



AP® Music Theory
2019-2020 Course Syllabus
Brainerd High School
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Course Overview

This course is designed to prepare students for success in music theory at the college level. It focuses on developing both written and aural (listening) skills. Students will spend time developing dictation and sight-singing skills as well as mastering written theory and compositional techniques.

Course Materials

Primary Text:

Music in Theory and Practice – Vo. 1 – Eighth Edition by Bruce Benward and Marilyn Saker

Supplemental Resources:

www.gmajormusictheory.org

www.musictheory.net

www.musictheoryexamples.com

Other Materials:

3-ring binder dedicated only to AP® Music Theory

Loose-leaf notebook paper

Manuscript paper – available at local music stores or printable online

School Chromebook - Google Classroom Code: **lkskrsn**

Student Evaluation

Grading Breakdown:

Daily Assignments - 25%

Dictation - 20%

Sight-Singing - 10%

Chapter Tests - 40%

Compositions - 5%

Course Objectives

1. Identify and notate pitch in four clefs.
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 Major, Minor, Diminished and Augmented intervals inclusive of an octave.
9. Transpose a melodic line to or from concert pitch for any common band or orchestral instrument.
10. Notate, hear, and identify Triads including inversions.
11. Notate hear, and identify Authentic, Plagal, Half and Deceptive cadences in major and minor keys.
12. Detect pitch and rhythm errors in written music from given aural excerpts.
13. Notate a melody from dictation, 4-8 bars, major/minor key, mostly diatonic pitches, simple or compound time, given 3-4 playings
14. Notate the Soprano and Bass pitches and Roman and Arabic numeral analysis of a harmonic dictation, 18th century chorale style, triads and seventh chords with inversions, secondary dominants, 8-9 chords in progression, major or minor key, given 3-4 playings
15. Sight sing a melody, 4-8 bars long, major or minor key, duple or triple meter, simple or compound time, using solfege, numbers or any comfortable vocal syllable(s).
16. Realize a figured bass according to the rules of 18th century chorale style, major or minor key, using any or all of the following devices: diatonic triads and seventh chords, inversions, non-harmonic tones and secondary dominant and dominant seventh chords.
17. Analyze a 4 part chorale-style piece using Roman and Arabic numerals to represent chords and their inversions.
18. Notate, hear, and identify the following non-harmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), pedal tone.
19. Harmonize a 4-12 bar melody by writing a bass line, chords and/or chord symbols, given specific directions about key, mode, phrasing, rhythm and harmonic language.
20. Define and identify common tempo and expression markings.
21. Identify aurally and/or visually the following: modulation, transposition, melodic and harmonic rhythm, sequence, imitation, ostinato, augmentation, diminution, inversion, retrograde and fragmentation

Course Schedule – 36 Week School Year (2 semesters divided into 3 6-week grading periods)

DQ = Dictation Quiz – occurs on the block period (Thurs.) of specified week – L1 refers to Sight-singing / Dictation Level of quiz

Thurs. = anytime a day of the week is **bold** it indicates a block period of 85 minutes

SS = Sight-singing check – due the day of a Chapter Test – video submitted through Google Classroom

Chapter Numbers - refer to chapter numbers in Benward/Saker text

Week	Chapter	Content	Course Obj. #	Activities	Assessments
1 – Sept. 3-6	Intro. Ch. 1 - Notation	Pitch, Intensity, Duration, Timbre, Harmonic Series, Pitch Notation, Clefs, Enharmonic Notes	1, 20	Tues. – Syllabus, Resources, Intro to Keyboard and Sight-singing Thurs. – Overview of Structure and Content of AP Test Fri. – Notation/Clefs	Assignment 1.1, 1.2, 1.4 (Due Mon. Sept. 9)
2 – Sept. 9-13	Ch. 1 - Notation	Duration Notation, Meter (duple/triple, simple/compound), Beaming, Intensity Notation (dynamics)	2, 13, 15	Mon. – Meter Tues. – Beaming – Assign. 1.8 in class Thurs. – Intro to Dictation / musictheory.net / Chapter Review Fri. – Chapter 1 Test – SS1	Assignment 1.5, 1.6 (Due Tues. Sept. 10) Assignment 1.9 (Due Thurs. Sept. 12) Chapter 1 Test – SS1
3 – Sept. 16-20	Ch. 2 – Scales, Tonality, Key, Mode	Scales, Tonality, Key, Modes, Tetrachords, Major Scales, Harmonic and Melodic Minor, Key Signatures, Circle of 5 th 's	3, 4, 5, 6, 7, 13, 15	Mon. – Tetrachord/Major Scales Tues. – Major Scales/ Key Signatures Circle of 5 th 's Thurs. – Major Keys / Scale Degrees/ Circle of 5 th 's Relay DQ #1 (L1) Fri. – Harmonic and Melodic Minor	Assignment – Major Scales (Due Tues. Sept. 17) Assignment – Key Signatures (Due Thurs. Sept. 19) DQ #1 (L1) Assignment 2.1, 2.3, 2.4 (Due Mon. Sept. 23)
4 – Sept. 23-27	Ch. 2 – Scales, Tonality, Key, Mode	Relative Major and Minor, Whole Tone Scale, Chromatic Scale, Pentatonic Scale	3, 4, 5, 6, 7, 13, 15	Mon. – Relative and Parallel Maj/Min Tues. – Relative and Parallel Maj/Min Thurs. – WT, Chromatic, Pent. Scales Chapter 2 Review DQ #2 (L2) Fri. – Chapter 2 Test – SS2	Assignment 2.8 (Due Tues. Sept. 24) Assignment 2.2, 2.6 (Due Thurs. Sept. 26) Assignment 2.7 (Due Fri. Sept. 27) DQ #2 (L2) Chapter 2 Test – SS2

5 – Sept. 30 - Oct. 4	Ch. 3 – Intervals	Major, Minor, Perfect, Augmented, Diminished Intervals, Inversion, Transposition	8, 9, 13, 15	Mon. – Interval Introduction Tues. – musictheory.net Intervals Thurs. – Interval Inversions / Practice (board) DQ #3 (L2) Fri. – Interval Practice (board)	Assignment 3.1 (Due Tues. Oct. 1) Assignment 3.2, 3.3 (Due Thurs. Oct. 3) DQ #3 (L2) Assignment 3.5, 3.10 (Due Fri. Oct. 4) Assignment 3.4 (Due Mon. Oct. 7)
6 – Oct. 7-11	Ch. 3 – Intervals	Major, Minor, Perfect, Augmented, Diminished Intervals, Inversion, Transposition	8, 9, 13, 15	Mon. – Instrument Transposition Tues. – Interval Practice (board) Thurs. – Interval Practice (board) DQ #4 (L2) Fri. – Chapter 3 Test – SS3	Assignment 3.11 (Due Tues. Oct. 8) Chapter 3 Test – SS3 DQ #4 (L2)
END OF 6 WEEK GRADING PERIOD					
7 – Oct. 14-16 (Fall Break)	Ch. 4 - Chords	Major, Minor, Diminished, Augmented Chords, Roman Numerals	10, 13, 15	Mon. – M/m/o/+ Chords Tues. – M/m/o/+ Chords Wed. – Roman Numerals DQ #5 (L3) FALL BREAK	Assignment 4.2 - (Due Wed. Oct. 16) Assignment 4.11,4.12 (Due Mon. Oct. 21)
8 – Oct. 21-25	Ch. 4 - Chords	Root Position, 1 st , 2 nd , 3 rd , 4 th Inversion, Figured Bass, Popular Music Chord Symbols, Seventh Chords	10, 13, 15	Mon. – Roman Numerals Tues. – Roman Numerals Thurs. – Roman Numerals Fri. - Roman Numerals	Assignment 4.3 - (Due Thurs. Oct. 24) DQ #5 (L3) Assignment 4.3, 4.4, 4.5, 4.6 (Due Mon. Oct. 28)
9 – Oct. 28 – Nov. 1	Ch. 4 - Chords	Root Position, 1 st , 2 nd , 3 rd , 4 th Inversion, Figured Bass, Popular Music Chord Symbols, Seventh Chords	10, 13, 15	Mon. – Inversions Tues. – Inversions Thurs. – Figured Bass Assign. 4.8 #1 in class DQ #6 (L3) Fri. – Figured Bass 7 th Chords	Assignment 4.7 (Due Tues. Oct. 29) Assignment 4.8 #2,3,4,5 (Due Mon. Nov. 4) DQ #6 (L3) Assignment (7 th Chord FB) (Due Mon. Nov. 4)

10 – Nov. 4-8	Ch. 4 - Chords	Root Position, 1 st , 2 nd , 3 rd , 4 th Inversion, Figured Bass, Popular Music Chord Symbols, Seventh Chords	10, 13, 15	Mon. – Figured Bass 7 th Chords Tues. – Chapter Review Thurs. – Chapter 4 Test – SS4 DQ #7 (L3) Fri. – Authentic and Half Cadences	DQ #7 (L3) Chapter 4 Test – SS4 Assignment 5.1 (Due Thurs. Nov. 4)
11 – Nov. 11-15	Ch. 5 – Cadences/ Non-harmon ic Tones	Phrase, PA, IA, Half, Phrygian Half, Plagal and Deceptive Cadences. Passing, Neighboring, Pedal and Escape Tones, Suspension, Anticipation, Retardation, Appoggiatura	11, 13, 14, 15, 18	Mon. – Veteran’s Day Program Tues. – Plagal and Deceptive Cadences Thurs. – Non-harmonic Tones DQ #8 (L4) + HD Fri. – Non-harmonic Tones	DQ #8 (L4) + HD Assignment 5.2 (Due Fri. Nov. 15) Assignment 5.3 (Due Mon. Nov. 18)
12 – Nov. 18-22	Ch. 5 – Cadences/ Non-harmon ic Tones	Phrase, PA, IA, Half, Phrygian Half, Plagal and Deceptive Cadences. Passing, Neighboring, Pedal and Escape Tones, Suspension, Anticipation, Retardation, Appoggiatura	11, 13, 14, 15, 18	Mon. – Visual Analysis Tues. – Visual Analysis Thurs. – Aural Skills Review, Visual Analysis DQ #9 (L4) + HD Fri. – Chapter 5 Test – SS5	Assignment 5.4 #1,2 (Due Tues. Nov. 19) Assignment 5.4 #3,4,5 (Due Thurs. Nov. 21) DQ #9 (L4) + HD Chapter 5 Test – SS5
END OF 6 WEEK GRADING PERIOD					
13 – Nov. 25-27 Thanksgiving	Ch. 9 – Voice Leading in Four Parts	Four-Voice Texture, Chorale, Standard Voice Leading Guidelines, Figured Bass	13, 15, 16, 17	Mon. – Figured Bass Realization Tues. – Fig. Bass/Voice Leading Rules Thurs.. – Fig. Bass/Voice Leading Rules - DQ #11 (L4) + HD THANKSGIVING BREAK	Assignment 9.1 (Due Tues. Dec. 3)
14 – Dec. 3-6	Ch. 9 – Voice Leading in Four Parts	Four-Voice Texture, Chorale, Standard Voice Leading Guidelines, Figured Bass	13, 15, 16, 17	Mon. – Figured Bass Realization Tues. – Figured Bass Realization Thurs. – Figured Bass Realization DQ #12 (L5) + HD Fri. – Figured Bass Realization	Assignment 9.2 (Due Thurs. Dec. 5) DQ #11 (L4) + HD Assignment 9.3 (Due Mon. Dec. 9)
15 – Dec. 9-13	Ch. 9 – Voice Leading in Four Parts	Four-Voice Texture, Chorale, Standard Voice Leading Guidelines, Figured Bass	13, 15, 16, 17	Mon. – Figured Bass Realization Tues. – Figured Bass Realization Thurs. – Chapter 9 Test – SS6 DQ #12 (L5) + HD Fri. – Composition Work Day	Assignment 9.4 (Due Thurs.. Dec. 12) DQ #12 (L5) + HD Chapter 9 Test – SS6

16 – Dec. 16-20	Ch. 9 – Voice Leading in Four Parts	Four-Voice Texture, Chorale, Standard Voice Leading Guidelines, Figured Bass	13, 15, 16, 17, 19	Mon. – Composition Work Day Tues. – Composition WorkDay Thurs. – Composition Performance Day - DQ #14 (L5) + HD DQ #14 (L5) + HD Fri. – Dominant 7th Chord	Composition - 4 Part Chorale (Due Thurs. Dec. 19) Assignment 11.1, 11.2, 11.3 (Due Thurs. Jan. 2)
Dec. 23-Jan. 1					
CHRISTMAS BREAK					
17 – Jan. 2-3	Ch. 11 – The Dominant Seventh Chord	Seventh Chord, Dominant Seventh Chord, Major-minor, 4 th Inversion	13, 15, 16, 17	Thurs.. – V7 Chord Inversions and Resolutions Fri –V7 Chord Inversions and Resolutions	Assignment “V7 Inversions” (Due Fri. Jan. 3) Assignment “V7 Resolutions” (Due Mon. Jan. 6)
18 – Jan. 6-10	Ch. 11 – The Dominant Seventh Chord	Seventh Chord, Dominant Seventh Chord, Major-minor, 4 th Inversion	13, 15, 16, 17	Mon. – V7 Chord Inversions and Resolutions Tues. – Figured Bass Realization Thurs. – Figured Bass Realization DQ #15 (L5) + HD Fri. – Chapter 11 Test – SS7	Assignment 11.6 #1,2,3,4 (Due Tues. Jan.. 7) Assignment 11.10 #1,4 (Due Fri.. Jan.9) Chapter 11 Test – SS7 DQ #15 (L5) + HD
19 – Jan. 13-17	Ch. 1-5, 9, 11	Semester 1 Review	1-11, 13-18, 20	Mon– Semester 1 Review Tues. – Semester 1 Review Wed. – Semester 1 Review Fri. – Semester 1 Final	Semester 1 Final
END OF SEMESTER 1					
1 – Jan. 21-24	Ch. 7 - Texture	Monophonic, Polyphonic, Homophonic Texture, Melody with Accompaniment, Textural Reduction	13, 15	Tues. – Texture Types Thurs. – Texture Types DQ #15 (L5) + HD Fri. – Album for the Young	Assignment 7.1 (Due Thurs. Jan. 7) DQ #15 (L5) + HD
2 – Jan. 27–31	Ch. 6 – Melodic Organization	Motive, Sequence, Phrase, Parallel, Contrasting and Double Period	13, 15, 21	Mon. - Chapter 7 Test – SS8 Tues. – Sequence Thurs. – Melodic Motive DQ #16 (L6) + HD Fri. – Sequence	Chapter 7 Test – SS8 DQ #16 (L6) + HD Sequence Packet (Due Mon. Jan. 27)
3 – Feb. 3-7	Ch. 6 – Melodic Organization	Motive, Sequence, Phrase, Parallel, Contrasting and Double Period	13, 15, 21	Mon. – Phrase / Period Tues. – Phrase / Period Thurs. – Phrase / Period DQ #17 (L6) + HD Fri. – Chapter 6 Test – SS9	Assignment 6.2 (Due Thurs. Feb. 6) DQ #17 (L6) + HD Chapter 6 Test – SS9

4 – Feb. 10-14	Ch. 10 – Harmonic Progression Harmonic Rhythm	Harmonic Progression, Root Relationships, Circle Progression, Non-circle Progressions, Harmonic Rhythm, The Blues	13, 15, 17, 19	Mon. – Harmonic Progression Tues. – Harmonic Progression Thurs. – Harmonic Progression and The Blues DQ #18 (L6) + HD Fri. – Harmonic Progression	Assignment 10.2 (Due Mon. Feb. 10) Assignment 10.1 (Due Tues. Feb. 11) Assignment 10.5 (Due Fri. Feb. 14) DQ #18 (L6) + HD Assignment 10.8 (Due Tues. Feb. 18)
5 – Feb. 18-21	Ch. 10 – Harmonic Progression Harmonic Rhythm	Harmonic Progression, Root Relationships, Circle Progression, Non-circle Progressions, Harmonic Rhythm	13, 15, 17, 19	Tues. – Harmonic Rhythm Thurs. – Chapter 10 Test – SS10 DQ #19 (L6) + HD Fri. – Half and Fully Diminished	FR 7 (2015) – last phrase (Due Thurs. Feb. 20) FR 7 (2016) – last phrase (Due Fri. Feb. 21) DQ #19 (L6) + HD Chapter 10 Test – SS10 Assignment 12.1, 12.2 (Due Mon. Feb. 24)
6 – Feb. 24-28	Ch. 12 – The Leading-Ton e Seventh Chords	Leading-Tone Seventh Chords, Half Diminished, Fully Diminished, Diminished-Minor, Diminished-Diminished, Prolongation	13, 15, 16, 17	Mon. - Half and Fully Diminished Tues. – Half and Fully Diminished Thurs. – Half and Fully Diminished DQ #20 (L7) + HD Fri. – Half and Fully Diminished	Assignment 12.3, 12.4 (Due Thurs. Feb. 27) Assignment 12.10 (Due Fri. Feb. 28) DQ #20 (L7) + HD Assignment 12.11 (Due Mon. Mar. 2)
END OF 6 WEEK GRADING PERIOD					
7 – Mar. 2-6	Ch. 13 – Non-Domina nt Seventh Chords	Non-Dominant Seventh Chords, Minor-Minor, Diminished-Minor, Major-Major	13, 15, 16, 17	Mon. – Non-Dominant 7 th Chords Tues. – Non-Dominant 7 th Chords Thurs. – Non-Dominant 7th Chords DQ #21 (L7) + HD Fri. – Chapter 12/13 Test – SS12	Assignment 13.1 (Due Thurs. Mar. 5) Assignment 13.2, 13.3 (Due Fri. Mar. 6) DQ #21 (L7) + HD Chapter 12/13 Test – SS11
8- Mar. 9-13	Ch. 14 – Secondary Dominants and Leading-Ton e Chords	Secondary Dominants, Altered Chords, Primary Dominants, Tonicized Chord, Secondary Leading-Tone Chords, Borrowed Chords	13, 15, 16, 17	Mon. – Secondary Dominants Tues. – Secondary Leading-Tone Thurs. – Sec. Chords Voice Leading DQ #22 (L7) + HD Fri. – Visual Analysis	Assignment 14.1 (Due Tues. Mar. 10) Assignment 14.2 (Due Thurs. Mar. 12) Assignment 14.4 - #1,#2 (Due Fri. Mar. 13) DQ #22 (L7) + HD

					Assignment 14.4 - #3,4,5 (Due Mon. Mar. 16)
8 – Mar. 16-20	Ch. 14 – Secondary Dominants and Leading-Tone Chords	Secondary Dominants, Altered Chords, Primary Dominants, Tonicized Chord, Secondary Leading-Tone Chords, Borrowed Chords	13, 15, 16, 17	Mon. – Visual Analysis Tues. – Visual Analysis Thurs. – Visual Analysis DQ #23 (L8) + HD Fri. – Visual Analysis	2018 AP Test FR 6 (Due Tues. Mar. 17) 2017 AP Test FR 6 (Due Thurs. Mar. 19) DQ #23 (L8) + HD 2014/2015 AP Test FR 6 (Due Mon. Mar. 23)
9 – Mar. 23-27	Ch. 14 – Secondary Dominants and Leading-Tone Chords	Secondary Dominants, Altered Chords, Primary Dominants, Tonicized Chord, Secondary Leading-Tone Chords, Borrowed Chords	13, 15, 16, 17	Mon. – Borrowed Chords Tues. – Borrowed Chords Thurs. – Chapter 14 Test – SS12 - DQ #24 (L8) + HD Fri. - Binary Form	Chapter 14 Test – SS12 DQ #24 (L8) + HD
10 – Mar. 30 - Apr. 3	Ch. 16 – Two-Part (Binary) Form	Closed/Open Formal Divisions, Simple Forms, Binary Form, Compound Forms, Bar Form	13, 15, 17, 21	Mon. – Binary Form Tues. – Visual Analysis Thurs. – Chapter 16 Test – SS14 DQ #25 (L8) + HD Fri. - CLC MUSIC FESTIVAL	Assignment 16.1 (Due Thurs. Apr. 12) DQ #25 (L8) + HD Chapter 16 Test – SS12
11 – Apr. 6-9	REVIEW	Primary Focus - FR 7	1-21	Mon, Tues, – REVIEW Thurs. – DQ #26 (L8) + HD	DQ #26 (L8) + HD (AP® Test Dictation)
12 – Apr. 14-17	REVIEW		1-21	Mon, Tues, – REVIEW Thurs. – DQ #27 (L8) + HD	DQ #27 (L8) + HD (AP® Test Dictation)
END OF 6 WEEK GRADING PERIOD					
13 – Apr. 20-24	REVIEW		1-21	Tues, Fri. – REVIEW Thurs. – DQ #28 (L8) + HD	DQ #28 (L8) + HD (AP® Test Dictation)
14 – April 27 - May 1	REVIEW		1-21	Mon, Tues, Fri. – REVIEW Thurs. – DQ #29 (L8) + HD	DQ #29 (L8) + HD (AP® Test Dictation)
15 – May 4-8	REVIEW / STRATEGIES		1-21	Mon, Tues, Fri. – REVIEW Thurs. – DQ #30 (L8) + HD	DQ #30 (L8) + HD (AP® Test Dictation)
16 – May 11-15	TEST WEEK			Mon, Tues - REVIEW Wed. – TEST DAY!! Thurs / Fri.- Composition Projects	AP Test Wednesday May 13th PM
17 - May 18-22	Final Project			Final Composition Projects	Final Composition Project
END OF SEMESTER 2					

Daily and Weekly Course Activities

AP® Music Theory meets Monday, Tuesday, Wednesday (1st Sem.) or Thursday (2nd Sem.), and Friday during 3rd period. Daily course activities are as follows:

1. Sight-Singing
2. Dictation Practice
3. Review of Yesterdays Topics – Homework Hand-in
4. Presentation of New Course Material

A Weekly Dictation Quiz is given every block day (usually Wednesday) at the beginning of class.

Teaching Strategies

Students understand the material in AP Music Theory much more completely when it is presented in the context of an artistic work. Much effort is made to introduce material in a way that relates to music in which the students are familiar. For example, melodic and rhythmic motives are explained using score analysis of Beethoven's Symphony No. 5 and Tchaikovsky's Symphony No. 4. The works of Bach and Vivaldi are used to illustrate sequences. The popular music of the Beatles and Billy Joel are used to illustrate secondary dominant chords. American folksong and Dvorak's Symphony No. 9 is used to illustrate the pentatonic scale. Schubert's Album for the Young demonstrates many musical textures. Common folksongs such as "Greensleeves" illustrate modes (dorian). All of these examples serve to give the student the artistic context for the academic content.

Composition Assignments

The highest form of knowledge is demonstrated through creativity. The composition assignments in the course are essential to the individual student's synthesis of the information. An understanding of chord structure and voice leading is enhanced when the student composes their own chorale or larger work.

General AP® Music Theory Exam Information

Organization of the AP® Music Theory Exam:

Section One – Four-Option Multiple Choice – **45%**

- A. Questions based on listening (aural stimulus) (50-75)
- B. Questions without aural stimulus (20-30)

Section Two – Free Response – **45%**

- FR1&2 Melodic Dictation – 2 questions
- FR 3&4 Harmonic Dictation – 2 questions
- FR 5&6 Figured Bass Realization – 2 questions
- FR 7 Melodic Composition/Harmonization – 1 question

Section Three – Sight Singing – 2 questions – **10%**

Student comments and advice after taking the AP Examinations:

- “Spend time outside of class studying; if you don’t completely get something, keep working on it and it’ll get better!”
- “Practice, practice, practice. It’s all about developing skills to look at all the questions.”
- “Practice on your own! The time in class is very useful, but it will be so helpful to develop your individual skill with the listening portions of the test if you practice on your own time as well.”
- “Study, work outside of class, don’t panic about dictation.”
- “The pace of the class was very manageable.”
- “Listen to music. As often as you can, just listen and think about what you hear.”
- “If you don’t understand it, take the time to go learn it. Even if it is outside of class time. Also ask questions.”
- “Sing Loud!”
- Do your homework! Nearly all of it ties together! SO JUST DO IT!