

# AP-Music Theory

## Course Outline/Grading Policy

Instructor: Ms. Nichols

Rm: 142

### Introduction:

AP Music Theory is a college-level course designed for students who wish to pursue music as a career as well as students who possess a great desire for in depth musical enrichment. AP Music Theory meets daily for 40 minutes. Students who participate in AP Music Theory should also be an active participant in one of the school's performing ensembles. Classwork will consist of lecture/written work as well as sight-singing, ear-training, and melodic and harmonic dictation practice. A keyboarding lab containing Yamaha and Casio keyboards are available to students for use in the review of scales, chords, cadences, chord progressions. Our classroom laptops provide access to various music theory resources, such as: Finale 2012. This course is designed to prepare and encourage students to take the AP Music Theory Exam given in May.

### Primary Texts:

Scoggin, Nancy. AP Music Theory, 2<sup>nd</sup> ed. U.S.A.: Barron's Educational Series, Inc., 2014. (supplied by LSHS)

Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*, 3<sup>rd</sup> ed. New York: W. W. Norton, 2016. Workbook, Textbook, and Anthology (supplied by LSHS)

### Materials needed:

- ✓ 3 ring binder used only for this course (2" minimum)
- ✓ Looseleaf paper or Notebook
- ✓ Staff paper (can be printed for free!)
- ✓ PENCILS

**AP Exam Information:** Monday, May 8, 2017 at 8:00am.

The Exam time is approximately three hours and is broken down into the following sections:

Section I: 75 Multiple Choice Questions – 80 minutes (45% of score)

- Aural (listening) based
- Analyze printed music excerpts provided

Section II: 9 Free Response Questions – 80 minutes (55% of score)

- Melodic and Harmonic Dictation

- Part Writing/Composition
- Sight Singing

## **Music Theory Course Objectives:**

*The objectives below have been cited from the Expanded Course Specifications page ([http://apcentral.collegeboard.com/apc/members/courses/teachers\\_corner/19264.html](http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/19264.html)) on the AP Music Theory Webpage(s)*

### **Students participating in AP Music Theory will demonstrate the ability to:**

1. Notate and identify pitch in four clefs: treble, bass, alto, and tenor.
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 including inversions.
10. Define and identify common tempo and expression markings.

*Using the fundamental terminology and notational skills of music theory.*

### **When using compositional skills in AP Music Theory, students will demonstrate the ability to:**

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, non-harmonic tones, and secondary-dominant and dominant seventh chords.
3. Realize a four-part chorale-style progression from roman and Arabic numerals.

### **When analyzing a musical score, students in AP Music Theory will demonstrate the ability to:**

1. Notate, hear, and identify authentic, plagal, half, Phrygian half, and deceptive cadences in major and minor keys.
2. Identify in score the following non-harmonic 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
4. Roman-numeral and figured-bass analysis, including non-harmonic tones, seventh chords, and secondary-dominant chords
5. Identification of key centers and key relationships; recognition of modulation to closely related keys

6. Melodic organization and developmental procedures:
  - A. scale types; modes
7. Melodic patterning
8. Motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
9. Rhythmic/metric organization:
  - A. meter type (e.g., duple, triple, quadruple) and beat type (e.g., simple, compound)
10. Rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
11. Texture:
  - B. types (e.g., monophony, homophony, polyphony)
12. Devices (e.g., textural inversion, imitation)

**Students participating in AP Music Theory should be able to utilize the following 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 key, mostly diatonic pitches, simple or compound time, treble or bass clef, 3 to 4 playings.
3. Notate a melody from dictation, 6 to 8 bars, MINOR key, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings.
4. Sight-sing a melody, 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 non-harmonic 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 a harmonic dictation, 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)
8. Harmonic organization (e.g., chord function, inversion, quality)
9. Tonal organization (e.g., cadence types, key relationships)
10. Meter and rhythmic patterns
11. Instrumentation (i.e., identification of timbre)
12. Texture (e.g., number and position of voices, amount of independence, presence of imitation, density)
13. Formal procedures (phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms.

**Online Resources:**

AP Theory Vocab Games

<http://quizlet.com/5087289/ap-music-theory-form-flash-cards/>

AP Central-College Board

[http://www.collegeboard.com/student/testing/ap/sub\\_music.html?musictheory](http://www.collegeboard.com/student/testing/ap/sub_music.html?musictheory)

AP Exam Scoring Guidelines

<http://www.collegeboard.com/student/testing/ap/music/samp.html?musictheory>  
Blank Staff Paper  
<http://www.blanksheetmusic.net>  
Ear Training Exercises  
<http://pitchimprover.com/>  
EMusicTheory  
<http://www.emusictheory.com/practice.html>  
G Major Music Theory  
<http://www.gmajormusictheory.org/Fundamentals/workbooks.html>  
Interval Song Examples  
<http://www.earmaster.com/intervalsongs/>  
Melodic Dictation Practice  
<http://www.calpoly.edu/~lfose/mad/index.html>  
Multimedia Music Dictionary  
<http://dictionary.onmusic.org/>  
Music Dictionary - Naxos  
<http://www.naxos.com/education/glossary.asp#>  
The Music Room  
<http://brebru.com/musicroom/musicroom.html>  
Musictheory.net  
<http://www.musictheory.net>  
Online Ear Trainer  
<http://www.ossmann.com/bigears/>  
Noteflight – Online Music Notation Software (alternate to Finale)  
<https://www.noteflight.com/login>  
Teoria  
<http://www.teoria.com/>

**ARE YOU STILL WITH ME???? ☺**

I know this can seem a bit overwhelming. Just know - you are here because your ensemble director believes in **YOU** and **YOUR musical ability**. We will get through this together and learn a lot! Remember that my door is *ALWAYS* open if you have any questions or need any help along the way! Please review the following pages (Grading Policy and Student Contract) with your parent/guardian, sign, and return ASAP. I am looking forward to a great year together! ☺

Sincerely,

**Miss Nichols**

Vocal/General Music Director

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## AP Music Theory Grading Policy:

Student progress is demonstrated in a number of ways including:

- Maintaining an organized notebook
- Homework assignments
- Open-notebook and take-home quizzes
- Sight-singing and ear training quizzes/aural assignments
- Tests/Projects

The *AP Music Theory Course Average* is broken down into the following components:

Quarter 1: 20%

Quarter 2: 20%

Midterm: 10%

Quarter 3: 20%

Quarter 4: 20%

Final Project 10%

**Final Course Average: 100%**

The *Quarterly Average* in AP Music Theory will be based on the following:

**QUIZZES/TESTS: 40%**

(This includes: performance (sight-singing) and written assessments, projects, open-notebook and take-home quizzes, etc.)

**PARTICIPATION: 30%**

(This includes but is not limited to: volunteering answers, asking questions, making statements within discussion, managing independent/group work time effectively, appropriate use of instruments and/or iPad technology. Absence, tardiness, arriving unprepared without your materials, or failure to participate will result in a loss of some or all credit for the day. Students with an Excused absence can make up the points with the assignment upon return to school.)

You are rated **DAILY** and are awarded a weekly participation grade (10pts/5 day wk).

2 points = You participated and positively contributed to class.

1 point = You worked for part of the class.

0 points = Behavioral issue – refused, slept, disrupted, etc.

^ This last one just won't happen, I know it! ☺

**HOMEWORK: 20%**

(Due to the fast pace of the course, completion of homework is essential to your success. Late homework will not be accepted unless due to an excused absence.)

**PORTFOLIO:**

**10%**

(Binder/Notebook checks will occur periodically, all culminating handouts, sheet music, and other materials should be neatly organized and easily accessed. This will make your studying and preparation for the exam so much easier!)

**QUARTER TOTAL:**

**100%**

**STUDENT NAME:** \_\_\_\_\_

Period: \_\_\_\_\_

**Advanced Placement Music Theory**  
**Student Contract**

I am aware that my son/daughter is scheduled during the 2016-2017 school year for AP Music Theory. I have read the Course Outline and Grading Policy and am aware of the commitment and requirements involved.

Student Initials    Parent Initials

\_\_\_\_\_

**PARENT CONTACT INFORMATION**

PARENT/GUARDIAN \_\_\_\_\_

*(Name – Please Print)*

PHONE NUMBER: \_\_\_\_\_

*(Please provide at least one phone number where you can be contacted)*

PARENT/GUARDIAN EMAIL: \_\_\_\_\_

*(to be used for parent/teacher communication)*

**I have read the course outline and grading policy for AP Music Theory and understand all facets of this course along with its expectations.**

\_\_\_\_\_  
(Student Signature)

\_\_\_\_\_  
(Date)

**I have read the outline and grading policy for the AP Music Theory course and understand all facets of this course along with the expectations it holds for my son/daughter.**

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(Parent/Guardian Signature)

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(Date)