Advanced Placement (AP) Music Theory 2015.16

This course is a college level music theory course covering both written theory and ear-training. This class will include fundamentals of music theory, partwriting, analysis, dictation, and sight-singing. This course is designed to prepare the each student for the Advanced Placement Exam in Music Theory.

EVERY CLASS, with few exceptions will include the following activities:

- Sight-singing
- Dictation (harmonic and melodic)
- Written Theory including Aural analysis
- Each Friday will conclude with a quiz

MATERIALS:

Each student should have a three-ring binder with dividers, containing lined notebook paper, manuscript paper, a spiral notebook, **pencils**, and erasers. Students may find a thumb drive or portable hard drive useful for saving files, projects and compositions.

TEXTBOOK AND RESOURCES:

In addition to *"The Practice of Harmony" by Peter Spencer,* which will serve as the primary text, the following resources will be used in this class:

Note: There is an * \$89.00 fee for the AP Exam. It will be automatically charged to the student's account. (* this amount reflects current pricing)

Written Theory:

Clendinning, Jane and Elizabeth Marvin. *The Musician's Guide to Theory and Analysis Workbook*, 2nd ed. New York - London: Norton, 2011.

Finn, Ben & Jonathan. *Sibelius 6.0*, UK: Avid Technology. 2006. (available in Midi lab)

Scoggin, Nancy. AP Music Theory. Hauppauge, NY: Barron's 2010.

Spencer, Peter. *The Practice of Harmony*, 5th ed. Englewood Cliffs, NJ: Prentice Hall, 2003.

Practica Musica 5.0, Redmond Wa: Ars Nova Software LLC., 2007 (available in Midi lab)

Music Analysis and Study:

Clendinning, Jane and Elizabeth Marvin. The Musician's Guide to Theory and Analysis Anthology, 2nd ed. New York - London: Norton, 2011.

Palisca, Claude V. ed. Norton Anthology of Western Music, Vol. 1 & 2, 4th ed. Ny,Ny: W.W. Norton & Co. 2001.

Sterling, Jennifer. InForm Music analysis Software, Champaign, IL: Electronic Courseware Systems, Inc. 2004.

Aural Skills:

Durham, Thomas. Beginning Tonal Dictation, Prospect Heights, II: Waveland Press. Inc.

Palmer, Nicholas. Steps to Harmony, vol. 1-5. 2nd ed. Olympia, Wa: Masterworks Press.

* Sight- singing materials organized by level of difficulty.

Web Resources:

www.musictheory.net Drill and practice guide www.music.vtu.edu/musicdictionary/ multimedia music dictionary www.teoria.com great tutorials, and dictation exercises. Also a mobile app

EXPECTATIONS:

- 1. Students will participate in all classroom discussions and activities.
- 2. Students will complete all assigned exercises and readings.
- 3. Students will keep and maintain a music theory notebook for class notes, handouts, assignments and listening logs.
- 4. Students will study released AP Exams and take practice tests to prepare for the exam.
- 5. Students will listen to a minimum of 1 hour of music outside of class and maintain a music listening log consisting of a written analysis/evaluation of each listening section describing the following items:
 - a. Melody (conjunct/disjunct)
 - b. Harmonic characteristics (harmonic idioms present)

 - c. Rhythm (straight/syncopated)
 d. Texture (monophonic, homophonic, polyphonic, heterophonic)
 e. Timbre (instrumentation, tone color)
 f. Dynamics (dynamic contrast)

 - g. Tempo (tempo changes)h. Meter (duple/triple, simple/compound, regular/irregular)
 - i. Mode (major, minor, modal, atonal)
 - j. Form (binary, ternary, sonata, rondo, etc.)
 - k. Articulation (legato, staccato, etc.)

- Students will attend one concert every nine weeks and present a paper about the concert using appropriate musical vocabulary. This paper may contain general information about the concert, and specific analysis of one selection from the concert. The analysis should be based on items a-k listed above. If possible presentation should include a copy of the musical score.
- 7. Students will submit 1 composition every nine weeks based on assigned form and content. Other minor compositions will be required to demonstrate understanding and synthesis of concepts presented. These compositions include:
 - a. A song in binary form
 - b. A song in ternary form
 - c. A song in sonata form
 - d. A song based on a major mode
 - e. A song based on a minor mode
 - f. A song using two-part counterpoint
 - g. A song using three-part counterpoint
 - h. A Song that modulates from one tonal center to another through use of a pivot chord
 - i. A song based on the whole tone scale

 - j. A song based on a chromatic scalek. A song based on a tone row or serialism
 - I. A song based on a church mode

GRADING:

Weekly quizzes (given on Fridays)	20%
Classwork	10%
Chapter assignments	25%
Homework/Projects	25%
Mid-term and Final exams	20%

Student success in this class is directly linked to the timely completion of class assignments that prepare the student for the weekly guizzes, and a large amount of study and personal practice. To facilitate student preparation, the music lab will be open for independent study on Tuesdays after school until 6:00 pm. The instructor will also be available for tutoring on that day. Additional lab time outside of classes may be scheduled by students as needed.

In order to experience success on the Advanced Placement Exam, students must develop skills in both the aural and written components of music theory. The overall goal of the class will be to master the following tasks.

I. Fundamental Terminology and Notational Skills:

- Notate and identify pitch in four clefs: treble, bass, alto, and tenor.
- Notate, hear, and identify simple and compound meters.
- Notate and identify all major and minor key signatures.
- Notate, hear, and identify the following scales: chromatic, major, and the three forms of the minor.
- Name and recognize scale degree terms, e.g., tonic, supertonic, etc.
- Notate, hear, and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian (authentic forms only).
- Notate, hear, and identify whole tone and pentatonic scales.
- Notate, hear, and identify all major, minor, diminished, and augmented intervals inclusive of an octave.
- Notate, hear, and identify triads including inversions.
- Define and identify common tempo and expression markings.

II. Compositional Skills:

- Compose a bass line for a given melody to create simple two-part counterpoint in seventeenth- and/or eighteenth-century style; analyze the implied harmonies.
- Realize a figured bass according to the rules of eighteenth-century chorale style, major or minor key, using any or all of the following devices: diatonic triads and seventh chords, inversions, nonharmonic tones, and secondary-dominant and dominant seventh chords.
- Realize a four-part chorale-style progression from Roman and Arabic numerals.

III. Score Analysis:

- Notate, hear, and identify authentic, plagal, half, Phrygian half, and deceptive cadences in major and minor keys.
- Identify in score the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.
- Small-scale and large-scale harmonic procedures, including: identification of cadence types

- Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
- identification of key centers and key relationships; recognition of modulation to closely related keys
- Melodic organization and developmental procedures: scale types; modes, melodic patterning motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
- Rhythmic/metric organization: meter type (e.g., duple, triple, quadruple) and beat type (e.g., simple, compound)
- rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
- Texture: types (e.g., monophony, homophony, polyphony)
- devices (e.g., textural inversion, imitation)
- NOTE: Scores for analysis may include two-stave piano scores, singlevoice melodies, solo voice with piano accompaniment, and trio or quartet scores written at concert pitch, which may include an alto or tenor clef line.

IV. Aural Skills:

- Detect pitch and rhythm errors in written music from given aural excerpts.
- Notate a melody from dictation, 8 bars, MAJOR key, mostly diatonic pitches, simple and compound time, treble and bass clef, in 3 to 4 playings.
- Notate a melody from dictation, 8 bars, MINOR key, chromatic alteration from harmonic/melodic scales, simple and compound time, treble and bass clef, in 3 to 4 playings.
- Sight sing a melody, 8 bars long, major and minor key, duple and triple meter, simple and compound time, in treble and bass clef, using solfege, pitch names, numbers, or any comfortable vocal syllable(s).
- Hear the following non-harmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone, and pedal tone.
- Notate the soprano and bass pitches and Roman and Arabic numeral analysis of a harmonic dictation, in eighteenth-century chorale style. Features may include seventh chords, secondary dominants, major or minor key, in 3 to 4 playings.
- Identify processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles:
- melodic organization (e.g., scale-degree function of specified tones, scale types, mode, melodic patterning, sequences, motivic development)
- harmonic organization (e.g., chord function, inversion, quality)
- tonal organization (e.g., cadence types, key relationships)
- meter and rhythmic patterns
- instrumentation (i.e., identification of timbre)

- texture (e.g., number and position of voices, amount of independence, presence of imitation, density)
- formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)
- NOTE: Most examples are drawn from the standard repertoire of Western art music. Each exam will also include some representation of jazz, popular, vernacular, or world music outside of the Western tradition.

Course Outline

All topics include written and aural exercises. Chapter assignments refer to text, "The Practice of Harmony" by Peter Spencer, unless otherwise noted.

Semester 1

Week 1

Review summer assignment and concepts, aural skills pre-test. (summer handout packet, fundamentals quiz - Clenndinning)

- Reading for Literacy Anchor Standard 3
- Mathematics Number and Quantity Standard HS.N.MP.2

Week 2

Rhythmic sight-singing, Major Scale formula, Circle of 5ths, 3 forms of minor. Fundamentals and singing.

(chapter 4 – aural unit Scoggins; aural unit quiz)

- Reading for Literacy Anchor Standard 4
- Mathematics Number and Quantity Standard HS.N.MP.2

Week 3

Melodic Sight-singing (continues daily), intervals and inversion, enharmonic intervals, basic harmonic progressions, melodic and harmonic dictation (continues daily).

Counterpoint – concepts and application of Species 1 (chapter 5, 7 – triads and four-part writing primary triads root position Spencer)

• Reading for Literacy Anchor Standard 10

Weeks 4-5

Triads in Major and minor, 4-part writing, harmonizing a bass line (chapter 8 - four-part vocal writing and primary triads in root position, aural dictation)

- Mathmatics Geometry Standard HS.G.MP.7
- Writing Anchor Standard 1

Weeks 6-7

Composition – 2 part invention, binary form.

- Mathmatics Geometry Standard HS.G.MP.7
- Writing Anchor Standard 1

Weeks 8-9 Mid-term – 4 part composition

First inversion triads and harmonization Score analysis

(chapter 9, 12 – first inv. triads, harmonization of melodies I)

- Mathmatics Geometry Standard HS.G.MP.7
- Writing Anchor Standard 1

Weeks 10-11 Secondary inversion triads and uses Dominant seventh chords and uses, inversions, resolutions (chapter 10, 11 – second inv. triads, secondary triads; Harmonic organization II - Scoggin)

Mathmatics Functions Standard HS.F.MP.7 & 8

Week 12 Harmonizing below soprano (chapter 13, 16 – Non-chord tones I, Harmonization of melodies II)

- Mathmatics Functions Standard HS.F.MP.7 & 8
- Writing Anchor Standard 1

Weeks 13-14 Pivot Chord Modulation Use of Modulation in Analysis Project assigned (chapter 15, 24, 25 – diatonic seventh chords, chord modulations)

- Mathmatics Functions Standard HS.F.MP.7 & 8
- Mathmatics Geometry Standard HS.G.MP.7
- Writing Anchor Standard 1

Week 15 Non-harmonic tones Project presentations (chapter 14 – non-chord tones II)

- Mathmatics Geometry Standard HS.G.MP.7
- Writing Anchor Standard 1
 Speaking and Listening Anchor Standard 1

Week 17

Forms in music, recognizing forms aurally and visually Music analysis and listening from "The Musician's Guide Anthology" - Clenndinning InForm Music Analysis projects

- Writing Anchor Standard 1
- Speaking and Listening Anchor Standard 1

Week 18 Modes: relationships and uses Review for final (chapter 28, 29 modal harmony, nonfunctional harmony)

- Writing Anchor Standard 1
- Speaking and Listening Anchor Standard 1
- Reading for Literacy Anchor Standard 10

Final exams

SEMESTER 2

Weeks 19-20 Practice Exam 1 (chapter 20, 21 – augmented 6th chords, borrowed chords)

- Reading for Literacy Anchor Standard 4
- Reading for Literacy Anchor Standard 10

Weeks 21-22 Secondary dominants and uses (chapter 18,19 – secondary dominants, secondary diminished chords)

- Reading for Literacy Anchor Standard 4
 Reading for Literacy Anchor Standard 10

Week 23

The Neapolitan Chord, and Pedal Points (chapter 22,23)

- Reading for Literacy Anchor Standard 4
- Reading for Literacy Anchor Standard 10

Week 24

Ninth, Eleventh and Thirteenth Chords, Chord symbols (chapter 26,27)

- Reading for Literacy Anchor Standard 4
- Reading for Literacy Anchor Standard 10

Week 25

Review functional harmony and bass line composition

- Mathmatics Functions Standard HS.F.MP.7 & 8
- Writing Anchor Standard 1

Week 26

Review AP Exam Section One

Terms and vocab review

<mark>(chapter 31 – non-tertian harmony</mark>)

- Mathmatics Functions Standard HS.F.MP.7 & 8
- Writing Anchor Standard 1
- Speaking and Listening Anchor Standard 1
- Reading for Literacy Anchor Standards 3,4,10

Week 27

Review AP Exam Section two

Aural error detection

- Mathmatics Functions Standard HS.F.MP.7 & 8
- Writing Anchor Standard 1
- Speaking and Listening Anchor Standard 1
- Reading for Literacy Anchor Standards 3,4,10

Week 28, 29

Free Response 1 & 2 review

- Mathmatics Functions Standard HS.F.MP.7 & 8
- Writing Anchor Standard 1
- Speaking and Listening Anchor Standard 1
- Reading for Literacy Anchor Standards 3,4,10

Week 30 Free Response 3 & 4

- Free Response 3 & 4 review
 - Mathmatics Functions Standard HS.F.MP.7 & 8
 - Writing Anchor Standard 1
 - Speaking and Listening Anchor Standard 1
 - Reading for Literacy Anchor Standards 3,4,10

Week 31 Free Response 5 review Sight-singing review

Speaking and Listening Anchor Standard 1
 Mathmatics Algebra Standard HS.A.MP.5,6

Week 32 Review 4-part harmonization Practice Exam Debrief and Q&A

- Mathmatics Functions Standard HS.F.MP.7 & 8
- Writing Anchor Standard 1
- Speaking and Listening Anchor Standard 1
- Reading for Literacy Anchor Standards 3,4,10

AP MUSIC EXAM

Weeks 33-34 Artificial Scales and Serialism (chapters 30, 32)

Writing Anchor Standard 1

De-brief and Synthetic Scale Composition project

• Writing Anchor Standard 1

Week 35

12 Tone Composition Assignments • Writing Anchor Standard 1

Week 36 Finals