

SYLLABUS

Advanced Placement Music Theory

Textbook Resources	Topics Concepts Skills	Assignments Assessments
Chapter 2	<p style="text-align: center;">September</p> <p>Elements of Rhythm – Rhythm; durational symbols; beat and tempo; meter; division of the beat; simple time signatures; compound time signatures. <i>Ear Training:</i> Rhythmic dictation. <i>Studying Rhythm...Hall</i> <i>Sight Singing: (Chapter 1)</i> Rhythm - Simple meters; the beat and its division into two parts.</p>	<p>Assessments: Duration quiz, beaming assignment, time signature identification assignment Rhythmic composition assignment</p>
Chapter 1	<p>Elements of Pitch – Properties of Sound; Keyboard and octave registers; notation of the staff; major scale; major key signatures; Circle of Fifths (p. 10), scale degree names; diatonic intervals; minor, augmented and diminished intervals; inversion of intervals; consonance and dissonance; minor scales; minor key signatures; relative and parallel. <i>Ear Training:</i> Intervals, triads, and scales <i>Sight Singing: (Chapter 2)</i> Melody-Stepwise melodies, Major keys Rhythm-simple meters, the beat and its division into 2 parts.</p>	<p>Notation identification timed assessment. Keyboard familiarity assessment Interval identification assignment (visual and aural) Key signature timed assessment Musictheory.net assignment</p>
Chapter 3	<p style="text-align: center;">October</p> <p>Introduction to Triads and Seventh Chords – Triad Qualities (M, m, Dim, Aug.); Seventh Chord Qualities (MM, Mm, mm, half dim., fully dim.), Inversions of Chords; Inversion Symbols and Figured Bass; Recognizing Chords in Various Textures. <i>Ear Training:</i> Rhythmic Dictation - Simple meters, seconds, thirds, and fourths. <i>Sight Singing: (Chapter 3)</i> Melody – intervals from the tonic triad; Rhythm - simple meters.</p>	<p>Assessment: Triad and seventh chord qualities identification both visual and aural</p>
Chapter 4 pp. 147-151 p. 47	<p>Diatonic Chords in Major and Minor Keys – Diatonic triads in major (chord function); diatonic triads in minor. Identify cadences, Lead sheet symbols <i>Ear Training:</i> Melodic Dictation - fifths, sixths, and octaves; Harmonic dictation - four part settings of the tonic triad. <i>Sight Singing: (Chapter 4)</i> Melody - Intervals from the tonic triad, major keys; Rhythm – compound meters; the beat and its division into 3 parts</p>	<p>Assignment: Identify chord function Assignment: Lead sheet comparison Assessment: Cadence identification both visual and aural Activity: Aurally identify cadences in chorales</p> <p>Bach, Well Tempered Clavier Book 2, Prelude 22 Book 1, Fugue 2 Book 1, Prelude 10</p>

Chapter 7	<p style="text-align: center;">November</p> <p>Harmonic Progression – The I and V chords; the II chord; the VI chord; the III chord; the VII chord; the IV chord; common exceptions; differences in the minor mode; harmonizing a simple melody.</p> <p><i>Ear Training:</i> Rhythmic dictation - beat subdivision by 2; Melodic dictation - the tonic triad and dominant seventh; Harmonic dictation - the tonic triad and dominant seventh.</p> <p><i>Sight Singing: (Chapter 5)</i> Melody – minor keys and intervals from the tonic triad. Rhythm - simple and compound meters.</p>	<p>Assignment: Complete harmonic analysis of 18th century chorale, 20th century pop music, and Romantic Art Song</p>
pp. 472-473	<p>Modes—Dorian, Phrygian, Lydian, Mixolydian, and Locrian modes</p>	<p>Aurally identify and construct modes</p>
Chapter 5	<p>Principles of Voice Leading – Species 1 and Species 2 counterpoint; the melodic line, notating chords, voicing a single triad; close/open structure; consonance and dissonance, types of motion, objectionable motion (p. 78).</p> <p><i>Ear Training:</i> Rhythmic dictation - beat subdivision by 4, anacrusis; Melodic dictation - primary triads and the dominant seventh; Harmonic dictation - primary triads and the dominant seventh, cadential tonic six-four.</p> <p><i>Sight Singing: (Chapter 6)</i> Melody - intervals from the dominant triad, major and minor keys; Rhythm – simple and compound meters.</p>	<p>Assignment: Analysis of 16th century counterpoint Assignment: Compose a cantus firmus Assessment: Harmonize a simple melody using I, ii, IV, vi, V chords</p> <p>Analysis of appropriate Bach Chorales and Protestant Hymns such as “Hertzlich thut mich verlangen” and “Old Hundredth”</p>
	<p style="text-align: center;">December</p>	
Chapter 6	<p>Root Position Part Writing – Root position part writing with repeated roots; root position part writing with roots a 4th (5th) apart; root position part writing with roots a 3rd (6th) apart; root position part writing with roots a 2nd (7th) apart.</p> <p><i>Ear Training:</i> Rhythmic dictation - dots and ties; Melodic dictation - minor mode; Harmonic dictation - minor mode, first inversion of triads.</p> <p><i>Sight Singing: (Chapter 8)</i> Melody – Further use of diatonic intervals; Rhythm - simple and compound meters.</p>	<p>Assignment: Compose a chorale in 4 parts using a given harmonic progression and root position chords</p> <p>Assessment: Analyze an 18th century chorale.</p> <p>Riemenschneider 371 Bach Chorales</p>
Chapter 8	<p>Triads in First Inversion – bass arpeggiation; substituted first inversion triads; parallel sixth chords; part writing first inversion triads.</p> <p><i>Ear Training:</i> Melodic dictation - the supertonic triad; Harmonic dictation - the supertonic triad, inversions of V7.</p> <p><i>Sight Singing: (Chapter 9)</i> Intervals from the dominant 7th chord. Rhythm – simple and compound meters.</p>	<p>Contemporary Lead Sheet analysis</p>
Chapter 13	<p>The V7 Chord – General voice-leading considerations; the V7 in root position; the V7 in three parts; other resolutions of the V7;</p>	<p>Assignment: Selected exercises from Workbook pp. 99-116.</p>

Chapter 14	<p>the inverted V7 chord; the V6/5 Chord; the V4/3 Chord; the V4/2 Chord; the approach to the 7th.</p> <p><i>Ear Training:</i> Continued use of AP Level Free Response Ear Training prompts.</p> <p><i>Sight Singing:</i> Melody – continued use of AP Level Free Response sight singing prompts.</p> <p>The II7 and VII7 Chords – The II7 chord; the VII7 chord in Major; the VII7 chord in Minor.</p> <p><i>Ear Training:</i> Continued use of AP Level Free Response Ear Training prompts.</p> <p><i>Sight Singing:</i> Melody – continued use of AP Level Free Response sight singing prompts.</p>	<p>Barbershop music</p> <p>Excerpts from appropriate Beethoven piano sonatas.</p> <p>Beethoven String Quartet No. 6, mvt. 2</p>
	<p>Composition Assessment</p> <p>Create a 16 measure SATB (homophonic) chorale following all of the rules discussed so far including harmonic progression, voice leading, and cadences.</p>	<p>Composition Assessment</p>
Chapter 9	<p>January</p> <p>Realization of Roman Numeral progression (SATB). Realization of a figured bass (SATB).</p> <p>Triads in Second Inversion – bass arpeggiation and the melodic bass; the cadential six-four; the passing six-four; the pedal six-four; part-writing for second inversion triads.</p> <p><i>Ear Training:</i> Rhythmic dictation - compound meter; Melodic dictation - all diatonic triads; Harmonic dictation - all diatonic triads.</p> <p><i>Sight Singing:</i> Melody – continued use of AP Level Free Response sight singing prompts.</p>	<p>Hymns and Chorales</p>
Chapter 10	<p>Cadences, Phrases, and Periods – Musical form; part writing for cadences; harmonic rhythm, motives and phrases, period forms.</p> <p><i>Ear Training:</i> Continued use of AP Level Free Response Ear Training prompts.</p> <p><i>Sight Singing:</i> Melody – continued use of AP Level Free Response sight singing prompts.</p> <p>Harmonize a melody—Using knowledge of triads, seventh chords, harmonic progression, and figured bass, write a bass line and chord symbols continuing the style of a given melody.</p>	<p>Beatles excerpts 50s DooWop excerpts Steel Band excerpts Mariachi excerpt</p> <p>FR 7 Exercises from previous AP tests</p>
Chapter 11	<p>February</p> <p>Non-Chord Tones Classification of Non-Chord Tones; passing tones; neighboring tones; suspensions and retardations; compositional application of non-chord tones.</p>	<p>Chopin Etudes Xylophone Rags of George Hamilton Green</p>

<p>Chapter 16 and 17</p>	<p><i>Ear Training:</i> Continued use of AP Level Free Response Ear Training prompts.</p> <p><i>Sight Singing:</i> Melody – continued use of AP Level Free Response sight singing prompts.</p> <p>Secondary Functions 1 and 2 – Chromaticism and altered chords; secondary functions; secondary dominant chords; spelling secondary dominants; recognizing secondary dominants; secondary dominants in context; secondary leading tone chords; spelling secondary leading-tone chords; recognizing secondary leading-tone chords; deceptive resolutions of secondary functions.</p> <p><i>Ear Training:</i> Continued use of AP Level Free Response Ear Training prompts.</p> <p><i>Sight Singing:</i> Melody – continued use of AP Level Free Response sight singing prompts.</p>	<p>Assignment: Selected exercises from Workbook pp. 87-92</p> <p>Assessment: Activate the texture of a student-composed chorale using non-chord tones.</p> <p>Selected hymns and chorales Chopin Preludes Romantic Art Songs (Lieder)</p>
<p>Chapters 18 and 19</p> <p>Chapter 20</p>	<p>March</p> <p>Modulations using diatonic common chords – modulation and change of key; modulation and tonicization; key relationships; common-chord modulation; analyzing common-chord modulation; altered chords as common chords; sequential modulation; modulation by common tone; direct (phrase) modulation.</p> <p><i>Ear Training:</i> Continued use of AP Level Free Response Ear Training prompts.</p> <p><i>Sight Singing:</i> Melody – continued use of AP Level Free Response sight singing prompts.</p> <p>Binary and Ternary Forms – Formal terminology; binary forms; ternary forms; rounded binary forms; 12-bar blues; other formal designs.</p> <p><i>Ear Training:</i> Continued use of AP Level Free Response Ear Training prompts.</p> <p><i>Sight Singing:</i> Melody – continued use of AP Level Free Response sight singing prompts.</p>	<p>Barry Manilow songs Songs from Broadway shows Minuet in d minor...Bach Introduction to last mvt. of Symphony N. 5 Tchaikovsky</p> <p>Assignment: Listening Exercises from <i>Listening to Music</i> by Wright, Chapter 6 (online)</p>
<p>pp. 95-97 pp. 183-185, 186-189 pp. 26</p>	<p>April</p> <p>Preparation for the AP Exam</p> <p>Terminology: Instrumental transposition and ranges, non-chord tones, textures, motives and variations.</p> <p>Tempo and dynamic terms</p>	<p>AP Free Response prompts</p> <p>FR 1-FR 7</p>

<p>p. 474 pp. 511-519 pp. 520-532 pp. 533-536 pp. 537-542</p>	<p><i>Ear Training:</i> Continued use of AP Level Free Response Ear Training prompts. <i>Sight Singing:</i> Melody – continued use of AP Level Free Response sight singing prompts.</p> <p>Twentieth-Century pentatonic scales; atonal theory, 12-tone serialism, total serialism, aleatory</p>	<p>John Cage, Schönberg, Webern, Debussy “The Girl with the Flaxen Hair,” Bartok</p>
<p>Chapters 23 and 24, pp. 373-399</p>	<p>May Review for AP Music Theory Exam Take practice free-response questions</p> <p>Augmented Sixth Chords (Following exam) – The interval of the augmented 6th; the Italian augmented 6th chord; the French augmented 6th; the German augmented 6th; resolutions to other scale degrees and other chord members.</p>	<p>Assignment: Complete sections of the practice exam from AP Theory website.</p> <p>Take AP Music Theory Exam.</p> <p>Assessment: (Following Exam) Original Composition Project II Complete musical composition for piano, voice, choir, or instruments. Form, melody, harmony, phrase, cadence, dynamics, meter, tempo, etc.</p>
	<p>Keyboard Skills Students will develop the following keyboard skills: Major Scales, Minor Scales (3 forms), Modes, Triads (M, m, d, A), Triad Inversions, 7th chords (MM, Mm, mm, om, oo), 7th chord inversions, I – IV – V7 – I in all keys, M, m</p>	<p>Assessments: Students will demonstrate their ability to play the elements listed.</p>

Computer programs: Finale, SmartMusic, musictheory.net, Musition 2, Auralia 2.1, and Noteplay

Textbooks: -Kostka, Stefan, and Dorothy Payne. 2004. *Tonal Harmony: With an Introduction to Twentieth-Century-Music*, Fifth Edition. New York: McGraw-Hill. Includes workbook.

-Horvit, Michael, Koozin, Timothy and Nelson, Robert. 2005. *Music for Ear Training* CD-ROM and Workbook, Second Edition. Schirmer.

-Ottman, Robert W. and Rogers, Nancy. 2007. *Music for Sight Singing*. Pearson Prentice.