

Orange Public Schools



AP Music Theory Curriculum Guide Grades 11 - 12

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"GOOD TO GREAT"

The Orange Board of Education Vision and Mission Statement

Vision

The Orange Public School District commits to provide a safe and caring environment where each student is expected to grow and succeed. We pledge to prepare all students with equitable opportunities for college and career readiness, leading to lifelong learning and responsible citizenship in a competitive global community.

Mission

The Orange Public School District in collaboration with all stakeholders is responsible for promoting the academic, social, emotional and personal success of all students. With a commitment to academic excellence, the district provides teachers, families, and administrators the tools needed for all students to reach their full potential. The district serves all students in our schools, acknowledging their unique backgrounds, cultural perspectives and learning styles. The district recognizes that curiosity, discipline, integrity, responsibility and respect are necessary for success. The Orange Public School District cultivates a community of 21st century learners where students take ownership of the learning process, achieve high standards of excellence, and focus on academics.

Good to Great!

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**Orange High School
Music Department
AP Music Theory Syllabus**

This syllabus and course guide has been approved by College Boards.

Course Overview

This course is designed to give music students the training necessary to become proficient in basic musicianship, theory, musical materials and composition procedures. This will prepare them for the AP Music Theory Test given in May and is equivalent to a first-year college college-level music theory class. Skills to be developed include, but are not limited to, the development of fundamental aural, notational, and performance skills. The curriculum aims to enrich students' musical experiences both in and out of their performance ensemble classes. It integrates aspects of melody, harmony, texture, rhythm, form, musical analysis, elementary composition and, to some extent, history and style. Musicianship skills such as dictation, other listening skills, sight-singing, and keyboard harmony are considered an important part of this course.

Primary Texts

Bauguess, David. *The Jenson Sight Singing Course Volume I*. Jenson Publications, Inc., 1984.

Bauguess, David. *The Jenson Sight Singing Course Volume II*. Jenson Publications, Inc., 1984.

Ottman, Robert W. *Elementary Harmony Theory and Practice*, 5th edition. Upper Saddle River, NJ: Prentice Hall, 1998.

Ottman, Robert W. *Workbook for Elementary Harmony Theory and Practice*, 5th edition. Upper Saddle River, NJ: Prentice Hall, 1998.

Turek, Ralph. *Analytical Anthology of Music*, 2nd edition. New York: McGraw-Hill, 1992.

Other Resources

Ricci Adams: www.musictheory.net

Robert Whelan: www.emusictheory.com

Virginia Tech: www.music.vt.edu/musicdictionary

Tim Smith: <http://jan.ucc.nau.edu/~tas3/bachindex.html>

Margaret Greentree: <http://www.jsbchorales.net>

Student Evaluation

25% Process-This is a *formative evaluation* of student work used for the purpose of providing feedback to the student and teacher regarding progress toward standards. This may include, but is not limited to: homework, class work, participation, etc.

15% Testing- This is a *benchmark evaluation* of student understanding at the halfway point. Tests are used for the purpose of providing feedback to the student and teacher regarding progress toward standards. This may include, but is not limited to: homework, class work, participation, etc.

60% Product- This is a *summative assessment* used to measure the degree to which a standard has been attained. This may include, but is not limited to: tests, quizzes, essays, and projects.

Teaching Strategies and Student Activities

Sight-singing is a focus of the class. Moveable *Do*. Students are encouraged to sing individually, with partners and with small groups, in unison and in harmony. Students are also encouraged to work together on written class work to help each other with difficulties. Stronger students are paired with weaker students so a team is formed and both students benefit.

Melodic and harmonic dictation is practiced frequently. Students learn notation and listening strategies. All tests have a melodic dictation and sight-singing component taken directly from their texts.

Students will also study four-part vocal scores in SATB format for chord and non-chord tone analysis and four-part writing. Listening examples from the standard will explore Western repertoire.

Our computer lab is utilized for self practice and training, using online websites like www.emusictheory.com. Students learn how to use these sites effectively for practice at school as well as at home. Students may also use the lab to aid in composition and ear-training. Assignments are customized to meet the needs of the chapter content. Grades are scored and logged through the site. Students get instant feedback of their progress and are able to redo assignments for a better score unless it is a test or quiz.

Homework is collected and graded daily. Exams are given bi-weekly (*subject to change*).

Course Objectives

At the conclusion of the course, students will be able to:

- Identify basic musical forms: binary, ternary, rondo, etc.
- Understand the basic characteristics and structure of Western music from the standard tonal repertoire.
- Define basic musical terms and theoretical concepts.
- Read treble, bass and moveable C clefs.
- Identify all major and minor key signatures.
- Understand, construct, and sing/play major, minor, chromatic, whole tone and modal scales.
- Demonstrate the ability to construct and analyze major, minor, augmented and diminished intervals, triads, and corresponding seventh chords.
- Transpose a composition from one key to another.
- Write simple rhythmic, melodic and harmonic dictation.
- Sing simple melodies at sight.
- Construct compositions in four-part texture with proper voice leading.

- Analyze harmonic structure utilizing Roman numerals and figured bass.
- Identify basic cadences.
- Understand basic rules of musical composition.

Course Calendar

Week 1 and 2:

Identify and notate pitches in all clefs. Sight-sing with introduction to solfege and simple meter. Melodic dictation is level 1.

Content and/or Skills Taught:

Students will identify and write pitches in treble, bass, alto, and tenor clefs. Octave placement will also be identified. Sightsinging will introduce solfege syllables in simple meter only. Melodic dictation will be major key, diatonic pitches, and no skips, using scale degrees 1-6.

Major Assignments and/or Assessments:

www.emusictheory.com Identify and label notes on the treble and bass clef. Identify and label notes on the piano.

Week 3 and 4:

Notate, hear, sing, and identify scales. Notate and identify key signatures. Name and recognize scale degrees. Sightsing melodies/simple meter and melodic dictation level 1.

Content and/or Skills Taught:

Students will write, hear, sing, and identify major, natural, harmonic, and melodic minor scales. Students will write and identify key signatures and use scale degrees to write scales. Students will sight-sing with solfege and melodies in simple meter with no skips. Melodic dictations will continue on the level 1 skills previously introduced.

Major Assignments and/or Assessments:

www.emusictheory.com Identify, label and play all scales on the piano and through the web assignments. Demonstrate proper fingering when playing scales on piano.

Week 5 and 6:

Students will study whole tone, octatonic, and pentatonic scales, as well as modes and written intervals, and transposition for instruments. Sight-sing intervals from the tonic triad, major keys and simple meters. Dictation is level 2.

Content and/or Skills Taught:

Students will practice identifying intervals aurally as well as singing them. Students will learn to transpose and write for the major instruments of the band and orchestra. Students will sight-sing using intervals from the tonic triad. Dictation will be in major keys, diatonic pitches for an octave with skips on 1,3, and 5 going up only. The Analytical Anthology of Music by

Ralph Turek will be used to analyze examples of modes, scales, and 20th century techniques for composing (pg. 408 – 411, 453 – 457).

Major Assignments and/or Assessments:

Students will identify mode or scale by key signature and tonic or scale pattern. Transposition of melodies for certain instruments will be demonstrated. The quality, inversions, and intervals will be determined. Singing and hearing intervals will be an ongoing exercise. Students will practice level 2 dictation and sight-singing in small groups at this level.

Week 7 and 8:

Notate, sing, hear, and identify triads. Hear, identify, label and write cadences. Level 2 melodic dictation and sight-sing with intervals from the tonic triad.

Content and/or Skills Taught:

Students will listen to, identify, and sing the different triads. Authentic, Half, Plagal, and Deceptive cadences will be analyzed in the Turek Anthology of Music (pg 158, 223, 280, 330, and 335) will write the bass line of a simple chord progression and be able to identify the type of cadence. Students will continue to work on melodic dictation and sightsinging exercises in level 2.

Major Assignments and/or Assessments:

Students will identify the quality of triads both aurally and written, and write triads on specific scale degrees. Students will listen, write a bass line, and identify the type of cadence. Individual sight-singing test and melodic dictation test on level 2.

Week 9 and 10:

Aural error detection. Study of 2 part counterpoint. Rhythm notation is studied. Introduction to phrases and periods in musical form. Dictation level 3 and sightsinging in compound meters in major keys.

Content and/or Skills Taught:

Students will be given music and will aurally identify errors in pitch or rhythm. Students will study counterpoint and learn three types of harmonic texture. Students will study simple, compound, complex meters, augmentation, diminution, and borrowed division. Students will analyze the different uses of phrases and periods in the Turek Musical Anthology (pg 132, 376). Dictation will be in a major key, with skips in scale degrees 1 3, 5 up or down. Sightsinging with intervals from the tonic triad, major keys/compound meter.

Major Assignments and/or Assessments:

Students will listen and identify harmonic texture and write melodic phrases and 2 -part counterpoint. Students will aurally identify different meters and be able to write a melody in augmentation and diminution. Sight-singing will be in compound meters with skips on the tonic triad will be practiced in small groups. Melodic dictation level 3 will be practiced.

Week 11 and 12:

Musical form and texture. Introduction to 18th century 4 part writing with a figured bass. Sight-singing and dictation will review the previous levels.

Content and/or Skills Taught:

The students will study the following forms: binary, ternary, theme and variations, canon, sonata, rondo and 12 bar blues. Musical examples will be played for students to identify the different forms and musical textures. Students will continue to practice sightsinging and dictation. The hearing and singing of intervals is reviewed.

Major Assignments and/or Assessments:

Students will be able to recognize various forms by listening. Students will write in root position 4 -part writing in closed or open structure and to be able to analyze the chords with Roman numerals. Individual singing test will be administered and final dictation tests on level 3.

Week 13 and 14:

Primary triads in root position and in first inversion using figured bass. Melodic dictation level 4, with tonic triad skips and 5-1 scale degree skip. Harmonic dictation of writing the soprano part in a 4 part progression. Sight-sing with minor keys with intervals in the tonic triad with simple compound meters.

Content and/or Skills Taught:

Students will work on 4 -part writing in root and first inversion of primary triad. Writing and identifying these chords using Roman numerals. Hearing progressions and being able to write the bass and soprano part and then analyze the chord progression. Sight-sing with minor keys with intervals in the tonic triad with simple and compound meters. Melodic dictation adding skip of 5-1 to the previous level.

Major Assignments and/or Assessments:

Harmonize a melody in 4 parts and using the harmonic progression, realize the figured bass in 4 parts. Write the soprano and bass parts to a 4 -part progression. Practice sightsinging in small groups and practice dictation exercises and write appropriate exercises to be used for dictation.

Week 15 and 16:

Second inversion primary triads and secondary triads using figured bass. Review of week 13 and 14 dictation and sight-singing. Harmonic dictation of soprano and bass lines.

Content and/or Skills Taught:

Students will learn second inversion uses: cadential, etc. Written study of secondary triads will be learned with chord relationships and the circle of fifths. Progressions and retrogressions of harmonic activity will be analyzed in Turek's Anthology for musical examples (pg. 94, 97, 222). Students will write soprano and bass lines and add roman numeral analysis. Sightsinging in minor keys and dictation with skips 1, 3, 5, 1.

Major Assignments and/or Assessments:

Provide a harmonic analysis and level the 6/4 chord usage and harmonize a melody using second inversion and secondary triads. Individual sightsinging text in minor keys and dictation test on level 4 will be given. Write an eight measure melody expanding on a motif and harmonize in 4 part harmony. Analyze music with figured bass symbols.

Week 17:

Study of nonchord tones. Intervals from the dominant triad: major and minor keys in sightsinging. Melodic dictation level 5. Harmonic dictation of chords with Roman numerals.

Content and/or Skills Taught:

Study of passing tones, neighboring tones, changing tones, appoggiaturas, escape tones, anticipations, pedal tones, and suspensions. Students will hear and write the non-harmonic tones. The students will find examples of non-chord tones in the Turek Anthology (pg. 214, 195). Melodic dictation adding skips to scale degree 6.

Major Assignments and/or Assessments:

Students will write melodies and 4 part pieces using non-chord tones and be able to label them in written examples in 4 -part writing. Students will practice small group sightsinging dominant triads. Melodic dictation will add skips to scale degree 6.

Week 18:

Present a Benchmark Test on the cumulative lessons taught up to this point.

Week 19 and 20:

Diatonic seventh chords. Melodic dictation level 6. Sight-sing from the dominant triad in major and minor keys. Aurally identify major and minor, and diminished sevenths.

Content and/or Skills Taught:

Writing and hearing diatonic seventh chords. Harmonize a melody using seventh chords. Using figured bass, write a progression with seventh chords and make a harmonic analysis that uses seventh chords. Turek's Anthology will be used to identify seventh chords in music (pg. 314, 116, 318, and 263). Students will sight-singing from the dominant triad in major and minor. Students will write dictation exercises and practice them with the added jump to scale degree 4. Students will identify major, minor and diminished seventh chords aurally.

Major Assignments and/or Assessments:

Students will harmonize a melody using diatonic seventh chords and analyze 4 -part writing with Roman and Arabic numerals for seventh chords. Students will identify seventh chords in written music examples. Individual sight-singing tests given on chapter 6. Dictation will add the jumps to the 4th scale degree.

Week 21 and 22:

Secondary dominants. Melodic dictation level 7. Sight-singing will use more varied diatonic intervals.

Content and/or Skills Taught:

Students will learn to write and resolve secondary dominants and analyze them in 4 part writing. Students will identify secondary dominant in written music from Turek's Anthology (pg, 58, 324, 192, and 201). Melodic dictation in minor keys with skips to any scale degree. Continue Sight-singing.

Major Assignments and/or Assessments:

Using figured bass, write a 4 -part chorale using secondary dominants. Be able to make a harmonic analysis with Roman and Arabic numerals and marking all non-chord tones. Sight-sing in small groups. Write and dictate in minor keys with skips to any scale degree.

Week 23 and 24:

Harmonization of melodies using nonchord tones and secondary dominants. Notate the soprano and bass part and give a Roman numeral analysis. Sight-sing intervals from the dominant seventh chord. Dictation level 8.

Content and/or Skills Taught:

Harmonizing melodies. Write an acceptable 4 bar bass line and harmonize using nonchord tones and creating an acceptable chord progression. Listening to a chord progression, write a soprano and bass parts and give Roman and Arabic numeral analysis and properly mark nonchord tones. Sight-sing from notes in the dominant seventh chord. Dictation in harmonic minor with raised seventh degree.

Major Assignments and/or Assessments:

Harmonize a 12 bar melody by writing a bass line and chords, with given specific directions about key, mode, phrasing, rhythm and harmonic language. Sight-sing practice in small group. Dictation in minor keys with raised seventh.

Week 25 and 26:

Common chord modulation. Sight-sing with Chromaticism major or minor. Review terms from the teacher's guide in section 7. Dictation level 9.

Content and/or Skills Taught:

Students will be able to write a progression with a modulation to a common key. Also, be able to harmonize a short melody with a modulation. Students will be able to hear the modulation in aural examples. Study musical examples in the Turek Anthology of common chord modulation (pg. pg. 105, and 219). Review musical terms that are used on the test by having students find the answers from any term unknown. Using Students will practice sight-singing with chromaticism. Melodic dictation will include chromatic pitches in either major or minor keys.

Major Assignments and/or Assessments:

Harmonize an 8-measure melody in 4-part writing and show the harmonization and modulation. Quiz on musical terms studied. Sight-singing in small group with chromaticism. Melodic dictation with chromaticism and with chromatics in major or minor keys.

Week 27 and 28:

Identify aurally and visually musical terms. Take free response questions from past years. Practice sight-singing and melodic dictation and harmonic dictation.

Content and/or Skills Taught:

Identify the following terms: modulation, melodic and harmonic rhythm, sequence, imitation, ostinato, augmentation, diminution, inversion, retrograde, and fragmentation. Review of dictation and sight-singing work.

Major Assignments and/or Assessments:

Give free response questions from past AP tests that have been released. Quiz on terms listed above to show understanding.

Week 29, 30, 31, 32, 33:

Give practice AP tests. Drill skills in diction and sight-singing.

Content and/or Skills Taught:

Review of entire course through practice tests. Continue working dictation and sight-singing exercises.

Major Assignments and/or Assessments:

Take past AP music tests.

Weeks 34, 35, 36:

Final Project.

Content and/or Skills Taught:

Option 1) Explore the political, social, and musical facets of a major classical composer.
Option 2) Compose an original work for 4 instruments or voices.
Option 3) Student choice, with teacher approval

Major Assignments and/or Assessments:

An Original Composition: the composition will be presented to the class – compositional process will be explained and justified, and the piece will be performed live.

THE AP TEST: Format

- I. Multiple Choice

- a. Questions using an aural stimulus
- b. Questions NOT using an aural stimulus

II. Written Free Response

- a. #1 and #2 = Melodic dictations
- b. #3 and #4 = Harmonic dictations
- c. #5 = Part writing from figured bass
- d. #6 = Part writing from roman numerals
- e. #7 = Composition of a bass line to a melody

III. Sight Singing

- a. Melody 1 (major)
- b. Melody 2 (minor)