



AP Music Theory

Andover High School

2018-2019

Instructor: Shaun Halland

Classroom: A202

Office: D122 (Choir Room)

shaun.halland@ahschools.us

Course Overview

This two-trimester AP Music Theory course is designed to meet the requirements that would be found in a first-year college course integrating music theory and aural comprehension. The first trimester is spent reinforcing the "fundamentals" of music theory (pitch and rhythmic notation, meter, scales, key signature, intervals and triads/seventh chords/secondary dominants). The second trimester covers counterpoint, four-voice harmonization and harmonic function, as well as modulation and form. The course focuses on music of the Western Classical Music tradition (1600-1900) but will also utilize examples from popular music of the last 100 years or so.

Class activities will include aural skills practice, sight-singing, lecture, written exercises, listening, analysis, composition and group study/critique of harmonizations. Following successful completion of this course, students are strongly encouraged to take the Advanced Placement Exam in Music Theory. This course is highly valuable to all music students, but is especially recommended to students considering a college music major. The successful completion of this course and exam should result in significantly less difficulty in their first year of college music theory.

Course Materials

Primary Textbooks: Music in Theory and Practice, Vol. 1 (9th Ed.)
Bruce Phelps Sight-Singing Manual

AP Exam Test Preparation: Barron's AP Music Theory (2nd Ed.)

Online resources: musictheory.net
teoria.com
gmajormusictheory.org
musictheoryexamples.com

Other materials: 3-ring binder w/ loose leaf paper and manuscript paper (see below)
Pencils with erasers (never pens!)
Manuscript paper (loose leaf or print free online)
Headphones/Ear Buds (every day)

Course Objectives/Learning Targets

1. Identify and understand terms associated with written music.
2. Identify and notate pitch in four clefs.
3. Notate, hear and identify simple and compound meters.
4. Notate and identify all major and minor key signatures.
5. Notate, hear and identify major, minor, modal, pentatonic and whole tone scales.
6. Name and recognize scale degree terminology (tonic, dominant, etc.)
7. Notate, hear and identify all major, minor, augmented and diminished intervals.
8. Transpose a melodic line to or from concert pitch for a variety of instruments.
9. Notate, hear and identify triads (root or inversion position) in major, minor, diminished or augmented forms.
10. Notate, hear and identify dominant and nondominant seventh chords.
11. Notate, hear and identify secondary dominant and leading-tone chords.
12. Notate, hear and identify types of cadences found in Western Tonal Music.
13. Notate, hear and identify non-harmonic tones.
14. Analyze music for modulation to closely related keys both visually/aurally.
15. Analyze the treatment of motivic treatment of a melody or countermelody.
16. Analyze various rhythmic devices utilized in given musical excerpts.
17. Analyze the texture utilized in given musical excerpts.
18. Analyze phrase structure and devices in given musical excerpts.
19. Detect errors in pitch and rhythm in written music from aural examples.
20. Dictate a melody in major and minor keys by ear.
21. Dictate the soprano and bass pitches of a harmonic progression along with the roman numeral analysis by ear.
22. Realize a figured bass harmonization based on 18th century voice leading principles by ear.
23. Realize a four-part chorale based on Roman Numeral analysis by ear.
24. Notate an accompanying bass line for an existing melody with appropriate roman numeral progression, demonstrating cadences, melodic interest and appropriate motion.
25. Sight-sing melodies in major and minor keys.
26. Identify and Analyze the following musical characteristics of existing music visually/aurally: form, harmonic structure, modulation, transposition, melodic and harmonic rhythm, melodic treatment, instrumentation

Student Expectations

1. Students will participate in all classroom activities/discussions. This will include written activities as well as sight-singing and dictations. Your willingness to fully participate will translate to higher success throughout the course.
2. Patient effort is vital to your success in this course. Skills will be practiced several times to obtain proficiency.
3. Students will complete all assigned exercises and readings. Practice of the skills presented outside of the school day is necessary for success. To say it again, completing your homework is essential!
4. Attendance is vital as we will be active every single day. If you miss class, it is your responsibility to inquire about missed material.

Assessments

You will be assessed in the following ways:

1. Daily Written Work, including Contextual Listening Activities
2. Theory Drills (utilizing musictheory.net)
3. Sight-Singing Evaluations
4. Dictation quizzes-Melodic/Harmonic/Rhythmic
5. Composition Project-Writing a Four-Part Chorale
6. Summative Evaluations (Chapter/Unit Quizzes/Tests, Dictation, Sight-Singing and CSA)

Grading

Daily Formative Assignments-10% (Must be completed before assessments)

Formative Assessments (Quizzes/Dictations/Sight-Singing Evaluations)-10%

Summative Assessments-Chapter/Unit Tests/Compositions-50%

Sight-Singing/Dictation Tests-10%

Final-10%

Grading Policies

Formative Assessments

Formative work is provided as guided and independent practice and doesn't affect a student's grade but must be completed prior to taking summative assessments.

Late/Missing Work

Formative work: Formative grades are not individually calculated into the final grade. Late formative work will be accepted through the Friday before finals week.

Missing Work: Summative assessments are opportunities for students to demonstrate mastery of the learning targets. Therefore, students must complete all summative assessments. Formative assignments prepare students for summative assessments; therefore, formative assessments must be completed prior to retaking the corresponding summative assessment.

Relearning/Reassessment

Students can relearn and retest on all formative assessments. Students are allowed to retake more than once, but there needs to be proof of new learning and practice between the last retake and the next.

AP Music Theory Examination

Friday, May 17th, 2019 at 8:00am

Optional Test Review/Practice Sessions will be scheduled as needed

Course Outline

MTP-Music in Theory and Practice

BP-Bruce Phelps Sight Singing Manual

Trimester One (September 4th–November 29th)

<u>Week</u>	<u>Chapter</u>	<u>Content and Assessments</u>
Week 1 (Sep 4–7)	MTP-Intro and Ch. 1 BP-Level 1	Course Introduction (Sound/Time), Notation (Pitch, Staff, Clef, Letter Names, Accidentals, Intervals, Enharmonics); Sight-Singing (intro. solfege, simple melodies); Dictation (short melodies)
Week 2 (Sep 10–14)	MTP-Ch. 1 BP-Level 1 and 2	Notation/Markings (Rhythmic Notation, Division and Subdivision, Meter, Syncopation, Stems, Beaming, Dynamics); CHAPTER 1 TEST ; Sight-Singing (simple melodies); Dictation (short rhythms/melodies);
Week 3 (Sep 17–21)	MTP-Ch. 2 BP-Level 4/12	Scales/Tonality (Major and Minor Scales—all three types, Key Signatures, Relative Major/Minor Relationships, Circle of Fifths) Sight-Singing (melodies with simple rhythms); Dictation (short melodies with simple rhythms)
Week 4 (Sep 24–28)	MTP-Ch. 2 BP-Level 4/12	Scales (Pentatonic, Chromatic, Whole Tone, Modes); CHAPTER 2 TEST ; Sight-Singing (melodies with simple rhythms); Dictation (melodies with simple rhythms)
Week 5 (Oct 1–5)	MTP-Ch. 3 BP-Level 5/12	Intervals (Perfect, Major, Minor, Aug., Dim., Tritone, Inversions); Sight-Singing (Intervals ascending and descending, chromatic melodies); Dictation (Four-bar melodies)
Week 6 (Oct 8–12)	MTP-Ch. 3 BP-Level 5/12	Transposition (Interval, Clef, Tonal, Non Tonal); Sight-Singing (Intervals ascending and descending, chromatic melodies); Dictation (Four-bar melodies)
Week 7 (Oct 15–16)	MTP-Ch. 1–3 BP-Level 5/12	Review Chapters 1–3 ; UNIT TEST (Ch. 1–3) and DICTATION TEST (Four-Bar Melody and Scale ID)
Week 8 (Oct 22–26)	MTP-Ch. 4 BP-Level 6–12	Chords (Harmony, Triads—Major, Minor, Diminished and Augmented, Inversions, Seventh Chords, Roman Numeral Analysis for Root Position); Sight-Singing (Melodies in various keys); Dictation (Simple Harmonic Dictation—Soprano/Bass)
Week 9 (Oct 29–Nov 2)	MTP-Ch. 4/11 BP-Level 6–12	Chords (Dominant Seventh Chords, Roman Numeral Analysis for inverted chords, Intro. to Figured Bass, Harmonic Analysis, Popular Music Symbols); CHAPTER 4 TEST ; Sight-Singing (Melodies in various keys); Dictation (Simple Harmonic Dictation—Soprano/Bass)
Week 10 (Nov 5–9)	MTP-Ch 12/13 BP-Level 6–12	Leading-Tone Seventh Chord (Identify Half and Full Dim. and Roman Numeral symbols) Nondominant Seventh Chords (Identify MM, mm and dm chords and Roman Numeral symbols); Sight-Singing (Melodies in various keys); Dictation (Simple Harmonic Dict.—S/B)
Week 11 (Nov 12–16)	MTP-Ch 14 BP-Level 6–12	Secondary Dominant and Leading-Tone Chords (Identify and write secondary dominant and leading-tone chord) Sight-Singing (Melodies in various keys); Dictation (Simple Harmonic Dict.—S/B)
Week 12 (Nov 19–20)	MTP-Ch. 11–14 BP-Level 6–12	Review: Dominant Seventh, Leading-Tone Seventh, Nondominant Seventh and Secondary Dominant (Triad and Seventh) Chords; CHAPTER 11–14 TEST-CHORD ID ONLY ; Sight-Singing (Melodies in various keys); Dictation (Simple Harmonic Dict.—S/B)
Week 13 (Nov 26–Nov 29)	MTP-Ch. 1–4 and 11–14 BP-Level 6–12	FINAL REVIEW and CSA (Chapters 1–4 and 11–14, Melodic Dictation, S/B Dictation and Melodic Sight-Singing)

Trimester Two (December 4th–March 6th)

<u>Week</u>	<u>Chapter</u>	<u>Content and Assessments</u>
Week 14 (Dec 4-7)	MTP-Ch. 5 BP-Level 6-12	Cadences (Phrases, Cadence Types); Non-Harmonic Tones (Types and treatments); Sight-Singing (Melodies in various keys); Dictation (Melodic/Harmonic Dict.-S/B)
Week 15 (Dec 10-14)	MTP-Ch. 6 BP-Level 6-12	Melodic Organization (Motive, Sequence, Phrase, Period, Structure, Climax); Sight-Singing (Melodies in various keys); Dictation (Melodic/Harmonic Dict.-S/B)
Week 16 (Dec 17-21)	MTP-Ch. 7 BP-Level 6-12	Texture (Monophonic, Homophonic, Polyphonic, Melody w/ accompaniment, Textural reduction); UNIT TEST- Chapters 5-7 ; Sight-Singing (Melodies in various keys); Dictation (Melodic/Harmonic)
Week 17 (Jan 2-4)	MTP-Ch. 9 BP-Level 6-12	Voice Leading in Four-Part Chorale Writing (Four voice texture, chorale, voice leading rules in SATB); Sight-Singing (Melodies in various keys); Dictation (Realization of Figured Bass/Roman Numeral Progression)
Week 18 (Jan 7-11)	MTP-Ch. 9 BP-Level 6-12	Voice Leading in Four-Part Chorale Writing (Four voice texture, chorale, voice leading rules in SATB); Sight-Singing (Melodies in various keys); Dictation (Realization of Figured Bass/Roman Numeral Progression)
Week 19 (Jan 14-18)	MTP-Ch. 9 BP-Level 6-12	Voice Leading in Four-Part Chorale Writing (Four voice texture, chorale, voice leading rules in SATB, treatment of seventh chords and 6/4 chords); Sight-Singing (Melodies in various keys); Dictation (Realization of Figured Bass/Roman Numeral Progression)
Week 20 (Jan 22-25)	MTP-Ch. 9 (and 11-14) BP-Level 6-12	Voice Leading in Four-Part Chorale Writing (Four voice texture, chorale, voice leading rules in SATB, treatment of seventh chords and 6/4 chords); CHAPTER 9 TEST ; Sight-Singing (Melodies in various keys); Dictation (Realization of Figured Bass/Roman Numeral Progression)
Week 21 (Jan 28-Feb 1)	MTP-Ch. 10 BP-Level 6-12	Harmonic Progression and Rhythm (Root Relationships, Circle/Noncircle Progressions, Ascending fifths and seconds, Descending Thirds, Harmonic Rhythm, Changes and Style); Sight-Singing (Melodies in various keys); Dictation (Realization of Figured Bass/Roman Numeral Progression)
Week 22 (Feb 4-8)	MTP-Ch. 10 BP-Level 6-12	Harmonic Progression and Rhythm (Root Relationships, Circle/Noncircle Progressions, Ascending fifths and seconds, Descending Thirds, Harmonic Rhythm, Changes and Style); UNIT TEST-CHAPTERS 9-10 ; Sight-Singing (Melodies in various keys); Dictation (Realization of Figured Bass/Roman Numerals)
Week 23 (Feb 11-15)	MTP-Ch. 15 BP-Level 6-12	Modulation (Closely related keys, Common and Pivot chords, types of modulation); Sight-Singing (Melodies in various keys); Dictation (Melodic/Harmonic w/ Figured Bass and Roman Numeral Progression)
Week 24 (Feb 20-22)	MTP-Ch. 16/17 BP-Level 6-12	Two-part (Binary) Form (Divisions, Simple Forms, Compound Forms, Bar Form); Three-Part (Ternary) Form (Expanded, rounded, refrain/bridge); Sight-Singing (Melodies in various keys); Dictation (Melodic/Harmonic w/ Figured Bass and Roman Numeral Progression)
Week 25 (Feb 25-Mar 1)	MTP-All BP- Level 1-12	Composition Project and Final Review (Dictation strategies, part-writing, aural identification) Sight-Singing (Melodies in various keys); Dictation (Melodic/Harmonic w/ Figured Bass and Roman Numeral Progression)
Week 26 (Mar 4-6)	MTP-All BP- Level 1-12	Final Review CSA (Multiple Choice based on Aural and Non-Aural Stimulus, Melodic/Harmonic Dictation, Part-Writing from Figured Bass/Roman Numeral Progression, Composition of a Bass Line, Sight-Singing)

