

**AP® Music Theory Syllabus**  
**Music Theory I Syllabus**  
**Fort Myers High School**  
**Matt Koller, Instructor**  
2009-2010 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: including ALL of the following:
  - Course syllabus.
  - Plenty of music manuscript.
  - Plenty of regular notebook paper.
  - All handouts given to you by the instructor
  - Tests and quizzes.
  - Listening Log.
2. *MacGamut*: program (purchased from <<http://www.macgamut.com/>>.)
3. Textbooks supplied by school system
  - Clendinning, Jane Piper and Elizabeth West Marvin. 2005. *The Musician's Guide to Theory and Analysis*, text and workbook. New York: W.W. Norton. ISBN 0-393-97652-1 and 0-393-97653-X

## 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**

### *Quizzes 35*

There will be one aural/written quiz for each chapter in the texts.

These include written music theory topics, melodic dictation, harmonic dictation, and terminology.

### *Homework 35*

Each week there will three written homework exercises 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.

### *Ear training and Class Notebook 30*

The student is responsible for doing significant outside work on *MacGamut*. Nine-week points will be earned as follows: 5 hours or more: 10 points / 6+ hours: 8 points/ 5-6 hours: 6 points/ 4-5 hours: 4 points/ 3-4 hours: 2 points. Student MacGamut start files are due every two weeks. These should be emailed to [matthewwcko@leeschools.net](mailto:matthewwcko@leeschools.net)

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

<b>Week 1</b>	
<b>Musicians Guide Theory Text and Workbook “MGT, MGW”</b>	Ch. 1 - Pitch and Pitch Class. Keyboard diagrams, staff notation, half steps, whole steps, accidentals, arranging, composing melodies, singing scales, terminology. Worksheets and in-class drill.
<b>Sight Singing</b>	Rhythm: Simple time (Meter); the beats and its division.

<b>Week 2</b>	
<b>MGT, MGW</b>	Ch. 2 - Beat, Meter, and Rhythm. Meter signatures, simple meter, compound meter, conducting patterns, rhythmic notation, tempo notations, terminology. Continue to drill keys and scales.
<b>Sight Singing</b>	Scale-line melodies. Rhythm: Simple time.

<b>Week 3</b>	
<b>MGT, MGW</b>	Ch. 3 – Pitch collections. Major scales, whole-half patterns, circle of fifths, key signatures, writing key signatures, scale-degree names, pentatonic scales, tetra chords. Writing melodies from scales degrees, terminology.
<b>Sight Singing</b>	Melody: Intervals from the tonic triad, major keys. Rhythm: Simple time.

<b>Week 4</b>	
<b>MGT, MGW</b>	Ch. 4 - Minor Scales and Modes. Forms of minor, writing minor scales, minor pentatonic, 20 <sup>th</sup> cent. Modal practice, terminology.

<b>Sight Singing</b>	Melody: Intervals from the Tonic Triad, Major Keys. Rhythm: Simple time. The beat and its division into three parts.
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<b>Week 5</b>	
<b>MGT, MGW</b>	Ch. 5 - Beat, Meter, and Rhythm (Compound Meter) Ch. 4 - Sound is Minor, Minor Scales, Diatonic Scales, Minor Scales as Melody (Minor Keys and Diatonic Modes), terminology.
<b>Sight Singing</b>	Minor keys: Intervals from the Tonic Triad. Rhythm: Simple and compound time.

<b>Week 6</b>	
<b>MGT, MGW</b>	Ch. 6 - Pitch Intervals. Melodic and harmonic intervals, compound intervals, pitch-interval qualities, spelling intervals given one note, the tritone, diminished and augmented intervals, consonance and dissonance, inverting intervals, terminology.
<b>Sight Singing</b>	Melody: Intervals from the dominant triad, major & minor keys. Rhythm: Simple and compound time.

<b>Week 7</b>	
<b>MGT, MGW</b>	Ch. 7 - Triads and Seventh Chords. Spelling triads, beginning figured bass, analyzing triads and seventh chords, inverting triads and seventh chords, seventh chords in popular styles, writing triads and seventh chords, terminology.
<b>Sight Singing</b>	Review and further practice Triadic Major and Minor melodies.

	Rhythm: Simple and compound time
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<b>Week 8</b>	
<b>MGT, MGW</b>	Ch. 8 - Two Voice Composition. Writing and analyzing note-against-note and 2:1 counterpoint, melodic embellishment in chorale textures, terminology.
<b>Sight Singing</b>	Review and further practice Triadic Major and Minor melodies. Rhythm: Simple and compound time

<b>Week 9</b>	
	<b>Review &amp; Test</b>

## Quarter 2

<b>Week 1</b>	
<b>MGT, MGW</b>	Ch. 9 - Melodic and Rhythmic Embellishment in Two Voice Composition. Neighbor tones, passing tones, chromatic tones, suspensions, free counterpoint, terminology. From 1:1 to 4:1 and 3:1 counterpoint.
<b>Sight Singing</b>	The C Clefs; Alto and Tenor

<b>Week 2</b>	
<b>MGT, MGW</b>	Ch. 10 - Notation and Scoring. Notation of melodies, stems and beams, two and four-part notation, keyboard notation, guitar notation, terminology. Making an open score from a keyboard 4-voice score, rounds, studying 4-voice settings.
<b>Sight Singing</b>	The C Clefs; Alto and Tenor (cont.)

<b>Week 3</b>	
<b>MGT, MGW</b>	Ch. 11 – Voicing Chords in Multiple Parts: Instrumentation. How to make four parts from three chord members, doubling in triads, SATB seventh chords, voice leading, writing for instruments: range, technique, tessitura, transposition, terminology. Listen to Bach chorale with score analysis.
<b>Sight Singing</b>	Further use of diatonic intervals. Rhythm: simple and compound time.

<b>Week 4</b>	
<b>MGT, MGW</b>	Ch. 12 - The Basic Phrase Model: Tonic and Dominant Voice leading. Basic parts of the phrase, “sense of tonic,” resolutions of the V and V7, doubling, melody harmonizing, piano arrangements, terminology. Listen to folk songs and Schubert songs for phrase structure.

<b>Week 5</b>	
<b>MGT, MGW</b>	Ch. 13 – Embellishing Tones in Three and Four-Voice Settings. Labeling tones, writing embellishing tones, part-writing, folk melody harmonization, terminology.
<b>Sight Singing</b>	Rhythm: The subdivision of the beat. Simple beat into four parts, compound beat into six parts.

<b>Week 6</b>	
<b>MGT, MGW</b>	Ch. 14 - Chorale Harmonization and Figured Bass. Writing bass soprano counterpoint, treatment of perfect intervals,

	setting melodic fragments, completing the inner voices, realizing figured bass, terminology.
<b>Sight Singing</b>	Rhythm: The subdivision of the beat (cont.). Simple beat into four parts, compound beat into six parts.

<b>Week 7</b>	
<b>MGT, MGW</b>	Ch. 14 – Chorale Harmonization and Figured Bass (cont.). Writing bass-soprano counterpoint, treatment of perfect intervals, setting melodic fragments, completing the inner voices, realizing figured bass, terminology.
<b>Sight Singing</b>	Melody: Intervals from the tonic and dominant triads. Rhythm: Subdivision in Simple and compound time.

<b>Week 8</b>	
<b>MGT, MGW</b>	Ch. 15 – Expanding the Basic Phrase: Leading-tone, Predominant and 6/4 Chords. Doubling and resolving the leading tone chords and their inversions, writing cadential 6/4 chords, the four 6/4 chord types, terminology.
<b>Sight Singing</b>	Melody: Intervals from the tonic and dominant triads. Rhythm: Subdivision in Simple and compound time.

<b>Week 9</b>	
	Review & Test

## Quarter 3

<b>Week 1</b>	
<b>MGT, MGW</b>	Ch. 16 – Further Expansion of the Basic Phrase: Tonic Expressions, Root Progressions and the Mediant Third. Prolonging the tonic, root motion by falling fifth and third, root motion by ascending thirds, writing mediant thirds, figured bass with passing chords, part-writing with mediant and sub-mediant, scalar melody harmonization, terminology.
<b>Sight Singing</b>	Melody: Intervals from the tonic and dominant triads (cont.). Rhythm: Subdivision in Simple and compound time.

<b>Week 2</b>	
<b>MGT, MGW</b>	Ch. 17 - The Interaction of Melody and Harmony: More on Cadence, Phrase and Melody. Deceptive, plagal, and phrygian cadences, phrase analysis, pairs of phrases: parallel and contrasting, melodic sequences, composing consequent phrases and parallel periods. Ch. 18 - Diatonic Sequences.
<b>Sight Singing</b>	Melody: Further use of diatonic intervals Rhythm: Subdivision in Simple and compound time.

<b>Week 3</b>	
<b>MGT, MGW</b>	Ch. 19 - Secondary Dominants and Leading Tone chords, New Voice-leading Chords. Analyzing and writing secondary dominants and leading-tone chords, passing, neighboring, and other 4/2 chords
<b>Sight Singing</b>	Chromaticism II: Modulation to closely related keys; additional secondary dominant harmony.

<b>Week 4</b>
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<b>MGT, MGW</b>	Ch. 19 - Secondary Dominants and Leading Tone chords, New Voice-leading Chords. Analyzing and writing secondary dominants and leading-tone chords, passing, neighboring, and other 4/2 chords
<b>Sight Singing</b>	Chromaticism II: Modulation to closely related keys; additional secondary dominant harmony.

<b>Week 5</b>	
<b>MGT, MGW</b>	Ch. 20 - Phrase Rhythm and Melodic Analysis: Further expansion of the phrase, connecting phrases, compound melody and step progressions, writing compound phrases, motivic transformation, terminology.
<b>Sight Singing</b>	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.

<b>Week 6</b>	
<b>MGT, MGW</b>	Ch. 20 - Phrase Rhythm and Melodic Analysis: Further expansion of the phrase, connecting phrases, compound melody and step progressions, writing compound phrases, motivic transformation, terminology.
<b>Sight Singing</b>	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.

<b>Week 7</b>	
<b>MGT, MGW</b>	Ch. 21 - Tonicizing Scales Degrees other than V. Understanding which diatonic

	chords can be tonicized, understanding secondary function chords in musical contexts, spelling and resolving secondary dominants and leading-tone chords, terminology.
<b>Sight Singing</b>	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.

<b>Week 8</b>	
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<b>MGT, MGW</b>	Ch. 21 - Tonicizing Scales Degrees other than V. Understanding which diatonic chords can be tonicized, understanding secondary function chords in musical contexts, spelling and resolving secondary dominants and leading-tone chords, terminology.
<b>Sight Singing</b>	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.

<b>Week 9</b>	
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	Review & Test
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## Quarter 4

<b>Week 1</b>
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<b>MGT, MGW</b>	Ch. 22 - Modulation to Closely Related Keys. Common pivot chords modulations, modulation to dominant and relative minor, other pivot chord modulations, writing pivot chord modulations, direct modulations, terminology.
<b>Sight Singing</b>	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.

<b>Week 2</b>	
<b>MGT, MGW</b>	Ch. 22 - Modulation to Closely Related Keys. Common pivot chords modulations, modulation to dominant and relative minor, other pivot chord modulations, writing pivot chord modulations, direct modulations, terminology.
<b>Sight Singing</b>	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.

<b>Week 3</b>	
<b>MGT, MGW</b>	Ch. 23 - Binary and Ternary Forms: Binary form in major and minor pieces, phrase design in binary form, composing melodies in binary form, simple ternary form, composite ternary, binary forms in marches and rags.
<b>Sight Singing</b>	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.

<b>Week 4</b>	
<b>MGT, MGW</b>	<p>Ch. 30 - Modes, Sets, Scales: Listening to 20<sup>th</sup> century music, analyzing mode and scale types, sets, and subsets, pentatonic scales, wholetone scales, octatonic scales, terminology.</p> <p>Ch. 31-34 - Music Analysis with Sets: Understanding and analyzing pitch-class sets, inversion of pitch sets, whole tone, pentatonic, serial composition, twelve-tone rows and row matrices, composing using twelve-tone techniques, terminology. 20<sup>th</sup> century music.</p>
<b>Sight Singing</b>	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.

<b>Week 5</b>	
	<b>Review and Practice AP® Music Theory Exam</b>

<b>Week 6</b>	
	<b>AP® Music Theory Exam</b>

<b>Weeks 7-8</b>	
<b>MGT, MGW</b>	<p>Ch. 24 - Color and Drama in Composition.</p> <p>Ch. 25 – Chromatic Approaches to V: The Neapolitan Sixth and Augmented Sixths.</p> <p>Ch. 27 – Variation in Rondo: variation themes, organization in variation sets, variation types, five-part rondo, terminology.</p> <p>Ch. 28 - Sonata Form (Movements): The large sections, key areas, development section, recapitulation and coda, terminology.</p>

	<p>Ch. 29 - Chromaticism: Chromatic elaboration of diatonic frameworks, chromatic modulation, intentional harmonic ambiguity, writing chromatic sequences, etc. Sightsinging Bach Chorales. Reading from scores: Orchestra, Choral, and Band.</p>
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<b>Week 9</b>	
	<b>Semester Exam</b>

## **Teacher Resources**

### **Books**

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

Clendinning, Jane Piper and Elizabeth West Marvin. 2005. *Anthology for the Musician's Guide to Theory and Analysis*. New York: W.W. Norton.

Clendinning, Jane Piper and Elizabeth West Marvin. 2005. *The Musician's Guide Recordings*, 3 CDs. New York: W.W. Norton.

Clendinning, Jane Piper and Elizabeth West Marvin. 2005. *The Musician's Guide to Theory and Analysis*. New York: W.W. Norton.

Clendinning, Jane Piper and Elizabeth West Marvin. 2005. *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](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](http://www.wwnorton.com/web/musictheory)>.

The University of Memphis Online Aural Skills Trainer.

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