

AP® Music Theory Syllabus
Cypress Lake Center for the Arts
Gary Stroh, instructor
2020-2021 School Year

Course Overview

AP® Music Theory is a course designed to develop student skills in music theory and analysis, composition, arranging, and aural cognition. Upon completion of the course, students are prepared to take the AP® Music Theory Exam. Students who plan to major in music in college may be able to enroll in advanced music theory, depending on individual colleges' policies toward AP courses.

General Course Content

1. Review and mastery of basic music fundamentals, such as basic elements of pitches, intervals, key signatures, scales, chords, metric organization, and rhythmic patterns.
2. Building fluency in music notation skills.
3. Weekly music vocabulary worksheets.
4. Daily ear training exercises, including rhythmic, melodic, and harmonic dictation.
5. Regular sight singing practice in class.
6. Learning to compose an appropriate bass line for a given melody.
7. Practice in the realization of figured bass and Roman numeral chord progressions.
8. The study of modes.
9. Analysis of musical repertoire, including elements of rhythm, melody, harmony, form, and texture.

Required Course Materials

1. Music Theory Notebook – 3 Ring Binder: including ALL of the following:
 - Course syllabus.
 - Plenty of music manuscript. (Printable for free at blanksheetmusic.net)
 - Some regular notebook paper.
 - All handouts given to you by the instructor
 - Tests and quizzes.
2. *Access to MusicTheory.net and Sightreadingfactory.com (\$2.00)*
3. Textbooks supplied by school system
 - Clendinning, Jane Piper and Elizabeth West Marvin. 2016. *The Musician's Guide to Theory and Analysis*, text and workbook. New York: W.W. Norton.

Course Objectives

The objectives below have been adapted from the Expanded Course Specifications posted on the AP Music Theory Home Page on AP® Central.

I. Fundamental Terminology and II. Fundamental Notational Skills

1. Notate and identify pitch in four clefs: treble, bass, alto, and tenor.
2. Notate, hear, and identify simple and compound meters.
3. Notate and identify all major and minor key signatures.
4. Notate, hear, and identify the following scales: chromatic, major, and the three forms of the minor.
5. Name and recognize scale degree terms, e.g., tonic, supertonic, etc.
6. Notate, hear, and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian (authentic forms only).
7. Notate, hear, and identify whole tone and pentatonic scales.
8. Notate, hear, and identify all perfect, major, minor, diminished, and augmented intervals inclusive of an octave.
9. Notate, hear, and identify triads including inversions.
10. Define and identify common tempo and expression markings.

III. Compositional Skills

1. 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.
2. 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, nonharmonic tones, and secondary-dominant and dominant seventh chords.
3. Realize a four-part chorale-style progression from Roman and Arabic numerals.

IV. Score Analysis

1. Notate, hear, and identify authentic, plagal, half, Phrygian half, and deceptive cadences in major and minor keys.
2. Identify in score the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (*cambiata*), and pedal tone.
3. Small-scale and large-scale harmonic procedures, including:
 - A. identification of cadence types
 - B. Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
 - C. identification of key centers and key relationships; recognition of modulation to closely related keys
4. Melodic organization and developmental procedures:
 - A. identify in score scale types and modes

- B. identify melodic patterning
 - C. identify motivic development and relationships (e.g., inversion, retrograde, D. sequence, imitation)
5. Rhythmic/metric organization:
- A. identification of meter type (e.g., duple, triple, quadruple) and beat type (e.g., simple, compound)
 - B. hear and identify rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
6. Texture:
- A. hear and identify types (e.g., monophony, homophony, polyphony)
 - B. hear and identify types devices (e.g., textural inversion, imitation)

V. Aural Skills

1. Detect pitch and rhythm errors in written music from given aural excerpts.
2. 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.
3. 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.
4. 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).
5. Hear the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.
6. Notate the soprano and bass pitches and roman and Arabic numeral analysis of a harmonic dictation, in eighteenth-century chorale style. Features may include seventh chords, secondary dominants, major or minor key, 3 to 4 playings.
7. Identify processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles:
 - A. melodic organization (e.g., scale-degree function of specified tones, scale types, mode, melodic patterning, sequences, motivic development)
 - B. harmonic organization (e.g., chord function, inversion, quality)
 - C. tonal organization (e.g., cadence types, key relationships)
 - D. meter and rhythmic patterns
 - E. instrumentation (i.e., identification of timbre)
 - F. texture (e.g., number and position of voices, amount of independence, presence of imitation, density)
 - G. formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

Expectations of Students

1. Students are expected to participate fully in all classroom activities
2. Students will complete all assignments. Homework assignments will average three hours per week.
3. Students will maintain a Music Theory class notebook. See below for details.
4. The students will participate in a practice AP® Music Theory exam given in spring.
5. Students will take the AP® Music Theory Exam in spring.

Grading by Semester

Tests and Quizzes

There will be one major aural/written test for each chapter in the texts. These include written music theory topics, melodic dictation, harmonic dictation, and terminology. There will also be numerous quizzes throughout each chapter that will focus on one single concept in the chapter. Tests will be worth 100 points each. Quizzes will range from 5 to 25 points.

Homework

There will be written homework exercises given every class meeting that include basic music skills, practice sheets to improve skills in clef reading and chord recognition, harmonic analysis using figured bass notation, student compositions and arrangements. Homework assignments are worth 25 points.

Ear training and Class Notebook

The student is responsible for doing significant outside work on www.musictheory.net and www.sightreadingfactory.com. There will be weekly assignments on both platforms. The AP Test is 50% listening, so ear training is a huge focus. Ear Training assignments are worth 25 points.

The student is required to maintain a notebook which is to be brought to every class meeting. The notebook includes all work done throughout the year, and includes sections for the syllabus, tests, quizzes, handouts, notes, and in-class work.

Course Schedule

Quarter 1

Week 1	
Musicians Guide Theory Text and Workbook “MGT, MGW”	Ch. 1 – Pitch and Pitch Class. <ul style="list-style-type: none"> • Letter Names • The Piano Keyboard • Reading Pitches from a score • Dynamic Markings • Style Periods
Sight Singing	Rhythm: Simple time (Meter); the beats and its division.

Week 2	
MGT, MGW	Chapter 2 - Simple Meters <ul style="list-style-type: none"> • Dividing musical time • Rhythmic notation for simple meters • Counting rhythms in simple meters • Beat units other than the quarter note • Implications for performance
Sight Singing	Scale-line melodies. Rhythm: Simple time.

Week 3	
MGT, MGW	Chapter 3 – Pitch Collections, Scales, and Major Keys <ul style="list-style-type: none"> • Chromatic and diatonic collections • Scales: ordered pitch-class collections • Major keys • The major pentatonic scale • Implications for performance
Sight Singing	Melody: Intervals from the tonic triad, major keys. Rhythm: Simple time.

Week 4	
MGT, MGW	Chapter 4 – Compound Meters <ul style="list-style-type: none"> • Hearing compound meters • Meter signatures • Rhythmic notation in compound meters • Syncopation • Mixing beat divisions and groupings • Metric accent
Sight Singing	Melody: Intervals from the Tonic Triad, Major Keys. Rhythm: Simple time. The beat and its division into three parts.

Week 5	
MGT, MGW	Chapter 5 – Minor Keys and the Diatonic Modes <ul style="list-style-type: none"> • Parallel keys • Relative keys • Variability in the minor scale • Scale degrees in minor • The minor pentatonic scale • Modes of the diatonic collection
Sight Singing	Minor keys: Intervals from the Tonic Triad. Rhythm: Simple and compound time.

Week 6	
MGT, MGW	Chapter 6 – Intervals <ul style="list-style-type: none"> • Combining pitches • Interval quality • Spelling intervals • Consonant and dissonant intervals
Sight Singing	Melody: Intervals from the dominant triad, major & minor keys. Rhythm: Simple and compound time.

Week 7	
MGT, MGW	Chapter 7 – Triads <ul style="list-style-type: none"> • Chords and triads • Spelling triads • Triad inversion • Figured bass • Triads in popular music notation
Sight Singing	Review and further practice Triadic Major and Minor melodies. Rhythm: Simple and compound time

Week 8	
MGT, MGW	Chapter 8 – Seventh Chords <ul style="list-style-type: none"> • Seventh chords • Seventh chords in popular styles • Triads and seventh chords in musical textures
Sight Singing	Review and further practice Triadic Major and Minor melodies. Rhythm: Simple and compound time

Week 9	
	Review & Test

Quarter 2

Week 1	
MGT, MGW	Chapter 9 – Connecting Intervals in Note-to-Note Counterpoint <ul style="list-style-type: none"> • Species counterpoint • Connecting melodic intervals • Connecting harmonic intervals • Writing note-to-note counterpoint in strict style

Sight Singing	
----------------------	--

Week 2	
MGT, MGW	<p>Chapter 9 – Connecting Intervals in Note-to-Note Counterpoint</p> <ul style="list-style-type: none"> • Species counterpoint • Connecting melodic intervals • Connecting harmonic intervals • Writing note-to-note counterpoint in strict style
Sight Singing	

Week 3	
MGT, MGW	<p>Chapter 9 – Connecting Intervals in Note-to-Note Counterpoint</p> <ul style="list-style-type: none"> • Species counterpoint • Connecting melodic intervals • Connecting harmonic intervals • Writing note-to-note counterpoint in strict style
Sight Singing	

Week 4	
MGT, MGW	<p>Chapter 10 – Melodic and Rhythmic Embellishment in Two-Voice Composition</p> <ul style="list-style-type: none"> • Melodic embellishment in second species counterpoint • Writing 2:1 Counterpoint • Further melodic embellishment in third-species Counterpoint • Rhythmic displacement in fourth species counterpoint

Week 5	
MGT, MGW	<p>Chapter 10 – Melodic and Rhythmic Embellishment in Two-Voice Composition</p> <ul style="list-style-type: none"> • Melodic embellishment in second species counterpoint • Writing 2:1 Counterpoint • Further melodic embellishment in third-species Counterpoint • Rhythmic displacement in fourth species counterpoint
Sight Singing	Rhythm: The subdivision of the beat. Simple beat into four parts, compound beat into six parts.

Week 6	
MGT, MGW	<p>Chapter 11 – From Species to Chorale Style: Soprano and Bass Lines</p> <ul style="list-style-type: none"> • Note-to-note counterpoint in chorale style • Melodic embellishment in chorale textures
Sight Singing	Rhythm: The subdivision of the beat (cont.). Simple beat into four parts, compound beat into six parts.

Week 7	
MGT, MGW	<p>Chapter 12 – The Basic Phrase in SATB Style</p> <ul style="list-style-type: none"> • The basic phrase • The notation of four-part harmony • Connection the dominant and tonic areas • Melody and accompaniment

Sight Singing	Melody: Intervals from the tonic and dominant triads. Rhythm: Subdivision in Simple and compound time.
----------------------	---

Week 8	
MGT, MGW	Chapter 12 – The Basic Phrase in SATB Style <ul style="list-style-type: none"> • The basic phrase • The notation of four-part harmony • Connection the dominant and tonic areas • Melody and accompaniment
Sight Singing	Melody: Intervals from the tonic and dominant triads. Rhythm: Subdivision in Simple and compound time.

Week 9	
	Review & Test

Quarter 3

Week 1	
MGT, MGW	Chapter 13 – Dominant Sevenths, the Predominant Area, and Chorale Harmonization <ul style="list-style-type: none"> • Writing V7 and its inversions • Expanding the basic phrase: T-PD-D-T • Realizing figured bass • Harmonizing chorale melodies
Sight Singing	Melody: Intervals from the tonic and dominant triads (cont.). Rhythm: Subdivision in Simple and compound time.

Week 2	
MGT, MGW	<p>Chapter 13 – Dominant Sevenths, the Predominant Area, and Chorale Harmonization</p> <ul style="list-style-type: none"> • Writing V7 and its inversions • Expanding the basic phrase: T-PD-D-T • Realizing figured bass • Harmonizing chorale melodies
Sight Singing	<p>Melody: Further use of diatonic intervals Rhythm: Subdivision in Simple and compound time.</p>

Week 3	
MGT, MGW	<p>Chapter 13 – Dominant Sevenths, the Predominant Area, and Chorale Harmonization</p> <ul style="list-style-type: none"> • Writing V7 and its inversions • Expanding the basic phrase: T-PD-D-T • Realizing figured bass • Harmonizing chorale melodies
Sight Singing	<p>Chromaticism II: Modulation to closely related keys; additional secondary dominant harmony.</p>

Week 4	
MGT, MGW	<p>Chapter 14 – Expanding the Basic Phrase</p> <ul style="list-style-type: none"> • Expanding harmonic areas with 6/4 chords • Other expansions of the tonic area
Sight Singing	<p>Chromaticism II: Modulation to closely related keys; additional secondary dominant harmony.</p>

Week 5	
MGT, MGW	<p>Chapter 14 – Expanding the Basic Phrase</p> <ul style="list-style-type: none"> • Expanding harmonic areas with 6/4 chords • Other expansions of the tonic area
Sight Singing	Practice sight singing using various handouts taken from the school music library. Examples will be from a wide variety of styles, including art music, jazz, folk songs, band music, and choral music.

Week 6	
MGT, MGW	<p>Chapter 17 – Voice-Leading Chords</p> <ul style="list-style-type: none"> • Dominant substitutions: Leading-tone chords • Voice-leading 4/2 chords
Sight Singing	Practice sight singing using various handouts taken from the school music library. Examples will be from a wide variety of styles, including art music, jazz, folk songs, band music, and choral music.

Week 7	
MGT, MGW	<p>Chapter 18 – Phrase Structure and Motivic Analysis</p> <ul style="list-style-type: none"> • Phrase and motive • Phrases in pairs: The Period • Phrase rhythm
Sight Singing	Practice sight singing using various handouts taken from the school music library. Examples will be from a wide variety of styles, including art music, jazz, folk songs, band music, and choral music.

Week 8	
MGT, MGW	Chapter 20 – Secondary Dominant and Leading-Tone Chords to V <ul style="list-style-type: none"> • Intensifying the dominant • Secondary dominant to V • Secondary leading-tone chords to V • Secondary function chords in dominant expansions
Sight Singing	Practice sight singing using various handouts taken from the school music library. Examples will be from a wide variety of styles, including art music, jazz, folk songs, band music, and choral music.

Week 9	
	Chapter 20 – Secondary Dominant and Leading-Tone Chords to V <ul style="list-style-type: none"> • Intensifying the dominant • Secondary dominant to V • Secondary leading-tone chords to V • Secondary function chords in dominant expansions

Quarter 4

Week 1	
MGT, MGW	Review and Practice AP® Music Theory Exam
Sight Singing	Practice sight singing using various handouts taken from the school music library. Examples will be from a wide variety of styles, including art music, jazz, folk songs, band music, and choral music.

Week 2	
MGT, MGW	Review and Practice AP® Music Theory Exam
Sight Singing	Practice sight singing using various handouts taken from the school music library. Examples will be from a wide variety of styles, including art music, jazz, folk songs, band music, and choral music.

Week 3	
MGT, MGW	Review and Practice AP® Music Theory Exam
Sight Singing	Practice sight singing using various handouts taken from the school music library. Examples will be from a wide variety of styles, including art music, jazz, folk songs, band music, and choral music.

Week 4	
MGT, MGW	Review and Practice AP® Music Theory Exam
Sight Singing	Practice sight singing using various handouts taken from the school music library. Examples will be from a wide variety of styles, including art music, jazz, folk songs, band music, and choral music.

Week 5	
	AP® Music Theory Exam

Weeks 6-8	
MGT, MGW	Group Projects to create review materials for next year's class

Week 9	
	Final Projects Due

Teacher Resources

Books

Burkhart, Charles. *Anthology for Musical Analysis*, 4th ed. New York: Holt, Rinehart, and Winston.

Clendinning, Jane Piper and Elizabeth West Marvin. 2016. *Anthology for the Musician's Guide to Theory and Analysis*. New York: W.W. Norton.

Clendinning, Jane Piper and Elizabeth West Marvin. 2016. *The Musician's Guide Recordings*, 3 CDs. New York: W.W. Norton.

Clendinning, Jane Piper and Elizabeth West Marvin. 2016. *The Musician's Guide to Theory and Analysis*. New York: W.W. Norton.

Clendinning, Jane Piper and Elizabeth West Marvin. 2016. *Workbook for the Musician's Guide to Theory and Analysis*. New York: W.W. Norton.

Kostka, Stefan and Dorothy Payne. 2004. *Tonal Harmony: With an Introduction to Twentieth-Century Music*, 5th ed. New York: McGraw-Hill.

Ottman, Robert. 2004. *Music for Sight Singing*, 6th ed. Upper Saddle, N.J.: Prentice-Hall.
 Russell, Armand and Allen Trubitt. 1992. *The Shaping of Musical Elements*, Vols. 1 and 2. New York: Macmillan.

Technology

AP® Music Theory Home Page,

<http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/2261.html>.

Finale Notepad, <<http://www.finalemusic.com/notepad/>>.

Sibelius

MacGamut Music Software Home Page, <<http://www.macgamut.com/>>.

The Musicians Guide Series Home Page, <www.wwnorton.com/web/musictheory>.

The University of Memphis Online Aural Skills Trainer.

<<http://music2.memphis.edu/auraltheory/home.html>>.