

AP® Music Theory Syllabus

Lafayette High School

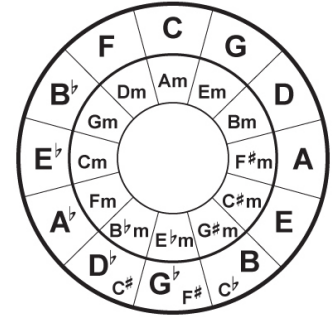
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Web: <http://www.lafayettechoir.org/ap-theory>

Office Hours: 7:30-8:15, 2:00-3:15 daily



Student assistance/ parent contact policy:

Please communicate with me about any concerns, difficulties you are having with music theory. If given a day's notice or so, I can usually arrange for a before or after school meeting. I can also meet during 4th lunch and 4th block. Please do not let a situation go too long without consulting the teacher. I can and WILL always help.

Parents: Please take an active role in your student's coursework by asking about homework, checking grades regularly, and contacting the teacher if necessary.

Introduction:

This AP® Music Theory course is intended for students who will continue their study of music at the college level or for students who desire to further their understanding of the fundamentals of music. This course builds upon skills learned in previous music theory classes.

The goals and curriculum of this course are adapted from the AP® Music Theory Course Description 2007, 2008 as well as the AP® Music Theory Curricular Requirements published on www.collegeboard.com.

“The ultimate goal of an AP® Music Theory course is to develop a student's ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score” (Course Description). It is designed to help students develop a thorough understanding of music theory. Primary emphasis is placed on music and styles of the Common Practice Period (1600-1750); music of other periods and styles is also studied. A brief introduction to twentieth-century music is also presented.

Upon completion of this course, it is the expectation that all students will take the AP® Music Theory Exam and be prepared to pass it with a score of 3 or higher. “The AP® Music Theory exam is intended for secondary school students who have completed music studies comparable to a first-year college course in music theory” (Course Description). This is a benchmark exam for high school music theory knowledge. This test is used in determining if a student might be eligible to test out of basic theory at the college level as a music major. (A score of 3, 4 or 5 is usually required to do so). As an Advanced Placement® course, this class carries a weighted grade and as such will require as much or more effort as any other weighted class.

The Lafayette Music Theory course is authorized to use the "AP®" designation. This authorization of is an official recognition by the College Board that the course meets or exceeds the expectations colleges and universities have for AP Music Theory. This syllabus was reviewed by experienced college and university faculty who have confirmed that the course provides a college-level learning opportunity to students. This authorization grants Lafayette permission to use the "AP" designation on students' transcripts in association with the authorized course.

Grading Categories:

Formative: Homework/In-Class	20%
Formative: Aural Skills	20%
Summative: Quizzes/Tests	45%
Semester Final Exam	15%

Notebook:

Keep a detailed, organized notebook. The notebook should include sections as follows: Class Notes/Handouts, Returned Quizzes/Tests, Written Assignments, Listening/Dictation, and Misc. The notes you take in class and handouts will be your review sheets and reference for tests. These will be valuable reference materials. Keep them in your notebook.

Homework:

Homework/practice work is essential to understanding and mastering music theory. There WILL be homework assignments every day. Some days homework will be collected for completion, other days it will be graded for correctness. Be diligent in keeping up with assignments.

Absences:

It is crucial that you attend class every day. There is a lot of material to cover and much to prepare for the exam. It is YOUR responsibility to keep track of assignments and get make up assignments you have missed. **For each day of class you miss, you have that many class days to make up assignments when you return. For instance, if you miss one day, you have one class day to get/make up assignments, and the assignment is due at the BEGINNING of the next class period.**

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****Parents:** Please take an active role in your student's coursework by asking about homework, checking grades regularly, and contacting the teacher if necessary.

Aural Skills:

Aural skills will be integrated with written skills. Tools such as internet/web resources, Practica Musica Training software and musical examples will be included in the course. Specific emphasis will be placed on harmonic, rhythmic and melodic dictation; sight-singing; intervallic relationships and recognition; error detection; chord progressions and identification. Students will be exposed to the following: a) oral quizzes b) score analysis c) error detection d) aural association e) association with common songs.

Basic Keyboard Skills:

Emphasis will be placed on performance of original compositions; demonstration of ability to play scales, intervals, examples of four-part harmony, and simple melodies over chordal or arpeggiated bass lines. The music department keyboard lab is available for in-class and out-of-class practice.

Internet Requirement:

Several assignments will be made requiring internet access (also headphones/speakers will be necessary). The music theory classroom has 4 workstations available to students after class hours. If internet access is not available at home for any reason, the classroom computers may be used (OUTSIDE OF CLASS TIME). It is the student's responsibility to plan their schedule accordingly and make arrangements to use the classroom workstations outside of theory class. Students will typically have several weeks to complete an assignment list.

Schoology:

We will be using Schoology AP Theory page throughout the year to link to assignments and conduct class. Use this short URL to join our class group on Schoology. **22X94-5SHHC**

Student Textbooks:

Kostka, Stefan and Dorothy Payne. *Tonal Harmony: With an Introduction to Twentieth-Century-Music*. 5th ed. New York: McGraw Hill, 2004.

Kostka, Stefan and Dorothy Payne. *Workbook For Tonal Harmony: With an Introduction to Twentieth-Century-Music*. 5th ed. New York: McGraw Hill, 2004.

Ottman, Robert. *Music for Sight Singing*. 5th ed. Upper Saddle River, NJ: Prentice Hall, 2001.

Student Resources:

Music Tutorial Software:

Students are given regular assignments to improve theory skills, both aural and written.

Class website – The online listening lab contains dictation examples for at-home student practice.

Adams, Ricci. www.musictheory.net. Cupertino, CA. 2006.

• Teoria.com: Each student will be provided an account on Teoria.com for ear training exercises.

Other Suggested Student Materials:

• Notation Software:

MuseScore – free download and very capable notation software from: <http://www.musescore.org>

Or any other notation software you prefer.

• Ear Training Software:

Online Resources: www.sightsing.com www.good-ear.com

• Staff Paper: We will usually provide staff paper in class. Keep several sheets in your notebook.

• Mobile device: We will be using Schoology.com for many of our bellringers and assessments. It will be handy to have your device daily for registering your answers. If you do not have a device you may share or enter your answers on one of the student PC's available in the classroom.

Class Format:

Class overview:

- Each class period (90 minutes every other day) I attempt to incorporate some of each of the following: written exercises, listening activities, and singing activities (using solfege).
- In-class practice at the white board is given regularly. Exercises are scanned into the computer and displayed on the white board via LCD projector for students to complete on the board.
- Written homework is assigned every class period to practice in-class concepts. These assignments come from the workbook, textbook, or worksheets.
- Skill-building timed quizzes are given on a regular basis to encourage review of previous concepts, skill-building, speed, and accuracy (usually written). These often serve as bell-ringer activities.
- Chapter quizzes are given at the end of each chapter of study. These include written, composition, and aural skills exercises.
- Since music theory is a cumulative subject, students are regularly given assignments which promote review. Cumulative tests are given at the end of each six weeks or semester.

Aural Skills Overview:

- In-class singing activities, aural skills and contextual listening examples are studied and practiced. Function chorales, matrix examples and other sight-singing examples are chosen.
- Contextual listening examples are modeled from the AP[®] Vertical teams Guide for Music Theory or AP[®] Exam questions. A variety of repertoire including varying genres and time periods, both vocal and instrumental, standard repertoire and popular music is chosen for listening and analysis examples. Some sample repertoire choices include: *Rhosymedre* - Vaughan Williams; *So What* - Miles Davis; *Desperado* - Eagles; *Scarborough Fair* - Simon & Garfunkle; *The Road Not Taken* - Randall Thompson; *Sonata in A Major K331* - Mozart. These are just a few examples presented to students. Other excerpts from common practice literature as well as examples from the Kostka-Payne text, workbook (and audio CDs) are utilized.
- Listening lab assignments are given every 2-3 weeks (outside of class) so students can work at their own pace to practice theory skills. These usually incorporate web-based dictation assignments, Practica Musica assignments, www.musictheory.net and/or other online aural skills practice assignments.
- Audit packets are distributed each six-week term for students to practice sight-singing or rhythmic performance skills. Students are expected to perform these skills for an accuracy grade individually for the teacher. The first three audits are prepared, and one or two examples from the packet are chosen for the student to perform. The final three audits are unprepared where students are given a packet to practice skills, but a different example is written based upon that practice packet and given to students to perform.

Course Outline:

First Six Weeks - Fundamentals

All students enrolled in the course have some previous music theory experience either through previous music theory classes or advanced study on their instrument. Students are given a summer review packet to refresh their skills. The first three chapters are primarily review for these students.

K-P Chapter 1 – Elements of Pitch

Keyboard and registers, enharmonic equivalents, major and minor scales, key signatures, circle of fifths, harmonic/melodic intervals, interval inversions, accidentals, notational skills. Integrated ear-training
Quiz #1 and Quiz #2

K-P Chapter 2 – Elements of Rhythm

Rhythm, symbols, beat and meter type, metric organization, division of the beat, simple and compound time signatures. Integrated rhythm practice. Re-writing rhythm to clarify beat placement, correct notational skills.

Quiz Chapter 2

K-P Chapter 3 – Triads and Seventh Chords

Triads, seventh chords, inversions and symbols, figured bass symbols – intervals above the bass, lead sheet symbols, textures. Analyzing root, type, quality, and inversion symbols.

Figured bass Quiz #1 and Quiz #2

Quiz Chapter 3

Extensive practice with figured bass is given including at least two quizzes. Students will need more practice than is available in Kostka-Payne. Students will continue to practice figured bass for several more weeks.

Aural Skills Assignments:

- Practica Musica Assignment: scales, intervals
- MusicTheory.net – intervals and scale ear trainer
- Online dictation practice: Dictation Lab #1 – Level 1 & 2 – class website
- In-class dictation instruction and practice

Audit #1:

Prepared melodies in major mode and two-handed rhythms in compound meter.

In-Class Contextual Listening Activities:

Various examples chosen in format of AP[®] Music Theory Vertical Teams Guide

First six weeks cumulative test

Second Six Weeks - Analysis and part-writing

K-P Chapter 4 – Diatonic Chords in Major and Minor Keys

Diatonic triads in major and minor, diatonic seventh chords in major and minor. Begin roman numeral analysis exercises.

Quiz Chapter 4

K-P Chapter 5 – Principles of Voice Leading

Melodic line, melodic conventions, tendency tones, notating chords, voicing, doubling rules, counterpoint, spacing, vocal ranges and tessitura, types of motion, objectionable parallels. Students will analyze and identify part-writing errors. Activities include composing melodies for given progressions, critiquing melodies, composition of a bass line.

Quiz Chapter 5

K-P Chapter 6 – Root Position Part-Writing

Part-writing with root motion of $4^{\text{th}}/5^{\text{th}}$, $3^{\text{rd}}/6^{\text{th}}$, $2^{\text{nd}}/7^{\text{th}}$. Instrumental ranges and transpositions. Students will begin by filling in inner parts, compose based upon a given bass line in four voice texture.

Quiz Chapter 6

Aural Skills Assignments:

- Practica Musica Assignment: chord spelling, chord ear training
- MusicTheory.net – chord ear trainer
- Online dictation practice: Online Dictation Lab #2 – Level 1 – class website, 30 examples

Audit #2:

Prepared examples in minor mode and two-handed rhythm examples in simple meter with sixteenth note values.

In-Class Contextual Listening Activities:

Various examples chosen modeled after format in the AP® Exam.

Second six weeks cumulative test

Third Six Weeks:

K-P Chapter 11 – Non-Chord Tones 1

Introduction to NCT's. Passing tones, neighbor tones, suspensions, retardations.

Students will analyze, identify, and write excerpts (creative exercises) embellishing with NCT's.

Quiz Chapter 11

K-P Chapter 12 – Non-Chord Tones 2

Appoggiaturas, escape tones, neighbor group, anticipations, pedal point.

Students will analyze, identify, and write excerpts (creative exercises) embellishing with NCT's.

Quiz Chapter 12

K-P Chapter 10 – Cadences, Phrases and Periods

Musical form, cadences, harmonic rhythm, motives, motivic treatment, and phrases, phrase structure, period forms, progressive vs. conclusive cadences. Aural and visual analysis. Students will have assignments to compose and identify cadences.

Additional form terms quiz #1

Quiz Chapter 10

Additional Topics:

Small forms: rounded binary, simple ternary, strophic, theme and variation.

Analytical exercises.

Research paper – topic to be decided with the teacher; to include study of genre, composer, instrument or time period.

Aural Skills Assignments:

- Practica Musica Assignment: generated pitch dictation, generated rhythm dictation
- MusicTheory.net – Chord ear trainer
- Online dictation practice: Online Dictation Lab #2 – Level 2 – class website, 30 examples.

Audit #3:

Prepared examples. Continued study of the minor mode.

First semester cumulative final exam

Semester 2:

Fourth Six Weeks – Harmonic Progression and Part-writing

K-P Chapter 7 – Harmonic Progression

Sequences, circle of fifths, harmonic progression chart, retrogression, minor mode chart (differences), harmonizing a melody. Harmonic motion, harmonic rhythm, composition of a bass line, realization of roman numeral progression. Functional triadic harmony/harmonic relationships, tonality V/vii and IV/ii as relates to the Kostka-Payne harmonic progression chart.

Quiz Chapter 7

K-P Chapter 8 – Triads in First Inversion

Bass arpeggiation, substituted first inversion triad, parallel sixth chords, part-writing, soprano-bass counterpoint, doublings. Students will identify and part-write with chords in first inversion.

Quiz Chapter 8

K-P Chapter 9 – Triads in Second Inversion

Bass arpeggiation and melodic bass, cadential six-four, passing six-four, and pedal six-four, part-writing, doublings. Students will identify and part-write with chords in second inversion.

Quiz Chapter 9

K-P Chapter 13 – The V⁷ Chord

Voice leading, resolutions, inversions of the V⁷ chord. Approach and resolution of V⁷. Students will practice part-writing the V⁷ chord.

Quiz Chapter 13

Additional Topics:

Bass line experience – learning to hear the bass line

Other less-frequently used seventh chords.

Beginning harmonic listening and dictation.

Students will receive extensive practice on part-writing including harmonization of a bass line and/or melody.

Student composition assignment:

Students will compose a short excerpt conforming to studied common-practice conventions. The assignment seeks to develop creativity in students' work. Students will use notation software to prepare their compositions. The projects will be shared with the class at the end of this multi-week project.

Aural Skills Assignments

- Practica Musica Assignment: Chord progression ear training, two-part pitch dictation
- Online dictation practice: Online Dictation Lab #1 – Lesson 3 & 4 – class website

Audit #4:

Un-prepared sight-singing – major mode. AP® exam format, 75 second preparation time.

In-Class Contextual Listening Activities:

Various examples chosen, some relating to concepts currently being studied.

Fourth six weeks cumulative test

Fifth Six Weeks:

K-P Chapter 16 – Secondary Functions 1

Chromaticism, altered chords, secondary dominant chords, spelling, recognizing, listening to secondary dominants. Harmonizing a passage using secondary dominants.

Quiz Chapter 16

K-P Chapter 17 – Secondary Functions 2

Secondary leading-tone chords, spelling, recognizing, listening.

Quiz Chapter 17

K-P Chapter 18 – Modulations using diatonic common chords

Modulation and change of key, modulation and tonicization, key relationships, closely related, distantly related, foreign relationships, relative, parallel, common chord.

Quiz Chapter 18

K-P Chapter 19 – Other Modulatory Techniques

Altered chords, sequential modulation, modulation by common tone, direct modulation. Students will harmonize and analyze using modulations.

Quiz Chapter 19

K-P Chapter 28 – Introduction to Twentieth-Century Music

Scales, parallelism, atonality, twelve-tone serialism, serialization, aleatory and chance, electronic music, chordal structures, and other compositional procedures.

Aural Skills Assignments:

- Practica Musica Assignment: Individual assignments given based on individual student deficiencies.
- Online dictation practice. Online Dictation Lab #2 – Level 3 & 4 – class website.
- Online dictation practice. Online Dictation Lab #1 – Harmonic dictation Lessons 3-9.

Audit #5

Un-prepared sight-singing. AP® exam format.

In-Class Contextual Listening Activities:

Begin short excerpts of released exam questions.

Various examples chosen.

Fifth six weeks cumulative test

Sixth Six Weeks – AP® Exam Scrimmages

The next four weeks are devoted to catch-up, review, exam practice and scrimmages, terms review, and continued intensive aural practice.

- AP® Music Theory Released Exam 1998
- AP® Music Theory Released Exam 2003
- AP® Music Theory Course Description sample exam questions.
- Released Free Response items: 1990-2005
- Practice sight-singing examples. Study of released sight-singing examples 1999-2005.
- Additional sight-singing quiz separate from Audit #6.
- AP® Terms lists (Music Theory Course Description) – includes vocabulary and concepts for student review.

Aural Skills Assignments:

- Practica Musica Assignment: Individual assignments given based on individual student deficiencies.
- Online dictation practice: Online Dictation Lab #1 – Harmonic dictation Lessons 10, 1-7.

Audit #6:

Un-prepared sight-singing major and minor mode. AP exam format.

In-Class Contextual Listening Activities:

Continue excerpts of released exam questions.

Post-Exam study:

Continued survey of twentieth-century compositional techniques:

Techniques include aleatory, twelve-tone, serialism, atonality.

Composition Project:

Students create short compositions to be played in class by available performing forces. Students must use notation software to score their compositions. The compositions should use twentieth-century compositional techniques studied.

Second semester cumulative final exam

Selected Teacher Resources:

- Benjamin, Thomas, Michael Horvitt and Robert Nelson. *Techniques and Materials of Music*. 6th ed. Belmont, CA: Wadsworth/Thomson, 2003.
- Benward, Bruce and Marilyn Saker. *Music in Theory and Practice Vol 1*. 7th ed. New York: McGraw Hill, 2003.
- Carothers Hall, Ann. *Studying Rhythm*. 2nd ed. Upper Saddle River, NJ: Prentice Hall, 1998.
- Clendinning, Jane Piper and Elizabeth West Marvin. *Musicians Guide to Theory and Analysis*. New York: W.W. Norton and Co., 2005.
- Clendinning, Jane Piper and Elizabeth West Marvin. *Musicians Guide Anthology*. New York: W.W. Norton and Co., 2005.
- Clendinning, Jane Piper, Elizabeth West Marvin, and Joel Phillips. *Musicians Guide to Aural Skills Vol 1*. New York: W.W. Norton and Co., 2005.
- Hamre, Anne. *High School Sight-Singer: Reading Pitches*. Olympia, WA: Masterworks Press, 1998.
- Hamre, Anna. *High School Sight-Singer: Reading Rhythms*. Olympia, WA: Masterworks Press, 1998.
- Lerner-Sexton, Marie. *Teacher's Guide AP Music Theory*. New York: The College Board, 1999.
- Melillo, Stephen. *Function Chorales*. Smithfield, VA: Stormworks, 1980.
- Music Theory Course Description May 2007, May 2008*. New York: The College Board, 2006.
- Spencer, Peter. *The Practice of Harmony*. 3rd ed. Upper Saddle River, NJ: Prentice Hall, 1996.
- The AP Music Theory Vertical Teams Guide for Music Theory*. New York: The College Board, 2002.