High School AP Music Theory Curriculum

**Course Description:** This is a rigorous course intended for college-bound students who intend to pursue a career or advanced degree in music. The course will focus heavily on aural training skills, including rhythmic, harmonic, and melodic dictation and sight singing. The course takes an accelerated approach to the concepts of theory and analysis, with references to historical context.

**Scope and Sequence:**

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<th>Unit</th>
<th>Instructional Topics</th>
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Topic 2: Meter  
Topic 3: Scales  
Topic 4: Key Signatures  
Topic 5: Terminology  
Topic 6: Aural Skills--Ear Training, Sight Singing, Rhythmic and Melodic Dictation |
| 3-4 months  | Intermediate Music Theory Skills | Topic 1: Triads and Inversions  
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Topic 2: Harmonic Progression  
Topic 3: Score Analysis  
Topic 4: Secondary Dominants and Modulations  
Topic 5: Aural Skills: Dictation and Sight-singing |
Unit 1: Basic Music Theory Skills

Subject: AP Music Theory
Grade: 11-12
Name of Unit: Basic Music Theory Skills
Length of Unit: 3-4 months
Overview of Unit: In this unit, students learn how music, tonality, and aurally-heard music is represented in written form. They also learn how specific music terminology assists students in the comprehension of music theory, and then apply it in various ways. Teaching topics for this unit include notation (rhythmic and melodic), meter, scales, key signatures, terminology, and aural skills.

AP Course Components:
● Musical Terminology
  ○ Terms for intervals, triads, seventh chords, scales, and modes
  ○ Terms pertaining to rhythm and meter, melodic construction and variation, harmonic function, cadences and phrase structure, texture, small forms, and musical performance.
● Notational Skills
  ○ Rhythms and meters
  ○ Clefs and pitches
  ○ Key signatures, scales, and modes
  ○ Intervals and chords
  ○ Melodic transposition
● Basic Compositional Skills
  ○ Four-voice realization of figured-bass symbols and Roman numerals
  ○ Composition of a bass line (with chord symbols) for a given melody
● Score Analysis
  ○ Small Scale and large-scale harmonic procedures, including:
    ■ Identification of cadence types
    ■ Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
    ■ Identification of key centers and key relationships; recognition of modulation to closely related keys
  ○ Melodic organization and developmental procedures
    ■ Scales (e.g., major, minor, pentatonic, whole-tone, modal)
    ■ Motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
  ○ Rhythmic/metric organization
- Meter type (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound)
- Rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
  - Texture
    - Types (e.g., monophony, homophony, polyphony)
    - Devices (e.g., imitation, cannon)
  - Formal devices and/or procedures
    - Phrase structure
    - Phrases in combination (e.g., period, double period, phrase group)
    - Small forms

- Aural Skills
  - Sight-singing (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
  - Rhythmic dictation (simple and compound meters)
  - Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies)
  - Harmonic dictation (notation of soprano and bass lines and harmonic analysis in a four-voice texture)
  - Identification of isolated pitch and rhythmic patterns
  - Detection of errors in pitch and rhythm in one-and two-voice examples
  - Identification of processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles
    - Melodic organization (e.g., scale degree function of specified tones, scale types, mode, contour, sequences, motivic development)
    - Harmonic organization (e.g., chord function, inversion, quality)
    - Tonal organization (e.g., cadence types, key relationships)
    - Meter and rhythmic patterns
    - Instrumentation (i.e., identification of timbre)
    - Texture (e.g., number and position of voices, degree of independence, presence of imitation, density)
    - Formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

**Essential Questions:**
1. How is music represented in written form?
2. How is tonality represented in written form?
3. How does the music heard aurally translate into written form?
4. How does specific music terminology assist the student in the comprehension of music theory?
Enduring Understanding/Big Ideas:
1. Music uses a symbolic notation on staves to indicate duration and pitch of sound.
2. Music tonality is created through combinations of whole & half steps which create scale patterns (ie major & minor) and can be represented by key signatures.
3. Aural skills will be acquired through progressively more difficult sight singing practice, rhythmic & melodic dictation examples, and recognition of intervals.
4. Terms pertaining to intervals, scales, rhythm and meter, texture, and musical performance combine to become the foundation of understanding the language of music theory.

Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
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</table>
Engaging Experience 1

Title: Rhythm

Suggested Length of Time: 2 blocks (and reinforced throughout unit)

AP Course Components Addressed:

- Notational Skills
  - Rhythms and meters
  - Clefs and pitches
  - Key signatures, scales, and modes
  - Intervals and chords
  - Melodic transposition

Detailed Description/Instruction: Through a variety of visual and aural examples, students will understand the standard music symbols used to represent rhythm.

Bloom’s Levels: Understand
Webb’s DOK: 1

Engaging Experience 2

Title: Clefs and pitches

Suggested Length of Time: 2 blocks (and reinforced throughout unit)

AP Course Components Addressed:

- Notational Skills
  - Rhythms and meters
  - Clefs and pitches
  - Key signatures, scales, and modes
  - Intervals and chords
  - Melodic transposition

Detailed Description/Instruction: Through a variety of visual and aural examples, students will understand the standard music symbols used to represent pitch and its utilization on specific clefs.

Bloom’s Levels: Understand
Webb’s DOK: 1
Topic 2: Meter

Engaging Experience 1
Title: Rhythmic/metric organization
Suggested Length of Time: 2 blocks (and reinforced throughout unit)
AP Course Components Addressed:
- Notational Skills
  - Rhythms and meters
  - Clefs and pitches
  - Key signatures, scales, and modes
  - Intervals and chords
  - Melodic transposition

Detailed Description/Instructions: Through a variety of visual and aural examples, students will recognize and create music using specific meter types (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound).

Bloom’s Levels: Understand, Create
Webb’s DOK: 3
Engaging Experience 1
Title: Scale construction

Suggested Length of Time: 2 blocks (and reinforced throughout unit)

AP Course Components Addressed:
- Notational Skills
  - Rhythms and meters
  - Clefs and pitches
  - Key signatures, scales, and modes
  - Intervals and chords
  - Melodic transposition

Detailed Description/Instructions: Through a variety of visual and aural examples, students will recognize and create scales using the specific interval patterns to build major and minor scales.

Bloom’s Levels: Apply, Create
Webb’s DOK: 3
Engaging Experience 1

Title: Key signature recognition and creation

Suggested Length of Time: 2 blocks (and reinforced throughout unit)

AP Course Components Addressed:

- Notational Skills
  - Rhythms and meters
  - Clefs and pitches
  - Key signatures, scales, and modes
  - Intervals and chords
  - Melodic transposition

Detailed Description/Instructions: Through a variety of visual and aural examples, students will recognize and create key signatures using the specific visual patterns based on clefs to build major and minor key signatures.

Bloom’s Levels: Apply, Create

Webb’s DOK:3
Engaging Experience 1
Title: Discussion of pertinent terminology
Suggested Length of Time: ongoing throughout unit
AP Course Components Addressed:
- Musical Terminology
  - Terms for intervals, triads, seventh chords, scales, and modes
  - Terms pertaining to rhythm and meter, melodic construction and variation, harmonic function, cadences and phrase structure, texture, small forms, and musical performance.
Detailed Description/Instructions: Vocabulary will be introduced and discussed throughout the unit that will give the students standard music terminology to use as they describe music listening examples.
Bloom’s Levels: Understand, Apply
Webb’s DOK: 3
Topic 6: Aural Skills - Ear Training, Sight Singing, Rhythmic and Melodic Dictation

Engaging Experience 1
Title: Beginning aural/visual recognition of rhythms
Suggested Length of Time: ongoing throughout unit
AP Course Components Addressed:
- Aural Skills
  - Rhythmic dictation (simple and compound meters)
Detailed Description/Instructions: Students will notate a performed rhythmic example using standard music notation. Students will perform standard rhythmic notation.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 2
Title: Beginning aural/visual recognition of intervals
Suggested Length of Time: ongoing throughout unit
AP Course Components Addressed:
- Aural Skills
  - Identification of isolated pitch and rhythmic patterns
Detailed Description/Instructions: Students will identify interval qualities and notate on a staff performed interval examples by size and quality.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 3
Title: Beginning sight singing of simple melodies
Suggested Length of Time: ongoing throughout unit
AP Course Components Addressed:
- Aural Skills
  - Sight-singing (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
Detailed Description/Instructions: Students will sight-sing basic melodies (major and minor modes, treble and bass clef, simple and compound meters.)
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 4
Title: Beginning melodic dictation
Suggested Length of Time: ongoing throughout unit
AP Course Components Addressed:

- Aural Skills
  - Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies)

**Detailed Description/Instructions:** Students will notate a performed melodic example using standard music notation. Students will perform standard melodic notation.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2
Culminating Activity

For Topics 1 - 6: Written assessment - Student will demonstrate knowledge and application of:

- Notation of Rhythm
- Organization of rhythm into meter (simple and compound)
- Construction of scales (major and minor)
- Key Signatures (major and minor)
- Terms and vocabulary associated with the unit
- Aural Skills (sight reading, dictation, and interval recognition)
<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notation- Rhythmic &amp; Melodic</td>
<td>Rhythm</td>
<td>Through a variety of visual and aural examples, students will understand the standard music symbols used to represent rhythm.</td>
<td>2 blocks (and reinforced throughout the unit)</td>
</tr>
<tr>
<td>Notation- Rhythmic &amp; Melodic</td>
<td>Clefs and Pitches</td>
<td>Through a variety of visual and aural examples, students will understand the standard music symbols used to represent pitch and its utilization on specific clefs.</td>
<td>2 blocks (and reinforced throughout the unit)</td>
</tr>
<tr>
<td>Meter</td>
<td>Rhythmic/metric organization</td>
<td>Through a variety of visual and aural examples, students will recognize and create music using specific meter types (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound).</td>
<td>2 blocks (and reinforced throughout the unit)</td>
</tr>
<tr>
<td>Scales</td>
<td>Scale Construction</td>
<td>Through a variety of visual and aural examples, students will recognize and create scales using the specific interval patterns to build major and minor scales.</td>
<td>2 blocks (and reinforced throughout the unit)</td>
</tr>
<tr>
<td>Key Signatures</td>
<td>Key Signature Recognition and Creation</td>
<td>Through a variety of visual and aural examples, students will recognize and create key signatures using the specific visual patterns based on clefs to build major and minor key signatures.</td>
<td>2 blocks (and reinforced throughout the unit)</td>
</tr>
<tr>
<td>Terminology</td>
<td>Discussion of pertinent terminology</td>
<td>Vocabulary will be introduced and discussed throughout the unit that will give the students standard music terminology to use as they describe music listening examples.</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Aural Skills-Ear Training, Sight Singing, Rhythmic and Melodic Dictation</td>
<td>Beginning aural/visual recognition of rhythms</td>
<td>Students will notate a performed rhythmic example using standard music notation. Students will perform standard rhythmic notation.</td>
<td>Ongoing throughout the unit</td>
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<td>Aural Skills-Ear Training, Sight Singing, Rhythmic and Melodic Dictation</td>
<td>Beginning aural/visual recognition of intervals</td>
<td>Students will identify interval qualities and notate on a staff performed interval examples by size and quality.</td>
<td>Ongoing throughout the unit</td>
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<td>Aural Skills-Ear Training, Sight Singing, Rhythmic and Melodic Dictation</td>
<td>Beginning sight singing of simple melodies</td>
<td>Students will sight-sing basic melodies (major and minor modes, treble and bass clef, simple and compound meters.)</td>
<td>Ongoing throughout the unit</td>
</tr>
<tr>
<td>Aural Skills-Ear Training, Sight Singing, Rhythmic and Melodic Dictation</td>
<td>Beginning melodic dictation</td>
<td>Students will notate a performed melodic example using standard music notation. Students will perform standard melodic notation.</td>
<td>Ongoing throughout the unit</td>
</tr>
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</table>
Unit 2: Intermediate Music Theory Skills

Subject: AP Music Theory  
Grade: 11-12  
Name of Unit: Intermediate Music Theory Skills  
Length of Unit: 3-4 months  

Overview of Unit: In this unit, students learn how music, tonality, and aurally-heard music is represented in written form. They also learn how specific music terminology assists students in the comprehension of music theory, and then apply it in various ways. Teaching topics for this unit include triads and inversions, seventh chords and inversions, alternate scale construction, figured bass, counterpoint, and aural skills.

AP Course Components:

- Musical Terminology
  - Terms for intervals, triads, seventh chords, scales, and modes
  - Terms pertaining to rhythm and meter, melodic construction and variation, harmonic function, cadences and phrase structure, texture, small forms, and musical performance.

- Notational Skills
  - Rhythms and meters
  - Clefs and pitches
  - Key signatures, scales, and modes
  - Intervals and chords
  - Melodic transposition

- Basic Compositional Skills
  - Four-voice realization of figured-bass symbols and Roman numerals
  - Composition of a bass line (with chord symbols) for a given melody

- Score Analysis
  - Small Scale and large-scale harmonic procedures, including:
    - Identification of cadence types
    - Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
    - Identification of key centers and key relationships; recognition of modulation to closely related keys
  - Melodic organization and developmental procedures
    - Scales (e.g., major, minor, pentatonic, whole-tone, modal)
    - Motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
  - Rhythmic/metric organization
- Meter type (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound)
- Rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
  - Texture
    - Types (e.g., monophony, homophony, polyphony)
    - Devices (e.g., imitation, cannon)
  - Formal devices and/or procedures
    - Phrase structure
    - Phrases in combination (e.g., period, double period, phrase group)
    - Small forms

- Aural Skills
  - Sight-singing (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
  - Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
  - Harmonic dictation (notation of soprano and bass lines and harmonic analysis in a four-voice texture)
  - Identification of isolated pitch and rhythmic patterns
  - Detection of errors in pitch and rhythm in one-and two-voice examples
  - Identification of processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles
    - Melodic organization (e.g., scale degree function of specified tones, scale types, mode, contour, sequences, motivic development)
    - Harmonic organization (e.g., chord function, inversion, quality)
    - Tonal organization (e.g., cadence types, key relationships)
    - Meter and rhythmic patterns
    - Instrumentation (i.e., identification of timbre)
    - Texture (e.g., number and position of voices, degree of independence, presence of imitation, density)
    - Formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

**Essential Questions:**
1. How is music represented in written form?
2. How is tonality represented in written form?
3. How does the music heard aurally translate into written form?
4. How does specific music terminology assist the student in the comprehension of music theory?
**Enduring Understanding/Big Ideas:**

1. Music uses a symbolic notation on staves to indicate duration and pitch of sound.
2. Music tonality is created through combinations of whole & half steps which create scale patterns (ie major & minor) and can be represented by key signatures.
3. Aural skills will be acquired through progressively more difficult sight singing practice, rhythmic & melodic dictation examples, and recognition of intervals.
4. Terms pertaining to intervals, triads, seventh chords, scales, modes, rhythm and meter, melodic construction and variation, harmonic function, cadences and phrase structure, texture, small forms, and musical performance combine to become the foundation of understanding the language of music theory.

**Unit Vocabulary:**

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Engaging Experience 1
Title: Recognition and construction of triads (major, minor, augmented, diminished)
Suggested Length of Time: 2 blocks (and reinforced throughout unit)
AP Course Components:
  ● Notational Skills
  ● Musical Terminology
    ○ Terms for intervals, triads, seventh chords, scales, and modes
Detailed Description/Instructions: Through a variety of visual and aural examples, students will recognize and create all forms of triads.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 2
Title: Triad Inversions
Suggested Length of Time: 2 blocks (and reinforced throughout unit)
AP Course Components:
  ● Notational Skills
  ● Musical Terminology
    ○ Terms for intervals, triads, seventh chords, scales, and modes
Detailed Description/Instructions: Through a variety of visual and aural examples, students will recognize and create all forms of triads in two inversion positions.
Bloom’s Levels: Apply
Webb’s DOK: 2
Engaging Experience 1
Title: Recognition and construction of seventh chords (Dom. 7th, Major 7th, Minor 7th, Half-dim. 7th, Dim. 7th)
Suggested Length of Time: 2 blocks (and reinforced throughout unit)
AP Course Components:
- Notational Skills
- Musical Terminology
  - Terms for intervals, triads, seventh chords, scales, and modes
Detailed Description/Instructions: Through a variety of visual and aural examples, students will recognize and create the five standard forms of seventh chords (Dom. 7th, Major 7th, Minor 7th, Half-dim. 7th, Dim. 7th).
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 2
Title: Seventh Chord Inversions
Suggested Length of Time: 2 blocks (and reinforced throughout unit)
AP Course Components:
- Notational Skills
- Musical Terminology
  - Terms for intervals, triads, seventh chords, scales, and modes
Detailed Description/Instructions: Through a variety of visual and aural examples, students will recognize and create all forms of seventh chord in three inversion positions.
Bloom’s Levels: Apply, Create
Webb’s DOK: 2, 3
Engaging Experience 1
Title: Pentatonic and Blues Scale Construction
Suggested Length of Time: 1 block
AP Course Components:

- Notational Skills
  - Rhythms and meters
  - Clefs and pitches
  - Key signatures, scales, and modes
  - Intervals and chords
  - Melodic transposition
- Musical Terminology
  - Terms for intervals, triads, seventh chords, scales, and modes

Detailed Description/Instructions: Through a variety of visual and aural examples, students will recognize and create scales using the specific interval patterns to build pentatonic and blues scales.

Bloom’s Levels: Apply, Create
Webb’s DOK: 2,3

Engaging Experience 2
Title: Chromatic and Whole Tone Interval Patterns
Suggested Length of Time: 1 block
AP Course Components:

- Notational Skills
  - Rhythms and meters
  - Clefs and pitches
  - Key signatures, scales, and modes
  - Intervals and chords
  - Melodic transposition

- Aural Skills
  - Sight-singing (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
  - Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)

Detailed Description/Instructions: Through a variety of visual and aural examples, students will recognize and create scales using the specific interval patterns to build chromatic and whole tone scales.

Bloom’s Levels: Apply, Create
Webb’s DOK: 2,3
Engaging Experience 3
Title: Modes
Suggested Length of Time: 1 block
AP Course Components:
- Notational Skills
  - Rhythms and meters
  - Clefs and pitches
  - Key signatures, scales, and modes
  - Intervals and chords
  - Melodic transposition
- Aural Skills
  - Sight-singing (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
  - Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)

Detailed Description/Instructions: Through a variety of visual and aural examples, students will recognize and create scales using the specific interval patterns to build modes.

Bloom’s Levels: Apply, Create
Webb’s DOK: 2,3
Topic 4: Figured Bass

Engaging Experience 1
Title: Understanding & Applying Figured Bass Symbols
Suggested Length of Time: 2 blocks (and reinforced throughout unit)
AP Course Components:

- Notational Skills
  - Rhythms and meters
  - Clefs and pitches
  - Key signatures, scales, and modes
  - Intervals and chords
  - Melodic transposition

- Score Analysis
  - Small Scale and large-scale harmonic procedures, including:
    ■ Identification of cadence types
    ■ Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
    ■ Identification of key centers and key relationships; recognition of modulation to closely related keys

Detailed Description/Instructions: Through a variety of visual examples, students will use their knowledge of chord inversions to interpret figured bass notation.

Bloom’s Levels: Apply
Webb’s DOK: 2
Engaging Experience 1
Title: Species 1 Counterpoint
Suggested Length of Time: 2 blocks (and reinforced throughout unit)
AP Course Components:
- Basic Compositional Skills
  - Four-voice realization of figured-bass symbols and Roman numerals
  - Composition of a bass line (with chord symbols) for a given melody
Detailed Description/Instructions: Through visual and aural examples, students will compose a 1:1 note bass line/treble line counterpoint.
Bloom’s Levels: Create
Webb’s DOK: 3

Engaging Experience 2
Title: Species 2 & 3 Counterpoint
Suggested Length of Time: 3 blocks (and reinforced throughout unit)
Standards Addressed
AP Course Components:
- Basic Compositional Skills
  - Four-voice realization of figured-bass symbols and Roman numerals
  - Composition of a bass line (with chord symbols) for a given melody
Detailed Description/Instructions: Through visual and aural examples, students will compose a 2:1 and 4:1 note bass line/treble line counterpoint.
Bloom’s Levels: Create
Webb’s DOK: 3

Engaging Experience 3
Title: Species 4 & 5 Counterpoint
Suggested Length of Time: 2 blocks (and reinforced throughout unit)
AP Course Components:
- Basic Compositional Skills
  - Four-voice realization of figured-bass symbols and Roman numerals
  - Composition of a bass line (with chord symbols) for a given melody
Detailed Description/Instructions: Through visual and aural examples, students will compose a 1:1 note bass line/treble line counterpoint with rhythmic displacement (suspensions). Students will analyze written music examples using all species of counterpoint.
Bloom’s Levels: Analyze, Create
Webb’s DOK: 3
Topic 6: Aural Skills: Dictation and Sight-singing

Engaging Experience 1
Title: Intermediate aural/visual recognition of intervals
Suggested Length of Time: ongoing throughout unit
AP Course Components:
- Aural Skills
  - Identification of isolated pitch and rhythmic patterns
Detailed Description/Instructions: Students will identify interval qualities and notate on a staff performed interval examples by size and quality.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 2
Title: Intermediate level sight singing of melodies
Suggested Length of Time: ongoing throughout unit
AP Course Components:
- Aural Skills
Detailed Description/Instructions: Students will sight-sing more complex melodies (major and minor modes, treble and bass clef, simple and compound meters.)
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 3
Title: Intermediate melodic combined with rhythmic dictation
Suggested Length of Time: ongoing throughout unit
AP Course Components:
- Aural Skills
  - Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
Detailed Description/Instructions: Students will notate a performed melodic example using standard pitch and rhythm notation. Students will perform standard melodic notation.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 4
Title: Beginning harmonic dictation
Suggested Length of Time: ongoing throughout unit
AP Course Components:
- Aural Skills
○ Harmonic dictation (notation of soprano and bass lines and harmonic analysis in a four-voice texture)

**Detailed Description/Instructions:** Students will notate a performed harmonic example using standard music notation.
**Bloom’s Levels:** Apply
**Webb’s DOK:** 2

**Engaging Experience 5**
**Title:** Beginning score analysis
**Suggested Length of Time:** ongoing throughout unit

**AP Course Components:**
- Score Analysis
  ○ Small Scale and large-scale harmonic procedures, including:
    ■ Identification of cadence types
    ■ Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords

**Detailed Description/Instructions:** Students will analyze basic four-part harmonic structure using standard Roman Numeral and figured-bass notation.
**Bloom’s Levels:** Analyze
**Webb’s DOK:** 3
Culminating Activity

For Topics 1 - 6: Written assessment - Student will demonstrate knowledge and application of:

- Notation and identification of triads and inversions
- Notation and identification of seventh chords and inversions
- Notation and identification of alternative scales (pentatonic, blues, whole tone, chromatic, modes)
- Analysis and construction of chords through the use of figured bass notation.
- Composition of basic bass/treble line counterpoint.
- Aural Skills (sight reading, dictation, interval recognition, and harmonic dictation)
### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
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<tbody>
<tr>
<td>Triads and Inversions</td>
<td>Recognition and construction of triads (major, minor, augmented, diminished)</td>
<td>Through a variety of visual and aural examples, students will recognize and create all forms of triads.</td>
<td>2 blocks (and reinforced throughout the unit)</td>
</tr>
<tr>
<td>Triads and Inversions</td>
<td>Triad Inversions</td>
<td>Through a variety of visual and aural examples, students will recognize and create all forms of triads in two inversion positions.</td>
<td>2 blocks (and reinforced throughout the unit)</td>
</tr>
<tr>
<td>Seventh Chords and Inversions</td>
<td>Recognition and construction of seventh chords (Dom. 7th, Major 7th, Minor 7th, Half-dim. 7th, Dim. 7th)</td>
<td>Through a variety of visual and aural examples, students will recognize and create the five standard forms of seventh chords (Dom. 7th, Major 7th, Minor 7th, Half-dim. 7th, Dim. 7th).</td>
<td>2 blocks (and reinforced throughout the unit)</td>
</tr>
<tr>
<td>Seventh Chords and Inversions</td>
<td>Seventh Chord Inversions</td>
<td>Through a variety of visual and aural examples, students will recognize and create all forms of seventh chord in three inversion positions.</td>
<td>2 blocks (and reinforced throughout the unit)</td>
</tr>
<tr>
<td>Alternate Scale Construction</td>
<td>Pentatonic and Blues Scale Construction</td>
<td>Through a variety of visual and aural examples, students will recognize and create scales using the specific interval patterns to build pentatonic and blues scales.</td>
<td>1 block</td>
</tr>
<tr>
<td>Alternate Scale Construction</td>
<td>Chromatic and Whole Tone Interval Patterns</td>
<td>Through a variety of visual and aural examples, students will recognize and create scales using the specific interval patterns to build chromatic and whole tone scales.</td>
<td>1 block</td>
</tr>
<tr>
<td>Alternate Scale Construction</td>
<td>Modes</td>
<td>Through a variety of visual and aural examples, students will recognize and create scales using the specific interval patterns to build modes.</td>
<td>1 block</td>
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</tr>
<tr>
<td>Figured Bass</td>
<td>Understanding &amp; Applying Figured Bass Symbols</td>
<td>Through a variety of visual examples, students will use their knowledge of chord inversions to interpret figured bass notation.</td>
<td>2 blocks (and reinforced throughout the unit)</td>
</tr>
<tr>
<td>Counterpoint</td>
<td>Species 1 Counterpoint</td>
<td>Through visual and aural examples, students will compose a 1:1 note bass line/treble line counterpoint.</td>
<td>2 blocks (and reinforced throughout the unit)</td>
</tr>
<tr>
<td>Counterpoint</td>
<td>Species 2 &amp; 3 Counterpoint</td>
<td>Through visual and aural examples, students will compose a 2:1 and 4:1 note bass line/treble line counterpoint.</td>
<td>3 blocks (and reinforced throughout unit)</td>
</tr>
<tr>
<td>Counterpoint</td>
<td>Species 4 &amp; 5 Counterpoint</td>
<td>Through visual and aural examples, students will compose a 1:1 note bass line/treble line counterpoint with rhythmic displacement (suspensions). Students will analyze written music examples using all species of counterpoint.</td>
<td>2 blocks (and reinforced throughout the unit)</td>
</tr>
<tr>
<td>Aural Skills: Melodic Dictation, Analysis of Music</td>
<td>Intermediate aural/visual recognition of intervals</td>
<td>Students will identify interval qualities and notate on a staff performed interval examples by size and quality.</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Aural Skills: Melodic Dictation, Analysis of Music</td>
<td>Intermediate level sight singing of melodies</td>
<td>Students will sight-sing more complex melodies (major and minor modes, treble and bass clef, simple and compound meters.)</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Aural Skills: Melodic Dictation, Analysis of Music</td>
<td>Intermediate melodic combined with rhythmic dictation</td>
<td>Students will notate a performed melodic example using standard pitch and rhythm notation. Students will perform standard melodic notation.</td>
<td>Ongoing throughout unit</td>
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<tr>
<td>------------------------------------------------</td>
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<td>-----------------------------------------------------------------</td>
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</tr>
<tr>
<td>Aural Skills: Melodic Dictation, Analysis of Music</td>
<td>Intermediate melodic combined with rhythmic dictation</td>
<td>Students will notate a performed melodic example using standard pitch and rhythm notation. Students will perform standard melodic notation.</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Aural Skills: Melodic Dictation, Analysis of Music</td>
<td>Beginning harmonic dictation</td>
<td>Students will notate a performed harmonic example using standard music notation.</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Aural Skills: Melodic Dictation, Analysis of Music</td>
<td>Beginning score analysis</td>
<td>Students will analyze basic four-part harmonic structure using standard Roman Numeral and figured-bass notation.</td>
<td>Ongoing throughout unit</td>
</tr>
</tbody>
</table>
Unit 3: Advanced Music Theory Skills

Subject: AP Music Theory
Grade: 11-12
Name of Unit: Advanced Music Theory Skills
Length of Unit: 3-4 months

Overview of Unit: This final unit revisits concepts in previous topics with more rigor and complexity. Ultimately, students will learn how the fundamental concepts of music theory combine to form a musical composition. Teaching topics in this unit include part writing, harmonic progression, score analysis, secondary dominants and modulations, and aural skills.

AP Course Components:

- Musical Terminology
  - Terms for intervals, triads, seventh chords, scales, and modes
  - Terms pertaining to rhythm and meter, melodic construction and variation, harmonic function, cadences and phrase structure, texture, small forms, and musical performance.

- Notational Skills
  - Rhythms and meters
  - Clefs and pitches
  - Key signatures, scales, and modes
  - Intervals and chords
  - Melodic transposition

- Basic Compositional Skills
  - Four-voice realization of figured-bass symbols and Roman numerals
  - Composition of a bass line (with chord symbols) for a given melody

- Score Analysis
  - Small Scale and large-scale harmonic procedures, including:
    - Identification of cadence types
    - Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
    - Identification of key centers and key relationships; recognition of modulation to closely related keys
  - Melodic organization and developmental procedures
    - Scales (e.g., major, minor, pentatonic, whole-tone, modal)
    - Motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
  - Rhythmic/metric organization
    - Meter type (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound)
- Rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
  - Texture
    - Types (e.g., monophony, homophony, polyphony)
    - Devices (e.g., imitation, cannon)
  - Formal devices and/or procedures
    - Phrase structure
    - Phrases in combination (e.g., period, double period, phrase group)
    - Small forms
- Aural Skills
  - Sight-singing (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
  - Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
  - Harmonic dictation (notation of soprano and bass lines and harmonic analysis in a four-voice texture)
  - Identification of isolated pitch and rhythmic patterns
  - Detection of errors in pitch and rhythm in one- and two-voice examples
  - Identification of processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles
    - Melodic organization (e.g., scale degree function of specified tones, scale types, mode, contour, sequences, motivic development)
    - Harmonic organization (e.g., chord function, inversion, quality)
    - Tonal organization (e.g., cadence types, key relationships)
    - Meter and rhythmic patterns
    - Instrumentation (i.e., identification of timbre)
    - Texture (e.g., number and position of voices, degree of independence, presence of imitation, density)
    - Formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

**Essential Questions:**

1. How is music represented in written form?
2. How is a harmonic progression represented in written form?
3. How does the music heard aurally translate into written form?
4. How does specific music terminology assist the student in the comprehension of music theory?
5. How do the fundamental concepts of music theory (i.e., notation, meter, scales, keys, chords, harmonic function, etc.) combine to form a musical composition.
**Enduring Understanding/Big Ideas:**

1. Music uses a symbolic notation on staves to indicate duration and pitch of sound.
2. Harmonic progression is a representative language that utilizes Roman numerals to identify functionality and tonality of chords in a musical example.
3. Aural skills will be acquired through progressively more difficult sight singing practice, rhythmic & melodic dictation examples, and recognition of intervals.
4. Terms pertaining to intervals, triads, seventh chords, scales, modes, rhythm and meter, melodic construction and variation, harmonic function, cadences and phrase structure, texture, small forms, and musical performance combine to become the foundation of understanding the language of music theory.
5. Synthesis of music theory fundamentals will culminate in the student’s ability to analyze and create 4-part compositions.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tbody>
<tr>
<td><strong>Refer to the College Board A.P. Music Theory web page, as vocabulary changes each year.</strong></td>
<td></td>
</tr>
</tbody>
</table>


**Engaging Experience 1**
Title: Analyze 4-part compositions  
Suggested Length of Time: ongoing throughout unit  
AP Course Components:  
  ● Basic Compositional Skills  
    ○ Four-voice realization of figured-bass symbols and Roman numerals  
**Detailed Description/Instructions:** Through a variety of visual and aural examples, students will understand part-writing rules and techniques. Students will use this knowledge to analyze 4-part examples using Roman numeral analysis.  
**Bloom’s Levels:** Understand, Analyze  
**Webb’s DOK:** 2

**Engaging Experience 2**
Title: Creating 4-part compositions  
Suggested Length of Time: ongoing throughout unit  
AP Course Components:  
  ● Basic Compositional Skills  
    ○ Four-voice realization of figured-bass symbols and Roman numerals  
    ○ Composition of a bass line (with chord symbols) for a given melody  
**Detailed Description/Instructions:** Students will use their knowledge or part-writing rules and techniques compose 4-part examples of varying length.  
**Bloom’s Levels:** Apply, Create  
**Webb’s DOK:** 3
Engaging Experience 1
Title: Harmonic progression
Suggested Length of Time: ongoing throughout unit

AP Course Components:

- Basic Compositional Skills
  - Four-voice realization of figured-bass symbols and Roman numerals
  - Composition of a bass line (with chord symbols) for a given melody
- Score Analysis
  - Small Scale and large-scale harmonic procedures, including:
    - Identification of cadence types
    - Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
    - Identification of key centers and key relationships; recognition of modulation to closely related keys

Detailed Description/Instructions: Through a variety of visual and aural examples, students will understand the use of chord functions in relation to the musical phrase. Students will analyze and create harmonic progressions with correct use of the tonic-predominant-dominant-tonic cycle with appropriate cadence points.

Bloom’s Levels: Understand, Analyze, Create

Webb’s DOK: 3
**Topic 3: Score Analysis**

**Engaging Experience 1**

**Title:** Understanding the musical score

**Suggested Length of Time:** 1 block

**AP Course Components:**

- Score Analysis
  - Small Scale and large-scale harmonic procedures, including:
    - Identification of cadence types
    - Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
    - Identification of key centers and key relationships; recognition of modulation to closely related keys
  - Melodic organization and developmental procedures
    - Scales (e.g., major, minor, pentatonic, whole-tone, modal)
    - Motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
  - Rhythmic/metric organization
    - Meter type (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound)
    - Rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)

**Detailed Description/Instructions:** Through visual and aural examples, students will demonstrate the abilities needed to read a musical score.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

**Engaging Experience 2**

**Title:** Analyzing the musical score for form

**Suggested Length of Time:** ongoing throughout unit

**AP Course Components:**

- Score Analysis
  - Small Scale and large-scale harmonic procedures, including:
    - Identification of cadence types
    - Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
    - Identification of key centers and key relationships; recognition of modulation to closely related keys
  - Melodic organization and developmental procedures
    - Scales (e.g., major, minor, pentatonic, whole-tone, modal)
Motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)

Rhythmic/metric organization
- Meter type (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound)
- Rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)

Texture
- Types (e.g., monophony, homophony, polyphony)
- Devices (e.g., imitation, cannon)

Formal devices and/or procedures
- Phrase structure
- Phrases in combination (e.g., period, double period, phrase group)
- Small forms

Detailed Description/Instructions: Through visual and aural examples, students will demonstrate the abilities to recognize musical form.

Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 3
Title: Error detection
Suggested Length of Time: ongoing throughout unit
AP Course Components:
- Score Analysis
  - Small Scale and large-scale harmonic procedures, including:
    - Identification of cadence types
    - Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
    - Identification of key centers and key relationships; recognition of modulation to closely related keys
  - Melodic organization and developmental procedures
    - Scales (e.g., major, minor, pentatonic, whole-tone, modal)
    - Motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
  - Rhythmic/metric organization
    - Meter type (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound)
    - Rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
  - Texture
Types (e.g., monophony, homophony, polyphony)
Devices (e.g., imitation, cannon)

- Formal devices and/or procedures
  - Phrase structure
  - Phrases in combination (e.g., period, double period, phrase group)
  - Small forms

**Detailed Description/Instructions:** Through visual and aural examples, students will demonstrate the abilities needed to identify errors and show understanding in reading a musical score.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2

**Engaging Experience 4**

**Title:** Analysis of composition techniques

**Suggested Length of Time:** ongoing throughout unit

**AP Course Components:**

- Score Analysis
  - Small Scale and large-scale harmonic procedures, including:
    - Identification of cadence types
    - Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
    - Identification of key centers and key relationships; recognition of modulation to closely related keys
  - Melodic organization and developmental procedures
    - Scales (e.g., major, minor, pentatonic, whole-tone, modal)
    - Motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
  - Rhythmic/metric organization
    - Meter type (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound)
    - Rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
  - Texture
    - Types (e.g., monophony, homophony, polyphony)
    - Devices (e.g., imitation, cannon)
  - Formal devices and/or procedures
    - Phrase structure
    - Phrases in combination (e.g., period, double period, phrase group)
    - Small forms
**Detailed Description/Instructions:** Through visual and aural examples, students will demonstrate the ability to identify musical elements and show understanding in reading a musical score.

**Bloom’s Levels:** Apply

**Webb’s DOK:** 2
**Engaging Experience 1**

**Title:** Using and understanding secondary dominants and modulations

**Suggested Length of Time:** 2 blocks

**AP Course Components:**

- Score Analysis
  - Small Scale and large-scale harmonic procedures, including:
    - Identification of cadence types
    - Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
    - Identification of key centers and key relationships; recognition of modulation to closely related keys
  - Melodic organization and developmental procedures
    - Scales (e.g., major, minor, pentatonic, whole-tone, modal)
    - Motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
  - Rhythmic/metric organization
    - Meter type (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound)
    - Rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
  - Texture
    - Types (e.g., monophony, homophony, polyphony)
    - Devices (e.g., imitation, cannon)
  - Formal devices and/or procedures
    - Phrase structure
    - Phrases in combination (e.g., period, double period, phrase group)
    - Small forms

**Detailed Description/Instructions:** Through a variety of visual and aural examples, students will understand the use of chord functions in relation to secondary dominant chords. Students will analyze and create basic modulations.

**Bloom’s Levels:**

**Webb’s DOK:**
Engaging Experience 1
Title: Review of aural/visual recognition of intervals, scales, and chords with inversions
Suggested Length of Time: ongoing throughout unit
AP Course Components:
- Aural Skills
  - Identification of isolated pitch and rhythmic patterns
Detailed Description/Instructions: Students will identify interval qualities and notate on a staff performed interval examples by size and quality.
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 2
Title: Advanced level sight singing of melodies
Suggested Length of Time: ongoing throughout unit
AP Course Components:
- Aural Skills
  - Sight-singing (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
Detailed Description/Instructions: Students will sight-sing complex melodies (major and minor modes, treble and bass clef, simple and compound meters, raised 4th, 6th, and 7th degrees).
Bloom’s Levels: Apply
Webb’s DOK: 2

Engaging Experience 3
Title: Advanced level melodic & rhythmic dictation
Suggested Length of Time: ongoing throughout unit
AP Course Components:
- Aural Skills
  - Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
Detailed Description/Instructions: Students will notate a performed melodic example using standard pitch and rhythm notation. Students will perform standard melodic notation.
Bloom’s Levels: Apply
Webb’s DOK: 2
Engaging Experience 4
Title: Harmonic dictation
Suggested Length of Time: ongoing throughout unit
AP Course Components:
  ● Aural Skills
    ○ Harmonic dictation (notation of soprano and bass lines and harmonic analysis in a four-voice texture)
Detailed Description/Instructions: Students will notate the bass line, soprano line, and Roman numeral analysis for a performed music example.
Bloom’s Levels: Apply
Webb’s DOK: 2
Culminating Activity

Through the use of released AP Music Theory Exams, students will apply their knowledge of part-writing, harmonic progressions, score analysis, secondary chords, modulation, aural skills, music terminology, dictation, and sight-singing. Student will use analysis, evaluation, composition, and performance skills.
<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part Writing</td>
<td>Analyze 4-part compositions</td>
<td>Through a variety of visual and aural examples, students will understand part-writing rules and techniques. Students will use this knowledge to analyze 4-part examples using Roman numeral analysis.</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Part Writing</td>
<td>Creating 4-part compositions</td>
<td>Students will use their knowledge or part-writing rules and techniques compose 4-part examples of varying length.</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Harmonic Progression</td>
<td>Harmonic Progression</td>
<td>Through a variety of visual and aural examples, students will understand the use of chord functions in relation to the musical phrase. Students will analyze and create harmonic progressions with correct use of the tonic-predominant-dominant-tonic cycle with appropriate cadence points.</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Score Analysis</td>
<td>Understanding the musical score</td>
<td>Through visual and aural examples, students will demonstrate the abilities needed to read a musical score.</td>
<td>1 block</td>
</tr>
<tr>
<td>Score Analysis</td>
<td>Analyzing the musical score for form</td>
<td>Through visual and aural examples, students will demonstrate the abilities to recognize musical form.</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Score Analysis</td>
<td>Error detection</td>
<td>Through visual and aural examples, students will demonstrate the abilities needed to identify errors and show understanding in reading a musical score.</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Score Analysis</td>
<td>Analysis of composition techniques</td>
<td>Through visual and aural examples, students will demonstrate the ability to identify musical elements and show understanding in reading a musical score.</td>
<td>Ongoing throughout unit</td>
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</tr>
<tr>
<td>Secondary Dominants and Modulations</td>
<td>Using and Understanding Secondary Dominants and Modulations</td>
<td>Through a variety of visual and aural examples, students will understand the use of chord functions in relation to secondary dominant chords. Students will analyze and create basic modulations.</td>
<td>2 blocks</td>
</tr>
<tr>
<td>Aural Skills: Dictation and Sight-Singing</td>
<td>Review of Aural/Visual Recognition of Intervals, Scales, and Chords with Inversions</td>
<td>Students will identify interval qualities and notate on a staff performed interval examples by size and quality.</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Aural Skills: Dictation and Sight-Singing</td>
<td>Advanced level sight singing of melodies</td>
<td>Students will sight-sing complex melodies (major and minor modes, treble and bass clef, simple and compound meters, raised 4th, 6th, and 7th degrees).</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Aural Skills: Dictation and Sight-Singing</td>
<td>Advanced level melodic &amp; rhythmic dictation</td>
<td>Students will notate a performed melodic example using standard pitch and rhythm notation. Students will perform standard melodic notation.</td>
<td>Ongoing throughout unit</td>
</tr>
<tr>
<td>Aural Skills: Dictation and Sight-Singing</td>
<td>Harmonic dictation</td>
<td>Students will notate the bass line, soprano line, and Roman numeral analysis for a performed music example.</td>
<td>Ongoing throughout unit</td>
</tr>
</tbody>
</table>
Unit of Study Terminology

**Appendices:** All Appendices and supporting material can be found in this course’s shell course in the District’s Learning Management System.

**Assessment Leveling Guide:** A tool to use when writing assessments in order to maintain the appropriate level of rigor that matches the standard.

**Big Ideas/Enduring Understandings:** Foundational understandings teachers want students to be able to discover and state in their own words by the end of the unit of study. These are answers to the essential questions.

**Engaging Experience:** Each topic is broken into a list of engaging experiences for students. These experiences are aligned to priority and supporting standards, thus stating what students should be able to do. An example of an engaging experience is provided in the description, but a teacher has the autonomy to substitute one of their own that aligns to the level of rigor stated in the standards.

**Engaging Scenario:** This is a culminating activity in which students are given a role, situation, challenge, audience, and a product or performance is specified. Each unit contains an example of an engaging scenario, but a teacher has the ability to substitute with the same intent in mind.

**Essential Questions:** Engaging, open-ended questions that teachers can use to engage students in the learning.

**Priority Standards:** What every student should know and be able to do. These were chosen because of their necessity for success in the next course, the state assessment, and life.

**Supporting Standards:** Additional standards that support the learning within the unit.

**Topic:** These are the main teaching points for the unit. Units can have anywhere from one topic to many, depending on the depth of the unit.

**Unit of Study:** Series of learning experiences/related assessments based on designated priority standards and related supporting standards.

**Unit Vocabulary:** Words students will encounter within the unit that are essential to understanding. Academic Cross-Curricular words (also called Tier 2 words) are those that can be found in multiple content areas, not just this one. Content/Domain Specific vocabulary words are those found specifically within the content.

**Symbols:**
- This symbol depicts an experience that can be used to assess a student’s 21st Century Skills using the rubric provided by the district.
- This symbol depicts an experience that integrates professional skills, the development of professional communication, and/or the use of professional mentorships in authentic classroom learning activities.