



## **2017-18 Syllabus - Course: AP Music Theory - Grades 9-12**

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### **Course Overview**

The AP Music Theory course corresponds to two semesters of a typical introductory college music theory course that covers topics such as musicianship, theory, musical materials, and procedures. Musicianship skills including dictation and other listening skills, sight-singing, and keyboard harmony are considered an important part of the course. Through the course, students develop the ability to recognize, understand, and describe basic materials and processes of music that are heard or presented in a score. Development of aural skills is a primary objective. Performance is also part of the learning process. Students understand basic concepts and terminology by listening to and performing a wide variety of music. Notational skills, speed, and fluency with basic materials are emphasized.

The course is designed both for students who desire to prepare for music as a career as well as those who desire it for personal enrichment. While the main emphasis is placed on music of the Common Practice Period (1600-1750), music of other stylistic periods will also be studied. Students will be prepared for, and encouraged to take the AP Music Theory Exam in May.

### **Prerequisite**

While there are no prerequisite courses for AP Music Theory, students should be able to read and write musical notation, and it is strongly recommended that the student has acquired at least basic performance skills in voice or on an instrument. (Source: AP Music Central website)

### **Course Objectives**

The objectives below have been adapted and expanded from the AP Music Theory Course Description provided on the AP Music Theory Home Page on AP Central.

At the end of the course, students will be able to:

1. Read melodies in all clefs including movable C clefs
2. Notate rhythm and pitch in accordance with standard notation practices
3. Be able to sing, write, play at the keyboard, and recognize by sight and sound major scales and all three forms of minor scales in all keys
4. Be able to sing, write, play at the keyboard, and recognize by sight and sound all simple and compound intervals
5. Be able to sing, write, play at the keyboard, and recognize by sight and sound all triads and 7<sup>th</sup> chords in all positions and inversions
6. Use correct music theory terminology and vocabulary
7. Analyze the chords of a musical composition by number and letter name
8. Transpose a composition from one key to another
9. Write rhythmic, melodic, and harmonic dictation featuring simple and complex melodies
10. Part write harmonic progressions in major and minor keys which employ non-chord tones, and secondary dominant and secondary leading tone chords
11. Realize Roman numeral and figured bass progressions
12. Harmonize a melody with appropriate chords using proper voice leading
13. Successfully sight sing diatonic and chromatic melodies
14. Understand and recognize basic musical forms such as binary, ternary, rondo, etc.
15. Express musical ideas through composition and arranging by applying the basic rules that govern music composition

## Primary Textbook

Kostka, Stefan, and Dorothy Payne. *Tonal Harmony with an Introduction to Twentieth-Century Music*. 4<sup>th</sup> ed, New York: McGraw-Hill, 2000.

## Other Resources

Benward, Bruce. *Ear Training: A Technique for Listening*. 6<sup>th</sup> ed. Dubuque, IA: Wm. C. Brown Co, 1978.  
Benward, Bruce. *Sightsinging Complete*. 3<sup>rd</sup> ed. Dubuque, IA: Wm. C. Brown Co, 1965.  
Mayfield, Connie. *Theory Essentials*. 2<sup>nd</sup> ed. Boston, MA: Schirmer, 2013.  
Ottman, Robert & Nancy Rogers. *Music for Sight-Singing*. 9<sup>th</sup> ed. Upper Saddle River, NJ: 2013  
Phillips, Joel, et. al. *The Musician's Guide to Aural Skills, volume 2*. 2<sup>nd</sup> ed. New York, NY: 2011.  
Scoggin, Nancy, *Barron's AP Music Theory with MP3 CD*. 2<sup>nd</sup> ed. Hauppauge, NY: Barron's Educational Series, 2014.  
Various supplemental recordings for listening.

## Online Resources

AP Central. [http://apcentral.collegeboard.com/apc/public/courses/teachers\\_corner/2261.html](http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/2261.html)  
MusicTheory.net. <http://www.musictheory.net/>  
Teoria.com. <https://www.teoria.com>

## Homework

Students can expect an average of about 1 hour of homework for each class period. Depending on the student's grasp of the material, this may vary. Required: attendance and written evaluation of one concert per semester; extra credit may be available for additional concert attendance/evaluation.

## Grading

A point system will be utilized for the grading of journals, online assignments, tests, final project and participation. Students are also required to attend and write about one school concert per semester. A point scheme will be utilized:

- 10 pts – Participation, classroom writing assignments, dictation, keyboard performance
- 20 pts – Worksheets & Quizzes
- 50 pts – Chapter Tests, Concert attendance/writing

Students are encouraged to take the AP Music Theory exam in the Spring.

## Supplies

Binder, pencils with erasers, no pens needed; manuscript paper will be supplied.  
Access to online computer for ear training programs (either at home, at a library, or in the classroom)

## Course Outline

The class utilizes a block schedule, usually meeting four days per week (3 days at 50 min, and 1 day at 110 min). The outline provided below may be adjusted to accommodate the level of mastery of the class. Students can expect the following to occur during each class period: a review quiz, sight singing, listening and ear training, correction and discussion of written homework, and reading assignments presenting new material. A short review quiz is given at the beginning of class. Sight singing is practiced every class period at the beginning of class immediately following the review quiz. Ear training will be offered each class period, usually addressed at 2 or 3 different times during the period. As part of ear-training, melodic, rhythmic, and/or harmonic dictation practice and evaluation will occur weekly. Other activities include speed drills, occasional group work and evaluation, listening, analysis and discussion of recorded music, and, taking (and discussing) released AP exams. Usually a test will be given at the conclusion of each chapter of the Kostka/Payne text.

## **Fall Semester**

### **First Quarter**

#### **Weeks 1-2 (approx. 8 class meetings)**

*Tonal Harmony* (Kostka/Payne): Chapter 1 (Elements of Pitch)

Written Skills\*: notation, key signatures, major and minor scales and key signatures, modes, scale degree names, intervals, including P, M, m, +, and ° intervals, simple and compound intervals, inversions of intervals

Ear Training Skills: 3-6 note melodic dictation (conjunct motion in treble clef and major mode, with emphasis on developing a strategy for dictation), scale and interval identification

Sight-Singing Skills: melodies featuring conjunct motion in major mode and treble clef, with emphasis on developing a strategy for sight singing

Keyboard Skills: major/minor scales, intervals

Other Activities: Pre-assessment test; Melodic Dictation Journal (ongoing assignment), melodic error detection; Recorded Music Log (ongoing assignment)

Tests: Ch.1 Pt.1 (keyboard, octave registers, C clefs, major and minor scales, key signatures);  
Ch 1 Pt. 2 (scale degree names, P, M, m, +, and ° intervals, inversion of intervals)

#### **Week 3 (approx. 4 class meetings)**

*Tonal Harmony* (Kostka/Payne): Chapter 2 (Elements of Rhythm and Metric Organization)

Written Skills: symbols of duration, beat, tempo, meter, simple time signatures, compound time signatures, syncopation, rhythmic notation and patterns

Ear Training Skills: rhythmic dictation, melodic dictation (conjunct motion in treble and bass clefs, some smaller skips with continued emphasis on developing strategies for dictation), scale and interval identification, Musictheory.net exercises

Sight-Singing Skills: melodies featuring conjunct motion with smaller intervallic leaps, melodies in major mode and treble and bass clefs

Keyboard Skills: major/minor scales, play melodies in both simple and compound meters

Test: Ch 2 (simple/compound meter, symbols of duration, rhythmic notation)

#### **Weeks 4-5 (approx. 8 class meetings)**

*Tonal Harmony* (Kostka/Payne): Chapter 3 (triad and 7<sup>th</sup> chord construction)

Written Skills: triads/7th chords and inversions, inversion symbols and figured bass, lead sheet symbols, various chord textures

Ear Training Skills: melodic dictation (mostly conjunct motion, some larger skips, simple rhythms, treble and bass clefs, major and minor modes), scale and interval identification, triad and 7<sup>th</sup> chord identification, Musictheory.net exercises

Sight-Singing Skills: melodies featuring conjunct motion with larger intervallic leaps, melodies in major and minor modes, simple meter, and treble and bass clefs

Keyboard Skills: triads and 7<sup>th</sup> chords in root position and inversions in all major and minor keys

Test: Ch 3 (triad and 7<sup>th</sup> chord construction)

**Weeks 6-7 (approx. 8 class meetings)**

*Tonal Harmony* (Kostka/Payne): Chapter 4 (diatonic chords in major and minor keys, Roman numerals, figured bass)

Written Skills: triads and 7th chords, diatonic chords in major and minor keys, Roman numerals, figured bass, realization of a figured bass, and of a Roman numeral progression

Ear Training Skills: melodic dictation (some larger skips, simple and compound meters, treble and bass clefs, major and minor modes), scale and interval identification, triad and 7<sup>th</sup> chord identification, Musictheory.net exercises

Sight-Singing Skills: melodies featuring conjunct motion with larger intervallic leaps, melodies in major and minor modes, simple and compound meters, and treble and bass clefs

Keyboard Skills: triads and 7<sup>th</sup> chords in root position and inversions in all major and minor keys

Other Activities: melodic and rhythmic error detection

Test: Ch 4 (diatonic chords in major and minor keys, Roman numerals, figured bass)

**Week 8 (approx. 4 class meetings)**

*Tonal Harmony* (Kostka/Payne): Chapter 5 (Principles of Voice Leading)

Written Skills: melodic line (including contour, harmonization of the melody, rhythm, appropriate leaps, and tendency tones), notating chords, voicing a single triad, spacing.

Ear Training Skills: short harmonic dictation (S-B framework only, with chord symbols), develop a strategy for harmonic dictation, Musictheory.net exercises

Sight-Singing Skills: melodies featuring conjunct motion with larger intervallic leaps, melodies in major and minor modes, simple and compound meter, and treble and bass clefs

Keyboard Skills: triads and 7<sup>th</sup> chords in root

Other Activities: soprano-bass counterpoint, compose a bass line to a given melody with appropriate harmony implied

**End of 1<sup>st</sup> 8-week quarter**

## Second Quarter

### Week 9 (approx. 4 class meetings)

*Tonal Harmony* (Kostka/Payne): Chapter 6 (Root Position Part Writing)

Written Skills: melodic line, parallel motion, unequal fifths, direct 5<sup>th</sup> and octaves, root-position part writing in 4-voice texture

Ear Training Skills: short harmonic dictation (S-B framework only, with chord symbols), develop a strategy for harmonic dictation, Musictheory.net exercises

Sight-Singing Skills: melodies featuring conjunct motion with larger intervallic leaps, melodies in major and minor modes, simple and compound meter, and treble and bass clefs

Keyboard Skills: inversions in all major and minor keys

Other Activities: soprano-bass counterpoint, create an original 8-measure melody

Test: Ch 5 (Principles of Voice Leading)

### Weeks 10-12 (approx. 12 class meetings)

*Tonal Harmony* (Kostka/Payne): Chapter 7 (Harmonic Progression), Chapter 8 (Triads in First Inversion), Chapter 9 (Triads in Second Inversion)

Written Skills: sequences and the Circle of Fifths progressions, part writing triads in first and second inversions, realization of Roman numeral progressions

Ear Training Skills: simple harmonic dictation in major and minor keys, continued identification of intervals, triads, and 7<sup>th</sup> chords, Musictheory.net exercises

Sight-Singing Skills: longer diatonic melodies, larger intervals (M6, m6), major and minor keys, simple and compound meters, in treble and bass clefs

Keyboard Skills: harmonizing a simple 4-measure melody with 3 chords (I, IV, and V)

Other Activities: write parts for an original 8-measure melody (from above), analysis of Bach Chorales, art songs, chamber music

Test: Ch 7 (Harmonic Progression)

### Weeks 13-14 (approx. 8 class meetings)

*Tonal Harmony* (Kostka/Payne): Chapter 10 (Cadences, Phrases, and Periods)

Written Skills: cadences, phrase structure, motives, part-writing practice in groups, part-writing, practice minor key, harmonization practice

Ear Training Skills: 2-phrase melodic and harmonic dictation in major and minor keys, identification of cadences, phrase structure

Sight-Singing Skills: 2-voice sight-singing melodies, major and minor, authentic melodies from music literature

Other Activities: analysis of music literature, harmonization project, concert attendance

### Weeks 15-16 (approx. 8 class meetings)

*Tonal Harmony* (Kostka/Payne): Chapters 11 and 12 (Non-chord Tones)

Written Skills: passing tones, neighboring tones, suspensions, retardations, appoggiaturas, escape tones, neighbor groups, anticipations, pedal point

Ear Training Skills: melodic dictation featuring non-chord tones

Sight-Singing Skills: melodies featuring non-chord tones

Keyboard Skills: chord progressions with added non-chord tones

Other Activities: examples of non-chords in literature collected, analyzed, and discussed

### End of 2<sup>nd</sup> 8-week quarter

# **Spring Semester**

## **Third Quarter**

### **Weeks 1-4 (approx. 16 class meetings)**

*Tonal Harmony* (Kostka/Payne): Chapters 13-15 (Diatonic Seventh Chords)

Written Skills: the V7 chord in root and inverted positions, voice leading considerations, the ii7 and vii°7 chords, and other remaining diatonic seventh chords

Ear Training Skills: harmonic dictation featuring V7, ii7 and vii°7 chords

Sight-Singing Skills: melodies with chromatic alterations

Keyboard Skills: chord progressions featuring V7, ii7 and vii°7 chords

Other Activities: take and discuss the 1989 Released Exam

Test: Ch. 13-15

### **Weeks 5-7 (approx. 12 class meetings)**

*Tonal Harmony* (Kostka/Payne): Chapters 16-17 (Secondary Functions)

Written Skills: secondary dominant chords (spelling and recognizing), secondary leading-tone chords (spelling and recognizing)

Ear Training Skills: harmonic dictation featuring secondary dominant chords and secondary leading-tone chords

Sight-Singing Skills: authentic melodies from music literature, featuring treble and bass clefs, major and minor modes, simple and compound meters, and diatonic and chromatic non-chord tones

Keyboard Skills: Chord progressions featuring a variety of secondary dominant chords

Other Activities: take and discuss the 1993 Released Exam; final project assignment (composition\*\*)

Tests: Ch. 16-17

### **Weeks 8-10 (approx. 12 class meetings)**

Written Skills: part-writing packet (from previous AP exams) distributed, with regular assignments made for completion

Ear Training Skills: melodic dictation from student-generated original melodies

Sight-Singing Skills: student-generated original melodies

Other Activities: Music Theory vocabulary, take and discuss the 1998 Released Exam; study sessions outside of class to begin final preparations for the AP Exam

### **End of 3<sup>rd</sup> 10-week quarter**

## Fourth Quarter

### Weeks 11-12 (approx. 8 class meetings)

*Tonal Harmony* (Kostka/Payne): Chapters 18 (Modulations Using Diatonic Common Chords)

Written Skills: modulation and change of key, modulation and tonicization, key relationships, common-chord modulation, analyzing common-chord modulation

Ear Training Skills: harmonic dictation featuring common-chord modulation

Sight-Singing Skills: sight-singing melodies from previous AP Exams

Other Activities: harmonization packet (from previous AP exams) is distributed, with regular assignments made for completion: study sessions outside of class

### Weeks 13-14 (approx. 8 class meetings)

*Tonal Harmony* (Kostka/Payne): Chapter 20 (Binary and Ternary Forms)

Written Skills: Formal terminology, binary forms, ternary forms, rounded binary forms, 12-bar blues, other formal designs including rondo, strophic, theme and variations

Ear Training Skills: practice/review interval, triad, 7<sup>th</sup> chord identification, melodic and harmonic dictation

Sight-Singing Skills: sight-singing melodies from previous AP Exams

Other Activities: Take/discuss the 2003 Released Exam; study sessions outside of class, concert attendance

### Weeks 15-16 (approx. 8 class meetings)

Intensive review for AP Exam (Practice part-writing, harmonization, error detection, vocabulary, non-chord tones, etc. as students consider necessary for review): take and discuss the 2008 Released Exam

### Weeks 17-18-19 (approx. 12 class meetings)

*Tonal Harmony* (Kostka/Payne): Chapter 28 (An Introduction to Twentieth-Century Music)

Written Skills: scales, chordal structures, and compositional procedures, in-class exercises selected from Self-Tests

Ear Training Skills: none

Sight-Singing Skills: none

Other Activities: present final projects

### End of 4<sup>th</sup> 9-week quarter

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\*Written Skills are assigned in every chapter studied throughout the course through the Workbook Exercises which accompanies the Kostka/Payne textbook. The workbook exercises provide extensive written practice, opportunities for creative expression, and abbreviated examples for analysis. In addition, numerous creative exercises are provided through the workbook exercises

\*\* The final project is an extended composition wherein I set the basic parameters and requirements. It is due after the AP exam, when all compositions will be performed in class.