

SYLLABUS DEVELOPMENT GUIDE

AP[®] Music Theory

The guide contains the following sections and information:

Curricular Requirements

The curricular requirements are the core elements of the course. A syllabus must provide explicit evidence of each requirement based on the required evidence statement(s).

The Unit Guides and the “Instructional Approaches” section of the *AP[®] Music Theory Course and Exam Description* (CED) may be useful in providing evidence for satisfying these curricular requirements.

Required Evidence

These statements describe the type of evidence and level of detail required in the syllabus to demonstrate how the curricular requirement is met in the course.

Note: Curricular requirements may have more than one required evidence statement. Each statement must be addressed to fulfill the requirement.

Clarifying Terms

These statements define terms in the Syllabus Development Guide that may have multiple meanings.

Samples of Evidence

For each curricular requirement, three separate samples of evidence are provided. These samples provide either verbatim evidence or descriptions of what acceptable evidence could look like in a syllabus.

Curricular Requirements

CR1	The teacher and students have access to college-level music theory and sight-singing textbooks in print or electronic format.	<i>See page:</i> 3
CR2	The teacher and students have access to equipment or devices for audio playback and recording, as well as a piano or electronic keyboard.	<i>See page:</i> 4
CR3	The course provides opportunities to develop student understanding of the required content outlined in each of the Unit Guides of the AP Course and Exam Description (CED).	<i>See page:</i> 5
CR4	The course provides opportunities for students to develop the skills in Skill Category 1: Analyze Performed Music.	<i>See page:</i> 7
CR5	The course provides opportunities for students to develop the skills in Skill Category 2: Analyze Notated Music.	<i>See page:</i> 8
CR6	The course provides opportunities for students to develop the skills in Skill Category 3: Convert Between Performed and Notated Music.	<i>See page:</i> 9
CR7	The course provides opportunities for students to develop the skills in Skill Category 4: Complete Based on Cues.	<i>See page:</i> 10

Curricular Requirement 1

The teacher and students have access to college-level music theory and sight-singing textbooks in print or electronic format.

Required Evidence

- The syllabus must cite the title, author, and publication date of a college-level music theory textbook.

AND

- The syllabus must cite the title, author, and publication date of a college-level sight-singing textbook.

Samples of Evidence

1. Every student will be assigned a school-owned copy of *Tonal Harmony with an Introduction to Twentieth-Century Music* by Stefan Kostka, Dorothy Payne, and Byron Almén, 2017, as well as a copy of *Music for Sight Singing* by Robert Ottman and Nancy Rogers, 2018.
2. The following textbooks are required of all students:
 - Clendinning, Jane Piper, and Elizabeth West Marvin. 2016. *The Musician's Guide to Theory and Analysis*. 3d ed. New York: W. W. Norton.
 - Murphy, Paul, et al. 2016. *The Musician's Guide to Aural Skills: Ear Training*. 3d ed. New York: W. W. Norton.
3. The following textbooks are provided for each student:
 - Benjamin, Thomas, Michael Horvit, and Robert Nelson. *Techniques and Materials of Music: From the Common Practice Period Through the Twentieth Century*, 6th ed. Australia; United States: Thomson/Schirmer, 2003.
 - Benjamin, Thomas, Michael Horvit, and Robert Nelson. *Music for Sight Singing*, 5th ed. Boston, MA: Schirmer Cengage Learning, 2009.

Curricular Requirement 2

The teacher and students have access to equipment or devices for audio playback and recording, as well as a piano or electronic keyboard.

Required Evidence

- The syllabus must explicitly state that the teacher and students have access to audio playback equipment or devices (for listening to repertoire and practicing aural skills).
AND
- The syllabus must explicitly state that the teacher and students have access to equipment or devices for recording student singing.
AND
- The syllabus must explicitly state that the teacher and students have access to a piano or electronic keyboard.

Samples of Evidence

1. This course meets in the electronic music classroom where the following resources are available to both teacher and students:
 - Computers capable of playing CD/DVD media as well as media accessed online (and a sound amplification system through which to hear it)
 - A class set of iPads that facilitate recording of student sight-singing
 - A piano
2. Teacher and students will use their laptop computers (provided by the school) to access all musical examples and ear-training exercises. Laptops will also be used to record sight-singing. An electronic keyboard is available in the music classroom.
3. The music classroom is set up with sound equipment for audio (CD/DVD/mp3) playback through external speakers and a digital piano for teacher use. The room is also equipped with a computer station for each student. Each computer station has a pair of headsets with a microphone, Audacity® software for recording, and a MIDI keyboard controller.

Curricular Requirement 3

The course provides opportunities to develop student understanding of the required content outlined in each of the Unit Guides of the AP Course and Exam Description (CED).

Required Evidence

- The syllabus must include an outline of course content using any organizational approach that demonstrates the inclusion of **all** required course topics listed in the AP Course and Exam Description (CED). (See the “Course at a Glance” pages in the CED for a chart showing units and their respective topics.)

Samples of Evidence

1. The syllabus includes a weekly schedule of instruction that follows the unit plan in the AP Course and Exam Description (CED), and includes all topics listed in the “Course at a Glance.”

For instance, Unit 1 might look as follows:

Weeks 1–4: Unit 1 (Music Fundamentals I—Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements)

Topics covered: pitch and pitch notation, rhythmic values, half steps and whole steps, major scales and scale degrees, major keys and key signatures, simple and compound beat division, meter and time signature, rhythmic patterns, tempo, dynamics and articulation

The remaining units in the course would each be represented in a similar format.

2. The syllabus is organized around the following themes and topics, which are sequenced over a year-long course schedule:
 - **Pitch Fundamentals:** pitch and pitch notation, major and minor (natural/harmonic/melodic) scales and keys, intervals and inversions, chords (triads and seventh chords), chord inversions and figures, diatonic chords and Roman numerals, other scales (chromatic, whole-tone, pentatonic, modes), key relationships, and transposing instruments [Topics 1.1, 1.3–1.5, 2.1–2.7, 3.1–3.5, 8.1]
 - **Harmony:** functional harmony (tonic, dominant, and predominant), chord progressions, cadences, embellishing tones, harmonic sequence, six-four chords, and secondary dominant and leading tone chords [Topics 4.3, 5.1–5.7, 6.1–6.4, 6.7, 7.1–7.4]
 - **Melody:** melodic features, melodic transposition, and melodic sequence [Topics 2.9–2.10, 6.6]
 - **Voice Leading:** soprano-bass counterpoint and SATB voice leading (including voice leading with seventh chords and inversions) [Topics 4.1–4.2, 4.4–4.5]
 - **Rhythm:** rhythmic values, beat division, meter and time signature, and rhythmic patterns and devices [Topics 1.2, 1.6–1.8, 2.13]
 - **Form:** motive and motivic transformation, phrase relationships, and common formal sections [Topics 6.5, 8.2–8.3]
 - **Musical Design:** tempo, dynamics, articulation, timbre, and texture [Topics 1.9–1.10, 2.8, 2.11–2.12]

3. The syllabus includes a course schedule that lists the section titles from the textbook (Kostka and Payne, *Tonal Harmony*) and includes reference to the corresponding required course topics covered within.

For instance, Quarter 1 might look as follows:

- *Quarter 1:*
 - ♦ Ch 1, Elements of Pitch + Scale Materials (pp. 464–471)
 - Pitch notation, scale degree names, major and minor scales and key signatures, intervals and interval inversion, key relationships, diatonic modes, pentatonic, whole-tone, and chromatic scales [Topics 1.1, 1.3–1.5, 2.1–2.6, 8.1]
 - ♦ Ch 2, Elements of Rhythm
 - Rhythm notation, beat and tempo, meter, division of the beat, simple and compound time signatures, syncopation and triplets [Topics 1.2, 1.6–1.9, 2.13]
 - ♦ Additional topics: Dynamics and Articulation [Topic 1.10], Timbre [Topic 2.8]
 - ♦ Ch 3, Intro to Triads and Seventh Chords
 - Triads, seventh chords, chord inversion, inversion symbols, figured bass, and lead-sheet symbols [Topics 3.1, 3.3–3.5]
 - ♦ Ch 4, Diatonic Chords in Major and Minor Keys
 - Diatonic chords in major and minor, diatonic seventh chords in major and minor [Topic 3.2]

The remaining quarters would each be represented in a similar format.

Curricular Requirement 4

The course provides opportunities for students to develop the skills in Skill Category 1: Analyze Performed Music, as outlined in the AP Course and Exam Description (CED).

Required Evidence

- The syllabus must describe one or more activities or assignments in which students hear performed music (live or recorded) and carry out aural analysis addressing course content related to pitch, rhythm, form, and/or musical design.
- Acceptable evidence includes descriptions of specific assignments or activities as well as descriptions of continual or recurrent activities.

Clarifying Terms

Musical design: refers to texture, timbre, instrumentation, and expressive elements (including dynamics, articulation, and tempo)

Samples of Evidence

1. The class involves daily listening activities such as: analyzing pitch patterns and harmonic progressions (Skills 1.A, 1.C, 1.D, 1.E); analyzing rhythmic patterns and meter (Skills 1.B, 1.D); discussing compositional choices like texture and expressive elements (Skill 1.G); and, describing the form of a piece (Skill 1.F).
2. Analysis Assignment: Listen to the 3rd movement (Scherzo) of Beethoven's *Piano Sonata in C Major, Op. 2, No. 3*, and identify motivic and phrase structure (Skill 1.F) as well as significant features of texture, articulation, and dynamics (Skill 1.G).
3. The course includes an aural analysis final project: Students describe significant musical features heard in a recorded musical excerpt. Suggested areas of focus include harmonic progressions, cadences, rhythm and meter, motive and/or phrase relationships, and other notable features of composition (e.g., texture). – Skill Category 1.

Curricular Requirement 5

The course provides opportunities for students to develop the skills in Skill Category 2: Analyze Notated Music, as outlined in the AP Course and Exam Description (CED).

Required Evidence

- The syllabus must describe one or more activities or assignments in which students examine notated music and carry out analysis addressing course content related to pitch, rhythm, form, and/or musical design.
- Acceptable evidence includes descriptions of specific assignments or activities as well as descriptions of continual or recurrent activities.

Clarifying Terms

Musical design: refers to texture, timbre, instrumentation, and expressive elements (including dynamics, articulation, and tempo).

Samples of Evidence

1. At least once a week, we will practice analyzing written music in class. With your team, you will develop questions about a score or score excerpt that tests your classmates' understanding of new concepts. Depending on what we've studied that week, questions might be about meter or rhythm (Skill 2.B), intervals or chords (Skills 2.A, 2.C, 2.E), melodic features (Skills 2.A, 2.D), phrases (Skill 2.F), or orchestration (Skill 2.G). Groups will exchange their question sets and quiz each other.
2. Study the score of Brahms's *Intermezzo in A Major, Op. 118, No. 2*, and respond to the following prompts:
 - What is the overall form of the piece? (Skill 2.F)
 - What is the harmonic analysis of bar 4, beats 1 and 2? (Skill 2.C)
 - Where are changes in dynamics and tempo most dramatic, and why? (Skill 2.G)
 - What would you say is the most distinctive rhythmic motive of the piece, and why? (Skill 2.B)
3. The course includes a score analysis final project: Students describe significant musical features observed in a score (or score excerpt). Suggested areas of focus include harmonic progressions, cadences, rhythm and meter, motive and/or phrase relationships, and other notable features of composition (e.g., articulation). – Skill Category 2.

Curricular Requirement 6

The course provides opportunities for students to develop the skills in Skill Category 3: Convert Between Performed and Notated Music, as outlined in the AP Course and Exam Description (CED).

Required Evidence

- The syllabus must describe one or more activities or assignments designed to address each of the skills from Skill Category 3:
 - melodic dictation (3.A)
 - harmonic dictation (3.B, 3.C)
 - sight-singing (3.D)
 - error detection (3.E)
- Acceptable evidence includes descriptions of specific assignments or activities as well as descriptions of continual or recurrent activities.

Clarifying Terms

Error detection: the detection of discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices

Samples of Evidence

1. AP Music Theory meets daily. The first 30 minutes of each class will be dedicated to ear training, including melodic dictation (Skill 3.A), harmonic dictation (Skills 3.B, 3.C), error detection (Skill 3.E), and sight-singing (Skill 3.D).
2. Along with weekly, in-class practice with melodic and harmonic dictation (Skills 3.A, 3.B, and 3.C), sight-singing (Skill 3.D), and error detection, (Skill 3.E), students must complete, on their own, weekly melodic dictation (Skill 3.A) and chord progression exercises as assigned (Skills 3.B and 3.C) through Tonesavvy.com.
3. The course includes work with aural skills. Examples include:
 - Week 12: In-class harmonic dictation exercises focus on transcribing the soprano and bass, as well as providing the Roman numeral analysis of progressions featuring the I, ii, IV, and V chords and their inversions. (Skills 3.B, 3.C)
 - Sing on sight, using solfege or numbers, melodies provided by the teacher. (Skill 3.D)
 - A two-phrase melody will be played. The first phrase is given and includes notational errors. Mark each error with an X and insert the correct notation in its place. Notate the second phrase. After discussion and review of your answers, we will then sing the correct version of the melody together. (Skills 3.E, 3.A)

Curricular Requirement 7

The course provides opportunities for students to develop the skills in Skill Category 4: Complete Based on Cues, as outlined in the AP Course and Exam Description (CED).

Required Evidence

- The syllabus must describe one or more activities or assignments designed to address each of the skills from Skill Category 4:
 - realize in four parts a figured bass (providing a Roman numeral analysis) (4.A, 4.B)
 - realize in four parts a Roman numeral progression (4.A, 4.C)
 - compose a bass line for a given melody (providing Roman and Arabic numerals to identify the implied harmony) (4.A, 4.D)
- Acceptable evidence includes descriptions of specific assignments or activities as well as descriptions of continual or recurrent activities.

Samples of Evidence

1. Learned topics of harmony and voice leading are continually applied and reinforced through a variety of writing activities. These activities range from four-part realizations of figured basses (Skills 4.B, 4.A) and Roman numeral progressions (Skills 4.C, 4.A) to exercises in soprano-bass counterpoint (implying appropriate harmony) (Skills 4.D, 4.A).
2. Homework Assignments:
 - Realize in four parts the following Roman numeral progression, adding passing tones where appropriate. (Skills 4.C, 4.A)
 - Realize in four parts the following figured bass. Then provide a Roman numeral analysis. (Skills 4.B, 4.A)
 - Write a bass line for the melody composed in class last week. Use Roman numerals and figured bass symbols to identify the harmony implied by your bass line. (Skills 4.D, 4.A)
3. Week 9: Use Roman numerals to indicate a progression of five to eight chords based upon our study of harmony, then realize the progression in four parts. Determine the figured bass of your progression and give your bass line and those figures to your practice partner, who will then realize the same progression from the figures. Compare your Roman numeral realization to your practice partner's figured bass realization of the progression. (Skills 4.A, 4.B, 4.C)

Homework: Create a two-phrase, minor-key melody. Write a bass line to accompany the melody and use Roman numerals (with Arabic numerals for any inversions) to indicate its harmonization. (Skills 4.D, 4.A)