



Course Title: **AP Music Theory**

Description: This is a year-long course that teaches a wide array of musical concepts. Along with music theory and beginning composition the students also deal with aural skills, dictation, and sight singing. Students learn the basics of music notation and score analysis along with knowledge of basic tonal harmony in the eighteenth century common practice period style. The ultimate goal of the course is to develop a student's ability to recognize, understand, analyze, and describe the aspects and processes of music that is heard or seen in a score. Students engage in a variety of writing, singing, and compositional exercises that teach them the many aspects of musical composition and analysis. The focus is on learning the foundational principles of music theory that lead to aptitude in analysis and beginning composition. A primary goal of this course is to prepare students to take the AP Theory exam that is offered toward the end of the year. Students who pass may earn college credit at a number of colleges and universities.

<u>Reporting Topic</u>	<u>Course Level Standards</u>	<u>Competency Statement</u>
<p><u>SQUILT</u></p>	<ul style="list-style-type: none">● Describe beat division and meter type in— a. performed music b. notated music<ul style="list-style-type: none">○ Describe the meter type in— a. performed music b. notated music○ Describe the time signature in— a. performed music b. notated music○ Identify irregularities of beat division and/or beat grouping into measures in— a. performed music b. notated music● Identify rhythmic devices in— a. performed music b. notated music● Identify and apply procedures used to transform rhythmic patterns in— a. performed music b. notated music● Identify performance media and vocal and instrumental timbres in performed music.● Identify texture devices in— a. performed music b. notated music● Describe relationships among musical lines, including the number of lines present in a passage and the position of a line in relation to other lines in— a. performed music b.	<p>Students will identify and describe various aspects of music by ear (meter, instrumentation, texture, form).</p>



	<p>notated music</p> <ul style="list-style-type: none">● Identify modes in— a. performed music b. notated music● Describe melodic relationships between phrases in— a. performed music b. notated music● Identify common sections in— a. performed music b. notated music	
<p><u>Fundamentals</u></p>	<ul style="list-style-type: none">● Describe key relationships in— a. performed music b. notated music● Describe the size and quality of an interval in— a. performed music b. notated music● Identify half and whole steps presented in— a. performed music b. notated music● Identify and notate a relative key and its key signature.● Identify features of melody in— a. performed music b. notated music● Identify pitches on the staff, using treble, bass, and C clefs, in— a. performed music b. notated music● Identify minor and relative keys in— a. performed music b. notated music● Identify major keys and key signatures in notated music.● Identify major scales presented in— a. performed music b. notated music● Identify the rhythmic values of notes and rests in— a. performed music b. notated music● Identify sounding pitches that correspond to the notated pitches of a transposing instrument when given the specific level and direction of transposition.	<p>Students will describe various aspects of key relationships in performed and notated music.</p>
<p><u>Sight-Sing</u></p>	<ul style="list-style-type: none">● Sight-sing the pitches and rhythms of a melody that is notated in treble or bass clef.	<p>Students will sight-sing a given excerpt with correct pitches and</p>



	<ul style="list-style-type: none"> • Sight-sing pitches • Sight-sing rhythms • For rhythmic patterns in simple and compound meter – a. Identify the rhythmic pattern b. Notate the rhythmic pattern c. Sight-sing the rhythmic pattern 	rhythms.
<u>Harmonic Dictation</u>	<ul style="list-style-type: none"> • Notate the pitches and rhythms of the outer voices (soprano and bass lines) in a performed harmonic progression that is composed in a major or minor key and may include limited use of chromatically altered pitches. • Identify and describe harmonic function within a chord progression in a. performed music b. notated music • Identify cadence types in— a. performed music b. notated music • Identify the beginnings, ends, and lengths of phrases in— a. performed music and b. notated music. 	Students will notate the pitches, rhythms of the outer voices, and identify Roman numeral and figured bass in a performed harmonic progression.
<u>Bass Line</u>	<ul style="list-style-type: none"> • Compose a bass line added to a given soprano line, following the normative melodic procedures of 18th-century music. • Compose a bass line added to a given soprano line that incorporates unaccented passing and/or neighbor tones while following the normative harmonic procedures of 18th-century harmony and voice leading. • Compose a bass line added to a given soprano line, following the normative harmonic procedures of 18th-century music. • Use Roman and Arabic numerals to indicate the specific chords and inversions implied by a bass line. 	Students will compose a bass line added to a given soprano line, with correct Roman numeral and figured bass, following 18th century conventions.
<u>Figure-Bass Realization</u>	<ul style="list-style-type: none"> • Identify chords using letters and Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in— a. performed music b. notated music • Use Roman numerals to indicate the harmonic 	Students will realize a figured bass realization.



	<ul style="list-style-type: none">progression implied by a figured bass.Identify seventh chords using Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in— a. performed music b. notated musicGiven a figured bass realization...<ul style="list-style-type: none">Write a soprano melody in counter-point to the given bass line.Fill in the inner voice parts using 18th-century procedures.	
<u>Melodic Dictation</u>	<ul style="list-style-type: none">Notate the pitches and rhythms of a performed melody – a. In treble or bass clef b. Composed in a major or minor keyIdentify pitch discrepancies between notated and performed music in one or two voices.Identify rhythmic discrepancies between notated and performed music in one or two voices.	Students will notate the pitches and rhythms by ear of a given melody.
<u>Aural Skills</u>	<ul style="list-style-type: none">Identify chromatic, wholetone, and pentatonic scales in— a. performed music b. notated musicIdentify the function of a pitch relative to a tonic and its scale, using scale degree names and/or numbers, in— a. performed music b. notated musicIdentify and apply harmonic sequences in— a. performed music b. notated musicIdentify and apply melodic procedures in— a. performed music b. notated musicIdentify forms of the minor scale, including natural, harmonic, and melodic forms in— a. performed music b. notated musicIdentify interval inversions and compound intervals in— a. performed music b. notated musicDescribe the quality of a chord in— a. performed	Students will identify aurally various aspects of music.



	<p>music b. notated music</p> <ul style="list-style-type: none">● Describe the quality of a seventh chord in— a. performed music b. notated music● Identify cadence types in— a. performed music b. notated music● Identify the beginnings, ends, and lengths of phrases in— a. performed music and b. notated music.● Identify and apply tempo markings, including those that indicate adjustments to the prevailing tempo, used in— a. performed music b. notated music● Identify articulation and changes in articulation in— a. performed music b. notated music● Identify dynamics and changes in dynamics in— a. performed music b. notated music	
<p><u>18th-Century Voice Leading</u></p>	<ul style="list-style-type: none">● Describe the type of 6 4 chord used in notated music.● Identify and apply the procedures of 18th-century voice leading of cadential 6 4 chords through— a. score analysis b. error detection c. part-writing exercises d. contextual listening● Identify and apply the procedures of 18th-century voice leading of passing, pedal (or neighboring), and arpeggiated 6 4 chords through— a. score analysis b. error detection c. writing exercises d. contextual listening● Identify and apply the procedures of 18th-century voice leading through— a. score analysis b. error detection c. writing exercises d. contextual listening● Identify and describe harmonic function and progression in— a. performed music b. notated music.● Identify and describe harmonic function within a chord progression in— a. performed music b. notated music● Identify cadence types in— a. performed music b. notated music	<p>Students will demonstrate the use of 18-Century common practice conventions.</p>



	<ul style="list-style-type: none">● Identify the type of 6 4 chord used in notated music.● Identify the beginnings, ends, and lengths of phrases in— a. performed music and b. notated music.● Identify the basic units of phrases (i.e., motives) and melodic/rhythmic procedures involving these units in— a. performed music b. notated music● Identify types of embellishing tones, including nonharmonic tones, in— a. performed music b. notated music● Notate embellishing tones, including nonharmonic tones, indicated in a figured bass or Roman numeral progression.● Identify and apply the procedures of 18th-century voice leading through— a. score analysis b. error detection c. writing exercises d. contextual listening● Identify and describe tonicization in— a. performed music b. notated music● Apply the conventions of 18th-century chord spelling, doubling, spacing, and voice leading to progressions that include chords in first inversion.● Apply the procedures of 18th-century chord spelling and doubling through— a. score analysis b. error detection c. writing exercises● Apply the procedures of 18th-century chord voicing and spacing through: a. score analysis b. error detection c. writing exercises● Identify and apply the procedures of 18th-century voice leading through— a. score analysis b. error detection c. writing exercises d. contextual listening	
--	---	--