

Advanced Placement Music Theory Pacing Guide First Semester

1 st Quarter	AP Standards	Lesson Focus	Additional Notes
Week 1	4.0 and 5.0	Key signatures Major and minor scales	
Week 2	4.0 and 5.0	Relative and Parallel Keys Intervals Ear Training: Pitch-matching and simple scalar patterns, sightsinging of basic duple rhythms with step-wise and tertiary motion.	
Week 3	4.0 and 5.0	Diatonic Modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian) Relationship to Major/minor scales Pentatonic, Whole-tone, and Octatonic Scales	Ear Training- identify intervals (aurally), identify chord quality (aurally), pitch and rhythm dictation (simple rhythmic and stepwise patterns)
Week 4	4.0 and 5.0	Rhythm and Meters (Simple and Compound) Staff and Clefs (Treble, Bass, Tenor, Alto, and other C clefs) Ear Training- simple step-wise dictation 3,5,7, &10 note patterns, then rhythmic dictation, begin identifying intervals (aurally)	Ear Training- identify intervals (aurally), identify chord quality (aurally), pitch and rhythm dictation (simple rhythmic and stepwise patterns)
Week 5	4.0 and 5.0	Staff and Clefs (Treble, Bass, Tenor, Alto, and other C clefs) Triads and Chords Ear Training- simple step-wise dictation 3,5,7, &10 note patterns, then rhythmic dictation, begin identifying intervals (aurally)	
Week 6	4.0 and 5.0	Sight singing- simple syllable, takadimi, solfege, and numbers, understanding the piano, and vocabulary. Learn warm-ups/interval drill.	
Week 7	4.0 and 5.0	Diatonic Chords in Major and minor Diatonic Seventh Chords in Major and minor	
Week 8	4.0 and 5.0	Inversions (How to write and identify) Melodies with intervals from the Tonic Triad in Major Keys (Simple Meters and Rhythms, Treble and Bass Clef, interval of sixth, Duets,	

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			key signatures up to seven #s or bs)	
Week 9	4.0 and 5.0		Sight Singing- Diatonic melodies out of the Ottman, interval drill	Ear Training- identify intervals (aurally), identify chord quality (aurally), pitch and rhythm dictation (simple rhythmic and stepwise patterns)
End of 1st Quarter				
2nd Quarter	AP Standards	Lesson Focus	Additional Notes	
Week 1	4.0 and 5.0	Counterpoint The Melodic Line The Contrapuntal Line Rules for part-writing	Sight Singing- Diatonic melodies out of the Ottman, increase difficulty of interval drill.	
Week 2	4.0 and 5.0	Analyze book and anthology examples Notating and voicing chords Parallel, Contrary, Similar, and Oblique Motion Recognizing Melodic and Rhythmic Embellishment and Non-chord tones	Ear Training- dictation of simple diatonic melodies, introduction of harmonic dictation Sight Singing- Diatonic melodies out of the Ottman, increase difficulty of interval drill.	
Week 3	4.0 and 5.0	Parts of the phrase Ending the phrase: Perfect Authentic, Imperfect Authentic, and Half Cadences Roman Numeral Analysis of music in Anthology.	Ear Training – dictation of soprano and bass line while hearing multiple voices, identify interval and qualities Sight Singing – Introduce minor melodies and minor interval drill warm-ups.	
Week 4	4.0 and 5.0	Introduce Four-part Harmonization SATB (Chorale) Harmonize bass lines and melodies using functional triadic harmony in traditional four-voice texture, based on common practice tonality (THE RULES)	Ear Training – dictation of soprano and bass line while hearing multiple voices, identify interval and qualities Sight Singing – Introduce minor melodies and minor interval drill warm-ups.	
Week 5	4.0 and 5.0	The V7 Chord Voice Leading Consideration V7 in Root Position Other Resolutions of the V7, the Inverted V7	Ear Training – dictation of soprano and bass line while hearing multiple voices, identify interval and qualities Sight Singing – Introduce minor melodies and	

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		<p>First Inversion 6/5 Second Inversion 4/3, acts like a 6/4 chord; Third Inversion 4/2 The Approach to the Seventh as a NCT. Compose a 10 chord harmonic progression that uses each of the inversion of the V7 <i>Bach's Way with Hymns</i> Realizing Figured Bass Compare and contrast Figured Bass with Roman Numeral Analysis</p>	minor interval drill warm-ups.
Week 6	4.0 and 5.0	<p>The I and V Chords The ii and IV Chords</p>	Sight Singing – Introduce minor melodies and minor interval drill warm-ups.
Week 7	4.0 and 5.0	<p>The vi Chord The III Chord The vii^o Chord</p>	Sight Singing – Introduce minor melodies and minor interval drill warm-ups.
Week 8	4.0 and 5.0	<p>The i and v or V chord in minor The ii^o and iv Chords</p>	<p>Harmonizing Bass Lines (Roman Numeral and Figured Bass) Sight Singing – Introduce minor melodies and minor interval drill warm-ups.</p>
Week 9	4.0 and 5.0	<p>The VI, III, and VII Chords Common Harmonic Progressions Common Exceptions Differences in the Minor Mode (using the leading tone vs. subtonic)</p>	<p>Harmonizing Melody Lines Sight Singing – Introduce minor melodies and minor interval drill warm-ups.</p>
End of 2nd Quarter			
End of 1st Semester			

Advanced Placement Music Theory Pacing Guide Second Semester

3 rd Quarter	AP Standards	Lesson Focus	Additional Notes
Week 1	4.0 and 5.0	Using Embellishment and Non-chord Tones Classification of Non-Chord Tones Passing Tones Passing and Neighbor Tones Suspensions and Retardations Using NCTs in: Figured Bass and Lead Sheet Music	Ear Training – Aural identification (multiple choice), Harmonic Dictation Sight Singing – Increased difficulty in sight singing melodies
Week 2	4.0 and 5.0	Embellishing a Simple Texture – adding NCTs to four part compositions Analysis of NCTs in literature Appoggiaturas, Reaching Tone, Escape Tone, the Neighbor Group Anticipations, Pedal Point Special Problems Analyzing Non-Chord Tones Analysis of Bach chorales for harmonic progression, form and NCTs. Compose a two phrase contrasting period, four part chorale with each of the NCTs discussed in Chapters 11 and 12.	Ear Training – Aural identification (multiple choice), Harmonic Dictation Sight Singing – Increased difficulty in sight singing melodies
Week 3	4.0 and 5.0	Dominant Substitutes: Leading-Tone Chords – using vii ^o , resolving vii ^o Using and resolving vii ^o 7 and vii ^o 7 chords and resolving them Predominant Harmonies: ii and IV (ii ^o and iv in minor) ii7 and ii ^o 7 Analyze Schubert, Aufenthalt for typical use of the ii7 Compose a parallel phase for four voices using both the V7 and ii7 and vii7 in the harmonic progression	Ear Training - dictate melodies that are four measures, with leaps of thirds, fifths, triads, harmonic dictation with first inversion chords, and the passing 6/4 and cadential 6/4. Sight Singing –examples from previous AP exams. (See resources above)

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		Bass Arpeggiation and the Melodic Bass	
Week 4	4.0 and 5.0	<p>The Cadential Six-Four The Passing Six-Four The Pedal (Neighboring) Six-Four Part Writing for Six-Four Chords Realize a figured bass line with first inversion and second inversion chords Harmonizing a step-wise melody with appropriate triads second inversion</p>	<p>Ear Training - dictate melodies that are four measures, with leaps of thirds, fifths, triads, harmonic dictation with first inversion chords, and the passing 6/4 and cadential 6/4. Sight Singing –examples from previous AP exams. (See resources above)</p>
Week 5	4.0 and 5.0	<p>Tonic Expansions Prolonging with Submediant, 5-6 motion, subdominant, dominant. Basic Root Progressions Root motion by falling fifth, falling third, ascending third, second Mediant Triads</p>	<p>Ear Training – Aural identification (multiple choice), Harmonic Dictation Sight Singing – Increased difficulty in sight singing melodies Chapter 12 – Further Use of Diatonic Intervals (subdivision in simple and compound time, major and minor keys, dominant seventh chords (V7), intervals of the seventh and tritone)</p>
Week 6	4.0 and 5.0	<p>Cadence Types: Authentic, Half, Deceptive Cadence, Plagal Cadence, and Phrygian Cadence Cadences and Harmonic Rhythm Phrases- motive, phrase, period, double period, antecedent/consequent phrase, three period, phrase groups, asymmetrical periods, parallel and contrasting. Motives - Transposition of Motives, melodic sequences Listen to and analyze the opening section of Beethoven’s Fifth Symphony. Listen for motive and cadence types. Analysis of: Haydn, Sonata No. 15, II, Mozart’s An die Freude, Chopin, Mazurka Op. 33, No. 2 Compose a parallel period in the key of D minor; include evidence of all three minor forms. This is a melody with bass line and</p>	<p>Ear Training – melodic dictation, harmonic dictation with cadence formulas, “aural identification (multiple choice)” Sight Singing – continued practice on previous AP exam examples. (See resources above)</p>

		roman numerals for harmonic implication. Transpose for an instrument combination in class.	
Week 7	4.0 and 5.0	Sequences and the “Circle of Fifths” and “Circle of Fourths” Falling-fifth, Ascending fifth Falling-Third Seconds	Ear Training – harmonic dictation examples from the AP exam (See resources above) Sight Singing – Rhythmic exercises Chapter 10 – Simple and Compound meter (two-part rhythmic passages to be played by one person) Chapter 11 – Intervals from the Tonic and Dominant Triads (simple and compound time, major and minor keys)
Week 8	4.0 and 5.0	Chromaticism and Altered Chords Using chromatics with the blues scale Secondary Functions Secondary Dominants Chords – tonicize only major/ minor triads Spelling Secondary Dominants,	Ear training - harmonic dictation with secondary dominants Sight Singing – melodies with chromatic alterations and modulations in both simple and compound time. Chapter 13 – Melodies with chromaticism (non-harmonic tones, secondary dominant harmony, modulation).
Week 9	4.0 and 5.0	Recognizing Secondary Dominants through the analysis of Bach chorales, and the music of Haydn and Mozart. Compose a four-part chorale that contains two different secondary dominants	Ear training - harmonic dictation with secondary dominants Sight Singing – melodies with chromatic alterations and modulations in both simple and compound time. Chapter 13 – Melodies with chromaticism (non-harmonic tones, secondary dominant harmony, modulation).
End of 3rd Quarter			

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4 th Quarter	AP Standards	Lesson Focus	Additional Notes
Week 1	4.0 and 5.0	<p>Definitions: Modulation, Change of Key and Tonicization Key Relationships (Review the “Circle of Fifths”)</p> <p>Listen to Beethoven’s Symphony 7 II, is there a modulation or tonicization</p> <p>Common- Chord Modulations – determine close/foreign keys; determine the number of “common chords” between two keys</p> <p>Analyzing Common Chord Modulation (Pivot Chords)</p> <p>Recognizing simple modulations through analysis and aural training</p> <p>Compose a four-part chorale where the opening key modulates to the relative minor, then returns to the original key</p> <p>Include a harmonic analysis; “activate” the texture with NCTs.</p>	<p>Ear training – harmonic dictation, aurally identify chords and intervals, listen and analyze music, take listening portion of previous AP exams. (See resources above)</p> <p>Sight Singing – Chromaticism and modulation</p> <p>Chapter 14 – melodies that modulate to closely related keys</p> <p>Chapter 15 – melodies with syncopation</p>
Week 2	4.0 and 5.0	<p>Instrument range</p> <p>Understanding the voicing of string and wind instruments</p> <p>Timbre of common instruments</p> <p>Setting music for transposing instruments</p> <p>Notation for various instrumental ensembles</p>	<p>Ear training – take listening portion of previous AP exams (see resources above)</p> <p>Sight Singing – practice sight singing examples from previous AP exams (see resources above)</p>
Week 3	4.0 and 5.0	<p>Formal Terminology Binary Forms – listen/analyze Bach’s French Suite No. 1, Minuet 1 Two – reprise continuous form</p> <p>Ternary Forms – listen/analyze Haydn Sonata No.11 III, Minuet; Sonata No. 11 III, Trio Two – reprise continuous ternary form, two-reprise sectional ternary form</p> <p>Rounded Binary Form 12- Bar Blues</p> <p>Listen to blues, Carpenter, Walkin’ determine the basic form, 12 bars blues?</p> <p>Other Formal Designs, transitions, codas, basic sonata-allegro form</p>	<p>Ear training – take listening portion of previous AP exams (see resources above)</p> <p>Sight Singing – practice sight singing examples from previous AP exams (see resources above)</p>

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		Listen to Mozart, Eine Kleine Nachtmusik K.525, I	
Week 4	4.0 and 5.0	Go through vocabulary, textbook, and notes Discuss any loose ends Work on sections or concepts that need re-explaining Continue to practice sight singing examples from the Ottman and aural identification of given intervals and chords.	Ear training – take listening portion of previous AP exams (see resources above) Sight Singing – practice sight singing examples from previous AP exams (see resources above)
Week 5	4.0 and 5.0	Go through vocabulary, textbook, and notes Discuss any loose ends Work on sections or concepts that need re-explaining Continue to practice sight singing examples from the Ottman and aural identification of given intervals and chords.	Ear training – take listening portion of previous AP exams (see resources above) Sight Singing – practice sight singing examples from previous AP exams (see resources above)
Week 6	4.0 and 5.0	Go through vocabulary, textbook, and notes Discuss any loose ends Work on sections or concepts that need re-explaining Continue to practice sight singing examples from the Ottman and aural identification of given intervals and chords.	Ear training – take listening portion of previous AP exams (see resources above) Sight Singing – practice sight singing examples from previous AP exams (see resources above)
Week 7	4.0 and 5.0	Major works of Bach, Beethoven, Mozart, Tschavosky, and Wagner Discuss 20 th century music and the theory behind the 12 tone matrix.	Ear training – take listening portion of previous AP exams (see resources above) Sight Singing – practice sight singing examples from previous AP exams (see resources above)
Week 8	4.0 and 5.0	Major works of Bach, Beethoven, Mozart, Tschavosky, and Wagner Discuss 20 th century music and the theory behind the 12 tone matrix. Harmony: Introduce Neopolitan and other	Ear training – take listening portion of previous AP exams (see resources above) Sight Singing – practice sight singing examples from previous AP exams (see resources above)

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			phrygian-based harmonies, begin introduction to alternatively accepted modulations and chords.	
	Week 9	4.0 and 5.0	<p>Major works of Bach, Beethoven, Mozart, Tschavosky, and Wagner</p> <p>Discuss 20th century music and the theory behind the 12 tone matrix.</p> <p>Harmony: Introduce further collegiate harmonies, including augmented-sixth chords, and secondary diminished-seventh chords.</p>	<p>Ear training – take listening portion of previous AP exams (see resources above)</p> <p>Sight Singing – practice sight singing examples from previous AP exams (see resources above)</p>
End of 4th Quarter				
End of 2nd Semester				