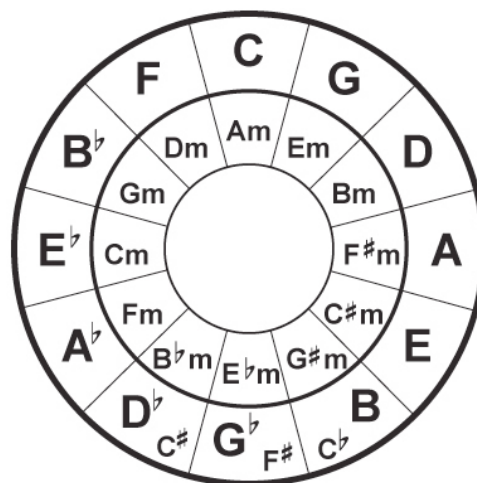


Western Hills High School

AP[®] Music Theory

Course Syllabus 2013-2014

Instructor Tiffany Marsh
Course Room 3
Materials Needed 3-ring binder
 Notebook paper
 Notebook dividers
 Pencil (only use for work)
 Staff paper (will be provided)



Course Description

“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” (pg. 7, AP[®] Music Theory 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. The goals and curriculum of this course are adapted from the AP[®] Music Theory Course Description 2009, 2010 as well as the AP[®] Music Theory Curricular Requirements published on www.collegeboard.com.

The 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 and ensembles. It prepares the student for the AP[®] Music Theory course exam.

Classroom Guidelines

Pay attention.
 Always give your best work.
 Respectful and helpful towards one another.
 Leave food, gum, and drink (other than water) out of the classroom.

Grading

| | |
|----------------------|-----|
| Assignments/Homework | 30% |
| Aural Skills | 25% |
| In-Class Work | 10% |
| Notebook | 10% |
| Quizzes/Tests | 25% |

Notebook

Students are required to keep a detailed, organized notebook. The notebook should include sections as follows: Class Notes/Handouts, Listening/Dictation, Quizzes/Tests, Sightsinging, Written Assignments. The notes taken in class and handouts will be review sheets and reference for tests. These will be valuable reference materials.

Assignments/Homework

Homework/practice work is essential to understanding and mastering music theory. There will be homework assignments every day. Some homework will be collected for completion, others will be graded for correctness.

Aural Skills

Aural skills will be integrated with written skills. Tools such as internet/web resources, and musical examples will be included in the course. Specific emphasis will be placed on rhythmic, melodic, and harmonic dictation; sight-singing; intervallic relationships and recognition; error detection; chord recognition; chord progressions and identification. Students will be exposed to the following: oral quizzes, score analysis, error detection, aural association, and association with common songs. ***Internet Access:** Several assignments will be made requiring internet access in addition to headphones/speakers. If internet access is not available to the students at home, the school library 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 school workstations outside of theory class.

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 piano class keyboards are available for in-class and out-of-class practice.

Class Format

Class Overview

- In each 50 minutes class period, I attempt to incorporate some of each of the following: written exercises, listening activities and/or singing activities (using solfege).
- In-class practice at the white board is performed regularly. Exercises are scanned into the computer and displayed on the white board via LCD projector for students to complete on the board.
- Since music theory is a cumulative subject, students are regularly given assignments which promote review.
- Written homework is assigned every class period to practice in-class concepts. These assignments come from the workbook, textbook, or supplemental worksheets.
- Skill-building timed quizzes are given on a regular basis to encourage review of previous written concepts, skill-building, speed, and accuracy. These often serve as opening activities.
- Chapter quizzes are given at the end of each chapter of study. These include written, composition, and aural skills exercises.

Aural Skills Overview

- In-class singing activities, aural skills and contextual listening examples are studied and practiced. Function chorales, solfege matrix examples and other sight-singing examples are chosen.
- Contextual listening examples are modeled from the 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. Excerpts from common practice literature as well as examples from the Kostka-Payne text, workbook, and audio CDs are utilized.
- Listening 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, www.musictheory.net and/or other online aural skills practice assignments.
- Audit packets are distributed once or twice each nine-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 four to six audits are prepared, and one or two examples from the packet are chosen for the student to perform. The final two 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 Planner

Semester 1

First Nine Weeks - Fundamentals

All students enrolled in the course have some previous music theory experience either through previous music theory classes, ensembles, or advanced study on their instrument. The first three chapters are primarily review for these students.

Diagnostic Exam

Includes elements from the first three chapters: note names, clefs, scales, rhythm and meter, key signatures, intervals, triads, and basic roman numeral analysis, and notational skills.

Additionally, there is an aural skills section including, intervals, melodic and rhythmic patterns.

Kostka-Payne 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

Assessment: Quiz #1 and Quiz #2

Kostka-Payne 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.

Assessment: Quiz Chapter 2

Kostka-Payne 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

Assessment: 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.

Kostka-Payne 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.

Assessment: Quiz Chapter 4

Aural Skills #1

- Musictheory.net: interval and scale (major and minor) ear trainer
- Identification quizzes: intervals and scales (major and minor)
- Dictation practice: simple rhythm and stepwise melodies
- In-class contextual listening activities - Various examples chosen modeled after format in the AP[®] Exam.

Sight-singing Audit #1

Prepared examples in major mode and one-handed rhythms in simple meter.

Second Nine Weeks - Analysis and Part-Writing

Kostka-Payne 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.

Assessment: Quiz Chapter 5

Kostka-Payne 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.

Assessment: Quiz Chapter 6

Kostka-Payne 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.

Assessment: Quiz Chapter 11

Kostka-Payne 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.

Assessment: Quiz Chapter 12

Aural Skills #2

- MusicTheory.net: chord ear trainer
- Identification quizzes: intervals, scales (major and minor), and triad types
- Dictation Practice: rhythm including sixteenth notes and melodies incorporating skips of 3rds, 4ths, 5ths
- In-class contextual listening activities - Various examples chosen modeled after format in the AP[®] Exam.

Sight-singing Audit #2

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

Semester 2

Third Nine Weeks

Kostka-Payne 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

Assessment: Quiz Chapter 10

Kostka-Payne 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.

Assessment: Quiz Chapter 7

Kostka-Payne 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.

Assessment: Quiz Chapter 8

Kostka-Payne 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.

Assessment: Quiz Chapter 9

Additional Concepts Studied

Church modes, whole tone and pentatonic scales.

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

Analytical exercises.

Portfolio Writing

Research topic to be selected by student, approved by teacher - to include study of genre, composer, instrument or time period.

Aural Skills #3

- MusicTheory.net: chord ear trainer & scale ear trainer (focusing on identifying church modes)
- Identification quizzes: intervals, scales (pentatonic and whole tone mixed in with major and minor types), and triad and seventh chord types
- Dictation Practice: simple and compound rhythms and melodies incorporating skips of 3rds, 4ths, 5ths, 6ths, 7ths

Sight-singing Audit #3

Prepared examples, continued study of the minor mode.

Fourth Nine Weeks – Harmonic Progression and Part-Writing

Kostka-Payne 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.

Assessment: Quiz Chapter 13

Kostka-Payne Chapter 16 – Secondary Functions 1

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

Assessment: Quiz Chapter 16

Kostka-Payne Chapter 17 – Secondary Functions 2

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

Assessment: Quiz Chapter 17

Kostka-Payne 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.

Assessment: Quiz Chapter 18

Kostka-Payne Chapter 19 – Other Modulatory Techniques

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

Assessment: Quiz Chapter 19

Kostka-Payne 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.

Additional Concepts Studied

Bass line experience – learning to hear the bass line

Less-frequently used seventh chords

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

Beginning harmonic listening and dictation

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 the two-week project.

Aural Skills #4

- Musictheory.net: Continued practice with chord and scale ear trainer (mixing major, minor, and modes)
- Dictation practice: Harmonic dictation, beginning outer voices
- In-class contextual listening activities - Begin short excerpts of released exam questions.

Sight-singing Audit #4

Unprepared sight-singing – major mode - AP[®] exam format - 75 second preparation time.

AP[®] Exam Preparations

During this preparation the students will participate in concept review, exam practice and scrimmages, terms review, and continued intensive aural practice.

AP[®] Exam Prep Materials

- 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.
- AP[®] Terms Lists (Music Theory Course Description) – includes vocabulary and concepts for student review.

Aural Skills #5

- Dictation practice: Harmonic dictation continued
- In-class contextual listening activities - Continue excerpts of released exam questions.

Sight-singing Audit #5

Unprepared sight-singing major and minor mode – AP[®] exam format.

Post-Exam Study

The final segment of this class is a culmination of the full course being assessed in two forms: 1) Twentieth-century student composition assignment and 2) Cumulative Final Exam. This will allow the students to apply learned material through a creative outlet in addition to standard summative assessment.

Continued survey of twentieth-century compositional techniques

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

Twentieth-Century 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.

Final Assessment

Second semester cumulative final exam

Music Theory Mantras

- If you learn to do it right, you won't do it wrong!
- Never double the leading tone!
- If you can do it in "C," you can do it in any key.
- The circle-of-fifths is the secret to life!
- Key signatures are our friends!
- When in doubt write: ii6, I6/4, V7, I.
- No "drive-by" six-fours allowed!
- A hemiola is not a malady of the digestive tract.
- We're not learning music theory, we're learning to think!

Primary Texts

Teacher/Student Texts

Kostka, Stefan and Dorothy Payne. *Tonal Harmony: With an Introduction to Twentieth-Century-Music*. 6th ed. New York: McGraw Hill, 2009.

Kostka, Stefan and Dorothy Payne. *Workbook For Tonal Harmony: With an Introduction to Twentieth-Century-Music*. 6th ed. New York: McGraw Hill, 2009.

Other Course Materials

Additional Student Resources

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

Clendinning, Jane Piper and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. Supplemental Website.

<http://www.wwnorton.com/college/music/musictheory/premium/index.html>

Salocks, Madeline. *The Musical Intervals Tutor*. 1999. Supplemental Website.

<http://www.musicalintervalstutor.com/>

Schoeberl, Martin. *www.good-ear.com*. Music Education Web Ring.

Notation Software

Finale Notepad – <http://www.finalemusic.com/notepad/>

MuseScore – <http://musescore.org/>

NoteFlight – <http://www.noteflight.com/>

Other Supplemental Websites

<http://www.westernhillschoir.org/ap-music-theory.html>

<https://www.edmodo.com/home#/join/77b5d3f2b99f7a7aa49d09b768ab9e84> (v18d0s)

<http://listeninglab.westernhillschoir.org>

www.metronomeonline.com

www.sightsing.com

www.teoria.com

Supplemental Apps (student input)
