

AP Music Theory Syllabus
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COURSE OVERVIEW:

AP Music Theory is a college-level Music Theory course. The class will help students understand how music is constructed, provide opportunities to develop their creativity, and offer insights on how to improve performance. In particular, students will become familiar with the basic elements of music, the art of voice leading, and techniques of musical analysis. Students will also develop aural, vocal, and possibly keyboard skills. A basic course for music majors and other interested individuals, AP Music Theory is designed to help students acquire the knowledge and discipline necessary for success as a musician.

Students are encouraged, but not required, to take the AP Music Theory exam in the spring. Students who prepare and succeed in the course often do well on the AP exam. Colleges and universities often recognize credit, but you must research your individual college's requirements.

100% attendance is crucial to the comprehension and retention of all material. Please make every effort to be in every minute of every class. It is the responsibility of the student to see a classmate for any missed notes or classwork and to see the teacher for any missed quizzes or tests. Students are expected to make up all missed work. *Students must initiate completion of make-up work on the first day that the student returns after being absent.* If possible, student should see the teacher before absence regarding assignments.

SUPPLIES:

Pencil (no work should be completed in pen)

Notebook paper

Manuscript/staff paper (I can provide this, but it would benefit you to find some on your own)

AP Course Description, available at

<http://apcentral.collegeboard.com/apc/public/repository/ap-music-theory-course-description.pdf>

PRIMARY TEXTS:

Aldwell/Schachter. 1989, 2003. *Harmony and Voice Leading*. 2nd & 3rd edition. CA:

Thomson/Wadsworth

Workbook for 3rd edition listed above

OTHER RESOURCES:

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

Teoria Music Theory/Ear Training website: <http://www.teoria.com/index.php>

Ottman, Robert. 2004. *Music for Sight-Singing*, 6th ed. Upper Saddle River, N.J.: Prentice Hall.

Randel, Don Michael. *The New Harvard Dictionary of Music*. 1999.

Distefano, Joseph, and James Searl. *Music and Materials for Analysis: An Anthology*. New York, NY: Ardsley House, Publishers, Inc., 1995.

Sample AP exams and scoring guidelines, available at http://apcentral.collegeboard.com/apc/members/exam/exam_information/2006.html

POWERSCHOOL:

Grades will be updated regularly in PowerSchool.

COURSE OBJECTIVES:

At the end of the course, students should be able to:

- ♪ Define basic musical terms and theoretical concepts.
- ♪ Notate pitch and rhythm in accordance with standard notation practices.
- ♪ Read melodies in treble, bass, and movable C clefs.
- ♪ Write, sing, and play major scales and all three forms of minor scales.
- ♪ Recognize, audiate, and sing or play scales, intervals, triads, rhythms, and melodies.
- ♪ Sing simple conjunct and disjunct diatonic melodies at sight.
- ♪ Write simple rhythmic, melodic, and harmonic dictation
- ♪ Recognize by ear and by sight all intervals within an octave.
- ♪ Use the basic rules that govern music composition.
- ♪ Harmonize a melody with appropriate chords using good voice leading.
- ♪ Demonstrate the ability to construct and analyze major, minor, augmented, and diminished intervals and triads.
- ♪ Analyze harmonic structure utilizing Roman numerals and figured bass.
- ♪ Construct compositions in four-part texture.
- ♪ Transpose a composition from one key to another.
- ♪ Express musical ideas by composing and arranging.
- ♪ Understand and recognize basic musical forms and cadences.
- ♪ Recognize pieces of music for their historical significance.

COURSE PLANNER:

Note: These topics may be taken out of order and incorporated into topics during other weeks in order to effectively and efficiently cover the material while helping students understand the correlation between various topics.

WEEK 1: Fundamentals (Chapters 1-3)

1. Identify note names of all "white" keys
2. "Black" key enharmonic names
3. Notation
4. Major and minor scales
5. Parallel and relative major/minor
6. Key signatures
7. Constructing and identifying intervals
8. Triads and sevenths chords and inversions
9. Basic rhythm and meter
10. Ear Training: Intervals and Scales
 - a. Solfeggio
 - b. Melodies and Scales

- c. Intervals
- d. Conducting

WEEKS 2-3: *Harmonic Beginnings (Chapter 4)*

- 1. Scale degrees
- 2. Introduction to Harmonic Analysis of triads
- 3. Ear Training: Triads

WEEK 4: *Voice Leading and Part Writing (Chapters 5-6)*

- 1. Musical texture
- 2. SATB: Four-voice texture
- 3. Part writing errors
- 4. Transposition
- 5. Instrument ranges and transpositions
- 6. Ear training: Sight-singing

WEEKS 5-6: *Diatonic Harmony (Chapters 7-9)*

- 1. Chord Review
 - a. Analyzing progressions and cadences using Roman Numeral Analysis
 - b. Figured bass
 - c. Secondary dominants
 - d. Realization of Roman Numeral progressions
- 2. Harmonizing a given melody
- 3. Harmonic function and progression
- 4. Harmonic Dictation
- 5. Inversions
- 6. 6-4 chord functions
- 7. Ear training: Basic harmonic dictation

WEEK 7: *Phrase Structure (Chapter 10)*

- 1. Cadences, phrases, periods
- 2. Motive vs. theme
- 3. Musical form
 - a. Sonata form (Beethoven piano sonatas)
 - b. Binary, rounded binary, and ternary forms (Minuet and Trio examples from textbooks)
 - c. Rondo (Beethoven piano sonatas)
 - d. Theme and variation
- 4. Ear training: Analyzing musical recordings
- 5. Analyzing project

WEEKS 8-9: *Melodic Beginnings (Chapters 11-12)*

- 1. Non-chord tones
 - a. Passing tones
 - b. Neighboring tones and neighbor groups
 - c. Suspensions and retardations
 - d. Appoggiaturas

- e. Escape tones
 - f. Anticipations
 - g. Pedal points
- 2. Analyzing
- 3. Embellishing using NCTs
- 4. Ear training: Melodic dictation and sightsinging

WEEKS 10-11: *Advanced Diatonic Harmony (Chapters 13-15)*

- 1. Seventh chords
- 2. Harmonic function and progression
- 3. Ear training: Harmonic dictation

WEEKS 12-13: *Musical Form (Chapter 20)*

- 1. Binary and Ternary Forms
- 2. Ear training: Analyzing musical recordings in reference to history and genre
- 3. Analyzing Project

WEEKS 14-16: *Chromaticism (Chapters 16-19, 21-25)*

- 1. Essential chromaticism
 - a. Secondary chords and functions
 - b. Modulation and tonicization
 - c. Mode mixture
- 2. Chromaticism
 - a. Sharp, flat, and natural signs
 - b. Chromatic scales
- 3. Ear training: Sightsinging

WEEKS 17-18: *Composition and 20th Century Music (Chapters 26-28)*

- 1. Melodic Variation
 - a. Sequence
 - b. Augmentation
 - c. Diminution
 - d. Inversion
 - e. Retrograde
- 2. Studying Twentieth Century Music
 - a. Atonality
 - b. Set Classes
 - c. Scales
 - d. Chord Structures
- 3. Compositional Procedures
- 4. Constructing original melodies
- 5. Constructing original chord progressions
- 6. Constructing original pieces of music in a given form
- 7. Music Appreciation

TEACHING STRATEGIES/STUDENT ACTIVITIES:

Students are encouraged to spend time learning and using musical terms from the AP course description. We will often have discussions during class time, and all students are expected to participate using musical terms that they have learned. Composition is also a major emphasis in the course. Students will often be expected to compose melodies or chord progressions, allowing them to express themselves through music within set boundaries.

Students are expected to complete all necessary homework assignments in order to have a firm understanding of the material. On certain assignments, they are allowed to work with a partner or small group. This is encouraged, as some students will find this method beneficial.

WRITTEN ASSIGNMENT GUIDELINES

All written assignments should be double-spaced and Times New Roman font. You should use 1-inch margins on all four sides of the paper and it should fill all pages required by the assignment (ex. a two-page assignment should fill up two full pages). Your paper should include a Works Cited page (not included in the page count) that lists all references from the paper. As a general rule, you should attempt to diversify your sources (in other words, do not get all of your information from one website). Wikipedia is *not* an accepted source.

MIDDLE CREEK HIGH SCHOOL HONOR CODE

Please familiarize yourself with the Middle Creek High School honor code including:

Plagiarism and copying, cheating, discussions of material, lying and fraudulent behavior, veracity and integrity of work, etc...

Infractions for Breaking the Honor Code:

1st Infraction

- Student gets a zero with an opportunity to take an alternate assignment that they must complete within two days of the offer.
- The student will be given 60% credit for the alternate assignment.

2nd Infraction

- Student gets a zero with an opportunity to take an alternate assignment that must be completed within two days of the offer.
- The student will be given 50% credit for the alternate assignment.

3rd Infraction

- The student will receive a zero for the assignment.

Note: Infractions are added up for each individual student over ALL his/her classes, NOT for each individual classes.

Additional Opportunities to Demonstrate Mastery

Students may choose one of the following assignments to complete during each grading period. The assignment may be worth up to 5 points on a student's average. The student will be given advance notice as to when this assignment will be due.

1. Attend a music-related concert or event (pre-approved by director) and write a 3-page summary of the performance, using musical knowledge and vocabulary gained in class. You are to research the pieces performed at the concert (beforehand if possible) and include significant biographical and programmatic information regarding the composition and construction of the piece. Examples include composer biographies, historical or political significance of the piece, stylistic characteristics associated with the composer or genre, and musical form. Submit program with assignment.
2. Perform in a concert or recital outside of school (pre-approved by director) and write a 3-page summary of the performance, using musical knowledge and vocabulary gained in class. You are to research the pieces performed at the concert (beforehand if possible) and include significant biographical and programmatic information regarding the composition and construction of the piece. Examples include composer biographies, historical or political significance of the piece, stylistic characteristics associated with the composer or genre, and musical form. Submit program with assignment.

STUDENT EVALUATION/GRADING:

Grading will be as follows:

♪ Homework	25%
♪ Quizzes	30%
♪ Tests	30%
♪ Ensemble Skills/Classwork	15%

Homework will involve basic elements of music theory, voice-leading, or musical analysis. Homework assignments will enable you to practice the same skills evaluated by the quizzes. Late homework will result in partial or no credit. Students may also be asked to complete online music theory assignments for completion credit.

Quizzes and Tests will be given regularly to assess each student's comprehension of the material. These may be written or performed. *Students should expect a quiz or graded assignment every day.* Tests (Chapter Tests) will be announced at least *one week* prior to the date of the test. A missed test or quiz due to absence will be given on the first day that the student returns.

Students can come for extra help/remediation sessions with Mr. Weiss during lunch, before or after school. Please schedule an appointment before coming for extra help.

Classwork will be assigned to assess a student's comprehension of the lectured material. Students are responsible for maintaining class notes as needed in order to study for written evaluations.

Students are expected to make up all missed work. *Students must initiate completion of make-up work on the first day that the student returns after being absent.* If possible, student should see the teacher before absence regarding assignments. Assignments due on the date of absence will be due on the first day that the student returns.