

Welcome to AP Music Theory! The goal of this course is to improve musicianship through a workable knowledge of Music Theory. The concepts covered are very similar to a freshman music theory class at the university level with a large emphasis on ear training. During this course, we will be balancing learning college level musical concepts, learning to analyze music for structure, developing the ability to notate music by hearing it, and singing music on sight.

COURSE REQUIREMENTS:

On some days we will use Sibelius music notation software in our computer lab at school. There will be some composition assignments that will be due using Sibelius, and these assignments will require after school work. I will have specific days that I keep the computer lab at school open after school, but you might find it helpful to have a version of Sibelius on your own computer.

C18

Sight-singing is the key to ear training. Due to this, every student will be required to sight-sing one minor and one major selection on tape for the AP exam. Because of this, we will sight-sing almost every day. We will also have periodic singing exams. We will begin with assigned singing exams to get comfortable with the process and then we will move on to sight-singing exams. Remember, everyone will make mistakes in the class- it is the only way we can learn. You will not be graded on the quality of your voice- only your ability to reproduce pitches.

C16

There will be some assignments we do that come out of the Tonal Harmony book. Other assignments will come from a variety of sources, including the Alfred's book. Both of these books will give us examples of Western Classical music from a variety of periods of composition. We will attempt to use as many sources for written practice, ear training, and sight singing as possible. There will be times that a book is assigned to you, and it will be your job to hold on to that book and make sure that you have it at every class meeting.

C19

CLASSROOM POLICIES:

All school rules apply in the AP Music Theory classroom. Other particular rules are:

Treat each other and me with respect.

No eating, drinking or gum is allowed in the room.

We will leave the room everyday exactly as we found it -especially the placement of the chairs.

Grading policies:

Your grade will be a combination of:

Written Tests

Written Homework

Ear Training Exercises (Both in class and homework)

Singing exercises (including periodic tests)

C11; C17

At the end of the nine weeks, we will take the combination of the grades of each section to form your Quarter Grade.

C15

AP Music Theory is a course much like an advanced mathematics course. Each assignment or concept is a building block for the next one. Because of this, if you miss one key concept it could lead to missing many more in the future. To make sure that we all move together as a class, I need to receive your work on time. Please get assignments to me on their due date by 3:00 PM. Assignments after that will be penalized 20 points each day until they have been received.

AP Music Theory is an enjoyable class! Stay focused and on-track with assignments and it might even be fun! I am available before and after school by appointment if you ever need extra help.

Primary Texts and Materials Used in AP Music Theory

Burkhart, Charles. Anthology for Musical Analysis. 6th. Belmont, CA.: Wadsworth Group/ Thomson Learning, 2004.

C1

Kostka, Stephen, and Payne, Dorothy. Tonal Harmony: An Introduction to Twentieth Century Music. 6th. New York, N.Y.: McGraw Hill Higher Education, 2009.

C5

Ottoman, Robert W. Music for Sight Singing. 6th. Upper Saddle River, N.J.: Prentice Hall, 2004.

Schachnik, Gilson. Beginning Ear Training. Boston, MA.: Berklee Press, 2007

C16

Surmani, Andrew and Karen Farnum, and Manus, Morton. Alfred's Complete Essentials of Music Theory. Van Nuys, CA.: Alfred Publishing Company, 1998.

C19

AP Music Theory Syllabus Timeline

This timeline will give us a roadmap of how things will move throughout the course. It will refer to concepts, along with the corresponding areas of the textbooks. The timeline could move faster or slower, depending on how we do as a group. We will talk about the Written Skills (WS), the Ear Training Skills (AS), and Singing Skills (SS) each week. The Tonal Harmony provides written examples of each concept in classical repertoire, and we will use these examples and supplemental examples from the Burkhart anthology to see these concepts in use.

C5

C15

C16

Week One:

We will go over the syllabus as a class, and talk about the requirements for the class. We will review the basic skills we all should know to make sure we all start out in the same place. We will also begin looking in our Tonal Harmony book at Chapter 1 for some basic review. We will also begin basic singing and ear training exercises. We will use the Alfred's book to reinforce prior material, such as clefs, notation, scales (major, three types of minor, whole tone, pentatonic), key/ time signatures, and modes.

C1; C17

C6

Week Two:

WS: Ch. 2- Elements of Rhythm; Test Ch. 1 & 2 (Tonal Harmony)

AS: We will work through the first 10 examples in the Basic Ear Training Book, which utilizes three note patterns of quarter, eighth and sixteenth notes.

SS: We will work on singing major scales; there will be a singing quiz over one major scale and one of the first eight ear training exercises.

C1

C6

Week Three:

WS: Ch. 3- Introduction to Triads and Seventh Chords (TH). We will use exercises covering the same concepts from the Alfred's book to reinforce learning.

AS: We will finish up the three note pattern activities this week and move to the second chapter, which introduces the "Fa" syllable. We will create accounts on the Auralia 4 software and begin to use it to reinforce ear training concepts.

SS: We will have singing test on one natural minor scale, and one example of the tetrachord pattern from the Ear Training book.

C15; C17

C16

C10

C5

Week Four:

WS: Chapter 4 (TH)

AS: The students will continue to work on tetrachord listening from the Beginning Ear Training Book. We will also incorporate the corresponding ear training exercises from the Alfred's Book. Students will continue to use Auralia 4 on their own to reinforce concepts.

C1

SS: Students will have a singing test on the melodic minor scale, as well as a sight-singing quiz over a four note pattern, four measure etude.

Week Five:

WS: We will have a test over Chapter 4 on Wednesday and then start Chapter 5.(TH)

AS: We will move on to the third chapter of the Beginning Ear Training Book, which adds the 5th note. We will also do activities both from the TH book and the Alfreds book to start hearing basic chord movement (I- IV-V- VI). Students will continue to use Auralia 4 on their own to reinforce concepts.

C11

SS: We will begin work on sight singing intervals, all the way up to a Major 6th

Week Six:

WS: Continuation of Ch.5. Depending on how well we are moving along on part writing we will have a Chapter 5 test either at the end of the week, or the beginning of the next week. (TH)

AS: We will work more five note examples from the beginning book, and will also listen examples of basic chord movement, both from the resources, and from popular music (shuffle, rock and roll, jazz). Students will continue to use Auralia 4 on their own to reinforce concepts.

C14

SS: We will spend this week singing through the Red Band book. These examples utilize mostly the first 5 notes (Do-Sol) of the Bb scale, and use a lot of stepwise motion. Since most students have a band background, this book will be a good way to get them used to Sight Singing.

C11

C16

Week Seven:

WS: Ch. 6 – Root Position Part Writing; We will continue to utilize the computer lab to use our part writing skills. We will have a basic composition due at the end of this week. We will begin this week with a weekly composition using the skills learned (in this case the conventions for root position part writing) on Sibelius. We will also take a look at some common 4 part harmonic writing from the Tonal Harmony book

C19

AS: We will work examples from the 4th chapter of Beginning Ear Training, which introduces the 6th scale degree, and also new eight- sixteenth note combinations. We will also do the corresponding ear training exercises from the Alfred's book. Students will continue to use Auralia 4 on their own to reinforce concepts.

C2; C18

SS: We will begin on the Ottman SS book, Chapter 1

C4; C8

C18

Week Eight:

WS: We will finish Chapter 6 and take a test(TH). Students will continue to do weekly vocal (4 part) compositions.

C13;C18

AS: We will work on Chapters 5 and 6 from the ear training book, opening up ear training to the full diatonic scale. Students will continue to use Auralia 4 on their own to reinforce concepts.

SS: We will work through Chapter 2 of the Ottman book

Week Nine:

WS: We will work through Chapter 7, which deals with Harmonic Progression. We will examine some examples of root position 4 part writing, and analyze the movement of each chord.

C2

AS: Aural skills will be used in our analysis of part writing. Students will continue to use Auralia 4 on their own to reinforce concepts. We will take a cumulative test over what we have

C5; C8

C4

covered so far.

C7.

SS: We will work the 3rd chapter of the Ottman book. Students will need to work on singing the triads of all the major scales, and be comfortable to sight sing with skips around these notes.

C16

Week Ten:

WS: We will begin this week with Chapter 6 & 7 and take a test (TH) Students will use the conventions learned, as well as the common tendencies of harmonic progression to a short 4 part composition.

C2; C18

AS: We will work on Chapters 5 and 6 from the ear training book, opening up ear training to the full diatonic scale. Students will continue to use Auralia 4 on their own to reinforce concepts.

C5; C15

SS: Ch. 4 in the Ottman. This chapter focuses in on the same intervals in compound time. We will begin a warm up singing the whole tone scale. This will prepare us to sing non- chord tones.

C7; C8

Week Eleven:

WS: We will work on Chapter 8, which explores three and four part writing in first inversion. We will use the rest of the week to make sure that everyone is comfortable with the conventions used for Root position and first inversion part writing. We will also discuss sequence/ imitation, and how they relate to small forms like the fugue.

C2; C17

AS: We will do our first practice FR 1s. These will be in major, 4/4 time, and will contain mostly stepwise movement. We will listen to the examples from the book demonstrating different pieces using the first inversion in their part writing.

C4; C14

SS: We will begin work in Chapter 5. This Chapter deals with singing in Minor keys, and includes skips along the minor triad in simple and compound time.

C7; C8

Week Twelve:

WS: We will work on Chapter 9: Triads in Second Inversion and will have a Chapter 8 & 9 Test on Wednesday. We will then move to Chapter 10. (TH)

C2-5; C8

AS: We will continue FR 1 review, still in major 4/4 time, and will include tougher keys (like B and E) for instrumentalists. We will also continue to listen to the examples from the book to hear the concepts discussed.

SS: We will continue our work in Chapter 5, observing the difference in singing in major vs. Minor. [C6]

Week Thirteen:

WS: Finish Chapter 10: Cadences, Phrases, and Periods and Test: (TH) We will also look at instances of phrases and cadences in repertoire from the Burkhart book. This chapter introduces the concepts of cadences, phrases, and periods, as well as examines the three types of motive (pitch, rhythm, and pitch/rhythm), as well as small forms (binary, fugue)

C6; C14

AS: We will expand our example FR 1s to include compound meter, and include some jumps of up to a major 6th.

C13

SS: We will continue to work on Chapter 5 in the Ottman book, as well as looking back on the previous Chapter (4). We will do this to solidify the differences between sight singing in Major and Minor. We will also use lines from the Standard of Excellence Red book to aide in this skill.

C3

Week Fourteen:

WS: Chapter 11- Nonchord Tones 1 and Chapter 12- Nonchord Tones 2. We will do our first free response 5 (figured bass) examples. We will also do an exercise reviewing analysis of phrase and period structure.

C7; C17

AS: We will begin example FR 2s, including compound time and minor keys.

C9;C13

SS: We will work through Chapter 6, using intervals from the Dominant triad.

Week Fifteen:

WS: Chapter 11 & 12. We will take a test Wednesday, and use Friday to review to ensure we all are ready to move on. We will also work a free response 6 example question. We will also do a short composition that asks students to compose a 32 measure etude for piano that is centered on at least one type of motive (pitch, rhythm, or pitch/rhythm).

AS: We will continue to accentuate FR 2s with minor key signatures, focusing in on melodic minor movement including both the raised and lowered 6 and 7.

SS: We will work Chapter 8, which explores more diatonic intervals in both clefs.

C6; C18

C9

Week Sixteen:

WS: Chapter 13- The V7 Chord. We will do our first free response 5 (figured bass) examples. We will also analyze examples with dominant 7 chords, and we will touch on how secondary dominants can be created, and its purpose.

AS: We will mix up our examples to have both major and minor free response questions.

SS: We will work Chapter 9, which introduces intervals from the Dominant 7 triad.

C3

C11

Week Seventeen:

T&A: Chapter 13 continued: Chapter 14. We will also work a free response 6 example question.

AS: We will continue to have a mix of major and minor listening examples, including accidentals.

SS: We will work examples from Chapter 10, 11, &12, exploring subdivision of the beat.

C2

C10

Week Eighteen:

This week we will be a comprehensive review for the mid-term exam, which will be taken from all texts. We will do various FR 5 & 6 examples. Our sight singing quiz will use skills from Chapters 10-12, and we will work more this week on subdivision of the beat. We will also do sight singing in major and minor, with accidentals. We will do an activity that asks to analyze the phrase and period of short examples, and do basic analysis.

C10

C13

MID-TERM EXAM

Week Nineteen:

WS: Review Ch. 14 (and all other materials from Midterm)

AS: We will review doing ear training with major and minor keys.

SS: We will do a review of all Chapters covered in the past semester.

Week Twenty:

WS: Ch. 15: Other Diatonic Seventh Chords and begin Ch. 16

AS: We will have our first mock harmonic dictation. We will use the skills we have already learned (common chord movement, inversions, etc) to aid us.

SS: We will continue to review all Chapters covered so far in the Ottman book.

C11

C11

Week Twenty-One:

WS: Ch. 16- Secondary Functions 1; Ch. 15 & 16 Test. We will analyze examples of secondary functions from the tonal harmony book and the Burkhart book.

AS: We will continue to work on FR 3 questions that are straight forward (i.e. do not modulate and no secondary dominance).

SS: We will sight sing Bach Chorales, examining each part.

C5

C7

Week Twenty-Two:

WS: Ch. 17- Secondary Functions 2

AS: We will introduce secondary dominance (which we started learning about in the last chapter) into our harmonic analysis.

C12

C11

SS: We will sight sing Bach Chorales, examining each part.

Week Twenty-Three:

WS: Ch. 17 cont: Ch. 17 Test: Start Ch. 18

AS: We will have more harmonic dictations with secondary dominance.

SS: This will be our last week for a while to sight sing Bach Chorales, examining each part

C11

Week Twenty-Four:

WS: Ch. 18- Modulations Using Diatonic Common Chords and 18 Test

AS: We will have a week of reviewing melodic dictation with both major, minor, and accidentals.

SS: We will work through Chapters 10-12, remembering the concepts covered.

C7

C12

Week Twenty-Five:

WS: Ch. 19- Some Other Modulatory Techniques

AS: We will begin to include modulations into our harmonic analysis.

SS: We will work through Chapters 10-12, remembering the concepts covered, and preparing to move on to new concepts.

C11

Week Twenty-Six:

WS: Ch. 20- Larger Forms and 19 & 20 test. We will analyze the forms of a variety of pieces by listening and by looking at their score. We will also let our knowledge of cadences, phrases, periods, and motivic treatment guide us in identifying the larger forms of pieces.

AS: We will spend this week listening to pieces, and examining them from the Burkardt. Our AS test this week will be to hear a basic piece and describe its form.

SS: We will work Chapters 13-14. These Chapters introduce and solidify chromaticism in sight singing. These also begin to work using modulation.

C13

C6

C14

Week Twenty-Seven:

WS: Ch. 21- Mode Mixture; Ch. 21 Test

AS: We will continue to listen to pieces and label their form.

SS: We will work Chapters 13-14. These Chapters introduce and solidify chromaticism in sight singing. These also begin to work using modulation.

C14

Week Twenty-Eight:

WS: Ch 22- The Neapolitan Chord and start Ch. 23

AS: We will begin to do an example Fr 1, 2,3, or 4 every day. We will listen for Neapolitan chords in the examples from the book.

SS: We will work Chapters 15 & 16, which focus in on syncopation and the triplet subdivision.

Week Twenty-Nine:

WS: Chapter 23- Augmented Sixth Chord 1

AS: We will begin to do an example Fr 1, 2,3, or 4 every day in preparation for the AP test.

SS: We will work Chapters 15 & 16, which focus in on syncopation and the triplet subdivision.

Week Thirty:

WS: Chapter 24- Augmented Sixth Chords 2

AS: We will begin to do an example Fr 1, 2,3, or 4 every day in preparation for the AP test.

SS: We will work Chapters 18 & 19, which work on more subdivision of the beat and more Chromaticism.

Week Thirty-One:

WS: Chapter 24 and Chapter 25- Enharmonic Spellings and Enharmonic Modulations

AS: We will begin to do an example Fr 1, 2,3, or 4 every day in preparation for the AP test.

SS: We will work Chapters 18 & 19, which work on more subdivision of the beat and more

C12

Chromaticism.

Week Thirty- Two:

WS: 24/25 Test; Chapter 26- Further Elements of the Harmonic Vocabulary

AS: We will begin to do an example Fr 1, 2,3, or 4 every day in preparation for the AP test.

SS: We will work a variety of examples from throughout the Ottman book, trying to make sure that we are proficient at all skills covered.

C2-4

Week Thirty- Three:

WS: Chapter 26 and Chapter 27 Tonal Harmony in the Late Nineteenth Century, which examines late nineteenth, and early twentieth century music, and we will also review the use of non-chord tones in music.

AS: We will begin to do an example Fr 1, 2,3, or 4 every day in preparation for the AP test.

SS: We will work a variety of examples from throughout the Ottman book, trying to make sure that we are proficient at all skills covered.

C9

Week Thirty- Four to the end:

This will complete the information covered for the AP examination. We will begin a comprehensive review for the exam. We will also take the released 2003 practice exam, along with the variety of FR questions [C3] [C2] [C4] pulled from various sources. This will be your final exam for the course