

ANDERSON COUNTY HIGH SCHOOL

AP MUSIC THEORY SYLLABUS

2022-2023

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Prerequisites: Membership in Band, Choir, or Orchestra, ability to read music, piano lessons, or instructor permission

Description: The study of music theory is a tool for musicians to better understand the music in which they are studying. It is my belief that with a background in music theory, musicians are capable of learning, studying, and understanding the music presented to them at a quicker and more efficient rate, making them a well-rounded musician. Music theory can benefit students in the following ways:

1. Improvement of performance and sight reading skills through the study of structure and materials of music
2. Providing a creative outlet through musical analysis and composition
3. Preparation of students for success in collegiate music theory classes
4. Preparation for a career in music performance or education

Course Standards

Students will:

1. Learn standard notation of pitch and rhythm
2. Read melodies in treble, bass and movable C clefs
3. Write, sing and play major scales, modes and all three forms of minor scales
4. Recognize visually and aurally all intervals through 13ths
5. Identify and write major, minor, augmented and diminished triads in all inversions
6. Understand and follow part writing rules
7. Harmonize a melody with appropriate chords using good voice leading
8. Analyze the chords of a musical composition by number, sonority and inversion
9. Transpose a composition from one key to another
10. Compose simple melodic and harmonic progressions
11. Understand and identify musical forms and cadences
12. Write rhythmic, melodic and harmonic dictation
13. Sing short melodies at sight using solfege
14. Perform rhythmic exercises
15. Recognize and use basic musical terminology

Materials

Access to a piano and equipment for audio playback and recording will be provided

Technology to record sight singing examples will be provided

Powerpoint handouts will be provided, along with texts such as:

A Musician's Guide to Theory and Analysis (Textbook, Workbook and Aural Skills, Sight Singing)

Practical Beginning Theory - Benward

Tonal Harmony - Kostka & Payne

The Practice of Harmony - Spencer

Software such as Good-Ear.com and Musictheory.net

Manuscript Paper

You Must Have: Pencils (Absolutely NO Ink Pens)

Three Ring Binder (3 inch is a safe call)

Tab Dividers for Units labeled as follows: Class Notes/Handouts, Returned Quizzes/Tests, Written Assignments, Listening/Dictation, and Misc.

Vocabulary: Necessary terminology is listed under each chapter.

Grading Scale

1. Daily Work/Homework	40%
2. Sight Singing	25%
3. Quizzes/Exams	25%
4. Participation	10%

Monitoring: Students who do not meet standards on weekly assessments will attend after-school tutoring sessions in order to improve skills. If certain standards are not met by a majority of the students, re-teaching will occur.

Homework Policy: Homework is due the next day I see you in class, unless otherwise noted. Homework that is late (unless due to absence) will be graded but will only receive ½ Credit. Work following an absence will follow school policy. ALL work may be corrected and turned in within the next day for ½ credit.

Expectations and Procedures

Be Respectful

- Follow all rules and procedures
- Use appropriate language to all members of the school and community
- Care for school materials and property
- Aim for excellence and your best self
- Build others up with your words and actions
- Support your classmates throughout all endeavors

Be Responsible

- Use safe and appropriate behaviors
- Always give 100%

- Maintain organization
- Be mindful of others
- Honor your commitments
- Complete daily work
- Be in charge of your own learning

Be Ready

- Be an active participant
- Come to class on time, prepared, and ready to learn
- Embrace challenges and ask questions

Course Outline

First Nine Weeks

UNIT 1 August 15 - September 9

Music Fundamentals I - Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements

Topics Covered: Pitch and pitch notation, rhythmic values, half steps and whole steps, major scales and scale degrees, major keys and key signatures, simple and compound beat division, meter and time signature, rhythmic patterns, tempo, dynamics and articulation

UNIT 2 September 12 - October 7

Music Fundamentals II - Minor Scales and Key Signatures, Intervals, Melody, Timbre, and Texture

Topics Covered: Minor scales (natural, harmonic, melodic), relative keys (determining relative minor key and notating key signatures, key relationships (parallel, closely related, and distantly related keys), other scales (chromatic, whole tone, and pentatonic), interval size and quality, interval inversion and compound intervals, transposing instruments, timbre, melodic features, melodic transposition, texture and texture types, texture devices, rhythmic devices

Second Nine Weeks

UNIT 3 October 17 - November 4

Music Fundamentals III - Triads and Seventh Chords

Topics Covered: Triad and chord qualities (major, minor, augmented, diminished), diatonic chords and roman numerals, chord inversions and figures: introduction to figured bass, seventh chords, seventh chord inversions and figures, realize in 4 parts a figured bass, realize in 4 parts a roman numeral progression, compose a bass line for a given melody (providing roman and arabic numerals to identify implied harmony)

UNIT 4 November 7 - December 2

Harmony and Voice Leading I - Chord Function, Cadence, and Phrase

Topics Covered: Soprano-Bass counterpoint, SATB voice leading, harmonic progression, functional harmony, cadence, voice leading with seventh chords, voice leading with seventh chords and inversions

UNIT 5 December 5 - January 6

Harmony and Voice Leading II - Chord Progressions and Predominant Function

Topics Covered: Adding predominant function IV (iv) and ii (ii°) to a melodic phrase, The vi (VI) chord, predominant seventh chords, the iii (III) chord, cadences and predominant function, cadential 6/4 chords, additional 6/4 chords

EAR TRAINING (Every other day for 20-25 minutes)

1. Simple stepwise melodic dictation of 3, 5, 7 and 10 note patterns
2. Simple and compound meter rhythmic dictation 2 measures long
3. Move to combine pitch and rhythm dictation 2 measures in length

SIGHT SINGING (Every other day for 10-15 minutes)

1. Solfege practice in major keys
2. Move to mostly diatonic melodies starting with steps then adding 3rds and triadic outlines.

ASSESSMENTS

Students will be assessed every Friday on sight singing, dictation and 5-10 multiple choice questions. The Final Exam will cover units 1-5 modeled after the AP Exam. It will be administered on December 20th.

Third Nine Weeks

UNIT 6 January 9 - January 27

Harmony and Voice Leading III - Embellishments, Motives, and Melodic Devices

Topics Covered: Embellishing tones (Identifying and writing passing tones, identifying and writing neighbor tones, identifying anticipations, escape tones, appoggiaturas, and pedal points, identifying and writing suspensions, identifying retardations), motive and motivic transformation, melodic sequence, harmonic sequence

UNIT 7 January 30 - February 24

Harmony and Voice Leading IV - Secondary Function

Topics Covered: Tonicization through secondary dominant chords, part writing of secondary dominant chords, tonicization through secondary leading tone chords, part writing of secondary leading tone chords

UNIT 8 February 27 - March 17

Modes and Form

Topics Covered: Modes, phrase relationships, common formal sections

SAMPLE STUDENT ACTIVITIES

1. Analyze the counterpoint found in Bach Chorales
2. Continue to realize in 4 parts a figured bass and roman numeral progression
3. Continue to compose a bass line for a given melody (using roman and arabic numerals to identify implied harmony)
4. Compose a parallel period in any minor key with a key signature of 1-4 flats or sharps showing use of all three minor forms using a melody with bass line and roman numerals to show harmonic implication.
5. Transpose for an instrument that is not a C instrument.
6. Semester exam modeled/taken from practice AP exams
7. Chapter quizzes modeled after the AP exam

EAR TRAINING (Every other day for 30-35 minutes with weekly quizzes)

1. Expand melodic and harmonic dictation by including sequences and triads in first inversion
2. Melodies that are four measures and use leaps of thirds, fifths, and outline triads

3. Harmonic dictation with first inversion chords, passing six-four and cadential six-four
4. Melodic dictation equal to the first melodic dictation on the AP test: harmonic dictation with cadence formulas
5. Error detection activities using practice AP exercises and melodic dictation

SIGHT SINGING (Every other day for 10-15 minutes with weekly quizzes)

1. Melodies in “New Approach” and move to duets in New Approach
2. Interval drill in “Modus Vetus”
3. Move to examples from previous AP exams

LISTENING

1. Experience parallel sixth chords by listening to Haydn’s *Symphony No. 104, I*, listening for the sixths between the violin and cello
2. Analyze: Haydn, *Sonata, No. 15, II*, Mozart’s *An die Freude*, Chopin’s *Mazurka Op. 33, No.2*

ASSESSMENT

Students will be tested every Friday in Sight Singing, Dictation, part writing and 5-10 multiple choice questions modeled after the AP Exam.

Fourth Nine Weeks

CATCH UP AND REVIEW

REVIEW AND EXAM PREPARATION March 20 - Exam Date (May 12, 8 AM)

This time will be spent review for the exam, including taking 1-2 practice exams. It also allows time to catch up if we have fallen behind on some chapters. The practice exam will count as a regular grade. All students who take the actual AP exam will receive a 100% for the final exam. Those not taking the exam will take a final.

Miscellaneous Information May 15 – End of School

Binary and Ternary Forms

Formal terminology binary forms

Two – reprise continuous form

Ternary Forms –

Two – reprise continuous ternary form, two-reprise sectional ternary form

Rounded Binary Form 12-bar Blues

Other formal designs, transitions, codas, basic sonata-allegro form

Listen to Mozart, *Eine Kleine Nachtmusik, K. 525, I*

Introduction to Twentieth-Century Music

Scales, Diatonic Church Modes, Pentatonic and Synthetic Scales, Tertian Harmony, Lead Sheet Symbols, Polyharmony, Parallelism and Pandiatonicism, Asymmetric, composite and mixed meter, Atonal and Twelve Tone Serialism

SAMPLE STUDENT ACTIVITIES

1. Embellish a simple texture by adding non chord tones to four-part compositions
2. Analyze non-chord tones in literature
3. Analyze Bach chorales for harmonic progression, form and non-chord tones

4. Compose a two phrase contrasting period, four part chorale using each of the non-chord tones from chapters 11 and 12
5. Compose a 10 chord harmonic progression that uses each of the V7 inversions
6. Analyze Schubert, *Aufenthalt* for typical use of the ii7
7. Compose a parallel phrase for four voices using both the V7, ii7 and vii7 in the harmonic progression
8. Recognize secondary dominants through the analysis of Bach chorales, and the music of Haydn and Mozart
9. Compose a four part chorale that contains two different secondary dominants
10. Chapter quizzes modeled after the AP exam

EAR TRAINING (Every other day for 30-35 minutes with weekly quizzes)

1. Melodic dictation that uses compound duple time and add sixteenth notes in simple time
2. Give the first pitch but not the note value and continue with compound meters
3. Melodic and harmonic dictation and the V7 chord with inversions
4. Add the ii7 and vii7 chords with inversions to melodic and harmonic dictation
5. Melodic and harmonic dictation with secondary dominants

SIGHT SINGING (Every other day for 10-15 minutes with weekly quizzes)

1. Increase the melodic range to greater than an octave and place emphasis on descending thirds and fourths
2. Begin compound meter using melodies in *New Approach*
3. Practice singing up the V7 chord and then use it in the melodies in *New Approach*
4. Add melodies that use chromatic alterations in both simple and compound time
5. Record AP Sight Singing Examples

LISTENING

1. Examine the use of “tall chords” that add a 9th, 11th and 13th to seventh chords by listening to works by Ravel, Ives and Debussy (tertian harmony)

ASSESSMENT

1. Friday assessments will include sight singing, dictation, part writing and/or multiple choice questions modeled after the AP Exam. There will be at least one practice exam and possibly two given prior to the actual test.
2. Defining modulation, change of key and tonicization key relationships
(Circle of fifths)
Common-chord modulations – examine close/foreign keys and the number
Of common chords between two keys
Analysis of common chord modulation
Recognizing simple modulations through analysis and aural training

Student Expectations:

1. Homework will be assigned daily and is expected to be turned in the next day unless otherwise indicated. Late work will be graded with ½ credit.
2. Students must practice ear training 20 minutes each night by using MacGamut ear training software and send a report to the teacher bi-weekly.
3. Students must keep a three ring binder that includes all notes, homework, handouts and ear training reports.
4. Students must participate daily in all activities including group and individual ear training and sight singing.

Textbooks/Student Materials:

1. Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musicians Guide to Theory and Analysis*. New York: W. W. Norton.
2. Berkowitz, Sol, Fontier, Gabriel and Kraft, Leo. *New Approach to Sight Singing*, 6th Ed. New York: W.W. Norton, 2017
3. Lars, Edlund. *Modus Vetus*. Stockholm: Wilhelm Hansen/Chester Music New York.
4. *MacGamut* – ear training software

Teacher Resources

1. Benward, Bruce and Marilyn Saker. *Music in Theory and Practice*. Vol. 1 & 2. New York: McGraw-Hill, 2003
2. Kostka, Stephan and Dorothy Payne. *Tonal Harmony with an Introduction to Twentieth Century Music*. 5th Ed. New York: McGraw-Hill, 2004. *Workbook for Tonal Harmony 5th Ed.*
3. Phillips, Joel, Jane Clendinning and Elizabeth Marvin. *The Musician's Guide to Aural Skills*. New York: W.W. Norton, 2005.
4. Piston, Walter and Mark DeVoto, *Harmony*, 4th Ed. New York: W.W. Norton, 1978.
5. Spencer, Peter, *The Practice of Harmony*. 4th ed. Upper Saddle River, New Jersey: Prentice Hall, 2000.
6. Turek, Ralph, *Theory for Today's Musician*. New York: McGraw-Hill, 2007.
7. Harder, Paul O. and Greg A. Steinke, *Basic Materials in Music Theory*, 11th Ed. Upper Saddle River, NJ: Prentice Hall, 2006.
8. Kerman, Joseph and Gary Tomlinson. *Listen*, 5th ed. Boston: Bedford/ St. Martin's, 2004.
9. Shelemay, Kay Kaufman. *Soundscapes*. New York: W.W. Norton, 2001

Please keep this syllabus for your records!

Please sign below and return to Mr. Bright

Parent Signature_____

Student Signature_____