AP Music Theory Syllabus

GOAL
The ultimate goal of an AP Music Theory course is 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. The achievement of this goal may be best promoted by integrated approaches to the student’s development of aural skills, sight-singing skills, written skills, compositional skills, and analytical skills through listening exercises, performance exercises, written exercises, creative exercises, and analytical exercises.

MATERIALS NEEDED and PROVIDED by STUDENT:
1. Flash drive to save work during school day and at home.
2. Three Ring Punched Staff Paper
3. Pencils and Erasers
4. 1”-1½” three ring binder for handouts, composition writings (staff paper), resources, etc.
5. Access to computer (away from the classroom) with notation software
   a. Library Computer Lab will be used as a class and is recommended for individual work if access to a computer at home is not an option
6. College Ruled Composition Notebook for AP Music Theory Journal (i.e. MEAD composition book)
7. Access to the AP Music theory website (http://www.avongrove.org/kumile.aspx) for assignments, announcements, student resources, etc.

PRIMARY TEXTS:


COURSE OUTLINE – Overview of each chapter summary from Stefan and Dorothy’s Payne’s *Tonal Harmony*

1st Marking Period (9 weeks)

I. **Building Music Vocabulary** – From *The Musician’s Guide to Theory and Analysis* and *The Musicians Guide to Aural Skills*
   A. Week 1 – Chapter 1 Pitch and Pitch Class
   B. Week 2 – Chapter 2 Beat, Meter, and Rhythm: Simple Meters
   C. Weeks 3-4 – Chapter 3 Pitch Collections, Scales, and Major Keys
   D. Week 5 – Chapters 4 and 5 Minor Keys and Diatonic Modes, Pentatonic Scales, Beat, Meter, and Rhythm: Compound Meters
   E. Week 6 – Chapter 6 Pitch Intervals
   F. Weeks 7-8 – Chapter 7 Triads and Seventh Chords
   G. Week 9 – Part MP1 I Exam

II. **Sight-Singing** – Ottman’s *Music for Sight-Singing*
   A. Week 1 – Chapter 1 Introduction to Solfege/Simple Meter
   B. Week 3 – Chapter 2 Scale Line Melodies/Simple Meter
   C. Week 5 – Chapter 3 Intervals from the Tonic Triad, Major Keys/Simple Meter
   D. Week 7 – Chapter 4 Intervals from the Tonic Triad, Major Keys/Compound Meter

2nd Marking Period (9 weeks)

   A. Week 1 – Chapter 1 Introduction to Solfege/Simple Meter
   B. Weeks 1-2 – Chapter 8 Intervals in Action: Two-Voice Counterpoint and Writing a Bass Line for a given melody
   C. Week 3 – Chapter 9 Melodic and Rhythmic Embellishment in Two-Voice Composition
   D. Week 4 – Chapter 10 Notation and Scoring
   E. Weeks 4-5 – Chapter 11 Voicing Chords in Multiple Parts – Instrumental arranging projects are assigned. Each piece must have at least two transposing instruments (not counting octave displacements). All work must be saved to a flash drive. Sibelius, Finale or NotePad notation software may be used.
   F. Week 5 – Part MP2 I Exam

II. **The Phrase Model** – From *The Musician’s Guide to Theory and Analysis* and *The Musicians Guide to Aural Skills*
   A. Week 6 – Chapter 12 The Basic Phrase: Tonic and Dominant Voice-Leading
   B. Week 7 – Chapter 13 Embellishing Tones
   C. Week 8 – Chapter 14 Chorale Harmonization and Figured Bass
   D. Week 9 – Semester Exam

III. **Sight-Singing** – Ottman’s *Music for Sight-Singing*
   A. Week 1 – Chapter 5 Minor Keys: Intervals from the Tonic Triad/Simple and Compound Meters
   B. Week 2 – Chapter 6 Intervals from the Dominant Triad: Major and Minor Keys
   C. Week 3 – Chapter 8 Further Use of Diatonic Intervals
   D. Week 4 – Chapter 9 Intervals from the Dominant Seventh Chord

IV. **Melody: Diatonic Intervals/Rhythm: Subdivision of the Beat**
   A. Week 5 – Chapter 10 Rhythm Dictation Practice
   B. Week 6 – Chapter 11 Melody: Intervals from the Tonic and Dominant Triads
C. Week 7 – Chapter 12 Further Use of Diatonic Intervals

3rd Marking Period (9 weeks)
I. From *The Musician’s Guide to Theory and Analysis* and *The Musicians Guide to Aural Skills*
   A. Week 1 – Chapter 14 Chorale Harmonization and Figured Bass
   B. Week 2 – Chapter 15 Expanding the Basic Phrase: Leading-Tone, Predominant, and 6/4 Chords
      Chapter 16 Further Expansions of the Basic Phrase: Tonic Expansions, Root Progressions, and the Mediant Triad
   C. Week 3 – Chapter 17 The Interaction of Melody and Harmony: More on Cadence, Phrase and Melody
   D. Week 4 – Chapter 18 Diatonic Sequences
   E. Week 5 – Chapter 19 Intensifying the Dominant: Secondary Dominants and Secondary Leading-Tone Chords; New Voice-Leading Chords
      Chapter 20 Phrase Rhythm and Motivic Analysis
II. **Musical Form and Interpretation** - From *The Musician’s Guide to Theory and Analysis* and *The Musicians Guide to Aural Skills*
   A. Week 6 – *The Phrase Model Exam* and Begin Chapter 26 Popular Song and Art Song
   B. Week 7 – Chapter 27 Variation and Rondo
      Chapter 23 Binary and Ternary Forms
   C. Week 8 – Chapter 28 Sonata-Form Movements
      Chapter 29 Chromaticism, Whole-Tone Scales; Introduction to 20th Century Composing Techniques
   D. Week 9 – *Musical Form and Interpretation Exam*
III. **Sight-Singing**
   A. 8 Measure excerpts from choral literature
   B. Teacher composed 8 measure phrases
   C. Student composed 8 measure phrases

4th Marking Period (9 weeks)
I. **Further Expansion of the Harmonic Vocabulary** - From *The Musician’s Guide to Theory and Analysis* and *The Musicians Guide to Aural Skills*
   A. Week 1 – Chapter 21 Tonicizing Scale Degrees Other Than V
      Chapter 22 Modulation to Closely Related Keys
   B. Week 2 – Chapter 24 Color and Drama in Composition
   C. Weeks 1-6 – Required Exams from the *Musician’s Guide* Website
   D. Weeks 1-6 – Dictation Exercises – melodic and harmonic
   E. Weeks 1-6 – Free-response question exercises
   F. Weeks 1-6 – Recorded sight-singing exercises
   G. Weeks 1-6 – In-depth aural analysis of literature – classwork/discussion
   H. Weeks 1-6 – Students complete teacher-designed exams based on AP Released Exam materials
   I. Weeks 3 and 5 – Completed AP Music Theory Released Exams – All students are administered two recorded sight-singing tests comparable to those used on the AP Exam
   J. Weeks 7-9 – Student arranging assignments
Overview of each chapter summary from Stefan and Dorothy’s Payne’s *Tonal Harmony*:

I. Fundamentals  
II. Diatonic Triads  
III. Diatonic Seventh Chords  
IV. Chromaticism

*After school study sessions will be offered to students who desire extra practice sessions.  
Extra Practice Session Schedule TBD.*

**GRADING POLICY**

**Grade Weighting**

Lecture Notes, Textbook, Workbook, Listening Log and Aural Skills Material = 50%  
Quizzes = 20%  
Exams = 30%

*Textbook Material* – Textbook materials are presented through a lecture/demonstration format:
- Students are sometimes given guided notes designed to assist in making them active participants in the lesson presentation.
- All notes are collected at the end of each lecture or unit and graded for lecture/demonstration points.
- Students who miss class are required to complete their guided-note sheets with a classmate in order to receive credit. Students who fail to complete this requirement are given 0 points for each lecture.

*Workbook Material* – This material is used for homework assignments. The few sheets in each section are completed together to ensure that students understand the required work. Worksheets are checked for completeness daily (10 points). They are collected and checked for accuracy every three weeks (100 points).

*Listening Log* – This is used to document your weekly two hour listening of music. It will be reviewed at the end of every week (25 points per week).

*Aural Skills Material* – This is completed as classwork. Pop quizzes are given at least once a week (25-40 points). Most of these are taken from the “Try It” exercises in *The Musician’s Guide to Aural Skills* text. All sight-singing pop quizzes must be completed.

*Quizzes* – Short “announced” quizzes (50-75 points) are given prior to major exams. They are always open-book and open-notebook quizzes. Quizzes and exams are formatted the same to help assist the students in preparing for the exams.

*Exams* – Exams are given at the end of each chapter in the textbook. They are twice the value of the open-book quiz that precedes them (100-150 points).
Test Formats – Most pop quizzes are given as open-response questions. Announced quizzes and exams are also presented in that same format. Quizzes and exams develop into exams that include multiple-choice, open-response, and dictation format to help prepare for the AP Exam. Sight-singing exams are recorded in a private setting.

EXPECTATIONS OF STUDENTS

1. Students will participate in all classroom discussions and activities.
2. Students will complete all assigned exercises and readings.
3. Students will keep and maintain a Music Theory notebook, which will include class notes, handouts, assignments, and listening logs.
4. Students will take a proactive approach to their learning.
5. Unawareness of responsibilities will not be an accepted justification for incomplete work & assignments, lack of class participation, etc.

If changes occur in the syllabus, they will be announced verbally or through email or website posting. Students are responsible for awareness of any changes to the syllabus.