

Music
Theory
AP

Adopted

August

2017

Revised August 2015
Developed August 2013

**Fair Lawn
Public Schools**

Fair Lawn, NJ

Fair Lawn School District

Committee Credits

AP MUSIC THEORY INSTRUCTOR:

Scott Avidon, Teacher
Liliana Lopez, Supervisor

AP Music Theory

I. Course Synopsis:

The AP Music Theory course is designed to develop a student's ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score. These abilities will be developed through various listening, performance, written, creative, and analytical exercises. Although this course focuses on music of the Common Practice Period (1600 – 1900), materials and processes found in other styles and genres are also studied. Students are encouraged to sit for the College Board's Advanced Placement Music Theory Examination. Students who successfully complete the AP Music Theory Examination and plan to major in music in college may be able to enroll in an advanced music theory course, depending upon the individual college's policy. The AP Music Theory class meets daily for 45 minutes during the regular school day.

II. Philosophy and Rationale

The AP Music Theory course corresponds to two semesters of a typical introductory college music theory course that covers topics such as musicianship, theory, musical materials, and procedures. Musicianship skills including dictation and other listening skills, sight-singing, and keyboard harmony are considered an important part of the course. Through the course, students develop the ability to recognize, understand, and describe basic materials and processes of music that are heard or presented in a score. Development of aural skills is a primary objective. Performance is also part of the learning process. Students understand basic concepts and terminology by listening to and performing a wide variety of music. Notational skills, speed, and fluency with basic materials are emphasized.

III. Scope and Sequence:

There are four nine week periods of study leading to the AP Music Theory exam.

Weeks 1 - 9	Weeks 10 - 17	Week 18	Weeks 19 - 27	Weeks 28 - 35	Week 36
Elements of Pitch, Elements of Rhythm, Introduction to Triads and Seventh Chords, Diatonic Chords, Principles of Voice leading, Root Position part writing, Harmonic progression, Triads in First Inversion, Triads in Second Inversion		Review and Midterm	Cadences, Phrases and periods, Non-Chord Tones 1, Non-Chord Tones 2, V7 Chord, The II7 and VII7 Chords, Other Diatonic Seventh Chords, Secondary Functions 1 and 2, Modulations, Binary and Ternary Forms, Mode mixture and Neapolitan		AP exam

		Chords, Augmented sixth chords, Intro to 20th Century Music	
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IV. Course Objectives:

In AP Music Theory students will:

- Learn basic musical language and grammar including note reading, musical notation, harmonic analysis, and part writing which will lead to a thorough understanding of music composition and music theory.
- Obtain and practice ear training skills and skills required for sight reading musical literature.
- Recognize the development of music from an historical and cultural perspective and extend musical awareness beyond music currently familiar to the student.
- Prepare for the AP Music Theory Exam taken upon completion of the course.

V. Course Content:

The AP Music Theory course supports mastery of the rudiments and vocabulary of music, including hearing and notating:

- Pitches
- Intervals
- Scales and keys
- Chords
- Meter
- Rhythm

Building on this foundation, the course progresses to include complex and creative tasks, such as melodic and harmonic dictation; composition of a bass line for a given melody, implying appropriate harmony; realization of a figured bass; realization of a Roman numeral progression; analysis of repertoire, including melody, harmony, rhythm, texture, and form; and sight-singing.

Students learn to identify aural and visual procedures based in common-practice tonality, such as:

- Functional triadic harmony in traditional four-voice texture (with vocabulary including nonharmonic tones, seventh chords, and secondary dominants)
- Cadences
- Melodic and harmonic compositional processes (e.g., sequence, motivic development)
- Standard rhythms and meters

- Phrase structure (e.g., contrasting period, phrase group)
- Small forms (e.g., rounded binary, simple ternary, theme and variation, strophic)
- Modulation to closely related keys

VI. Teaching Strategies/Student Activities:

Students are expected to participate actively in classroom discussions and demonstration each week. The “Tonal Harmony” workbook includes extensive part writing and composition exercises which will be assigned every week. In addition to completing assigned homework, a comprehensive theory notebook containing all handouts as well as homework, quizzes, and exams that are returned is required. Students also take turns demonstrating concepts using the dry erase board, smart board, the voice, or an instrument. The Solfege method of sight-singing (both fixed and movable “do”) is used in the course. Due to access to a piano lab, students will utilize the keyboards for a variety of exercises, including developing the skills necessary to play some homework assignments, harmonic progressions, and melodies. Writing good melodies is especially stressed during the first marking period. Special projects, such as short compositions, may be added during the third and fourth nine week periods. *Auralia* software will be used to develop and reinforce ear-training, as this is a major component of the AP Exam as well as a critical skill to obtain as a musician.

VII. Primary Texts and Reference Materials:

Kostka, Stephan and Dorothy Payne. *Tonal Harmony*, 7th ed. Boston: McGraw-Hill, 2013.

Kostka, Stephan and Dorothy Payne. *Workbook for Tonal Harmony w/CD*, 4th ed. Boston: McGraw-Hill, 1999.

Burkhardt, Charles. *Anthology for Musical Analysis*, 6th ed. New York: Schirmer, 2003.

Ottman, Robert W. and Mainous, Frank D. *Programmed Rudiments of Music*, 2nd ed. Upper Saddle River: Prentice Hall, 1994.

Scoggin, Nancy, B.M.E., AP Music Theory, Barron’s Educational Series, Inc., 2010.

Ottman, Robert W. *Music for Sight-Singing*, 3rd Ed. Englewood Cliffs: Prentice Hall, 1986.

Computer programs:

Finale 2014 and Auralia 2.1.

VIII. Course Outline:

Weeks one through nine:

Week 1: Elements of Pitch - Keyboard and octave registers; notation of the staff; major scale; major key signatures; minor scales; minor key signatures; scale degree names; intervals; perfect, major, and minor intervals; augmented and diminished intervals; inversion of intervals; consonant and dissonant intervals. Ear Training: Intervals, triads, and scales Sight Singing: Rhythm - Simple meters; the beat and its division into two parts.

Weeks 2 and 3: Elements of Rhythm – Rhythm; duration symbols; beat and tempo; meter; division of the beat; simple time signatures; compound time signatures. Ear Training: Intervals, triads, and scales Sight Singing: Rhythm - Simple meters; the beat and its division into two parts.

Weeks 4 and 5: Introduction to Triads and Seventh Chords – Triads; Seventh Chords, Inversions of Chords; Inversion Symbols and Figured Bass; Lead Sheet Symbols; Recognizing Chords in Various Textures. Ear Training: Rhythmic Dictation - Simple meters, seconds, thirds, and fourths. Sight Singing: Melody - stepwise melodies, major keys; Rhythm - simple meters; the beat and its division into two parts.

Weeks 6 and 7: Diatonic Chords in Major and Minor Keys – Minor scale; diatonic triads in major; diatonic triads in minor; diatonic seventh chords in major; diatonic seventh chords in minor. 2 Ear Training: Melodic Dictation - fifths, sixths, and octaves; Harmonic dictation - four part settings of the tonic triad. Sight Singing: Melody - Intervals from the tonic triad, major keys; Rhythm - simple meters.

Weeks 8 and 9: Principles of Voice Leading – the melodic line; notating chords, voicing a single triad; parallel motion. Ear Training: Rhythmic dictation - beat subdivision by 2; Melodic dictation - the tonic triad and dominant seventh; Harmonic dictation - the tonic triad and dominant seventh. Sight Singing: Melody - intervals from the tonic triad, major keys; Rhythm - compound meters; the beat and its division into three parts.

Weeks ten through Eighteen:

Weeks 10 and 11: 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; instrumental ranges and transpositions. Ear Training: 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. Sight Singing: Melody - minor keys, intervals from the tonic triad; Rhythm - simple and compound meters.

Weeks 12 and 13: Harmonic Progression – Sequences and the circle of fifths; 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; progressions involving seventh chords, harmonizing a simple melody. Ear Training: Rhythmic dictation - dots and ties; Melodic dictation - minor mode; Harmonic dictation - minor mode, first inversion of triads. Sight Singing: Melody - intervals from the dominant (V) triad, major and minor keys; Rhythm - simple and compound meters.

Weeks 14 and 15: Triads in First Inversion – bass arpeggiation; substituted first inversion triads; parallel sixth chords; part writing first inversion triads; soprano-bass counterpoint. Ear Training: Melodic dictation - the supertonic triad; Harmonic dictation - the supertonic triad, inversions of V7. Sight Singing: The C Clefs - alto and tenor clefs.

Weeks 16 and 17: 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. Ear Training: Rhythmic dictation - compound meter; Melodic dictation - all diatonic triads; Harmonic dictation - all diatonic triads. Sight Singing: Melody - further use of diatonic intervals; Rhythm - simple and compound meters.

Week 18: Review and Midterm Exam

Weeks nineteen through twenty - seven:

Week 19 and 20: Cadences, Phrases, and Periods – Musical form; cadences; cadences and harmonic rhythm, motives and phrases, Mozart: “An die Freude”; period forms. 3 Ear Training: Rhythmic dictation - triplets; Melodic dictation - supertonic and leading tone sevenths; Harmonic dictation - supertonic and leading tone sevenths. Sight Singing: Melody - intervals from the dominant seventh chord (V7), other diatonic intervals of the seventh; Rhythm - simple and compound meters.

Week 21: Non-Chord Tones 1 – Classification of Non-Chord Tones; passing tones; neighboring tones; suspensions and retardation; figured bass and lead sheet symbols; embellishing a simple texture. Ear Training: Examples from music literature. Sight Singing: Rhythm - subdivision of beat, simple beat into four parts, compound beat into six parts.

Week 22: Non-Chord Tones 2 – Appoggiaturas; escape tones; the neighbor group; anticipations; the pedal point; special problems in the analysis of non-chord tones. Ear Training: Rhythmic dictation - syncopation; Melodic dictation - non-dominant seventh chords; Harmonic dictation - non-dominant seventh chords. Sight Singing: Melody - intervals from the tonic and dominant triads; Rhythm - subdivision in simple and compound meters.

Week 23: The V7 Chord – General voice-leading considerations; the V7 in root position; the V7 in three parts; other resolutions of the V7; the inverted V7 chord; the V6/5 Chord; the V4/3 Chord; the V4/2 Chord; the approach to the 7th. Ear Training: Melodic dictation - scalar variants, modal borrowing, and decorative chromaticism; Harmonic dictation - scalar variants, modal borrowing. Sight Singing: Melody - further use of diatonic intervals; Rhythm - subdivision in simple and compound meters.

Week 24: The II7 and VII7 Chords – The II7 chord; the VII7 chord in Major; the VII7 chord in Minor. Ear Training: Melodic and Harmonic dictation - secondary dominants. Sight Singing: Melody - chromaticism (I) - chromatic non-harmonic tones, the dominant of the dominant (V/V) harmony, modulation to the key of the dominant.

Week 25: Other Diatonic Seventh Chords – The IV7 chord; the VI7 chord; the I7 chord; the III7 chord; seventh chords and the Circle-of-Fifths progression. Ear Training: Examples from music literature. Sight Singing: Melody - chromaticism (II) - modulation to closely related keys, additional secondary dominant harmonies.

Week 26: 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; sequences involving secondary functions; deceptive resolutions of secondary functions. Ear Training: Melodic and Harmonic dictation - modulation to closely related keys Sight Singing: Rhythm and Melody - syncopation

Week 27: Review

Weeks twenty - eight through thirty six:

Week 28: 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; monophonic modulation; direct modulation. Ear Training: Rhythmic dictation - quintuple meter; Melodic dictation - the Neapolitan sixth chord augmented sixth chords, and modulation to distantly related keys; Harmonic dictation - the Neapolitan sixth chord, augmented sixth chords, enharmonic modulation. Sight Singing: Rhythm and Melody - triplet division of undotted note values, duplet division of dotted note values.

Week 29: Binary and Ternary Forms – Formal terminology; binary forms; ternary forms; rounded binary forms; 12-bar blues; other formal designs. Ear Training: Examples from music literature. Sight Singing: Rhythm and Melody - changing meter signatures: the Hemiola; less common meter signatures.

Week 30: Mode Mixture and the Neapolitan Chord – Borrowed chords in minor; the use of b6 in Major; modulations involving mode mixture; the Neapolitan chord. Ear Training: Rhythmic dictation - irregular meters; Melodic and Harmonic dictation - diatonic modes. Sight Singing: Rhythm and Melody - further subdivision of the beat; notation in slow tempi.

Week 31: Augmented Sixth Chords – 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. Ear Training: Rhythmic dictation - changing meters; Part music dictation Sight Singing: Chromaticism (III) - additional uses of chromatic tones

Week 32 and 33: An Introduction to Twentieth-Century Music – Impressionism; scales; the diatonic church modes; pentatonic scales; synthetic scales; tertian harmony and lead sheet symbols; quartal and secundal harmony; parallelism; pandiatonicism; atonal theory; the 12-tone serialism; total serialism. Aleatory or chance music. Ear Training: Rhythmic dictation - changing meters; Part music dictation - pandiatonicism. Sight Singing: Chromaticism (III) - additional uses of chromatic tones, remote modulation.

Week 34, 35 and 36: Review for AP Music Theory Exam

National Music Standards:

<http://www.nafme.org/wp-content/files/2015/05/Core-Music-Standards-Composition-Theory-Strand.pdf>

New Jersey Student Learning StandardsInterdisciplinary connections

Include:

- *Visual and Performing Arts* (<http://www.state.nj.us/education/cccs/2014/arts/>)

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.

Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

[New Jersey Student Learning Standards](#)NJSLS.ELA-Literacy.SL.11-12.1.a

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

NJSLS.ELA-Literacy.SL.11-12.1.d

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and

determine what additional information or research is required to deepen the investigation or complete the task.

NJSLS.ELA-Literacy.SL.11-12.5

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

- *Technology standards (<http://www.state.nj.us/education/cccs/2014/tech/>):*
- *Workplace readiness standards*
(<http://www.state.nj.us/education/archive/frameworks/ccwr/appendixb.pdf>):
- *21st Century Content Standards (<http://www.state.nj.us/education/aps/cccs/career/>):*
- *9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.*