



ADVANCED PLACEMENT MUSIC THEORY
GRADES 10-12
ONE CREDIT PER YEAR

Counselors are available to assist parents and students with course selections and career planning. Parents may arrange to meet with the counselor by calling the school's guidance department.

COURSE DESCRIPTION

Advanced Placement (AP) Music Theory will develop a student's ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score. AP Music Theory explores and expands upon the fundamentals of music. This year long course meets on an alternating 90 minute block schedule format and is designed for students with an advanced ability, background, and interest in music. Students will engage in intensive study of all aspects of music theory including fundamental notation terminology, compositional skills, analysis, aural skills (ear training, dictation, and sight singing) in accordance with the guidelines established by the Advanced Placement Committee of the College Entrance Examination Board. AP Music Theory is designed for students who need it for career study as well as those who desire it for enrichment. The main emphasis is placed on music of the Common Practice period (1600-1750), music of other stylistic periods is also studied. Due to the scope and pacing of the material covered in class it is recommended that the student has completed Music Theory I and II, or comparable training through private lessons (voice, or instrumental) participation in an ensemble, or an introductory rudiments/theory course. Students enrolled in AP Music Theory are highly encouraged to be active in some form of music performance or composition. At the end of the course students should be able to exhibit through written exercises, aural stimuli, and creative compositions all elements of the following:

PREREQUISITE

Previous music experience and or Music Theory I & II, and or with teacher's approval

OPTIONS FOR NEXT COURSE

College-level music theory

REQUIRED STUDENT TEXTBOOK

Tonal Harmony: With an Introduction to Twentieth-Century Music, Fifth Edition, Stefan Kostka and Dorothy Payne

THE KNOWLEDGE, SKILLS, AND ATTITUDES THAT COMPRISE THE ADVANCED PLACEMENT MUSIC THEORY COURSE ARE SUMMARIZED AS FOLLOWS FROM THE PRESCRIBED CURRICULUM:

TOPICS OF STUDY

Fundamental Terminology and Notational Skills:

- Notate and identify pitch in four clefs: treble, bass, alto, and tenor.
- Notate, hear, and identify simple and compound meters.
- Notate and identify all major and minor key signatures.
- Notate, hear, and identify the following scales: chromatic, major, and the three forms of the minor.
- Name and recognize scale degree terms, e.g., tonic, supertonic, etc.
- Notate, hear, and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian (authentic forms only).
- Notate, hear, and identify whole tone and pentatonic scales.
- Notate, hear, and identify all perfect, major, minor, diminished, and augmented intervals inclusive of an octave.
- Notate, hear, and identify triads including inversions.
- Define and identify common tempo and expression markings.

Harmonic and Compositional Skills:

- 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.
- 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, nonharmonic tones, and secondary-dominant and dominant seventh chords.
- Realize a four-part chorale-style progression from roman and arabic numerals.

Form and Analysis:

- Notate, hear, and identify authentic, plagal, half, Phrygian half, and deceptive cadences in major and minor keys.
- Identify in score the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.

- Small-scale and large-scale harmonic procedures, including:
 - identification of cadence types
 - Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
 - identification of key centers and key relationships; recognition of modulation to closely related keys
- Melodic organization and developmental procedures:
 - scale types; modes
 - melodic patterning
 - motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
- Rhythmic/metric organization:
 - meter type (e.g., duple, triple, quadruple) and beat type (e.g., simple, compound)
 - rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
- Texture:
 - types (e.g., monophony, homophony, polyphony)
 - devices (e.g., textural inversion, imitation)

Aural Skills:

- Detect pitch and rhythm errors in written music from given aural excerpts.
- 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.
- 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.
- 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).
- Hear the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation,

- apoggiatura, escape tone, changing tone (cambiata), and pedal tone.
- 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.
- Identify processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles:
 - melodic organization (e.g., scale-degree function of specified tones, scale types, mode, melodic patterning, sequences, motivic development)
 - harmonic organization (e.g., chord function, inversion, quality)
 - tonal organization (e.g., cadence types, key relationships)
 - meter and rhythmic patterns

- instrumentation (i.e., identification of timbre)
- texture (e.g., number and position of voices, amount of independence, presence of imitation, density)
- formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

Creative Applications and Projects:

Group or individual composition projects. Students will demonstrate application of the concepts of this course by collaboratively selected projects, compositions and presentations.



IRGINIA BEACH CITY PUBLIC SCHOOLS

A H E A D O F T H E C U R V E

MISSION STATEMENT

The Virginia Beach City Public Schools, in partnership with the entire community, will empower every student to become a life-long learner who is a responsible, productive and engaged citizen within the global community.

DEPARTMENT OF CURRICULUM AND INSTRUCTION

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Alternative formats of this publication which may include taped, Braille, or large print materials are available upon request for individuals with disabilities. Call or write The Department of Curriculum and Instruction, Director of Secondary Instructional Services, Virginia Beach City Public Schools, 2512 George Mason Drive, P.O. Box 6038, Virginia Beach, VA 23456-0038, Telephone (757) 263-1070 or (757) 263-1429, fax (757) 263-1412.