

**AP Music Theory Syllabus**  
**Mrs. Foerster**  
**2021-2022**

**Welcome to AP Music Theory**

Learning music is much like learning a new language, and the music theory “language” is critical to success on the AP Exam. From the first day of class I will stress the importance of developing and utilizing music vocabulary.

**Course Description (as specified on the AP Music Theory Home Page of the AP Central website)**

AP Music Theory is an advanced level course designed to engage students in learning activities that will help them to achieve the outcomes assessed by the College Board’s Advanced Placement Music Theory Examination. The AP Music Theory course is designed to develop a student’s ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score. These abilities will be developed through various listening, performance, written, creative, and analytical exercises. Although this course focuses on music of the Common Practice Period (1600 – 1900), materials and processes found in other styles and genres are also studied. Students are encouraged to sit for the College Board’s Advanced Placement Music Theory Examination. Students who successfully complete the AP Music Theory Examination and plan to major in music in college may be able to enroll in an advanced music theory course, depending upon the individual college’s policy.

**Course Content (as specified on the AP Music Theory Home Page of the AP Central website)**

*I. Music Terminology and Notational Skills:*

1. Notate and identify pitch in four clefs: treble, alto, tenor, and bass
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 and seventh chords including inversions
10. Define and identify common tempo and expression markings.

*II. Basic 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

### III. *Score Analysis (with or without aural stimulus):*

1. 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. Scale types; modes
  - B. Melodic patterning
  - C. Motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
5. Rhythmic/metric organization:
  - A. Meter type (e.g. duple, triple, quadruple) and beat type (e.g., simple, compound)
  - B. Rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
6. Texture:
  - A. Types (e.g., monophony, homophony, polyphony, heterophony)
  - B. Devices (e.g., textural inversion, imitation)

### IV. *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 or minor mode, mostly diatonic pitches, simple or compound time, treble or bass clef, 3 to 4 playings.
3. Notate melodies from dictation, 6 to 8 bars, major or minor mode, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings
4. Sight-sing melodies, 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 harmonic dictations 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)

### **Required Materials**

Textbook (will be given on the first day of class)  
 Three-ring binder with dividers  
 Individual sheets of staff paper  
 Pencils (always have several on hand because pens may not be used)  
 Individual technology (if specified ahead of time)

### **Grading**

Written work	30%
Quizzes	30%
Tests	40%

### **Primary Texts**

Benward, Bruce, and Marilyn Saker. 2008. *Music in Theory and Practice*. New York: McGraw Hill.

Phillips, Joel, Jane Piper Clendinning, and Elizabeth West Marvin. 2011. *The Musician's Guide to Aural Skills*. New York: W.W. Norton.

Rogers, Nancy, and Robert Ottman. 2014. *Music for Sight Singing*. Pearson. Upper Saddle River: Pearson.

### **Secondary Texts:**

Kostka, Stefan, Payne, Dorothy, Almen, Byron. 2013. *Tonal Harmony with an Introduction to Twentieth-Century Music*. New York: McGraw Hill.

Scoggin, Nancy. 2010. *Barron's AP Music Theory*. Happaque: Barron's.

Shumway, Stanley N. 1980. *Harmony and Ear Training at the Keyboard, Third Edition*. Dubuque, Iowa: William C Brown Publishing Co.

## Websites

[www.good-ear.com](http://www.good-ear.com)

[www.gmajormusictheory.org](http://www.gmajormusictheory.org)

[www.musictheory.net](http://www.musictheory.net)

[www.emusictheory.com](http://www.emusictheory.com)

[www.teoria.com](http://www.teoria.com)

[www.musictheoryexamples.com](http://www.musictheoryexamples.com)

[www.quizlet.com](http://www.quizlet.com)

[www.mhhe.com/socscience/music/benward/tunes/melody1a.mp3](http://www.mhhe.com/socscience/music/benward/tunes/melody1a.mp3)

[www.youtube.com](http://www.youtube.com)

## Weekly Schedule:

**Note:** Each day will start with approximately 15 minutes of aural skills practice. Therefore, it will be imperative that you don't schedule a box lunch pickup during this class. Appropriate ear training exercises will be presented each week either acoustically or by technology. Quizzes will be given throughout. Compositions will be assigned as appropriate. Four teoria assignments or three teoria assignments and one written are required each week.

Week 1	Ch. 1	<b>Notation</b> Review summer work on music and rhythmic notation <i>Concepts:</i> Music basics as presented in book <i>Tasks:</i> Timed note identification using musictheory.net, Assignment 1.5 – simple and compound time, Assignment 1.7 – rhythm identification, rhythm dictation <a href="http://highered.mheducation.com/sites/0697340635/student_view0/chapter_5.html#">http://highered.mheducation.com/sites/0697340635/student_view0/chapter_5.html#</a> , <a href="http://www.teoria.com">www.teoria.com</a> - rhythm dictation
Week 2	Ch. 2	<b>Scales, Tonality, Key, Modes</b> <i>Concepts:</i> Major/minor/diatonic scales, transposition, solfege <i>Tasks:</i> Musictheory.net for practice, <a href="http://highered.mheducation.com/sites/0697340635/student_view0/chapter_2.html#">http://highered.mheducation.com/sites/0697340635/student_view0/chapter_2.html#</a> , <a href="http://highered.mheducation.com/sites/0697340635/student_view0/chapter_3.html">http://highered.mheducation.com/sites/0697340635/student_view0/chapter_3.html</a> , <a href="http://www.teoria.com">www.teoria.com</a> - ear training – all scales; scale construction and identification; key signature identification and construction
Week 3	Ch. 2	<i>Concepts:</i> Scale degree names, scale relationships, key, tonality, church modes, and other scales <i>Tasks:</i> choice of Assignments 2.1 – 2.6, Assignment 2.7, quizlet.com quiz. <a href="http://www.teoria.com">www.teoria.com</a> - ear training – melodic and scales identification; scale construction and identification
Week 4	Ch. 3	<b>Intervals and Transposition</b>

- Week 5                      *Concepts:* All intervals  
*Tasks:* musictheory.net interval identification assignment - scored; Assignments 3.1 - 3.3, 3.7, [http://higher.mheducation.com/sites/0697340635/student\\_view0/chapter\\_7.html#](http://higher.mheducation.com/sites/0697340635/student_view0/chapter_7.html#) for aural practice. [www.teoria.com](http://www.teoria.com) - ear training – all intervals ascending, descending, and harmonic; melodic dictation
- Week 6                      Ch. 4    **Chords**  
*Concepts:* Maj/min/dim/aug root position and inversions  
*Tasks:* Musictheory.net for practice, Teacher-created written work, [http://higher.mheducation.com/sites/0697340635/student\\_view0/chapter\\_8.html](http://higher.mheducation.com/sites/0697340635/student_view0/chapter_8.html) for aural practice, [www.teoria.com](http://www.teoria.com) - ear training – all chords in all positions; chord identification and construction; chord harmonic functions
- Week 7                      Ch. 4    *Concepts:* Roman numeral analysis  
*Tasks:* Teacher-created written work, choice of Assignments 4.1 – 4.7, Assignment 4.8 on promethean board, Assignment 4.9 graded, [www.teoria.com](http://www.teoria.com) - chord identification and construction, two-voice dictation, chord harmonic functions; harmonic progressions
- Week 8                      End of Part A  
Review and test – Chapters 1 - 4
- Week 9                      Ch. 5    **Cadences and Nonharmonic Tones**  
*Concepts:* Phrase, harmonic and rhythmic cadences  
*Tasks:* musictheory.net – phrases and cadences  
[http://higher.mheducation.com/sites/0697340635/student\\_view0/chapter\\_9.html#](http://higher.mheducation.com/sites/0697340635/student_view0/chapter_9.html#) for aural practice, [www.teoria.com](http://www.teoria.com) - melodic dictation; two-voice dictation; chord harmonic function
- Week 10                     Ch. 5    **Nonharmonic tones:**  
*Concepts:* Unaccented passing, neighboring, escape, anticipation  
Accented passing, neighboring, suspension, retardation, appoggiatura, pedal tone, inverted pedal tone  
*Tasks:* Musictheory.net, gmajormusictheory.org listening exercises, written work, teacher-created jeopardy game, [www.teoria.com](http://www.teoria.com) - melodic dictation; two-voice dictation
- Week 11                     Ch. 6    **Melodic Organization**  
Week 12                     *Concepts:* Motive, sequence, phrase; period – antecedent-consequent, parallel, contrasting, three-phrase, double phrase; modification, melodic structure  
*Tasks:* Show Assignments 6.3 and 6.4 on promethean board, Assignments 6.1, 6.2, 6.5, [www.teoria.com](http://www.teoria.com) - melodic dictation, two-voice dictation; chord harmonic progressions

Week 13 Ch. 7 **Texture and Textural Reduction**  
*Concepts:* Texture - monophonic, polyphonic, homophonic, homorhythmic, heterophonic; textural elements – primary and secondary melodies, parallel supporting  
*Tasks:* Assignment 7.1 – graded, Assignment 7.2 on prometean board, [www.teoria.com](http://www.teoria.com) - melodic dictation, two-voice dictation; chord harmonic progressions

Week 14 Review and test – Chapters 5 - 7

Week 15 Ch. 8 **Species Counterpoint**  
Week 16  
*Concepts:* Cantus firmus first species counterpoint in analysis and composition  
*Tasks:* Examples from APSI, Assignments 8.1 – 8.4, [www.teoria.com](http://www.teoria.com) - melodic dictation, two-voice dictation; chord harmonic progressions

Week 17 Review all concepts learned in Chapters 1 - 8  
Week 18 Practice AP exams

~ **Second Semester** ~

Week 19 Ch. 9 **Voice Leading in Four Voices**  
Week 20  
*Concepts:* Four-voice texture, analysis of chorale phrases, stylistic practices using chords in root position and inversion, and exceptions to practices, voice ranges and spacing  
*Additional materials:* Kostka Ch. 5 – 6  
*Tasks:* Chapter 9 assignments; Kostka workbook Chapter 6, Exercise 3-A, [www.teoria.com](http://www.teoria.com) - melodic dictation, two-voice dictation; chord harmonic progressions

Week 21 Ch. 10 **Harmonic Progression and Harmonic Rhythm**  
Week 22  
*Concepts:* Harmonic progression, relationship of chords and chord progressions, harmonic rhythm, how to harmonize a tonal melody  
*Additional Material:* [gmajormusictheory.net](http://gmajormusictheory.net)  
*Tasks:* Composition of a bass line for a given melody implying appropriate harmony, Kostka voice leading charts, [www.teoria.com](http://www.teoria.com) - melodic dictation, two-voice dictation; chord harmonic progressions

Week 23 Ch. 11 **The Dominant Seventh Chord**  
*Concepts:* Inversions of the V7, resolution of the V7, circle progression, circle resolution and noncircle resolution of the V7, nonresolution of the seventh factor  
*Additional Material:* [gmajormusictheory.com](http://gmajormusictheory.com) Chapter 19  
*Tasks:* Assignment 11.8 on prometean board, choice of assignments from Chapter 11 and Kostka Chapter 13

**Mid-February – begin using the Free Response examples from previously-released AP exam materials**

- Week 24      Ch. 12 **The Leading-Tone Seventh Chords**  
*Concepts:* Half-diminished and fully-diminished seventh chord, resolution of tritones, root and seventh factors, progressions  
*Tasks:* Choice of assignments from Chapter 12
- Week 25      Ch. 13 **Nondominant Seventh Chords**  
*Concepts:* Analysis symbols, dominant and nondominant functions, nondominant seventh chords in major/minor keys, nondominant seventh chords in circle progressions, noncircle treatment, resolution of the seventh factor  
*Tasks:* Choice of assignments from Chapter 13, [www.teoria.com](http://www.teoria.com) - melodic dictation, two-voice dictation; chord harmonic progressions, ear training – extended chords; seventh chords construction and identification
- Week 26      Ch. 14 **Secondary Dominants and Leading-Tone Chords**  
*Concepts:* Secondary dominants, secondary leading-tone chords, analysis symbols  
*Tasks:* Teacher-created written work, choice of assignments from Chapter 14, Kostka Chapter 16 either Exercises 2-F or 2-G, [www.teoria.com](http://www.teoria.com) - melodic dictation, two-voice dictation; chord harmonic progressions, secondary dominant
- Week 27      Ch. 15 **Modulation**  
*Concepts:* Closely related keys, common chord (pivot chord) modulation, phase (direct) modulation, chromatic modulation, other modulation types, modulations in period construction, analytical symbols for modulations  
*Tasks:* Master Theory Workbook, Vol. 6, Assignments 15.1, 15.2, 15.5 (collaboratively and then show on prometean), Kostka Chapter 18 Exercise 2-E, [www.teoria.com](http://www.teoria.com) - melodic dictation, two-voice dictation; chord harmonic progressions, ear training – extended chords; seventh chords construction and identification
- Week 28      Ch. 16 **Two-Part (Binary) Form**  
*Concepts:* Open vs. closed formal divisions, simple vs. compound forms, two-part forms  
*Tasks:* Assignment 16.1 #1 together using prometean board, #2 as graded assignment,  
[http://higher.ed.mheducation.com/sites/0697340635/student\\_view0/chapter\\_10.html#](http://higher.ed.mheducation.com/sites/0697340635/student_view0/chapter_10.html#), [www.teoria.com](http://www.teoria.com) - melodic dictation, two-voice

dictation; chord harmonic progressions, ear training – extended chords; seventh chords construction and identification

- Week 29      Ch. 17 **Three-Part (Ternary) Form**  
*Concepts:* Three-part form, expanded ternary form, rounded binary form  
*Tasks:* Group analysis of Figure 17.5 using piano and promethean board,  
[http://highered.mheducation.com/sites/0697340635/student\\_view0/chapter\\_10.html#](http://highered.mheducation.com/sites/0697340635/student_view0/chapter_10.html#), [www.teoria.com](http://www.teoria.com) - melodic dictation, two-voice dictation; chord harmonic progressions, ear training – extended chords; seventh chords construction and identification
- Weeks 30      Review of all concepts – being sure to use all of the previously-released AP exam materials