

# **AP<sup>®</sup> Music Theory**

## **Sample Syllabus 2**

### **Course Overview**

This rigorous course expands upon the skills learned in the Music Theory Fundamentals course. Musical composition, sequencing, and use of MIDI digital formats are some of the many applications employed to further student understanding of music theory.

### **Objectives of the Course**

This course is designed to develop musical skills that will lead to a thorough understanding of music composition and music theory. Students are prepared to take the AP<sup>®</sup> Music Theory Exam when they have completed the course. Students planning to major in music in college may be able to enroll in an advanced music theory course, depending on individual colleges' AP policies.

### **General Course Content**

1. Review of music fundamentals, including: scales, key signatures, circle-of-fifths, intervals, triads, and inversions
2. Daily ear training, including rhythmic, melodic, and harmonic dictation
3. Weekly Sight-Singing using numbers for pitches
4. The study of modes
5. The study of figured bass
6. The study of two-part counterpoint
7. The study of four-part harmony
8. The study of seventh chords
9. The study of secondary-dominant functions
10. The study of musical form
11. The study of common compositional techniques

The objectives below have been adapted from the Expanded Course Specifications posted on the AP Music Theory Home Page on AP Central<sup>®</sup>.

## Expanded Course Objectives

1. Identify and notate pitch in four clefs: treble, bass, alto, and tenor.
2. Notate, hear, and identify simple and compound meters.
3. Notate and identify all major and minor key signatures.
4. Notate, hear, and identify the following scales: chromatic, major, and the three minor forms.
5. Name and recognize scale degree terms, for example: tonic, supertonic, mediant, subdominant, dominant, submediant, subtonic, leading tone.
6. Notate, hear, and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian.
7. Notate, hear, and identify whole-tone and pentatonic scales.
8. Notate, hear, and identify all major, minor, diminished, and augmented intervals inclusive of an octave.
9. Transpose a melodic line to or from concert pitch for any common band or orchestral instrument.
10. Notate, hear, and identify triads, including inversions.
11. Notate, hear, and identify authentic, plagal, half, and deceptive cadences in major and minor keys.
12. Detect pitch and rhythm errors in written music from given aural excerpts.
13. Notate a melody from dictation, 6 to 12 bars, in a major key, mostly diatonic pitches, simple or compound time, three to four repetitions.
14. Notate melody from dictation, 6 to 12 bars, in a minor key, chromatic alteration from harmonic/melodic scales, simple or compound time, three to four repetitions.
15. Sight-sing a melody, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, using solfege, numbers, or any comfortable vocal syllable(s).
16. Notate and analyze simple 2-bar counterpoint in sixteenth- and/or eighteenth-century styles.
17. Realize a figured bass according to the rules of eighteenth-century chorale style, major or minor key, using any or all of the following devices: diatonic triads, seventh chords, inversions, nonharmonic tones, and secondary-dominant and dominant seventh chords. [C3]

**C3**—The course progresses to include more sophisticated and creative tasks: realization of a figured bass.

18. Analyze a four-part chorale style piece using Roman and Arabic numerals to represent chords and their inversions.
19. Notate, hear, and identify the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), pedal tone.
20. Notate the soprano and bass pitches and the Roman and Arabic numeral analysis of a harmonic dictation, eighteenth-century chorale style, seventh chords, secondary dominants, 4 to 8 bars in length, major or minor key, three to four repetitions.
21. Compose a melody or expand a motive with or without text, 6 to 12 bars long, given specific directions about key, mode, phrasing, rhythm, and harmonic language. Harmonize a 4- to 12-bar melody by writing a bass line, chords and/or chord symbols, given specific directions about key, mode, phrasing, rhythmic and harmonic language. [C9, C13]
22. Define and identify common tempo and expression markings.
23. Identify aurally and/or visually the following: modulation, transposition, melodic and harmonic rhythm, sequence, imitation, ostinato, augmentation, diminution, inversion, retrograde, and fragmentation.
24. Recognize standard musical algorithms, i.e., standard melodic, rhythmic, and harmonic idioms that occur in music.

**C9**—The course also teaches: phrase structure.

**C13**—Musical skills are developed through the following types of musical exercises: written exercises.

## Expectations of Students

1. Students will participate in all classroom discussions and activities.
2. Students will complete all assigned exercises and readings.
3. Students will keep and maintain a Music Theory notebook, which will include class notes, handouts, assignments, and listening logs.
4. Students will study the released AP Exams and take practice tests to prepare for the exam.
5. Students will listen to approximately two hours of music each week outside of class and maintain a music listening log, which will consist of written analysis/evaluations of each listening selection. [C5, C11, C13] These written logs should include observations and evaluations regarding the following items:
  - a. melodic characteristics (conjunct/disjunct)
  - b. harmonic characteristics (harmonic idioms present)
  - c. rhythm (straight/syncopated)
  - d. texture (homophonic, monophonic, polyphonic, heterophonic)
  - e. timbre (instrumentation, tone color)

**C5**—The course progresses to include more sophisticated and creative tasks: analysis of repertoire, including analysis of motivic treatment and harmonic analysis.

**C11**—Musical skills are developed through the following types of musical exercises: listening (discrete intervals, scales, etc.; dictations; excerpts from literature).

- f. dynamics (dynamic contrasts)
  - g. tempo (tempo changes)
  - h. meter (duple/triple, simple/compound, regular/irregular)
  - i. mode (major, minor, modal, atonal)
  - j. form (binary, ternary, sonata, rondo, etc.) [C10]
  - k. articulation (legato, staccato, etc.)
6. Students will attend one concert each nine weeks and submit a paper about the concert, using an appropriate musical vocabulary. This paper should contain general information about the concert, the student's evaluation of it, and specific analysis of three individual selections from the concert. [C5, C13] This analysis should include the following:
- a. melodic characteristics (conjunct/disjunct)
  - b. harmonic characteristics (harmonic idioms present)
  - c. rhythm (straight/syncopated)
  - d. texture (homophonic, monophonic, polyphonic, heterophonic)
  - e. timbre (instrumentation, tone color)
  - f. dynamics (dynamic contrasts)
  - g. tempo (tempo changes)
  - h. meter (duple/triple, simple/compound, regular/irregular)
  - i. mode (major, minor, modal, atonal)
  - j. form (binary, ternary, sonata, rondo, etc.)
  - k. articulation (legato, staccato, etc.)
7. Students will submit two major compositions each nine weeks, based on assigned form and content. Other minor compositions will be required to demonstrate understanding and synthesis of concepts presented. [C14] These compositions include:
- a. A song in binary form
  - b. A song in ternary form
  - c. A song in sonata form
  - d. A song based on a major mode
  - e. A song based on a minor mode
  - f. A song using two-part counterpoint
  - g. A song using three-part counterpoint
  - h. A four-part fugue with subject, countersubject and free improvisation
  - i. A song that modulates from one tonal center to another through the use of a pivot chord [C8]
  - j. A song based on the whole-tone scale [C6]
  - k. A song based on the chromatic scale
  - l. A song based on a tone row or serialism
  - m. A song based on a church mode

**C10**—The course also teaches: small forms (e.g., rounded binary, simple ternary, theme and variation, strophic).

**C5**—The course progresses to include more sophisticated and creative tasks: analysis of repertoire, including analysis of motivic treatment and harmonic analysis.

**C13**—Musical skills are developed through the following types of musical exercises: written exercises.

**C14**—Musical skills are developed through the following types of musical exercises: creative exercises.

**C8**—The course covers the following concepts or procedures based in common-practice tonality: Modulation to closely related keys.

**C6**—The course includes the following scales: major, minor, modal, pentatonic, and whole tone.

An orchestration or arrangement with correct notation, range, and transpositions is the final composition project for the year.

## Textbook

Turek, Ralph. 1996. *The Elements of Music: Concepts and Applications, Vol. I*, 2nd ed. New York: McGraw-Hill. Includes workbook.

Turek, Ralph. 1995. *The Elements of Music: Concepts and Applications, Vol. II*, 2nd ed. New York: McGraw-Hill. Includes workbook.

The textbook includes a wide range of music literature from standard Western tonal repertoires and emphasizes tonal relationships, harmonization from Roman numerals, etc. Through utilization of the textbook as the course progresses through the year, students will engage in activities that address these curricular requirements. [C4, C15]

**C4**—The course progresses to include more sophisticated and creative tasks: realization of a Roman numeral progression.

## Course Planner

Note: Chapter references are to the Turek textbook.

**C15**—The course includes, but is not limited to, study of a wide variety of vocal and instrumental music from the standard Western tonal repertoires.

## First Nine Weeks

### Week 1

Review of basic pitch notation: the staff and its evolution, clefs, ledger lines, grand staff, octave designation, half steps and whole steps, intervals, chromatic alterations, enharmonic equivalents, accidentals [C1]

#### Chapter 1

Melodic Dictation/Sight-Singing: Level One—major key, diatonic pitches, conjunct melodies using scale degrees 1-6 [C11, C12]

Harmonic Dictation: bass voice

**C1**—The course enables students to master the rudiments and terminology of music: notational skills, intervals, scales, keys, chords, meter, and rhythm.

**C11**—Musical skills are developed through the following types of musical exercises: listening (discrete intervals, scales, etc.; dictations; excerpts from literature).

**C12**—Musical skills are developed through the following types of musical exercises: sight-singing.

### Week 2

Review of meter and rhythm: the proportional system, beat and tempo, accent, meter and measure, meter signatures, simple meters, compound meters, asymmetric meter, conflict of rhythm and meter, borrowed divisions, syncopation, cross rhythms, hemiola, dots, ties, rests, dynamic and articulation markings [C1]

#### Chapter 2

Melodic Dictation/Sight-Singing: Level One—major key, diatonic pitches, conjunct melodies using scale degrees 1-6 [C12]

Harmonic Dictation: bass voice

### Week 3

Review of major scales/circle-of-fifths/key signatures: the chromatic scale, the whole-tone scale, the major scale, pentatonic scale, transposition, tonality, key signatures, the placements of sharps and flats, the outer circle-of-fifths [C6]

#### Chapter 3, part 1a

Melodic Dictation/Sight-Singing: Level Two—major key, diatonic pitches, conjunct melodies using scale degrees 1-6, add movement from scale degree 7-1

Harmonic Dictation: outer voices

**C6**—The course includes the following scales: major, minor, modal, pentatonic, and whole tone.

## Week 4

Review of minor scales/circle-of-fifths/key signatures: the inner circle-of-fifths, relative major and minor scales, the natural minor scale, the harmonic minor scale, the melodic minor scale, the parallel minor keys

### *Chapter 3 part 1b*

Melodic Dictation/Sight-Singing: Level Two—major key, diatonic pitches, conjunct melodies using scale degrees 1-6, add movement from scale degree 7-1

Harmonic Dictation: outer voices

## Week 5

Review of intervals: numeric values of intervals, quality of intervals (major, minor, diminished, augmented), the intervals of the major scale, alteration of interval quality, enharmonic intervals, inversions of intervals, simple versus compound intervals, diatonic vs. chromatic intervals

### *Chapter 3, part 2*

Melodic Dictation/Sight-Singing: Level Three—major key, diatonic pitches, melodies with skips using scale degrees 1, 3, and 5

Harmonic Dictation: outer voices

## Week 6

Review of triads/seventh chords: building and identifying triads (major triads, minor triads, diminished triads, augmented triads), building and identifying seventh chords (major seventh chords, minor seventh chords, diminished seventh chords, augmented seventh chords) [C7]

### *Chapter 4, part 1*

Melodic Dictation/Sight-Singing: Level 3—major key, diatonic pitches, melodies with skips using scale degrees 1, 3, and 5

Harmonic Dictation: outer voices

**C7**—The course covers the following concepts or procedures based in common-practice tonality: functional triadic harmony in traditional four-voice texture, including non-harmonic tones, seventh chords, and secondary dominants.

## Week 7

Chord inversions: identifying and building triadic inversions (root position, first inversion, second inversion), identifying and building inversions of the seventh chord (root position, first inversion, second inversion, third inversion)

### *Chapter 4, part 2*

Melodic Dictation/Sight-Singing: Level Four—major key, diatonic pitches, melodies with scale degree 1, 3, 5 skips, add cadential skips from scale degree 5-1

Harmonic Dictation: outer voices

## Week 8

Chord symbols and figured bass: using traditional eighteenth-century nomenclature to identify and analyze chords; realization of Roman numeral progressions [C4]

### *Chapter 4, part 3*

Melodic Dictation/Sight-Singing: Level Four—major key, diatonic pitches, melodies with scale degree 1, 3, 5 skips, add cadential skips from scale degree 5-1

Harmonic Dictation: outer voices

**C4**—The course progresses to include more sophisticated and creative tasks: realization of a Roman numeral progression.

## Week 9

Diatonic triad functions in major and minor keys: diatonic primary and secondary chords in a major key, diatonic and chromatically altered primary and secondary chords in a minor key (based on form of scale) [C7]

*Chapter 5, part 1*

Melodic Dictation/Sight-Singing: Level Four—major key, diatonic pitches, melodies with scale degree 1, 3, 5 skips, add cadential skips from scale degree 5-1

Harmonic Dictation: outer voices

**C7**—The course covers the following concepts or procedures based in common-practice tonality: functional triadic harmony in traditional four-voice texture, including non-harmonic tones, seventh chords, and secondary dominants.

## Second Nine Weeks

### Week 1

Functional tonal principles: tonality, chordal hierarchy, progression vs. regression, harmonic motion, harmonic rhythm, variants in a minor key, idiomatic chord substitutions (vii/V, IV/ii) [C7]

*Chapter 5, part 2*

Melodic Dictation/Sight-Singing: Level Five—major key, diatonic pitches, melodies with skips, add skips to scale degree 6

Harmonic Dictation: outer voices and authentic cadence

### Week 2

Cadences: authentic and perfect authentic cadence, plagal cadence, half cadence, deceptive cadence

*Chapter 6, part 1*

Melodic Dictation/Sight-Singing: Level Five—major key, diatonic pitches, melodies with skips, add skips to scale degree 6 [C11]

Harmonic Dictation: outer voices, add authentic, plagal cadences

**C11**—Musical skills are developed through the following types of musical exercises: listening (discrete intervals, scales, etc.; dictations; excerpts from literature).

### Week 3

Embellishing/nonharmonic tones: passing tone, neighboring tone, changing tone, anticipation, suspension, retardation, simultaneous embellishing tones, pedal point; use of nonharmonic tones in harmonic analysis [C8]

*Chapter 6, part 2*

Melodic Dictation/Sight-Singing: Level Five—major key, diatonic pitches, melodies with skips, add skips to scale degree 6

Harmonic Dictation: outer voices, add half and deceptive cadences

**C8**—The course covers the following concepts or procedures based in common-practice tonality: Modulation to closely related keys.

### Week 4

Melodic principles in four-part writing/voicing chords: characteristics of the individual line's range, tessitura, spacing, movement, doubling and resolution of tendency tones [C9]

*Chapter 7, part 1 and part 2*

Melodic Dictation/Sight-Singing: Level Six—major key, diatonic pitches, melodies with skips, add skips to scale degree 4

Harmonic Dictation: outer voices and primary triads (major and minor)

**C9**—The course also teaches: phrase structure.

## Week 5

Principles in chord connection: contrary motion, oblique motion, similar motion, parallel motion

*Chapter 7, part 3*

Melodic Dictation/Sight-Singing: Level Six—major key, diatonic pitches, melodies with skips, add skips to scale degree 4

Harmonic Dictation: outer voices and primary triads (major and minor)

## Week 6

Connecting root position triads: triads in a fifths relationship, triads in a thirds relationship, triads in a seconds relationship, realization of figured bass

*Chapter 7, part 4*

Melodic Dictation/Sight-Singing: Level Six—major key, diatonic pitches, melodies with skips, add skips to scale degree 4

Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

## Week 7

Voicing triads in first inversion: frequency, spacing, doubling of first inversion chords, connecting root position and first inversion triads, successive first inversion triad.

*Chapter 8, part 1 and part 2*

Melodic Dictation/Sight-Singing: Level Seven—major key, diatonic pitches, melodies with skips to any scale degree.

Harmonic Dictation: outer voices, primary and secondary triads (major and minor) [C11]

**C11**—Musical skills are developed through the following types of musical exercises: listening (discrete intervals, scales, etc.; dictations; excerpts from literature).

## Week 8

Part writing using nonchord tones: voicing suspensions and retardations, stylistic use of nonchord tones

*Chapter 8, part 3*

Melodic Dictation/Sight-Singing: Level Seven—major key, diatonic pitches, melodies with skips to any scale degree

Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

## Week 9

*Review for Exam*

Melodic Dictation/Sight-Singing: Level Seven—major key, diatonic pitches, melodies with skips to any scale degree

Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

## Semester One Exam



## Third Nine Weeks:

### Week 1

Triads in the second inversion: the cadential six-four chord, the passing six-four chord, the pedal six-four chord, the arpeggiated six-four chord

*Chapter 9, part 1*

Melodic Dictation/Sight-Singing: Level Eight—major key, chromatic pitches based on natural minor

Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

### Week 2

Connecting triads in all positions

*Chapter 9, part 2*

Melodic Dictation/Sight-Singing: Level Eight—major key, chromatic pitches based on natural minor

Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

### Week 3

Harmonizing a melody and part writing for SATB voices: writing with inversions, writing with nonchord tones, writing with inner voices [C2]

*Chapter 9, part 3*

Melodic Dictation/Sight-Singing: Level Eight—major key, chromatic pitches based on natural minor

Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

**C2**—The course progresses to include more sophisticated and creative tasks: writing a bass line for a given melody or harmonization of a given melody in four parts.

### Week 4

Phrase structure, motives, and melodic form

*Chapters 10, 11, and 12*

Melodic Dictation/Sight-Singing: Level Nine—major key, chromatic pitches based on harmonic minor

Harmonic Dictation: outer voices, primary and secondary triads, seventh chords

### Week 5

The dominant seventh chord: part writing with the  $V^7$  chord, part writing with inversions of the  $V^7$  chord, proper resolutions of tendency tones in the  $V^7$  chord

*Chapter 13, part 1*

Melodic Dictation/Sight-Singing: Level Nine—major key, chromatic pitches based on harmonic minor [C12]

Harmonic Dictation: outer voices, primary and secondary triads, seventh chords

**C12**—Musical skills are developed through the following types of musical exercises: sight-singing.

## Week 6

The leading-tone seventh chord: part writing with the  $\text{vii}^{\circ 7}$  chord, part writing with inversions of the  $\text{vii}^7$  chord, proper resolution of tendency tones in the  $\text{vii}^{\circ 7}$  chord

*Chapter 13, part 2*

Melodic Dictation/Sight-Singing: Level Nine—major key, chromatic pitches based on harmonic minor

Harmonic Dictation: outer voices, primary and secondary triads, seventh chords

## Week 7

Harmonizing with other seventh chords: common diatonic seventh chords in major keys, common diatonic seventh chords in a minor key (based on scale), voice leading with non-dominant seventh chords, predominant seventh chords, sequences using seventh chords, chain suspensions using seventh chords

*Chapter 14*

Melodic Dictation/Sight-Singing: Level Nine—major key, chromatic pitches based on harmonic minor

Harmonic Dictation: outer voices, primary and secondary triads, seventh chords

## Week 8

Secondary dominant chords: the  $\text{V}/\text{V}$ ,  $\text{V}/\text{iii}$ ,  $\text{V}/\text{ii}$ ,  $\text{V}/\text{vi}$  chords and the  $\text{V}^7/\text{V}$ ,  $\text{V}^7/\text{iii}$ ,  $\text{V}^7/\text{ii}$ ,  $\text{V}^7/\text{vi}$  chords

*Chapter 15, part 1*

Melodic Dictation/Sight-Singing: Level Ten—major key, chromatic pitches based on melodic minor

Harmonic Dictation: outer voices, all triads, seventh chords, secondary dominants

## Week 9

Secondary leading tone chords: the  $\text{vii}^{\circ}/\text{V}$ ,  $\text{vii}^{\circ}/\text{iii}$ ,  $\text{vii}^{\circ}/\text{ii}$ ,  $\text{vii}^{\circ}/\text{vi}$  chords and the  $\text{vii}^{\circ 7}/\text{V}$ ,  $\text{vii}^{\circ 7}/\text{iii}$ ,  $\text{vii}^{\circ 7}/\text{ii}$ ,  $\text{vii}^{\circ 7}/\text{vi}$  chords

*Chapter 15, part 2*

Melodic Dictation/Sight-Singing: Level Ten—major key, chromatic pitches based on melodic minor

Harmonic Dictation: outer voices, all triads, seventh chords, secondary dominants

## Fourth Nine Weeks

### Week 1

Identifying secondary dominants in analysis of music, part writing with secondary dominants, voice leading with secondary dominants [C5]

*Chapter 15, part 2*

Melodic Dictation/Sight-Singing: Level Eleven—major key, chromatic pitches out of the key (i.e., secondary dominants)

**C5**—The course progresses to include more sophisticated and creative tasks: analysis of repertoire, including analysis of motivic treatment and harmonic analysis.

Harmonic Dictation: outer voices, all triads, seventh chords, secondary dominants

## Week 2

More harmonization and analysis with use of secondary dominant chords

*Chapter 15, part 3*

Modulation to closely related keys [C8]

*Chapter 16*

Melodic Dictation/Sight-Singing: Level Eleven—major key, chromatic pitches out of the key (i.e., secondary dominants)

Harmonic Dictation: outer voices, all triads, seventh chords, secondary dominants

## Week 3

Small forms

*Vol. 2, Chapters 1, 2, 3, & 7*

Small forms: simple binary, rounded binary, ternary form, and theme and variations [C10]

## Weeks 4–7

Review for AP Music Theory Exam

Take practice free-response questions

## Week 8

Work on final compositional projects

## Week 9

Present final compositional projects

## Semester Two Exam

# Teaching Strategies

Vocabulary is emphasized, because learning music theory “lingo” is critical to success on the AP Exam. From the first day of class, I stress to my students the importance of developing and utilizing their music vocabulary. Likewise, it is crucial that they understand standard music theory protocol, both in analysis and in composition.

I use composition as a means by which students can demonstrate their understanding of a particular concept. Many students find musical composition to be intimidating, especially since they come to class with varying skills. I have found it helpful to give specific composition assignments with prescribed requirements and to grade them with a scoring guideline (rubric). [C13, C14] The issue then becomes whether or not students followed the requirements. This allows all students to succeed as long as they meet the assigned criteria, while giving the more advanced composers some latitude to “make it their own.”

**C8**—The course covers the following concepts or procedures based in common-practice tonality: Modulation to closely related keys.

**C10**—The course also teaches: small forms (e.g., rounded binary, simple ternary, theme and variation, strophic).

**C13**—Musical skills are developed through the following types of musical exercises: written exercises.

**C14**—Musical skills are developed through the following types of musical exercises: creative exercises.

Students can benefit from helping each other, so I encourage them to work with a partner and check each other's work. Sometimes the study of theory can seem monotonous and dry, so it's important to vary activities and give assignments that let "the creative juices flow." When a task in theory seems like an overwhelming chore, we face it together with humor, as a challenge to be met. In that regard, I have developed a list of music theory "mantras," which are framed in my room; we refer to them on a daily basis:

1. If you learn to do it right, you won't do it wrong!
2. Never double the leading tone!
3. If you can do it in "C," you can do it in any key.
4. The circle-of-fifths is the secret to life!
5. Key signatures are our friends!!!
6. When in doubt write: ii<sup>6</sup>, I@, V<sup>7</sup>, I.
7. No "drive-by" six-fours allowed.
8. A hemiola is not a malady of the digestive tract.
9. I'm not teaching music theory, I'm teaching you to think!
10. Extrapolate, or ELSE!!!!

## Student Evaluation

The final grade breaks down this way:

|   |            |
|---|------------|
| Daily assignments                             | 20 percent |
| Homework<br>(listening logs, concert reports) | 10 percent |
| Sight-Singing                                 | 10 percent |
| Dictation                                     | 10 percent |
| Listening                                     | 10 percent |
| Unit tests/quizzes                            | 20 percent |
| Compositions                                  | 20 percent |

## Teacher Resources

Benjamin, Thomas, Michael Horvit, and Robert Nelson. 2001. *Music For Analysis, Examples from the Common Practice Period and the Twentieth Century*, 5th ed. Belmont, Calif.: Wadsworth.

Benward, Bruce, and Gary White. 1997. *Music in Theory and Practice, Vol. I*, 6th ed. Madison, Wis.: Brown and Benchmark.

Clough, John, Joyce Conley, and Claire Boge. 1999. *Scales, Intervals, Keys, Triads, Rhythm and Meter: A Programmed Course in Elementary Music Theory, with an Introduction to Partwriting*, 3rd ed. New York: W. W. Norton

Harder, Paul O., and Greg A. Steinke. 1994. *Harmonic Materials in Tonal Music: A Programmed Course, Vols. 1 and 2*, 7th ed. Boston: Allyn and Bacon.

Kostka, Stefan, and Dorothy Payne. 2000. *Tonal Harmony with an Introduction to Twentieth-Century Music*. New York: McGraw-Hill.

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