

2006-2007 AP MUSIC THEORY Syllabus

Course Description

Advanced Placement Music Theory is designed to provide high school music students with fundamental written and aural music skills in preparation for the AP music theory exam. The ultimate goal of the course is to facilitate students' musical studies after high school. The course "integrates aspects of melody, harmony, texture, rhythm, form, musical analysis, elementary composition, and, to some extent, history and style" (from the College Board Advanced Placement Music Theory Course Description). This course will build upon the student's foundation of musical knowledge to prepare for the AP music theory examination, which encompasses the typical curriculum content of college freshman music major courses.

Prerequisites

The course is primarily for Juniors & Seniors who intend to major in some area of music in college; if class space allows, others may also be accepted. Students should be active in the school band, orchestra, or chorus program and must have intermediate to advanced musical skills. It is beneficial to be proficient on a keyboard. Students must be able to read and notate music at a basic level. Throughout the course, students will be asked to compose, perform, and listen to music. Students will be expected to complete written and internet based assignments outside of class. It is expected that all course participants will take the AP music theory test in May. Cobb County pays for the student to take one AP Test, and there is a charge to take multiple AP Tests. Test results are mailed to the student and selected colleges by mid-July. Certain colleges accept 4/5 scores as exemption to freshman theory.

Grading

Homework	25%
Written quizzes	30%
Aural quizzes	30%
Exam	15%
	100%

Homework Grading Policy: 10% will be deducted from the homework grade each <u>day</u> the assignment is late (not each class day-this includes weekends). Students who are not able to complete emusictheory online assignments by the due date will receive their best effort score as the grade. Online assignments that are submitted later than one week after the due date will earn ½ of the best effort score. MacGamut assignments will NOT be accepted late. Extra credit/make-up work will NOT be accepted late.
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Supplies/Materials Needed for the Course

- ♪ Notebook
- ♪ Staff paper/Notebook Paper
- ♪ mechanical pencils and a separate eraser (*no pen allowed*)
- ♪ Textbook: Tonal Harmony by Kostka and Payne, 5th Edition, McGraw Hill, 2004
- ♪ Workbook to Accompany Tonal Harmony by Kostka and Payne
- ♪ Compact disks included with the Kostka and Payne workbook
- ♪ Ear Training: A Technique for Listening by Benward and Kolosick, 5th edition, McGraw Hill, 1996
- ♪ Progressive Sight Singing by Carol Krueger, Oxford University Press, 2006
- ♪ Internet access at home or school for www.eMusicTheory.com
- ♪ Computer access at home or school for MacGamut (CD ROM- \$28)
- ♪ Music notation software such Finale NotePad (free download at www.finalemusic.com/notepad)

Daily Schedule (not necessarily in this order)

- ♪ review of previously covered material, turn in homework (5 minutes)
- ♪ instruction on new material (45 minutes)
- ♪ sight singing (15 minutes)
- ♪ melodic, harmonic, and/or rhythmic dictation (25 minutes)
- ♪ homework will be assigned daily and must be completed online or turned in at the beginning of class

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Weekly Schedule (This schedule will be adapted to accommodate the progress of the class)

WEEK(S)	DATES	CONTENT COVERED IN TEXTBOOK	ASSIGNMENTS, EAR TRAINING, SIGHT SINGING
1-9	Aug 14-Oct 13	<p>Part I: Fundamentals</p> <p>Chapter 1: Elements of Pitch The Keyboard and Octave Registers Notation of the Staff The Major Scale The Major Key Signatures Minor Scale Minor Key Signatures Scale Degree Names Intervals Perfect, Major, and Minor Intervals Augmented and Diminished Intervals Inversion of Intervals Consonant and Dissonant Intervals</p> <p>Chapter 2: Elements of Rhythm Rhythm Durational Symbols Beat and Tempo Meter Division of the Beat Simple Time Signatures Compound Time Signatures Time Signatures Summarized More on Durational Symbols</p> <p>Chapter 3: Introduction to Triads and Seventh Chords Triads Seventh Chords Inversions of Chords Inversion Symbols and Figured Bass Lead Sheet Symbols Recognizing Chords in Various Textures</p>	<p>Workbook- Chapter 1-3</p> <p>Quizzes- Chapter 1-3</p> <p>Ear Training- Melody 1A Melodic Dictation: Scalewise (Conjunct Diatonic) Melodies</p> <p>Ear Training- Melody 1B Mode Identification: Major and Harmonic Minor Scales</p> <p>Ear Training- Melody 1C Scale Degree Identification: Single Notes</p> <p>Ear Training- Harmony 1A Chord Function Identification: I and V Triads</p> <p>Ear Training- Harmony 1B Chords in Music Literature: I and V Triads</p> <p>Ear Training- Harmony 1C Harmonic Rhythm</p> <p>Ear Training- Rhythm 1A Rhythmic Dictation: Rhythm Including Half- Beat Values</p> <p>Sight Singing- PART I. RHYTHMIC READING Chapter 1. Simple Meter--Quarter Note = Beat Unit; Undivided Beat I. Building Aural/Oral Skills <i>Beat, Tempo, Meter, Duple Meter, Triple Meter, Quadruple Meter, Rhythm</i> II. Symbolic Association <i>Score Notation, Whole Note/Rest, Half Note/Rest, Quarter Note/Rest, Meter Signature, Bar lines, Double Bar Line</i> III. Rhythm Patterns IV. Exercises <i>Canon, Retrograde Canon, Anacrusis, Bracket</i></p> <p>PART II. MELODIC READING Chapter 1. Tonic Pentachord in Major Mode; Simple Meters, Undivided Beat I. Building Aural/Oral Skills: Diatonic Steps <i>Pentachord Scale, Intervals, Tonic Triad, Tertian, Root, Third, Fifth, Chord, Harmony, Arpeggio</i> II. Symbolic Association: Diatonic Steps <i>Score Notation, Staff, Line Note, Space Note, Second, Fourth</i> III. Tonal and Melodic Patterns: Diatonic Steps IV. Exercises: Pentachord, Diatonic Steps V. Building Aural/Oral Skills: Tonic Triad VI. Symbolic Association: Tonic Triad <i>Root, Third, Fifth, Chord, Arpeggio</i> VII. Tonal and Melodic Patterns: Diatonic Steps, Tonic Triad VIII. Exercises: Diatonic Steps, Tonic Triad <i>Clef Signs, Treble Clef, Bass Clef, Musical Alphabet, Key Signature, Hocket</i></p>
10	Oct 16-20	<p>Chapter 4: Diatonic Chords in Major and Minor Keys The Minor Scale Diatonic Triads in Major Diatonic Triads in Minor Diatonic Seventh Chords in Major Diatonic Seventh Chords in Minor</p>	<p>Workbook- Chapter 4</p> <p>Quizzes- Chapter 4</p> <p>Ear Training- Melody 1D Intervals: m2, M2, m3, M3</p> <p>Ear Training- Melody 1E Models and Embellishments: Short Melodic Structures</p> <p>Ear Training- Harmony 1D Triad Position Identification: Major and Minor Triads</p> <p>Ear Training- Harmony 1E Chord Quality Identification: Major and Minor Triads</p> <p>Ear Training- Harmony 1F Triad Factors in the Soprano</p>

			<p>Sight Singing-</p> <p>PART I. RHYTHMIC READING</p> <p>Chapter 2. Simple Meter--Quarter Note = Beat Unit; Divided Beat</p> <p>I. Building Aural/Oral Skills <i>Macro Beat, Micro Beat</i></p> <p>II. Symbolic Association <i>Motive, Eighth Note/Rest, Flag, Beam</i></p> <p>III. Rhythm Patterns</p> <p>IV. Exercises <i>Common Time</i></p> <p>PART II. MELODIC READING</p> <p>Chapter 2. Diatonic Steps and Tonic Triad in the Major Scale; Simple Meters, Undivided Beat</p> <p>I. Building Aural/Oral Skills: Diatonic Steps <i>Major Scale, Diatonic, Non-diatonic, Intervals from Tonic, Scale Degrees, Unison, Prime, Intervals of a Third in Major Scale</i></p> <p>II. Symbolic Association: Diatonic Steps <i>Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone</i></p> <p>III. Tonal and Melodic Patterns: Diatonic Steps</p> <p>IV. Exercises: Major Scale, Diatonic Steps <i>Ledger Lines</i></p> <p>V. Building Aural/Oral Skills: Diatonic Steps, Tonic Triad <i>Half Step, Semi-tone, Whole Step, Inverted Tonic Triads, Intervals of a Fourth</i></p> <p>VI. Symbolic Association: Diatonic Steps, Tonic Triad <i>Major Key Signature, Harmonic Triad, Melodic Triad</i></p> <p>VII. Tonal and Melodic Patterns: Diatonic Steps, Tonic Triad</p> <p>VIII. Exercises: Diatonic Steps, Tonic Triad</p>
11-12	Oct 23-Nov 3	<p>Part II: Diatonic Triads</p> <p>Chapter 5: Principles of Voice Leading</p> <p>The Melodic Line</p> <p>Notating Chords</p> <p>Voicing a Single Triad</p> <p>Parallel Motion</p>	<p>Workbook- Chapter 5</p> <p>Quiz- Chapter 5</p> <p>Ear Training- Melody 2A Melodic Dictation: Melodies Using m2, M2, m3, M3</p> <p>Ear Training- Harmony 2A Chord Function Identification: I, IV, and V Triads</p> <p>Ear Training- Rhythm 2A Rhythmic Dictation: Duple and Triple Subdivisions of the Beat</p> <p>Sight Singing-</p> <p>PART I. RHYTHMIC READING</p> <p>Chapter 3. Simple Meter--Quarter Note = Beat Unit; Slur, Tie, and Extension Dots</p> <p>I. Building Aural/Oral Skills <i>Tie, Extension Dot/Augmentation Dot, Slur, Legato, Phrase</i></p> <p>II. Symbolic Association</p> <p>III. Rhythm Patterns</p> <p>IV. Exercises</p> <p>PART II. MELODIC READING</p> <p>Chapter 3. Diatonic Steps and Tonic Triad in the Natural Minor Scale; Simple Meters, Undivided Beat</p> <p>I. Building Aural/Oral Skills: Diatonic Steps, Tonic Triad <i>Natural Minor Scale, Tonic Triad, Intervals from Tonic, Intervals of a Third and Fourth</i></p> <p>II. Symbolic Association: Diatonic Steps, Tonic Triad <i>Minor Key Signatures, Subtonic</i></p> <p>III. Tonal and Melodic Patterns: Diatonic Steps, Tonic Triad</p> <p>IV. Exercises: Diatonic Steps, Tonic Triad</p>
13	Nov 6-Nov 10	<p>Chapter 6: Root Position Part Writing</p> <p>Root Position Part Writing with Repeated Roots</p> <p>Root Position Part Writing with Roots a 4th (5th) Apart</p> <p>Root Position Part Writing with Roots a 3rd (6th) Apart</p> <p>Root Position Part Writing with Roots a 3rd(7th) Apart</p>	<p>Workbook- Chapter 6</p> <p>Quizzes- Chapter 6</p> <p>Ear Training- Melody 2B Mode Identification: Major and Three Forms of the Minor Scale</p> <p>Ear Training- Harmony 2B Chords in Music</p>

		Instrumental Ranges and Transpositions	<p>Literature: I, IV, and V Triads</p> <p>Sight Singing- PART I. RHYTHMIC READING Chapter 4. Terms and Symbols I. Symbolic Association: Performance Markings Interruptions in the Beat: <i>Breath Mark, Fermata, Tenuto, Caesura, General Pause</i> Tempo Markings: <i>Adagio, Andante, Moderato, Allegretto, Allegro, Metronome, M.M.</i> Changes in Tempo: <i>Ritardando, Ritenuto, Accelerando, A Tempo, poco, poco à poco</i> Dynamic Markings: <i>Pianissimo, Piano, Mezzo Piano, Mezzo Forte, Forte, Fortissimo</i> Changes in Tempo: <i>Crescendo, Decrescendo, Diminuendo</i> Articulation: <i>Staccato, Accent</i> Technical Terms: <i>Repeat Sign, First and Second Endings</i></p> <p>II. Exercises</p> <p>PART II. MELODIC READING Chapter 4. Diatonic Steps and Tonic Triad in the Major Scale; Simple Meters, Divided Beat I. Integrating Rhythm and Tonal Skills: Major Mode <i>Quality and Quantity of Intervals From Tonic</i> II. Symbolic Association: Major Mode III. Melodic Patterns: Major Mode IV. Exercises: Major Mode</p>
14-15	Nov 13-Nov 24	<p>Chapter 7: Harmonic Progression Sequences and the Circle of Fifths The I and V Chords The II Chord The VI Chord The III Chord The VII Chord The IV Chord Common Exceptions Differences in the Minor Mode Progressions Involving Seventh Chords Harmonizing a Simple Melody Conclusion</p>	<p>Workbook- Chapter 7</p> <p>Quizzes- Chapter 7</p> <p>Ear Training- Melody 2C Scale Degree Identification: Two Notes</p> <p>Ear Training- Melody 2D New Intervals: P5 and P4</p> <p>Ear Training- Harmony 2C Nonharmonic Tones: Introduction</p> <p>Ear Training- Harmony 2D Triad Position Identification: Major and Minor Triads</p> <p>Sight Singing- PART I. RHYTHMIC READING Chapter 5. Compound Meter--Dotted Quarter = Beat Unit; Divided Beats I. Building Aural/Oral Skills <i>Simple Meter, Duple Simple, Triple Simple, Quadruple Simple, Compound Meter, Duple Compound, Triple Compound, Quadruple Compound</i> II. Symbolic Association III. Rhythm Patterns IV. Exercises</p> <p>PART II. MELODIC READING Chapter 5. Diatonic Steps and Tonic Triad in the Major Scale; Simple Meters, Dotted Quarter Notes I. Integrating Rhythm and Tonal Skills: Major Mode <i>Major and Minor Thirds, Perfect and Augmented Fourths in the Major Scale, Triads Built on Each Scale Degree</i> II. Symbolic Association: Major Mode <i>Motive, Sequence, Phrase, Melodic Cadence, Progressive Cadence, Terminal Cadence, Through-Composed</i> III. Melodic Patterns: Major Mode IV. Exercises: Major Mode</p>
16	Nov 27-Dec 1	<p>Chapter 8: Triads in First Inversion Bass Arpeggiation Substituted First Inversion Triads Parallel Sixth Chords Part Writing First Inversion Triads Soprano-Bass Counterpoint</p>	<p>Workbook- Chapter 8</p> <p>Quizzes- Chapter 8</p> <p>Ear Training- Melody 2E Models and Embellishments: Descending Thirds in Two Voices</p> <p>Ear Training- Harmony 2E Chord Quality Identification: Major, Minor and Diminished Triads</p> <p>Ear Training- Harmony 2F Triad Factors in the Soprano and Bass</p> <p>Sight Singing- PART I. RHYTHMIC READING Chapter 6. Simple Meter--Quarter Note = Beat Unit; Borrowed Beat Division I. Building Aural/Oral Skills <i>Borrowed Division, Triplet, Duplet, Cross-Rhythms</i> II. Symbolic Association</p>

			<p>III. Rhythm Patterns IV. Exercises</p> <p>PART II. MELODIC READING Chapter 6. Natural, Harmonic, and Melodic Minor Scales; Simple Meters, Eighth and Dotted Quarter Notes I. Building Aural/Oral Skills: Natural Minor Scale <i>Intervals from Tonic; Major and Minor Thirds, Perfect and Augmented Fourths, Triads Built on Each Scale Degree; Major, Minor, and Diminished Triads</i> II. Symbolic Association: Natural Minor Scale III. Tonal and Melodic Patterns: Natural Minor Scale IV. Exercises: Natural Minor Scale V. Building Aural/Oral Skills: Harmonic Minor Scale <i>Intervals from Tonic; Major and Minor Thirds, Perfect and Augmented Fourths, Triads Built on Each Scale Degree, Augmented Triad</i> VI. Symbolic Association: Harmonic Minor Scale VII. Tonal and Melodic Patterns: Harmonic Minor Scale VIII. Exercises: Harmonic Minor Scale IX. Building Aural/Oral Skills: Melodic Minor Scale <i>Intervals from Tonic; Major and Minor Thirds, Perfect and Augmented Fourths</i> X. Symbolic Association: Melodic Minor Scale XI. Tonal and Melodic Patterns: Melodic Minor Scale XII. Exercises: Melodic Minor Scale XIII. Exercises: Intervals in Tonic Triad (i) and Relative Major Triad (III)</p>
17	Dec 4-Dec 8	<p>Chapter 9: Triads in Second Inversion Bass Arpeggiation and the Melodic Bass The Cadential Six-Four The Passing Six-Four The Pedal Six-Four Part Writing for Second Inversion Triads</p>	<p>Workbook- Chapter 9</p> <p>Quizzes- Chapter 9</p> <p>Ear Training- Melody 3A Melodic Dictation: Melodies Using m2, M2, m3, M3, P4, P5</p> <p>Ear Training- Harmony 3A Chord Function Identification: I, ii, and V Triads</p> <p>Ear Training- Rhythm 3A Rhythmic Dictation: Rhythmic Figures Including Half-Beat Values</p> <p>Ear Training- Rhythm 3B Error Detection: Dotted Ear Training- Rhythm Values</p> <p>Sight Singing- PART I. RHYTHMIC READING Chapter 7. Simple Meter--Quarter Note = Beat Unit; Syncopation I. Building Aural/Oral Skills <i>Syncopation, Dynamic Accent, Agogic Accent</i> II. Symbolic Association III. Rhythm Patterns IV. Exercises</p> <p>PART II. MELODIC READING Chapter 7. Major and Minor Modes; Compound Meters--Dotted Quarter = Beat Unit I. Integrating Rhythm and Tonal Skills: Major Mode II. Symbolic Association III. Melodic Patterns: Major Mode IV. Exercises: Major Mode V. Integrating Rhythm and Tonal Skills: Minor Mode VI. Symbolic Association VII. Melodic Patterns: Minor Mode VIII. Exercises: Minor Mode</p>
18-19	Dec 11-Dec 21	<p>Chapter 10: Cadences, Phrases, and Periods Musical Form Cadences Cadences and Harmonic Rhythm Motives and Phrases Mozart: "An die Freude" Period Forms</p>	<p>Workbook- Chapter 10</p> <p>Quizzes- Chapter 10</p> <p>Ear Training- Melody 3B Error Detection: Scalewise Melodies with Errors</p> <p>Ear Training- Melody 3C Scale Degree Identification: Three Notes</p> <p>Ear Training- Harmony 3B Chords in Music Literature: I, ii, and V Triads</p> <p>Ear Training- Harmony 3C Cadence Identification: Cadence Types</p> <p>Sight Singing- PART I. RHYTHMIC READING</p>

			<p>Chapter 8. Simple Meter--Quarter Note = Beat Unit; Subdivided Beats I. Building Aural/Oral Skills <i>Beat Subdivision</i> II. Symbolic Association III. Rhythm Patterns IV. Exercises</p> <p>PART II. MELODIC READING Chapter 8. I and V7 in Major Mode; Simple and Compound Meters I. Building Aural/Oral Skills: Dominant Triad, Major Mode <i>Chromatic Scale, Ascending and Descending Intervals Moving Out From the Tonic in the Major Scale, Dominant Triad, First Inversion Triads Built on Each Degree of the Major Scale</i> II. Symbolic Association: Dominant Triad, Major Mode <i>Chord Tone, Neighbor Tone, Passing Tone</i> III. Tonal Patterns: Dominant Triad, Major Mode IV. Exercises: Dominant Triad, Major Mode, Simple Meters V. Building Aural/Oral Skills: Dominant Seventh Chord, Major Mode <i>Dominant Seventh Chord, Third Inversion, Second Inversion Triads Built on Each Degree of the Major Scale</i> VI. Symbolic Association: Dominant Seventh Chord, Major Mode VII. Tonal Patterns: Dominant Seventh Chord, Major Mode VIII. Exercises: Dominant Seventh Chord, Major Mode, Simple Meters IX. Exercises: Dominant and Dominant Seventh, Major Mode, Compound Meters</p>
20-21	Jan 8-Jan 19	<p>Chapter 11: Non-Chord Tones 1 Classification of Non-Chord Tones Passing Tones Neighboring Tones Suspensions and Retardations Figured Bass and Lead Sheet Symbols Embellishing a Simple Texture</p>	<p>Workbook- Chapter 11</p> <p>Quizzes- Chapter 11</p> <p>Ear Training- Melody 3D Interval Review: m2, M2, m3, M3, P4, P5</p> <p>Ear Training- Melody 3E Models and Embellishments: Simple Melodic Structures</p> <p>Ear Training- Harmony 3D Harmonic Dictation: I(i), IV(iv), and V Triads in Four-Part Phrases</p> <p>Ear Training- Harmony 3E Chord Quality Identification: Writing Major, Minor, Diminished, and Augmented Triads</p> <p>Sight Singing-</p> <p>PART I. RHYTHMIC READING Chapter 9. More Terms and Symbols I. Symbolic Association: Performance Markings Tempo Markings: <i>Largo, Lento, Vivace, Presto</i> Changes in Tempo: <i>Rallentando, Rubato, Con Moto, Meno Mosso</i> Character Terms: <i>Cantabile, Dolce, Maestoso, Con Brio, Agitato</i> Dynamics: <i>Sforzando, Sforzando-piano, Forte-piano</i> Articulation: <i>Marcato</i> Other Terms: <i>Subito, Più, Molto</i> Technical Terms: <i>Da Capo, Dal Segno, Sign, Fine, Coda</i> II. Exercises</p> <p>PART II. MELODIC READING Chapter 9. i and V7 in Minor Mode; Simple and Compound Meters I. Building Aural/Oral Skills: Dominant Triad, Minor Mode <i>Ascending and Descending Intervals Moving Out from the Tonic in the Natural Minor Scale, Dominant Triad in Minor, First Inversion Triads Built on Each Degree of the Minor Scales</i> II. Symbolic Association: Dominant Triad, Minor Mode III. Tonal Patterns: Dominant Triad, Minor Mode IV. Exercises: Dominant Triad, Minor Mode, Simple Meters V. Building Aural/Oral Skills: Dominant Seventh Chord, Minor Mode <i>Dominant Seventh Chord, Third Inversion, Second Inversion Triads Built on Each Degree of the Minor Scale</i> VI. Symbolic Association: Dominant Seventh Chord, Minor Mode VII. Tonal Patterns: Dominant Seventh Chord, Minor Mode VIII. Exercises: Dominant Seventh Chord, Minor Mode, Simple Meters IX. Exercises: Dominant and Dominant Seventh, Minor Mode, Compound Meters</p>

22	Jan 22-Jan 26	<p>Chapter 12: Non-Chord Tones 2 Appoggiaturas Escape Tones The Neighbor Group Anticipations The Pedal Point Special Problems in the Analysis of Non-Chord Tones</p>	<p>Workbook- Chapter 12</p> <p>Quizzes- Chapter 12</p> <p>Ear Training- Melody 4A Melodic Dictation: Scalewise Melodies and Arpeggiations of I and V</p> <p>Ear Training- Melody 4B Error Detection: Errors in Melodies Outlining the I, IV, and V Triads</p> <p>Ear Training- Harmony 4A Chord Function Identification: I, ii, IV, and V Triads</p> <p>Ear Training- Harmony 4B Chords in Music Literature: I, ii, IV, and V Triads</p> <p>Ear Training- Rhythm 4A Rhythmic Dictation: Half-Beat Values in Syncopation</p> <p>Sight Singing-</p> <p>PART I. RHYTHMIC READING Chapter 10. Simple Meter--Quarter Note = Beat Unit; More Rhythms with Borrowed Beat Division I. Building Aural/Oral Skills II. Symbolic Association III. Rhythm Patterns IV. Exercises</p> <p>PART II. MELODIC READING Chapter 10. I and V7 in Major Mode; Other Rhythms in Simple Meters I. Integrating Rhythm and Tonal Skills: Major Mode <i>Chromatic Intervals</i> II. Symbolic Association III. Melodic Patterns and Exercises: Triplets, Tonic Only IV. Melodic Patterns and Exercises: Syncopation, Tonic Only V. Melodic Patterns and Exercises: Subdivided Beat, Tonic Only VI. Exercises: Combined Rhythms, Tonic Only VII. Exercises: Combined Rhythms, Tonic and Dominant</p>
23-24	Jan 29-Feb 9	<p>Part III: Diatonic Seventh Chords Chapter 13: The V7 Chord General Voice-Leading Considerations The V7 in Root Position The V7 in Three Parts Other Resolutions of the V7 The Inverted V7 Chord The V6/5 Chord The V4/3 Chord The V4/2 Chord The Approach to the Seventh</p>	<p>Workbook- Chapter 13</p> <p>Quizzes- Chapter 13</p> <p>Ear Training- Melody 4C Scale Degree Identification: Three Notes</p> <p>Ear Training- Harmony 4C Nonharmonic Tones: Two-Voice Examples</p> <p>Ear Training- Harmony 4D Harmonic Dictation: I(i), ii, IV(iv), and V Triads in Chorale Phrases</p> <p>Sight Singing-</p> <p>PART I. RHYTHMIC READING Chapter 11. i and V7 in Minor Mode; Other Rhythms in Simple Meters I. Integrating Rhythm and Tonal Skills: Minor Mode II. Symbolic Association III. Melodic Patterns and Exercises: Triplets, Tonic Only IV. Melodic Patterns and Exercises: Syncopation, Tonic Only V. Melodic Patterns and Exercises: Subdivided Beat, Tonic Only VI. Exercises: Combined Rhythms, Tonic Only VII. Exercises: Combined Rhythms, Tonic and Dominant</p> <p>PART II. MELODIC READING Chapter 11. Simple Meter--Quarter Note = Beat Unit; More Rhythms with Syncopations I. Building Aural/Oral Skills II. Symbolic Association III. Rhythm Patterns IV. Exercises</p>
25	Feb 12-Feb 16	<p>Chapter 14: The II7 and VII7 Chords The II7 Chord The VII7 Chord in Major</p>	<p>Workbook- Chapter 14</p> <p>Quizzes- Chapter 14</p>

		The VII7 Chord in Minor	<p>Ear Training- Melody 4D New Intervals: m6, M6</p> <p>Ear Training- Melody 4E Models and Embellishments: 5-6 Patterns in Two Voices</p> <p>Ear Training- Harmony 4E Chord Quality Identification: Major, Minor, Diminished, and Augmented Triads</p> <p>Ear Training- Rhythm 4B Error Detection: Half-Beat Values in Syncopation</p> <p>Sight Singing- PART I. RHYTHMIC READING Chapter 12. Simple Meter--Quarter Note = Beat Unit; More Rhythms with Subdivided Beats I. Building Aural/Oral Skills II. Symbolic Association III. Rhythm Patterns IV. Exercises</p> <p>PART II. MELODIC READING Chapter 12. I and V7 in Major and Minor Modes; Half Note = Beat Unit I. Integrating Rhythm and Tonal Skills: Major and Minor Modes II. Symbolic Association III. Melodic Patterns and Exercises: Major Mode, Tonic Only IV. Exercises: Major Mode, Tonic and Dominant V. Melodic Patterns and Exercises: Minor Mode, Tonic Only VI. Exercises: Minor Mode, Tonic and Dominant</p>
26-27	Feb 20-Mar 2	<p>Chapter 16: Secondary Functions 1 Chromaticism and Altered Chords Secondary Functions Secondary Dominant Chords Spelling Secondary Dominants Recognizing Secondary Dominants Secondary Dominants in Context</p>	<p>Workbook- Chapter 16</p> <p>Quizzes- Chapter 16</p> <p>Ear Training- Melody 5A Melodic Dictation: Melodies Outlining the I, IV, V (and vii06) Triads</p> <p>Ear Training- Harmony 5A Chord Function Identification: I(i), ii(ii0), IV(iv), and V Triads and Inversions</p> <p>Ear Training- Harmony 5B Chords in Music Literature: I(i), ii(ii0), IV(iv) and V Triads</p> <p>Sight Singing- PART I. RHYTHMIC READING Chapter 13. Half Note = Beat Unit I. Symbolic Association <i>Alla Breve, Cut Time, Double Whole Note/Rest</i> I. Rhythm Patterns II. Exercises</p> <p>PART II. MELODIC READING Chapter 13. I and V7 in Major and Minor Modes; Eighth Note = Beat Unit I. Integrating Rhythm and Tonal Skills: Major and Minor Modes <i>Ascending and Descending Chromatic Intervals Moving Out from Tonic</i> II. Symbolic Association III. Melodic Patterns and Exercises: Major Mode, Tonic Only IV. Exercises: Major Mode, Tonic and Dominant V. Melodic Patterns and Exercises: Minor Mode, Tonic Only VI. Exercises: Minor Mode, Tonic and Dominant</p>
28-29	Mar 5-Mar 16	<p>Chapter 18: Modulations Using Diatonic Common Chords Modulation and Change of Key Modulation and Tonicization Key Relationships Common-Chord Modulation Analyzing Common-Chord Modulation</p>	<p>Workbook- Chapter 18</p> <p>Quizzes- Chapter 18</p> <p>Ear Training- Melody 5B Error Detection: Excerpts from Music Literature</p> <p>Ear Training- Melody 5C Melodic Figure Identification: Sequence and Rhythmic Repetition</p>

			<p>Ear Training- Harmony 5C Harmonic Ear Training- Rhythm and Nonharmonic Tones</p> <p>Ear Training- Harmony 5D Harmonic Dictation: I(i), ii, IV(iv), and V Triads in Chorale Phrases</p> <p>PART I. RHYTHMIC READING Chapter 14. Simple Meter--Eighth Note = Beat Unit I. Symbolic Association II. Rhythm Patterns III. Exercises</p> <p>PART II. MELODIC READING Chapter 14. I and V7 in Major and Minor; Compound Meters--More Rhythms I. Integrating Rhythm and Tonal Skills: Major and Minor Modes <i>Major, Minor, Augmented and Diminished Triads</i> II. Symbolic Association III. Melodic Patterns and Exercises: Major Mode, Tonic Only IV. Exercises: Major Mode, Tonic and Dominant V. Melodic Patterns and Exercises: Minor Mode, Tonic Only VI. Exercises: Minor Mode, Tonic and Dominant</p>
30-31	Mar 19-Mar 30	<p>Chapter 20: Binary and Ternary Forms Formal Terminology Binary Forms Ternary Forms Rounded Binary Forms 12-Bar Blues Other Formal Designs</p>	<p>Workbook- Chapter 20</p> <p>Quizzes- Chapter 20</p> <p>Ear Training- Melody 5D New Interval: The Tritone</p> <p>Ear Training- Melody 5E Models and Embellishments: Descending 6ths in Two Voices</p> <p>Ear Training- Rhythm 5A Rhythmic Dictation: Introduction to Quarter- Beat Values</p> <p>Ear Training- Rhythm 5B Error Detection: Quarter-Beat Values</p> <p>Ear Training- Harmony 5E Error Detection: Single Triads in Four Parts</p> <p>Sight Singing-</p> <p>PART I. RHYTHMIC READING Chapter 15. Compound Meter--More Rhythms I. Building Aural/Oral Skills II. Symbolic Association III. Rhythm Patterns IV. Exercises</p> <p>PART II. MELODIC READING Chapter 15. I, ii, IV, and V7 in Major Mode; Simple and Compound Meters I. Building Aural/Oral Skills: Sub-Dominant Triad, Major Mode <i>Subdominant Triad in Major</i> II. Symbolic Association III. Tonal Patterns: Subdominant Triad, Major Mode IV. Exercises: I, IV, V7, Major Mode, Simple Meters V. Exercises: I, IV, V7, Major Mode, Compound Meters VI. Tonal Patterns and Exercises: Supertonic Triad, Simple and Compound Meters</p>
32-36	Apr 9-May 11	<p>EXTENSIVE REVIEW, practice AP Exams Chapter 21: Mode Mixture Chapter 22: The Neapolitan Chord Chapter 23: Augmented Sixth Chords Chapter 28: An Introduction to Twentieth Century Music Impressionism Scales The Diatonic Church Modes Pentatonic Scales Synthetic Scales Extended Tertian Harmony</p>	<p>Sample Released AP Exams Extensive question analysis and discussion or test taking techniques, general and specific to the AP Music Theory Exam Workbook- Chapters 21, 22, 23, 28- selected exercises Quiz- Chapter 28</p>

		Extended Tertian Harmony and Lead Sheet Symbols Polyharmony Quartal and Secundal Harmony Parallelism Pandiaticism Rhythm and Meter Atonal Theory The Twelve Tone Serialism Total Serialization	
37	MAY 14, 8:00 a.m.	AP MUSIC THEORY EXAM	
	After the A.P. Exam	Free Composition in Twentieth Century Style	

2006-2007 AP MUSIC THEORY Syllabus

From the [College Board Advanced Placement Music Theory Course Description](#)

The AP examination in music theory may include any or all of the following:

I. Musical Terminology

- A. Terms for intervals, chords, scales, and modes
- B. Terms pertaining to rhythm and meter, melodic construction and variation, harmonic functions, cadences and phrase structure, texture, small forms, and musical performance

II. Notational Skills

- A. Rhythmic and metric notation
- B. Clefs and pitch notation
- C. Key signatures, scales, and modes
- D. Intervals and chords
- E. Transposition of melodic lines

III. Basic Compositional Skills

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

IV. Score Analysis (with or without aural stimulus)

- A. Small-scale and large-scale harmonic procedures, including:
 1. identification of cadence types
 2. Roman-numeral and figured-bass analysis, including non-harmonic tones, seventh chords, and secondary-dominant chords
 3. identification of key centers and key relationships; recognition of modulation to closely related keys
- B. Melodic organization and developmental procedures
 1. scale types; modes
 2. melodic patterning
 3. motivic development and relationships (e. g. , inversion, retrograde, sequence, imitation)
- C. Rhythmic/metric organization
 1. meter type (e. g. , duple, triple, and quadruple) and beat type (e. g. , simple, compound)
 2. rhythmic devices and procedures (e. g. , augmentation, diminution, hemiola)
- D. Texture
 1. types (e. g. , monophony, homophony, polyphony)
 2. devices (e. g. , textural inversion, imitation)
- E. Formal devices and/or procedures
 1. phrase structure
 2. phrases in combination (e. g. , period, double period, phrase group)
 3. small forms

V. Aural Skills

- A. Sight-singing
- B. Melodic dictation
- C. Harmonic dictation
- D. Identification of isolated pitch and rhythmic patterns
- E. Detection of errors in pitch and rhythm in one-and two-voice examples
- F. Identification of processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles
 1. melodic organization (e. g. , scale-degree function of specified tones, scale types, mode, melodic patterning, sequences, motivic development)

2. harmonic organization (e. g. , chord function, inversion, and quality)
3. tonal organization (e. g. , cadence types, key relationships)
4. meter and rhythmic patterns
5. instrumentation (i. e. , identification of timbre)
6. texture (e. g. , number and position of voices, amount of independence, presence of imitation, density)
7. formal procedures (e. g. , phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

2007 A.P. Exams Schedule

Week 1

	<u>Morning Session</u> 8 a.m.*	<u>Afternoon Session</u> 12 p.m.*
Monday, May 7	Government and Politics: United States	Government and Politics: Comparative** French Language**
Tuesday, May 8	Computer Science A** Computer Science AB** Spanish Language**	Statistics
Wednesday, May 9	Calculus AB** Calculus BC**	Chinese Language and Culture
Thursday, May 10	English Literature** German Language**	Japanese Language and Culture** French Literature**
Friday, May 11	United States History	European History Studio Art (portfolios due)

Week 2

	<u>Morning Session 8 a.m.*</u>	<u>Afternoon Session 12 p.m.*</u>	<u>Afternoon Session 2 p.m.</u>
Monday, May 14	Biology** Music Theory**	Physics B** Physics C: Mechanics**	Physics C: Electricity & Magnetism***
Tuesday, May 15	Environmental Science** Chemistry**	Psychology	
Wednesday, May 16	Italian Language and Culture** English Language**	Art History	
Thursday, May 17	Macroeconomics** World History**	Microeconomics	
Friday, May 18	Human Geography** Spanish Literature**	Latin Literature** Latin: Vergil**	

* Schools in Alaska must begin the morning exam administration between 7 a.m. and 8 a.m. and the afternoon exam administration between 11 a.m. and 12 noon.

** Coordinators should order late-testing exams for students who would like to take exams that are scheduled for the same slot.

*** **This exam must begin between 2 and 3 p.m. In Alaska, the exam must begin between 1 p.m. and 2 p.m.**

Coordinators are responsible for notifying students when and where to appear for the exams. **Early testing is not permitted under any circumstances.**