

AP Music Theory

Teacher: Adam Sroka


2021

December

Content	Skills	Learning Targets	Assessment	Resources & Technology
<p>CEQ: HOW IS MUSIC PUT TOGETHER?</p> <p><i>UEQ: How do we expand the tonic and dominant areas?</i></p> <p>A. Expanding Tonic and Dominant Areas A1. Cadential 6/4 A2. Neighboring or Pedal 6/4 A3. Arpeggiating 6/4 A4. Passing 6/4 A5. Subdominant in tonic expansions A6. Dominant in tonic expansions A7. Submediant in tonic expansions A8. Embedding T-PD-D-T within a larger phrase</p> <p><i>UEQ: How do we use deceptive, plagal, and phrygian cadences, mediant and minor triads,</i></p>	<p>A. Expanding Tonic and Dominant Areas A1. Write cadential 6/4s from Roman numerals and figured bass. A2. Write neighboring or pedal 6/4s. A3. Write arpeggiating 6/4s. A4. Write passing 6/4s. A5. Use subdominant in tonic expansions. A6. Use submediant in tonic expansions. A8. Embed T-PD-D-T within larger phrases.</p> <p>B. Diatonic Harmonies and Root Progressions B1. Write deceptive cadences. B2. Write plagal cadences. B3. Write Phrygian cadences. B4. Write descending 5ths. B5. Write descending 3rds. B6. Write ascending 2nds. B7. Write mediant triads.</p>	<p>A. Expanding Tonic and Dominant Areas A1. I can write cadential 6/4s from Roman numerals and figured bass. A2. I can write neighboring or pedal 6/4s. A3. I can write arpeggiating 6/4s. A4. I can write passing 6/4s. A5. I can use subdominant in tonic expansions. A6. I can use submediant in tonic expansions. A8. I can embed T-PD-D-T within larger phrases.</p> <p>B. Diatonic Harmonies and Root Progressions B1. I can write deceptive cadences. B2. I can write plagal cadences. B3. I can write Phrygian cadences. B4. I can write descending 5ths. B5. I can write descending 3rds. B6. I can write ascending 2nds. B7. I can write mediant triads.</p>	<p>A. Expanding Tonic and Dominant Areas A1. Worksheet 14.1 and 14.2 A2. Worksheet 14.3 A3. Worksheet 14.3 A4. Worksheet 14.4 A5. Worksheet 14.4 and 14.5 A6. Worksheet 14.4 and 14.5 A7. Worksheet 14.6 and 14.7 A8. Worksheet 14.6 and 14.7</p> <p>B. Diatonic Harmonies and Root Progressions B1. Assignment 15.1, 15.2 B2. Assignment 15.1, 15.2 B3. Assignment 15.3 B4. Assignment 15.3 B5. Assignment 15.3 B6. Assignment 15.3 B7. Assignment 15.4</p>	<ul style="list-style-type: none"> Clendinning, Jane Piper, Elizabeth West Marvin, and Joel Phillips. <i>The Musician's Guide to Fundamentals</i>. 2nd edition. New York: W. W. Norton, 2014.

<p><i>and root progressions?</i></p> <p>B. Diatonic Harmonies and Root Progressions</p> <p>B1. Deceptive Cadence</p> <p>B2. The Plagal Cadence</p> <p>B3. The Phrygian Cadence</p> <p>B4. Root motion by descending 5th</p> <p>B5. Root motion by descending 3rd</p> <p>B6. Root motion by second</p> <p>B7. Mediant triads</p>				
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January

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<p> CEQ: HOW IS MUSIC PUT TOGETHER?</p> <p><i>UEQ: How are embellishing tones used?</i></p> <p>A. Embellishing Tones</p> <p>A1. Passing and Neighbor tones</p> <p>A2. Suspensions in four parts</p> <p>A3. Retardations</p> <p>A4. Chromatic neighbor and passing tones</p> <p>A5. Incomplete neighbors</p> <p>A6. Double neighbors</p>	<p>A. Embellishing Tones</p> <p>A1. Write passing tones and neighboring tones</p> <p>A2. Write suspensions.</p> <p>A3. Write retardations</p> <p>A4. Write chromatic neighbor and passing tones</p> <p>A5. Write incomplete neighbors</p> <p>A6. Write double neighbors</p> <p>A7. Write anticipations</p> <p>A8. Recognize pedal points.</p> <p>B. Voice leading chords</p> <p>B1. Write and resolve vii°6, and expand tonic area with vii°6 and V6/4 chords.</p> <p>B2. Write and resolve viiø7</p>	<p>A. Embellishing Tones</p> <p>A1. I can write passing tones and neighboring tones</p> <p>A2. I can write suspensions.</p> <p>A3. I can write retardations</p> <p>A4. I can write chromatic neighbor and passing tones</p> <p>A5. I can write incomplete neighbors</p> <p>A6. I can write double neighbors</p> <p>A7. I can write anticipations</p> <p>A8. I can recognize pedal points.</p> <p>B. Voice leading chords</p> <p>B1. I can write and resolve vii°6, and expand tonic area with vii°6 and V6/4 chords.</p> <p>B2. I can write and resolve viiø7 and vii°7, and</p>	<p>A. Embellishing Tones</p> <p>A1. Worksheet 16.1, 16.2, 16.4, 16.5, 16.6</p> <p>A2. Worksheet 16.1, 16.2, 16.4, 16.5, 16.6</p> <p>A3. Worksheet 16.1, 16.2, 16.4, 16.5, 16.6</p> <p>A4. Worksheet 16.4, 16.5, 16.6</p> <p>A5. Worksheet 16.5, 16.6</p> <p>A6. Worksheet 16.5, 16.6</p> <p>A7. Worksheet 16.3, 16.4, 16.5, 16.6</p> <p>A8. Worksheet 16.5</p> <p>B. Voice leading chords</p> <p>B1. Worksheet 17.1</p> <p>B2. Worksheet 17.2, 17.3</p> <p>B3. Worksheet 17.3</p> <p>B4. Worksheet 17.4</p>	<ul style="list-style-type: none"> Clendinning, Jane Piper, Elizabeth West Marvin, and Joel Phillips. <i>The Musician's Guide to Fundamentals</i>. 2nd edition. New York: W. W. Norton, 2014.

<p>A7. Anticipations A8. Pedal points</p> <p><i>UEQ: How are voice leading chords used?</i></p> <p>B. Voice leading chords B1. Doubling in and resolving vii°6. B2. Doubling in and resolving vii°7, vii°7, and their inversions. B3. Contexts for vii°6, vii°7, and vii°7. B4. Neighboring and passing 4/2 chords.</p> <p><i>UEQ: How are phrases grouped, and how does motivic and phrase analysis inform musical interpretation?</i></p> <p>C. Phrase Structure and Motivic Analysis C1. Phrase Analysis C2. Transformation of Motives C3. Sentence Structure C4. Parallel and Contrasting Periods C5. Expanded period structures C6. Phrase structure and hypermeter C7. Hypermetric disruptions</p> <p><i>UEQ: What is the relationship between root movements and harmonic/melodic sequences, and how do linear and harmonic elements interact in sequences?</i></p> <p>D. Diatonic Sequences D1. Descending fifth sequences D2. Descending third sequences D3. Parallel 6/3 chords</p>	<p>and vii°7, and expand tonic area with the vii°7 and vii°7 chords. B3. Harmonize melodies with leading-tone 7th chords. B4. Write neighboring and passing 4/2 chords.</p> <p>C. Phrase Structure and Motivic Analysis C1. Analyze phrases. C2. Analyze phrase structure and motives. C3. Write consequence phrases. C4. Compose complete parallel periods and analyze contrasting periods. C5. Analyze expanded period structures. C6. Analyze hypermeter. C7. Analyze hypermetric disruptions.</p> <p>D. Diatonic Sequences D1. Write descending fifth sequences. D2. Write descending third sequences. D3. Write parallel 6/3 chords D4. Analyze linear intervallic patterns.</p>	<p>expand tonic area with the vii°7 and vii°7 chords. B3. I can harmonize melodies with leading-tone 7th chords. B4. I can write neighboring and passing 4/2 chords.</p> <p>C. Phrase Structure and Motivic Analysis C1. I can analyze phrases. C2. I can analyze phrase structure and motives. C3. I can write consequence phrases. C4. I can compose complete parallel periods and analyze contrasting periods. C5. I can analyze expanded period structures. C6. I can analyze hypermeter. C7. I can analyze hypermetric disruptions.</p> <p>D. Diatonic Sequences D1. I can write descending fifth sequences. D2. I can write descending third sequences. D3. I can write parallel 6/3 chords D4. I can analyze linear intervallic patterns.</p>	<p>C. Phrase Structure and Motivic Analysis C1. Worksheet 18.1, 18.2 C2. Worksheet 18.1, 18.2 C3. Worksheet 18.3 C4. Worksheet 18.3, 18.4, 18.5 C5. Worksheet 18.4 and 18.5 C6. Worksheet 18.6 C7. Worksheet 18.6</p> <p>D. Diatonic Sequences D1. Assignment 19.1 D2. Assignment 19.1 D3. Assignment 19.2 D4. Assignment 19.3 and 19.4</p>	
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D4. 7-6 and 5-6 motion

February

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<p> CEQ: HOW IS MUSIC PUT TOGETHER?</p> <p><i>UEQ: How do we write and analyze secondary dominants?</i></p> <p>A. Secondary Dominants and Leading-Tone Chords to V</p> <p>A1. Spelling Secondary Dominants. A2. Writing and resolving secondary dominants to V. A3. Cross relations A4. Writing and resolving secondary leading-tone chords to V.</p> <p><i>UEQ: How do we tonicize scale degrees other than V?</i></p> <p>B. Tonicizing scale degrees other than V</p> <p>B1. Identifying secondary dominant and leading tone chords. B2. Spelling secondary dominant and leading tone chords. B3. Resolving secondary dominant and leading tone</p>	<p>A. Secondary Dominants and Leading-Tone Chords to V</p> <p>A1. Spell secondary dominants. A2. Write and resolve secondary dominants to V. A3. Write chromatic voice exchanges. A4. Spell and resolve leading-tone chords to V and V7.</p> <p>B. Tonicizing scale degrees other than V</p> <p>B1. Identify secondary dominants and leading tone chords. B2. Spell secondary dominants and leading tone chords. B3. Resolve secondary dominant and leading tone chords. B4. Write chromatic sequences.</p>	<p>A. Secondary Dominants and Leading-Tone Chords to V</p> <p>A1. I can spell secondary dominants. A2. I can write and resolve secondary dominants to V. A3. I can write chromatic voice exchanges. A4. I can spell and resolve leading-tone chords to V and V7.</p> <p>B. Tonicizing scale degrees other than V</p> <p>B1. I can identify secondary dominants and leading tone chords. B2. I can spell secondary dominants and leading tone chords. B3. I can resolve secondary dominant and leading tone chords. B4. I can write chromatic sequences.</p>	<p>A. Secondary Dominants and Leading-Tone Chords to V</p> <p>A1. Worksheet 20.1, 20.4, 20.5 A2. Worksheet 20.1, 20.2, 20.4, 20.5 A3. Worksheet 20.2, 20.4, 20.5 A4. Worksheet 20.3, 20.4, 20.5</p> <p>B. Tonicizing scale degrees other than V</p> <p>B1. Worksheet 21.1, 21.2 and 21.3 B2. Worksheet 21.1, 21.2 and 21.3 B3. Worksheet 21.1, 21.2 and 21.3 B4. Worksheet 21.6</p>	<ul style="list-style-type: none"> Clendinning, Jane Piper, Elizabeth West Marvin, and Joel Phillips. The Musician's Guide to Fundamentals. 2nd edition. New York: W. W. Norton, 2014.

chords. B4. Secondary dominants in sequence.				
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