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#### **Course Description**

AP Music Theory is designed to be a challenging course for the serious music student. Admission to the class is based upon a student's successful completion of a pretest, demonstrating ability to fluently read and write musical notation, and competence in voice or on an instrument. The major topics covered in this class include intervals, scales, keys, chords, meter, rhythm, figured bass, functional triadic-harmony in four-voice texture, modulation, phrase structure, and musical form. There will be emphasis on melodic, rhythmic, and harmonic dictation; analysis of written scores; and sight singing. Students are strongly encouraged to take the Advanced Placement Music Theory exam in May. Course meets five days a week. Prerequisite: Music Theory.

#### Objectives

Adapted from the Expanded Course Specifications posted on the AP Music Theory Home Page on the AP Central Website

#### 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.
- b. Notate and identify all major and minor key signatures.
- c. Notate, hear, and identify the following scales: chromatic, major and the three forms of the minor.
- d. Name and recognize scale degree terms, e.g., tonic, supertonic, etc
- e. Notate, hear, and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian (authentic forms only).
- f. Notate, hear, and identify whole tone and pentatonic scales
- g. Notate, hear, and identify all perfect, major, minor, diminished, and augmented intervals inclusive of an octave.
- h. Notate, hear, and identify triads including inversions.
- i. Notate, hear, and identify functional triadic harmonies in traditional four-voice texture including non-harmonic tones, seventh chords, and secondary dominants
- 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, non- harmonic 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 non-harmonic 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 non-harmonic tones, seventh chords, and secondary-dominant chords
  - iii. Identification of key centers and key relationships

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- 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: Identification of meter type (e.g., duple, triple, quadruple) and beat type (e.g., simple, compound)
  - i. 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)

#### 2. 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 non-harmonic 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 eighteenthcentury chorale style. Features may include seventh chords, secondary dominants, major or minor key, 3 to 4 playings. 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)

#### Resources

<u>Text</u>: The Musician's Guide Guide to Theory and Analysis, 2nd edition. Clendinning and Marvin. <u>Supplemental Resources</u>: Music for Sight Singing, 5th edition. Robert Ottman.

Teacher Resources:

Music in Theory and Practice. Benward and Saker. Tonal Harmony, 5th edition Stefan Koska and Dorothy Sight-reading manuals by Thomas Stokes Barron's AP Music Theory Test Preparation, Nancy Scoggin The Practice of Harmony, 6th Edition, Spencer & Bennett

<u>Technology Resources</u> www.musictheory.net www.teoria.com

# **AP Music Theory**

Course Planner		
Quarter One: Chapters (1-7, 11) ReadingQuart Chapt ReadingNotation, simple and complex meter, conducting patternsPhra 2-PaIntervals, tetrachords, major & minor scales, triads, 7th chordsPhra 2-PaIntervals, tetrachords, major & minor scales, triads, 7th chordsPhra 2-PaIntervals, tetrachords, major & minor scales, triads, 7th chordsPhra 2-PaIntervals, tetrachords, major & minor scales, triads, 7th chordsPhra 2-PaPentatonic, Phrygian scales and modesPhra 9-0000Instrumentation, transpositionVoiceTest vocabularyMotior, minor, Phrygian and harmonic tetrachordsNetworkMajor, minor, Phrygian and harmonic, natural, relative) scalesSimpTriads & inversions, 7th chords & inversionsCom 4-0000Aural Skills- Com 9-0000- Com 9-0000Rhythmic dictation strategies- Harr 9-00000Interval, triad, 7th chord ID -sing, spell, play- Phra 9-0000000000Solfege and moveable doSight 1-100000000000000000000000000000000000	er Two ers (8-10, 12-14, 20, 23) 19 sess, cadences, periods int counterpoint, types of motion, melodic & hmic embellishment ing for SATB, keyboard, guitar ired bass realization han numerals and chorale harmonization e leading, non-chord tones, suspensions ific analysis ure ole binary & ternary forms <u>Skills</u> tinue interval, triad 7th chord ID ger melodic dictation with larger leaps monic dictation - Soprano & bass, simple gressions use, cadence, and period ID ure ID ry & ternary form ID r dictation <u>Singing</u> or, minor, modal melodies with larger leaps ole score analysis <u>eard</u> and sing all parts of simple harmonic progressions cadential "chunks" common suspension patterns <u>n</u> pose 2 part counterpoint pose bass line & chords for simple melody ize figured bass nonize melody according to Roman numerals . Roman numerals to a harmonic progression <u>rm</u> a 1989 released AP exam and discuss	

## **AP Music Theory**

Quarter Three	Quarter Four
Chapters (15-18, 26-28)	Chapters (19, 21, 24, 30, 33, 35)
Reading	Reading
• Phrase expansion with pre-dominant, 6-4 chords, voice	• Secondary dominant, secondary leading tone chords &
exchange	voice leading
<ul> <li>Plagal, Phrygian and deceptive cadences</li> </ul>	<ul> <li>Modal mixture, chromatic elements, octave</li> </ul>
<ul> <li>Mediant triad, diminished 7th chords</li> </ul>	displacement
Diatonic sequences	<ul> <li>Modulation to closely related keys</li> </ul>
• Song forms; variations; rondo; sonata & concerto forms	<ul> <li>Wholetone &amp; octatonic scales; serialism</li> </ul>
Aural Skills:	<ul> <li>Rhythm &amp; meter in the early 20th century</li> </ul>
• Continue with more challenging rhythms and diatonic	Vocabulary review
melodies	<u>Aural Skills</u>
• Continue with more challenging harmonic progressions	<ul> <li>Practice all types of dictation</li> </ul>
<ul> <li>Aurally ID song, variation, rondo, sonata &amp; concerto</li> </ul>	<ul> <li>Aurally identify musical forms and textures</li> </ul>
forms	Error detection
Error Detection	Sight Singing
<u>Sight Singing</u>	<ul> <li>Practice and record melodies as per AP tests</li> </ul>
• Continue applying strategies to original/more difficult	<ul> <li>Practice score analysis from past AP tests</li> </ul>
melodies	Keyboard
<ul> <li>Score analysis of longer, more complex works</li> </ul>	<ul> <li>Play/review all cadential "chunks," suspensions,</li> </ul>
<u>Keyboard</u>	sequences
<ul> <li>Play harmonic progressions using diatonic 7th chords</li> </ul>	• Play/review all major & minor scales, triads, 7th chords
and non-chord tones	& inversions
<ul> <li>Play basic diatonic sequences</li> </ul>	Written
Written	• Compose short pieces using secondary dominant &
• Compose pieces up to 16 measure using diatonic 7th	secondary leading tone chords
chords and non-chord tones	Exam
Test	• Take 2003 released AP exam in authentic
Take 1993 released AP exam exam and discuss	circumstances; review
	• Take 2005 AP exam

### EVALUATION:

Each assignment will be given a point value. Grades will be based upon the total points earned for the course divided by the total number of possible points times 100. Grades will be based upon demonstration of competencies, as evidenced by:

- 1. 25% Written quizzes (Quizzes and sample AP Music Theory test questions will be given on a regular basis.)
- 2. 20% Aural classwork/quizzes (Quizzes and sample AP Music Theory test questions will be given on a regular basis.)
- 3. 25% Exams (Exams will be given at regular intervals.)
- 4. 20% Homework (Homework will be given on a regular basis don't fall behind!!)
- 5. 10% Daily class participation / Notebook
  - A. Be on time
  - B. Have your 'stuff'
  - C. Be respectful
  - D. Have an attitude to learn