

Murrieta Valley Unified School District
High School Course Outline
February 2006

Department: Visual and Performing Arts

Course Title: Advanced Placement Music Theory

Course Number: 7007

Grade Level: 9-12

Length of Course: One Year

Prerequisite: Instructor approval and participation in an Advanced Music Ensemble.

UC/CSU (A-G) Requirement: F

Course Description: AP Music Theory develops a student's ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a musical score. The achievement of these goals may best be approached by initially addressing fundamental aural, analytical, and compositional skills using both listening and written exercises. Building on this foundation, the course should progress to include more creative tasks, such as the harmonization of a melody by selecting appropriate chords, composing a musical bass line to provide two-voice counterpoint, or the realization of figured-bass notation.

I. Goals

The student will:

- A. Recognize and Use Proper Musical Terminology
 - 1. Terms for intervals, chords, scales, and modes
 - 2. Terms pertaining to rhythm and meter, melodic construction and variation, harmonic functions, cadences and phrase structure, texture, small forms, and musical performance
- B. Use Proper Notational Skills
 - 1. Rhythmic and metric notation
 - 2. Clefs and pitch notation
 - 3. Key signatures, scales, and modes
 - 4. Intervals and chords
 - 5. Transposition of melodic lines
- C. Use Basic Compositional Skills
 - 1. Four-Voice realization of figured-bass symbols and/or Roman Numerals
 - 2. Composition of a bass line (with chord symbols) for a given melody

- D. Analyze a Musical Score (with or without aural stimulus)
1. 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
 2. Melodic organization and developmental procedures
 - a. Scale types; modes
 - b. Melodic patterning
 - c. Motivic development and relationships (e.g. inversion, retrograde, sequence, imitation)
 3. Rhythmic/metric organization
 - a. Meter type (e.g. duple, triple, and quadruple) and beat type (e.g. simple, compound)
 - b. Rhythmic devices and procedures (e.g. augmentation, diminution, hemiola)
 4. Texture
 - a. Types (e.g. monophony, homophony, polyphony)
 - b. Devices (e.g. textural inversion, imitation)
 5. Formal devices and/or procedures
 - a. Phrase structure
 - b. Phrases in combination (e.g. period, double period, phrase group)
 - c. Small Forms
- E. Demonstrate Aural Skills
1. Sight-singing
 2. Melodic dictation
 3. Harmonic dictation
 4. Identification of isolated pitch and rhythmic patterns
 5. Detection of errors in pitch and rhythm in one and two voice examples
 6. Identification of 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, and 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)

II. Outline of Content for Major Areas of Study

SEMESTER I: AUGUST-DECEMBER	
NOTATION/WRITING SKILLS	EAR-TRAINING AND AURAL SKILLS
I. Basic Notation Musical Alphabet, staff, ledger lines, grand staff, clefs, letter names, keyboard familiarity, signs, symbols, abbreviations	Beginning Listening Practice Direction: up, down, same
II. Rhythmic Elements Note and rest values Time Signatures Rhythmic patterns Rhythmic canons and compositions	Rhythmic Dictation
III. Major Scales Tetrachords, whole and half steps Key signatures, circle of fifths	Melodic Dictation Major Scale Scale patterns 1-4 measures long Sight singing scale patterns
IV. Melodic Structure Shape and phrase Melody writing	Recognition of: Meter, mode, scale patterns Phrase endings
V. Minor Scales Natural, harmonic, melodic Key signatures Relative/parallel major/minor Composition exercises	Melodic Dictation In minor 1-4 measures long Sight singing
VI. Intervals Major, minor, diminished, augmented, perfect Consonant/dissonant Resolution of dissonances	Interval Recognition Melodic and harmonic sight singing
VII. Counterpoint Begin nonharmonic tones Passing and neighboring tones Composition and analysis	
VIII. Harmonic Elements Triads: Major, minor, augmented, diminished I, IV, V progression: root position Voice leading/four part writing Voicing a given melody	Recognition of: Chord types Chord patterns Chord progressions 3-4 chords

Authentic, half, plagal
Period Construction
Analysis of actual compositions

i, iv, v in root position

SEMESTER II: JANUARY-APRIL

Chord substitution; altered chords
Composition and analysis

Figured bass

Anticipation, appoggiatura, pedal point
Double neighboring tone, escape tone
Suspension, rearticulated suspension
Composition and analysis

Voicing, resolution of the 7th
Root position and inversions
Modulation
Composition and analysis

Voicing, voice leading, resolution of the 7th Composition and analysis

Ranges of orchestral instruments

Clefs, transposition

Ecclesiastical modes, blues scale
Pentatonic, chromatic

Recognition of Cadences

From the keyboard
From recordings
More Melodic dictation
Major and Minor
4-8 measures long

Harmonic Progressions

In minor, 3-4 chords then increasing in number
From “real” works using tapes, CD’s,
keyboard reductions of orchestral scores

Harmonic Progression

Primary and secondary triads
Major and minor modes

Two-Part Dictation

Major and minor modes

Continue Listening Skills Practice

From “real” literature
Phrases, cadences, modes
Meter, instrumentation, harmonic progression

Continue Harmonic Progression

Continue melodic dictation
Continue sight singing

Analysis and Score Study

From “real” literature

<p>XVIII. A Motive and Its Variations Sequence, inversion, ornamentation Extension, augmentation, diminution Retrograde, contraction</p> <p>XIX. Structure and Form Binary, minuet-trio, fugue, rondo Theme and variation, chaconne Passacaglia, art song, sonata</p> <p>XX. Begin Final Project: Original Composition</p> <p>XXI. Common Abbreviations, Symbols, Terminology</p> <p>SEMESTER II: MAY – JUNE</p> <p>XXII. Prepare for the AP Exam</p> <p>XXIII. Original Composition Project Continue writing Final manuscript Preparation for performance Rehearsal and practice Performance</p>	<p>Melodic and Harmonic Dictation “Real” literature analysis</p>
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III. Accountability Determinants

A. Key Assignments

1. Students will complete a full score reduction and analysis
2. Students will arrange a folk song for a string or wind ensemble
3. Students will complete an original composition

B. Assessment Methods

1. Students will have regular written assessments.
2. Students will be assessed on their daily performance and participation in ear-training and aural skills.
3. Students will be tested at the end of each chapter/section.

IV. Instructional Materials and Methodologies

A. Required Text

1. Benward, Bruce and White, Gary. *Music in Theory and Practice*. Boston: McGraw-Hill, 1997.

2. Benward, Bruce and Kolosick, Timothy J. *Ear Training: A Technique for Listening*. Dubuque, Iowa: W. C. Brown, 1991.

B. Supplemental Materials

1. Benward, Bruce and White, Gary. *Music in Theory and Practice Workbook*. Boston: McGraw-Hill, 1997.

C. Methodologies

1. Lecture
2. Project-Based Learning
3. Technology-Based Aural Training Drills
4. Cooperative Learning and Group-Based Projects