



Fine & Performing Arts Department Curriculum Guide

Music Theory – AP

Course Description
<p>This course is specifically designed for students with a strong interest in music. Upon successful completion of this course, the student will be prepared to take the AP Music Theory Exam. This course helps master the rudiments and terminology of music learned in previous courses, including: notational skills; intervals; scales and keys; chords; metric organization; and rhythmic patterns. The course progresses to more sophisticated and creative tasks, including: composition of a bass line for a given melody, implying appropriate harmony; realization of a figured bass; realization of a Roman numeral progression; and analysis of repertoire, including study of motivic treatment, examination of rhythmic and melodic interaction between individual voices of a composition, and harmonic analysis of functional tonal passages. Common-practice tonality will be studied via functional triadic harmony in traditional four-voice texture (with vocabulary including non-harmonic tones, seventh chords, and secondary dominants), tonal relationships, and modulation to closely related keys. This course also incorporates a brief introduction to Twentieth-century styles through analysis and original composition. Throughout the course, musical skills are developed through the following types of exercises (both conducted in class and assigned as homework): listening (discrete intervals, scales, etc.; dictations; excerpts from literature); sight-singing; written exercises; creative exercises; analytical exercises. Any student who enrolls in an AP course is required to take the AP exam in May of the school year. This course is for grade 10-12 students who have successfully completed a performing ensemble, Songwriting, Music Theory II, or by teacher recommendation.</p>
Content Standards
<p>Cluster 1: Creating art with artistic intent. Artistically literate students generate, organize, and refine artistic ideas using a variety of strategies and tools to serve an intended purpose for their artistic work.</p> <p>Practice 1. Generate and conceptualize artistic ideas and work. Through exploration, students generate a wide variety of innovative ideas while expanding the boundaries of connection, style, genre, or medium.</p> <p>Practice 2. Organize and develop artistic ideas and work. Using a myriad of tools (e.g., brainstorm, sketches, outlines), students plan and organize their ideas to best support their artistic intent.</p> <p>Practice 3. Refine and complete artistic work. Through a variety of strategies (e.g., teacher or peer feedback, exploration, research, self-reflection), students conceive and revise their artistic ideas to better express, evoke, or communicate their artistic intent.</p> <p>Cluster 2: Presenting or performing artistic works to evoke, express, or communicate. Artistically literate students share their creations with an audience or viewers to evoke, express, or communicate an intended purpose or meaning. They recognize choices and make improvements within their own work or performance aligned with their artistic intent.</p> <p>Practice 4. Select, analyze, and interpret artistic work for presentation. When performing work written by others, students interpret the creator's script or score to convey the artist's intention. When sharing their own work, students reflect on how their performance or presentation best supports their artistic intent.</p> <p>Practice 5. Develop and refine artistic techniques and work for presentation. Through the practice and development of technical skills, and the refining of details, students polish a work for presentation.</p> <p>Practice 6. Convey meaning through the presentation of artistic work. Through the presentation of an artistic work, students successfully evoke, express, or communicate the artistic intent.</p> <p>Cluster 3: Responding to arts through intellect and emotion. Artistically literate students regularly analyze and evaluate their own and others' works of art, including the work of peers and important artwork from varied historical periods and cultures. These students understand that artistic intent is profoundly intertwined with an artist's cultural milieu, and they use this understanding to guide their own reactions to works of art. Learning to appreciate artistic works is a lifelong cumulative experience. It is fostered through repeated performing, listening, looking, reading, and by pondering questions such as What did the artist mean to convey? Why has this work of art endured? What makes a work of art significant to its time and place?</p>



Content Standards (continued)

Practice 7. Perceive and analyze artistic work. Through observation of a completed work or exploration of the creative process, students understand how aspects of the artwork, such as the elements and principles of design, support the creator's intent.

Practice 8. Interpret intent and meaning in artistic work. Through observation, discussion, or research, students reflect on an artistic work to discern what it evokes, expresses, or communicates to them.

Practice 9. Apply criteria to evaluate artistic work. Students evaluate an artwork's effectiveness at evoking, expressing, or communicating artistic intent using either self-, group-, teacher-, or externally created criteria.

Cluster 4: Connecting the arts to the self, society, history, culture, and other disciplines and bodies of knowledge.

Artistically literate students discern connections between personal, societal, historical, and cultural contexts as well as multi-disciplinary knowledge when they reflect upon, interpret, respond to, and create artwork. These students understand that diverse forces influence how they view their own artwork as well as the art of others. As artistically literate people, they recognize the powerful influence and impact of the arts on society, history, and culture, as well as their own lives.

Practice 10. Synthesize and relate knowledge and personal experiences to make art. Students draw from their personal and artistic experiences and their multi-disciplinary knowledge when envisioning and creating original art works that reflect their own artistic identity.

Practice 11. Relate artistic ideas and works to societal, historical, and cultural contexts to deepen understanding. Students can articulate how societal, historical, and cultural forces have influenced artistic works, styles and genres, and vice versa.

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Units	Essential Questions	Key Activities May Include:
Music Fundamentals I: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements	<ul style="list-style-type: none"> <i>How are specific frequencies of sound described in music?</i> <i>How are elements of pitch and rhythm combined to produce melody?</i> <i>How is the duration of sounds and silences described in music?</i> <i>What determines the number of beats per measure and the note value of one beat?</i> <i>How does music offer opportunities for individual interpretation?</i> 	<ul style="list-style-type: none"> Identifying/performing half and whole steps above/below a pitch; singing sequential; Identifying key signatures and writing major scales; Rhythmic and melodic notation.



Units	Essential Questions	Key Activities May Include:
Music Fundamentals II: Minor Scales and Key Signatures, Melody, Timbre, and Texture	<ul style="list-style-type: none"> How are major and minor keys related? How are musical ideas developed through the course of a composition? How are irregularities in beat groupings produced and described? How does the manner of production (instruments and/or voices used) affect the qualities of music? 	<ul style="list-style-type: none"> Identifying major vs. minor scales; simple vs. compound meter dictation and listening examples; Identifying timbres of instruments; types of texture (monophonic, homophonic, polyphonic, heterophonic); Sight-singing examples, melodic and harmonic dictation.
Music Fundamentals III: Triads and Seventh Chords	<ul style="list-style-type: none"> How are chord qualities described? How do pitches in a chord function? 	<ul style="list-style-type: none"> Writing triads and seventh chords; identifying major, minor, augmented, and diminished triad qualities; chord singing; sight-singing, and melodic dictation; Inversions and figured bass.
Harmony and Voice Leading I: Chord Function, Cadence, and Phrase	<ul style="list-style-type: none"> How are melody and harmony related in voice leading? What is the purpose of voice-leading conventions? How do cadences delineate the structure of a musical composition? What is the effect of interacting voices in a musical passage? 	<ul style="list-style-type: none"> Part writing from roman numerals; Part writing from figured bass; chord singing; sight-singing, melodic and harmonic dictation; analytic listening.
Harmony and Voice Leading II: Chord Progressions and Predominant Function	<ul style="list-style-type: none"> How do 18th-century voice-leading conventions and procedures regulate interactions of four voices in harmony? How and why are embellishing tones included in compositions? How can motives be developed and transformed? 	<ul style="list-style-type: none"> Part writing from roman numerals; Part writing from figured bass; chord singing; sight-singing, melodic and harmonic dictation; analytic listening.



Units	Essential Questions	Key Activities May Include:
Harmony and Voice Leading III: Embellishments, Motives, and Melodic Devices	<ul style="list-style-type: none"> How can nonchord tones create linear flow and interest within a harmony? How are melodic and rhythmic procedures used to affect the structures and sound qualities of music? What is the relationship between motives and phrases? 	<ul style="list-style-type: none"> Part writing from roman numerals; Part writing from figured bass; chord singing; sight-singing, melodic and harmonic dictation; analytic listening. NCT gallery walk/infographic document.
Harmony and Voice Leading IV: Secondary Function	<ul style="list-style-type: none"> What causes musical passages to sound as though they briefly shift keys? How can tonicization be achieved? 	<ul style="list-style-type: none"> Identifying secondary dominant and secondary leading-tone chords; tonicization vs. modulation; chromatic lower neighbors; sight-singing and part writing using secondary function.
Modes and Form	<ul style="list-style-type: none"> How are modes related to the familiar major scales? Why do modes sound different than the scales to which they are related? How can a musical passage be described in terms of its hierarchical structure of melodic and harmonic patterns and functions? What types of phrase relationships can be found within a composition? What are the effects of each type? 	<ul style="list-style-type: none"> Major-related modes, minor-related modes, improvisation over modal scales; modes in popular music; identifying form through phrase analysis and score study.