentatonic scales. (CED 65)</p> <p>The distance in pitch between two notes is called an interval, designated by distance between pitches (e.g., second or fifth) and quality (major,</p>	<p>Identify minor and relative keys and modes in performed and notated music. (CED 61)</p> <p>Describe key relationships in performed and notated music. (CED 63)</p> <p>Describe keys as closely or distantly related when encountered in performed music, notated music, and in musical moments outside of class such as ensemble music.</p> <p>Identify chromatic, whole-tone, and pentatonic scales in performed and notated music. (CED 65)</p> <p>Describe the size and quality of interval in performed and notated music. (CED 66)</p>
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<p>Anchor Standard 9: Applying criteria to evaluate products. Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Re9a: Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory. <p>Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process. <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 	<p>minor, perfect, diminished, or augmented). (CED 66)</p> <p>It is suggested to require students to list minor intervals with a line over the lowercase m to create additional clarity.</p> <p>Harmonic intervals describe the distance between simultaneous pitches; melodic intervals describe the distance between successive pitches. Melodic intervals are generally categorized into two generic types—a step traverses adjacent pitches of neighboring letter names (e.g., C up to D), while a leap traverses an interval larger than a step (e.g., C up to E). (CED 66)</p>	<p>Construct intervals.</p> <p>Describe intervals as harmonic or melodic in performed and notated music.</p> <p>Sing melodic intervals.</p> <p>Perform melodic and harmonic intervals at the piano.</p>
	<p>Consonance (adjective consonant) refers to intervals that are inherently stable, meaning they have no natural inclination to move, or resolve, to other sounds. In contrast, dissonance (adjective dissonant) refers to intervals that are inherently</p>	<p>Describe intervals as consonant or dissonant in performed and notated music.</p>

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	<p>unstable, meaning they have a natural inclination to move to other, more stable, sounds (e.g., a harmonic diminished fifth resolving inward to a third). (CED 67)</p> <p>An interval's inversion may be determined by transferring the lower note up an octave. An interval plus its inversion equals a perfect octave. (CED 68)</p> <p>Intervals whose sizes are smaller than or equal to an octave may be called simple intervals. When an octave is added to a simple interval, the result is a corresponding larger interval called a compound interval. (CED 69)</p>	<p>Identify interval inversions in performed and notated music. (CED 68)</p> <p>Invert intervals in notation, at the piano, and vocally.</p> <p>Identify compound intervals in performed and notated music. (CED 68)</p>
	<p>Transposing instruments are those whose notated pitches are different from actual pitches that sound when played.</p> <p>Common examples of standard performance media (or instrumentation) are—string orchestra,</p>	<p>Identify sounding pitches that correspond to the notated pitches of a transposing instrument when given the specific level and direction of transposition. (CED 70)</p> <p>Identify performance media and vocal and instrumental timbres in performed music. (CED 71)</p>

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	<p>string quartet, SATB choir, brass quintet, jazz trio, and solo piano. (CED 71)</p> <p>Common instrumental families in the tradition known as Western music include strings, woodwinds, brass, percussion, and keyboards. Each of these families has many standard members, and each member is distinguished by its timbre and register (how high or low its pitches sound. (CED 72)</p> <p>Melody is produced by pitch and rhythm together, combining to create a succession of pitches through time that express a musical statement. (CED 73)</p>	<p>Group common western musical instruments by instrument family.</p> <p>Name the instruments of common ensembles, such as string quartets and choirs.</p> <p>Sing melodies with accurate pitch and rhythm to gain competence and confidence in prepared vocal performance and sight-singing.</p>
	<p>The pitch succession that comprises a melody may exhibit several technical features. Contour is the unique melodic shape created by the specific rise and fall of pitches. Conjunct and disjunct refer to melodic steps (conjunct) or leaps (disjunct) within a melody or melodic segment. Register refers to the relative span of pitch (e.g. high, medium, or low) of notes in a given melody or part thereof. Range refers to the overall</p>	<p>Identify features of melody in performed and notated music (CED 73), including contour, conjunct and disjunct features, register, and range.</p>

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	<p>compass of pitch in a given melody, from its lowest to its highest pitch. (CED 73)</p> <p>Motive refers to a small musical idea that recurs and is developed through the course of a musical composition or passage. (CED 73)</p> <p>In vocal music, text (known in popular music as lyrics) is set to melody, and elements of text and pitch may relate one of two ways.</p>	<p>Locate motives in written and performed music.</p> <p>Construct motives in improvisations and compositions.</p> <p>Describe vocal music as syllabic or melismatic.</p>
	<p>Melodic transposition is a commonly used form of pitch transformation; it is also a useful skill frequently required of practicing musicians. In melodic transposition, a melody or melodic segment is moved to a new pitch level while retaining its intervallic and rhythmic content. (CED 75)</p> <p>Texture refers to how musical components combine simultaneously to form an overall sound. Texture is influenced by how music is</p>	<p>Identify instances where a melody has been transposed.</p> <p>Transpose melodies vocally and in notation.</p> <p>Identify texture types in performed [and] and notated music. (CED 76)</p>

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	<p>produced the density and spacing of pitches, and the pitch range encompassed. (CED 76)</p> <p>In addition to texture type (e.g., monophony), a description of texture may include the composer's use of various texture devices. (CED 77)</p> <p>A variety of rhythmic devices and features are used in music. Some features enliven rhythm by challenging the regularity of an established meter. (CED 78-79)</p>	<p>Identify texture devices in performed [and] notated music. (CED 77)</p> <p>Locate hemiolas in written and performed music.</p> <p>Compose and improvise hemiolas.</p>
	<p>A fermata is a symbol placed over a note or rest that indicates it is to be held longer than its normal duration. (CED 79)</p> <p>Borrowed divisions occur when compound divisions (three divisions per beat) substitute for division values in a simple meter (two divisions per beat), and vice versa. (CED 79)</p> <p>Meter types created by recurring regularly spaced patterns of accent on the different levels of pulse (division, beat, and measure) are called symmetrical meters. note divisions, or vice versa.</p>	<p>Identify rhythmic devices in performed and notated music. (CED 78)</p> <p>Identify irregularities of beat division...in notated [and] performed music. (CED 79)</p> <p>Identify irregularities of...beat grouping into measures in performed [and] notated music.</p>

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		Vocally perform music which includes complex and changing meters.
	<p>VOCABULARY: half step, whole step, ascending, descending, major scale, minor scales, natural minor scale, harmonic minor scale, melodic minor scale, subtonic, original key, relative key, tonic, key signature, minor key, major key, major mode, minor mode, parallel key, closely related key, tonic triads, diatonic major triads, diatonic minor triads, supertonic key, mediant key, subdominant key, dominant key, submediant key, distantly related keys, chromatic scale, whole-tone scale, pentatonic scale, scale degrees, major pentatonic scale, minor pentatonic scale, size of interval, quality of interval, unison, prime, second, third, fourth, fifth, sixth, seventh, octave, major, minor, perfect, diminished, augmented, tritone, enharmonic equivalents, harmonic intervals, melodic intervals, step, skip, leap, consonance, consonant, dissonance, dissonant, inversion, simple intervals, compound intervals, notated pitches, sounding pitches, string orchestra, string quartet, SATB choir, soprano, alto, tenor, bass, brass quintet, jazz trio, solo piano, sound quality, register, tessitura, instrument families, strings, woodwinds, brass, percussion, keyboards, violin, viola, cello, bass, harp, guitar, trumpet, French horn, trombone, euphonium, tuba, flute, oboe, clarinet, saxophone, bassoon, drums,</p>	

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	<p>cymbals, marimba, piano, harpsichord, organ, winds, rhythm section, harmony instrument, bass instrument, drum set, jazz ensemble, basso continuo, melody, musical statement, motive, phrases, contour, conjunct, disjunct, register, high, medium, low, range, pitch motive, rhythmic motive, pitch-rhythmic motive, text, lyrics, syllabic, melismatic, melisma, pitch transformation, melody, melodic segment, monophony, homophony, chordal homophony, accompaniment, polyphony, imitative polyphony, heterophony, monophonic, homophonic, polyphonic, heterophonic, canon, canonic, round, call and response, counterpoint, contrapuntal, bass line, Alberti bass, walking bass, imitation, countermelody, solo, soli, doubling, ostinato, tutti, syncopation, cross-rhythm, polyrhythm, hemiola, agogic accent, anacrusis, pickup, downbeat, fermata, triplets, duplets, borrowed divisions, irregular divisions, division, beat, measure, symmetrical meter, asymmetrical meter, irregular meter, time signatures, changing meter, mixed meter</p> <p>KEY TERMS: scales, key relationships, mode, intervals, transposing instruments, timbre, melodic features, melodic transposition, texture, texture types, texture devices, rhythmic devices, meter types</p>	
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<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Formative: Using InQuizitive online assessments with <i>The Musician's Guide to Theory and Analysis</i> (or similar) • Formative: Reviewing workbook assignments individually or as a group. See Appendix B for ideas on Teams Assignment integration • Summative: Recorded solfège assessments. See Appendix C for template scoring guides (rubrics) • Summative: Completing checkpoints on: <ul style="list-style-type: none"> ○ Minor Scale Construction ○ Transposition ○ Complex Meter Counting • Summative: Completing the Unit II tests. See Appendix C for template scoring guides (rubrics) <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Class discussion on the difference between and significance of the subtonic and the leading tone • Exploration of instruments, particularly the concept of instrumental transposition. Encourage students to bring their band, orchestra, or other instruments to class • Group sight-singing using Solfège and takadimi (or other rhythm or scale mapping systems) • Describing and transcribing music by ear (Dictation and Aural Skills) • Review activities such as Kahoot, Inquisitive, relays, etc. 		
SUGGESTED TIME ALLOTMENT	3 weeks	
SUPPLEMENTAL UNIT RESOURCES	<i>The Musicians Guide to Theory and Analysis</i> Fourth Edition Chapters 4-6 <i>The Musicians Guide to Aural Skills</i> Fourth AP Edition Chapters 4-6 <i>The Musicians Guide Workbook</i> Fourth AP Edition Chapters 4-6 <i>The Musicians Guide to Aural Skills: Sight-Singing</i> Fourth AP Edition Chapters 4-6	

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	<p>digital.wwnorton.com/guidetotheory4 – <i>The Musicians Guide to Theory and Analysis and Workbook</i> Online Resources, including InQuizitive, textbook listening examples, and online workbook digital.wwnorton.com/auralskills4et – <i>The Musicians Guide to Aural Skills</i> Online Resources</p> <p>Kahoot.com APMT Unit II Review Gmajormusictheory.org - fundamentals, harmonic expansions, contextual listening, harmonic dictation Musictheoryexamples.com - contextual listening Zipgrade.com – to create self-grading answer sheets in the style of the AP Test GoFormative.com – to create self-grading multiple-choice assessments MusicTheory.net</p> <p>OneNote Class Notebook for class notes, workbook assignments, and assessments.</p>
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Unit III: Music Fundamentals III - Triads and Seventh Chords

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i> Anchor Standard 1: Generating and conceptualizing ideas.	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
Advanced <ul style="list-style-type: none"> 1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas. 	Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. (CED 90)	<ul style="list-style-type: none"> How are chord qualities described? (CED 83)
Anchor Standard 2: Organizing and developing ideas. Advanced <ul style="list-style-type: none"> 1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas. 	Chords relate to each other within an established musical style through the context of harmony. (CED 90)	<ul style="list-style-type: none"> How do pitches in a chord function? (CED 83)
Proficient <ul style="list-style-type: none"> 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary). 	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p> A chord consists of three or more pitches sounding simultaneously; the term also applies to collections of successive pitches that form a perceived grouping, often through arpeggiation (i.e., the use of arpeggios). (CED 87)	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p> Describe complete chords as triads or seventh chords in notated music and at the piano.
Anchor Standard 3: Refining and Completing Products Proficient <ul style="list-style-type: none"> 1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 	When the pitches of a chord are arranged in their essential configuration of stacked thirds, each pitch, or chord member, is given a specific name—the bottom note on which the chord is built is called the root, and the notes stacked above the root are called the third, the fifth, and in the case of seventh chords, the seventh. (CED 87)	Detect chord inversion in notated music and at the piano.

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<ul style="list-style-type: none"> 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent. <p>Anchor Standard 4: Selecting, Analyzing, and Interpreting Work</p> <p>Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications for rehearsal and performance. <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</p> <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form. 1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works. <p>Anchor Standard 7: Perceiving and analyzing products.</p> <p>Proficient</p>	<p>The structure of intervals of a given triad or seventh chord accounts for the chord's unique sound and allows it to be classified as a specific chord quality (or type). (CED 88)</p> <p>Triads and seventh chords built on the scale degrees of a given key constitute the diatonic chords of that key. (CED 89- 90)</p> <p>An alternate system for labeling chords identifies a triad's root by capital letter-name (e.g., C) and its quality by abbreviation (e.g., m for minor); a C-minor triad may be labeled C^m. (CED 90)</p> <p>The Arabic numerals, or figures, that appear in a figured bass denote pitches at specific intervals</p>	<p>Describe the quality of a chord in performed music. (CED 88)</p> <p>Play triads at the piano, sing triads, and identify and construct triads in notation:</p> <ul style="list-style-type: none"> in the four qualities. in root position. in inversions. <p>with various root pitches.</p> <p>Identify chords using letters and Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in performed [and] notated music (CED 89), as well as vocally and at the piano.</p> <p>Discuss chords using popular notation.</p> <p>Vocally, at the piano, in notation, and by ear, label chords with and construct chords from popular notation.</p> <p>Use Roman numerals to indicate the harmonic progression implied by a figured bass. (CED 91)</p>
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<ul style="list-style-type: none"> 1.3B.12prof.Re7b: Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener. <p>Anchor Standard 8: Interpreting intent and meaning. Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work. <p>Anchor Standard 9: Applying criteria to evaluate products. Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Re9a: Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory. <p>Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process. 	<p>above each given bass note. (Octave equivalents of those pitches are also acceptable.) (CED 91)</p> <p>The following qualities of seventh chords are commonly found—</p> <ul style="list-style-type: none"> major seventh (MM; M7), or major-major major-minor seventh (Mm7), or dominant seventh, used for major-minor chords exercising a dominant function minor seventh (mm; m7), or minor-minor half-diminished seventh (ø7; dm), or diminished-minor fully-diminished seventh (o7; dd), or diminished-diminished (CED 92) 	<p>Realize figured bass and complete given harmonic progressions based on Roman numerals in simple, introductory composition exercises. (CED 91)</p> <p>Describe the quality of a seventh chord in performed [and] notated music. (CED 92)</p> <p>Play triads at the piano, sing seventh chords, and identify and construct triads in notation:</p> <ul style="list-style-type: none"> in the five qualities. in root position. in inversions. <p>with various root pitches.</p>
<p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding. Advanced</p> <p>1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>	<p>Seventh chords have the potential for a third inversion in which the chordal seventh appears in the bass. (CED 93)</p>	<p>Identify seventh chords using Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in performed [and] notated music. (CED 93)</p>

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	<p>VOCABULARY: arpeggiation, arpeggios, triads, thirds, seventh chords, chord member, root, third, fifth, seventh, chord, chord type, major triad, minor triad, diminished triad, augmented triad, scale degrees, key, tonic triad, supertonic triad, mediant triad, subdominant triad, dominant seventh chord, submediant triad, subdominant triad, chordal root, root position, chord inversion, lead sheets, chord progressions, figures, major seventh chord, major-major chord, major-minor seventh chord, dominant seventh chord, minor seventh chord, minor-minor chord, half-diminished seventh chord, diminished-minor chord, fully-diminished seventh chord, diminished-diminished chord, chordal seventh, chordal dissonance, third inversion</p> <p>KEY TERMS: harmony, chord quality, chord abbreviations, diatonic chords, Roman numerals, Arabic numerals, figured bass, chord labels, seventh chords</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Formative: Using InQuizitive online assessments with <i>The Musician's Guide to Theory and Analysis</i> (or similar) • Formative: Reviewing workbook assignments individually or as a group. See Appendix B for ideas on Teams Assignment integration • Summative: Recorded solfège assessments. See Appendix C for template scoring guides (rubrics) • Summative: Completing checkpoints on: <ul style="list-style-type: none"> ○ Triad Identification ○ Triad Construction 		

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Unit III: Music Fundamentals III - Triads and Seventh Chords

- Seventh Chord Identification
- Seventh Chord Construction
- Triad and Seventh Chord Inversion
- Roman Numeral Analysis in Root Position
- Roman Numeral Analysis with Inversions
- Composition from Roman Numerals. See Appendix C for template scoring guides (rubrics)
- Realization from Figured Bass. See Appendix C for template scoring guides (rubrics)
- Summative: Completing the Unit III tests. See Appendix C for template scoring guides (rubrics)

KEY LEARNING EVENTS AND INSTRUCTION:

- Introduction to Triads (on day 1) and Seventh Chords (at about week 3) on the piano
- Group singing of triads, seventh chords, and diatonic chord families using Solfège
- Roman Numeral Analysis of a chorale
- Realizing short passages from roman numerals and figured bass
- Describing and transcribing music by ear (Dictation and Aural Skills)
- Review activities such as Kahoot, Inquisitive, relays, etc.

SUGGESTED TIME ALLOTMENT	4 weeks
SUPPLEMENTAL UNIT RESOURCES	<p><i>The Musicians Guide to Theory and Analysis</i> Fourth Edition Chapters 4-6</p> <p><i>The Musicians Guide to Aural Skills</i> Fourth AP Edition Chapters 4-6</p> <p><i>The Musicians Guide Workbook</i> Fourth AP Edition Chapters 4-6</p> <p><i>The Musicians Guide to Aural Skills: Sight-Singing</i> Fourth AP Edition Chapters 4-6</p> <p>digital.wwnorton.com/guidetotheory4 – <i>The Musicians Guide to Theory and Analysis</i> and <i>Workbook</i> Online Resources, including InQuizitive, textbook listening examples, and online workbook</p> <p>digital.wwnorton.com/auralskills4et – <i>The Musicians Guide to Aural Skills</i> Online Resources</p>

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Unit III: Music Fundamentals III - Triads and Seventh Chords

	<p>Kahoot.com APMT Unit III Review Gmajormusictheory.org - fundamentals, harmonic expansions, contextual listening, harmonic dictation Musictheoryexamples.com - contextual listening Zipgrade.com – to create self-grading answer sheets in the style of the AP Test GoFormative.com – to create self-grading multiple-choice assessments MusicTheory.net Chord Exercises</p> <p>OneNote Class Notebook for class notes, workbook assignments, and assessments.</p>
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Unit IV: Harmony and Voice Leading I - Chord, Function, Cadence, and Phrase

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 1: Generating and conceptualizing ideas. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas. <p>Anchor Standard 2: Organizing and developing ideas. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas. <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary). <p>Anchor Standard 3: Refining and Completing Products Accomplished</p>	Western music making is steeped in centuries of traditions. Elements of those traditions can be summarized in the conventions of harmonic progression and voice leading.	<ul style="list-style-type: none"> How are melody and harmony related in voice leading? What is the purpose of voice-leading conventions? (CED 97)
	Rhythmic patterns—Musical sounds and silences may be produced individually but are typically grouped into distinctive rhythmic patterns. These patterns help define the specific identity of a musical passage as it combines with other passages to create larger rhythmic formations. (CED 106)	<ul style="list-style-type: none"> What kinds of rhythmic profiles are featured in 18th-century chorales? (CED 97)
	Cadences are to music as punctuation is to grammar.	<ul style="list-style-type: none"> How do cadences delineate the structure of a musical composition? (CED 97)
	Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions. (CED 115)	<ul style="list-style-type: none"> What is the effect of interacting voices in a musical passage? (CED 97)

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	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
<ul style="list-style-type: none"> 1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent. <p>Anchor Standard 4: <i>Selecting, Analyzing, and Interpreting Work</i> Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications for rehearsal and performance. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator's intent. <p>Anchor Standard 5: <i>Developing and refining techniques and models or steps needed to create products.</i> Proficient</p>	<p>Voice leading describes how individual voices or parts move as a harmonic progression advances from each chord to the next. (CED 102)</p> <p>The linear movement between two given voices can happen in four ways—</p> <ul style="list-style-type: none"> parallel motion—voices move in the same direction (both up or both down) by the same melodic interval. similar motion—voices move in the same direction but not by the same melodic interval. oblique motion—one voice remains stationary while the second moves up or down. contrary motion—voices move in opposite directions (CED 102) <p>General conventions of 18th-century voice leading include:</p>	<p>Describe aspects of voice leading and their application when listening to music and/or reviewing printed scores.</p> <p>Label parallel, similar, oblique, and contrary motion in score analysis and contextual listening.</p> <p>Identify and apply the procedures of 18th-century voice leading through score analysis, error detection, writing</p>

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<ul style="list-style-type: none"> 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form. <p>Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style and historical/cultural context of the works. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works. <p>Anchor Standard 6: Conveying meaning through art. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions. <p>Anchor Standard 7: Perceiving and analyzing products. Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener. <p>Anchor Standard 8: Interpreting intent and meaning. Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating 	<ul style="list-style-type: none"> Voice leading should proceed mostly by step without excessive leaps. When possible, pitches common to adjacent chords, or common tones, should be retained in the same voice part(s). For clarity of voice leading, any chord should maintain soprano-alto-tenor-bass (SATB) order from high to low to avoid voice crossing. If a perfect fifth between two voices is not immediately repeated, it should proceed to an interval other than another perfect fifth between the same voices. This applies to parallel motion (i.e., parallel fifths) as well as contrary motion; it also applies to nonadjacent chords on successive beats. If a perfect octave or unison between two voices is not immediately repeated, it should proceed to an interval other than another perfect octave or perfect unison between the same voices. This applies to parallel motion 	<p>exercises, and contextual listening. (CED 102)</p>
	<ul style="list-style-type: none"> (i.e., parallel octaves) as well as contrary motion; it also applies to nonadjacent chords on successive beats. All voices should proceed melodically with the following intervals—major and minor 	

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<p>an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.</p> <p>Anchor Standard 9: Applying criteria to evaluate products. Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re9a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures. 1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process. 	<p>second, major and minor third, perfect fourth, and perfect fifth. All melodic augmented and diminished intervals should be excluded, as they produce uncharacteristic dissonances. All melodic intervals larger than a perfect fifth should also be excluded, as they create uncharacteristic disjunct motion.</p> <ul style="list-style-type: none"> The leading tone in an outer voice (i.e., soprano or bass) should always resolve up by step to avoid an unresolved leading tone. (CED 103) 	
<p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music. 	<p>When composing outer voices, the normative conventions of 18th-century voice leading should be maintained (e.g., avoid parallel fifths). (CED 103-104)</p>	<p>Identify and apply the procedures of 18th century voice leading as it applies to outer voices through score analysis, error detection, writing exercises, and contextual listening. (CED 102)</p>
<p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other 	<p>When chords are spaced in close position, all upper parts (i.e., all parts except the bass) are placed as close together as chord tones will allow. Any other spacing is considered an open position. (CED 104)</p> <p>When a bass line is added to a soprano line, harmonic progressions are implied. (CED 104)</p>	<p>Discuss texture as open or close position in printed music or at the piano.</p> <p>Compose a bass line added to a given soprano line, following the normative harmonic procedures of 18th-century music. (CED 104)</p>

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arts, other disciplines, varied contexts, and daily life.	Notes of a bass line, especially when combined with other voices, can imply full chords and harmonic progressions. (CED 105)	Use Roman and Arabic numerals to indicate the specific chords and inversions implied by a bass line. (CED 105)
	Accurate dictation of the outer voices in a performed harmonic progression depends on accurate notation of the sounding pitches and rhythms. (CED 105)	Transcribe pitches and rhythms of the outer voices (soprano and bass) from performed music.
	Notes of the outer voices of a harmonic progression (the soprano and bass lines), provide important clues as to which chords are part of the performed harmonic progression. (CED 105)	Determine and label logical harmonic analysis from transcribed soprano and bass.
	<p>Melodic interest in a bass line may be created by balancing upward and downward motion and by balancing melodic steps and leaps. (CED 106)</p> <p>A bass line uses melodic leaps with greater frequency than upper voices or parts, which tend toward more stepwise motion. (CED 106)</p> <p>Repeated bass notes are acceptable only if they start on a strong beat. However, the repeated notes may start on a weak beat if it is the beginning of a phrase or if the second note is a suspension. (CED 106)</p>	<p>Discuss the aesthetic quality of a given or student-composed bass line.</p> <p>Consider the use of melodic leaps in the composition of bass line with regards to harmonic progression and musical interest.</p> <p>Use repeated bass notes in composition following the normative melodic procedures of 18th-century music. (CED 106)</p>

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	<p>Bass lines in 18th-century chorales tend to follow a particular rhythmic profile. Although they may feature note values ranging from half notes to eighth notes, the quarter note is the most frequent rhythmic value. (CED 106)</p> <p>Music is made up of syntactical units called phrases, which may generally be described as complete musical utterances that conclude with a cadence. (CED 107)</p>	<p>Compose the rhythmic aspects of a bass line added to a given soprano line, following conventions of the 18th-century chorale. (CED 106)</p> <p>Discuss phrases in written and performed music.</p>
	<p>A bass line should imply an appropriate cadence at each phrase ending. (CED 107)</p> <p>Musical lines, whether in instrumental or vocal pieces, may be described using the terms soprano, alto, tenor, and bass (collectively known as SATB), depending on their pitch position in relation to other lines. (CED 108)</p>	<p>Identify the beginnings, ends, and lengths of phrases in performed [and] notated music.</p> <p>Compose music which contains clear cadences.</p> <p>Describe relationships among musical lines, including the number of lines present in a passage and the position of a line in relation to other lines in performed and notated music. (CED 108)</p>

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	<p>In the correct realization of a Roman-numeral progression or figured bass all chords are spelled correctly, with necessary accidentals included. (CED 109)</p> <p>The motion between outer voices (i.e., contrary, similar, parallel, or oblique motion) should vary. (CED110)</p>	<p>Apply the procedures of 18th-century chord spelling and doubling through analysis, error detection, writing exercises.</p> <p>Apply the procedures of 18th-century chord voicing and spacing through score analysis, error detection, [and] writing exercises. (CED 110)</p>
	<p>When part-writing chord progressions that include first inversion triads, as with all chord progressions, the normative procedures of 18th-century voice leading should be followed. (CED 110)</p> <p>Music is considered to be tonal when the pitch content is organized around a central (or tonic) pitch and all other pitches relate to that central pitch in a pre-established, hierarchical way. (CED 111)</p> <p>Harmonic progression (or chord progression) refers to the particular sequence of chords that underlies a musical composition or passage. (CED 111)</p>	<p>Apply the conventions of 18th-century chord spelling, doubling, spacing, and voice leading to progressions that include chords in first inversion. (CED 110)</p> <p>Discuss performed and recorded music as tonal or atonal.</p> <p>Select chords and series of chords that advance the harmonic progression in compositions.</p>

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	<p>Harmonic rhythm describes the rate at which chords change in a given musical passage or composition. (CED 112)</p>	<p>Discuss the harmonic progression of notated and performed music.</p> <p>Describe the harmonic rhythm of notated and performed music.</p> <p>Compose using consistent harmonic rhythm and deliberate changes in harmonic rhythm that accomplish an aesthetic or story-telling effect.</p>
	<p>In tonal music, the ordering of chords is governed by a web of relationships where each chord possesses a contextual role, identified as its function. (CED 112)</p> <p>Common-practice repertoire includes specific chord successions that are considered normative and usable in the composition of a tonal chord progression. (CED 112)</p> <p>Cadence refers to the point of relative repose that concludes a harmonic progression or melodic phrase. (CED 112-113)</p>	<p>Identify and describe harmonic function within a chord progression in performed and notated music. (CED 111)</p> <p>Discuss deviations from normative chord progression in notated and performed music.</p> <p>Identify cadence types in performed music [and] notated music. (CED 112)</p> <p>Compose, given cadence type.</p> <p>Select cadences for original composition.</p>

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	When composing music in a four-voice texture, the normative conventions for writing chordal sevenths should be followed. (CED 114-115)	Identify and apply the procedures of 18th-century voice leading with regard to seventh chords through score analysis, error detection, writing exercises, and contextual listening. (CED 114)
	Leading-tone seventh chords—the vii_7^0 and vii_7^\emptyset —have two possible functions: to substitute for the V or V^7 chord as part of the dominant or, placed between tonic chords, to prolong the tonic in stepwise voice leading. (CED 115)	Apply leading-tone seventh chord substitutions in composition.
	VOCABULARY: 18 th -century voice leading, chord spelling, chord spacing, pitch doubling, linear smoothness, independence of voices, independence of parts, tendency tones, chordal seventh, resolve, step, skip, leap, linear movement, soprano voice, alto voice, tenor voice, bass voice, melodic interval, harmonic interval, parallel motion, oblique motion, contrary motion, stationary, similar motion, opposite motion, adjacent chords, nonadjacent chords, common tones, soprano-alto-tenor-bass order, voice crossing, perfect fifth, parallel fifths, successive beats, perfect octave, unison, parallel octaves, melodic, minor second, major second, minor third, major third, perfect fourth, augmented intervals,	

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	<p>diminished intervals, dissonance, consonance, disjunct motion, leading tone, outer voice, inner voice, unresolved leading tone, tonic, ascending, descending, stepwise motion, dissonant harmonic intervals, consonant harmonic intervals, chord inversions, root position chord, cadential $\frac{6}{4}$, neighboring $\frac{6}{4}$, pedal $\frac{6}{4}$, passing $\frac{6}{4}$, arpeggiating $\frac{6}{4}$, chromatic pitch, cross relation, close position, upper parts, chord tones, open position, soprano line, implied chord, tonic triad, supertonic triad, subdominant triad, dominant triad, strong beat, weak beat, Roman numeral analysis, Arabic numerals, dictation, octave displacement, melodic interest, sixth, octave, diminished fifth, triad, suspension, half note, quarter note, eighth note, form, phrase, four-measure phrase, eight-measure phrase, perfect authentic cadence, imperfect authentic cadence, half cadence, Phrygian half cadence, plagal cadence, deceptive cadence, inconclusive cadence, conclusive cadence, authentic resolution, deceptive resolution, figured bass, chorale harmonization, four-voice texture, accidentals, root, third, fifth, non-tendency tones, resolution, direct fifths, direct octaves, hidden fifths, hidden octaves, overlapping voices, range, voicings, arrangements, part-writing, first inversion triads, central pitch, Western music, common practice, tonal organization, chord progression, harmonic rhythm, chord function, tonic function, dominant function, predominant function, establish key, chord successions, retrogression, phrase structure, Picardy third, leading-tone seventh chords, score analysis, error detection, writing exercises, contextual listening</p>	
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	<p>KEY TERMS: counterpoint, voice leading, harmonic progression, bass line, rhythmic patterns, cadence, harmonic function,</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Formative: Using InQuizitive online assessments with <i>The Musician's Guide to Theory and Analysis</i> (or similar) • Formative: Reviewing workbook assignments individually or as a group. See Appendix B for ideas on Teams Assignment integration • Summative: Recorded solfège assessments. See Appendix C for template scoring guides (rubrics) • Summative: Completing checkpoints on: <ul style="list-style-type: none"> ○ Species I Counterpoint ○ Species II Counterpoint ○ Species IV Counterpoint ○ Cadences ○ Roman Numeral Analysis ○ Error-Detection ○ Composition from Roman Numerals. See Appendix C for template scoring guides (rubrics) ○ Realization from Figured Bass. See Appendix C for template scoring guides (rubrics) • Summative: Completing the Unit IV test. See Appendix C for template scoring guides (rubrics) <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Introduction and Progression through Species Counterpoint • Group singing of two-part music (Species Counterpoint, Soprano and Bass) • Introduction to Cadences • Realizing short passages from roman numerals and figured bass • Describing and transcribing music by ear (Dictation and Aural Skills) • Review activities such as Kahoot, Inquisitive, relays, etc. 		

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SUGGESTED TIME ALLOTMENT	4 weeks
SUPPLEMENTAL UNIT RESOURCES	<p><i>The Musicians Guide to Theory and Analysis</i> Fourth Edition Chapters 9-12 <i>The Musicians Guide to Aural Skills</i> Fourth AP Edition Chapters 9-12 <i>The Musicians Guide Workbook</i> Fourth AP Edition Chapters 9-12 <i>The Musicians Guide to Aural Skills: Sight-Singing</i> Fourth AP Edition Chapters 9-12</p> <p>digital.wwnorton.com/guidetothory4 – <i>The Musicians Guide to Theory and Analysis</i> and <i>Workbook</i> Online Resources, including InQuizitive, textbook listening examples, and online workbook digital.wwnorton.com/auralskills4et – <i>The Musicians Guide to Aural Skills</i> Online Resources</p> <p>Kahoot.com APMT Part Writing Rules Review Kahoot.com APMT Cadence Practice Gmajormusictheory.org - fundamentals, harmonic expansions, contextual listening, harmonic dictation Musictheoryexamples.com - contextual listening Zipgrade.com – to create self-grading answer sheets in the style of the AP Test GoFormative.com – to create self-grading multiple-choice assessments OneNote Class Notebook for class notes and listening journal.</p>

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Unit V: Harmony and Voice Leading II - Chord Progressions and Predominant Function

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Anchor Standard 1: Generating and conceptualizing ideas.</i> Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas. <p><i>Anchor Standard 2: Organizing and developing ideas.</i> Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas. <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary). <p><i>Anchor Standard 3: Refining and Completing Products</i> Accomplished</p>	<p>Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony. (CED 139)</p>	<ul style="list-style-type: none"> How do 18th-century voice-leading conventions and procedures regulate interactions of four voices in harmony? (CED 119)
	<p>Harmonic progression forms the basis of the tonal syntax of music, adding tension and release to phrases and creating musical excitement.</p>	<ul style="list-style-type: none"> In what ways can harmony inform listener response and musical interpretation?
	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>
	<p>To intensify the establishment of key, predominant chords are frequently inserted, resulting in the following order of functions within a harmonic progression or melodic phrase—tonic-predominant-dominant-tonic. (CED 124)</p>	<p>Identify and describe predominant harmonic function in performed and notated music. (CED 124)</p>
	<p>Subdominant (IV or iv) and supertonic (ii or ii^o) chords often precede the dominant functional area of a phrase, and therefore are referred to as predominant harmonies. (CED 124)</p>	<p>Compose and improvise using predominant harmonic functions and chords.</p>

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<ul style="list-style-type: none"> 1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent. <p>Anchor Standard 4: Selecting, Analyzing, and Interpreting Work</p> <p>Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications for rehearsal and performance. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator's intent. <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</p> <p>Proficient</p>	<p>The vi (VI) chord can function as a tonic substitute or as a weaker predominant chord. (CED 125)</p> <p>Certain harmonic progressions are distinctive enough in sound and/or context to warrant specific labels, such as the deceptive progression, with the dominant chord followed by a chord other than the tonic chord, typically the submediant chord. (CED 125)</p> <p>The mediant triad is rarely used in harmonic progressions of 18th-century style. The mediant triad in a minor key—III—appears more often in its role as representing the relative major key. (CED 127)</p>	<p>Use vi or VI chords as tonic substitutes or predominant chords in composition and analysis.</p> <p>Identify and describe deceptive progressions and cadences in performed and notated music. (CED 125)</p> <p>Use the mediant triad sparingly in composition and only as indicated to the left.</p> <p>Locate errors in usage of iii or III chord.</p>
<p>Accomplished</p> <ul style="list-style-type: none"> 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form. 	<p>Cadences such as the plagal cadence—IV (iv)—I (i)—and Phrygian half cadence—iv6 -V, minor only—use predominant function as they conclude a phrase. The deceptive cadence avoids the V-I resolution of authentic cadences by having a non-tonic chord substitute for tonic. (CED 128)</p>	<p>Identify cadence types in performed and notated music. (CED 128)</p> <p>Compose using plagal, half, Phrygian half, and deceptive cadences.</p>

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<ul style="list-style-type: none"> 1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style and historical/cultural context of the works. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works. <p>Anchor Standard 6: Conveying meaning through art. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions. <p>Anchor Standard 7: Perceiving and analyzing products. Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener. <p>Anchor Standard 8: Interpreting intent and meaning.</p>	<p>In composing tonal music, care must be taken in the use of second-inversion triads, or $\frac{6}{4}$ chords, as they may only appear in four specific contexts: cadential $\frac{6}{4}$, neighboring or pedal $\frac{6}{4}$, passing $\frac{6}{4}$, and arpeggiated $\frac{6}{4}$ patterns. (CED 129)</p> <p>The cadential $\frac{6}{4}$ precedes the dominant, often at a cadence. Although it contains the notes of the tonic triad, it does not exercise a tonic function but serves as an embellishment of the dominant. (CED 129)</p> <p>In a cadential $\frac{6}{4}$ chord, the sixth and fourth above the bass should always resolve down by step. In figured bass, Arabic numerals may be used to indicate specific voice leading patterns. (CED 130)</p> <p>The neighboring or pedal $\frac{6}{4}$ occurs when the third and fifth of a root-position triad are embellished by their respective upper neighbor tones while the bass remains stationary. (CED 131)</p>	<p>Identify the type of $\frac{6}{4}$ chord used in notated music. (CED 129)</p> <p>When composing using $\frac{6}{4}$ chords, use only if it can be classified correctly as one of the types to the left.</p> <p>Describe cadential $\frac{6}{4}$ chords both as independent chords and as a double suspension over the V chord.</p> <p>Identify and apply the procedures of 18th-century voice leading of cadential $\frac{6}{4}$ chords through score analysis, error detection, part-writing exercises, and contextual listening. (CED 130)</p> <p>Identify pedal $\frac{6}{4}$ chords aurally and in notation.</p> <p>Compose using pedal $\frac{6}{4}$ chords.</p>
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Unit V: Harmony and Voice Leading II - Chord Progressions and Predominant Function

<p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work. <p>Anchor Standard 9: Applying criteria to evaluate products. Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re9a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures. 1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process. <p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music. <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 	<p>The passing $\frac{6}{4}$ harmonizes the second note of a three-note ascending or descending scale fragment in the bass; it harmonizes a bass passing tone. In this pattern, the $\frac{6}{4}$ chord usually occurs on a weak beat and the motion of the upper voices is ordinarily by step. (CED 131)</p> <p>The arpeggiated $\frac{6}{4}$ results from triad arpeggiation in the bass. With the upper voices sounding a static chord, the bass arpeggiates a complete triad, or alternatively, it oscillates between root and fifth of the chord, as often heard in a waltz or march. (CED 131)</p> <p>When part-writing a passing $\frac{6}{4}$ chord, the fifth of the $\frac{6}{4}$ chord should be doubled, and all voices should move in stepwise motion (CED 132) When part-writing a passing $\frac{6}{4}$ chord, the fifth of the $\frac{6}{4}$ chord should be doubled, and all voices should move in stepwise motion (CED 132)</p> <p>When part-writing a pedal (or neighboring) $\frac{6}{4}$ chord, the third and the fifth of a root-position triad are embellished by their respective upper neighbor tones while the bass remains stationary. (CED 132)</p>	<p>Identify passing $\frac{6}{4}$ chords aurally and in notation.</p> <p>Compose using passing $\frac{6}{4}$ chords.</p> <p>Identify arpeggiated $\frac{6}{4}$ chords aurally and in notation.</p> <p>Compose using passing $\frac{6}{4}$ chords.</p> <p>Follow the procedures of 18th-century voice leading when writing passing $\frac{6}{4}$ chords.</p> <p>Label errors in the composition or arrangement of passing $\frac{6}{4}$ chords.</p> <p>Follow the procedures of 18th-century voice leading when writing pedal $\frac{6}{4}$ chords.</p> <p>Label errors in the composition or arrangement of pedal $\frac{6}{4}$ chords.</p>
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	<p>When part-writing an arpeggiated $\frac{6}{4}$ chord, the bass line arpeggiates the same triad. The three upper voices are stationary and only the bass moves. (CED 132)</p> <p>When a bass line is added to a soprano line, harmonic progressions are implied. Any chord may be implied as long as it does not result in poor chord use. (CED 132)</p>	<p>Follow the procedures of 18th-century voice leading when writing arpeggiated $\frac{6}{4}$ chords.</p> <p>Label errors in the composition or arrangement of arpeggiated $\frac{6}{4}$ chords.</p> <p>Identify and apply the procedures of 18th-century voice leading of [$\frac{6}{4}$ chords and harmonic progression through score analysis, error detection, writing exercises, and contextual listening. (CED 132)</p>
	<p>VOCABULARY: establishment of key, predominant chords, harmonic progression, melodic phrase, tonic-predominant-dominant-tonic, harmonic foreground, harmonic surface, subdominant chords, supertonic chords, dominant function, predominant harmonies, tonic substitute, weaker predominant chord, deceptive progression, submediant chord, predominant seventh chords, predominant triads, chordal seventh, mediant triad, minor key, relative major key, cadences, plagal cadence, plagal extension,</p>	

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	<p>Phrygian half cadence, deceptive cadence, perfect authentic cadence, imperfect authentic cadence, non-tonic chord substitute, $\frac{6}{4}$ chords, cadential $\frac{6}{4}$, neighboring $\frac{6}{4}$, pedal $\frac{6}{4}$, passing $\frac{6}{4}$, arpeggiated $\frac{6}{4}$, dominant chord, tonic triad, tonic function, embellishment of the dominant, upper voices, sixth, fourth, figured bass, Arabic numerals, voice leading, upper neighbor tone, stationary, weak beat, strong beat, ascending, descending, scale fragment, passing tone, step, skip, leap, triad, arpeggiation, static chord, root, fifth, waltz, march, pitch doubling, stepwise motion, bass line, soprano line, chord succession, implied chord, modulation, parallel motion, first-inversion chord, diatonic sequence, score analysis, error detection, writing exercises, contextual listening</p> <p>KEY TERMS: predominant function, second-inversion triads</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Formative: Using InQuizitive online assessments with <i>The Musician's Guide to Theory and Analysis</i> (or similar) • Formative: Reviewing workbook assignments individually or as a group. See Appendix B for ideas on Teams Assignment integration • Summative: Recorded solfège assessments. See Appendix C for template scoring guides (rubrics) • Summative: Completing checkpoints on: <ul style="list-style-type: none"> ○ Labeling Tonic, Predominant, and Dominant Areas ○ Harmonic Progression ○ New Cadences ○ Roman Numeral Analysis 		

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- Error-Detection
- Composition from Roman Numerals. See Appendix C for template scoring guides (rubrics)
- Realization from Figured Bass. See Appendix C for template scoring guides (rubrics)
- Summative: Completing the Unit V tests See Appendix C for template scoring guides (rubrics)

KEY LEARNING EVENTS AND INSTRUCTION:

- Classifying Chords Based on Tonic, Predominant, and Dominant Function
- Group singing of one- and two-part music (Soprano and Bass)
- Creating Harmonic Progression Charts
- Realizing short passages from roman numerals and figured bass
- Describing and transcribing music by ear (Dictation and Aural Skills)
- Review activities such as Kahoot, Inquisitive, relays, etc.

SUGGESTED TIME ALLOTMENT	4 weeks
SUPPLEMENTAL UNIT RESOURCES	<p><i>The Musicians Guide to Theory and Analysis</i> Fourth Edition Chapters 13-15, 17</p> <p><i>The Musicians Guide to Aural Skills</i> Fourth AP Edition Chapters 13-15, 17</p> <p><i>The Musicians Guide Workbook</i> Fourth AP Edition Chapters 13-15, 17</p> <p><i>The Musicians Guide to Aural Skills: Sight-Singing</i> Fourth AP Edition Chapters 13-15, 17</p> <p>digital.wwnorton.com/guidetotheory4 – <i>The Musicians Guide to Theory and Analysis</i> and <i>Workbook</i> Online Resources, including InQuizitive, textbook listening examples, and online workbook</p> <p>digital.wwnorton.com/auralskills4et – <i>The Musicians Guide to Aural Skills</i> Online Resources</p> <p>Kahoot.com APMT Unit V Review</p>

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	<p>Gmajormusictheory.org - fundamentals, harmonic expansions, contextual listening, harmonic dictation</p> <p>Musictheoryexamples.com - contextual listening</p> <p>Zipgrade.com – to create self-grading answer sheets in the style of the AP Test</p> <p>GoFormative.com – to create self-grading multiple-choice assessments</p> <p>OneNote Class Notebook for class notes and listening journal.</p>
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Unit VI: Harmony and Voice Leading III - Embellishments, Motives, and Melodic Devices

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Anchor Standard 1: Generating and conceptualizing ideas.</i> Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas. <p><i>Anchor Standard 2: Organizing and developing ideas.</i> Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas. <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary). <p><i>Anchor Standard 3: Refining and Completing Products</i> Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 	<p>Composers and performers can use embellishing tones to create new melodic ideas from existing harmonic frameworks.</p>	<ul style="list-style-type: none"> How can [embellishing] tones create linear flow and interest within a harmony? (CED 135)
	<p>The specific ways [melodic, rhythmic, and harmonic] elements are related, contrasted, and/or developed produces the unique profile of an individual composition. (CED 143)</p>	<ul style="list-style-type: none"> How are melodic and rhythmic procedures used to affect the structures and sound qualities of music? (CED 135)
	<p>Music exhibits a structural aspect known as form, in which a musical composition is organized in a hierarchy of constituent parts. (CED 143)</p>	<ul style="list-style-type: none"> What is the relationship of motives and phrases? (CED 135)
	<p><u>KNOWLEDGE</u> Students will know:</p>	<p><u>SKILLS</u> Students will be able to:</p>
	<p>To expand individual lines and/or intensify expression, composers often enrich a chordal framework with various types of decorative notes, or embellishing tones. (CED 139)</p>	<p>Identify types of embellishing tones, including nonharmonic tones, in performed and notated music (CED 139)</p>
	<p>Other terms that relate to nonharmonic tones include embellishment, ornament, trill, preparation, and resolution. (CED 139)</p>	<p>Discuss nonharmonic tones, their relationship to the chord tones around them, and how they relate to the</p>

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<ul style="list-style-type: none"> 1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent. <p>Anchor Standard 4: Selecting, Analyzing, and Interpreting Work Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications for rehearsal and performance. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator's intent. <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form. <p>Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style and historical/cultural context of the works. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the 	<p>Common classifications of nonharmonic tones include passing tones (accented and unaccented) and neighbor tones (including lower neighbor and upper neighbor). (CED 139)</p> <p>When composing a bass line in 18th-century chorale style, the essential frame of quarter notes may be enlivened by judicious use of eighth-note motion, commonly manifested as unaccented passing and/or neighbor tones. (CED 140)</p> <p>Common classifications of nonharmonic tones also include anticipation, escape tone, appoggiatura, and pedal point. (CED 141)</p> <p>Common classifications of nonharmonic tones [that must be accounted for in the Roman Numeral analysis include suspension (including rearticulated suspension and chain of suspensions) and retardation. (CED 142)</p>	<p>melodic and harmonic contextual framework of the piece.</p> <p>Convert dissonant tones from species counterpoint to their 18th-century voice leading equivalents.</p> <p>Compose a bass line added to a given soprano line that incorporates unaccented passing and/or neighbor tones while following the normative harmonic procedures of 18th-century harmony and voice leading. (CED 140)</p> <p>Find and label anticipations, escape tones, appoggiaturas, and pedal points in performed and notated music, and compose and improvise using those embellishing tones.</p> <p>Locate and name suspensions and retardations in performed and notated music, and compose and improvise using those embellishing tones.</p>
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<p>technical and expressive aspects of multiple contrasting works.</p> <p>Anchor Standard 6: Conveying meaning through art. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions. <p>Anchor Standard 7: Perceiving and analyzing products. Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener. <p>Anchor Standard 8: Interpreting intent and meaning. Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work. <p>Anchor Standard 9: Applying criteria to evaluate products. Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re9a: Explain the effectiveness of the technical and expressive aspects of selected 	<p>In a figured bass or Roman-numeral progression, Arabic numerals may be used to indicate specific nonharmonic tones such as 4–3 (implying a suspension). (CED 142)</p> <p>Phrases are made up of short melodic and/or rhythmic ideas called motives. Variations on these basic units can be generated through melodic and rhythmic procedures (also called motivic transformation). (CED 143)</p> <p>To enrich their works, composers often develop motives, melodic segments, or entire melodies using melodic procedures that transform those original ideas in various ways and are therefore sometimes called motivic transformation or thematic transformation. (CED 144)</p> <p>Rhythmic patterns can be transformed. Two of the most common ways to transform a rhythmic pattern are by augmentation and diminution.(CED 144)</p> <p>Melodic sequence occurs when a melodic segment is followed immediately by one or more transpositions of the same segment. (CED 145)</p>	<p>Notate embellishing tones, including nonharmonic tones, indicated in a figured bass or Roman numeral progression. (CED 142)</p> <p>Identify the basic units of phrases (i.e., motives) and melodic/rhythmic procedures involving these units in performed and notated music. (CED 143)</p> <p>Identify and apply melodic procedures in performed and notated music.</p> <p>Identify and apply procedures used to transform rhythmic patterns in performed [and] notated music.</p> <p>Identify (in performed and notated music), compose, and improvise melodic sequences.</p>
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<p>music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.</p> <ul style="list-style-type: none"> 1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process. 	<p>Harmonic sequence occurs when a segment of chords is followed immediately by one or more transpositions of the same segment. (CED 146)</p>	<p>Identify and apply harmonic sequences in performed [and] notated music</p>
<p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music. <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 	<p>VOCABULARY: decorative notes, nonchord tones, passing tones, melodic approach, melodic resolution, accented tone, unaccented tone, accented passing tone, unaccented passing tone, embellishment, ornament, trill, preparation, resolution, neighboring tones, lower neighboring tone, upper neighboring tone, bass line, soprano line, 18th-century chorale, embellishing tones, stationary, parallel thirds, parallel sixths, voice exchange, anticipation, escape tone, appoggiatura, pedal point, suspension, rearticulated suspension, chain of suspensions, retardation, figured bass, Roman-numeral progression, Arabic numerals, phrases, melodic ideas, rhythmic ideas, variations, melodic procedures, rhythmic procedures, fragmentation, literal repetition, sequential repetition, melodic segments, melodies, thematic transformation, augmentation, diminution, melodic inversion, retrograde, transposition</p> <p>KEY TERMS: nonharmonic tones, motives, motivic transformation, melodic sequence, harmonic sequence</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p>		

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- Formative: Using InQuizitive online assessments with *The Musician's Guide to Theory and Analysis* (or similar).
- Formative: Reviewing workbook assignments individually or as a group. See Appendix B for ideas on Teams Assignment integration.
- Summative: Recorded solfège assessments. See Appendix C for template scoring guides (rubrics).
- Summative: Completing checkpoints on:
 - Labeling Embellishments
 - Identifying Motives
 - Identifying Sequences
 - Realizing Sequential Repetition
 - Error-Detection
 - Composition from Roman Numerals. See Appendix C for template scoring guides (rubrics).
 - Realization from Figured Bass. See Appendix C for template scoring guides (rubrics).
- Summative: Completing the Unit VI tests See Appendix C for template scoring guides (rubrics).

KEY LEARNING EVENTS AND INSTRUCTION:

- Playing embellishing tones at the piano.
- Group singing of one- and two-part music (Soprano and Bass) that includes embellishments and sequences.
- Looking for sequences in music from band, choir, orchestra, or other music.
- Realizing short passages from roman numerals and figured bass.
- Describing and transcribing music by ear (Dictation and Aural Skills).
- Review activities such as Kahoot, Inquisitive, relays, etc.

SUGGESTED TIME ALLOTMENT	3 weeks
SUPPLEMENTAL UNIT RESOURCES	<i>The Musicians Guide to Theory and Analysis</i> Fourth AP Edition Chapters 16, 18-19 <i>The Musicians Guide to Aural Skills</i> Fourth AP Edition Chapters 16, 18-19 <i>The Musicians Guide Workbook</i> Fourth AP Edition Chapters 16, 18-19 <i>The Musicians Guide to Aural Skills: Sight-Singing</i> Fourth AP Edition Chapters 16, 18-19

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	<p>digital.wwnorton.com/guidetothetheory4 – <i>The Musicians Guide to Theory and Analysis</i> and <i>Workbook</i> Online Resources, including InQuizitive, textbook listening examples, and online workbook</p> <p>digital.wwnorton.com/auralskills4et – <i>The Musicians Guide to Aural Skills</i> Online Resources</p> <p>Kahoot.com APMT Embellishment Review</p> <p>Gmajormusictheory.org - fundamentals, harmonic expansions, contextual listening, harmonic dictation</p> <p>Musictheoryexamples.com - contextual listening</p> <p>Zipgrade.com – to create self-grading answer sheets in the style of the AP Test</p> <p>GoFormative.com – to create self-grading multiple-choice assessments</p> <p>OneNote Class Notebook for class notes and listening journal.</p>
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Unit VII: Harmony and Voice Leading IV - Secondary Function

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Anchor Standard 1: Generating and conceptualizing ideas.</i> Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas. 	<p>In western musical keys (pitch families), a hierarchy is present in melody and harmony, focused on a tonal center known as the tonic.</p>	<ul style="list-style-type: none"> What causes musical passages to sound as though they briefly shift keys? (CED 149)
	<p>Tonal centers are established through a melodic and/or harmonic procedure known as tonicization.</p>	<ul style="list-style-type: none"> How can tonicization be achieved? (CED 149)
<p><i>Anchor Standard 2: Organizing and developing ideas.</i> Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas. <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary). <p><i>Anchor Standard 3: Refining and Completing Products</i> Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or 	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>
	<p>The particular key that starts and ends a given work is that work's tonic, or primary, key. (CED 153)</p>	<p>Discuss the modal structure of music not as statically centered, but with a movable, shifting tonal base.</p>
	<p>The most common way to effect tonicization is through use of a secondary dominant (or applied dominant) chord. (CED 154)</p>	<p>Identify and describe tonicization in performed and notated music. (CED 153)</p> <p>Describe the role of the secondary leading tone and/or secondary chordal seventh in secondary function.</p>
	<p>When part-writing secondary dominants, all doubling and voice-leading considerations of normal</p>	<p>Use established voice-leading conventions when composing using secondary dominants.</p>

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<p>technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.</p> <p>Anchor Standard 4: Selecting, Analyzing, and Interpreting Work Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications for rehearsal and performance. <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form. <p>Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style and historical/cultural context of the works. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works. <p>Anchor Standard 7: Perceiving and analyzing products. Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), 	<p>dominant chords should be maintained (e.g., chordal sevenths resolving down by step). (CED 155)</p> <p>When a bass line is added to a soprano line, harmonic progressions are implied. Chromatic pitches may suggest the tonicization of a chord other than the prevailing tonic. (CED 155)</p> <p>As with secondary (or applied) dominants, secondary leading-tone chords or secondary diminished seventh chords (also referred to as applied leading-tone chords or applied diminished seventh chords) may also be used to tonicize any major or minor triad in a given key. (CED 156)</p> <p>When part-writing secondary leading-tone chords, all doubling and voice-leading considerations of normal leading-tone chords should be maintained (e.g., chordal sevenths resolving down by step). (CED 157)</p>	<p>Compose a bass line added to a given soprano line in music that includes secondary function, following the normative harmonic procedures of 18th-century music. (CED 155)</p> <p>Identify and describe [secondary leading tone chords] in performed [and] notated music. (CED 156)</p> <p>Identify and apply the procedures of 18th-century voice leading [as they apply to secondary leading tone chords] through score analysis, error detection, writing exercises, [and] contextual listening. (CED 157)</p>
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<p>compositional techniques and procedures, relating them to style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener.</p> <p>Anchor Standard 8: Interpreting intent and meaning. Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work. <p>Anchor Standard 9: Applying criteria to evaluate products. Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re9a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures. 1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process. <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 		
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ASSESSMENT EVIDENCE: Students will show their learning by:

- Formative: Using InQuizitive online assessments with *The Musician's Guide to Theory and Analysis* (or similar).
- Formative: Reviewing workbook assignments individually or as a group. See Appendix B for ideas on Teams Assignment integration.
- Summative: Recorded solfège assessments. See Appendix C for template scoring guides (rubrics).
- Summative: Completing checkpoints on:
 - Identifying Secondary Dominants.
 - Constructing Secondary Dominants.
 - Identifying Secondary Leading-Tone Chords.
 - Constructing Secondary Leading-Tone Chords.
- Summative: Completing the Unit VII test See Appendix C for template scoring guides (rubrics).

KEY LEARNING EVENTS AND INSTRUCTION:

- Finding secondary leading tones.
- Group singing of one- and two-part music (Soprano and Bass) that includes secondary leading tones.
- Looking for secondary leading tones in music from band, choir, orchestra, or other music.
- Realizing short passages from roman numerals and figured bass.
- Describing and transcribing music by ear (Dictation and Aural Skills).
- Review activities such as Kahoot, Inquisitive, relays, etc.

SUGGESTED TIME ALLOTMENT	2 weeks
SUPPLEMENTAL UNIT RESOURCES	<i>The Musicians Guide to Theory and Analysis</i> Fourth AP Edition Chapters 20-21 <i>The Musicians Guide to Aural Skills</i> Fourth AP Edition Chapters 20-21 <i>The Musicians Guide Workbook</i> Fourth AP Edition Chapters 20-21 <i>The Musicians Guide to Aural Skills: Sight-Singing</i> Fourth AP Edition Chapters 20-21

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Unit VII: Harmony and Voice Leading IV - Secondary Function

	<p>digital.wwnorton.com/guidetotheory4 – <i>The Musicians Guide to Theory and Analysis</i> and <i>Workbook</i> Online Resources, including InQuizitive, textbook listening examples, and online workbook</p> <p>digital.wwnorton.com/auralskills4et – <i>The Musicians Guide to Aural Skills</i> Online Resources</p> <p>Kahoot.com APMT Secondary Dominant Review #1 Kahoot.com APMT Secondary Dominant Review #2 Kahoot.com APMT Secondary Dominant Review #3 Kahoot.com APMT Secondary Functions to Sight-Singing Gmajormusictheory.org - fundamentals, harmonic expansions, contextual listening, harmonic dictation Musictheoryexamples.com - contextual listening Zipgrade.com – to create self-grading answer sheets in the style of the AP Test GoFormative.com – to create self-grading multiple-choice assessments OneNote Class Notebook for class notes and listening journal.</p>
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Unit VIII: Modes and Form

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
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Unit VIII: Modes and Form

<p>Anchor Standard 1: Generating and conceptualizing ideas. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas. <p>Anchor Standard 2: Organizing and developing ideas. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas. <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary). <p>Anchor Standard 3: Refining and Completing Products Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent. <p>Anchor Standard 4: Selecting, Analyzing, and Interpreting Work Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr4b: Analyze how the elements of music (including form), and compositional 	Although most western music is written in the major or minor mode, several other variations of diatonic vocabulary are available by centering any of the seven diatonic tones.	<ul style="list-style-type: none"> How are modes related to the familiar major scales? (CED 161)
	All diatonic modes (except Locrian) can be grouped generally as major or minor, depending on the quality of the tonic chord.	<ul style="list-style-type: none"> Why do modes sound different than the scales to which they are related? (CED 161)
	Specific formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure. (CED 166)	<ul style="list-style-type: none"> How can a musical passage be described in terms of its hierarchical structure of melodic and harmonic patterns and functions? (CED 161) What types of phrase relationships can be found within a composition? What are the effects of each type? (CED 161)
	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
	Scales identified in music theory include these categories known as modes—Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and	Identify modes in performed and notated music. (CED 164)
	Locrian. Melodic passages may employ these scales (CED 164)	

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<p>techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator's intent. <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works. <p>Anchor Standard 6: Conveying meaning through art. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions. 	<p>Musical phrases within a passage may sound similar to one another to promote comprehensibility, memorability, and unity, or they may sound dissimilar to one another to create variety, interest, and contrast. (CED 165)</p> <p>Two phrases may combine into a period, in which the first phrase, called the antecedent, ends with an inconclusive cadence and the second phrase, called the consequent, provides stronger harmonic repose with a conclusive cadence. (CED 165)</p> <p>Common sections within a piece of music include the introduction, interlude, bridge, verse, refrain, chorus, coda, and codetta. (CED 166)</p>	<p>Describe melodic relationships between phrases in performed and notated music. (CED 165)</p> <p>Identify periods in performed and notated music. (CED 165)</p> <p>Improvise answer phrases (a' or b) to given question phrases (a) vocally and at the piano.</p> <p>Identify common sections in performed and notated music. (CED 166)</p>
<p>Anchor Standard 7: Perceiving and analyzing products. Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener. <p>Anchor Standard 8: Interpreting intent and meaning. Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re8a: Develop and support interpretations of varied works, demonstrating an 	<p>VOCABULARY: scales, Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, melodic passages, musical phrases, phrase, literal repetition, varied repetition, melodically contrasting, melodically similar, antecedent, consequent, inconclusive cadence, conclusive cadence, parallel period, contrasting period, introduction, interlude, bridge, verse, refrain, chorus, coda, codetta</p>	

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<p>understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.</p> <p>Anchor Standard 9: Applying criteria to evaluate products.</p> <p>Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Re9a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Re9b: Describe and evaluate the ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process. <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.</p> <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 	<p>KEY TERMS: modes, melodic relationships, period, common form sections</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> Formative: Using InQuizitive online assessments with <i>The Musician's Guide to Theory and Analysis</i> (or similar). Formative: Reviewing workbook assignments individually or as a group. See Appendix B for ideas on Teams Assignment integration. Summative: Recorded solfège assessments. See Appendix C for template scoring guides (rubrics). Summative: Completing checkpoints on: 		

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- Mode Identification
- Mode Construction
- Phrase Analysis
- Summative: Completing the Unit VIII test See Appendix C for template scoring guides (rubrics).

KEY LEARNING EVENTS AND INSTRUCTION:

- Finding the modes on the piano and in solfège.
- Group singing of one- and two-part music (Soprano and Bass) that includes modes.
- Vocal or instrumental improvisation of phrases.
- Labeling phrase structures in music from band, choir, orchestra, or other music.
- Class completion of a complete formal analysis of a form such as a minuet and trio or march and trio.
- Describing and transcribing music by ear (Dictation and Aural Skills).
- Review activities such as Kahoot, Inquisitive, relays, etc.

SUGGESTED TIME ALLOTMENT	2 weeks
SUPPLEMENTAL UNIT RESOURCES	<p><i>The Musicians Guide to Theory and Analysis</i> Fourth AP Edition Chapters 5 and 18</p> <p><i>The Musicians Guide to Aural Skills</i> Fourth AP Edition Chapters 5 and 18</p> <p><i>The Musicians Guide Workbook</i> Fourth AP Edition Chapters 5 and 18</p> <p><i>The Musicians Guide to Aural Skills: Sight-Singing</i> Fourth AP Edition Chapters 5 and 18</p> <p>digital.wwnorton.com/guidetotheory4 – <i>The Musicians Guide to Theory and Analysis</i> and <i>Workbook</i> Online Resources, including InQuizitive, textbook listening examples, and online workbook</p> <p>digital.wwnorton.com/auralskills4et – <i>The Musicians Guide to Aural Skills</i> Online Resources</p>

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[The Stars and Stripes Forever \(audio with score\)](#)

[Kahoot.com APMT Modes Review #1](#)

[Kahoot.com APMT Modes Review #2](#)

[Kahoot.com APMT Modes Review #3](#)

[Kahoot.com APMT Phrases and Periods Review](#)

[Gmajormusictheory.org](#) - fundamentals, harmonic expansions, contextual listening, harmonic dictation

[Musictheoryexamples.com](#) - contextual listening

Zipgrade.com – to create self-grading answer sheets in the style of the AP Test

GoFormative.com – to create self-grading multiple-choice assessments

OneNote Class Notebook for class notes and listening journal.

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Unit IX: Application and Synthesis

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Anchor Standard 1: Generating and conceptualizing ideas.</i> Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas. <p><i>Anchor Standard 2: Organizing and developing ideas.</i> Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas. 1.3B.12adv.Cr2b: Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms. 	<p>If music theory is the study of the language of music, then expertise in music theory leads to fluency in music.</p> <p>An understanding of the theoretical underpinnings of composed music informs the performance of and aesthetic response to that music.</p> <p>Any skill must be practiced in real-world applications to discover its validity.</p>	<ul style="list-style-type: none"> What defines fluency in music? How do musicians use music theory in everyday music making? In what ways does music theory apply to performance and listening? How does the application of music theory to written and recorded music compare and contrast with the application of skills in other disciplines? Why must instrumentalists learn to sight sing?
<p><i>Anchor Standard 3: Refining and Completing Products</i> Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. <p>Advanced</p>	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p> <p>Everything that students have learned thus far in this course represents some the component parts of the language of music. A complete piece of music can be compared to a complete novel, recipe, or painting.</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p> <p>Analyze written scores and recorded music, applying students' accumulated knowledge of music theory to discuss the functional purpose of the choices the composer made.</p>

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<ul style="list-style-type: none"> 1.3B.12adv.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent. <p>Anchor Standard 4: Selecting, Analyzing, and Interpreting Work Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr4b: Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance. 1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator's intent. <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work. <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr5b: Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style and historical/cultural context of the works. 	<p>Some musical ideas can be difficult to classify.</p> <p>There may be more than one way to accurately analyze a musical idea.</p> <p>Composers are frequently given specific compositional tasks, such as creating music to match a film or composing for a ceremonial moment.</p> <p>Conventionally in college music programs, all musicians learn to sing without instrumental accompaniment or assistance as a truly independent expression of musical art and competency.</p> <p><i>NOTE TO THE TEACHER: This unit is best utilized reviewing for the AP Music Theory Test through a</i></p>	<p>Hypothesize on the aesthetic, technical, and functional qualities of unfamiliar musical ideas.</p> <p>Speculate on the function of unique subsets of tonal organization.</p> <p>Defend analyses of music, using applicable terminology and compelling arguments.</p> <p>Compose original music within given parameters.</p> <p>Create and select criteria for the design and critique of original compositions.</p> <p>Vocally perform major and minor music in simple and compound meter which includes secondary leading tones and secondary chordal sevenths independently.</p> <p><i>NOTE TO THE STUDENT: This is not the end of music theory, but hopefully a</i></p>
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Unit IX: Application and Synthesis

<ul style="list-style-type: none"> 1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works. 	<i>lens of practical application. It is suggested to use music that the students have encountered in individual or ensemble music making outside this class if practical.</i>	<i>place where more complete understanding of the functional underpinnings of tonal harmony can begin.</i>
<p>Anchor Standard 6: Conveying meaning through art. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr6a: Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed. 1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions. <p>Anchor Standard 7: Perceiving and analyzing products. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener. <p>Anchor Standard 8: Interpreting intent and meaning. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including 	<p>VOCABULARY: all previously studied vocabulary from all units</p> <p>KEY TERMS: analysis, argument defense, compose, perform</p>	

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<p>form), compositional techniques, and the style/genre and context of each work.</p> <p>Anchor Standard 9: Applying criteria to evaluate products.</p> <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Re9a: Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures. 1.3B.12adv.Re9b: Describe and evaluate the ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process. <p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</p> <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music. <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.</p> <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 		
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> Formative: Discussing and revising drafts of compositions and analyses. Formative: Practicing Sight-Singing in class independently and as a group. 		

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- Summative: Recorded solfège assessments. See Appendix C for template scoring guides (rubrics).
- Summative: Completing one of the released AP Music Theory Tests (2016, 2008, or 1998).

KEY LEARNING EVENTS AND INSTRUCTION:

- Discussion of unfamiliar elements
- Review of terms and concepts
- Practice AP Music Theory Test

SUGGESTED TIME ALLOTMENT	5 Weeks (This unit ends with the College Board administration of the AP Music Theory Exam.)
SUPPLEMENTAL UNIT RESOURCES	<p><i>The Musicians Guide to Theory and Analysis</i> Fourth AP Edition Chapters 1 and 21 <i>The Musicians Guide to Aural Skills</i> Fourth AP Edition Chapters 1 and 21 <i>The Musicians Guide Workbook</i> Fourth AP Edition Chapters 1 and 21 <i>The Musicians Guide to Aural Skills: Sight-Singing</i> Fourth AP Edition Chapters 1 and 21</p> <p>digital.wwnorton.com/guidetotheory4 – <i>The Musicians Guide to Theory and Analysis</i> and <i>Workbook</i> Online Resources, including InQuizitive, textbook listening examples, and online workbook</p> <p>digital.wwnorton.com/auralskills4et – <i>The Musicians Guide to Aural Skills</i> Online Resources</p> <p>Eternal Father (audio for analysis with lots of secondary dominants) Eternal Father (String Quartet Score)</p> <p>Kahoot APMT Exam Review</p>

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	<p>Gmajormusictheory.org - fundamentals, harmonic expansions, contextual listening, harmonic dictation</p> <p>Musictheoryexamples.com - contextual listening</p> <p>Zipgrade.com – to create self-grading answer sheets in the style of the AP Test</p> <p>GoFormative.com – to create self-grading multiple-choice assessments</p> <p>OneNote Class Notebook for class notes and listening journal.</p>
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Unit X: Transfer to Other Musical Styles and World Music

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 1: Generating and conceptualizing ideas. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas. 	<p>The tonal system found in many musics of the world, including Western music, is rooted in both science and art.</p>	<ul style="list-style-type: none"> In what ways does the harmonic organization of a piece advance its aesthetic and/or story-telling goals? What defines the connection between science and music that can be found in harmony?
<p>Anchor Standard 4: Selecting, Analyzing, and Interpreting Work Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr4a: Identify and select specific sections, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms. 	<p>The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.</p>	<ul style="list-style-type: none"> How do we judge the quality of musical work(s) and performance(s)? In what ways do personal taste and objective critique diverge?
<ul style="list-style-type: none"> 1.3B.12adv.Pr4b: Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance. 	<p>People encounter music every day that serves a number of cultural, societal, and practical purposes.</p>	<ul style="list-style-type: none"> How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
	<p><u>KNOWLEDGE</u> Students will know:</p>	<p><u>SKILLS</u> Students will be able to:</p>
<ul style="list-style-type: none"> 1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator's intent. 	<p>When a new tonal center is established at a cadence, the modal shift goes beyond tonicization and into modulation (the change from one tonality to another).</p>	<p>Reflect on the selection of modes, key signatures, and modal shifts based on aesthetic and story-telling ideas.</p>

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<p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr5b: Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style and historical/cultural context of the works. 1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works. <p>Anchor Standard 6: Conveying meaning through art. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Pr6a: Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed. 1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions. <p>Anchor Standard 7: Perceiving and analyzing products. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Re7a: Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex 	<p>In many cultural musics, including Western music, pitch is organized melodically and harmonically based on the harmonic series and the mathematical and scientific definitions of pitch and frequency.</p> <p>Personal taste and interest are separate from the objective aesthetic and technical merits of compositions, arrangements, performances, and musical styles.</p> <p>The Common Practice Era comprises the Baroque era (late 17th century) through the Romantic era (mid to late 19th century). The rhythmic, melodic, harmonic, and expressive conventions presented on the AP Music Theory Test derive from the Common Practice Era.</p> <p>Globalization and 20th and 21st century communication have created a fertile situation for music to evolve even faster.</p>	<p>Examine the organization of pitches in world music.</p> <p>Discuss the scientific basis of harmony.</p> <p>Use objective criteria to evaluate music on its aesthetic and technical merits in selecting and critiquing music for performance, analysis, listening, or discussion.</p> <p>Classify musical examples as belonging to or matching the conventions of the Common Practice Era, predating it, or following it.</p> <p>Compare and contrast musical ideas in 18th century Europe with those in contemporary music and world music, searching for similarities and highlighting differences.</p>
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<p>forms, and describe and justify the choice as models for composition.</p> <ul style="list-style-type: none"> 1.3B.12adv.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener. 	<p>In every corner of the world, music always contains discernable rhythmic, pitch, and expressive patterns, many of which may be culturally distinct.</p>	<p>Connect and discuss musical patterns from a variety of musical styles, genres, and cultures.</p>
<p>Anchor Standard 8: Interpreting intent and meaning. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work. 	<p>Some music can be connected to specific ceremonial purposes, historical events, social movements, or other societal elements.</p>	<p>Reflect on the selection of music and specific arrangements or performances.</p> <p>Discuss the musical and performance elements that make specific music or arrangements appropriate for specific ceremonial or societal uses.</p>
<p>Anchor Standard 9: Applying criteria to evaluate products. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Re9a: Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures. 1.3B.12adv.Re9b: Describe and evaluate the ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process. <p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</p>	<p>VOCABULARY: mode, major, minor, key signature, tonal center, tonicization, modulation, melody, harmony, frequency, vibrations, mathematical, scientific, compositional technique, title, lyrics, story elements, elements of music, musical styles, musical genres, critique, insights, perform, globalization, unique, qualities, idea, differentiate, compare, contrast, connect, interest(s), experience(s), knowledge, creating, performing, responding, context, daily life, express, texture, ceremonial purposes, historical events, social movements, societal elements, reflect, arrangement</p>	

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<p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music. <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.</p> <p>Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 	<p>KEY TERMS: key change, harmonic series, common practice era, contemporary music, world music, performance, music, performing arts, expression, story, history, society</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> Formative: Participation in Class Discussion Formative: Listening Journal Summative: Final Project <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> Demonstration of the harmonic series (can use a brass instrument, piano, or other instrument). Class discussion and listening to music styles outside of the Common Practice Era and various musics of the world. Project presentations at the end of the unit. 		
<p>SUGGESTED TIME ALLOTMENT</p>	<p>5 Weeks (begin this unit after the College Board administration of the AP Music Theory Test.)</p>	
<p>SUPPLEMENTAL UNIT RESOURCES</p>	<p>PBS Science & Song - videos on the science behind music</p>	

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Unit X: Transfer to Other Musical Styles and World Music

	<p>Everynoise.com - listen to closely and not closely related musical genres</p> <p>Musicmap.info - map and description of relationship between musical genres</p> <p>Radio Stations around the World - listen to radio stations from around the world</p> <p>Worldmusic.net - articles and listening examples from various world music</p> <p>OneNote Class Notebook for class notes and listening journal.</p> <p>OneNote Class Notebook for class notes, workbook assignments, and assessments.</p>
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APPENDIX A – Alignment with *The Musician’s Guide Series*

CED Unit	Chapters in <i>The Music’s Guide to Theory and Analysis</i>
Unit Ia	1, 3 Pitch, Major Scales and Key Signatures
Unit Ib	2, 4 Rhythm
Unit II	5-6 Minor Scales and Key Signatures, Intervals
Unit III	7-8 Triads and Seventh Chords
Unit IV*	9-12 Counterpoint and Introduction to SATB Composition
Unit V*	13-15, 17 Phrase Expansion, Cadences, Leading-Tone Chords
Unit VI*	16, 18-19 Embellishing Tones, Phrase Structure, Motivic Analysis
Unit VII	20-21 Secondary Dominants
Unit VIII	5, 18 Modes and Form
Unit IX	Application and Synthesis
Unit X	Transfer to Other Musical Styles and World Music

*Units IV, V, and VI as presented in *The Musicians Guide to Theory and Analysis* in a significantly different order than in the *Course and Exam Description* (CED). This curriculum document is presented in the order of the CED. The teacher can choose to follow any textbook as approved by their supervisor, the Board of Education, and the College Board (through syllabus review) with either of these options:

- Present the topics in the order of the textbook, skipping around the CED and curriculum, but making sure that all topics are covered, or
- Present the topics in the order of the CED and curriculum, skipping around the textbook.

As of the writing of this document, the curriculum writers are unaware of any textbook approved by the College Board that presents this material in perfect alignment with the CED.

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APPENDIX B: Integrating Teams, OneNote, and AP Music Theory

Technology Requirements:

- To draw and annotate sheet music on a screen, the teacher of AP Music Theory needs regular access to an iPad with Apple Pencil, Surface or Surface Laptop with Apple Pencil, or other professional-grade tablet with stylus during class, planning time, and grading time.
- There are several wireless methods of broadcasting a device's screen during class:
 - iPad and AppleTV
 - Surface and Wireless Display Adapter
 - Teams Meeting (requires second computer and can lag)

To get started, open Teams and set up Class Notebook for the class team. The following sections are suggested for student notebooks:

1. Class Notes
2. Assignments
3. Assessments

Suggestions for using Teams and OneNote in class:

- Once it is setup, always use the OneNote desktop or iPad applications. Drawn sheet music will not display correctly inside Teams Class Notebook but will work in the OneNote application.
- To the Content Library, add the following:
 - Master Notes
 - Sample Assignments and Assessments
 - Filing Cabinet section (repository for clean copies of resources, assignments, and assessments)
- Before class, set up whatever is needed for the day. This may include blank staves, written examples, YouTube videos, etc.
- Whenever adding PDFs or Image Files:
 - Always insert a Print Out, adjust the image size, and then set image as background to prevent it from moving as it is drawn on.
 - For PDFs, leave the icon in place above the printout so students can easily open and print at home.
- In the Master Notes section, set up a single notebook page for each chapter.
 - Use this page and project it in class when giving notes.

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- Regardless of the size of this page, keep everything contained to a single page for the chapter.
- As of the writing of this document, general internet lag makes using the Collaboration Space untenable for simultaneous group music notation.
- For written assignments and assessments:
 - Give the scoring guide for free response questions in advance.
 - Set up the assignment page in OneNote first. All parts of the assignment must be in the same notebook page; multiple notebook pages cannot be attached to a single Teams assignment.
 - Open Teams and on the assignments tab, choose create new and select the OneNote page as a resource.
 - Add a note and insist that students submit assignments as PDFs or image files inserted into their OneNote page.
- For grading:
 - If starting at the Teams assignment, on the student's work page, chose open in desktop app and then grade in OneNote.
 - If starting at OneNote, choose review student work from the Class Notebook menu.
 - Refer to the outline of the scoring guide, for example writing IIA3 instead of writing sentences or words. This saves time and helps the students familiarize themselves with the scoring guide.

Other Notes:

- When creating assessments, review released materials from the College Board and use similar formatting and verbiage.
- In Microsoft Word, use the equation editor to create time signatures and chords with figures.

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APPENDIX C: Template Scoring Guides

**AP Music Theory
Scoring Guide – Composition**

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Visit the College Board on the Web: www.collegeboard.org.

General Notes

- Establish the points possible per outline section I through III before scoring to determine the range of final scores.
- If a composition does not ask for
- Use either the regular scoring guide or an alternate scoring guide, whichever gives the higher score.
- This scoring guide yields AP Test FRQ scores, which are not often compatible with grading out of 100. Scores will frequently need to be curved.

I. Roman Numerals

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Bass Figures
 - a. If Figured Bass is given, ignore any Arabic numerals because they are included in the question itself.
 - b. If figures are not given, bass figures are scored as half of each point.
3. Award no credit if an accidental is placed *before* a Roman numeral.

II. Chord Spelling, Spacing, and Doubling

A. Award 1 point for each chord that correctly realizes the given figured bass or roman numerals.

1. The chord must be spelled correctly. An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.

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4. All inverted triads and inverted seventh chords must be complete (i.e., have all chord tones).
 5. All triads must contain at least three voices.
 6. All seventh chords must contain at least four voices.
 7. Roman Numerals in the wrong capitalization will not be considered an error.
- B.** Award 0 points for a chord that breaks one or more of the conditions of **II.A.**
N.B.: Award 0 points for voice leading into and out of these chords. (See **III.E.**)
- C.** Award ½ point each for a correctly realized chord that has exactly one of the following errors:
N.B. However, *do* check the voice leading into and out of these chords.
1. A doubled leading tone
 2. A doubled chordal seventh
 3. Incorrect doubling of a second inversion triad (bass must be doubled).
 4. Spacing - More than one octave between adjacent upper parts. N.B.: If there are crossed voices, see III.C.4.
 5. A note is voiced outside the range of the voice to which it is assigned.
 6. The chord is spelled with the correct members, but the bass note does not match the given figures.
- D.** Award 0 points for a correctly realized chord that has:
1. More than one error listed in **II.C.**, or
 2. The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **II.A.1.**)
- N.B.: However, *do* check the voice leading into and out of these chords.

III. Voice Leading

- A.** In general, award 2 points for acceptable voice leading between two correctly realized chords.
N.B.: This includes the voice leading from the given chord to the second chord.
- B.** If all chords are correctly realized, and there are no voice-leading errors (as described in **III.C.** and **III.D.**), but the response seems to have excessive leaps within the upper three voices:
1. Award 12 points for voice leading if there are six or fewer leaps in the three upper voices combined.
 2. Award 11 points for voice leading if there are more than six leaps in the three upper voices combined.
- C.** Award only 1 point for voice leading between two correctly realized chords (as defined in **II.A.**) with exactly one of the following errors:
1. Uncharacteristic rising unequal fifths. (See *DCVLE*, no. 4.)
 2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)

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3. Overlapping voices. (See *DCVLE*, no. 7.)
 4. Motion leading to a chord with crossed voices. (See *DCVLE*, no. 8.)
 5. A leading tone in an inner voice that does not resolve up by step.
 6. A chordal seventh approached by a descending leap of a fourth or larger.
- D.** Award 0 points for voice leading between two correctly realized chords (as defined in **II.A.**) if any of the following statements is true:
1. Parallel octaves, fifths, or unisons occur (immediately successive or beat-to-beat), including those by contrary motion. (See *DCVLE*, nos. 1 through 3.)
 2. Uncharacteristic melodic intervals occur (e.g., augmented second, tritone, or more than a fifth).
 3. Chordal sevenths are unresolved or resolved incorrectly. The voice with the seventh should move down by step, but it may move up only in the case of the three-chord sequence below:
 - i Tonic
 - ii Second-Inversion Dominant Seventh
 - iii First-Inversion Tonic
 4. The leading tone in an outer voice is unresolved or resolved incorrectly.
 5. The 6th or 4th of the cadential second-inversion chord is unresolved or resolved incorrectly.
 6. At least one of the chords has more or fewer than four voices (soprano, alto, tenor, and bass).
 7. More than one error listed in section **III.C.** occurs.
- E.** Award 0 points for voice leading into and out of an incorrectly realized chord, except in the following cases:
1. In the case of a single wrong pitch or error from **II.C** with no other voice leading or pitch errors on the surrounding chords, voice leading points can still be awarded (up to four, two before and two after). Follow **III.A-D**.
 2. In the case of a single wrong pitch or doubling error from **II.C** that results in voice leading errors after the note with no other voice leading or pitch errors on the previous chord, voice leading points into the chord containing an error can be awarded (up to two). Follow **III.A-D**.

IV. Scores with Additional Meaning

- 1** This score can be given to a response that has two or more redeeming qualities.
- 0** This score is used for a response that represents an unsuccessful attempt to answer the question (has no redeeming qualities, or only one) or a response that is off-topic or irrelevant.
- M** This score is reserved for blank responses or assignments not turned-in.

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V. Scoring Notes

- A. Do not penalize a response that includes correctly used embellishing tones.
- B. An incorrectly used embellishing tone will be considered a voice-leading error.
 1. Award 1 point if the incorrect embellishing tone results in one error listed in **II.C.**
 2. Award 0 points if the incorrect embellishing tone results in at least one error from **II.D.** or more than one error from **II.C.**
- C. Half-point total scores are permitted.

Definitions of Common Voice-Leading Errors (DCVLE)

The image shows eight examples of voice-leading errors, labeled Ex. 1 through Ex. 8, arranged in two staves (treble and bass clef). Below each example is a label describing the error type. Ex. 5a and Ex. 5b are grouped together with labels 'OK' and 'Not OK' respectively.

Ex. 1	Ex. 2	Ex. 3	Ex. 4	Ex. 5a	Ex. 5b	Ex. 6	Ex. 7	Ex. 8
Parallel	Beat-to-beat	By contrary motion	Unequal 5ths (d5 to P5)	OK	Not OK	Direct	Overlapping voices	Motion to crossed voices

1. Parallel fifths and octaves (immediately consecutive) — unacceptable (award 0 points).
2. Beat-to-beat fifths and octaves (equal perfect intervals on successive beats) — unacceptable (award 0 points).
3. Fifths and octaves by contrary motion — unacceptable (award 0 points).
4. Unequal fifths (d5 → P5).
 - In a three- or four-part texture, a rising d5 → P5 is acceptable ONLY when passing between I and I⁶ where neither tone of the d5 forms a dissonance with the bass, e.g., I–v⁴₃ – I⁶ and I–vii⁰⁶ – I⁶ (no deduction).

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- A rising d5→ P5 in other progressions is unacceptable (award 1 point only). Unequal fifths between two upper voices are acceptable in either order when the voices are descending (no deduction).
 - P5→ d5 is acceptable voice leading in either direction involving any pair of voices (no deduction).
5. Hidden (or covered) fifths and octaves in outer voices (similar motion to a perfect interval that involves one voice moving by step).
- When the step is in the upper voice, as shown in Ex. 5a — acceptable (no deduction).
 - When the step is in the lower voice, as shown in Ex. 5b — unacceptable (award 1 point only).
6. Direct fifths and octaves in outer voices — unacceptable (award 1 point only).
Definition: Similar motion to a perfect interval that involves a skip in each voice. N.B.: Many sources equate hidden and direct.
7. Overlapping voices — unacceptable (award 1 point only).
Definition: Two voices move to a position in which the lower voice is higher than the previous note in the higher voice, or they move to a position where the higher voice is lower than the previous note in the lower voice.
8. Crossed voices — unacceptable (award 1 point only).
Definition: Voicing in which the normal relative position of voices is violated, e.g., if the soprano is below the alto or the bass is above the tenor.

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**AP Music Theory
Scoring Guide – Vocal Performance**

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General Notes

- 0-9 Points
- For use with four- or eight-measure rhythmic or melodic exercises.
 - When using eight-measure exercises, label each measure as a segment.
 - For duple or quadruple meters, four-measure exercises can be used. In these cases, label each half-measure as a segment.
- Use either the regular scoring guide or an alternate scoring guide, whichever gives the higher score.
- Generally, adding 11 to the scoring guide score will yield a grade out of 20 points that can be used for grading purposes.

I. Regular Scoring Guide

- A. For melodic exercises, score 1 point for each segment correct in pitch, rhythm, and tempo (0–8).
- B. For rhythm-only exercises, score 1 point for each segment correct in rhythm and tempo (0-8).
- C. If at least one segment is correct using **I.A.**, add 1 point for a complete response that has no hesitations or restarts (= overall flow; the flow point).
- D. Record any score of 4 or higher and move to the next response.
- E. If the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (N.B.: Do *NOT* award the flow point in the alternate scoring guide.)

- A. If a student sings many of the pitches correctly but is consistently inaccurate in rhythm, you may determine holistically to award up to 4 points for pitch at ½ point per segment. This cannot be used for rhythm-only exercises.
OR
- B. If a student is accurate or nearly accurate with respect to rhythm but is consistently inaccurate in pitches, you may determine holistically to award up to 2 points for rhythm at ¼ point per segment. This cannot be used for rhythm-only exercises.

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III. Scores with Additional Meaning

- 1** This score may be given to a response that has two or more redeeming qualities (e.g., retention of the tonic pitch and singing the melody with a correct contour; persistence alone is *not* a redeeming quality).
- 0** This score is used for a response that has no redeeming qualities (or only one) or a response that is off topic or irrelevant.

Scoring Notes:

- A.** If a student restarts, score the last *complete* response, but do *not* award the flow point.
- B.** Score from the tonic established by the student. However, credit any exactly transposed segment approached by the correct interval. In other words, *any segment entered correctly (by the correct interval) is eligible for the point.*
- C.** The last note may be eligible for the point if the student returns to the original tonic, even if the preceding segments have been transposed, and the original tonic is not approached correctly.
- D.** If the student changes tempo and continues in the new tempo, do not credit the segment where the change occurs, but credit the ensuing segments.
- E.** The last note must be held at least to the attack of the final eighth note of measure four for that segment to receive credit.
- F.** Ignore any use (correct or incorrect) of syllables, letter names, or numbers, as well as expletives, giggles, and the like.
- G.** If you try both regular and alternate guides, record the higher of the scores.
- H.** Scores from one guide may *not* be combined with those of another.
- I.** Listen beyond the end of the performance to ensure that the student made no additional response.