

# El Monte Union High School District

## Course Outline

High School \_\_\_\_\_ District \_\_\_\_\_

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
- 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-singing, 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 20<sup>th</sup> 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. 7<sup>th</sup> 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<sup>th</sup> 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<sup>th</sup> 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

20<sup>th</sup> 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.