

Marlboro High School

AP Music Theory Curriculum Map

MARKING PERIOD 1

Week 1- Overview of AP Music Theory Course

Although students should be aware of the expectations for this class, a close perusal of the materials produced by the College Board has helped me to clarify the advanced content for the course with them. I administer the sample exam questions found in the Course Description during the second class session. We complete the sample free-response questions as a class, including the sight-singing exercises. I have compiled a checklist of the theory concepts required to answer each item, and we use it as we review our tests and make the appropriate corrections.

Weeks 1 through 5- Building a Music Vocabulary

Description: An overview/review of vocabulary, basic principals, basic theory techniques, aural skills and music history

- Written theory—[Tonal Harmony]
- **Chapter 1 – Elements of Pitch**- Keyboard and octave registers; notation of the staff; major scale; major key signatures; minor scales; minor key signatures; scale degree names; intervals; perfect, major, and minor intervals; augmented and diminished intervals; inversion of intervals; consonant and dissonant intervals.
- **Chapter 2 – Elements of Rhythm** - Rhythm; durational symbols; beat and tempo; meter; division of the beat; simple time signatures; compound time signatures.
- **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.
- **Chapter 4 – Diatonic Chords in Major and Minor Keys** - Minor scale; diatonic triads in major; diatonic triads in minor; diatonic seventh chords in major; diatonic seventh chords in minor.
- **Chapter 5 – Principles of Voice Leading** - The melodic line; notating chords, voicing a single triad; parallel motion.
- Ear training—beginning interval identification and pre-dictation skills development Ottman- chapters
- History/Appreciation—Early and Renaissance music and composers
- Ear-training quiz bi-weekly
- Major test in fourth week

Weeks 6 through 10

Description: Putting basic skills into practice

- Drill and review- major/minor intervals, scales and triads aurally and written
- **Chapter 6 - Root Position Part Writing** - 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.

- **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.
- **Chapter 8 – Triads in First Inversion** - Bass arpeggiation; substituted first inversion triads; parallel sixths; part writing first inversion triads; soprano-bass counterpoint.
- **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 in for second inversion triads.
- **Chapter 10 - Cadences, Phrases and Periods** - Musical form; cadences; cadences and harmonic rhythm, motives and phrases, Mozart: “An die Freude”; period forms.
- Composition project or major test
- Ear training—intermediate interval identification
- Dictation of interval combinations in increasing length
- Student-centered interval dictation
- History/appreciation—Baroque music and composers
- Ear-training quiz bi-weekly

MARKING PERIOD 2

Weeks 11 through 15

- **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.
- **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.
- **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 7th.
- **Chapter 14 – The II7 and VII7 Chords** - The II7 chord; the VII7 chord in Major; the VII7 chord in Minor.
- **Chapter 15 – Other Diatonic Seventh Chords** - The IV7 chord; the VI7 chord; the I7 chord; the III7 chord; seventh chords and the Circle-of-Fifths progression.
- Composition project or major test
- Ear training—advanced interval identification and melodic dictation
- History/appreciation—classical music and composers
- Ear-training quiz bi-weekly

Weeks 16 through 20

- **Chapter 16 – Secondary Functions 1** - Chromaticism and altered chords; secondary functions; secondary dominant chords; spelling secondary dominants; recognizing

secondary dominants; secondary dominants in context.

- **Chapter 17 – Secondary Functions 2** - Secondary leading tone chords; spelling secondary leading-tone chords; recognizing secondary leading-tone chords; sequences involving secondary functions; deceptive resolutions of secondary functions.
- **Chapter 18 – Modulations Using Diatonic Common Chords** - Modulation and change of key; modulation and tonicization; key relationships; common-chord modulation; analyzing common-chord modulation.
- **Chapter 19 – Some Other Modulatory Techniques** - Altered chords as common chords; sequential modulation; modulation by common tone; monophonic modulation; direct modulation.
- **Chapter 20 – Binary and Ternary Forms** - Formal terminology; binary forms; ternary forms; rounded binary forms; 12-bar blues; other formal designs.
- Ear training—intermediate melodic dictation
- History/appreciation—Romantic music and composers
- Ear-training quiz bi-weekly
- Composition project or major test

MARKING PERIOD 3

Weeks 21 through 25

- **Chapter 21 and 22 – Mode Mixture and The Neapolitan Chord** - Borrowed chords in minor; the use of b6 in Major; modulations involving mode mixture; the Neapolitan chord.
- **Chapter 23 and 24 – Augmented Sixth Chords** - The interval of the augmented 6th; the Italian augmented 6th chord; the French augmented 6th; the German augmented 6th; resolutions to other scale degrees and other chord members.
- Composition project
- Ear training—advanced melodic dictation, beginning harmonic dictation
- History/appreciation—twentieth-century music and composers
- Ear-training quiz every week
- Major test in third and sixth week
- Composition project and/or major test

Weeks 26 through 30

- **Chapter 28 – An Introduction to Twentieth-Century Practices** - Impressionism; scales; the diatonic church modes; pentatonic scales; synthetic scales; tertian harmony and lead sheet symbols; quartal and secundal harmony; parallelism; pandiatonicism; atonal theory; the 12-tone serialism; total serialism. Aleatory or chance music.
- Composition project and/or major test
- Ear training—intermediate harmonic dictation
- History/appreciation—jazz and popular music and composers
- Ear-training quiz every week
- AP practice exams

MARKING PERIOD 4

Weeks 31 through 35

- **Chapter 28** – Continued.
- Review and Drill
- AP practice exams

Weeks 36 through 40- Post AP Exam

- Culminating project

Materials needed

Each student will be required to have the following materials daily:

- 8 ½ X 11 music manuscript paper
- Pencils
- A notebook or folder for notes that will be taken in class.

Grading Policy

Your grade in this class is obtained through a variety of homework assignments, quizzes, and tests. Your final grade will be apportioned as follows:

Homework/Quizzes - 60%

Tests - 30%

Final Exam - 10%

Course Materials

Kostka, Stefan, and Dorothy Payne. 2004. *Tonal Harmony*, 7th ed. Boston: McGraw-Hill.

Manus, Morton, et al. 1999. *Essentials of Music Theory, Complete*: Alfred Publishing Co., Inc.

Ottman, Robert. 1986. *Music for Sight Singing*. 3rd ed. Englewood Cliffs, N.J.: Prentice Hall.