



AP® Music Theory  
2013-14 Course Syllabus  
Brainerd High School  
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## Course Overview

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This course is designed to prepare students for success in music theory at the college level. It focuses on developing both written and aural (listening) skills. Students will spend time developing dictation and sight-singing skills as well as mastering written theory and compositional techniques.

## Course Materials

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### Primary Text:

Music in Theory and Practice – Vo. 1 – Eighth Edition by Bruce Benward and Marilyn Saker

### Supplemental Resources:

Melodia Sightsinging

[www.gmajormusictheory.org](http://www.gmajormusictheory.org)

[www.musictheory.net](http://www.musictheory.net)

[www.musictheoryexamples.com](http://www.musictheoryexamples.com)

### Other Materials:

3-ring binder dedicated only to AP® Music Theory

Loose-leaf notebook paper

Manuscript paper – available at local music stores or printable online

Pencil with eraser

## Student Evaluation

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### Grading Breakdown:

Daily Assignments - 25%

Dictation - 20%

Sight-Singing - 10%

Chapter Tests - 35%

Compositions - 10%

## Course Objectives

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1. Identify and notate pitch in four clefs.
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 Major, Minor, Diminished and Augmented intervals inclusive of an octave.
9. Transpose a melodic line to or from concert pitch for any common band or orchestral instrument.
10. Notate, hear and identify Triads including inversions.
11. Notate hear and identify Authentic, Plagal, Half and Deceptive cadences in major and minor keys.
12. Detect pitch and rhythm errors in written music from given aural excerpts.
13. Notate a melody from dictation, 4-8 bars, major/minor key, mostly diatonic pitches, simple or compound time, given 3-4 playings
14. Notate the Soprano and Bass pitches and Roman and Arabic numeral analysis of a harmonic dictation, 18<sup>th</sup> century chorale style, triads and seventh chords with inversions, secondary dominants, 8-9 chords in progression, major or minor key, given 3-4 playings
15. Sight sing a melody, 4-8 bars long, major or minor key, duple or triple meter, simple or compound time, using solfege, numbers or any comfortable vocal syllable(s).
16. Realize a figured bass according to the rules of 18th 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.
17. Analyze a 4 part chorale-style piece using Roman and Arabic numerals to represent chords and their inversions.
18. Notate hear and identify the following non-harmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), pedal tone.
19. Harmonize a 4-12 bar melody by writing a bass line, chords and/or chord symbols, given specific directions about key, mode, phrasing, rhythm and harmonic language.
20. Define and identify common tempo and expression markings.
21. Identify aurally and/or visually the following: modulation, transposition, melodic and harmonic rhythm, sequence, imitation, ostinato, augmentation, diminution, inversion, retrograde and fragmentation

## Course Schedule – 36 Week School Year (2 semesters divided into 3 6-week grading periods)

DQ = Dictation Quiz – usually occurs on Thursday of specified week – L1 refers to level of difficulty of quiz (see handout)

SS = Sight-singing check – takes place during every Chapter Quiz – additional checks may be scheduled

Chapter Numbers - refer to chapter numbers in Benward/Saker text

Week	Chapter	Content	Course Obj. #	Activities	Assessments
1 – Sept. 4-6	Intro. Ch. 1 - Notation	Pitch, Intensity, Duration, Timbre, Harmonic Series, Pitch Notation, Clefs, Enharmonic Notes	1, 20	Day 1 – Syllabus, Resources, Introduction Day 2 – Overview of Structure and Content of AP Test Day 3 – Pitch Notation	Assignment 1.1, 1.2, 1.4 (Due Mon. Sept. 9)
2 – Sept. 9-13	Ch. 1 - Notation	Duration Notation, Meter (duple/triple, simple/compound), Beaming, Intensity Notation (dynamics)	2, 13, 15	Day 1 – Meter Day 2 – Intro to Sight- singing/Beaming Day 3 – Intro to Dictation Day 4 – musictheory.net exercises Day 5 – Chapter 1 Review <b>DQ 1 (L1)</b>	Assignment 1.5, 1.6 (Due Tues. Sept. 12) Assignment 1.8 (Due Wed. Sept. 13) <b>DQ 1 (L1)</b>
3 – Sept. 16- 20	Ch. 2 – Scales, Tonality, Key, Mode	Scales, Tonality, Key, Modes, Tetrachords, Major Scales, Harmonic and Melodic Minor, Key Signatures	3, 4, 5, 6, 7, 13, 15	Day 1 – <b>Chapter 1 Test</b> – SS1 Day 2 – Tetrachord/Major Scales Day 3 – Major Key Signatures Day 4 – Modes <b>DQ 2 (L1)</b> Day 5 – Harmonic and Melodic Minor	<b>Chapter 1 Test</b> Assignment 2.3 (Due Wed. Sept. 18) Assignment – Key Signatures (Due Thurs. Sept. 19) Assignment – write the mode (Due Fri. Sept. 20) <b>DQ 2 (L1)</b> Assignment 2.1, 2.4 (Due Mon. Sept. 22)
4 – Sept. 22- 27	Ch. 2 – Scales, Tonality, Key, Mode	Relative Major and Minor, Circle of 5ths, Whole Tone Scale, Chromatic Scale, Pentatonic Scale	3, 4, 5, 6, 7, 13, 15	Day 1 – Relative Major/Minor Day 2 – Circle of 5ths Day 3 – WT, Chrom, Pent. Scales Day 4 – Chapter 2 Review <b>DQ 3 (L2)</b> Day 5 – <b>Chapter 2 Test</b> – SS2	Assignment 2.2 (Due Tues. Sept. 23) Assignment 2.7, 2.8 (Due Thurs. Sept. 26) <b>DQ 3 (L2)</b> <b>Chapter 2 Test</b> Assignment 3.1 – (Due Mon. Sept. 30)

5 – Sept. 30 – Oct. 4	Ch. 3 – Intervals	Major, Minor, Perfect, Augmented, Diminished Intervals, Inversion, Transposition	8, 9, 13, 15	Day 1 – musictheory.net Intervals Day 2 – Interval Inversions Day 3 – Instrument Transposition Day 4 – Interval Practice (board) <b>DQ 4 (L2)</b> Day 5 – <b>Chapter 3 Test</b> – SS3	Assignment 3.2, 3.3 (Due Tues. Oct. 1) Assignment 3.5, 3.10 (Due Wed. Oct. 2) Assignment 3.11 (Due Thurs. Oct. 3) <b>DQ 4 (L2)</b> <b>Chapter 3 Test</b> Assignment 4.1 - Read Ch.4 (Due Mon. Oct. 7)
6 – Oct. 7-11	Ch. 4 - Chords	Major, Minor, Diminished, Augmented Chords, Roman Numerals, Root Position, 1 <sup>st</sup> , 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> Inversion, Figured Bass	10, 13, 15	Day 1 – M, m, d, a Chords Day 2 – Roman Numerals Day 3 – Roman Numerals Day 4 – Inversion / Figured Bass <b>DQ 5 (L2)</b> Day 5 – Inversion / Figured Bass	Assignment 4.2 (Due Tues. Oct. 8) Assignment 4.3, 4.4 (Due Wed. Oct. 9) Assignment 4.5, 4.6 - <b>DQ5 (L2)</b> (Due Thurs. Oct. 10) Assignment 4.7 (Due Fri. Oct. 11) Assignment 4.8 (Due Mon. Oct. 14)
<b>END OF 6 WEEK GRADING PERIOD</b>					
7 – Oct. 14-16	Ch. 4 - Chords	Popular Music Chord Symbols, Seventh Chords	10, 13, 15	Day 1 – Seventh Chords Day 2 – Pop Chord Symbols/Ch. Review Day 3 – <b>Chapter 4 Test</b> – SS4 FALL BREAK	<b>Chapter 4 Test</b> Composition Assignment – 16 Bar Melody with Harmony (Due Mon. Oct. 21)
8 – Oct. 21-25	Ch. 5 – Cadences/ Non-harmonic Tones	Phrase, Perfect Authentic, Imperfect Authentic, Half, Phrygian Half, Plagal and Deceptive Cadences. Passing, Neighboring, Pedal and Escape Tones, Suspension, Anticipation, Retardation, Appoggiatura	11, 13, 14, 15, 18	Day 1 – Composition Day Day 2 – Authentic and Half Cadences Day 3 – Plagal and Deceptive Cadences Day 4 – Nonharmonic Tones <b>DQ 6 (L3) + HD</b> Day 5 – Nonharmonic Tones	Assignment 5.1 – Read Ch. 5 (Due Wed. Oct. 23) Assignment 5.2 (Due Fri. Oct. 25) <b>DQ 6 (L3) + HD</b> Assignment 5.3 (Due Mon. Oct. 28)
9 – Oct. 28 – Nov. 1	Ch. 5 – Cadences/ Non-harmonic Tones	Phrase, PA, IA, Half, Phrygian Half, Plagal and Deceptive Cadences. Passing, Neighboring, Pedal and Escape Tones, Suspension, Anticipation, Retardation, Appoggiatura	11, 13, 14, 15, 18	Day 1 – Visual Analysis Day 2 – Visual Analysis Day 3 – Aural Skills Review Day 4 – Visual Analysis <b>DQ 7 (L3) + HD</b> Day 5 – <b>Chapter 5 Test</b> – SS5	Assignment 5.4 (Due Tues. Oct. 29) <b>DQ 7 (L3) + HD</b> <b>Chapter 5 Test</b> Assignment - Read Ch. 8 (Due Mon. Nov. 4)

10 – Nov. 4-8	Ch. 8 – Species Counterpoint	Species Counterpoint, Cantus Firmus, Parallel, Contrary, Oblique and Similar Motion	13, 15	Day 1 – First Species Counterpoint Day 2 – Counterpoint Rules Day 3 – Dictation Review Day 4 – Sight-singing <b>DQ 8 (L4) + HD</b> Day 5 – <b>Chapter 8 Test</b> – SS6	Assignment 8.1, 8.2 (Due Tues. Nov. 5) Assignment 8.3 (Due Wed. Nov. 6) <b>DQ 8 (L4) + HD</b> <b>Chapter 8 Test</b>
11 – Nov. 11-15	Ch. 9 – Voice Leading in Four Parts	Four-Voice Texture, Chorale, Standard Voice Leading Guidelines, Figured Bass	13, 15, 16, 17	Day 1 – Veteran’s Day Program Day 2 – Figured Bass Realization Day 3 – Figured Bass Realization Day 4 – Voice Leading Rules <b>DQ 9 (L4) + HD</b> Day 5 – Voice Leading Rules	<b>DQ 9 (L4) + HD</b> Assignment 9.1 (Due Mon. Nov. 18)
12 – Nov. 18-22	Ch. 9 – Voice Leading in Four Parts	Four-Voice Texture, Chorale, Standard Voice Leading Guidelines, Figured Bass	13, 15, 16, 17	Day 1 – Figured Bass Realization Day 2 – Figured Bass Realization Day 3 – Identify Voice Leading Errors Day 4 – Identify Voice Leading Errors <b>DQ 10 (L4) + HD</b> Day 5 – Figured Bass Realization	Assignment 9.2 (Due Wed. Nov. 20) Assignment 9.3 (Due Fri. Nov. 22) Assignment 9.4 (Due Mon. Nov. 25) <b>DQ 10 (L4) + HD</b>
<b>END OF 6 WEEK GRADING PERIOD</b>					
13 – Nov. 25-27	Ch. 9 – Voice Leading in Four Parts	Four-Voice Texture, Chorale, Standard Voice Leading Guidelines, Figured Bass	13, 15, 16, 17	Day 1 – Figured Bass Realization Day 2 – Figured Bass Realization <b>DQ 11 (L4) + HD</b> Day 3 – <b>Chapter 9 Test</b> – SS7 Thanksgiving	<b>DQ 11 (L4) + HD</b> <b>Chapter 9 Test</b>
14 – Dec. 3-6	Ch. 6 – Melodic Organization	Motive, Sequence, Phrase, Parallel, Contrasting and Double Period	13, 15, 21	Day 1 – Melodic Motive Day 2 – Sequence Day 3 – Sequence <b>DQ 12 (L5) + HD</b> Day 4 – Visual Analysis	Sequence Packet (Due Thurs. Dec. 5) <b>DQ 12 (L5) + HD</b> Assignment 6.2 (Due Mon. Dec. 9)
15 – Dec. 9-13	Ch. 6 – Melodic Organization	Motive, Sequence, Phrase, Parallel, Contrasting and Double Period	13, 15, 21	Day 1 – Phrase / Period Day 2 – Phrase / Period Day 3 – Phrase / Period Day 4 – <b>DQ 13 (L5) + HD</b> Day 5 – <b>Chapter 6 Test</b> – SS8	<b>DQ 13 (L5) + HD</b> Assignment 6.6 (Due Tues. Dec. 10) <b>Chapter 6 Test</b>
16 – Dec. 16-20	Composition Week		13, 15, 19	Day 1-3 – Composition Work Day <b>DQ 14 (L5) + HD</b> Day 4-5 – Composition Performance	Assignment – Four Part Choral Composition (Due Thurs. Dec. 19) <b>DQ 14 (L5) + HD</b>

17 – Jan. 6-10	Ch. 7 - Texture	Monophonic, Polyphonic, Homophonic Texture, Melody with Accompaniment, Textural Reduction	13, 15	Day 1 – Texture Types Day 2 – Album for the Young Day 3 – Aural / Visual Analysis Day 4 – Aural / Visual Analysis <b>DQ 15 (L5) + HD</b> Day 5 – Aural / Visual Analysis	Assignment 7.1 (Due Wed. Jan. 8) <b>DQ 15 (L5) + HD</b> Assignment 7.2 (Due Fri. Jan. 10)
18 – Jan. 13-17	Ch. 1-9	Semester 1 Review	1-11, 13-18, 20	Day 1 – <b>Chapter 7 Test</b> – SS9 Day 2 – Semester 1 Review Day 3 – Semester 1 Review Day 4 – <b>DQ 16 (L5) + HD</b> Day 5 – Semester 1 Review	<b>Chapter Test</b> – SS9 <b>DQ 16 (L5) + HD</b>
19 – Jan. 20-23	Ch. 1-9	Semester 1 Review	1-11, 13-18, 20	Day 1 – Semester 1 Review Day 2 – Semester 1 Review Day 3 – <b>Semester 1 Final</b>	<b>Semester 1 Final</b>
<b>END OF SEMESTER 1</b>					
1 – Jan. 27-31	Ch. 10 – Harmonic Progression Harmonic Rhythm	Harmonic Progression, Root Relationships, Circle Progression, Non-circle Progressions, Harmonic Rhythm, The Blues	13, 15, 17, 19	Day 1 – Harmonic Progression Day 2 – Harmonic Progression Day 3 – Harmonic Progression Day 4 – The Blues <b>DQ 17 (L6) + HD</b> Day 5 – Harmonic Progression	Assignment 10.1 (Due Tues. Jan. 28) Assignment 10.2 (Due Wed. Jan. 29) Assignment 10.4 (Due Fri. Jan. 31) <b>DQ 17 (L6) + HD</b> Assignment 10.5 (Due Mon. Feb. 3)
2 – Feb. 3-7	Ch. 10 – Harmonic Progression Harmonic Rhythm	Harmonic Progression, Root Relationships, Circle Progression, Non-circle Progressions, Harmonic Rhythm	13, 15, 17, 19	Day 1 – Harmonic Progression Day 2 – Harmonic Progression Day 3 – Harmonic Rhythm Day 4 – Harmonic Rhythm <b>DQ 18 (L6) + HD</b> Day 5 – <b>Chapter 10 Test</b> – SS10	Assignment 10.7 (Due Tues. Feb. 4) Assignment 10.8 (Due Thur. Feb. 6) <b>DQ 18 (L6) + HD</b> <b>Chapter 10 Test</b> – SS10 Assignment 11.1 (Due Mon. Feb. 10)
3 – Feb. 10-14	Ch. 11 – The Dominant Seventh Chord	Seventh Chord, Dominant Seventh Chord, Major-minor	13, 15, 16, 17	Day 1 – V7 Chord Day 2 – V7 Chord Day 3 – V7 Chord Day 4 – V7 Chord <b>DQ 19 (L7) + HD</b> Day 5 – <b>Chapter 11 Test</b> – SS11	Assignment 11.2, 11.3 (Due Wed. Feb. 11) Assignment 11.8 (Due Thur. Feb. 12) <b>DQ 19 (L7) + HD</b> <b>Chapter 11 Test</b> – SS11

4 – Feb. 17-21	Ch. 12 – The Leading-Tone Seventh Chords	Leading-Tone Seventh Chords, Half Diminished, Fully Diminished, Diminished-Minor, Diminished-Diminished, Prolongation	13, 15, 16, 17	Day 1 – Half and Fully Diminished Day 2 – Half and Fully Diminished Day 3 – vii7 Day 4 – <b>DQ 20 (L7) + HD</b> Day 5 – <b>Chapter 12 Test</b> – SS12	Assignment 12.1, 12.2 (Due Tues. Feb. 18) Assignment 12.3, 12.4 (Due Wed. Feb. 19) Assignment 12.7 (Due Thur. Feb. 20) <b>DQ 20 (L7) + HD</b> <b>Chapter 12 Test</b> – SS12
5 – Feb. 24-28	Ch. 13 – Non-Dominant Seventh Chords	Non-Dominant Seventh Chords, Minor-Minor, Diminished-Minor, Major-Major	13, 15, 16, 17	Day 1 – Non-Dominant 7 <sup>th</sup> Chords Day 2 – Non-Dominant 7 <sup>th</sup> Chords Day 3 – Non-Dominant 7 <sup>th</sup> Chords Day 4 – Non-Dominant 7 <sup>th</sup> Chords <b>DQ 21 (L7) + HD</b> Day 5 – <b>Chapter 13 Test</b> – SS13	Assignment 13.1 (Due Tues. Feb. 25) Assignment 13.2 (Due Wed. Feb. 26) Assignment 13.3 (Due Thur. Feb. 27) <b>DQ 21 (L7) + HD</b> <b>Chapter 13 Test</b> – SS13
6 – Mar. 3-7	Ch. 14 – Secondary Dominants and Leading-Tone Chords	Secondary Dominants, Altered Chords, Primary Dominants, Tonicized Chord, Secondary Leading-Tone Chords, Borrowed Chords	13, 15, 16, 17	Day 1 – Secondary Dominants Day 2 – Secondary Dominants Day 3 – Secondary Dominants Day 4 – Secondary Leading-Tone <b>DQ 22 (L7) + HD</b> Day 5 – Visual Analysis	Assignment 14.1 (Due Tues. Mar. 3) Assignment 14.2 (Due Wed. Mar. 4) Assignment 14.3 (Due Thur. Mar. 5) <b>DQ 22 (L7) + HD</b> Assignment 14.4 (Due Mon. Mar. 17)
Spring Break		END OF 6 WEEK GRADING PERIOD			
7 – Mar. 17-21	Ch. 14 – Secondary Dominants and Leading-Tone Chords	Secondary Dominants, Altered Chords, Primary Dominants, Tonicized Chord, Secondary Leading-Tone Chords, Borrowed Chords	13, 15, 16, 17	Day 1 – Visual Analysis Day 2 – Visual Analysis Day 3 – Borrowed Chords Day 4 – Borrowed Chords <b>DQ 23 (L8) + HD</b> Day 5 – <b>Chapter 14 Test</b> – SS 14	Assignment 14.9 (Due Tues. Mar. 18) Assignment 14.10 (Due Thur. Mar. 20) <b>DQ 23 (L8) + HD</b> <b>Chapter 14 Test</b> – SS 14
8 – Mar. 24-28	Ch. 15 - Modulation	Modulation, Closely Related Keys, Common Chord, Pivot Chord, Common Chord Modulation, Chromatic Modulation, Phrase Modulation, Direct Modulation	13, 15, 17, 21	Day 1 – Closely Related Keys Day 2 – Common Chord and Chromatic Modulations Day 3 – Figured Bass Day 4 – Score Analysis <b>DQ 24 (L8) + HD</b> Day 5 – Score Analysis	Assignment 15.1 (Due Tues. Mar. 25) Assignment 15.2 (Due Wed. Mar. 26) Assignment 15.3 (Due Thur. Mar. 27)

					Assignment 15.4 (Due Fri. Mar. 28) Assignment 15.5 (Due Mon. Mar. 31) <b>DQ 24 (L8) + HD</b>
9 – Mar. 31 – Apr. 4	Ch. 15 - Modulation	Modulation, Closely Related Keys, Common Chord, Pivot Chord, Common Chord Modulation, Chromatic Modulation, Phrase Modulation, Direct Modulation	13, 15, 17, 21	Day 1 – Score Analysis Day 2 – Score Analysis Day 3 – <b>DQ 25 (L8) + HD</b> Day 4 – <b>Chapter 15 Test</b> – SS 15 Day 5 – CLC MUSIC FESTIVAL (NO CLASS)	Assignment 15.9 (Due Tues. Apr. 1) Assignment 15.10 (Due Wed. April 2) <b>DQ 25 (L8) + HD</b> <b>Chapter 15 Test</b> – SS 15
10 – Apr. 7-11	Ch. 16 – Two-Part (Binary) Form	Closed/Open Formal Divisions, Simple Forms, Binary Form, Compound Forms, Bar Form	13, 15, 17, 21	Day 1 – Binary Form Day 2 – Visual Analysis Day 3 – Visual Analysis Day 4 – <b>DQ 26 (L8) + HD</b> Day 5 – <b>Chapter 16 Test</b> – SS 16	Assignment 16.1 (Due Wed. April 9) <b>DQ 26 (L8) + HD</b> <b>Chapter 16 Test</b> – SS 16
11 – Apr. 14- 17 (Good Friday)	Ch. 17 – Three-Part (Ternary) Form	Ternary Forms, Repetitions, Expanded Ternary Forms, Rounded Binary Form, Incipient Three-Part Form, Refrain, Bridge, Release, Quaternary Form	13, 15, 17, 21	Day 1 – Ternary Forms Day 2 – Ternary Forms Day 3 – Ternary Forms Day 4 – <b>DQ 27 (L8) + HD</b>	Assignment 17.1 #1 (Due Tues. April 15) Assignment 17.1 #2 (Due Wed. April 16) Assignment 17.1 #3 (Due Thur. April 17) <b>DQ 27 (L8) + HD</b>
12 – Apr. 22- 25	Ch. 17 – Three-Part (Ternary) Form	Ternary Forms, Repetitions, Expanded Ternary Forms, Rounded Binary Form, Incipient Three-Part Form, Refrain, Bridge, Release, Quaternary Form	13, 15, 17, 21	Day 1 – Rounded Binary Form Day 2 – Review Day 3 – <b>Chapter 17 Test</b> – SS 17 Day 4 – <b>DQ 28 (L8) + HD</b> Day 5 – Review Strategies	Assignment 17.2 (Due Tues. April 23) <b>Chapter 17 Test</b> – SS 17 <b>DQ 28 (L8) + HD</b>
<b>END OF 6 WEEK GRADING PERIOD</b>					
13 – Apr. 28 – May 2	REVIEW		1-21	Day 1-3 – REVIEW Day 4 – <b>DQ 29 (L8) + HD</b> Day 5 – REVIEW	<b>DQ 29 (L8) + HD</b>
14 – May 5-9	REVIEW / TEST STRATEGIES		1-21	Day 1-3 – REVIEW Day 4 – <b>DQ 30 (L8) + HD</b> Day 5 – Review	<b>DQ 30 (L8) + HD</b>
15 – May 12- 16	TEST WEEK		1-21	Day 1 – <b>TEST DAY!!</b> Day 2 – RELAX!! Day 3-5 – Final Project Proposals	<b>AP Test</b> <b>Monday May 12<sup>th</sup> AM</b>



16 – May 19-23	Final Project			Day 1-5 – Final Project Work Time	
17 – May 26-30 (Memorial Day)	Final Project			Day 1-4 – Final Project Work Time	
18 – Jun. 2-6 (Semester 2 Final Project)	Final Project Presentation			Day 1-3 – Final Project Presentations	
END OF SEMESTER 2					

## Daily and Weekly Course Activities

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AP® Music Theory meets everyday during 3<sup>rd</sup> period. Daily course activities are as follows:

1. Sight-Singing
2. Dictation Practice
3. Review of Yesterdays Topics – Homework Hand-in
4. Presentation of New Course Material

A Weekly Dictation Quiz is given every Thursday at the beginning of class.

## Teaching Strategies

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Students understand the material in AP Music Theory much more completely when it is presented in the context of an artistic work. Much effort is made to introduce material in a way that relates to music in which the students are familiar. For example, melodic and rhythmic motives are explained using score analysis of Beethoven’s Symphony No. 5 and Tchaikovsky’s Symphony No. 4. The works of Bach and Vivaldi are used to illustrate sequences. The popular music of the Beatles and Billy Joel are used to illustrate secondary dominant chords. American folksong and Dvorak’s Symphony No. 9 is used to illustrate the pentatonic scale. Schubert’s Album for the Young demonstrates many musical textures. Common folksongs such as “Greensleeves” illustrate modes (dorian). All of these examples serve to give the student the artistic context for the academic content.

## Composition Assignments

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The highest form of knowledge is demonstrated through creativity. The composition assignments in the course are essential to the individual student's synthesis of the information. An understanding of chord structure and voice leading is enhanced when the student composes their own chorale.

## General AP® Music Theory Exam Information

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### Organization of the AP® Music Theory Exam:

#### **Section One** – Four-Option Multiple Choice – **45%**

- A. Questions based on listening (aural stimulus) (50-75)
- B. Questions without aural stimulus (20-30)

#### **Section Two** – Free Response – **45%**

- A. Melodic Dictation – 2 questions
- B. Harmonic Dictation – 2 questions
- C. Figured Bass Realization – 2 questions
- D. Melodic Composition/Harmonization – 1 question

#### **Section Three** – Sight Singing – 2 questions – **10%**

### Student comments after taking the AP Examinations:

- Very little time to waste, focus on the tasks immediately.
- Practice and practice more...especially sight singing and dictation.
- Can't waste time on notes, clefs and key signatures. Fundamentals must be a given.
- I liked relating theory to real music.
- There is so much to learn – wish we had another year.
- The dictations go by very fast.
- The multiple-choice questions can be very confusing at first.