

TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

Advanced Placement Music Theory
Grades 10-12
Music Department

Draft for Pilot 2016
(New Course)

Curriculum Writing Team

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CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read and write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

INTRODUCTION

Advanced Placement Music Theory will involve the expansion of students' understanding of the basic language of music and appreciation for the art of music. This course will be taught in a progressive sequence towards complex musical structures. Classroom activities will facilitate the development of aural (listening), sight-singing, compositional (written), and analytical skills. In order to enhance learning and reinforce skills and rudiments, technology through the use of computer and piano keyboarding will be integrated. Original composition will figure prominently throughout the course, and as new chords and inversions are introduced they will be incorporated into four-part chorale phrases. The course objectives will be applied through these original compositions and culminate in a project featuring a four-part arrangement for string orchestra.

Approaching music from wide range of perspectives (including visually and aurally) is important; therefore, the course will consist of multiple strands running concurrently. One strand will be comprised of written skills, including score analysis, part-writing, and composition. The importance of counterpoint will be a strong emphasis. A second strand will include aural/singing skills with ear training, dictation, and sight-singing. As students complete exercises in ear training, dictation, and sight-singing, they will be actively engaged in the acts of singing, hearing, identifying, synthesizing, and notating. All skills will be cumulative and progress throughout the course, in these categories, in preparation for the College Board's Advanced Placement Examination.

The Advanced Placement Music Theory Curriculum will align practices, standards, and assessments among the Trumbull Public Schools, the Connecticut State Board of Education, Connecticut's Common Arts Assessment Initiative, the National Coalition for Core Arts Standards, the National Association for Music Education, and the College Board. It will include the 2014 National Core Arts Standards for Music with the eleven anchor standards and the addition of "connecting" as an artistic process along with "creating," "performing," and "responding." The course is a special opportunity for music students to advance their musicianship and musical literacy.

PHILOSOPHY

Advanced Placement Music Theory corresponds to one or two semesters of a typical introductory college music theory course covering the topics of musicianship, theory, musical materials, and procedures. Musicianship skills, including dictation and other listening skills, sight singing, and harmony, are considered an important part of the course. Through the course, students develop the ability to recognize, understand, and describe basic materials and processes of tonal music that are heard or presented in a score. Development of aural skills is a primary objective and

performance is utilized as part of the curriculum through the practice of sight singing. Students come to understand basic concepts and terminology by listening to and performing a wide variety of music. Notational skills, speed, and fluency with basic materials are also emphasized in identifying musical concepts and sight reading. The students' ability to read and write musical notation is fundamental to such a course, as is also the objective to progress above basic performance skills in voice or on an instrument.

As the ultimate goal of an Advanced Placement Music Theory course is to develop students' ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score, the achievement of these goals is best approached by initially addressing fundamental aural, analytical, and compositional skills while using both listening and written exercises. Building on this foundation, the course will progress to include more creative tasks, such as the harmonization of a melody by selecting appropriate chords, composing a musical bass line to provide two-voice counterpoint, or the realization of figured-bass notation. The Advanced Placement Music Theory Exam evaluates students' understanding of musical structures and compositional procedures through the assessment of recorded and notated examples. Listening skills are evaluated, particularly those involving recognition and comprehension of melodic and rhythmic patterns, harmonic functions, small forms, and compositional techniques. Musical examples are from standard Western tonal repertoire although some examples of contemporary, jazz, vernacular music, or music beyond the Western tradition are also included. The exam requires student fluency in reading musical notation and in music fundamentals, terminology, and analysis.

Unit 1: Introduction and Review of Fundamentals

Essential Questions

- What is the status of my music theory knowledge base in the areas of written music and aural/singing studies?
- How can I improve in the areas of basic notation, ear training, and sight-singing?

Focus Questions

- What specific areas of my knowledge of score study/analysis of Western music, basic notational skills, and musical terminology need remediation and expansion?
- How can I more accurately use and identify intervals, triads, and Roman numeral analysis?
- How can I more accurately identify metric organization and rhythmic patterns when analyzing musical examples?
- Why is it important to know how to write and analyze four-part chorales?
- How well am I integrating scale-degree numbers in sight-singing and dictating intervals in ear training?

Scope and Sequence

- Course overview
- Introductory activities in score study/analysis using Western tonal repertoire
- Terminology pertaining to musical performance

Writing

- Review of musical rudiments/terminology, basic notational skills, clefs, keys, scales, intervals
- Review of and identification and writing of common intervals
- Review of advanced interval topics: less common, inversion, and compound intervals
- Review of triads: triad types, diatonic triads, Roman numeral analysis
- Review of rhythm: metric organization and rhythmic patterns, analysis of visual/aural examples
- Introduction to four-part chorale-style writing, including rules for note spacing/doubling

Aural/Singing

- Introduction of scale degree numbers for singing, ear training, and singing of major/minor scales
- Ear training, singing, and dictation of common intervals
- Sight-singing of simple/scalar melodies in simple meter / major keys and adding compound meter, iterations of the tonic triad

Time Allotments/Pacing Guide (Expected Performance Time Frame)

- Approximately ten weeks

Unit 2: Harmonization of Primary Triads

Essential Questions

- How can I apply my knowledge of the rudiments of music and music notation to the writing of melody in the harmonization of primary triads?
- How can sight-singing and ear training skills be utilized in successful harmonic dictation of primary triads?

Focus Questions

- How can I appropriately apply the rules of voice leading in part-writing with primary triads?
- How well am I using basic music notation skills as I harmonize a given bass line?
- How well am I using intervals, triads, and Roman numeral analysis in my part-writing?
- What sight-singing and ear training skills allow me to be most successful with harmonic dictation of primary and dominant triads?
- What terminology is needed for analyzing texture/style of visual/aural excerpts?

Scope and Sequence

- Part-writing of primary triads, including rules for voice leading and standard root progressions
- Cadence types
- Tonic, dominant, and pre-dominant functions
- Basic Roman numeral analysis

Writing

- Part-writing of primary triads in root position, first inversion, and second inversion
- Creating and harmonizing melody over figured bass
- Melodic and harmonic analysis of functional tonal four-part chorales and other textures
- Introduction of figured bass with Roman numeral progressions
- Studying musical texture/style, terminology, and analysis of visual/aural examples

Aural/Singing

- Ear training, singing, and dictation of diatonic triads in a key
- Sight-singing of all voice parts within a four-part chorale phrase
- Introduction of harmonic dictation and sight-singing using primary triads in root position and inversions and dominant triads
- Aural identifications of standard instrumentation: Timbre

Time Allotments/Pacing Guide (Expected Performance Time Frame)

- Approximately ten weeks

Unit 3: Secondary Dominants, Seventh Chords, Nonharmonic Tones

Essential Questions

- How can I apply my knowledge of the rudiments of music and music notation to the writing of melody in the harmonization of secondary triads and seventh chords?
- How can sight-singing and ear training skills be utilized in successful harmonic dictation of secondary triads and seventh chords?

Focus Questions

- How can I appropriately apply the rules of voice leading in part-writing with secondary triads and seventh chords with and without inversions?
- How well am I labeling nonharmonic tones as I integrate them into my part-writing?
- What are the advantages of modulations to closely related keys?
- What sight-singing and ear training skills allow me to be most successful with harmonic dictation of secondary triads and seventh chords?
- What are the characteristics used to identify secondary dominant chords?

Scope and Sequence

- Part-writing of secondary triads in all positions, including rules for harmonic progression and the deceptive cadence

Writing

- Part-writing of primary and secondary triads in all positions
- Nonharmonic tones with labeling and Roman numeral analysis
- Continued melodic and harmonic analysis of functional tonal four-part chorales and other textures
- Introduction of seventh chord types and inversions into part-writing
- Identification of and part-writing using secondary dominant chords in all positions
- Tonic and dominant extensions, expansions, and modulations to closely related keys
- Melodic and harmonic compositional processes with phrase structure and analysis of examples

Aural/Singing

- Ear training, singing, and dictation of seventh chords and secondary dominant chords in all positions
- Sight-singing of all voice parts within a four-part chorale phrase
- Sight-singing and dictation of melodies with more leaps, syncopated rhythms, chromatic neighboring and passing tones, and seventh chords

Time Allotments/Pacing Guide (Expected Performance Time Frame)

- Approximately ten weeks

Unit 4: Examination Review and Course Final Project

Essential Questions

- What details of this course do I need to individually focus on in reviewing and preparing for the Advanced Placement Music Theory Examination?
- How can my sight-singing and ear training skills aid me in my compositional process for a four-part arrangement for string orchestra?

Focus Questions

- How can I most appropriately plan for a thorough and detailed review for my Advanced Placement Music Theory Examination?
- How can I appropriately apply the rules of voice leading in part-writing for my final project, a four-part arrangement for string orchestra?
- How well am I including secondary triads, seventh chords with and without inversions, nonharmonic tones, and a modulation to a closely related key in part-writing for my final project?
- To what extent has the study of twentieth-century music, including jazz, influenced my final project?

Scope and Sequence

- Advanced Placement practice examinations and review
- Final composition project including a short composition in four parts arranged for string orchestra and following the rules for voice leading and standard progression; cadence types; tonic, dominant, and pre-dominant functions; and basic Roman numeral analysis
- In-class composition time, peer/teacher feedback sessions, and recordings of compositions

Writing

- Part-writing of primary triads, secondary dominants, and seventh chords
- Applying knowledge of melodic and harmonic analysis of functional tonal four-part chorales in original composition
- Utilizing knowledge of figured bass with Roman numeral progressions
- Integrating musical texture/style, terminology, and analysis of visual/aural examples
- Emphasis on the importance of strong counterpoint in four-part chorale writing and linear as well as horizontal thinking
- Introduction of small forms (rounded binary, simple ternary)
- Introduction of concepts of twentieth-century and jazz music, including modern scales, chordal structures, and compositional procedures

Aural/Singing

- Continued ear training, singing, and dictation of diatonic triads in a key
- Continued sight-singing of all voice parts within a four-part chorale phrase
- Continued harmonic dictation and sight-singing

Time Allotments/Pacing Guide (Expected Performance Time Frame)

- Approximately ten weeks