

Music Theory
Syllabus

Course Information:

Name: Music Theory (AP)
Year: 2018-2019 School Year
Time: 1:25 pm-2:55 pm (Block 4)
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.

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

By the end of this course students should be able to:

- Fluently read and write pitches and rhythms of Western Tonal Music
- Read melodies in treble, bass and movable C clefs
- Understand and construct major, minor, chromatic, whole tone, and modal scales
- Identify, by ear and sight, and sing or play all intervals within an octave

- Sing simple diatonic melodies at sight which include secondary notes
- Write simple rhythmic, melodic and harmonic dictation
- Analyze harmonic structure of a composition letter name and Roman numeral
- Harmonize a melody with appropriate chords using good voice leading
- Compose a piece in four-part texture
- Identify basic musical forms: binary, rounded binary, ternary, etc

NOTE:

Acquisition of knowledge and skills for this course requires *MUCH* drill and practice 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 area is required.

Grading Policy

5502.5 High School Grading, grades 9-12

Harrison County high schools shall be on a six-weeks grading period. Progress reports shall be sent home to all students at the middle of each grading period by a method determined at the school. Progress reports will represent a minimum of six assessments with the exception of alternating classes, which shall represent a minimum of three assessments per progress report. Parents and students may monitor progress through the county-approved electronic grading system.

1. Whole number percentages with no rounding (i.e. 92.89 = "B"), shall be printed on report cards for grading periods.

2. The following grading scale shall be used in all Harrison County high schools to assign semester letter grades on transcripts

A = 90 to 100

B = 80 to 89

C = 70 to 79

D = 60 to 69

F = 0 to 59

I = Incomplete

a. Re-teaching and reassessment opportunities, including but not limited to referral to School based Assistance Team (SAT), shall be required for those students with an average below 50 percent at the time of a progress report. *This requirement is satisfied at BHS on a continuous basis through Re-Test and Lunch to Learn (homework completion) programs.* A plan shall be established by each School Leadership Team to be reviewed and presented to the Faculty Senate annually by September 1.

b. No + or - signs are to be used on report cards or transcripts. In the event a student repeats a class and earns a higher grade, both grades are recorded on his/her transcript, and therefore, are averaged into his/her cumulative GPA.

c. The summative assessment will be averaged as 10 percent of the semester grade with each of the six-week grades weighted as 30 percent.

d. A student can earn no more than two "F's" during a semester to receive credit.

e. No student schedule change may be permitted after the first five (5) school days of each semester or term.

f. All grades of "Incomplete" shall be made up within the make-up days permitted at the discretion of the individual schools but shall not exceed the length of a grading period. An "Incomplete" shall default to an "F" by June 30 of the current school term.

g. The classroom teacher may assign a daily participation grade or may provide points for participation linked to the curriculum and content standards. Participation points cannot be linked to attendance, and a student shall be given an opportunity or alternate assignment to regain these participation points.

In co-curricular classes (i.e. band and show choir) attendance at performances may be considered as part of a student's classroom grade. This shall be communicated to students at the beginning of the year/semester. In co-curricular classes (i.e. band, theater, CTE business, and show choir) attendance at performances may be considered as a percentage of a student's grade.

A written explanation approved by the school administrator before distribution to parents to explain performance attendance requirements and opportunities to make up missed performance grades for excused absences will be communicated to the students and parents at the beginning of the year/semester. Performance make up assignments for excused absences, as assigned and administered by the teacher, will be of an equivalent nature to the original performance grade.

i. Once a student has taken the summative assessment, no provisions shall be made for re-testing, and the summative assessment grade becomes final. No summative assessments shall be given prior to the school's prescribed summative assessment schedule with the exception of a legal obligation as approved by the Superintendent.

j. Each teacher shall provide a copy of the summative assessment to the principal at least 48 hours prior to the administration of the summative assessment. A study guide, rubric, or performance task/project outline shall be provided to the principal and students at least five (5) school days prior to the examination days. The principal shall have access to a key and all summative assessments taken by students at the conclusion of the semester.

Course Grading

Grades are based on a standard point system which are then converted into a percentage.

90-100%= A, 80-89%= B, 70-79%= C, 60-69%= D, 0-59%=F.

Grading System/Point Values

Marking Periods 1-6

Class Work - 20 pts.

Homework - 25 pts.

Exams - 100 pts.

Exercises – 25-100 pts. (Proficiency Tests)

Deductions:

Forgotten Book/Music/Homework - "0" for any related assignments

Late - 10% deduction

Inattentive, talking - 4 pts.

Calculation of Grades: Averaged together according to weights and scale as below.

Classwork = 25% of grade for that grading period

The Classwork grade will be used periodically to assess concepts and musical skills taught and practiced during rehearsal or class. Students should arrive on time and participate in class discussions, board examples, activities, singing, etc. Students may not do homework for other classes, nor may they arrange to make up test or other work for other teachers during class time.

Quizzes/Tests/Assessments = 50% of grade for that grading period

Content material relevant to this course will be covered in class and is also available in on-line sources. Content material will include concepts related to pitch, rhythm, notation, and fundamental music theory topics.

Ear Training/Sight Singing = 25% of grade for that grading period

Strengthening of aural (listening skills) is essential for total musicianship. Students are to complete the specified drills by the deadline posted.

Course Overview (Music In Theory and Practice Textbook)

Part A: The Fundamentals of Music

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

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.

Resources: Chapter Assignments

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>)

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>)

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

Resources: Chapter Assignments (written), Identification of chords (visually and aurally) using internet based drill and training software

(<http://musictheory.net>)

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)

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)

Chapter 7: 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)

Chapter 8: 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)

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)

Chapter 10: Harmonic Progression and Harmonic Rhythm

Important concepts include:

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)

Harmonization Project

Students will harmonize a given melody according to the following guidelines:

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:

Brass Quintet

Trumpet

Trumpet

Horn in F/Tenor Sax

Trombone

Tuba

Saxophone Quintet

Alto Sax

Alto Sax

Tenor Sax

Baritone Sax

String Ensemble

Violin

Violin

Viola

Cello

Bass

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).

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).

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).

Chapter 14: Modulation

Important concepts include:

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).

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).

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).

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).

Course Planning:

The schedule is approximate. The class may move faster or slower depending on student progress. Each week, students will practice progressively more difficult sight-singing, ear training, and composition both in and out of class.

Aural Skills

- Interval Identification
- Triad and Seventh Chord Identification
- Scales and Mode Identification
- Meter Identification
- Rhythmic Pattern Identification
- Melodic dictation based on primarily stepwise melodies in simple meter within the range of a fifth.
- Web-based assignments on www.musictheory.net; www.teoria.com; www.emusictheory.com

Note: this is an ongoing practice assessment on scales, key signatures, intervals, triads, and seventh chords

- Interval, scale, triad, and seventh chord identification review
- Melodic dictation of four-bar phrases, expanded to eight-bar phrases
- Introduction to harmonic dictation beginning with isolated bass line dictation and progressing to 2-part dictation, and chord quality identification
- Harmonic dictation of diatonic root position chords progressions
- Rhythmic dictation of four-bar phrases, expanded to eight-bar phrases in simple and compound meters

- Melodic and rhythmic error detection
- Review contextual listening: identifying intervals, chord qualities, rhythmic figures, and meter through music literature.
- Non-chord tone identification
- Melodic Dictation including Secondary Function
- Soprano and Bass Lines dictation
- Secondary Function in musical context
- Cadence identification in musical context
- Modulation identification in musical context

Sight-Singing

- Sing simple/frequent scale patterns using solfege
- Sing all intervals
- Sing all triads and seventh chords in root position and in inversions
- Sing simple diatonic melodies in simple meter
- Perform simple-complex rhythmic patterns in both simple and compound meters
- Sing melodic cadences
- Sing more complicated and expanded melodic phrases using larger intervals
- Sing melodies with secondary function
- Continue singing melodies with more challenging rhythms, harmonies, and intervals

Composition

- Compose simple rhythmic patterns for sight-reading practice in class
- Compose simple melodies in simple meter for sight-singing practice in class

AP Exam

Section I: Multiple Choice

- Aural Stimulus Questions
- Non-Aural Stimulus Questions

Section II: Free Response

- 2 Questions on Melodic Dictation
- 2 Questions on Harmonic Dictation
- 1 Question on Part-Writing from Figured Bass
- 1 Question on Part-Writing from Roman Numerals
- 1 Question on composition of a bass line

Sight-Singing

- Students will sing and record two brief, primarily diatonic melodies (4-8 bars)
○75 seconds to examine and practice each melody and 30 seconds to perform it.
- Taken by one student at a time and is worth 10% of the total exam grade.

Classroom Expectations:

Band Room Rules:

1. Treat others as you wish to be treated. Respect others and they will respect yours.
2. Know the rules in the Bridgeport High School Handbook and abide by them.
3. Come to class promptly and follow the instructions on the board. Do not leave your seat without permission throughout the class period. *Sign out/in whenever you leave the room during class. Hall passes will be limited. Please follow EMERGENCY USE guidelines as reason to be in the hall during class.*
4. Come to class with required materials and ready to rehearse within two minutes of the bell. Be in the room *en route* to your seat before the bell rings.
5. Respect others and they will respect you. Take pride in your surroundings. (No food, gum, or drinks in the band room – Clean-up after yourself! – *Leave No Trace!*) *You know what's right – Do that! You know what's wrong – Don't do that!"*

Sign Out Procedures

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

Once a student reaches 4 class time sign outs, a parent/guardian will be contacted to see if there may be an underlying issue.

**NO SIGN OUTS DURING THE FIRST OR LAST 15 MINUTES OF CLASS
USE THE TIME PROVIDED BETWEEN CLASSES TO USE THE RESTROOM**

Discipline Procedure: Penalty, at the discretion of the director, may include: warning, reduction of daily grade, conference with student, phone call to parent, detention, or office referral. (Severe offenses will result in an office referral prior to other action being taken.)

The Beginning of Class: Students will be counted tardy if they are not in the room when the tardy bell rings, but it is important that they not just stand around once they arrive. With 5 minutes between classes, students will need to move quickly through the halls. Immediately upon entering the band room, students need to set about promptly getting their materials together to begin rehearsal. All of your classes will go better if you are ready to learn when you walk in the door.

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.

If you would like a hard-copy of this syllabus, please request one from Mr. Hayslette. We are taking steps to use less paper. Thanks.

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.