

Advanced Placement Music Theory
Objectives and Syllabus

Newport News Public Schools

(High School Name)

(Teacher Name)

Course Overview

AP Music Theory continues to emphasize ear training and principles of harmony for students in grades 10-12.

Students are expected to write and harmonize melodies in major and minor keys. Musical form is studied through the analysis of music scores and composition and the keyboard capability extend to performance of simple fourpart

harmony. Discriminate listening and aural analysis will be included. The

AP exam is required and can result in college credit being awarded and/or advanced standing.

(+1.0

weighted credit)

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[®] Music Theory Exam.

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, circleoffourths, circleoffifths,

intervals, triads, and inversions.

2. Daily ear training, including rhythmic, melodic, and harmonic dictation.

3. Weekly SightSinging

using a variety of means to include numbers and solfeg for pitches.

4. The study of scales.

5. The study of keys and key signatures as they relate to the scale.

6. The study of scale tonality.

7. The study of modes.

8. The study of intervals and transposition.

9. The study of chords (triads and sevenths including all inversions).

10. The study of cadences.

11. The study of nonharmonic tones.

12. The study of figured bass.

13. The study of twopart counterpoint.

14. The study of fourpart harmony.

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15. The study of seventh chords.

16. The study of secondary dominant functions.

17. The study of musical form.

18. The study of common compositional techniques and notation.

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The objectives below have been adapted from the Expanded Course Specifications posted on the AP Music

Theory Home Page on AP Central®.

Student Expectations and Expanded Course Objectives

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, listening examples, repertoire lists, etc.

4. Students will study released AP Exams and take practice tests to prepare for the exam.

5. Students will attend one concert each nine weeks and submit a typed paper regarding the concert

using appropriate musical vocabulary. The paper should contain general information about the concert, the student's evaluation of the performance (both musically and aesthetically), and specific analysis of three individual selections.

Analysis should include but is not limited to the following:

1a) melodic characteristics (conjunct/disjunct)

2b) harmonic characteristics (present harmonic idioms)

3c) rhythm (straight/syncopated)

4d) texture (homophonic, monophonic, polyphonic, heterophonic)

5e) timbre (instrumentation, tone color)

6f) dynamics (dynamic contrasts)

7g) tempo (tempo changes)

8h) 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.)

6. Students will submit a final composition at the end of the course based on teacher-assigned form and

content. Other compositions will be required to demonstrate understanding and synthesis of concepts

presented throughout the year. These compositions will include the following forms:

1a) binary

2b) ternary

3c) sonata

4d) major mode

5e) minor mode

6f) twopart

counterpoint

7g) threepart

counterpoint

h) fourpart

fugue with subject, countersubject, and free improvisation

1i) modulation from one tonal center to another through the use of a pivot chord

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j) the use of the whole-tone

scale

1k) the use of the chromatic scale

2l) the use of tone row or serialism

m) the use of a church mode

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The student will:

- demonstrate through aural and written exercises an understanding of the four properties of sound: pitch,

intensity, duration, and timbre.

- define and identify common tempo and expression markings.
- demonstrate through aural and written exercises an ability to identify and use pitch notation in treble, bass, alto, and tenor clefs.
- demonstrate through aural and written exercises an ability to identify and use accidentals, intervals, notation of duration, irregular division of notes, meter signatures, and dynamic markings.
- recognize and analyze scale degree terms to include tonic, super tonic, mediant, subdominant, dominant, submediant, subtonic and leading tone.
- be cognizant of accepted usage of notational practices, historical through present.
- demonstrate ability to hear, play, and write diatonic scale, major and minor scales (ascending and descending).
- correctly use key signatures and relate key relationships both parallel and relative.
- recognize other scales and modes to include but not limited to chromatic scale, whole tone scale, pentatonic scale, etc.
- differentiate through aural and written exercises music from a variety of historical perspectives including but not limited to the middle ages and Renaissance period, Baroque period, Classical period, Romantic period, PostRomantic and Impressionistic period, contemporary period, jazz and popular music.
- demonstrate through aural and written exercises applications of aforementioned musical periods in relation to pitch and harmonic practices.
- recognize through aural and written exercises the use of consonance and dissonance.
- hear, write, and play major, minor, and perfect intervals in all keys (ascending and descending).
- hear, write, and play augmented and diminished intervals, enharmonic intervals, inversions of intervals, and compound interval.
- Identify aurally, visually, and in writing the following: modulation, transposition, melodic and harmonic rhythm, sequence, imitation, ostinato, augmentation, diminution, inversion, retrograde, and fragmentation.
- demonstrate through aural and written exercises understanding of invertible counterpoint.
- demonstrate an understanding of the history of tuning systems, Pythagorean tuning through equal temperament.

- write all major and all three forms of the minor scales both ascending and descending.
- write in the modal system.
- develop speed and accuracy in identifying and spelling key signatures, scales and intervals, both aurally and in writing.
- use interval and clef transposition methods to and from concert pitch for band or orchestral instruments.

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- define, play, write, and hear harmony, chord, triad, triad roots, major, minor, diminished and augmented triads, scale degree names, primary triads, and seventh chords.
- detect pitch and rhythm errors from given aural excerpts using written scores.
- use triads on scale tones, triad inversion, triad positions, analysis symbols, figured bass, and popular music symbols.
- write, hear, play, and recognize by sight perfect authentic, imperfect authentic, half, Phrygianhalf, plagal, and deceptive cadences.
- use and recognize by sight and sound nonharmonic tones, rhythmic placement, and unaccented and accented nonharmonic tones.
- identify and relate the history of harmony, melodic development, rhythmic development, the changes in texture usage, and the development of harmonic progressions in a variety of musical styles and periods.
- harmonize 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.
- compose a bass line from a given melody that implies appropriate harmony.
- realize and analyze fourpart chorale style pieces using Roman and Arabic numerals to represent chords and their inversions.

- 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.
- notate the soprano and bass pitches using aural examples of eighteenth-century chorales.
- realize and analyze written and aural examples of eighteenth-century chorale style pieces using Roman and Arabic numerals. The examples will be played 3 to 4 times each. They will be 4 to 8 bars in length to include seventh chords and secondary dominants in major and minor keys.
- analyze repertoire such as a Bach chorale, including study of motivic treatment, examination of rhythmic and melodic interaction between individual voices of a composition, and harmonic analysis of functional tonal passages.
- use and recognize by sight and sound melodic motive, phrases, sequences, modification of a phrase, and other melodic organizations.
- define and apply the concept of rhythm in relation to accents, divisive and additive rhythms, syncopation, rhythmic motive, cadence motives, and harmonic rhythm.
- Demonstrate through aural and written exercises a fundamental understanding of range, density, and texture types in relation to sound of a variety of instruments to include vocal or choral music.
- use, recognize and define, by sight and sound, stylistic practices, root position, exceptions to stylistic practices, first inversion triads, six-four chords, standard voice-leading practices, stylistic departures from those practices.
- define through aural and written exercises harmonic progression, relationship of chords, and chord progressions.

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- notate a melody from dictation, 6 to 12 bars, in a major key, mostly diatonic pitches, simple or

compound time, three to four repetitions.

- 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.

- sight-singing

a melody, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, using solfège, numbers, or any comfortable vocal syllable(s).

- demonstrate correct usage of harmony, melody, rhythm, texture, and form in compositions as directed by the teacher.

Required: Semester Exams

Advanced Placement Music Theory Exam

Final Composition Project

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Textbook

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Written Theory: Harmony and Comprehensive Texts

- Benward, Bruce, and Marilyn Saker. *Music in Theory and Practice*, 7th ed. New York: McGrawHill, 2003.
- Kostka, Stefan, and Dorothy Payne. *Tonal Harmony*, 5th ed. New York: McGrawHill, 2003.

Anthologies for Music Analysis and Study

- Burkhardt, Charles. *Anthology for Musical Analysis*, 6th ed. Belmont, CA; Schirmer, 2003.

Aural Skills: Sight Singing, Ear Training, Keyboard, and Rhythmic Reading Texts

- Kraft, Leo. *A New Approach to Ear Training: A Programmed Course in Melodic and Harmonic Dictation*. 2nd ed. New York: WW Norton, 1999.
- Ottman, Robert, and Nancy Rogers. *Music for Sight-singing*, 7th ed. Englewood Cliffs, NJ: Prentice Hall, 2004.

Course Planner

This guide is only approximate as classes may move at a variety of paces from one year to another. Written homework and reading assignments are given at each class meeting.

Music In Theory and Practice = MITAP

The following outline is based on the 18week semester:

Week Content Chapter/Activities

First Nine Weeks*

Weeks 12

Understanding Sound: Four Properties of Sound

Fundamental Review: Notation, Scales, Clefs, Meter, Expression, Tempo, Rhythm

Historical Perspective and Evolution of Music Notation

MITAP Chapters 12

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Weeks 34

Scales (Major/Minor), Scale Degrees, Tonality, Keys, Modes

Intervals: Melodic and Harmonic

Introduction to Ear Training: Melodic, Harmonic, Rhythmic Dictation

Introduction to Sight Singing

Tuning Systems

Historical Perspective and Evolution of Music Notation as it relates to studied literature

Basic Methods of Transposition

MITAP Chapters 23

Weeks 58

Intervals (Perfect, Consonance, Dissonance), Harmony, Transposition, Chords and

Inversions, Popular Chord Symbols, Roman Numerals and Figured Bass

MITAP Chapters 34,

Appendix C

Week 9

Review and 9weeks

test.

Second Nine Weeks*

Weeks 13

Cadences, Nonharmonic

Tones, Phrases

MITAP Chapter 5

Week 4

Diagnostic AP Music Theory: mock AP testing, test and review previous AP Exams

Week 5

Melodic Organization: Motives, Sequences, Melodic Periods

MITAP Chapter 6

Week 6

Texture and Textural Reduction: Density, Types of Texture, Tonal Support Techniques,

Imitation, Ostinato, Augmentation, Diminution, Inversion, Retrograde and Fragmentation

MITAP Chapter 7

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Weeks 78

Voice Leading In Two Voices: Counterpoint, Invertible Counterpoint, Intervallic Movement

MITAP Chapter 8

Week 9

Review for Semester Exam

SEMESTER ONE EXAM

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Third Nine Weeks*

Weeks 13

Voice Leading in Four Voices: Chorales, Stylistic Practices and Exceptions

MITAP Chapter 9

Week 4

Diagnostic AP Music Theory: mock AP testing, test and review previous AP Exams

Weeks 58

Harmonic Progression and Harmonic Rhythm: Progressions, Secondary Dominants

MITAP Chapter 10

Week 9

Review and 9weeks

test.

Fourth Nine Weeks*

Week 1

Dominant Seventh Chords, Leadingtone

Seventh Chord, Nondominant

Seventh Chords

Chapters 1113

Weeks 24

Modulation, Secondary Dominants and Leading Tone Chords

Chapters 1415

Weeks 56

AP Music Theory Review for AP Test

Weeks 78

Completion of Composition Project

Week 9

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Composition Performances and Exam

SEMESTER TWO EXAM

*Approximately 30 minutes of sight singing are incorporated into instruction on a weekly basis and sight singing is tested biweekly, at the end of each quarter, and at the end of each semester.

In addition, listening activities appropriate to the unit being studied are completed each week.

Students practice singleline,

two part,

and four part

dictation independently and in groups,

utilizing CDs, keyboards, and a variety of technology. Quizzes are administered at the end of each concept or unit. Exams are given at the end of the quarter and semester.

Students are required to create an original composition that is performed in a public venue at the end of the second semester. The composition must utilize live soloists, ensembles, and/or teacher directed

components.

Students are expected to actively participate in classroom discussions and demonstrations each week. Students are required to keep a comprehensive theory notebook and/or a student portfolio which contains all handouts and returned/graded homework, quizzes, and exams. Students will demonstrate musical concepts using a variety of technologies including but not limited to: SmartBoards, overhead projectors, music notation software, Musical Instrument Digital Interface (MIDI), PowerPoint presentations, and appropriate use of the human voice and a variety of instruments.

Teaching Strategies

Developing and applying music vocabulary is utilized throughout the course. Analysis and composition is critical in understanding standard music theory protocol.

Original compositions are employed as a means by which students can demonstrate their understanding of a particular concept. Students benefit from individual and peer reviewed work.

A variety of activities and assignments allow the student to express individual creativity.

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Student Evaluation

The final grade for each nine weeks is determined as follows

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SS/MD = Sight Singing & Melodic Dictation

*Assignments (Daily and Homework) 30%

SS/MD=15%, Written=15%

*Quizzes 20%

SS/MD=10%, Written=10%

*Test 40%

SS/MD=20%, Written=20%

Original Compositions 10%

*Each one of these components will include Sight Singing, Dictation, Listening and Analysis.

Teacher Resources

WEBSITES

<http://www.musictheory.net/index.html> EAR TRAINING

<http://www.emusictheory.com/practice.html> EAR TRAINING

<http://www.smu.edu/totw/toc.htm> MUSIC THEORY

www.wwnorton.com *Musician's Guide*

www.makemusic.com *SmartMusic* subscriptions available for all

AP Music Theory students

www.makemusic.com Free download of *Finale NotePad* software

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www.musictheory.net Ricci Adams's interactive tutorials

www.gradequick.com **GradeQuick software and Edline Website**

ADDITIONAL TEXTS

Benward, Bruce, and Gary White. 1997. *Music In Theory and Practice, Vol. I*, 6th ed.

Madison, Wis.: Brown and Benchmark.

Benward, Bruce, and Marilyn Saker. 2003. *Music in Theory and Practice*, 7th ed.

Boston: McGrawHill.

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.

Gauldin, Robert. 1997. *Harmonic Practice in Tonal Music*. New York: W. W. Norton.

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Harder, Paul O., and Greg A. Steinke. 2003. *Basic Materials in Music Theory: A*

Programmed Course. 0th ed. Upper Saddle River, N.J.: Prentice Hall.

Kostka, Stefan, and Dorothy Payne. 2000. *Tonal Harmony with an Introduction to TwentiethCentury Music*. New York: McGrawHill.

Kraft, Leo. 1987. *Gradus I: An Integrated Approach to Harmony, Counterpoint, and Analysis*, 2nd ed. New York: W. W. Norton.

Kraft, Leo. 1999. *A New Approach to Ear Training: A Programmed Course in Melodic and Harmonic Dictation*, 2nd ed. New York: W. W. Norton.

Ottman, Robert W. 1998. *Elementary Harmony: Theory and Practice*, 5th ed. Upper Saddle River, N.J.: Prentice Hall.

Ottman, Robert. 2001. *Music for Sight Singing*, 5th ed. Upper Saddle River, N.J.: Prentice Hall.

RoigFrancoli, Miguel A. 2003. *Harmony in Context*. Boston: McGrawHill.

Zorn, Jay, with June August. 2003. *Listening to Music*, 4th ed. Upper Saddle River, N.J.: Prentice Hall.

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