

Music Theory Syllabus

Course Information:

Name: Music Theory (AP)
Year: 2014-2015 School Year
Time: 7:45 am-9:15 am (Alternating Block 1)
Location: Band Room

Instructor Information:

Instructor(s): Mr. Hayslette
Room No.: Band Room (123)
Office Hours: 11:50 pm-1:20 pm
Phone No.: 842-5247
e-mail: chayslet@k12.wv.us

Course Description:

3756 Music Theory

Prerequisite: Previous vocal and/or instrumental experience.

Students will need to have basic music reading skills when they enroll in this class. Students will learn fundamental terminology and notation of intervals, scales, triads, chords, key signatures, rhythm and meter, transposition, melody, harmony, tonality, texture, small and large forms. Students will also learn to recognize particular compositional processes such as harmonic functions, cadence or scale types, motive transformation, and sequential patterns. This class is available to students in grades 10-12. (C2)

C2-The course first helps students master the rudiments and terminology of music, including: notational skills, intervals, scales and keys, chords, metric organization, and rhythmic patterns.

Required Texts and Course Materials:

- Bruce Benward, Marilyn Saker *Music in Theory and Practice, Volume I*
New York, NY: McGraw-Hill, 2003
- Bruce Benward, J. Timothy Kolosick *Ear Training A Technique For Listening*
McGraw Hill
- 12-staff music paper (Provided or may be downloaded from the internet)
- No. 2 pencils
- Notebook or binder (or folder will be provided)

Supplemental Texts:

Baron's AP music Theory

Expected Course Outcomes:

The acquisition of knowledge and the development of related skills will involve written exercises in the textbook, compositional "projects", and score analysis, both aural and visual, of musical examples in the textbook as well as those from other sources.

Successful completion of the course will result in the following outcomes:

- knowledge of music fundamentals, including the staff, clefs, intervals, chromatic alteration, enharmonic equivalents, accidentals, and enharmonic intervals.
- knowledge of simple and compound meter signatures, asymmetric meter, borrowed divisions, syncopation, cross rhythms, and hemiola.
- knowledge of scales and key signatures, transposition, circle of fifths, relative major and minor scales, natural minor, harmonic minor, melodic minor, and parallel minor.
- knowledge of interval measurement and quality; intervals in the major scale; chromatic alteration; enharmonic intervals; inversion of intervals; simple and compound intervals; diatonic vs. chromatic intervals; consonant and dissonant intervals
- knowledge of triads and seventh chords; inversion; chord symbols and figured bass
- knowledge of diatonic triads in major and minor keys; functional tonal principles
- knowledge of harmonic cadences; embellishing tones; and principles of harmonization
- knowledge of the principles of first species counterpoint (two-part)

- knowledge of the melodic principles in four-part writing; voicing chords; principles of chord connection; and connecting chords in root position.
- knowledge of elementary compositional processes

NOTE:

Acquisition of knowledge and skills for this course requires *MUCH* drill work during and outside of class involving "spelling", musical notation, aural and visual analysis of musical examples, and singing. Written assignments in the textbook, quizzes, and individual work in the Music Technology Lab area required.

Assignments:

Daily Drills:

Each class period begins with a 5 part drill. Students are required to log each question. After completion and discussion, the correct answers will be given and logged. Categories include: Vocabulary, Written Application (based on topics in the chapter we are currently studying), Listening Application (Students are asked a question about a listening example from standard Western tonal repertoires), Sight Singing, and Dictation (Melodic/Harmonic) **(C14), (C15), (C16), (C18), (C19)**

Homework:

Written exercises from the current chapter are assigned daily. Unless specifically indicated otherwise, *all written assignments* are due *at the beginning* of the following class period. Written assignments may be graded occasionally. Incomplete and late assignments will not receive full credit. *It is the class member's responsibility to see that assignments are handed in on time.* All assignments will be discussed in class and answers are provided using the white board, transparencies, or computer projector (for Finale based assignments). **(C16), (C18), (C19)**

AP Music Theory Exam:

Students who successfully complete this class may elect to take the AP Music Theory Exam for college credit. The exam is usually scheduled in the spring and notice will be given in advance to all interested students.

Testing:

All testing is objective in nature and will include scheduled and unscheduled quizzes, mid-term and chapter test(s), and the final exam.

Grading:

- Daily Drills/Homework assignments
- In-class exams and quizzes
- Class Participation

Final Grade:

- Individual 6 weeks grades 75%
- Final Exam 25%

C14- Musical skills are developed through the following types of musical exercises: listening (discrete intervals, scales, etc.; dictations; excerpts from literature.

C15- Musical skills are developed through the following types of musical exercises: sight-singing.

C16- Musical skills are developed through the following types of musical exercises: written exercises.

C18- Musical skills are developed through the following types of musical exercises: analytical exercises.

C19- The course includes, but is not limited to, study of a wide variety of vocal and instrumental music from the standard Western tonal repertoires.

Course Overview

Part A: The Fundamentals of Music

Throughout the course, we will link concepts studied and mastered to the skills covered on the AP exam. (C1)

Chapter 1: Notation

Important concepts include:

Notation of Pitch, Letter Names, The Clefs, Octave Identification, Accidentals, Intervals, Enharmonic Equivalents, Half Step Motion, Notation of Duration, The Tie, The Dot, Irregular Division of Notes, Rhythm, Meter Signatures (Simple and Compound), Dynamic Markings, Guidelines for Notation in Manuscript. (C2) (C10)

Resources: Chapter Assignments (C16)

Chapter 2: Scales, Tonality, Key, Modes

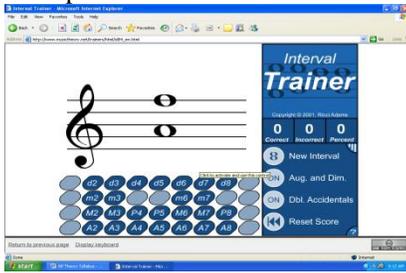
Important concepts include:

Scale, Diatonic Scales, Solfeggio Syllables, Major Scale, Transposition, Minor Scale, Scale Degree Names, Scale Relationships, Tonality, Key, Other Scales (Whole Tone, Chromatic, Pentatonic, etc.), Modes (Dorian, Phrygian, Lydian, Mixolydian).

Because of the time constraints, this course limits its introduction to twentieth-century compositional techniques to whole-tone, octatonic and pentatonic scales as part of this chapter.

Resources: Chapter Assignments, Identification of scales and modes (visually and aurally) using internet based drill and training software (<http://musictheory.net>) (C2) (C7) (C14) (C16) (C18)

Example Screenshot:



Chapter 3: Intervals and Transposition

Important concepts include:

Intervals, and Interval Numbers, Perfect Intervals, Major Intervals, Minor Intervals, Consonance, Dissonance, Augmented Intervals, Diminished Intervals, Enharmonic Intervals, Inversion of Intervals, Compound Intervals, Simple Intervals.

Resources: Chapter Assignments, Identification of intervals (visually and aurally) using internet based drill and training software (<http://musictheory.net>) (C14) (C16) (C18)

Example Screenshot:



Chapter 4: Chords

Important concepts include:

Harmony, Chord, Triad, Triad Roots, Major Triads, Minor Triads, Diminished Triad, Augmented Triad, Triad Inversion, Root Position, First Inversion, Second Inversion (C2)

Resources: Chapter Assignments (written), Identification of chords (visually and aurally) using internet based drill and training software (<http://musictheory.net>) (C14) (C16) (C18)

C1-The teacher has read the most recent *AP Music Theory Course Description*.

C2-The course first helps students master the rudiments and terminology of music, including: notational skills, intervals, scales and keys, chords, metric organization, and rhythmic patterns.

C7-The course incorporates a brief introduction to twentieth-century scales, chordal structures, and compositional procedures, either through analysis or original composition.

C10- The course also teaches: standard rhythms/meters.

C14- Musical skills are developed through the following types of musical exercises: listening (discrete intervals, scales, etc.); dictations; excerpts from literature.

C16- Musical skills are developed through the following types of musical exercises: written exercises.

C18- Musical skills are developed through the following types of musical exercises: analytical exercises.

Example Screenshot:



Part B: The Structural Elements of Music

Chapter 5: Cadences and Nonharmonic Tones

Important concepts include:

Phrase, Harmonic Cadence, Rhythmic Cadence, Nonharmonic Tones, Unaccented Nonharmonic Tones, Accented Nonharmonic Tones

Resources: Chapter Assignments (Written, Visual and Aural identification of cadence types) (C2) (C14) (C16) (C18) (C19)

Chapter 6: Melodic Organization

Important concepts include:

The Motive, Sequence, False Sequence, Phrase, Period, Phrase Modification, Melodic Organization, Melodic Structure

Resources: Chapter Assignments (Written construction of motives, sequences, phrases, periods, and melodies; Visual and Aural identification of motives, phrases, periods) (C6) (C12) (C14) (C16) (C17) (C18) (C19)

Texture and Textural Reduction

Important concepts include:

Texture, Density, Range, Monophonic Texture, Homophonic Texture, Polyphonic Texture, Homorhythmic Texture, Primary Melody, Secondary Melody, Harmonic and Rhythmic Support, Static Support.

Resources: Chapter Assignments (Visual and Aural identification of texture taken from examples from the standard Western tonal repertoire) (C6) (C16) (C18) (C19)

Voice Leading in Two Voices

Important concepts include:

Voice Leading, Species Counterpoint, Cantus Firmus, Counterpoint, Parallel Motion, Contrary Motion, Similar Motion, Oblique Motion

Resources: Chapter Assignments (Assessment of errors in given counterpoint, student construction of counterpoint above or below a given cantus firmus) (C6) (C14) (C16) (C17) (C18)

Chapter 9: Voice Leading in Four Voices

Important concepts include:

Four Voice Texture, Chorales, Stylistic Practices, Root Position, First Inversion Triads, Second Inversion Triads, Standard Voice Leading Practices, Voice Ranges

Resources: Chapter Assignments (Completion of 4 voice chorales, Roman numeral analysis, realization of figured bass) (C4) (C6) (C8) (C14) (C16) (C17) (C18) (C19)

Chapter 10: Harmonic Progression and Harmonic Rhythm

Important concepts include:

C6-The course progresses to include more sophisticated and creative tasks: analysis of repertoire, including study of motivic treatment, examination of rhythmic and melodic interaction between individual voices of a composition, and harmonic analysis of functional tonal passages.

C12- The course also teaches phrase structure.

C14- Musical skills are developed through the following types of musical exercises: listening (discrete intervals, scales, etc.; dictations; excerpts from literature.

C16- Musical skills are developed through the following types of musical exercises: written exercises.

C17- Musical skills are developed through the following types of musical exercises: creative exercises.

C18- Musical skills are developed through the following types of musical exercises: analytical exercises.

C19- The course includes, but is not limited to, study of a wide variety of vocal and instrumental music from the standard Western tonal repertoires.

C2-The course first helps students master the rudiments and terminology of music, including: notational skills, intervals, scales and keys, chords, metric organization, and rhythmic patterns.

C3- The course progresses to include more sophisticated and creative tasks: composition of a bass line for a given melody, implying appropriate harmony.

C4- The course progresses to include more sophisticated and creative tasks: realization of a figured bass.

C5- The course progresses to include more sophisticated and creative tasks: realization of a Roman numeral progression.

C6-The course progresses to include more sophisticated and creative tasks: analysis of repertoire, including study of motivic treatment, examination of rhythmic and melodic interaction between individual voices of a composition, and harmonic analysis of functional tonal passages.

Root Relationships, Chord Progressions, Circle Progressions, Ascending Fifths, Ascending Seconds, Descending Thirds, Harmonic Rhythm

Resources: Chapter Assignments (Visual and aural analysis of given progressions, harmonization of given melodies-chorales/folk songs, realization of figured bass) (C3) (C4) (C5) (C8) (C9) (C14) (C16) (C17) (C18)

C8- The course covers the following concepts or procedures based in common practice tonality; Functional triadic harmony in traditional four-voice texture (with vocabulary including nonharmonic tones, seventh chords, and secondary dominants).

Harmonization Project

Students will harmonize a given melody according to the following guidelines: (C2) (C3) (C5) (C17)

Guidelines:

1. Determine the harmonic rhythm – the number and placement of the chords.
2. Make a column under each chord change and write the letter names (designating the roots) or chord symbols (I, iii, etc) of all possible chords that could be used to harmonize the melody.
3. Indicate the obvious nonharmonic tones. These do not have to fit in the chords you choose.
4. Examine each phrase and select the cadence chords.
5. Draw a line between all adjacent chords whose roots form a descending P5th (ascending P4th) progression. (Circle progression)
6. Harmonize the melody with block chords. Use a majority of descending P5th progressions while separating such series with ascending p5th, descending 3rd or ascending 2nd progressions.
7. Create an accompaniment for your harmonization.
8. Arrange your harmonization for one of the following:

C9- The course covers the following concepts or procedures based in common-practice tonality: Tonal relationships (e.g., standard root progressions; tonic, dominant and pre-dominant functions; tonic and dominant extensions and expansions).

C14- Musical skills are developed through the following types of musical exercises: listening (discrete intervals, scales, etc.); dictations; excerpts from literature.

<u>Brass Quintet</u>	<u>Saxophone Quintet</u>	<u>String Ensemble</u>
Trumpet	Alto Sax	Violin
Trumpet	Alto Sax	Violin
Horn in F	Tenor Sax	Viola
Trombone	Tenor Sax	Cello
Tuba	Baritone Sax	Bass

C16- Musical skills are developed through the following types of musical exercises: written exercises.

Chapter 11: The Dominant Seventh Chord

Important concepts include:

Spelling the Dominant 7th, Inversions of the Dominant 7th, Resolution of the Dominant 7th

Resources: Chapter Assignments (Spelling the dominant 7th in various keys, written resolutions of the dominant 7th, analysis [visual and aural] of music literature containing the dominant 7th, student harmonization of melodies including the dominant 7th chord, realization of figured bass including dominant 7th chords). (C4) (C8) (C9) (C14) (C16) (C17) (C18) (C19)

C19- The course includes, but is not limited to, study of a wide variety of vocal and instrumental music from the standard Western tonal repertoires.

Chapter 12: The Leading Tone Seventh Chord

Important concepts include:

Half diminished 7th chord, Fully diminished 7th chord, Resolution of tritones, Resolution of root and 7th factors

Resources: Chapter Assignments (Spelling the leading tone 7th in various keys, written resolutions of the leading tone 7th, analysis [visual and aural] of music literature containing the leading tone 7th, student harmonization of melodies including the leading tone 7th chord, realization of figured bass including leading tone 7th chords). (C4) (C8) (C9) (C14) (C16) (C17) (C18) (C19)

C4- The course progresses to include more sophisticated and creative tasks: realization of a figured bass.

C8- The course covers the following concepts or procedures based in common practice tonality; Functional triadic harmony in traditional four-voice texture (with vocabulary including nonharmonic tones, seventh chords, and secondary dominants).

Chapter 13: Non Dominant Seventh Chords

Important concepts include:

Analysis Symbols, Dominant and nondominant functions, Circle progressions, Noncircle treatment, Resolution of the 7th factor

Resources: Chapter Assignments (Spelling the nondominant 7th in various keys, written resolutions of the nondominant 7th, analysis [visual and aural] of music literature containing the nondominant 7th, student harmonization of melodies including the nondominant 7th chord, realization of figured bass including nondominant 7th chords). (C4) (C8) (C9) (C14) (C16) (C17) (C18) (C19)

C9- The course covers the following concepts or procedures based in common-practice tonality: Tonal relationships (e.g., standard root progressions; tonic, dominant and pre-dominant functions; tonic and dominant extensions and expansions).

Chapter 14: Modulation

Important concepts include:

C19- The course includes, but is not limited to, study of a wide variety of vocal and instrumental music from the standard Western tonal repertoires.

Modulation, Closely related keys, Common chord, Pivot chord, Common chord modulation, Phrase modulation, Direct modulation, Chromatic modulation

Resources: Chapter Assignments (Naming closely related keys, Identification [aural and visual] of different types of modulations, harmonic analysis of literature with modulations, harmonization of melodies including modulation, realization of figured bass including modulation). (C4) (C9) (C10) (C14) (C16) (C17) (C18) (C19)

C10- The course covers the following concepts or procedures based in common-practice tonality: Modulation to closely related keys.

Chapter 15: Secondary Dominants and Leading Tone Chords

Important concepts include:

Secondary dominants, Altered chords, Primary dominants, Tonicized chord, Secondary leading tone chords)

Resources: Chapter Assignments (Spelling secondary dominants in various keys, Identifying secondary dominants and leading tones chords of a Tonicized chord, Identification [aural and visual] of secondary dominants and leading tone chords, harmonic analysis of literature including secondary dominants and leading tone chords, harmonization of melodies including secondary dominants and leading tone chords, realization of figured bass including secondary dominants and leading tone chords). (C4) (C8) (C9) (C14) (C16) (C17) (C18) (C19)

C13- The course also teaches small forms (e.g., rounded binary, simple ternary, theme and variation, strophic).

C14- Musical skills are developed through the following types of musical exercises: listening (discrete intervals, scales, etc.); dictations; excerpts from literature.

Chapter 16: Two Part (Binary) Form

Important concepts include:

Formal divisions, Closed form, Open form, Simple Forms, Two-Part (Binary) Form, Three-Part (Ternary) Form, Compound Forms, Bar Form

Resources: Chapter Assignments (Analysis [visual and aural] of given compositions from the standard Western tonal repertoires). (C8) (C9) (C13) (C14) (C16) (C18) (C19)

C17- Musical skills are developed through the following types of musical exercises: creative exercises.

Chapter 17: Three Part (Ternary) Form

Important concepts include:

Three Part Form, Expanded Ternary Form, Rounded Binary Form, Refrain, Bridge, Quaternary Form

Resources: Chapter Assignments (Analysis [visual and aural] of given compositions from the standard Western tonal repertoires). (C8) (C9) (C13) (C14) (C16) (C18) (C19)

C19- The course includes, but is not limited to, study of a wide variety of vocal and instrumental music from the standard Western tonal repertoires.

Classroom Expectations:

1. **Respect** the classroom and its contents. Do not touch ANY equipment that does not belong to you!
2. **Be responsible.** Keep track of your own equipment and belongings. Clean up your area. Throw your trash away. Return materials to their proper location.
3. **Be on time.** All students are to be in the room when the tardy bell rings.
4. **Be prepared.** Have all necessary materials. All assignments (written or performance based) must be ready to present when you arrive.
5. **Read the board/TV.** Assignments are usually listed. (What we are working on and in what order)
6. **Listen** for announcements.
7. **Participate.** All students need to make a positive contribution to the class. This includes behavior as well as performance.
8. **Leave all food, drinks, and gum outside.** These are **NEVER** permitted in the band room.
9. **Use common sense.**
10. Follow all **school policies.** They will be enforced in accordance with the school handbook.

Consequences

Any student who disrupts the learning process, arrives late or unprepared, or does not attempt to make a positive contribution to this class will receive the following:

1. Verbal Warning
2. Phone call to parent (You call...not me)
3. Disciplinary form sent to office.

Sign Out Procedures

1. Ask permission.
2. Complete the sign out sheet. Include: Date, Name, Time and Destination.
3. Take the Hall Pass with you.
4. When you return: List the time and return the Hall Pass.

NO SIGN OUTS DURING THE FIRST OR LAST 15 MINUTES OF CLASS

Tardies: Students are expected to be in the room when the tardy bell rings. In the hallway outside the door does not count. Students will be referred to the office upon their third tardy. This is in accordance with the school tardy policy.

Semester Grades and Final Exam

Semester grades are calculated by averaging the three six -week grades at 25% each and the final exam at 25%. A written final exam that will review all the terms and concepts studied during the semester will be given.

Academic Honesty:

Making references to the work of others strengthens your own work by granting you greater authority and by showing that you are part of a discussion located within an intellectual community. When you make references to the ideas of others, it is essential to provide proper attribution and citation. Failing to do so is considered academic dishonesty, as is copying or paraphrasing someone else's work. The consequences of such behavior range from failure on the assignment to out-of-school suspension. You will be encouraged to share ideas and to include the ideas of others in your papers and presentations. Please ask if you are in doubt about the use of a citation. Honest mistakes can always be corrected or prevented.

The instructor reserves the right to make additions or changes to this syllabus at anytime. Students and parents will be notified in advance when policies or requirements change.