Title: **AP Music Theory**

Transitional* _______ (Eng. Dept. Only)
Sheltered (SDAIE)*____ Bilingual*____
AP**_______Honors**__________

Department: Performing Arts or Music

Grade Level (s): _______ 9-12 _______

Semester________ Year ______ X

Year of State Framework Adoption 2002

This course meets graduation requirements:

( ) English
(X) Fine Arts
( ) Foreign Language
( ) Health & Safety
( ) Math
( ) Physical Education
( ) Science
( ) Social Science

Department/Cluster Approval Date

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*Instructional materials appropriate for English language learners are required.

**For AP/Honors course attach a page describing how this course is above and beyond a regular course. Also, explain why this course is the equivalent of a college level class.

1. Prerequisite(s):
A basic knowledge of music notation and a desire to write and analyze musical composition.

2. Short description of course which may also be used in the registration manual:

This course is designed to develop a student’s ability to recognize, understand, and describe the materials and process of music that are heard or presented in a score. The skills developed will be; aural, sight-sing, written, compositional and analytical. They will be developed through the use of; listening, performance, written, creative and analytical exercises. Students will take the AP Exam in the spring semester.
3. Describe how this course integrates the schools ESLRS (Expected Schoolwide Learning Results):

Mastery of rigorous study
Technological competency
Effective communicators
High level thinking skills
Critical thinking/problem solving
Analytical and interpretive skills

4. Describe the additional efforts/teaching techniques/methodology to be used to meet the needs of English language learners:

To meet the needs of English Language Learners (ELL), I have certification in SDAIE methodology and will utilize the scaffolding and training to build student vocabulary, terminology and comprehension so that all students may be successful. Music is in fact a foreign language and like any foreign language course the primary focus is vocabulary building and fluency in its usage.

5. Describe the interdepartmental articulation process for this course:

Historical context: medieval, renaissance, baroque, classical, romantic and 20th century periods
Math/Science concepts: intervals, triads, harmonics, overtones, sound, frequency, waves, architecture
Foreign language: Latin, Italian, German, French languages, symbols and abstract concepts
World Literature: source material for many musical compositions and all programmatic works

6. Describe how this course will integrate academic and vocational concepts, possibly through connecting activities. Describe how this course will address work-based learning/school to career concepts:

The extension of the classroom includes: homework assignments, practice of listening and performance skills taught, listening of music libraries, attendance at live-concert performances, pre and post concert activities, concert reports, study questions which connect to live music and student solo and ensemble performance. Career opportunities in the performing arts will be covered and observed.

7. Materials of Instruction (Note that materials of instruction for English language learners are required and should be listed below.)

A. Textbook(s) and Core Reading(s):

Music in Theory and Practice by Bruce Benward and Marilyn Saker. 7th edition
ISBN# 0-07-294262-2 vol. 1
B. Supplemental Materials and Resources:

Study scores from the representative core literature of classical music pertinent to the specific areas of study
Manuscript paper, score paper
Music composition workbook
Piano/keyboards

C. Tools, Equipment, Technology, Manipulatives, Audio-Visual:

Computer hardware and software that assists in developing listening and rhythmic notation skills
Music listening library
DVD’s and videos that pertain to music listening, performance, and analysis
8. **Objectives of Course**

Basic Elements are introduced for the first 2 weeks. The other components are introduced and expanded upon during the first semester. At second semester, students are functioning at an advanced level in all areas. They will be solidifying their skills and knowledge.

I. **Rudiments & Terminology**

Notation
- Intervals
- Scale, key & mode, solfeggio
- Triads, chords, 7\textsuperscript{th} chords

Metric organization: rhythm, meter, patterns

Melodic construction: harmony, function, cadence, phrase, texture, form, variation

II. **Notation**

Rhythm/meter
- Clef/pitch
- Key signature/scale/mode
- Interval/chord
- Transportation

III. **Compositional Skills**

Develop a melody

Develop a bass line for the melody

Add harmonization

Realize the harmony in 4-voice texture w/Roman numerals

Realize figured bass

Use Roman numeral progression

Analysis of repertoire: motivic, rhythmic & melodic interaction

IV. **Score Analysis**

Cadence, figured bass, non-harmonic tones, 7\textsuperscript{th} chords, secondary dominants, key centers, tonal relationships, modulation

Melodic organization: use of scales, modes, motives, inversion, retrograde, sequence and imitation

Rhythmic organization: duple and triple meter, simple vs. compound meter, augmentation, diminution and hemiola

Texture: monophony, homophony, polyphony, imitation, canonic, fugal

Formal devices: phrase structure, periods, double periods, phrase groups

Small forms: rounded binary, ternary, theme & variation, strophic, sonata

V. **Aural Skills**

Sight-singing: major, minor, treble clef, bass clef, diatonic and chromatic

Melodic dictation: major/minor, treble/bass clef, diatonic and chromatic

Harmonic dictation: soprano and bass w/harmonic analysis in 4 voices

Identification of isolated pitch and rhythmic patterns

Detection errors in pitch and rhythm in two voice texture
Identifying a genre by stylistic qualities
- Melody: scale degree, function, scale type, mode, contour, sequence, motivic development
- Harmonic: chord function, chordal inversion, chord quality
- Tonal organization: cadence, key relationships
- Rhythmic and metric patterns
- Instrumentation: identifying individual timbres
- Texture: 3 of voices, vocal position, degree of independence, presence of imitation, voice density
- Formal procedures: phrase structure, variety of repetition, contrast, small forms

VI. Expanded concepts
20th century techniques: serialism, chance music, minimalism, impressionism, pointillism
- Chromatic harmonies
- Advanced modulation techniques
- Distant key relationships
- Larger musical forms: concerto, symphony, opera

Methods of Instruction
- Literature-based listening of tonal music of the western, hemisphere jazz, pop and some world music
- Practicing compositional skills to build speed and fluency
- Dictation
- Improvisation
- Score study
- Figured-bass realization
- Harmonizing melodies
- Keyboard harmony
- Error detection
- Sight-singing using functional/movable “Do”

Evaluation/assessments/rubrics
- Tests are given once a week with point and grade value. Homework is assigned on a regular basis.
- Participation is encouraged and will have point value. Participation is to include sight singing, dictation, and aural analysis. Students are expected to have 90% accuracy in performing, sight singing, and piano competency.