AP Music Theory Syllabus

Instructor: Thao Pham
Class period: 8
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Instructor’s Office Hours: M/W 1:50-3:20; T/Th 12:15-1:45
Tutorial: M/W 3:30-4:30

COURSE DESCRIPTION: 1 Credit elective course. Fulfills fine arts graduation requirement.

AP Music Theory is an advanced level course designed to engage students in learning activities that will help them to achieve the outcomes assessed by the College Board’s Advanced Placement Music Theory Examination. 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 required to take 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.

COURSE OBJECTIVES: The objectives below have been adapted from the Expanded Course Specifications posted on the AP Music Theory Home Page on the AP Central website.

By the end of this course, students should be able to:

1) Fundamental Terminology and Fundamental Notational Skills
   a) Notate and identify pitch in four clefs: treble, bass, alto, and tenor.
   b) Notate, hear, and identify simple and compound meters.
   c) Notate and identify all major and minor key signatures.
   d) Notate, hear, and identify the following scales: chromatic, major, and the three forms of the minor.
   e) Name and recognize scale degree terms, e.g., tonic, supertonic, etc.
   f) Notate, hear, and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian (authentic forms only).
   g) Notate, hear, and identify whole tone and pentatonic scales.
   h) Notate, hear, and identify all perfect, major, minor, diminished, and augmented intervals inclusive of an octave.
   i) Notate, hear, and identify triads including inversions.
   j) Define and identify common tempo and expression markings.
2) **Compositional Skills**

a) Compose a bass line for a given melody to create simple two-part counterpoint in seventeenth- and/or eighteenth-century style; analyze the implied harmonies.

b) Realize 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 and seventh chords, inversions, nonharmonic tones, and secondary-dominant and dominant seventh chords.

c) Realize a four-part chorale-style progression from Roman and Arabic numerals.

3) **Score Analysis**

a) Notate, hear, and identify authentic, plagal, half, Phrygian half, and deceptive cadences in major and minor keys.

b) Identify in score the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.

c) Small-scale and large-scale harmonic procedures, including:
   
i) Identification of cadence types
   
ii) Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
   
iii) Identification of key centers and key relationships; recognition of modulation to closely related keys

d) Melodic organization and developmental procedures:
   
i) Identify in score scale types and modes
   
ii) Identify melodic patterning
   
iii) Identify motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)

e) Rhythmic/metric organization:
   
i) Identification of meter type (e.g., duple, triple, quadruple) and beat type (e.g., simple, compound)
   
ii) Hear and identify rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)

f) Texture:
   
i) Hear and identify types (e.g., monophony, homophony, polyphony)
   
ii) Hear and identify types’ devices (e.g., textural inversion, imitation)

4) **Aural Skills:**

a) Detect pitch and rhythm errors in written music from given aural excerpts.

b) Notate a melody from dictation, 6 to 8 bars, MAJOR key, mostly diatonic pitches, simple or compound time, treble or bass clef, 3 to 4 playings.

c) Notate a melody from dictation, 6 to 8 bars, MINOR key, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings.

d) Sight-sing a melody, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, treble or bass clef, using solfege, pitch names, numbers, or any comfortable vocal syllable(s).
e) Hear the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.

f) Notate the soprano and bass pitches and roman and Arabic numeral analysis of a harmonic dictation, in eighteenth-century chorale style. Features may include seventh chords, secondary dominants, major or minor key, 3 to 4 playings.

g) Identify processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles:

i) Melodic organization (e.g., scale-degree function of specified tones, scale types, mode, melodic patterning, sequences, motivic development)

ii) Harmonic organization (e.g., chord function, inversion, quality)

iii) Tonal organization (e.g., cadence types, key relationships)

iv) Meter and rhythmic patterns

v) Instrumentation (i.e., identification of timbre)

vi) Texture (e.g., number and position of voices, amount of independence, presence of imitation, density)

vii) Formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

**PRIMARY TEXTS:**


**ADDITIONAL RESOURCES:**

Gmajormusictheory.org - The school have bought the subscription for teacher and students. Students can login using a code.

SightReadingFactory.com - The school have bought the subscription for teacher and students. Students can login using a code.

Musictheory.net - This is a very helpful website for students to review lessons and practice.
REQUIRED MATERIALS: *(Required by Tuesday Sept. 5th)*

1) A 1-inch wide, three-ring binder (or a section of a larger binder used for other classes).
   Contents of binder must include:
   a) Plenty of 8 ½” X 11” lined loose-leaf notebook paper
   b) Plenty of 8 ½” X 11” loose-leaf 5-line staff paper (will be supplied by instructor)
   c) Section dividers for:
      i) Written theory class notes and handouts
      ii) Aural theory class notes and handouts
      iii) Graded homework, tests, and quizzes

2) Pencils only for all handwritten classwork and homework

*East Early College Grading Policy*

Homework -----------------------------------------------------10%
All quizzes, daily grades/ materials/participation---------- 50%
All Exams -------------------------------------------------------40%

• Absences: **It is the student’s responsibility to find out missed assignment due to absences.**

*TENTATIVE SCHEDULE:* Reading assignments and written assignments are given at each class meeting. Aural skills will be taught and practiced daily for the duration of the course.

*Weeks 1–3: Chapter 1 (Elements of Pitch)*

**Written Skills:** notation, key signatures, major and minor scales and key signatures, modes, scale degree names, intervals, including P, M, m, +, and ° intervals, simple and compound intervals, inversions of intervals

**Ear Training Skills:** 1-3 note melodic dictation (conjunct motion in treble clef and major mode, with emphasis on developing a strategy for dictation), scale and interval identification

**Sight-Singing Skills:** 1-3 note melodies featuring conjunct motion in major mode and treble clef, with emphasis on developing a strategy for sight singing

**Keyboard Skills:** major/minor scales, intervals

**Evaluation:** Melodic Dictation, Sight Singing, Test Ch.1 Pt.1 (keyboard, octave registers, C clefs, major and minor scales, key signatures); Test Ch. 1 Pt. 2 (scale degree names, P, M, m, +, and ° intervals, inversion of intervals).
**Week 4-5: Chapter 2 (Elements of Rhythm and Metric Organization)**

**Written Skills:** symbols of duration, beat, tempo, meter, simple time signatures, compound time signatures, syncopation, rhythmic notation and patterns. Scale (major, minor- 3 forms of minor scales, pentatonic scale and whole tone scale). Church modes.

**Ear Training Skills:** rhythmic dictation, melodic dictation (1-6 note conjunct motion in treble and bass clefs, some smaller skips with continued emphasis on developing strategies for dictation), scale and interval identification

**Sight-Singing Skills:** 1-6 note melodies featuring conjunct motion with smaller intervallic leaps, melodies in major mode and treble and bass clef

**Keyboard Skills:** major/minor scales, play melodies in both simple and compound meters

**Evaluation:** Test Ch. 2 (simple/compound meter, symbols of duration, rhythmic notation), Rhythmic and Melodic Dictation, Sight Singing.

**Weeks 6-7: Chapter 3 (triads and seventh chords)**

**Written Skills:** triads/7th chords and inversions, inversion symbols and figured bass, lead sheet symbols, various chord textures

**Ear Training Skills:** melodic dictation (mostly conjunct motion, some larger skips, simple rhythms, treble and bass clefs, major and minor modes), scale and interval identification, triad and seventh chord identification

**Sight-Singing Skills:** melodies featuring conjunct motion with larger intervallic leaps, melodies in major and minor modes, simple meter, and treble and bass clefs

**Keyboard Skills:** triads and seventh chords in root position and inversions in all major and minor keys

**Evaluation:** Test Ch. 3 (triads and seventh chord construction)

**Weeks 8-10: Chapter 4 (diatonic chords in major and minor keys, Roman numerals, figured bass)**

**Written Skills:** triads and 7th chords, diatonic chords in major and minor keys, Roman numerals, figured bass, realization of a figured bass, and of a Roman numeral progression

**Ear Training Skills:** melodic dictation (some larger skips, simple and compound meters, treble and bass clefs, major and minor modes), scale and interval identification, triad and seventh chord identification
**Sight-Singing Skills:** melodies featuring conjunct motion with larger intervallic leaps, melodies in major and minor modes, simple and compound meters, and treble and bass clefs

**Keyboard Skills:** triads and seventh chords in root position and inversions, in all major and minor keys

**Evaluation:** Test Ch. 4 (diatonic chords in major and minor keys, Roman numerals, figured bass), melodic and rhythmic error detection.

**Weeks 10-13: Chapter 5 (Principles of Voice Leading), Chapter 6 (Root Position Part Writing)**

**Written Skills:** melodic line (including contour, harmonization of the melody, rhythm, appropriate leaps, and tendency tones), notating chords, voicing a single triad, spacing, parallel motion, unequal fifths, direct Fifths and octaves, root-position part writing in 4-voice texture

**Ear Training Skills:** short harmonic dictation (S-B framework only, with chord symbols), develop a strategy for harmonic dictation

**Sight-Singing Skills:** melodies featuring conjunct motion with larger intervallic leaps, melodies in major and minor modes, simple and compound meter, and treble and bass clefs

**Keyboard Skills:** triads and seventh chords in root position and inversions in all major and minor keys

**Other Activities:** soprano-bass counterpoint, compose a bass line to a given melody with appropriate harmony implied, create an original 8-measure melody.

**Evaluation:** Test Ch. 5 (Principles of Voice Leading) and Chapter 6 (Root Position Part Writing)

**Week 14-17: Chapter 7 (Harmonic Progression), Chapter 8 (Triads in First Inversion), Chapter 9 (Triads in Second Inversion) Chapter 10 (Cadences)**

***Week 13 (Nov. 20-24 Thanksgiving Break)***

**Written Skills:** sequences and the Circle of Fifths progressions, part writing triads in first and second inversions, realization of Roman numeral progression

**Ear Training Skills:** simple harmonic dictation in major and minor keys, continued identification of intervals, triads, and seventh chords
**Sight-Singing Skills:** longer diatonic melodies, larger intervals (M6, m6), major and minor keys, simple and compound meters, in treble and bass clefs

**Keyboard Skills:** harmonizing a simple 4-measure melody with 3 chords (I, IV, and V)

**Other Activities:** part-writing, analysis of Bach Chorales, art songs, chamber music

**Evaluation:** Test Ch. 7 (Harmonic Progression, Harmonic Analysis), Chapter 8 (Triads in First Inversion), Chapter 9 (Triads in Second Inversion)

***Dec. 22nd – Jan. 5th Christmas and New Year Holiday***

**Weeks 1-2: Chapter 10 (Cadences, Phrases, and Periods)**

**Written Skills:** cadences, phrase structure, motives, part-writing practice in groups, part-writing practice minor key, harmonization practice

**Ear Training Skills:** 2-phrase melodic and harmonic dictation in major and minor keys, identification of cadences, phrase structure

**Sight-Singing Skills:** 2-voice sight-singing melodies, major and minor, authentic melodies from music literature

**Other Activities:** analysis of music literature, harmonization project

**Weeks 3-5: Chapters 11 and 12 (Non-chord Tones)**

**Written Skills:** passing tones, neighboring tones, suspensions, retardations, appoggiaturas, escape tones, neighbor groups, anticipations, pedal point

**Ear Training Skills:** melodic dictation featuring non-chord tones

**Sight-Singing Skills:** melodies featuring non-chord tones
Keyboard Skills: chord progressions with added non-chord tones

Other Activities: examples of non-chords in literature collected, analyzed, and discussed

Weeks 6-9: Chapters 13-15 (Diatonic Seventh Chords)

Written Skills: the V7 chord in root and inverted positions, voice leading considerations, the ii7 and vii°7 chords, and other remaining diatonic seventh chords Ear Training Skills; harmonic dictation featuring V7, ii7 and vii°7 chords

Sight-Singing Skills: melodies with chromatic alterations

Keyboard Skills: chord progressions featuring V7, ii7 and vii°7 chords Other Activities:

Evaluation: Test Ch. 13-15, take and discuss a precious AP exam.

Weeks 10-13: Chapters 16-17 (Secondary Functions)

***Week 10: March 12-16 SPRING BREAK***

Written Skills: secondary dominant chords (spelling and recognizing), secondary leading-tone chords (spelling and recognizing), deceptive resolutions of secondary functions

Ear Training Skills: harmonic dictation featuring secondary dominant chords and secondary leading-tone chords

Sight-Singing Skills: authentic melodies from music literature, featuring treble and bass clefs, major and minor modes, simple and compound meters, and diatonic and chromatic non-chord tones

Keyboard Skills: Chord progressions featuring a variety of secondary dominant chords

Evaluation: Test Ch. 16 and 17, take and discuss a previously released AP exam. Final project assignment (original composition)
**Weeks 14-15: Practice Part-Writing**

**Written Skills:** part-writing packet (from previous AP exams) distributed, with regular assignments made for completion

**Ear Training Skills:** melodic dictation from student-generated original melodies

**Sight-Singing Skills:** student-generated original melodies

**Other Activities:** Music Theory vocabulary, take and discuss a previously released AP exam. Study sessions outside of class to begin final preparations for the AP Exam

**Weeks 16-17: Chapters 18 (Modulations Using Diatonic Common Chords)**

**Written Skills:** modulation and change of key, modulation and tonicization, key relationships, common-chord modulation, analyzing common-chord modulation

**Ear Training Skills:** harmonic dictation featuring common-chord modulation

**Sight-Singing Skills:** sight-singing melodies from previous AP Exams

**Other Activities:** harmonization packet (from previous AP exams) is distributed, with regular assignments made for completion. Study sessions outside of class

**Week 18: Chapter 20 (Binary and Ternary Forms)**

**Written Skills:** Formal terminology, binary forms, ternary forms, rounded binary forms, 12-bar blues, other formal designs including rondo, strophic, theme and variations

**Ear Training Skills:** practice/review interval, triad, seventh chord identification, melodic and harmonic dictation

**Sight-Singing Skills:** sight-singing melodies from previous AP Exam

**Evaluation / Preparation:** Test Ch. 20, take and discuss the Previous Released AP Exam. Study sessions outside of class.

**Week 18:**

Intensive review for AP Exam (Practice part-writing, harmonization, error detection, vocabulary, non-chord tones, etc. as students consider necessary for review); take and discuss the Previous Released Exam
AP Music Theory Exam Date:
May 14th, 2018 at 8AM (same time as Biology AP Exam)