

## **AP Music Theory Syllabus**

**Mrs. Foerster**

**2024 - 2025**

### **Welcome to AP Music Theory**

Learning music is much like learning a new language, and the music theory “language” is critical to success on the AP Exam. From the first day of class I will stress the importance of developing and utilizing music vocabulary. Each day will start with approximately 15 minutes of aural skills practice. Appropriate ear training exercises will be presented each week either acoustically or by technology. Quizzes will be given throughout.

### **Course Description (as specified on the AP Music Theory Home Page of the AP Central website)**

AP Music Theory is an advanced level course designed to engage students in learning activities that will help them to achieve the outcomes assessed by the College Board’s Advanced Placement Music Theory Examination. The AP Music Theory course is designed 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. These abilities will be developed through various listening, performance, written, creative, and analytical exercises. Although this course focuses on music of the Common Practice Period (1600 – 1900), materials and processes found in other styles and genres are also studied. Students are encouraged to sit for the College Board’s Advanced Placement Music Theory Examination. Students who successfully complete the AP Music Theory Examination and plan to major in music in college may be able to enroll in an advanced music theory course, depending upon the individual college’s policy.

### **Course Content (as specified on the AP Music Theory Home Page of the AP Central website)**

#### ***I. Music Terminology and Notational Skills:***

1. Notate and identify pitch in four clefs: treble, alto, tenor, and bass
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 perfect, major, minor, diminished, and augmented intervals inclusive of an octave
9. Notate, hear, and identify triads and seventh chords including inversions
10. Define and identify common tempo and expression markings.

#### ***II. Basic Compositional Skills:***

1. Compose a bass line for a given melody to create simple two-part counterpoint in seventeenth- and/or eighteenth-century style; analyze the implied harmonies
2. Realize a figured bass according to the rules of eighteenth-century chorale style, major or minor key, using any or all of the following devices: diatonic triads and seventh chords, inversions, nonharmonic tones, and secondary-dominant and dominant seventh chords
3. Realize a four-part chorale-style progression from Roman and Arabic numerals

### III. *Score Analysis (with or without aural stimulus):*

1. Identify authentic, plagal, half, Phrygian half, and deceptive cadences in major and minor keys
2. Identify in score the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone
3. Small-scale and large-scale harmonic procedures, including:
  - A. Identification of cadence types
  - B. Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
  - C. Identification of key centers and key relationships; recognition of modulation to closely related keys
4. Melodic organization and developmental procedures:
  - A. Scale types; modes
  - B. Melodic patterning
  - C. Motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
5. Rhythmic/metric organization:
  - A. Meter type (e.g. duple, triple, quadruple) and beat type (e.g., simple, compound)
  - B. Rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
6. Texture:
  - A. Types (e.g., monophony, homophony, polyphony, heterophony)
  - B. Devices (e.g., textural inversion, imitation)

### IV. *Aural Skills:*

1. Detect pitch and rhythm errors in written music from given aural excerpts
2. Notate a melody from dictation, 6 to 8 bars, major or minor mode, mostly diatonic pitches, simple or compound time, treble or bass clef, 3 to 4 playings.
3. Notate melodies from dictation, 6 to 8 bars, major or minor mode, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings
4. Sight-sing melodies, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, treble or bass clef, using solfege, pitch names, numbers or any comfortable vocal syllable(s)
5. Hear the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone
6. Notate the soprano and bass pitches and Roman and Arabic numeral analysis of harmonic dictations in eighteenth-century chorale style. Features may include seventh chords, secondary dominants, major or minor key, 3 to 4 playings
7. Identify processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles:
  - A. Melodic organization (e.g., scale-degree function of specified tones, scale types, mode, melodic patterning, sequences, motivic development)
  - B. Harmonic organization (e.g., chord function, inversion, quality)
  - C. Tonal organization (e.g., cadence types, key relationships)
  - D. Meter and rhythmic patterns
  - E. Instrumentation (i.e., identification of timbre)
  - F. Texture (e.g., number and position of voices, amount of independence, presence of imitation, density)

- G. Formal procedures (e.g., phrase structure, distinctions among literal repetition, varied repetition, and contrast; small forms)

### **Required Materials**

Three-ring binder with dividers

Individual sheets of staff paper

Pencils (always have several on hand because pens may not be used)

Individual technology (if specified ahead of time)

### **Primary Texts**

Krueger, Carol. 2016. *Progressive Sight Singing*, 3<sup>rd</sup> Edition. Oxford University Press.

Scoggin, Nancy. 2010. *Barron's AP Music Theory*, 3<sup>rd</sup> Edition. Barron's Educational Series.

Rogers, Nancy, and Robert Ottman. 2014. *Music for Sight Singing*. Pearson. Upper Saddle River: Pearson.

### **Grading**

Major grade (40%) = tests

Minor grades (60%) = tech-based assessments, written assessments, bell ringers, aural skills

### **Websites**

[www.gmajormusictheory.org](http://www.gmajormusictheory.org)

[www.musictheory.net](http://www.musictheory.net)

[www.teoria.com](http://www.teoria.com)

[www.musictheoryexamples.com](http://www.musictheoryexamples.com)

[www.quizlet.com](http://www.quizlet.com)

[www.youtube.com](http://www.youtube.com)