

COURSE:

ADVANCED PLACEMENT MUSIC THEORY

GRADE 12

LENGTH:

FULL YEAR

SCHOOL:

RUTHERFORD HIGH SCHOOL
RUTHERFORD, NEW JERSEY

DATE:

SPRING 2015

Rutherford High School
Rutherford, NJ
AP MUSIC THEORY
Spring 2015

1. INTRODUCTION

The Advanced Placement Music Theory course is designed for the committed music student planning to study music after graduation. It introduces a student to musicianship, theory, musical materials, and procedures. It integrates aspects of melody, harmony, texture, rhythm, form, musical analysis, elementary composition, and some history and style. Musicianship skills such as dictation, sight-singing, and keyboard harmony are included. The student's ability to read and write musical notation is fundamental to the course. It is also assumed that the student has acquired at least basic performance skills in voice or on an instrument. The course's ultimate goal is 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. Additionally, the development of aural skills is a primary course objective.

All students are encouraged to work both inside and outside the classroom. Homework assignments are very important. Students are expected to attend concerts as extensions of the classroom. They should gain exposure to and familiarity with a wide variety of musical literature. All students are required to take the AP Music Theory exam and receive its benefits.

This course meets all New Jersey Core Curriculum Content Standards and mandates. It also meets the AP program's requirements.

2. OBJECTIVES**A. NEW JERSEY CORE CURRICULUM CONTENT STANDARDS
NJCCCS**

For a complete copy of the NJ Core Curriculum Content Standards for Visual and Performing Arts, Technology, and 21st Century Life and Careers, please visit the following website:

<http://www.state.nj.us/education/cccs/>

VISUAL AND PERFORMING ARTS**STANDARD 1.1**

THE CREATIVE PROCESS: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

STANDARD 1.2

HISTORY OF THE ARTS AND CULTURE: All students will understand the role, development, and influence of the arts throughout history and across cultures.

STANDARD 1.3

PERFORMING: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

STANDARD 1.4

AESTHETIC RESPONSES & CRITIQUE METHODOLOGIES: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

TECHNOLOGY**STANDARD 8.1**

TECHNOLOGY: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge

21st CENTURY LIFE and CAREERS**STANDARD 9.2****CAREER AWARENESS, EXPLORATION, AND PREPARATION:**

Review career goals and determine steps necessary for attainment

CAREER READY PRACTICES

CRP1: Act as a responsible and contributing student

CRP2: Apply appropriate academic and technical skills

CRP3: Attend to personal health and well-being

B. COURSE OUTLINE

All standards cited in course outline are through Grade 12.

➤ The Course

A major component of a college music curriculum is a course introducing the first-year student to musicianship, theory, musical materials, and procedures. AP Music Theory is such a course. Melody, harmony, texture, rhythm, form, musical analysis, elementary composition, and history and style will be covered. Dictation, sight-singing, and keyboard harmony are also an important part of AP Music Theory. The student's ability to read and write musical notation is fundamental. Students are also expected to acquire at least basic performance skills in voice or on an instrument.

➤ Course Objectives

The ultimate goal of an AP Music Theory course is 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. The achievement of this goal may be best promoted by integrated approaches to the student's development of:

aural skills	through	listening exercises
sight-singing skills	through	performance exercises
written skills	through	written exercises
compositional skills	through	creative exercises
analytical skills	through	analytical exercises

➤ **Skills**

- Aural - listen to music works attentively and analytically, develop musical memory and be able to articulate responses to formal, stylistic and aesthetic qualities
- Performance - using singing, keyboard or student's primary instrument
- Notation - fluency in reading with strong grounding in music fundamentals, terminology, and analysis
- Composition - four-voice realization and composition of a bass line for a given melody
- Score analysis - melodic organization, rhythmic organization, small and large-scale harmonic procedures, texture, and formal devices and procedures

➤ **Course Content**

The course will seek first to instill mastery of the rudiments and terminology of music, including:

- Notation
- Intervals
- Scales and keys
- Chords
- Metric organization
- Rhythmic patterns
- Basic sight-singing and sight-reading

Building on this foundation, the course will progress to include more sophisticated and creative tasks, such as:

- Composition of a bass line for a given melody, implying appropriate harmony
- Realization of a figured bass
- Realization of a Roman numeral progression
- Analysis of repertoire, including study of motivic treatment, examination of rhythmic and melodic interaction between individual voices of a composition, and harmonic analysis of functional tonal passages
- A brief introduction to twentieth-century scales, harmony, and compositional procedures

This course will emphasize procedures based in common-practice tonality such as:

- Functional triadic harmony in traditional four-voice texture (with vocabulary including non-harmonic tones and secondary dominants)
- Tonal relationships
- Modulation to closely related keys
- Standard rhythms and meters
- Phrase structure
- Small forms (e.g., rounded binary, simple ternary, theme and variation, strophic)
- Chromatic harmony
- Techniques of modulation
- Distant key relationships
- Larger musical forms
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In AP Music Theory, the student will be required to read, notate, compose, perform, and listen to music. The development of aural skills is a primary objective of AP Music Theory. Throughout the course, students will listen to musical works attentively and analytically, developing their “musical memory” and their ability to articulate responses to the formal, stylistic, and aesthetic qualities of the works. Attendance at live musical performances is encouraged. Student performance, via singing, keyboard, and/or the student’s primary instrument, will also be a part of the learning process. Although sight-singing is the only performance skill directly tested by the examination, training in multiple areas will help develop the necessary aural skills for that test. Regular homework assignments are part of the course. Meaningful exercises will also be derived from the student’s own solo and ensemble repertoire.

➤ **The Examination** (1.2)

The AP Examination in Music Theory tests the candidates' understanding of musical structure and compositional procedures through recorded and notated examples. Strong emphasis is given to listening skills, particularly those involving recognition and comprehension of melodic and rhythmic patterns, harmonic functions, small forms, and compositional techniques. Most of the musical examples are taken from standard repertoire, although examples of contemporary, jazz, popular, or music beyond the western tradition are sometimes included for testing basic concepts. The examination assumes fluency in reading musical notation and a strong grounding in music fundamentals, terminology, and analysis. The AP examination may include any or all of the following:

1. Musical Terminology

- Interval, chords, scales, and modes
- Rhythm and meter,
- Melodic construction and variation
- Harmonic function
- Cadences and phrase structure
- Texture
- Small forms
- Musical performance

2. Notational Skills

- Rhythmic and metric notation
- Clefs and pitch notation
- Key signature, scales, and modes
- Intervals and chords
- Transposition of melodic lines

3. Basic Compositional Skills

- Four-voice realization of figure-bass symbols and Roman numerals
- Composition of a bass line (with chord symbols) for a given melody

4. Score Analysis (with or without aural stimulus)

- Small-scale and large-scale harmonic procedures, including:
 - Identification of cadence types
 - Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
 - Identification of key centers and key relationships; recognition of modulation to closely related keys
- Melodic organization and developmental procedures
 - Scale types; modes
 - Melodic patterning
 - Motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
- Rhythmic/metric organization
 - Meter type (e.g., double, triple, and quadruple) and beat type (e.g., simple, compound)
 - Rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
- Texture
 - Types (e.g., textural inversion, imitation)
 - Devices (e.g., textural inversion, imitation)
- Formal devices and/or procedures
 - Phrase structure
 - Phrases in combination (e.g., period, double period, phrase group)
 - Small forms

5. Aural Skills

- Sight-singing
- Melodic dictation
- Harmonic dictation
- Identification of isolated pitch and rhythmic patterns
- Detection of errors in pitch and rhythm in one- and two-voice examples
- Identification of processes and materials within the context of music literature representing a broad spectrum of genres, media, and styles

- Melodic organization (e.g., scale-degree function of specified tones, scale types, mode, melodic patterning, sequences, motivic development)
- Harmonic organization (e.g., chord function, inversion, and quality)
- Tonal organization (e.g., cadence types, key relationships)
- Meter and rhythmic patterns
- Instrumentation (i.e., identification of timbre)
- Texture (e.g., number and position of voices, amount of independence, presence of imitation, density)
- Formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

➤ **AP Examination Format**

Four kinds of questions are ordinarily included in the examination: multiple-choice questions based on recorded music played within the examination; multiple-choice questions without aural stimulus; written free-response questions both with and without aural stimulus; and sight singing. AP Music Theory teachers and College Music faculty score the written free-response and sight-singing sections. A description of the Music Theory examination follows.

1. Multiple-Choice Section With Music

- Questions based on aural stimulus test a student's listening skill and knowledge about theory largely within the context of examples from actual literature. Most of these questions will cover topics described above under **The Examination**, section 5, Aural Skills. Some aural stimulus questions may test the candidate's skill in score analysis.

2. Multiple-Choice Section Without Music

- Questions not based on aural stimulus emphasize those materials listed under **The Examination**, sections 1 through 4.

The multiple-choice section of the examination consists of about 75 questions and counts for 45 percent of the total grade.

3. Written Free-Response Section

The written free-response section contains seven questions and counts for 45 percent of the composite grade. The question types in this section include:

- Free-Response Questions 1 and 2: Melodic Dictation
- Free-Response Questions 3 and 4: Harmonic Dictation
- Free-Response Question 5: Part-writing from Figured Bass
- Free-Response Question 6: Part-writing from Roman Numerals
- Free-Response Question 7: Composition of a Bass Line

4. Sight-Singing Portion

The sight-singing portion of the examination comprises two brief, primarily diatonic melodies (of about four to eight bars) that the student sings and records on a cassette tape. It is worth 10 percent of the total grade.

- Students take this portion of the examination one at a time.
- Students are given 75 seconds to examine and practice each melody, and 30 seconds to perform each melody. They may sing or whistle the melody beginning with the given starting pitch or another pitch in a range that is more comfortable.

C. Workplace Readiness/Career Objectives

All students will:

- Develop career planning and workplace readiness skills.
- Use technology, information and other tools.
- Use critical thinking, decision-making and problem solving skills.
- Demonstrate self-managements skills.
- Apply safety principles.

3. PROFICIENCY LEVELS

This one-year, grade twelve Advanced Placement course is for serious music students.

4. METHODS OF ASSESSMENT

➤ **AP College Board Assessment**

AP Grade	Qualification
5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

➤ **Student Assessment**

The teacher will provide a variety of assessments, including:

- Listening skills
- Sight singing
- Music composition
- Essay and objective tests
- Attending concerts and preparing critical analysis
- Keeping of a musical journal
- Computer-based projects
- Homework (20% of grade)

➤ **Teacher/curriculum assessment**

There will be an ongoing self and department assessment to determine the effectiveness of the music program, including:

- Teacher/departamental meetings
- Teacher observations
- Completed projects
- Self evaluations/PDP
- Supervisor evaluations
- Suggestions for changes to supervisor

5. **GROUPING**

This Advanced Placement course is for grade 12 students meeting the following criteria:

- Recommendation by music teacher
- Maintain an “A” average in music courses
- Participation in after school music activities
- Participation in the music program since grade 9
- Have completed a number of music classes, including:
 - Concert Choir
 - Concert Band
 - Rock Ensemble
 - Music Technology

6. **ARTICULATION/SCOPE/SEQUENCE**

- One year, two semesters, five credits
- Grade 12
- Participation in three years of music courses from the list above

7. **RESOURCES**

- References: The College Board provides a complete list of materials, texts, and sample examinations as needed.
- The Music Department has a full collection of music, CDs, and source materials available to the students.

8. **METHODOLOGIES**

- Critiques of student-prepared musical compositions
- Tests and quizzes
- Student musical projects and presentations
- Individualized instruction
- Use of CD, audio-visual materials
- Computer technology
- Participation in after school musical programs
- Student critiques and presentations

9. SUGGESTED ACTIVITIES

- Attending outside school concerts
- Interviewing local professional musicians
- Preparing performance presentations to demonstrate achievements and accomplishments
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10. DIFFERENTIATING INSTRUCTION FOR STUDENTS WITH SPECIAL NEEDS

Differentiating instruction is a flexible process that includes the planning and design of instruction, how that instruction is delivered, and how student progress is measured. Teachers recognize that students can learn in multiple ways as they celebrate students' prior knowledge. By providing appropriately challenging learning, teachers can maximize success for all students.

Examples of Strategies and Practices that Support:

Students with Disabilities

- Use of visual and multi-sensory formats
- Use of assisted technology
- Use of prompts
- Modification of content and student products
- Testing accommodations
- Authentic assessments

Gifted & Talented Students

- Adjusting the pace of lessons
- Curriculum compacting
- Inquiry-based instruction
- Independent study
- Higher-order thinking skills
- Interest-based content
- Student-driven
- Real-world problems and scenarios

English Language Learners

- Pre-teaching of vocabulary and concepts
- Visual learning, including graphic organizers
- Use of cognates to increase comprehension
- Teacher modeling
- Pairing students with beginning English language skills with students who have more advanced English language skills
- Scaffolding
 - word walls
 - sentence frames
 - think-pair-share
 - cooperative learning groups
 - teacher think-alouds

11. INTERDISCIPLINARY CONNECTIONS

This course reinforces concepts taught in:

- Social Studies
- Humanities Seminar
- Mathematics
- Appropriate and competent use of relevant websites and digital software and equipment 8.1.12
- Recording student performances/projects using appropriate audio, video, and /or photographic means to facilitate classroom critique of student growth and progress 8.1.12
- Presentation and exploration of related career possibilities 9.2.12
- Working in teams to create group based learning activities and projects CRP1
- Application of skills learned in class to project based activities CRP2
- Emphasis on importance of proper nutrition for student learning CRP3

12. PROFESSIONAL DEVELOPMENT

As per the PDP/100 hour statement, the teacher will continue to improve expertise through participation in a variety of professional development opportunities. The College Board also offers in-service training for AP Music Theory.

13. CURRICULUM MAP – AP MUSIC THEORY

Class	September	October	November	December	January
AP Music Theory	<ul style="list-style-type: none"> Brief review of note names on treble and bass clef staves. Introduction to note names on alto, tenor and soprano clefs. Introduction to Major Key signatures. Introduction to chromatic scales. Introduction to meter and rhythm. Students will write major and chromatic scales in different clefs and in different keys using various meters 	<ul style="list-style-type: none"> Introduction to aural skills using previous scales. Introduction to intervals. Students will be played various scales from the previous weeks and asked to identify which scale they hear. Students will also play scales for the class to identify. Students will use Practica Musica to aurally identify major, minor, diminished, augmented, and 	<ul style="list-style-type: none"> Introduction to Roman numeral use to identify chords occurring in all three forms of a minor key. Introduction to correct doubling of triads in root position. Introduction to correct pitch range for common practice period four part writing. Introduction to form and motivic treatment. (rounded binary, theme and 	<ul style="list-style-type: none"> Introduction to part writing rules for triads in inversion. Introduction to non-harmonic tones. Introduction to analysis. Introduction to commonly used chord progressions. Students will write brief chord progressions using triads in inversion, seventh chords, non-harmonic tones, and various cadences. 	<ul style="list-style-type: none"> Review of aural skills. Introduction to woodwind instrument range. Introduction to string instrument range. Introduction to string instrument phrasing and bowings. Students will arrange various pieces of music for woodwind quintet, and string quartet. Student works will be performed in

	<p>and rhythmic patterns.</p> <ul style="list-style-type: none"> • Introduction to computer based notation programs. • Introduction to minor key signatures and all three forms of the minor scale. • Introduction to modes. • Introduction to whole tone and pentatonic scales. • Students will write various modal, whole tone, pentatonic, minor and major scales in various keys and clefs. 	<p>perfect intervals.</p> <ul style="list-style-type: none"> • Students will be given various intervals to identify visually. • Review of aural skills. • Introduction to major, minor and diminished chords occurring in a major key. • Introduction to Roman numeral use to identify chords in a major key. • Students will visually identify triads in all major keys using Roman numerals. • Students will use Practica Musica to aurally identify major, minor 	<p>variation, etc.)</p> <ul style="list-style-type: none"> • Students will visually identify triads in all three minor keys using Roman numerals. • Students will, given a key signature, and bass note, fill in the remaining voices using correct doubling. • Students will aurally and visually identify correct and incorrect doubling. • Students will identify various musical forms and motives in musical examples. • Introduction to part writing 	<ul style="list-style-type: none"> • Students will analyze short excerpts from Bach chorales including, key signature, Roman numerals, non-harmonic tones, and cadences. • Introduction to transposition. • Introduction to brass instrument range. • Introduction to phrasing especially as it relates to wind instruments. • Introduction to arranging. • Students will be given various pieces of winter music to arrange for brass quintet (first given the 	<p>class preferably using a live ensemble or with the use of electronic instruments.</p> <ul style="list-style-type: none"> • Students will be given Roman numeral progressions to realize using appropriate part writing rules. • Introduction to percussion instruments. • Introduction to melody writing. • Students will write a brief percussion ensemble piece using at least five different percussion instruments one of which must be tonal and must conform to a previously
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		<p>and diminished chords.</p>	<p>rules for triads in root position with special attention to tonic, dominant, and subdominant relationships.</p> <ul style="list-style-type: none"> • Introduction to seventh chords. • Introduction to Cadences. • Students will connect chords in root position given a key signature and bass line. • Students will write cadences (perfect authentic, imperfect authentic, plagal, and half) in various major and minor keys. • Students will aurally identify simple chord 	<p>first trumpet and tuba lines, progressing to just the first trumpet line).</p> <ul style="list-style-type: none"> • Students will use bass lines to imply appropriate harmony. • Student works will be performed in class preferably using a live brass ensemble or with the use of electronic instruments. • Students will be given figured bass lines to realize using appropriate part writing rules. 	<p>studied musical form.</p> <ul style="list-style-type: none"> • Students will write a work for a combination of musical instruments that must include seven different instruments and must have a least one from each family. (Strings, woodwind, brass and percussion.) • Student works will be performed in class preferably using a live ensemble or with the use of electronic instruments.
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			progressions in root position and various cadences.		
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Class	February	March	April	May	June
AP Music Theory	<ul style="list-style-type: none"> • Students will sing diatonic major scales and scale excerpts e.g. (1-5, 5-1) using fixed Do in simple duple or triple meter starting with four measure examples and progressing to longer examples. • Students will rotate diatonic major scales and scale excerpts e.g. (1-5, 5-1) using both treble and bass clefs starting with four measure examples and progressing to longer 	<ul style="list-style-type: none"> • Students will sing diatonic major scales and scale excerpts e.g. (1-5, 5-1) using fixed Do with altered notes in simple duple or triple meter and compound meters starting with four measure examples and progressing to longer examples. • Students will rotate diatonic major scales and scale excerpts e.g. (1-5, 5-1) in duple or triple meter and compound meters using both treble and 	<ul style="list-style-type: none"> • Review of aural and sight singing skills. • Introduction of secondary dominants. • Introduction of secondary leading tone chords. • Introduction to piano analysis. • Students will analyze various excerpts with emphasis on secondary dominants, secondary leading tone chords, and piano music. • Students will take an AP practice exam • Review of aural and sight singing 	<ul style="list-style-type: none"> • Students will take an AP practice exam • Students will analyze a common practice period symphony for form and structure. • Introduction to 20th century compositional techniques. • Students will compose and arrange a 12 tone work for concert band. 	<ul style="list-style-type: none"> • Students will compose a work of their choice. • Students will review for the final exam.

	<p>examples.</p> <ul style="list-style-type: none"> • Students will analyze a Bach chorale. • Students will sing diatonic major scales and scale excerpts e.g. (1-5, 5-1) using fixed Do in compound meters starting with four measure examples and progressing to longer examples. • Students will rotate diatonic major scales and scale excerpts e.g. (1-5, 5-1) in compound meters using both treble and bass clefs starting with four measure 	<p>bass clefs starting with four measure examples and progressing to longer examples.</p> <ul style="list-style-type: none"> • Students will analyze an excerpt of a contemporary work for concert band. • Students will sing diatonic major scales and scale excerpts e.g. (1-5, 5-1) using fixed Do with altered notes in duple or triple meter and compound meters starting with four measure examples and progressing to longer examples. 	<p>skills.</p> <ul style="list-style-type: none"> • Introduction to various style periods. • Introduction to modulation to closely related keys. • Students will be given various musical examples to listen to and identify the style period. • Students will analyze Bach chorales and other four part works with emphasis on modulation. 		
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	<p>examples and progressing to longer examples.</p> <ul style="list-style-type: none"> • Students will analyze a Bach chorale. 	<ul style="list-style-type: none"> • Students will rotate diatonic major scales and scale excerpts e.g. (1-5, 5-1) with altered notes in duple or triple meter and compound meters using both treble and bass clefs starting with four measure examples and progressing to longer examples. 			
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