

# **Advanced Placement (AP) Music Theory 2022-2023**

Burlington High School

7th Period, Room #160

Mr. Sean Buchsbaum

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## **I. Course Overview**

Advanced Placement (AP) courses are overseen by College Board ([www.collegeboard.org](http://www.collegeboard.org)) and are designed by using both college-level textbooks and resources. AP Music Theory operates like the first year of a college music theory experience, developing both theoretical and aural skills - usually taught as two separate courses in college. Because of this, the level of academic and musical rigor is extremely high; assignments and assessments will be given regularly and a primarily competency-based grading policy will be used throughout the course of the school year. In May, all students take the AP Music Theory Exam – those students who score a 3 or higher may receive college credit for up to a year of Music Theory and/or Aural Skills.

For more information, visit the AP Music Theory Course Description on College Board Website: <http://apcentral.collegeboard.com/apc/public/repository/ap-music-theory-course-description.pdf>

## **II. Successful Learning**

It is recommended that students who are planning to take AP Music Theory are currently enrolled in a performing-arts class at Burlington High School. The purpose of AP Music Theory is to provide students with a comprehensive understanding of the theoretical concepts that can be found in a performance-based curriculum. It is understood that those students who are achieving at a high level of individual proficiency on a primary instrument/voice, along with the foundations that are established in the Summer Assignment, will be best prepared to interact and engage with the material presented in AP Music Theory.

Any non-performance students who are planning on taking AP Music Theory are required to take Music Theory I as a prerequisite and must maintain an overall grade of 'B' or higher. In addition, it is also recommended that those individuals should either 1) meet with Mr. Buchsbaum to discuss your potential for success in AP Music Theory, 2) plan to join a performance-based ensemble or 3) maintain private individual instruction on their instrument/voice.

### **Materials Used:**

*Musician's Guide to Theory and Analysis*, Jane Piper Clendinning and Elizabeth West Marvin  
Workbook and Anthology – *Musician's Guide to Theory and Analysis*, Jane Piper Clendinning and Elizabeth West Marvin

*Barron's AP Music Theory*, Nancy Scoggin

### **Materials for Class:**

- 1" Binder with dividers – you may choose to organize your binder as you wish. I recommend separate tabs for Class Notes/Handouts, Homework, Quizzes, and Tests.
- Manuscript/Staff Paper - please keep a copy of the 2-column notes/staff paper template in your binder.
- iPad with access to Google Drive and Google and AP Classroom accounts.
- Pencil(s), not pen(s)

All students should have headphones (as required by BHS) that allow them to participate in individual listening on devices as needed.

### **III. Student Learning Expectations**

In addition to all of the elements of music theory listed below, students will leave AP Music Theory with more answers and (hopefully) more questions about the math and science of musical style, history, and analysis. While all students will be prepared to successfully pass the AP Music Theory Exam, the goal for learning is that students genuinely enjoy the process of engaging with the course content, use the material to help improve their own music making, and leave the class with a desire to continue seeking music as a part of their lives.

### **IV. Topics/Content and Expected Outcomes**

Students will learn elements of music theory including:

- Ability to notate pitch and rhythm in accordance with standard practices.
- Write, sing, and play major, minor, modal, pentatonic, and whole-tone scales.
- Recognize by ear and by sight all intervals within an octave.
- Demonstrate basic counterpoint and part-writing procedures.
- Harmonize a melody using appropriate chord symbols.
- Analyze chords of a musical composition by number and letter name.
- Develop fluency in transposition.
- Express musical ideas through composition and arrangements.
- Understand and recognize basic musical forms and phrase structure.
- Write simple rhythmic, melodic, and harmonic dictation.
- Realize figured bass symbols and Roman numeral progressions.
- Develop basic sight-singing skills in both major and minor keys.

Students will be prepared in all content areas above to demonstrate their understanding on the AP Music Theory Exam. **Exam Date: Friday, May 12th at 8 AM**

### **V. Assessing Progress**

Because the AP Music Theory Exam is scored with an equal distribution between Non-Aural and Aural Skills, students earn their grades in the course based on their mastery of these two reporting standards:

#### **Written Music Theory (Non-Aural, 50%)**

Throughout the year, students will learn symbols and standard procedures for decoding and creating written music. We will use note-taking to introduce and practice these concepts, as well as resources such as AP Classroom to develop skills. Assessments will ask students to identify symbols and write music using the concepts and skills we cover. Assessments may take the form of homework, short quizzes, tests, or composition projects (depending on class pace).

#### **Listening Music Theory Skills (Aural, 50%)**

In addition to learning written theory, students will train their ears and body to recognize and respond to aural music. Students will also learn to sing/play music they do not hear first (sight-reading), and they will learn to write music they hear (dictating). Assessments may take the form of short, performance-based assignments in which students perform a musical example, as well as rhythmic, melodic, and harmonic dictations.

## **VI. Classroom Expectations**

1. Be on time to class with your materials, including any homework assignments.
2. Respect the equipment, the art form, your classmates, yourself, and your teacher(s).
3. No food or drink in the lab!

## **VII. Homework/Makeup Policy**

Homework will be assigned as concepts are introduced to students and mastery of material becomes essential for composition and creation. Students are asked to bring all homework by the assigned date or a late penalty will be deducted. On several assignments, students will have the opportunity to make adjustments based on the feedback that they receive in class. Please contact Mr. Buchsbaum directly for any immediate concerns about assignments or grading.

## **VIII. Additional Information**

### *Mr. B's Advice*

1. Come to class and come prepared!
2. Seek help. I am glad to meet with you individually during Flex block, lunch or afterschool. Please do not be afraid to email me if you are having trouble.
3. Get involved with the music: play and sing your homework and share your composition projects with others. Theory is meaningless unless you are using it to help support your music-making.
4. Get involved in class – ask questions, sing out loud, and don't be afraid to laugh and have fun. In my objective opinion, AP Music Theory is the most fun class offered on campus; enjoy the journey!

**Class Start Date: Monday, August 29th, 2022**

Units	Topics	Exam FRQs
<p>Unit 1: Music Fundamentals I: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements</p> <p>Start: Monday, Aug. 29 End: Friday, Sept. 30</p>	<p>1.1 Pitch and Pitch Notation 1.2 Rhythmic Values 1.3 Half Steps and Whole Steps 1.4 Major Scales and Scale Degrees 1.5 Major Keys and Key Signatures 1.6 Simple and Compound Beat Division 1.7 Meter and Time Signature 1.8 Rhythmic Patterns 1.9 Tempo 1.10 Dynamics and Articulation</p>	<p>Melodic Dictation  Sight Singing</p>
<p>Unit 2: Music Fundamentals II: Minor Scales and Key Signatures, Melody, Timbre, and Texture</p> <p>Start: Monday, Oct. 3 End: Thursday, Nov. 10</p>	<p>2.1 Minor Scales: Natural, Harmonic, and Melodic 2.2 Relative Keys: Determining Relative Minor Key and Notating Key Signatures 2.3 Key Relationships: Parallel, Closely Related, and Distantly Related Keys 2.4 Other Scales: Chromatic, Whole Tone, and Pentatonic 2.5 Interval Size and Quality 2.6 Interval Inversion and Compound Intervals 2.7 Transposing Instruments 2.8 Timbre 2.9 Melodic Features 2.10 Melodic Transposition 2.11 Texture and Texture Types 2.12 Texture Devices 2.13 Rhythmic Devices</p>	<p>Melodic Dictation  Sight Singing</p>
<p>Unit 3: Music Fundamentals III: Triads and Seventh Chords</p> <p>Start: Monday, Nov. 14 End: Friday, Dec. 9</p>	<p>3.1 Triad and Chord Qualities (M, m, d, A) 3.2 Diatonic Chords and Roman Numerals 3.3 Chord Inversions and Figures: Introduction to Figured Bass 3.4 Seventh Chords 3.5 Seventh Chord Inversions and Figures</p>	<p>Harmonic Dictation  Melodic Dictation  Sight Singing</p>
<p>Unit 4: Harmony and Voice Leading I: Chord Function,</p>	<p>4.1 Soprano-Bass Counterpoint 4.2 SATB Voice Leading 4.3 Harmonic Progression, Functional</p>	<p>Part-Writing: Figured Bass</p>

<p>Cadence, and Phrase</p> <p>Start: Monday, Dec. 12 End: Friday, January 13 (Exams are 17-20)</p>	<p>Harmony, and Cadences</p> <p>4.4 Voice Leading with Seventh Chords 4.5 Voice Leading with Seventh Chords in Inversions</p>	<p>Part-Writing: Roman Numerals</p> <p>Sight Singing</p>
<p>Unit 5: Harmony and Voice Leading II: Chord Progressions and Predominant Function</p> <p>Start: Monday, Jan. 23 End: Friday, Feb. 10</p>	<p>5.1 Adding Predominant Function IV (iv) and ii (iio) to a Melodic Phrase 5.2 The vi (VI) Chord 5.3 Predominant Seventh Chords 5.4 The iii (III) Chord 5.5 Cadences and Predominant Function 5.6 Cadential 6/4 Chords 5.7 Additional 6/4 Chords</p>	<p>Composing a Bass Line</p> <p>Harmonic Dictation</p> <p>Sight Singing</p>
<p>Unit 6: Harmony and Voice Leading III: Embellishments, Motives, and Melodic Devices</p> <p>Start: Monday, Feb. 13 End: Friday, March 10</p>	<p>6.1 Embellishing Tones: Identifying Passing Tones and Neighbor Tones 6.2 Embellishing Tones: Writing Passing Tones and Neighbor Tones 6.3 Embellishing Tones: Identifying Anticipations, Escape Tones, Appoggiaturas, and Pedal Points 6.4 Embellishing Tones: Identifying and Writing Suspensions; Identifying Retardations 6.5 Motive and Motivic Transformation 6.6 Melodic Sequence 6.7 Harmonic Sequence</p>	<p>Part-Writing: Roman Numerals</p> <p>Melodic Dictation</p> <p>Sight Singing</p> <p>Composing a Bass Line</p>
<p>Unit 7: Harmony and Voice Leading IV: Secondary Function</p> <p>Start: Monday, March 13 End: Friday, March 31</p>	<p>7.1 Tonicization through Secondary Dominant Chords 7.2 Part Writing of Secondary Dominant Chords 7.3 Tonicization through Secondary Leading Tone Chords 7.4 Part Writing of Secondary Leading + Tone Chords</p>	<p>Part-Writing: Figured Bass</p> <p>Harmonic Dictation</p> <p>Sight Singing</p> <p>Composing a Bass Line</p>
<p>Unit 8: Modes and Form</p> <p>Start: Monday, April 3 End: Friday, April 14 (Spring Break on 17-21)</p>	<p>8.1 Modes 8.2 Phrase Relationships 8.3 Common Formal Sections</p>	<p>Melodic Dictation</p> <p>Composing a Bass Line</p> <p>Sight Singing</p>

*After Spring Break (April 17-21), then 3 weeks before the exam to review.*

**AP Music Theory Exam - Friday, May 12, 2023 (8 AM)**