

AP Music Theory Syllabus

North Kansas City High School
2010-2011

Course Overview:

AP Music Theory meets during the 2nd block on A days of an alternating block full year schedule. This course is designed to prepare students for the AP Music Theory exam. Students in this course will become familiar with music terminology, music notation, chord construction, harmonic analysis using Roman and Arabic numbers and figured bass, musical form and melodic construct, bass motion, simple melodic and bass composition and common practice voice leading. In addition students will also practice melodic, rhythmic, and harmonic dictation as well as aural melodic and form analysis. Students will be able to recognize and perform musical examples using Solfege, number and pitch names for sight singing performance and analysis.

Primary Text:

Benward, Bruce and Saker, Marilyn. *Music in Theory and Practice Volume I 8th ed.*
New York: McGraw Hill 2009

Supplemental Text:

Benward, Bruce and Saker, Marilyn. *Workbook: Music in Theory and Practice Volume I 8th ed.*
New York: McGraw Hill 2009

Kostka, Stefan and Payne, Dorothy. *Tonal Harmony with an Introduction to Twentieth-Century Music, 5th ed.*
New York: McGraw Hill 2004

Kostka, Stefan and Payne, Dorothy. *Workbook: Tonal Harmony with an Introduction to Twentieth-Century Music, 5th ed.* New York: McGraw Hill 2004

Ottman, Robert and Rogers, Nancy. *Music for Sight Singing, 7th ed.* New Jersey: Pearson/Prentice Hall 2007
Finale Notepad 2009 Composition Program

Course Objectives:

At the completion of this course students will be able to:

- Identify and write notes in a variety of different clefs
- Read and write musical notation and interpret rhythms in a variety of time signatures
- Apply an understanding of key signatures to read and construct major, all forms of minor, chromatic, pentatonic, whole tone and modal scales
- Analyze and construct perfect, major, minor, diminished and augmented intervals
- Analyze and construct perfect, major, minor, diminished and augmented triads and seventh chords in all inversions
- Notate from an aural prompt simple rhythmic and melodic material
- Sing at sight a variety of melodies using simple and compound meters
- Recognize small forms and phrase structures
- Analyze a variety of musical examples describing melodic and harmonic content
- Write a bass line for a melody and harmonize a simple melody in four parts using common practice
- Realize a figured bass using Roman and Arabic numerals
- Analyze and predict common simple harmonic progression and non-chord tones

Course Outline 1st Semester (18 weeks)

Week(s)	Unit and Chapter	Ear Training Activity
1-3	Chapter 1 – Musical Notation Introduction and review of the following concepts: Music Staff, Treble/Bass/Alto/Tenor Clefs, Pitch Notation, Rhythm-Pitch Duration, Meter Signatures, Dot and Tie Valuations and Basic Dynamic Markings, Syncopation Tempo, Triplet, Duplet, etc	Introduction to Solfege
	Quiz #1 (Chapter 1)	
4-6	Chapter 2- Scales, Tonality, Key, Modes Diatonic motion, Key Signatures, Major Scales, Minor Scales, Pitch Class, Relating Major to Minor Scales, Chromatic Scales, Pentatonic Scales, and Whole Tone Scales	Writing short stepwise melodies (7-12 notes), introduce intervals (M-m 2 and M-m 3, then add P4 and P5), sing scales
	Quiz #2 (Chapter 2)	
7-9	Chapter 3 – Intervals and Transposition Intervalic relationships between notes, Perfect, Major, Minor, Augmented and Diminished Intervals, Inversion of Intervals, Consonance & Dissonance	continue to drill scales and writing short stepwise melodies, add more intervals, recognize triad quality and inversion
10-14	Chapter 4 – Chords Building a Triad, Root, Third and Fifth, Major, Minor, Diminished and Augmented Triad, First and Second Inversion, Relating Triads to Major and Minors Scales	Outline Triads Basic Melodic Dictation
	Quiz #3 (Chapters 3 & 4)	
15-16	Chapter 5 – Cadences and Nonharmonic Tones Phrase, Harmonic Cadence, Rhythmic Cadence, Perfect Authentic, Imperfect Authentic, Plagal, Half and Deceptive Cadence, Unaccented and Accented Nonharmonic tones, Identify specific Nonharmonic tones using basic Diatonic Chord Analysis (Roman Numeral)	Sight Sing Simple Melodic Lines
17	Review for Final Special project: Arranging a short piano piece (12 measures) for a combination of 4 instruments that consist of students within the class.	
18	Semester #1 Final (Chapters 1-4)	

Course Outline 2nd Semester (18 weeks)

Week(s)	Unit and Chapter	Ear Training Activity
19	Chapter 6 – Melodic Organization Motive, Phrase, Period, Sequence , Melodic Structure , Range, Intervals, Direction of line	Sight Reading (Major/Simple sing Solfege and Numbers) Aural Analysis of Melodic Examples
20	Chapter 7 – Texture and Textural Reduction Texture, Monophonic, Homophonic, Polyphonic, Homorhythmic, Textural reduction	Continue Sight Reading
Quiz #5 (Chapters 6 & 7)		
21	Chapter 8 – Species Counterpoint Introduction to Cantus Firmus, first species, Modal Scales, writing short melodies (8-12 measures) in first species counterpoint	Sight Reading (Major/Compound)
22	Chapter 9 – Voice Leading in Four Part Chorale Common practice period, Doubling, Crossed Voices Four Voice Texture, Four part Chorale Analysis, Spacing, Common Tone, Parallel voices	Solfege and Numbers Minor Keys
Quiz #6 (Chapters 8 & 9)		
23-24	Chapter 10 – Harmonic Progression and Harmonic Rhythm Circle Progression, Root Relationships, Standard Harmonic Progression, Harmonic Rhythm, Root Relationships	Aural Analysis Melodic Content (Melodic Material/Form)
25	Chapter 11 – The Dominant Seventh Chord Seventh Chord, Dominant 7th Chord, Major-Minor , Major-Major, 1st, 2nd and 3rd Inversions	Outline 7th chords Triad Inversions
Quiz #7 (Chapters 10 & 11)		
26	Chapter 12 – Leading-Tone Seventh Chords Leading Tone Seventh Chord, Half Diminished, Fully Diminished Chord, Tri-tone Resolution, Voice Leading Half Diminished and Diminished	Harmonic Progression Listen
27	Chapter 13 – Nondominant Seventh Chords Roman Numeral Symbols, Non-Dominant, Resolution chords Of Non-Dominant Seventh Chords	Sight Sing/ Review Analysis of Music with 7th Chords in Major and Minor Keys
Quiz #8 (Chapters 12 & 13)		
28-29	Chapter 14 – Secondary Dominants and Leading Tone Chords Characteristics of Secondary Dominant Chords, Resolution of Secondary Dominants, Popular Music Symbols and Roman Analysis Symbols Special Project: Short composition assignment. Due at the end of the semester.	Bass Line Motion Sight Sing/ Minor
Quiz #9 (Chapter 14)		
30	Chapter 15 – Modulation Pivot Chords, Phrase Modulation, Key Relation, Common Chord Modulation, Chromatic Modulation	Soprano Line Motion Sight Sing/Compound Rhythm
31	Chapter 16 - Two Part (Binary) Form Chapter 17- Three-Part (Ternary) Form Simple Forms, Compound Forms, Bridge, Rounded Binary Form, Refrain	Soprano & Bass Motion Form Analysis Relationship
32	Review 1st Semester	Harmonic Dictation Practice
33	Review 2 nd Semester	
34	AP Exam Review	
35-36	Final Review	
2nd Semester Final		

Teaching Strategies

Each block class is 90 minutes in length and requires a variety of activities to maintain interest and keep students moving forward. The classes are organized to include some lecture and a large portion of practice over concepts utilizing a combination of the student workbook, examples from their text, additional resource material and teacher provided worksheets. Additionally, students will spend a significant amount of time practicing aural skills. The aural skills will include:

1. Singing with both Solfege and numbers over scales, chords, arpeggios and increasingly difficult melodic material.
2. Listening and analyzing recorded performance of related works for melodic and harmonic content.
3. Practice dictation of rhythms, melodies and harmonic progression.

Aural Skills

1. *Sight Singing*

Students will develop skills to read at sight melodic lines using numbers, Solfege and mono-syllabic skills. The development of this skill will begin with an understanding of key signatures relating both major and minor keys. Students will then utilize their understanding of rhythms and pitch relationship to develop their individual music reading skills to interpret provided material. Sight singing skills will be developed in conjunction with dictation and aural analysis skills to develop a comprehensive approach to reading and relating to musical excerpts. Students will be challenged with an increasing level of difficulty in keys, clefs and melodic intervals to develop these skills.

Two Sight Singing texts will be used to provide examples and practice.

2. *Dictation*

Students will begin working on rhythmic dictation and establishing a common counting system and listening skills to interpret provided examples. Students will continue dictation study with teacher provided examples that require students to fill in deleted portions of a simple listening example and later to identify more challenging rhythmic and melodic material with decreasing assistance from the teacher. Students will learn to listen simultaneously to rhythm, melody, harmony, bass line and form. The larger goal is to link the written and theoretical portion of the class to an auditory experience that may include them as the performer. Students will spend some time with electronic keyboards to help relate all of the material provided in class. Additional time will also be spent on school provided computers working with Finale Notepad for basic composition skills and available electronic ear training software.

3. *Aural Analysis*

Student skills will be developed as they relate to the source book topics being covered in class. Most of this will take place during the second semester as we relate melody to harmony and form of music to melodic material.

Student Evaluation

Classroom participation.....	25%
Homework Assignments.....	40%
Quizzes.....	20%
Final Exams.....	15%