
Syllabus Development Guide: AP Music Theory

The guide contains the following sections and information:

Curricular Requirements	The curricular requirements are the core elements of the course. Your syllabus must provide clear evidence that each requirement is fully addressed in your course.
Scoring Components	Some curricular requirements consist of complex, multi-part statements. These particular requirements are broken down into their component parts and restated as “scoring components.” Reviewers will look for evidence that each scoring component is included in your course.
Evaluation Guideline(s)	These are the guidelines used by reviewers to evaluate the evidence in your syllabus. Use these guidelines to determine the level of detail reviewers require to demonstrate how the curricular requirements are met in your course.
Key Term(s)	To ensure the clarity of certain terms or expressions that may have multiple meanings, each of these terms is clearly defined.
Samples of Evidence	For each scoring component, three separate samples of evidence are provided. These statements provide clear descriptions of what acceptable evidence should look like.

Table of Contents	Page
Scoring Component 1	3
Scoring Component 2	4
Scoring Component 3	5
Scoring Component 4	6
Scoring Component 5	7
Scoring Component 6	8
Scoring Component 7	9
Scoring Component 8	10
Scoring Component 9	11
Scoring Component 10	12
Scoring Component 11	13
Scoring Component 12	14
Scoring Component 13	15
Scoring Component 14	16
Scoring Component 15	17
Scoring Component 16	18
Scoring Component 17	19
Scoring Component 18	20
Scoring Component 19	21

Curricular Requirement	The course enables students to master the rudiments and terminology of music: notational skills, intervals, scales, keys, chords, meter, and rhythm.
Scoring Component 1	The course enables students to master the rudiments and terminology of music: notational skills, scales, keys, intervals, chords, meter, and rhythm.
Evaluation Guideline(s)	None at this time.
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none"> 1. The course outline includes textbook Chs.1-6: scales, keys, intervals, chords, meter, and rhythm. 2. The course outline includes the assignment: Music Theory Fundamentals software, Completion of Level 1 exercises for pitches, intervals, chords and rhythm. 3. The course includes review of the Grand Staff, clefs, proper notation, rhythm, meter, interval types, key signatures, scales/modes and their construction, triads, and seventh chords. 	

Curricular Requirement	<p>The course progresses to include more sophisticated and creative tasks:</p> <ul style="list-style-type: none"> • Writing a bass line for a given melody or harmonization of a given melody in four parts • Realization of a figured bass • Realization of a Roman numeral progression • Analysis of repertoire, including analysis of motivic treatment and harmonic analysis
Scoring Component 2	<p>The course includes writing a bass line for a given melody, implying appropriate harmony, or harmonization of a given melody in four parts.</p>
Evaluation Guideline(s)	<p>Evidence of writing a bass line or harmonizing a melody can be implied through one of the following:</p> <ul style="list-style-type: none"> • descriptions of written assignments, activities, and/or assessments, or • a reference to specific chapters and corresponding topics in recognized textbooks and/or workbooks.
Key Term(s)	<p>None at this time.</p>
<p>Samples of Evidence</p> <ol style="list-style-type: none"> 1. The course includes textbook Ch. 14 (Melody Harmonization), with end of chapter written exercises. 2. The course includes the following in-class activity: Group harmonization of chorale phrases. 3. The course includes the following assignment: Indicate with Roman numerals appropriate chords for a melodic phrase and then notate the indicated bass line. 	

Curricular Requirement	<p>The course progresses to include more sophisticated and creative tasks:</p> <ul style="list-style-type: none"> • Writing a bass line for a given melody or harmonization of a given melody in four parts • Realization of a figured bass • Realization of a Roman numeral progression • Analysis of repertoire, including analysis of motivic treatment and harmonic analysis
Scoring Component 3	<p>The course includes realization of a figured bass.</p>
Evaluation Guideline(s)	<p>Evidence of realizing a figured bass can be implied through one of the following:</p> <ul style="list-style-type: none"> • descriptions of written assignments, activities, and/or assessments, or • a reference to specific chapters and corresponding topics in recognized textbooks and/or workbooks.
Key Term(s)	<p>Realization: to write out in four parts.</p>
<p>Samples of Evidence</p> <ol style="list-style-type: none"> 1. The course includes textbook Ch. 12 (Roman Numerals and Figured Bass), with end-of-chapter written figured bass exercises. 2. The course outline includes, “Week of March 13: Test on four-part figured bass realization.” 3. The course includes the following workbook exercise: Write out the given figured basses and then play your realizations at the keyboard. 	

Curricular Requirement	<p>The course progresses to include more sophisticated and creative tasks:</p> <ul style="list-style-type: none"> • Writing a bass line for a given melody or harmonization of a given melody in four parts • Realization of a figured bass • Realization of a Roman numeral progression • Analysis of repertoire, including analysis of motivic treatment and harmonic analysis
Scoring Component 4	<p>The course includes realization of a Roman numeral progression.</p>
Evaluation Guideline(s)	<p>Evidence of realizing a Roman numeral progression can be implied through one of the following:</p> <ul style="list-style-type: none"> • descriptions of written assignments, activities, and/or assessments, or • a reference to specific chapters and corresponding topics in recognized textbooks and/or workbooks.
Key Term(s)	<p>Realization: to write out in four parts.</p>
<p>Samples of Evidence</p> <ol style="list-style-type: none"> 1. The course includes textbook Ch. 12 (Roman Numerals and Figured Bass), with end-of-chapter written Roman numeral realization exercises. 2. The course outline includes, “Unit 12 Test: Roman Numeral Progressions (four parts).” 3. The textbook includes a wide range of music literature from standard Western tonal repertoires and emphasizes tonal relationships, harmonization from Roman numerals, etc. 	

Curricular Requirement	<p>The course progresses to include more sophisticated and creative tasks:</p> <ul style="list-style-type: none"> • Writing a bass line for a given melody or harmonization of a given melody in four parts • Realization of a figured bass • Realization of a Roman numeral progression • Analysis of repertoire, including analysis of motivic treatment and harmonic analysis
Scoring Component 5	<p>The course includes harmonic analysis.</p>
Evaluation Guideline(s)	<p>Evidence of harmonic analysis can be implied through one of the following:</p> <ul style="list-style-type: none"> • descriptions of written assignments, activities, and/or assessments, or • a reference to specific chapters and corresponding topics in recognized textbooks and/or workbooks.
Key Term(s)	<p>None at this time.</p>
<p>Samples of Evidence</p> <ol style="list-style-type: none"> 1. The course includes the following assignment: Harmonic analysis of excerpts from the course anthology. 2. The syllabus states, “Every unit includes written and aural analysis related to the unit topic, e.g., melody, harmony, phrase structure, motive, etc.” 3. The course includes the following assignment: Music Theory Software Chords Level 3 (Dictation and harmonic analysis of chorale phrases). 	

Curricular Requirement	<p>The course progresses to include more sophisticated and creative tasks:</p> <ul style="list-style-type: none"> • Writing a bass line for a given melody or harmonization of a given melody in four parts • Realization of a figured bass • Realization of a Roman numeral progression • Analysis of repertoire, including analysis of motivic treatment and harmonic analysis
Scoring Component 6	The course includes the analysis of motivic treatment.
Evaluation Guideline(s)	Stating that the topic is addressed by the course is deemed sufficient.
Key Term(s)	None at this time.
<p>Samples of Evidence</p> <ol style="list-style-type: none"> 1. The course includes textbook Ch. 4 (Motive and Melody). 2. The course includes the following composition exercise: Composing a two-phrase melody that is organized around a recognizable melodic or rhythmic motive. 3. The course includes the following in-class group activity: Take a given motive and alter it through fragmentation, extension, inversion, augmentation, or any other means of motivic treatment. 	

Curricular Requirement	The course includes the following scales: major, minor, modal, pentatonic, and whole tone.
Scoring Component 7	The course includes the following scales: major, minor, modal, pentatonic, and whole tone.
Evaluation Guideline(s)	None at this time.
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none">1. The course includes the following in-class activity: Identifying required scale types in anthology piece excerpts.2. The course includes textbook Ch. 4-5: Major and three types of minor scales: pentatonic, modal and whole-tone scales.3. The course includes the following composition assignment: Composition and class analysis of melodies using various scale types.	

Curricular Requirement	<p>The course covers the following concepts or procedures based in common-practice tonality:</p> <ul style="list-style-type: none"> • Functional triadic harmony in traditional four-voice texture including non-harmonic tones, seventh chords, and secondary dominants. • Modulation to closely related keys.
Scoring Component 8	The course covers functional triadic harmony in traditional four-voice texture, based on common practice tonality.
Evaluation Guideline(s)	None at this time.
Key Term(s)	Functional triadic harmony: music with a tonal center, based on the major or minor scale, using chords built in thirds that are heard as related to one another in various and specific ways (e.g. tonic, dominant, subdominant or predominant).
<p>Samples of Evidence</p> <ol style="list-style-type: none"> 1. The course outline includes the following materials: textbook: Clendinning/Marvin Musician’s Guide series with Aural Skills book, workbook, anthology and accompanying CDs. 2. The syllabus includes the topic diatonic triad functions in major and minor keys: diatonic primary and secondary chords in a major key, diatonic and chromatically altered primary and secondary chords in a minor key (based on form of scale). 3. The syllabus includes the statement, “AP[®] Music Theory studies the harmony of tonal music through part-writing exercises. Although it emphasizes the music of the Common Practice period (1600– 1900), music of other stylistic periods is also studied.” 	

Curricular Requirement	The course covers the following concepts or procedures based in common-practice tonality: <ul style="list-style-type: none"> • Functional triadic harmony in traditional four-voice texture including non-harmonic tones, seventh chords, and secondary dominants. • Modulation to closely related keys.
Scoring Component 9	The course includes non-harmonic (non-chord) tones.
Evaluation Guideline(s)	Stating that the topic is addressed by the course is deemed sufficient.
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none"> 1. The course includes textbook Ch. 8 (Non-Harmonic Tones). 2. The course includes the following analysis exercise: finding and labeling non-harmonic tones in course anthology excerpts. 3. The course includes the following workbook exercise: Adding embellishing tones to chorale phrases. 	

Curricular Requirement	The course covers the following concepts or procedures based in common-practice tonality: <ul style="list-style-type: none"> • Functional triadic harmony in traditional four-voice texture including non-harmonic tones, seventh chords, and secondary dominants. • Modulation to closely related keys.
Scoring Component 10	The course includes seventh chords.
Evaluation Guideline(s)	Stating that the topic is addressed by the course is deemed sufficient.
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none"> 1. The course includes the following class activity: Constructing triads and seventh chords using pitch cards. 2. The course outline includes, “Week 5 - Seventh chords and their inversions.” 3. The course includes the following assignment: Harmonic analysis of chorale phrases that employ seventh chords and their inversions. 	

Curricular Requirement	The course covers the following concepts or procedures based in common-practice tonality: <ul style="list-style-type: none"> • Functional triadic harmony in traditional four-voice texture including non-harmonic tones, seventh chords, and secondary dominants. • Modulation to closely related keys.
Scoring Component 11	The course includes secondary dominants.
Evaluation Guideline(s)	Stating that the topic is addressed by the course is deemed sufficient.
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none"> 1. The course includes the following analysis exercise: Recognizing secondary dominants in course anthology excerpts. 2. The course outline includes, “Week 9: Applied Dominants and Leading-tone Chords.” 3. The course includes the following assignment: In SATB style write and resolve the following secondary dominants: V7/V in C, V/IV in F, and V/vi in Eb. 	

Curricular Requirement	The course covers the following concepts or procedures based in common-practice tonality: <ul style="list-style-type: none"> • Functional triadic harmony in traditional four-voice texture including non-harmonic tones, seventh chords, and secondary dominants. • Modulation to closely related keys.
Scoring Component 12	The course includes modulation to closely related keys.
Evaluation Guideline(s)	Stating that the topic is addressed by the course is deemed sufficient.
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none"> 1. The course includes textbook Chs. 16-17 (Modulation). 2. The course outline includes, “Unit 14: Tonicization of closely related key areas.” 3. The syllabus states, “Students harmonize short melodies that modulate to closely related keys.” 	

Curricular Requirement	The course also teaches: <ul style="list-style-type: none"> • Phrase structure • Small forms (e.g., rounded binary, simple ternary, theme and variation, strophic)
Scoring Component 13	The course includes phrase structure.
Evaluation Guideline(s)	Stating that the topic is addressed by the course is deemed sufficient.
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none"> 1. The course includes the following analysis exercise: parallel period, contrasting period, double period or phrase group. 2. The course includes the following topic: “Melodic construction: motive, cadences, phrase, antecedent, consequent, period.” 3. The course includes the following composition exercise: Composition and performance of a melody that uses one of the common phrase structures we have studied. 	

Curricular Requirement	The course also teaches: <ul style="list-style-type: none"> • Phrase structure • Small forms (e.g., rounded binary, simple ternary, theme and variation, strophic)
Scoring Component 14	The course includes small forms (e.g., simple binary, rounded binary, ternary, theme and variation, strophic).
Evaluation Guideline(s)	Stating that the topic is addressed by the course is deemed sufficient.
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none"> 1. The course includes the following in-class analysis: Analysis of binary and other small forms in excerpts from the course anthology. 2. The course includes aural form analysis of anthology piece excerpts that use theme and variation and various binary forms. 3. The course includes formal divisions, open vs. closed, simple vs. compound forms, binary form, rounded binary form, ternary form. 	

Curricular Requirement	<p>Musical skills are developed through the following types of musical exercises:</p> <ul style="list-style-type: none"> • Listening (discrete intervals, scales, etc.; dictations; excerpts from literature). • Sight-singing • Written exercises • Creative exercises
Scoring Component 15	Musical skills are developed through listening (e.g., intervals, scales, and chords; dictations; excerpts from literature).
Evaluation Guideline(s)	Stating that the topic is addressed by the course is deemed sufficient.
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none"> 1. The syllabus states, “All units include listening, written, creative and sight singing components related to the unit topic.” 2. The course Aural Skills Workbook includes dictation and literature excerpt exercises. 3. The course includes an aural analysis final project: Charting the formal structure, main harmonic movement, and thematic procedures in an assigned piece. 	

Curricular Requirement	<p>Musical skills are developed through the following types of musical exercises:</p> <ul style="list-style-type: none"> • Listening (discrete intervals, scales, etc.; dictations; excerpts from literature). • Sight-singing • Written exercises • Creative exercises
Scoring Component 16	Musical skills are developed through sight-singing.
Evaluation Guideline(s)	Stating that the topic is addressed by the course is deemed sufficient.
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none"> 1. The syllabus states, “All units include listening, written, creative and sight singing components related to the unit topic.” 2. The course uses the following sight singing resource: “Progressive Sight Singing.” 3. The course includes the following composition exercise: Composing tonal melodies for class to use in sight singing practice. 	

Curricular Requirement	Musical skills are developed through the following types of musical exercises: <ul style="list-style-type: none"> • Listening (discrete intervals, scales, etc.; dictations; excerpts from literature). • Sight-singing • Written exercises • Creative exercises
Scoring Component 17	Musical skills are developed through written sentences.
Evaluation Guideline(s)	Stating that the topic is addressed by the course is deemed sufficient. If components 3, 4, or 5 is met, then component 17 is met.
Key Term(s)	None at this time.
Samples of Evidence <ol style="list-style-type: none"> 1. The syllabus includes the following assignments: End-of-chapter written exercises. 2. The course includes the following assignments: Workbook exercises that reinforce textbook units. 3. The syllabus states, “All units include listening, written, creative and sight singing components related to the unit topic.” 	

Curricular Requirement	<p>Musical skills are developed through the following types of musical exercises:</p> <ul style="list-style-type: none"> • Listening (discrete intervals, scales, etc.; dictations; excerpts from literature). • Sight-singing • Written exercises • Creative exercises
Scoring Component 18	<p>Musical skills are developed through creative exercises.</p>
Evaluation Guideline(s)	<p>Evidence of creative exercises can be implied through one of the following:</p> <ul style="list-style-type: none"> • Composition or arranging assignments, activities, and/or assessments, or • Improvisation activities.
Key Term(s)	<p>Creative: a compositional exercise, arranging assignment, or improvisation assignment. Does not include exercises such as part-writing, figured-bass realization, Roman numeral progressions, or melody harmonization.</p>
<p>Samples of Evidence</p> <ol style="list-style-type: none"> 1. The course includes a final composition project: Composing and harmonizing a melody for a given text. 2. The course includes the following assignment: Keyboard improvisation over a given chord progression. 3. The course includes the following arranging assignment: Arrange a given piece for the instrumental ensemble of the student’s choice. 	

Curricular Requirement	The course includes, but is not limited to, study of a wide variety of vocal and instrumental music from the standard Western tonal repertoires.
Scoring Component 19	The course includes study of a variety of music from standard Western tonal repertoire.
Evaluation Guideline(s)	Evidence of repertoire can be implied through one of the following: <ul style="list-style-type: none"> Referencing specific chapters or units of a recognized music theory textbook or anthology that individually or cumulatively address a repertoire of vocal and instrumental music, or Stating specifically the repertoire of vocal and instrumental music covered in the course
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none"> The syllabus states, "In this course, the standard Western tonal repertoire is addressed in chapters 1-16 of the course anthology, which we cover in the first three quarters of the year." The syllabus states, "The teacher-generated collection of music examples used in the class ranges from the Baroque to Romantic periods, and includes some popular and folk examples also. Examples of the repertory studied include: (here an example list of pieces studied)." The syllabus states, "A wide variety of tonal music repertory is included in the course textbook, in which we cover chapters 1-14. We use these textbook examples for illustration of topics and for analysis." 	