

AP MUSIC THEORY SYLLABUS

COURSE OVERVIEW:

The AP Music Theory Course is designed for the serious music student who is perhaps planning a career in music or plans to study further at the post secondary level. Upon completion of this course, students will be able to comfortably enter most second year Music Theory programs at the college level. Taking and passing the AP Music Theory Exam is a goal and indicator of student success.

COURSE PRE-REQUISITES:

Students enrolling in the class will have completed the Music Theory I Advanced Course, or will have demonstrated comprehension and mastery of skills as noted below in the review section. All students are interviewed and must receive written faculty permission to register for the course.

AP MUSIC THEORY- COURSE CONTENT AND OBJECTIVES:

REVIEW OF GENERAL PRE-REQUISITES:

Students will review materials learned in the Music Theory I Advanced Course. Areas to be covered include:

- 1) Basic terminology and vocabulary, notational signs and skills.
- 2) Perform rhythm exercises demonstrating mastery and comprehension of all common simple and compound meters
- 3) Construct, identify both written and aurally, and sing Major, 3 Minor, Chromatic, Major and Minor Pentatonic, and Whole Tone Scales.
- 4) Construct and identify all modal scales.
- 5) Construct, identify both written and aurally, and sing all intervals within an octave.

- 6) Construct and identify both written and aurally Four Species of Triads, Major, Minor, Dominant, Full and Half Diminished Seventh Chords and all inversions.
- 7) Construct and identify both by name (Tonic, Dominant) and symbol (I, V) all figured bass patterns and inversions within the major and minor modes. Studies to include the common alterations most often found (#vii, V/#, ii/#5, etc.)
- 8) Construct, identify, and compose traditional 1st through 5th Species Counterpoint.
- 9) Sight sing: a) One and two part stepwise diatonic melodies. b) One and two part stepwise melodies with all common chromatic alterations.
- 10) Take Dictation of: a) Step wise melodies in major and three forms of the minor. b) Step wise melodies with all common chromatic alterations in major and minor keys.
- 11) Compose elementary musical forms (Binary, Ternary, etc.) with chordal accompaniment

(Weeks 1 through 5)

SIGHT SINGING SKILLS:

- 1) Students will continue to improve and expand their sight singing skills by performing: a) One and two part stepwise diatonic melodies. b) One and two part stepwise melodies with all common chromatic alterations. c) One part exercises with arpeggiation of the primary chords.
- 2) Students will complete actual AP Theory tasks from released exams and other comparable examples. These activities will include timed responses, recording and peer evaluations.

(Sight singing will be covered throughout the 36 week Course of Study)

DICTION SKILLS:

- 1) Students will continue to improve and expand their dictation skills by notating: a) Step wise melodies in major and three forms of the minor. b) Step wise melodies with all common chromatic alterations.

- c) Disjunct melodies with arpeggiation of the primary chords.
 - d) Soprano and Bass lines with corresponding Figured Bass from aural stimuli of four part choral progressions.
- 2) Students will complete actual AP Theory examples from released exams and other comparable examples.

(Dictation will be covered throughout the 36 week Course of Study)

FIGURED BASS SKILLS:

Considerable time will be devoted to the study of figured bass. Students will construct, analyze, and realize four part compositions within the Period of Common Practice. Sub topics to be covered include:

- 1) Progressions in the Major Mode.
- 2) Basic Principals of Voice Leading.
- 3) Progressions in the Minor Mode.
- 4) Progressions using the First Inversion.
- 5) Progressions using the Second Inversion.
- 6) Progressions using the Dominant Seventh and all Inversions.
- 7) Progressions using Secondary Dominant Functions and Modulation.
- 8) Progressions using the Supertonic and Diminished Subtonic Seventh.
- 9) Progressions using all common cadences.
- 10) Harmonization of a Given Soprano.

Students will compete actual AP Theory examples from released exams and other comparable examples.

(Figured Bass is studied from week 6 through week 18)

ANALYSIS SKILLS:

Analysis and listening of various examples will be used to demonstrate comprehension of:

- 1) Tonic Chord and Non-Harmonic Tones
- 2) Dominant, Dominant 7th, Dominant 9th Chords
- 3) Sub-Dominant Chord
- 4) Cadential 6/4 Chord

- 5) Supertonic and Supertonic 6th Chord
- 6) First Inversions of Tonal Chords
- 7) Inversions of the Dominant 7th Chord
- 8) Auxiliary, Passing, and Arpeggiating 6/4 Chords
- 9) Sub-Mediant and Sub-Mediant 6th Chords
- 10) Mediant and Mediant 6th Chords
- 11) Sub-Tonic and Sub-Tonic 6th Chords
- 12) Supertonic 7th and Inversions
- 13) Subtonic 7th and Inversions
- 14) Secondary Dominants
- 15) Secondary Diminished 7th's
- 16) Modulation to Closely Related Keys

(Analysis Assignments occur week 6 through 18
in conjunction with Figured Bass studies.)

CONTRAPUNTAL SKILLS:

Considerable time will be devoted to the study of 18th century counterpoint. Sub-topics to be covered will include compositions of:

- 1) First Species exercises using primary intervals.
- 2) First Species exercises using other consonant intervals.
- 3) First Species exercises using dissonant intervals of Dominant, Supertonic, and Subtonic Seventh harmonies.
- 4) Second Species exercises using non-chord functions to include: Passing Tones, Neighbor and Double Neighbor Tones, Anticipation, Appoggiatura, Escape Tone, Suspension, Nota Cambiata, Pedal Point.
- 5) First and Second Species exercises demonstrating chromaticism using Secondary Dominant and Secondary Diminished Seventh harmonies.
- 6) Third Species exercises using all of the above.
- 7) Exercises using ties and rhythmic devices to affect Suspensions and Anticipations.
- 8) Exercises demonstrating Melodic Sequence.
- 9) Exercises that modulate to other keys.
- 10) Exercises that provide a brief overview of 20th century scales and chord structures too include: Blues Scales, Modal scales applied to 20th century music.

The final project at the conclusion of the above material is the composition of a Two-Part Invention in the style of Bach.

Students will compete actual AP Theory examples from released exams and other comparable examples.

(Counterpoint will be studied from week 18 through week 27)

COMPOSITIONAL SKILLS:

Students will demonstrate their knowledge of basic composition techniques by analyzing and composing short examples of:

- 1) Binary Form
- 2) Ternary Form
- 3) Rondo
- 4) Theme and Variations
- 5) Canonic Techniques
- 6) Inversion, Retrograde, Augmentation, Diminution

(Numerous short compositional assignments during weeks 18 up to the administration of the exam.)

This Course also spends a great deal of time working with the following:

- 1) Composition of a bass line for a given melody, implying appropriate harmony.
- 2) Realization of figured bass.
- 3) Realization of roman numeral progression.
- 4) Analysis of repertoire, including study of motivic treatment, examination of rhythmic and melodic interaction between individual voices of a composition, and harmonic analysis of functional tonal passages.
- 5) A brief introduction of twentieth century scales, chordal structure, and compositional procedures, either through analysis or original composition.
- 6) Phrase structure and small forms (e.g. rounded binary, simple ternary, theme and variation, strophic, etc.)

AP TEST REVIEW:

In preparation for the administration of the AP Music Theory Test students will complete the following in order to familiarize themselves with the process and practice on actual AP questions:

- 1) Complete one released exam with teacher guidance as to process, strategy, etc. Open discussion is used between peers to gain insight as to multiple approaches to problem solving.
- 2) Complete one released exam without teacher guidance or peer interplay but with extra time allowance.
- 3) Complete one released exam under actual settings.
- 4) Multiple in class review exercises on: Sight Singing, One-Part Dictation, Two-Part Dictation with Figured Bass
- 5) After School and/or Saturday individualized appointments can be made for students requesting extra help in an area of weakness.

(A four week review takes place prior to the administration of the exam.)

POST AP EXAM ACTIVITIES:

Students “contract” a specific project that they wish to complete by the end of the year. Students make a proposal with a clearly identifiable goal or product, which the teacher must approve. Some examples of projects that have been completed in the past:

- 1) Composition of a Three Part Invention
- 2) Composition of a Rondo for solo instrument and/or piano.
- 3) Composition of a Theme and Variations for solo instrument and/or piano.
- 4) Orchestration of an existing work for a chosen ensemble.
- 5) Original composition for a chosen ensemble.

(These activities take place after the administration of the AP Exam)

TEACHER RESOURCES:

Cole, Samuel W. and Lewis, Leo R. 1909. *Melodia-A Course in*

Sightsinging. Bryn Mawr, Pa.: Oliver Ditson Company and Theodore Presser Company.

Fish, Arnold and Lloyd, Norman 1964. ***Fundamentals of Sight Singing and Ear Training.*** New York, N.Y.: Harper and Row, Publishers, Inc.

Kraft, Leo. 1967. ***A New Approach to Ear Training.*** New York, N.Y.: W.W, Norton and Company.

Murphy, Howard A., Melcher, Robert A., Warch, Willard F., 1973. ***Music for Study.*** Englewood Cliffs, N.J.

Norden, Hugo. 1969. ***Fundamental Counterpoint.*** Boston, Ma. Crescendo Publishing.

Ottman, Robert. 2001. ***Music for Sight Singing, 5th ed.*** Upper Saddle River, N.J.: Prentice Hall

Piston, Walter revised by Mark DeVeto. 1987. ***Harmony-Fifth Edition.*** New York, N.Y.: W.W. Norton and Company

Piston/De Veto. ***Workbook for Harmony.*** 1987. New York, N.Y.: W.W. Norton and Company.

TECHNOLOGY AIDS:

Auralia from www.sibelius.com. 20 Site Licenses

Finale from www.makemusic.com. 20 Site Licenses

Finale Note Pad from www.makemusic.com. Installed on all school Machines

Smart Music from www.makemusic.com. Student subscriptions.

8/20/2008 JKS