**Advanced Placement Music Theory**

Students may enroll in AP Music Theory if they read music well in both pitch and rhythm in at least one clef. The pre-requisite for this class is Fundamentals of Music I and II, or permission from the instructor

**Core Values and Beliefs:**

 -Demonstrate growth and proficiency in critical thinking and creative problem solving

 -Utilize technology to obtain, process, and evaluate information

 -Communicate expressively through oral, written, visual, artistic, and technical modes of expression

 -Work cooperatively with others, recognize individual differences, and respect the rights of others

 -Exhibit an understanding of the value of physical fitness and healthy lifestyle choices

 -Demonstrate responsibility in self-discipline, self-reliance, time management, and personal behavior

 -Demonstrate an understanding of the value of leadership and service to the school and community

 -Demonstrate an understanding of cultural and political factors necessary for active citizenship

**Evaluation:** Participation/Classwork-50%, Tests-15%, Quizzes-15%, Mid-Term and Final Exam-20%

**Course Objectives:** At the conclusion of the class, students should be able to demonstrate the following:

1. Write, sing, play major scales, all three forms of minor scales, pentatonic scale, whole-tone scale, Dorian, Phrygian, Lydian, and Mixolydian modes.
2. Notate pitch and rhythm in standard notation with correct meter organization.
3. Recognize all intervals within an octave and all four triad types.
4. Compose simple melodies, melodies with harmonic chord progressions.
5. Transpose melodies for Bb, F, and Eb instruments.
6. Realize a figured bass line.
7. Realize a Roman numeral progression.
8. Analyze the chords of a musical composition with both roman numerals and formal organization.
9. Write in standard notation melodic and harmonic dictation.
10. Express creative ideas through composing four part compositions in small forms, such as: periods, double periods, and other small forms.
11. Recognize functional tertian harmony in four voices, tonal relationships, and modulation to closely related keys.
12. Compose a bass line and harmonic progression to a given melody.
13. Recognize, understand, and describe basic elements, materials and processes of music in both written score and aural form.
14. Attend concerts of all types of music; analyze the concert for all musical elements.
15. ***Sight-sing and count-sing melodies and rhythms in a variety of time signatures. Students will practice these skills on a daily basis!***

**Textbooks:**

Clendinning, Jane and Elizabeth Marvin. *The Musician’s Guide to Theory and Analysis.* New York: W.W. Norton, 2005.

Workbook for *The Musician’s Guide.*

**Reference Textbooks:**

Benward, Bruce. *Sightsinging Complete.* 4th Ed. Dubuque Iowa: WM. C. Brown Publishers, 1986

Phillips, Joel, Jane Clendinning and Elizabeth Marvin. The Musician’s Guide to Aural Skills. New York: W.W. Norton, 2005.

**Part I- Building a Musical Vocabulary: Basic Elements of Pitch and Rhythm**

**Chapters 1-7-Review of Pre-requisite Course**

1. Pitch and Pitch Class
2. Beat, Meter, and Rhythm: Simple Meters
3. Pitch Collections, Scales (modes, pentatonic scales), and Major Keys
	1. *Students will improvise in a given mode over basic chord changes*
4. Minor Keys and the Diatonic Modes
5. Beat, Meter, and Rhythm: Compound Meters
6. Pitch Intervals
7. Triads and Seventh Chords

**Part II-Linking Musical Elements in Time**

**Chapter 8- Intervals in Action (Two-Voice Composition)**

* Counterpoint
* Connecting Intervals: Note-Against-Note Counterpoint
* Melodic Embellishment in Chorale Textures
* Sight Singing

**Chapter 9-Melodic and Rhythmic Embellishment in Two-Voice Composition**

* Melodic Embellishment
* Writing 4:1 Counterpoint
* Rhythmic Embellishment: Suspensions
* Free Counterpoint
* Sight Singing
* *Students will compose a two-voice composition*

**Chapter 10-Notation and Scoring**

* The Notation of Melodies
* The Notation of Two or More Parts on a Staff
* The Notation of Four-Part Harmony SATB
* Notation for Keyboard
* Notation for Guitar
* Sight Singing

**Chapter 11- Voicing Chords in Multiple Parts: Instrumentation**

* From Two-Part Counterpoint to Four or More Parts
* Notation for Instrumental Trio, Quartet, or Quintet
* Setting Music for Transposing Instruments
* Setting Music for Larger Ensembles
* *Students will compose a four-voice composition*

**Part III-The Phrase Model**

**Chapter 12- The Basic Phrase Model: Tonic and Dominant Voice-Leading**

* Parts of the Basic Phrase
* Defining the Phrase Model
* The Dominant Area
* Ending the Phrase
* Harmonizing Melodies

**Chapter 13-Embellishing Tones**

* Embellishing Tones in Three and Four Voices
* Embellishing Tones in Popular Music

**Chapter 14- Chorale Harmonization and Figured Bass**

* Choral Harmonization
* Realizing Figured Bass
* *Students will compose over a given figured bass line*

**Chapter 15- Explanding the Basic Phrase: Leading-Tone, Predominant and 6/4 Chords**

* Dominant Substitutes: Leading-Tone Chords
* Predominant Harmonies
* Dominant Expansion with the Cadential 6/4
* Other Expansions INvilding 6/4s

**Chapter 16- Further Expansions of the Basic Phrase: Tonic Expansions, Root Progressions, and the Mediant Triad**

* Tonic Expansions
* Basic Root Progressions
* About Median Triads

**Chapter 17- The Interaction of Melody and Harmony: More on Cadence, Phrase, and Melody**

New Cadence Types

* Phrase and Harmony
* Phrases in Pairs: The Period
* Motives
* Writing Melodies

**Chapter 18- Diatonic Sequences**

* Sequences
* Harmonic Sequences Based on Root Progressions
* Reducing Elaborated Sequences

**Chapter 19- Intensifying the Dominant: Secondary Dominants and Secondary Leading-Tone Chords; New Voice-Leading Chords**

* Intensifying the Dominant
* Secondary Dominants and Leading-Tone Chords to V
* New Types of Voice-Leading Chords

**Chapter 20- Phrase Rhythm and Motive Analysis**

* Phrase Rhythm
* Baroque Melody
* Motivic Analysis

**Part IV- Further Expansion of the Harmonic Vocabulary**

**Chapter 21- Tonicizing Scale Degrees Other Than V**

* Secondary-Function Chords Within the Basic Phrase
* Secondary-Function Chords in Musical Contexts
* Writing Secondary Dominant and Leading-Tone Chords

**Chapter 22- Modulation to Closely Related Keys**

* Common Pivot-Chord Modulations
* Other Pivot-Chord Modulations
* Direct Modulations
* Locating Modulations
* Modulations in Musical Contexts

**Chapter 23- Binary and Ternary Forms**

* Introduction to Binary Form
* Introduction to Ternary Form
* Binary Form as Part of a Larger Formal Scheme

**Chapter 24- Color and Drama in Composition: Modal Mixture and Chromatic Mediants and Submediants**

* Harmonic Color and Text Setting
* Modal Mixture
* Chromatic Mediants and Submediants
* Mixture and Modulation

**Chapter 25- Chromatic Approaches to V: The Neopolitan Sixth and Augmented Sixths**

* Chromatic Predominant Chords
* The Neopolitan Sixth
* Augmented-Sixth Chords

**Part V- Musical Form and Interpretation**

**Chapter 26- Popular Song and Art Song**

* The Musical Language of Popular Song
* Analysis of Songs
* Other Song Forms

**Chapter 27- Variation and Rondo**

* Sectional Variations
* Continuous Variations
* Performing Variations
* Rondo

**Chapter 28- Sonata-Form Movements**

* Basic Sonata Form
* Sonata Form in the Romantic Era
* Sonatas, Sonatinas, Concertos, and Sonata-Form Movements
* *Students will improvise a cadenza on their instrument of choice!*

**Chapter 29- Chromaticism**

* The Chromatic Elaboration of Diatonic Frameworks
* Chromatic Modulation
* Linear Chromaticism
* Analyzing and Performing Chromatic Passages

**Part VI- Into the Twentieth Century**

**Chapter 30- Modes, Scales, and Sets**

* Listening to Twentieth Century Compositions
* Pitch-Class Collections and Scales Revisited
* Other Types of Scales (whole-tone scale)
* Scale Analysis and Formal Design

**Chapter 31- Music Analysis with Sets**

* Relationships Between Sets
* The Inversion of Pitch Sets and Pitch-Class Sets

**Chapter 32- Sets and Set Classes**

* Set-Class Membership
* Characteristic Trichords of Familiar Scales and Modes
* Reading Set-Class Tables

**Chapter 33- Ordered Segments and Serialism**

* Serial Composition
* Twleve-Tone Rows

**Chapter 34- Twelve-Tone Rows and the Row Matrix**

* The Row Matrix
* Serialization and Compositional Style

**Chapter 35- New Ways to Organize Rhythm, Meter, and Duration**

* Rhythm and Meter in Early Twentieth-Century Music
* Rhythm and Meter in Post-1945 Music
* Analyzing and Performing Contemporary Rhythm and Meter

**Chapter 36- New Ways to Articulate Musical Form**

* Form in Post-Common-Practice Music
* New Approaches to Traditional Music Forms
* New Developments in Music Form
* Analyzing Form in Recent Music

**Chapter 37- Composer’s Materials Today**

* Contemporary Composers and Techniques of the Past
* A Look Ahead into the Twenty-First Century

**Final Project-Students will compose and harmonize a melody to a given text.**