

AP Music Course Syllabus
D. Grotto, Instructor

Texts and Other Resources

- Benward, Bruce and Saker, Marilyn. *Music in Theory and Practice*, Volume 1, Seventh Edition. McGraw-Hill.
- Benward, Bruce, Maureen A. Carr, and J. Timothy Kolosic. *Introduction to Sightsinging and ear Training*. 2nd Ed. New York: McGraw-Hill
- Houlahan, Michael and Philip Tacka. *Sound Thinking: Music for Sight-Singing and Ear Training*. Vol.1 Boosey & Hawkes
- Kostka, Stephan and Dorothy Payne. *Tonal Harmony*. 5th ed. New Jersey: Prentice Hall
- Various Music Theory websites

Scheduling and Homework

- The amount of material covered in AP courses dictates that the classes meet every other day for 80 minutes, year round.
- Homework will be given in each class.

Testing and Grading

Tests will follow each chapter in the textbook and in order to prepare for the AP test, they will reflect the AP format. The elements of the AP test are:

- **Section I:** Multiple choice questions (50% of AP score)
- Part A with aural stimulus
- Part B without aural stimulus
- **Section II:** Free response questions (50% of AP score)
- Part A part writing, and melodic and harmonic dictation (40% of AP score)
- Part B Sight singing (10% of AP score)

In-class chapter tests will include all of these elements except for sight-singing. Sight-singing will be tested on a weekly basis

Grades will be based on chapter tests, sight singing tests, homework, and class participation.

Discipline:

As a college level class, college level discipline is expected. In order to cover all of the material you need to know for the AP test, it is expected that you will:

- Come to class on time
- Be prepared with your binder, handouts, a pencil, a notebook, and staff paper
- Complete all homework on time
- Pay attention to the instructor and other students
- Actively participate in class.

The Calendar

Week	Chapters in Theory and Practice and additional Assignments
1	<p>1. Notation Letter names, clefs, octave identification, accidentals, rhythm, meter, enharmonic equivalents. Additional Assignment: Tonal Harmony</p> <p>Chapter 2 – Elements of Rhythm: meter, simple and compound time signatures, duration of symbols, division of beat.</p> <p>Unit 1: Sections A,B,C Sight singing (SS): 1,2,&3 beat values, diatonic models. Ear Training (ET): Rhythm Dictation full beat and half beat values.</p>
2	<p>Chapters in Theory and Practice and additional Assignments 2. Scales, Tonality, Keys, Modes</p> <p>Diatonic scales, solfeggio syllables, major scales, Minor scales, scale degree names, tonality.</p> <p>Chapter in Sight Singing Unit 1: Sections D,E,F,G</p> <p>SS: melodic fragments, short melodic structures, melodies using major and minor 2nds ET: Melodic dictation in conjunct, diatonic melodies</p>
3	<p>Chapters in Theory and Practice and additional Assignments 2. Scales, Tonality, Keys, Modes</p> <p>Scale relationships, key centers. Baroque and Roman period</p> <p>Chapter in Sight Singing Unit 1: Sections H,I,J,K,l</p> <p>SS: Major melodies focusing on P4,P5,M3, ensemble excerpts with 2 voices ET: chord identification of major and minor triads, harmonic function of I and V chords.</p>
4	<p>3. Intervals and Transposition Intervals and interval numbers, Perfect, major and minor. Additional Assignments: Tonal Harmony Chapter 1 – intervals in perfect, major, minor, augmented and diminished.</p> <p>Chapter in Sight Singing Unit 2: Sections A,B,C</p> <p>SS: compound meter, interval up to P5 and melodic fragments using intervals up to P5</p>

ET: Rhythmic dictation in duple and triple subdivision

**5 Chapters in Theory and Practice
and additional Assignments**

3. Intervals and Transposition

Consonance and dissonance, augmented and diminished intervals, enharmonic intervals and inversions.

Additional Assignments: interval trainers at www.musictheory.net

Chapter in Sight Singing

Unit 2: Sections E, F, G, H

SS: melodies using intervals up to P5

ET: Major scales and 3 forms of the minor scale

**6 Chapters in Theory and Practice
and additional Assignments**

4. Chords

Triads, major and minor triads, diminished and augmented triads, and root position.

Additional assignment: chord trainers at musictheory.net

Chapter in Sight Singing

Unit : Sections I, J, K, L

SS: ensemble excerpts with 2 voices

ET: Chord identification of major, minor and diminished triads, harmonic function of I, IV, V triads

**7 Chapters in Theory and Practice
and additional Assignments**

4. Chords and 5. Cadences and Nonharmonic tones

Triads on scale degrees, harmonic analysis, Roman numeral analysis, seventh chords, figured bass, phrases, harmonic and rhythmic cadences.

Chapter in Sight Singing

Unit 3 : Sections A, B, C, D

SS: rhythms with half-beat values, interval study introducing P8

ET: Rhythmic dictation using full and half beat values

**8 Chapters in Theory and Practice
and additional Assignments**

5. Cadences and Nonharmonic tones

Nonharmonic tones, unaccented and accented nonharmonic tones, Music history.

Additional Assignment:

Listen to 3 Bach Chorales and identify all of the cadences and nonharmonic tones.

Chapter in Sight Singing

Unit 3 :Sections E,F,G,H

SS: Melodies within the major triad and additional minor melodies

ET: Models and embellishments, melodic dictation using m2, M2 ,M3

**9 Chapters in Theory and Practice
and additional Assignments**

6. Melodic organization

The motive and the sequence.

Chapter in Sight Singing

Unit 3: Sections I, J, K, L

SS: Ensemble excerpts in 2 voices outlining P5, P4, M3, m3

ET: Chord identification, triad factors in the soprano and harmonic function of the I, ii and V triads

**10 Chapters in Theory and Practice
and additional Assignments**

6. Melodic Organization

False sequence, phrase, melodic structure.

Chapter in Sight Singing

Unit 4: Sections A,B,C,D

SS: quarter beat values, introduction of the m10 interval and melodic fragments that include m10

ET: Rhythmic dictation using half-beat values and syncopation.

**11 Chapters in Theory and Practice
and additional Assignments**

7. Texture and textural reduction

Texture and texture types.

Chapter in Sight Singing

Unit 4: Sections E,F,G,H

SS: Melodies in major and minor

ET: Descending 3rds in 2 voices

**12 Chapters in Theory and Practice
and additional Assignments**

8. Voice leading in Two Voices

Voice leading and species counterpoint.

Tonal Harmony Chapter 5

Melodic line, notating chords, parallel motion

Chapter in Sight Singing

Unit 4: Sections I,J,K,L

SS: create original compositions for the class to sing

ET: Harmonic function: distinguishing among the I, ii, IV, V triads

13 **Chapters in Theory and Practice and additional Assignments 8. Voice leading in Two Voices**

Voice leading, the cantus firmus.

Chapter in Sight Singing

Unit 5: Sections A,B,C

SS: introduction of the triplet and M6,M6

ET: Rhythmic dictation, quarter beat values

14 **Chapters in Theory and Practice and additional Assignments 8. Voice leading in Two Voices**

Voice leading, motions between voices, composing 1st species counterpoint, principles of voice leading.

Chapter in Sight Singing

Unit 5: Sections D,E,F,G

SS: folk melodies using intervals up to m10

ET: Descending 6th in 2 voices and melodic dictation of scalewise passages and arpeggiations of I and V

15 **Chapters in Theory and Practice and additional Assignments 8. Voice leading in 2 Voices**

Analyze 3 simple fugues.

Chapter in Sight Singing

Unit 5: Sections H, I, J, K, L

SS: ensemble excerpts in 2 voices

ET: Harmonic function of the I, ii0, iv, V with inversions

16 **Chapters in Theory and Practice and additional Assignments 9. Voice leading in 4 Voices**

4 voice texture, Bach Chorales, analysis of the Chorale phrase.

Chapter in Sight Singing

Unit 5: Sections A, B, C

SS: more difficult rhythms using quarter beat values and melodic fragments using M6, m6

ET: review all levels

17 – WINTER BREAK

18 **Tonal Harmony Chapter 6 – Root position part writing, four part textures**

Chapter in Sight Singing

Unit 6: Sections E.F.G

ET: Melodies outlining I, IV, V, viio

19 **Chapters in Theory and Practice
and additional Assignments**

9. Voice leading in 4 Voices

Stylistic practices, root position composition, exceptions to stylistic practices and 1st inversion triads.

Additional assignment: Listen to and analyze 4 chorales.

Chapter in Sight Singing

Unit 6: Sections H, I, J, K, L

SS: ensemble excerpts review, introduction of 4 voices

ET: Triad identification highlighting factors in the soprano and bass voices

20 **Chapters in Theory and Practice
and additional Assignments**

10. Harmonic progressions and harmonic rhythm

Harmonic progressions, chord progressions, harmonic rhythm.

Chapter in Sight Singing

Unit 7: Sections A, B, C, D

SS: Emphasis on the triplet and introduction of the m7

ET: Rhythmic dictation with beats divided into triplets

21 **Chapters in Theory and Practice
and additional Assignments**

10. Harmonic progressions and harmonic rhythm

How to harmonize a tonal melody.

Chapter in Sight Singing
Unit 7: Sections E, F, G, H

SS: melodies to be performed at performance tempo

ET: 7-3 patterns in 2 voices and melodic dictation highlighting intervals of a 7th

22 **Chapters in Theory and Practice**
and additional Assignments
11. Dominant Seventh Chords

Dominant 7th chords, macro analysis symbols, music history.

Chapter in Sight Singing
Unit 7: Sections I, J, K, L

SS: ensemble excerpts in 2 and 3 voices

ET: nonharmonic tones and I, iio, iii, IV, V, vi inversions

23 **Chapters in Theory and Practice**
and additional Assignments
11. Dominant Seventh Chords

Resolution of the dominant 7th chord, circle progression, nonresolution of the 7th factor.

Chapter in Sight Singing
Unit 8: Sections A, B, C, D

SS: intervals using M7, m7

ET: Cadences in 2 voices

24 **Chapters in Theory and Practice**
and additional Assignments
12. Leading Tone Seventh Chords

Leading tone 7th chords, progressions from viio and viio7.

Chapter in Sight Singing
Unit 8: Sections E, F, G, H

SS: melodies for review and practice at performance tempo

ET: Two phrase melodies

25 **Chapters in Theory and Practice**
and additional Assignments
12. Leading Tone Seventh Chords

Macro analysis symbols and application of voice leading in the 7th Chord.

Chapter in Sight Singing
Unit 8: Sections I, J, K, L

SS: ensemble excerpts in 2, 3, 4 voices

ET: harmonic dictation of I, ii, iv, V triads in 4-part chorale phrases

26 **Chapters in Theory and Practice
and additional Assignments**

13. Nondominant Seventh Chords

Nondominant 7th chords in circle progressions, non-circle treatment, resolution of 7th factor.

Chapter in Sight Singing

Unit 9: Sections A, B, C, D

SS: subdivision of the beat in compound meters, diatonic and chromatic models using A4 and d5

ET: 7-3 patterns in 2 voices and melodic dictation highlighting intervals of a 7th

27 **Chapters in Theory and Practice
and additional Assignments**

14. Modulation

Modulation, closely related keys, phrase modulation, chromatic modulation, analytical symbols for modulation.

Chapter in Sight Singing

Unit 9: Sections E, F, G, H

SS: melodies designed for speed singing

ET: melodies with larger leaps and chord progression

28 **Chapters in Theory and Practice
and additional Assignments**

15. Secondary Dominants and Leading Tone Chords

Secondary dominants and leading tone chords.

Chapter in Sight Singing

Unit 9: Sections I, J, K, L

SS: ensemble excerpts in 2, 3, 4 voices

ET: the tritone and dictation in 4 part chorales

29 **Chapters in Theory and Practice
and additional Assignments**

16. Two-part (binary) form

Formal divisions, open vs. closed formal divisions, 2 part form.

Additional assignment: Listen to Bach's Gavotte I from English Suite. Analyze the harmonic and melodic structure. Compose your own binary piece in 16 mm using tonal elements from the Gavotte

Ear training and sight singing examples in test format.

30 – SPRING BREAK

31 **Twentieth Century Music**

Whole tone scales, 12 tone rows, serialism, atonal music.

Additional Assignment: Compose your own song using a 12 tone row

Ear training and sight singing examples in test format.

32 **Chapters in Theory and Practice
and additional Assignments**

17. Three part ternary form

Three part form, expanded ternary form, rounded binary form.

Ear training and sight singing examples in test format.

33-35 Review and sample tests.

Built-in extra time.

36 AP TESTING

37 After AP Testing – Material to be announced:
Original compositions, instrumental transposition