

Northeast High School AP Music Theory Syllabus

Instructor: Ms. Sarah Jester
Email: sjester@aacps.org
School Phone Number: (410)-437-6400
Office Hours: 8:50-10:10

Objectives and Course Overview:

AP Music Theory is a college level course. It is an intense study of the structures and function of music. Music theory integrates aspects of melody, harmony, texture, rhythm, form, musical analysis, elementary composition, and to some extent music history and style. Three main objectives the students will meet during this course are:

1. The student in an AP-Music Theory course will develop the ability to **identify**, understand, and describe the basic materials and processes of music.
2. The student will also develop the ability to **dictate** (write out) with appropriate musical notation music that they hear.
3. The student will also learn how to **compose** and notate basic musical material.

At the end of the course each student will take the Advanced Placement examination which, depending on college choice, may count for college credit. **All students enrolled in the course are required by the school to take the AP exam in May.** (The fee for the exam is \$75.)

Course Objectives:

After completing the course, students should be able to:

- i. Notate pitch and rhythm in accordance with standard notation practices
- ii. Sing melodies in treble, bass, and movable C clefs
- iii. Write, sing, and play major scales and the three forms of minor scales
- iv. Recognize by ear and by sight all intervals within an octave
- v. Recognize by ear and by sight all compound, simple and complex meters and be able to conduct them.
- vi. Analyze the chords of a musical composition using Roman numerals
- vii. Analyze the function of the motivic, melodic, phrase and rhythmic elements
- viii. Harmonize a melody with a logical chord progression using appropriate voice leading
- ix. Compose using the basic rules of common practice period harmony
- x. Compose a logical chord progression in vocal choral style labeling with Roman Numerals using appropriate voice leading, inversions, seventh chords and non-harmonic tones.
- xi. Compose a melodic bass line that appropriately harmonizes a melody and follows a logical chord progression
- xii. Realize and compose figured bass
- xiii. Transpose a composition to distant, mediant and/or closely related keys
- xiv. Understand and recognize basic musical forms: e.g. binary, ternary, rondo, etc.
- xv. Understand basic twentieth century scales, chordal structures and compositional techniques
- xvi. Write rhythmic, melodic, and harmonic dictations
- xvii. Study a wide variety of vocal and instrumental music from the standard Western tonal repertoire.
- xviii. Express musical ideas by composing and arranging original and familiar melodies.

Advanced Placement Music Theory is a rigorous course designed to expand and enhance the basic skills of the serious high school musician and those learned in Music Theory I. Music composition, melodic practices, theory of harmony and other musical concepts are studied, encompassing the common practice period up through the Baroque/Classical period (1600-1750). Music from other stylistic periods are also studied, as well as a brief unit on jazz theory. The study, writing, singing and analysis of the 4-part chorale from this common practice period is the common thread to the course study. Students are prepared to take the AP Music Theory Exam when they have completed the course.

Textbooks:

Benward and Kolsick. (2005). *Ear Training a Technique for Listening*, 7th ed. New York: McGraw-Hill.

Benward and Saker. (2003) *Music in Theory and Practice* 7th ed. Volume 1. New York. McGraw-Hill.

Benward and Saker. (2003) *Music in Theory and Practice* 7th ed. Volume 1 Workbook. New York. McGraw-Hill.

Ottman, Robert. (2004) *Music for Sight Singing*, 6th ed. New York: WW Norton.

Supplementary Resources:

Benward and Carr. (1999) *Sightsinging Complete*, 6th ed. New York: Mc Graw-Hill.

Clough, Conley, Boge. (1999) *Scales, Intervals, Keys, Triads, Rhythm, and Meter*. New York: WW Norton.

Ghezzi, Marta. (1993). *Solfege, Ear Training, Rhythm, Dictation, and Music Theory*. Birmingham: University of Alabama Press.

Phillips, Clendinning, Marvin. (2005) *The Musician's Guide to Aural Skills*, Vol. 1. New York: WW Norton.

Kostka, Stefan. (2004). *Tonal Harmony Workbook*, 5th ed. New York: McGraw-Hill.

Technology Resources

Ricci Adams' Music Theory Web site: www.musictheory.net

Rodríguez-Alvira, J. © 1997-2005 www.teoria.com

Practica Musica, Ars-Nova, 1999.

Created Resources

Teacher created handouts and methods augment aforementioned resources to demonstrate:

Common Practice Period harmony and composition

Twentieth century and modern compositional techniques

Harmonic and Melodic identification and dictation

Form and Analysis

Grading Policy

Homework	15%
Projects	10%
Classwork/Quizzes	25%
Tests	30%
Ear Training	20%

Students are expected to participate actively in classroom discussions and demonstrations each day. In addition to completing assigned homework, they are required to keep a comprehensive theory notebook containing all handouts as well as homework, quizzes, and exams, as they are returned. Students also take turns demonstrating concepts using the whiteboard, overhead projector, the voice, or an instrument. Written assignments are due at the beginning of each class session unless otherwise arranged (i.e. in the case of excused absences, illness, etc.) Late work is accepted, but receives one letter grade lower for each day that it is delinquent. Arrangements may be made at my discretion to resubmit assignments for the purpose of improving a grade.

Make-up Work - It is **YOUR** responsibility to find out what you missed when you were absent. Homework is due 2 classes after the date of absence. All exams missed due to excused absences must be made up within a week of the date of the absence. Written portions of exams will be administered during tutorials or after school on Tuesdays. Portions of the test requiring performance or listening will be administered by appointment tutorial or after school.

Course Outline

September

- Introduction: Sound, Four Properties of Sound
- Chapter 1-Notation
- Chapter 2-Scales, Tonality, Key, Modes
- Chapter 3-Intervals and Transposition
- *Ear Training*-melodic/harmonic intervals, rhythm patterns, dictation
- *Sight Singing*-introduction

October

- Chapter 4-Chords
- Chapter 5-Cadences and Non-harmonic tones
- *Ear Training*-Chords and inversions, dictation
- *Sight Singing*-melody and chords

November

- Chapter 6-Melodic Organization
- Chapter 7-Texture and Textural Reduction
- *Ear Training*-cadences, simple chord progressions, dictation
- *Sight Singing*-more complex melodies and rhythms
- **AP Practice Test #1**

December

- Chapter 8-Voice Leading in Two Voices
- Chapter 9-Voice Leading in Four Voices
- *Ear Training*-cadences, simple chord progressions, dictation
- *Sight Singing*-more complex melodies and rhythms

January

- Chapter 10-Harmonic Progression and Harmonic Rhythm
- Chapter 11-Dominant Seventh Chord
- *Ear Training*-cadences, simple chord progressions, dictation
- *Sight Singing*-more complex melodies and rhythms, including minor keys
- Semester Exam

February

- Chapter 12-Leading-Tone Seventh Chords
- Chapter 13-Nondominant Seventh Chords
- *Ear Training*-melodic and harmonic dictation
- *Sight Singing*-individual and group
- **AP Practice Test #2**

March

- Chapter 14-Modulation
- Chapter 15-Secondary Dominants and Leading Tone Chords
- *Ear Training*-melodic and harmonic dictation
- *Sight Singing*-individual and group

April

- Chapter 16-Two Part Form
- Chapter 17-Three Part Form
- *Ear Training*-Dictation from previous AP Exams
- *Sight Singing*- from previous AP Exams
- Review for AP Exam

May

- Review for AP Exam
- AP Exam (Date-TBA)
- Work on composition project

June

- Presentation of composition project
- This will count as the exam for Semester II.