

Course Title: AP Music Theory
Credit / Hours: 1 credit

Board Approval Date: June 2011

Course Description:

This course focuses on mastery of the PA Academic Standards for Arts and Humanities. As students progress through this course they will participate in a systematic study of Music Theory and the basic elements of study of the Baroque practice. AP Theory class students are eligible to sit for the Advanced Placement test in Music Theory. A lab containing pianos is available for students to use periodically to review scales, chords, progressions and cadences. Students are encouraged to avail themselves of a variety of music theory websites for extra drill and practices.

Learning Activities / Modes of Assessment:

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| Large group instruction | Tests and Quizzes |
| Construct compositions | Checklists/Teacher Observation |
| Small group work | Projects with Rubrics |
| Computer music theory websites | |
| Outlines of Chapters/Workbook | |
| Define basic musical terms and theoretical concepts. | |
| Understand and construct major, minor, chromatic, whole tone and modal scales. | |
| Demonstrate the ability to construct and analyze major, minor, augmented, and diminished intervals and triads. | |
| Recognize, audiate, and sing or play scales, intervals, triads, rhythms, and melodies. | |
| Sing simple conjunct and disjunct diatonic melodies at sight. | |
| Construct compositions in four-part texture. | |
| Analyze harmonic structure utilizing Roman numerals and figured bass. | |
| Identify basic form and cadence. | |

Instructional Resources:

Elementary Harmony, Fifth Edition, Theory and Practice,
by Robert W. Ottman

Music for Sight Singing, Third Edition by Robert W, Ottman

Melodia; A course in Sight Singing, by Samuel W. Cole and Leo R. Lewis

Ricci Adams' Music Theory website: [www. Music theory.net](http://www.Musictheory.net)

Music in Theory and Practice, Eighth edition, Volume I,
by Bruce Benward and Marilyn Saker

Music in Theory and Practice, Eighth Edition, Volume II,
by Bruce Benward and Marilyn Saker

*Tonal Harmony with an Introduction to Twentieth-Century Music, Sixth
Edition* by Stefan Kostka and Dorothy Payne

The Symphony and the Symphonic Poem,
by Earl V. Moore and Theodore E. Heger

The New Harvard Dictionary of Music edited by Don Michael Randel

The Musician's Guide to Theory and Analysis by Clendinning and Marvin

Pacing Guide AP Theory

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| 1. Chapter 1-2; Basics I-Pitch on the Staff and the Keyboard; Scales; Key Signatures | Week 1-2 |
| 2. Chapter 2; Basics 2- Intervals; Chords; Staff Notation- Original Composition Realize a figured bass according to the eighteenth-century chorale style, major, minor, key using the following devices, diatonic triads, seventh chords, inversions secondary- dominant triads, and dominant seventh chords. | Week 3-4 |
| 3. Chapter 3; Basics 3- Duration, Time signatures | Week 5 |
| 4. Chapter 4; Tonic and Dominant 1- Cadences -Original Composition | Week 6-7 |
| 5. Chapter 5; Tonic and Dominant 2- Part- Writing-Original Composition | Week 8 |
| 6. Chapter 6; The Subdominant Triad-Original Composition | Week 9 |
| 7. Chapter 7; The Melodic Line 1; Phrase structure, Form Use of <i>Tonal Harmony</i> and <i>The Musician's Guide to Theory and Analysis</i> for Form (simple binary, rounded binary, ternary, theme and variation, strophic). (Part 4) -Original Composition | Week 10 |
| 8. Chapter 8; C Clefs; Transposing Clefs -Original Composition | Week 11-12 |
| 9. Chapter 9; The Triad in Inversion -Original Composition | Week 13-14 |
| 10. Chapter 10; Harmonic Progression; The Leading-Tone Triad and the Supertonic Triad -Original Composition | Week 15 |
| 11. Chapter 11 and 12; Non-harmonic Tones I and II; Passing Tones and Neighbor Tones, Suspensions, and other dissonances -Original Composition students will compose a choral work using an example of each of the non-harmonic tones: passing tones, neighboring tones, changing tones, anticipation, suspension, retardation, simultaneous embellishing tones, pedal point; use of non-harmonic tones in harmonic analysis. | Week 16-17 |
| 12. Chapter 13; The Dominant Seventh and Supertonic Seventh Chords -Original Composition | Week 18 |
| 13. Chapter 14; The Submediant and Mediant Triads -Original Composition | Week 19 |

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| 14. Chapter 15; The Melodic Line II; Form, continued; Melody Harmonization, continued; Melody Writing, Motivic Treatment, Phrase Structure, continued Motivic Treatment also addressed in <i>The Musician's Guide to Theory and Analysis</i>-Original Composition – Compose a melody or expand a motive with or without text, 6 to 12 bars long, given specific directions about key, mode, phrasing, rhythm, and harmonic language. Harmonize a 4- to 12- bar melody by writing a bass line, chords and/or chord symbols, given specific directions about key, mode, phrasing, rhythmic and harmonic language. | Week 20 |
| 15. Chapter 16; The V and VII Triads; The Phrygian Cadence -Original Composition | Week 21 |
| 16. Chapter 17; Harmonic Sequence-Original Composition | Week 22 |
| 17. Chapter 18; Secondary Dominant Chords; Elementary Modulation-Original Composition | Week 23-24 |
| 18. Score Analysis of Beethoven's Symphony I in C Major / Research Paper on a short bibliography and historical influences on the composer | Week 25-26 |
| 19. Score Analysis of Mozart's Requiem Mass / Research Paper on a short bibliography and historical influences on the composer | Week 27-28 |
| 20. Vocal and Symphonic Analysis of Handel's Messiah; Two Choruses / Research Paper on a short bibliography and historical influences of the composer | Week 29-30 |
| 21. Analysis of Model, Pentatonic, and Whole-Tone Scales | Week 31 |
| 22. Practice AP Exam | Week 32 |
| 23. Music Research Paper and Class Presentation | Week 33-34 |
| 24. Original Composition Performance | Week 35-36 |