

AP Music Theory Overview

Content Area: **Music**
Course(s): **AP MUSIC**
Time Period:
Length: **N/A**
Status: **Published**

Course Overview

Prerequisite: Beginning with the class of 2006, successful completion of Musicianship or recommendation of an EBHS music teacher

The curriculum of Music Theory Advanced Placement is designed to be equivalent to that which is experienced in the first year of college. This course is for talented and highly motivated students, who have mastered the basic fundamentals of music notation and acquired at least basic performance skill in voice or on an instrument. Through intense practice in aural skills, sight-singing and keyboard harmony, it is designed to prepare these students for the Advanced Placement Exam.

Analytical listening to representative masterworks and the ability to place them in stylistic and historical context (through understanding the materials and processes presented in a score) is an important component of this course. Attendance at concert performances is strongly encouraged and is considered to be an extension of classroom activities. In order to meet the rigorous requirements, students are expected to work outside the classroom, beyond scheduled periods, and use libraries and the internet as an enhancement of the curriculum.

PRIMARY CONTENT AREA AND SECONDARY AREAS OF FOCUS

| NJ Student Learning Standards | | NJ Student Learning Standards | | NJ Student Learning Standards | |
|----------------------------------|---|-------------------------------|---|---|---|
| 1. Visual and Performing Arts | P | 5. Science | | 9. Career Education and Consumer/ Family/ Life Skills | S |
| 2. Health and Physical Education | | 6. Social Studies | | | |
| 3. Language Arts Literacy | | 7. World Languages | S | | |
| 4. Mathematics | | 8. Technology Literacy | S | | |

Textbooks and other resources

COURSE RESOURCES

Kamien, Roger, The Norton Scores, Vol. I W.W. Norton & Co., 1977

Kamien, Roger, The Norton Scores, Vol. II W.W. Norton & Co., 1984

Bamberger & Brofsky, The Art of Listening, 4th Edition Harper & Row, 1979

Benward & White, Music in Theory and Practice, Vol. 1, The McGraw-Hill Companies, Inc., 1997

Kraft, Leo, A New Approach to Ear Training, 2nd Edition, W. W. Norton & Co., 1999

Standards

Students will review and augment the knowledge of the rules and principles related to music notation (1.3.12.B) (A). They will improve their ability to aurally and visually analyze musical sounds and symbols use basic conducting patterns (1.1.12.A.1, 1.2.12.B.2) (A). They will refine their music reading ability and performance skills, and gain in-depth knowledge of four-part voicing and to be able to use it as the basis of harmonic progression (1.3.12.B.2) (A) Students will develop the ability to evaluate the significance of musical compositions by analyzing form, harmony, style, and placement in an historic setting (1.5.12.B.2) (A).

COURSE SCOPE AND SEQUENCE CHART

| Sequential Unit Description: | Associated CPI's to be Achieved | Marking Period Guide | Proficiency (Summative) Assessments |
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| Unit 1A Fundamentals of Music Notation (pitch): (<i>taught simultaneously with Unit 1B</i>) Notation, listening and performance skills for scales, intervals and simple melodies in major and minor keys using treble, bass, alto and tenor clefs. Key signature writing and identification, transposition, basic melodic composition. Progress to | 1.1.12.B.1 (A) 1.1.12.B.2 (A) 1.2.8.A.2 (A) | 1 | <ul style="list-style-type: none">• Written and aural quizzes and tests• Homework checks• Individual responses |

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| include chromatic, pentatonic and whole tone scales, and modes. | 1.3.12.B.1 (A) 1.3.12.B.2 (A) 1.3.12.B.3 (A) | | <ul style="list-style-type: none"> • Class participation • Teacher assessment • Computer based assessment |
| <p>Unit 1B Fundamentals of Music Notation (rhythm): (<i>taught simultaneously with Unit 1A</i>) Rhythmic notation, listening and performance skills for regular and irregular subdivided rhythms in 2/4, 3/4, 4/4, 3/8, 6/8 and 2/2 time signatures. Progress to complex (asymmetrical) meters including 5/4, 5/8, 7/4 and 7/8. Include relevant rhythmic techniques including syncopation and hemiola.</p> <p>Improvise and notate original rhythms in each time signature.</p> | 1.1.12.B.1 (A) 1.1.12.B.2 (A) 1.2.8.A.2 (A) 1.3.12.B.1 (A) 1.3.12.B.2 (A) 1.3.12.B.3 (A) | 1 | <ul style="list-style-type: none"> • Written and aural quizzes and tests • Homework checks • Individual responses • Class participation • Teacher assessment • Computer based assessment |
| <p>Unit 2 Foundations of Harmony – Intervals and chord qualities: Interval identification, transposition, chord identification and inversion. All diatonic and chromatic intervals. Major, minor, diminished and augmented chords. Improvise and notate short melodic patterns.</p> | 1.1.12.B.1 (A) 1.1.12.B.2 (A) 1.3.12.B.1 (A) 1.3.12.B.2 (A) 1.3.12.B.3 (A) | 1 | <ul style="list-style-type: none"> • Written and aural quizzes and tests • Homework checks • Individual responses • Class participation • Teacher assessment • Computer based assessment |
| <p>Unit 3 Aural Analysis: Aural identification of intervals, triads, seventh chords. Sight singing progressively complex melodic passages. Progressively complex rhythmic, melodic, and harmonic dictation.</p> | 1.1.12.B.1 (A) 1.1.12.B.2 (A) 1.3.12.B.1 (A) 1.3.12.B.2 (A) 1.3.12.B.3 (A) | 1-4 | <ul style="list-style-type: none"> • Written and aural quizzes and tests • Homework checks • Individual responses • Class participation • Teacher assessment • Computer based assessment |
| <p>Unit 4 Diatonic Harmony: Aural and visual harmonic analysis of cadences and non-harmonic tones. Composition of melodies and cadences including introduction to voice</p> | 1.1.12.B.1 (A) 1.1.12.B.2 (A) | 1-2 | <ul style="list-style-type: none"> • Written and aural quizzes and tests • Homework checks |

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| leading. Two and three part writing. | 1.2.8.A.2 (A) 1.2.12.A.2 (A) 1.3.12.B.1 (A) 1.3.12.B.2 (A) 1.3.12.B.4 (A) 1.4.12.B.1 (A) | | <ul style="list-style-type: none"> • Individual responses • Class participation • Teacher assessment |
| Unit 5 Melodic Organization, Texture and Expression: Aural and visual identification, analysis and composition of: motive, sequence, phrase, period, texture. Integration of traditional Italian terminology for expressive elements. Identification and application within historical contexts. | 1.1.12.B.1 (A) 1.1.12.B.2 (A) 1.2.8.A.2 (A) 1.2.12.A.1 (A) 1.2.12.A.2 (A) 1.3.12.B.1 (A) 1.3.12.B.2 (A) 1.3.12.B.3 (A) 1.4.12.B.1 (A) | 2 | <ul style="list-style-type: none"> • Written and aural quizzes and tests • Homework checks • Individual responses • Class participation • Teacher assessment |
| Unit 6 Two- and Four-Part Voice Leading and Chord Progressions: Voice leading guidelines, characteristic melody writing, species counterpoint (first and second species). Rules for harmonic progressions including use of doublings, first and second inversions. Harmonic rhythm. Appropriate uses within historical contexts. Writing two and four part musical scores. | 1.1.12.B.1 (A) 1.1.12.B.2 (A) 1.2.12.A.2 (A) 1.3.12.B.1 (A) 1.3.12.B.2 (A) 1.3.12.B.4 (A) 1.4.12.B.1 (A) | 2-3 | <ul style="list-style-type: none"> • Written and aural quizzes and tests • Homework checks • Individual responses • Class participation • Teacher assessment |
| Unit 7 Score Analysis, Evaluation and Composition: Orchestration, ranges and transpositions of instruments. Analyzing musical scores in terms of the elements of music. Identification and application of basic compositional techniques. Compare musical works to contemporary works of art disciplines. | 1.1.12.B.1 (A) 1.1.12.B.2 (A) 1.2.8.A.2 (A) 1.2.12.A.1 (A) 1.2.12.A.2 (A) 1.3.12.B.1 (A) 1.3.12.B.2 (A) | 2-4 | <ul style="list-style-type: none"> • Written and aural quizzes and tests • Homework checks • Individual responses • Class participation • Peer critique • Teacher assessment |

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| | 1.3.12.B.4 (A) 1.4.12.A.1 (A) 1.4.12.A.2 (A) 1.4.12.A.3 (A) 1.4.12.B.1 (A) 1.4.12.B.2 (A) 1.4.12.B.3 (A) | | |
| Unit 8 Seventh Chords: Aural and visual identification, analysis and composition using dominant, leading-tone and non-dominant seventh chords. Appropriate uses and resolution within historical contexts. Writing four part musical scores including seventh chords. | 1.1.12.B.1 (A) 1.1.12.B.2 (A) 1.2.12.A.2 (A) 1.3.12.B.1 (A) 1.3.12.B.2 (A) 1.3.12.B.3 (A) 1.3.12.B.4 (A) 1.4.12.B.1 (A) 1.4.12.B.2 (A) | 3 | <ul style="list-style-type: none"> • Written and aural quizzes and tests • Homework checks • Individual responses • Class participation • Peer critique • Teacher assessment |
| Unit 9 Modulation: Aural and visual identification, analysis and composition using modulation using the following techniques: related keys, common chord, phrase and chromatic modulation. Appropriate uses and resolution within historical contexts. | 1.1.12.B.1 (A) 1.1.12.B.2 (A) 1.2.12.A.2 (A) 1.3.12.B.1 (A) 1.3.12.B.2 (A) 1.3.12.B.3 (A) 1.3.12.B.4 (A) 1.4.12.B.1 (A) 1.4.12.B.2 (A) | 3 | <ul style="list-style-type: none"> • Written and aural quizzes and tests • Homework checks • Individual responses • Class participation • Peer critique • Teacher assessment |
| Unit 10 Secondary Dominants and Leading-Tone chords: Aural and visual identification, analysis and construction of chord progressions using secondary dominant and leading-tone chords in historical context. | 1.1.12.B.1 (A) 1.1.12.B.2 (A) 1.2.12.A.2 (A) 1.3.12.B.1 (A) | 3-4 | <ul style="list-style-type: none"> • Written and aural quizzes and tests • Homework checks • Individual responses • Class |

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| | 1.3.12.B.2 (A) 1.3.12.B.3 (A) 1.3.12.B.4 (A) 1.4.12.B.1 (A) 1.4.12.B.2 (A) | | <ul style="list-style-type: none"> participation • Peer critique • Teacher assessment |
| Unit 11 Form and Composition: Aural and written structural analysis of music of varied styles and historical contexts including but not limited to standard repertoire. Binary, Ternary, Rondo, Strophic, and Theme and Variations forms. Original composition in Theme and Variations form which may incorporate other forms within movements. Online collaborative composition and critique. Identification of career opportunities and transferable skills. | 1.1.12.B.1 (A) 1.1.12.B.2 (A) 1.2.8.A.2 (A) 1.3.12.B.1 (A) 1.3.12.B.2 (A) 1.3.12.B.4 (A) 1.4.12.B.1 (A) 1.4.12.B.2 (A) <i>8.1.12.A.3 (D)</i> <i>8.1.12.D.1 (D)</i> <i>8.1.12.D.5 (D)</i> <i>9.1.12.C.1 (D)</i> <i>9.1.12.C.3 (D)</i> | 3-4 | <ul style="list-style-type: none"> • Written and aural quizzes and tests • Homework checks • Individual responses • Class participation • Teacher assessment • In-class performance • Web-based sharing • Peer critique |

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| WL.7.1.NH.A.2 | Demonstrate comprehension of a series of oral and written directions, commands, and requests through appropriate physical response. |
| WL.7.1.NM.A.2 | Demonstrate comprehension of simple, oral and written directions, commands, and requests through appropriate physical response. |
| VPA.1.1.12.B.1 | Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions. |
| VPA.1.1.12.B.2 | Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts. |
| VPA.1.2.8.A.2 | Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures. |
| VPA.1.2.12.A.1 | Determine how dance, music, theatre, and visual art have influenced world cultures throughout history. |
| VPA.1.2.12.A.2 | Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras. |
| VPA.1.3.12.B.1 | Analyze compositions from different world cultures and genres with respect to technique, |

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| | musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance. |
| VPA.1.3.12.B.2 | Analyze how the elements of music are manipulated in original or prepared musical scores. |
| VPA.1.3.12.B.3 | Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs. |
| VPA.1.3.12.B.4 | Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software. |
| VPA.1.4.12.A.1 | Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art. |
| VPA.1.4.12.A.2 | Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis. |
| VPA.1.4.12.A.3 | Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works. |
| VPA.1.4.12.B.1 | Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. |
| VPA.1.4.12.B.2 | Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning. |
| VPA.1.4.12.B.3 | Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world. |
| TECH.8.1.12.A.3 | Collaborate in online courses, learning communities, social networks or virtual worlds to discuss a resolution to a problem or issue. |
| TECH.8.1.12.D.2 | Evaluate consequences of unauthorized electronic access (e.g., hacking) and disclosure, and on dissemination of personal information. |

Grading and Evaluation Guidelines

GRADING PROCEDURES

The assessment of student achievement will be accomplished by gathering observable evidence of desirable musical behaviors.

Methods may include:

1. Individual performances
2. Ear training and sight singing exercises

3. Homework preparation
4. Class participation
5. Written tests
6. Analytical listening and concert attendance
7. Oral and written reports
8. Class discussion
9. Student-generated compositions
10. Advanced Placement Exam

In terms of proficiency level the East Brunswick grades equate to:

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| A | Excellent | Advanced Proficient |
| B | Good | Above Proficient |
| C | Fair | Proficient |
| D | Poor | Minimally proficient |
| F | Failing | Partially Proficient |

COURSE EVALUATION

In AP Music Theory, the goal is that a minimum of 95% of all pupils will achieve at least minimum proficiency (D or better) relative to the NJSLs set for this course. The department will review student achievement at all levels of proficiency relative to marking period grades, and if necessary, the individual components and assignments comprising these grades. Student achievement will further be analyzed to compare the achievement of the total enrollment vs. sub-groups to determine course areas requiring greater support or modification. As a result of the analysis, decisions will be made concerning modifications to course content and/or instructional methodology.

Other Details

1503-A.P. Music Theory (East Brunswick High School)

| Projected Number of Students | School #'s | Course Level | Course Length | Grade Level | Credits | Min. Per Week | Elective/ Required | Initial Course Adopted |
|------------------------------------|---------------|-----------------|------------------|----------------|---------|---------------------|-----------------------|------------------------------|
| 25 | 50 | AP | F | 10-12 | 5.0 | 210 | E | 4/21/1986 |