**[SCHOOL]**

**[TEACHER]**

**[ROOM and CLASS DAYS]**

**AP Music Theory**

**Syllabus**

**[YEAR]**

1. **Course Overview**

This course is designed to provide students with a learning experience equivalent to that of a first year college course in music theory. Students will develop the ability to listen, notate, perform, create, and analyze the cognate areas of music as presented in a musical score.

There is no pre-requisite for AP Music Theory, although it is recommended that students have prior training in music through lessons or participation in instrumental or vocal ensembles, or have previously participated in an introductory theory course.

1. **Resources**

**Main Student Textbook:**

The Musician’s Guide to Theory and Analysis, Jane Piper Clendinning and Elizabeth West Marvin, WW. Norton

**Other Textbook Resources:**

*Music in Theory and Practice*, Bruce Benward, McGraw Hill

*Music in Theory and Practice Workbook*, Benward

*Tonal Harmony*, Stefan Koska and Dorothy Payne, McGraw Hill

*Harmony and Voice Leading*, Edward Aldwell and Carl Schachter, Schirmer

*The Practice of Harmony*, Peter Spencer, Prentice Hall

**Anthology Resources:**

*Anthology for Musical Analysis*, Charles Burkhart, Schirmer

*Anthology to Accompany the Musician’s Guide to Theory and Analysis*, Clendinning and Marvin, W.W. Norton

**Aural Skills: Sight Singing, Ear Training, Keyboard, and Other Resources:**

*Music For Sight Singing, Robert Ottman, Prentice Hall*

*The Musician’s Guide to Aural Skills, Phillips/Clendinning, W.W. Norton*

*The Folk Song Sight Singing Series, Oxford University Press*

*90 Days to Sight Reading Success, Stan McGill, AMC Publications*

*Harmony and Ear Training at the Keyboard, Stanley Shumway, McGraw Hill*

*Ear Training: A Technique for Listening, Benward/Kolosick, Brown & Benchmark*

*John Thompson Piano Series, Scale-Speller, and Chord Speller, John Thompson, The Willis Music Co.*

*Songs for Sight Singing Volume 1 and 2, Henry/Jones/Whitlock, SMC*

*Patterns of Sound, Bacak/Crocker, Hal Leonard*

*Masterwork Classics, Jane Macgrath, Alfred*

*Class Piano For Adult Beginners, Squire/Mountney, Prentice-Hall*

*Theory Time, Grade Eleven and Twelve, Wallace/Rathnau*

*The AP Vertical Teams Guide for Music Theory, The College Board*

*College Board Published APMT Exams 1993, 1998, 2003*

*APMT Free Response Questions 1995-2008*

**Website Resources:** [**http://www**](http://www)**.**

Apcentral.collegeboard.com.apc/public/teachers\_corner/2261.html

Artsalive.ca/en/mus/greatcomposers

Musictheory.net

Teoria.com/index.html

Artsedge.kennedy-center.org

Dsokids.com

Carnegiehall.org/article/explore\_and\_learn/art\_listening\_adventures\_dvorak

Merlot.org/merlot/materials.htm?category=2181

Folkblues.com/theory/circle\_5ths.htm

Music.uiuc.edu/~staylor7/101/worksheets

Practicespot.com/theorycenter.phtml?t=59

Music.vt.edu/musicdictionary/appendix/scales/solmization/syllables.html

**Other Resources and Equipment:**

2 Yamaha pianos (Full Range)

1 Sony Portable Minidisk Recorder for Sight Singing

1 Sibelius Notation Software 5 Pak (serves 5 computers)

1 Logitech speak system

1 LCD projector

1 Digital whiteboard (Promethean Technology)

1 Dell Laptop with CD player

1. **General Course Content**
2. Review of music fundamentals including scales, key signatures, intervals, chords and inversions
3. Daily aural skills training utilizing rhythm, melodic and harmonic dictation
4. Daily singing exercises utilizing Do-based major, Do-based minor solfege
5. The study of tonality, modes, mode mixture, and scalar variations
6. The study of figured bass and 4 part harmony including analysis, part writing, and harmonization of a melody
7. The study of seventh chords
8. The study of chromatic alterations with secondary dominants and leading tone function
9. The study of musical form
10. The study of common compositional techniques including modulation
11. Students will attend two concerts outside of school each quarter and submit a paper about the concert including musical vocabulary, general information, evaluation and analysis.
12. **Expanded Course Objectives (adapted from the expanded course specification found on the AP Music Theory home page at apcentral.collegeboard.com)**
13. Identify and notate pitch on four clefs and midi octave designation
14. Notate, hear and identify simple and compound meter
15. Notate and identify all major and minor key signatures
16. Hear, identify and notate chromatic, major, and 3 forms of minor scales
17. Correct utilization of scale degree names
18. Hear, identify, notate and transpose in the dorian, mixolydian, Lydian and Phrygian modes
19. Hear, identify and notate whole tone and pentatonic scale
20. Transpose melodic lines for all common instruments of band and orchestra to and from concert pitch
21. Hear, identify and notate all intervals major, minor, diminished and augmented within an octave.
22. Hear identify and notate triads and inversions.
23. Hear, identify, and notate half, Phrygian half, plagal, perfect authentic, imperfect authentic and deceptive cadences in major and minor
24. Detect errors in pitch and rhythm aurally and visually
25. Notate a melody from dictation of 6 to 12 measures in simple or compound meter, with mostly diatonic pitches in major with 3 or 4 repetitions.
26. Notate a melody from dictation of 6 to 12 measures in simple or compound meter utilizing chromatic alterations for harmonic or melodic minor with 3 or 4 repetitions.
27. Sight sing a melody of 4 to 8 measures in a major or minor key in simple or compound meter using solfege syllables
28. Notate and analyze 2 bar counterpoint in 16th-18th century styles
29. Realize a figured bass according to the rules of the Common Practice Period in major and minor utilizing diatonic triads and inversion, seventh chords and inversions, non harmonic tones and secondary dominant and leading tones. Seventh chords and inversions.
30. Analyze a 4 part chorale using Roman and Arabic numerals to label chords and inversions
31. Hear, identify and notate non harmonic tones including accented and unaccented passing, tones upper and lower neighbors, appoggiatura, escape tones, retardations, pedal tones, anticipation and suspensions.
32. Notate the soprano and bass pitches of a 4 part harmonic dictation of the Common Practice Period and give Roman and Arabic analysis in 4-8 measures in major or minor with inversions, seventh chords, and secondary function in 3 to 4 repetitions.
33. Compose a melody or expand a motive 6 to 12 measures long given specific directions on key, mode, phrasing, rhythm. Harmonize a 4-12 bar melody writing a bass line and appropriate chord symbol analysis given direction about key, mode, phrasing, rhythm and harmonic language.
34. Define common tempo and expression markings
35. Identify aurally and visually modulation, transposition, melodic and harmonic rhythm, sequence, imitation, ostinato, augmentation, diminution, inversion, retrograde, and fragmentation.
36. Recognize standard musical algorithms.
37. **Aural and Visual Score Study (taken from but not limited to):**

*America*

*American Salute,* Gould

*An Sylvia,* Schubert

*Anasazi,* Edmondson

*Anna’s Theme, The Red Violin,* Corigliano

*Austrian Hymn,* Haydn

*Badinerie,* Bach

*Be Thou With Me,* Bach

*Bolero,* Ravel

*Cantate Domino*, Pitoni

*Carmen – VTG –* Bizet

*Clarinet Concerto k622,* Mozart

*Concerto for Orchestra,* Bartok

*Confutatis, Requiem Mass,* Mozart

*Desperado – VTG,* The Eagles

*Dreamin’ in Metaphors,* Seal

*Fanfare Minuet – VTG,* Dunscombe

*First Suite in Eb,* Holst

*Five Finger Toccata*, Stravinsky

*Hymn to Joy,* Beethoven

*La Traviata – The Drinking Song,* Verdi

*Lark in the Clear Air,* Galway

*Lo, How a Rose E’re Blooming*, Praetorius

*Maid with the Flaxen Hair,* Debussy

*Mazurka No. 49,* Chopin

*Melodie,* Schumann

*Minuet – VTG, Beethoven*

*My Country Tis of Thee*

*My Funny Valentine,* Rodgers/Hart

*Nature*’*s Way-VTG,* Charles Ives

*New World Symphony,* Dvorak

*Pictures at an Exhibition,* Mussorgsky

*Propter Magnum Gloriam – VTG,* Vivaldi

*Rhosymedere – VTG*, R.V. Williams

*Roman Carnival Overture,* Berlioz

*Salzburg,* Bach

*Satin Doll,* Ellington, Strayhorn, Mercer

*Scarborough Fair*, Simon and Garfunkel

*Simple Gifts – VTG*

*Sonatina Op. 36 Nos. 1,2,3,4* – Clementi

*Symphony Fantastique*, Berlioz

*The Hobbits, The Lord of the Rings,* deMeij

*The Nutcracker,* Tchaikovsky

*Variations on a Shaker Melody,* Copland

*Variations on America,* Ives

*West Highland Sojourn,* Sheldon

*Yesterday,* The Beatles

1. **Course Outline**

**UNIT ONE (week of Aug 13th -Sept 10th)**

1. **Notation**

* Aspects of sound, pitch, amplitude, articulation (envelope) and duration
* Aspects of music notation

1. **The Piano Keyboard and Range Designation**

* Knowledge of keyboard and fundamental keyboard skills
* Midi octave designation

1. **The Staff and Clefs**

* Why the clef shapes, G clef, F clef, and C clef
* Discuss the use of clefs as it relates to instrumental ranges. Look at scores
* Read and sing melodies in various clefs no syllables
* Transcribe melodies from one clef to another
* Introduction of solfege syllables and Kodaly hand signs
* Begin use of solfege matrix for linear considerations only (singing and melodic dictation)

1. **Score Study and Analysis – Form, texture**

* Simple phrases, recognition of same and contrasting melodic material
* Song form, Binary, Rounded Binary, Ternary, Theme and Variations, Strophic
* Monophonic, Homophonic, Polyphonic

1. **Scales and Key Signatures**

* The Chromatic Scale
* Major scale pattern of W and H steps. W W H W W W H
* The positioning of the half steps and their tendencies
* Scale builder using accidentals to make the scale conform to major pattern
* MAJOR KEY SIGNATURES
* The Circle of Fifths, accidental order, placement of sharps and flats in all clefs, and mnemonic devices for key signatures
* The NATURAL minor scale pattern of W and H steps: W H W W H W W
* Minor scale relationship to major key signature – RELATIVE and PARALLEL leading to singing in ‘do-based’ minor.
* Harmonic and melodic minor. Relate to natural as well as Major and discuss concepts of leading tone and unusual linear intervals
* Introduction to Church Modes (further study in the 5th 6 weeks, second semester)

**\*ASSESSMENTS\***

**Daily written assignments usually drawn from the text. There will be 3 major tests during this grading period. Other assignments include the ongoing FILE BOX with key signatures for major and minor, rhythm, and vocabulary, plus simple meter sight singing stepwise in major and minor, and simple meter melodic dictation stepwise in major and minor.**

**UNIT TWO (week of Sept 17th-Oct 8th ) Benchmark #1 Oct 8th-18th 2012**

1. **Intervals**

* Quantity and Quality as a means of relating two notes
* Written study – recognition of perfect and major intervals in relation to the major key signature
* Aural recognition and oral reproduction
* Melodic vs. Harmonic use
* Other intervallic qualities (minor, augmented, diminished)
* Interval inversions
* Compound intervals
* Integrating singing and dictation with the teaching of intervals

1. **Triads and their Inversions**

* Using thirds to construct triads; using thirds and 5ths to construct triads
* Visual and aural recognition of chords (reinforcement of intervals)
* Inversion of triads, inversion symbols

1. **Diatonic Chord Symbols in Major and Figured Bass**

* Diatonic triads in Major including identification and analysis
* Building chords in root position and inversions from Figured Bass and Roman Numeral chord symbols in major
* Visual recognition of root and inverted positions using Roman Numerals
* Score study to include aural and visual linear analysis, chord name analysis, diatonic function and harmonic analysis, interval study, melodic implications, realization of figured bass and melodic harmonization

1. **Rhythm and Meter**

* Definitions – duration, rhythm, meter, pulse, beat, syncopation, tempo
* Duration symbols
* Metrical structures – compound and simple
* Reading and writing rhythms, rhythmic groupings and metrical considerations
* Oral and aural exercises, rhythm and meter study
* Score study of rhythm, meter, and notation

**\*ASSESSMENTS\***

Daily written assignments usually drawn from the text. There will be 3 major tests during this grading period. Other assignments include the ongoing **FILE BOX** for intervals, rhythm, and vocabulary, plus Piano Proficiency on scales (major and minor), **sight singing**, and **melodic** dictation begin utilizing compound meter.

**Bottle Project** for visual and aural interval study.(20 oz plastic bottles ‘tuned’ to diatonic major and minor scales to create melodic and harmonic intervals/chords)

**Rhythm Project Composition** using nontraditional instruments (such as pots, pans, spoons, tubes, etc.) the assignment will be based on specified parameters of meter, form, and texture and demonstrating parallel and contrasting periods. This is a **GROUP** project of 3 or more students per group. Finished project must be **performed** and a handwritten **score** must be generated.

**UNIT THREE ()**

1. **Diatonic Chord Symbols in Minor and Figured Bass**

* Common diatonic triads in the minor key: i, iio, III, iv, V, VI, viio
* Scalar variants dependent upon scale form: III+, v, vio, VII
* Building chords in root position and inversions from Figured Bass and Roman Numeral chord symbols in minor
* Visual recognition of root and inverted positions using Roman Numerals in minor
* Score study to include aural and visual linear analysis, chord name analysis, diatonic function and harmonic analysis, interval study, melodic implications, realization of figured bass and melodic harmonization

1. **Cadences**

* Aural and visual recognition of Authentic and Half cadences for use in harmonic analysis and aural recognition
* Introduction of harmonic dictation – for identification and notation of cadences

1. **Dominant Seventh and Leading Tone Seventh Chords**

* Building and recognizing seventh chords – beginning with dominant seventh chord, leading tone seventh chord (half-diminished and fully-diminished)
* Resolution implications
* Seventh chord inversions
* Aural recognition – root and inverted
* Harmonic Analysis and score study, realization of figured bass, melodic harmonization, using seventh chords

1. **Instrumental Transposition**

* Discussion of timbre, families, names in other languages
* Instruments in C, Bb, Eb and F ; aural identification; use students from class for demonstration where possible
* Transposing by interval
* Transposing by line with the key

**\*ASSESSMENTS\***

Daily written assignments usually drawn from the text. Harmonic analysis exercises taken from the course anthology. There will be 3 major tests during this grading period. Other assignments include ongoing **FILE BOX** for rhythm, chords and seventh chords, and vocabulary, plus Piano Proficiency on scales and I, IV, V chords, sight singing, and melodic dictation.

**Transposition Project** – 4 part Christmas song transposed and/or arranged for 4 different instruments with hand-written score and parts; Performance in class by students when possible.

**UNIT FOUR (week of Nov 19th - Dec 17th) Benchmark #2 Dec 3rd-14th 2012**

1. **Introduction to Part-Writing**

* Vocal ranges, and characteristics of each voice, conjunct vs. disjunct
* Vertical issues – spacing, voice crossing, standard doublings
* Motion and concerns of contour and shape – contrary, parallel, similar, oblique
* Writing progressions with I, I6, I64 chords in Major and minor. Recognition of chord symbol, inversion and figured bass symbols
* Practice writing good characteristics melodies in major, minor, whole tone, pentatonic tonalities
* Practice writing good characteristic bass lines

1. **Progressions Using the I, V and V7 Chords and Inversions**

* Function and relative tension – 1 3 5 2 6 4 7
* Resolution of the triton: 7-1, 4-3
* Review harmonic minor scale and the dominant seventh chord
* Introduction of the authentic and half cadences in part-writing
* Uses of the 6-4 chords
* **Simple melodic harmonization and harmonic dictation using I9I) V(v)V7** for SATB voices writing with inversions including inner voices
* Realize Figured Bass using I(I), V(v), V7 chords

1. **The Sub-dominant Chord (and inversions) and Supertonic**

* The subdominant chord and its function within the progression
* Introduction of the Plagal Cadence and use in part-writing
* Dictation and harmonization of simple progressions using I(i), ii(iio), IV(iv), V and V7
* Concept of harmonic rhythm
* The relation of IV to ii

1. **Non-Chord Tones**

* Introduction of non-chord tones including passing tone, upper and lower neighbor, anticipation, escape, appoggiatura, retardation, and suspension. Non-chord tones are added one at a time for identification and notation as soon as students begin writing with I, IV, and V.

1. **The Secondary Chords from the Main Function Areas**

* Non-dominant, diatonic seventh chords found in Major key including ii7, IV7 and iv7 – the Major seventh (major-major) minor seventh (minor-minor)
* The relationship between IV, II and ii7. Functional similarities and substitutions. Quality differences in the minor keys
* The prevalence of the ii6 and ii6-5. Reasons and influence on doubling.
* Analysis, dictation, and harmonization of progressions using ii, iio, ii6, iio6, ii6-5, iio6-5
* The submediant chord in major and minor
* Introduction of the Deceptive Cadence in part writing
* The viio triad, half-diminished seventh and fully diminished seventh chords
* The leading tone relationship to dominant
* Resolution to the tonic or tonic family
* Analysis, dictation, and harmonization of these chords

\*\* A Composition project assigned for UNIT FOUR is an original composition following specific parameters that vary from year to year such as: rounded binary form, change of meter, minor tonality, and must utilize one of the following – ostinato, melodic sequence, augmentation or diminution. Hand-written score and performance required.

Daily written assignments usually drawn from the text. Harmonic analysis exercises taken from the course anthology. There will be 4 major tests during this grading period. Other assignments include the ongoing FILE BOX for rhythm, seventh chords, and vocabulary, plus Piano Proficiency on cadences, sight singing, and melodic dictation, and harmonic dictation. Begin administering published AP Exams from 1993, 1998, 2003, 2008 and free response questions.

**UNIT FIVE (week of Jan 3rd – March 11th) Benchmark #3 March 3rd -14th 2013**

1. **The Mediant Chord and Review of all NCT**

* The mediant chord is predominantly ruled by context given its chameleon-like nature, inversion and doubling
* Review of all Non-Chord Tones

1. **Modes and Mode Mixture**

* Derivations and functional deviations of scalar variants (review)
* More study in Church Modes
* Mode mixture as a coloristic expansion of familiar functional progression
* Drill with chord symbols, figured bass, and analysis

1. **Secondary Dominants and Leading-Tone Chords**

* Review of dominant function and tonicization through the leading tone and fifth
* Drill on dominant-root position
* Identifying and constructing secondary dominants
* Harmonization and analysis utilizing chromaticism
* Review of leading tone chord and its resolution, drill. Identify and construct.
* Aural recognition and identification of chromaticism using 19th Century literature

1. **Phrases and Cadences (review) and Periodic Structure**

* Comparing phrases and cadences to language structures
* Identifying phrases in familiar contexts
* Period structure in familiar songs
* The binary nature of periodic structure

1. **Other Diatonic Seventh Chords and Sequences**

* The I7, ii7, iii7, IV7 and vi7 are often associated with harmonic sequence and harmonic sequence in turn is often accompanied by melodic sequence
* The melodic sequence, identification and labeling
* The harmonic sequence as a root pattern
* Study of music using chordal sevenths
* Harmonization of progressions and aural reinforcement

Daily written assignments usually drawn from the text. There will be 4 major tests during this grading period**.** Other assignments include ongoing FILE BOX for rhythm, secondary dominants, and leading tones + seventh chords, and vocabulary, sight singing, melodic dictation, harmonic dictation and melodic harmonization. Continue administering published AP Exams from 1993, 1998, 2003, 2008 sample exams and free response questions.

**UNIT SIX (week of March 25th - End of the school year)**

1. **Diatonic Modulation and Harmonic Progression**

* Modulation defined; regions or areas
* Closely related keys
* Review of progressional norms (direct, third, adjacent)
* The pivot chord
* Aural and written recognition

**XV. Exam Preparation and Review**

* Use of earlier published exams and especially free response examples
* Test taking strategies

**XVI. Using Sibelius/Finale**

* Time permitting, students may learn to use the Sibelius or Finale notation software
* Earlier student generated projects such as the rhythm project, transposition project, or composition project may be transferred to computer through the use of Sibelius or Finale

Daily written assignments usually drawn from the text. There will be 3 major tests during this grading period. Other assignments include using the File Box for exam preparation, sight singing, melodic dictation, harmonic dictation and melodic harmonization. Continue administering published AP exams and free response questions. Time permitting a Sibelius/Final composition project may be assigned.