**The Musician’s Guide to Theory and Analysis, Second Edition—Semester Plan**

**Semester 1 AP Music Theory, class meets four times a week,**

**Prepared by Scot Schickel**

**Unit 1—Aug 18 – Oct 20**

**Music Fundamentals Review**

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| **Date** | **Class Discussion Topic** | **Reading MGTA 2e** | **Written Assignment Due from MGTA WB** | **Repertoire/Notes** |
| **Aug 18** | Introduction to the course; review Syllabus, Schedule, and other materials; overview of materials to be reviewed in this unit. |  |  | Not all students will have had all terminology and concepts in these chapters. Move quickly through all chapter contents to be sure all students are familiar with them.  |
| **Aug 22** | Review pitch and pitch class, piano keyboard, flats and sharps, half and whole steps, clefs, staff notation, ASA octave designations. | Chapter 1 | Optional: Ass. 1.1 and 1.2 | Focus on accuracy and speed in reading pitches from musical scores and writing pitches with correct notation. Review Ass. 1.2 in class (and Ass. 1.1 if needed). |
| **Aug 29** | Review simple meters: the beat and its divisions, conducting patterns, notation of durations of sound and silence, meter signatures, counting systems. | Chapter 2 | Ass. 1.3 and 1.4 | Timed (5–10 minute) mastery quiz on reading pitches (with octave designations, treble and bass clefs). |
|  | Continuation of review of Chapter 2 materials, including beat subdivisions, notation of rhythmic elements, syncopation, hemiola, and beat units other than the quarter note.  |  | Ass. 2.1 and 2.2 | Focus on correct notation, including stems and placement of flags and beams. Review Ass. 2.5, Part I and Ass. 2.6, Part I in class. |
| **Sept 8** | Review compound meters: hearing compound meters, meter signatures, notation, counting. | Chapter 4 | Ass. 2.3 and 2.4 | Review parts of Ass. 4.1 and 4.6 in class. |
|  | Syncopation in compound meters, mixing beat divisions, and other Chapter 4 topics. |  | Ass. 2.5, Part II, 4.2, and 4.3 | Timed (5–10 minute) mastery quiz on simple and compound meter signatures and basic rhythmic notation.[NB: Not all students will have studied duplets, triplets, syncopation, and hemiola.] |

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| **Week** | **Class Discussion Topic** | **Reading MGTA 2e** | **Written Assignment Due from MGTA WB** | **Repertoire/Notes** |
| **Sept 15** | Review the diatonic and chromatic collections, and major scales. | Chapter 3 | Ass. 4.4 and 4.5 | Not all students will have studied collections and the major pentatonic. Review parts of Ass. 3.1 in class. |
|  | Review key signatures, solfège or scale degree numbers, and major pentatonic. |  | Ass. 3.2 and 3.3 |  |
| **Sept 29** | Review minor scales: parallel and relative minor, key signatures, three “forms” of minor. | Chapter 5 | Ass. 3.4 and 3.5 | Review parts of Ass. 5.1 and 5.3 in class. |
|  | Continuation of Chapter 5, including minor pentatonic and diatonic modes. |  | Ass. 5.2 and 5.4 | Timed (5–10 minute) mastery quiz on key signatures and major and minor scales. Not all students will have studied minor pentatonic or the diatonic modes. |
| **Oct 6** | Review interval labeling systems. | Chapter 6 | Ass. 5.5 and 5.6 | Review parts of Ass. 6.1, 6.2, and 6.5 in class. |
| **Oct 20** | Review triad and seventh chord locations within a scale context, quality, spelling, and labeling. | Chapters 7 and 8 | Ass. 6.3 and 6.4 | Use Ass. 6.6, Parts I and II as a timed (5–10 minute) in-class mastery quiz on interval writing and identification. Review Ass. 7.1 and Ass. 8.1, Parts I and II in class. |
|  | Focus on triads, including Roman numerals, inversion, figured bass, popular music chord symbols. |  | Ass. 7.2 and 7.3 | Review assignments in class. |
|  | Focus on seventh chords, including Roman numerals, inversion, popular music chord symbols. |  | Ass. 7.4 and 7.5  | Review Ass. 8.1, Part II and 8.2 in class. |
|  | Review of triads and seventh chords. |  | Ass. 8.3 and 8.5 | Review assignments in class. |

**Unit 2—Nov 10 – Nov 28**

 **Two-Part Counterpoint**

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| **Week** | **Class Discussion Topic** | **Reading MGTA 2e** | **Written Assignment Due from MGTA WB** | **Repertoire/Notes** |
| **Nov 10** | Introduction to first-species (note-to-note) counterpoint. | Chapter 9 | Ass. 9.1 | Introduce first species and review Ass. 9.1 in class. |
|  | First-species counterpoint. |  | Ass. 9.2 and 9.3 | Look over assignments and answer questions; examine Ass. 9.4 in class. |
|  | First-species counterpoint. |  | Ass. 9.5 | Review student counterpoints in class; show students how to use Chapter 9 Checklist. |
| **Nov 17** | Introduction to second-species counterpoint. | Chapter 10 | Ass. 9.6 | Opening and closing a second-species counterpoint. |
|  | Second-species counterpoint. |  | Ass. 10.1 | Review student solutions for assignment; show them how to write a complete counterpoint. |
|  | Second-species counterpoint. |  | Ass. 10.2 | Review student counterpoints in class; show students how to use Chapter 10 Checkpoints. |
|  | Introduction to fourth-species counterpoint. |  | Ass. 10.3 | Review Ass. 10.4 in class; prepare students to write a fourth-species counterpoint. |
|  | Fourth-species counterpoint |  | Ass. 10.5 | Review student homework. |
|  | Third- and fifth-species counterpoint |  | Ass. 10.6 | Overview of third and fifth species. |
|  | Review all species. |  | Ass. 10.7  |  |

**Unit 3—Nov 28 – Dec 20**

 **The Basic Phrase (SATB), Dominant Sevenths, and the Predominant Area**

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| **Week** | **Class Discussion Topic** | **Reading MGTA 2e** | **Written Assignment Due from MGTA WB** | **Repertoire/Notes** |
| **Nov 28** | Introduction to soprano and bass lines in eighteenth-century style. | Chapter 11 | (reading assignment only) | Examine Ass. 11.1, Part I, some of Ass. 11.1, Part II, and 11.2 in class to compare eighteenth-century style counterpoint with first-species settings. |
|  | Soprano and bass lines in eighteenth-century style. |  | Complete Ass. 11.1 and 11.2 | Examine Ass. 11.4 in class; passing and neighbor tones and suspensions in eighteenth-century style. |
|  | Melodic embellishments in eighteenth-century style. |  | Ass. 11.3 and 11.5 | Chorale-style soprano and bass-line writing. |
| **Dec 1** | Introduction to SATB writing; spelling chords in four voices. | Chapter 12 | Ass. 11.6 | Spacing, voicing, doubling in SATB style. |
|  | Figured bass; the basic phrase. |  | Ass. 12.1 | Identifying chords in an SATB context, realizing figured bass.  |
|  | Connecting tonic and dominant harmonies; cadence types. |  | Ass. 12.2 and 12.3 | Writing and identifying HC, IAC, and PAC. |
| **Dec 8** | Introduction to V7 and its inversions; the predominant area. | Chapter 13 | Ass. 12.4 and 12.5, part I | Complete Ass. 13.1 in class; V7 and predominants. |
|  | Expanding the basic phrase. |  | Ass. 13.2 and 13.3 | Connecting predominant and dominant harmonies. |
|  | Harmonizing chorale melodies. |  | Ass. 13.4 and 13.5 | Complete Ass. 13.6, Part II, A and B in class. |
|  | Completion of topics. |  | Ass. 13.6, Part I, and Part II C, D | Analysis of basic phrases and chorale melody harmonization. |
| **Dec 12** | Review for Final Exam.  | Review Chapters 1–13 | Complete Practice Test | Review Practice Test in class. |
| **Dec 20** | **Comprehensive Final Exam** |  |  |  |

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**Unit 1—Jan 5 – Feb 21**

 **Expanding the Tonic and Dominant Areas, Diatonic Harmonies, Embellishing Tones, Leading-Tone Chords**

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| **Week** | **Class Discussion Topic** | **Reading MGTA 2e** | **Written Assignment Due from MGTA WB** | **Repertoire/Notes** |
| **Jan 5** | Introduction to the course; cadential 6/4s. | Chapter 14 |  | Use pieces from the textbook to introduce expansions of the tonic and dominant areas. |
|  |  Neighboring (or pedal), arpeggiating, and passing 6/4s. |  | Ass. 14.1 and 14.2 | Introduce the other common 6/4 progressions. |
|  | Analysis of 6/4s. |  | Ass. 14.3 and 14.4 | Emphasize the two-level Roman numeral and contextual analysis system. |
|  | Completion of chapter topics. |  | Ass. 14.6 | Perform some of the students’ harmonizations of the melodies in class. |
| **Jan 17** | Introduction to deceptive, plagal, and Phrygian cadences. | Chapter 15 | Ass. 14.5 and 14.7 | Emphasize part-writing details and where each type of cadence is typically used. |
|  | Root progressions and the basic phrase. |  | Ass. 15.1 and 15.2 | Emphasize part-writing details and where each type of chord progression is typically used. |
| **Jan 30** | Embellishing tones in four voices | Chapter 16 | Ass. 15.3 and 15.4 | Examine Ass. 16.1 in class; refer back to embellishing tones in two-voice counterpoint. |
|  | Reduction of embellished textures. |  | Ass. 16.2 and 16.3 | Show students how to “reduce out” embellishments. |
|  | Completion of chapter topics. |  | Ass. 16.4 and 16.5  |  |
| **Feb 13** | Introduction to leading-tone chords. | Chapter 17 | Ass. 16.6 | Emphasize resolution of tendency tones. |
|  | Leading-tone seventh chords; passing and neighboring chords. |  | Ass. 17.1 and 17.2 | Emphasize where these chords appear in the basic phrase. |
|  | Setting scalar melody and bass lines. |  | Ass. 17.3 and 17.4 | Examine Ass. 17.5 in class. |

**Unit 2—Feb 21 – April 10**

 **Phrase Analysis, Diatonic Sequences, Secondary Dominants**

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| **Week** | **Class Discussion Topic** | **Reading MGTA 2e** | **Written Assignment Due from MGTA WB** | **Repertoire/Notes** |
| **Feb 21** | Introduction to phrase analysis and motivic transformation. | Chapter 18 | (reading assignment only) | Work with musical examples to help students learn phrase analysis terminology. |
|  | Writing phrases. |  | Ass. 18.1 and 18.2 | Examine parallel and contrasting consequent phrases. |
|  | Analyzing phrases and periods; hypermeter. |  | Ass. 18.3 and 18.4 | If possible, perform student parallel periods in class. |
| **Mar 2** | Introduction to diatonic sequences. | Chapter 19 | Ass. 18.5 and 18.6 | Emphasize sequence frameworks—how to write and identify them. |
|  | Diatonic sequences. |  | Ass. 19.1 and 19.2 | Recognizing sequences in figured bass. |
|  | Analyzing diatonic sequences. |  | Ass. 19.3 | Identifying sequences visually and aurally in analysis. |
| **Mar 9** | Introduction to secondary dominants (applied dominants). | Chapter 20 | Ass. 19.4 | If students can write V7–I correctly in various inversions, they can voice-lead secondary dominants! Must watch for quality and add accidental to V7/V, though! |
|  | Secondary dominants and leading-tone chords to V. |  | Ass. 20.1 | Emphasize that V7/V goes where ii does in the basic phrase; introduce secondary leading-tone chords. |
|  | Analysis of secondary dominants to V. |  | Ass. 20.2 and 20.3 | More practice spelling, resolving, and analyzing secondary dominants. |
| **Mar 27** | Tonicizing scale degrees other than V. | Chapter 21 | Ass. 20.4 and 20.5 | Review Ass. 21.1 in class as an introduction to the topics. |
|  | Part-writing and analysis of secondary dominants. |  | Ass. 21.2 and 21.3 | Expand concepts of Chapter 20 to tonicize chords other than V. |
|  | Chromatic sequences. |  | Ass. 21.4  | Show how diatonic sequences can be chromaticized. |
|  | Completion of topics. |  | Ass. 21.5 and 21.6 | More practice spelling, resolving, and analyzing secondary dominants. |

**Unit 3**

 **Modulation to Closely Related Keys and Binary Form**

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| **Week** | **Class Discussion Topic** | **Reading MGTA 2e** | **Written Assignment Due from MGTA WB** | **Repertoire/Notes** |
| **April 10** | Introduction to modulation to closely related keys; pivot chords. | Chapter 22 | (reading assignment only) | Examine pieces discussed in the chapter (or examples of teacher’s choice). |
|  | Modulation to closely related keys. |  | Ass. 22.1 | Work with students on identifying possible pivots chords. |
|  | Modulation to closely related keys. |  | Ass. 22.2 | Perform Ass. 22.2, Part II in class with flute and continuo (piano and cello or bassoon). |
|  | Modulation to closely related keys. |  | Ass. 22.3 | This assignment will be combined with Ass. 23.2 to make a little binary-form composition. |
|  | Modulation to closely related keys. |  | Ass. 22.4 | Ass. 22.4, Part I is challenging—may want to work on it in class. |
|  | Modulation to closely related keys. |  | Ass. 22.5 | Perform student settings in class. |
| **May 8** | Introduction to binary form. | Chapter 23 (to p. 478) | Ass. 22.6 | Examine pieces discussed in the chapter (or examples of teacher’s choice). |
|  | Binary form. |  | Ass. 23.1 | Examine pieces discussed in the chapter (or examples of teacher’s choice). |
|  | Binary form. |  | Ass. 23.2 except Part II, C | Give students corrections on Ass. 23.2 and 22.3 to prepare for their completed binary composition. |
|  | Binary form. |  | Ass. 23.3 | Perform Ass. 23.3 in class with violin (or flute or oboe) and continuo (piano and cello or bassoon) |
|  | Binary-form compositions. |  | Ass. 23.2, Part II, C | Perform compositions in class. |
|  | Review for Final Exam. | Review Chapters 14–23 | Complete Practice Test | Modulation to closely related keys and binary form. |
| **May 23** | **Final Exam** |  |  | Can be a Unit 3 Exam on Chapters 22–23or a Comprehensive Exam. |