**2017-2018 AP Music Theory Syllabus**

Hartselle High School

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**Course Description**

Advanced Placement Music Theory is designed to provide high school music students with fundamental written and aural music skills in preparation for the AP Music Theory exam. The ultimate goal of the course is to facilitate students’ musical studies after high school. The course “integrates aspects of melody, harmony, texture, rhythm, form, musical analysis, elementary composition, and, to some extent, history and style. Musicianship skills such as dictation and other listening skills, sight-singing and keyboard harmony are also considered an important part of the theory course” (from the College Board Advanced Placement Music Theory course description). This class will build upon the student’s foundation of musical knowledge to prepare them for the AP Music Theory examination, which encompasses the typical curriculum content of freshmen music major courses.

Students will be required to read, notate, write, sing, and listen to music. They will engage with the material through the utilization of a wide variety of activities: listening exercises, performance (singing) exercises, written exercises, creative exercises and analytical exercises. In addition to classroom work, students will need to plan on spending time with the material outside of the classroom. Regular homework assignments will be used to reinforce the skills and knowledge gained during the school day.

All students enrolled in AP Music Theory are expected to take the AP Music Theory exam. This year, the exam is scheduled for Monday, May 14, 2018 at 8am in the morning.

**Student Evaluation**

Student grades are determined as follows:

Classroom Participation …………………………………………………………………………..……………………..…. 30 %

Homework Assignments ………………………………………………………………………...…………………..…….. 30 %

Quizzes ……………………………………………………………………………………..……………………………….………. 25 %

Quarterly Exams ………………………………………………………………………………………………..…………….… 15 %

Homework Grading Policy: In most cases, late homework will not be accepted, but at the discretion of the instructor, late assignments will receive a maximum score of 50%. On some homework assignments, students will receive a completion grade, while other assignments will be graded in a more traditional manner. Assignments completed in ink will receive a grade of 0%.

**Materials**

-Textbook: *Tonal Harmony* by Kostka, Payne and Almen, 7th edition, McGraw Hill, 2013

-Internet Access at home or school for [www.eMusicTheory.com](http://www.eMusicTheory.com)

-Supplemental material will be provided by the teacher.

-Notebook

-3 Ring Binder

-Staff Paper

-Pencil (no pens allowed!)

**Resources**

[www.emusictheory.com](http://www.emusictheory.com)

[www.musictheory.net](http://www.musictheory.net)

[www.teoria.com](http://www.teoria.com)

[www.noteflight.com](http://www.noteflight.com)

**First Nine Weeks- Fundamentals**

Kostka, Payne and Almen Chapters 1-4

In addition to the topics covered below, students will be exposed to modes, pentatonic and whole tone scales. Sight singing exercises and listening material for analysis will be selected to reflect the topics that are being taught in regular course study, and homework assignments will reinforce the skills gained in class each day. Written quizzes, sight singing, and melodic dictation examinations will be given on a weekly basis. At the end of the First Nine Weeks, students will take a quarterly exam: a cumulative assessment where students will be expected to demonstrate mastery of the knowledge gained in the first portion of the course.

**Chapter 1:**

The Keyboard and Octave Registers

Notation on the Staff

The Major Scale

The Major Key Signatures

Minor Scales

Minor Key Signatures

Scale Degree Names

Intervals

Perfect, Major, and Minor Intervals

Augmented and Diminished Intervals

Consonance and Dissonance

Harmonic Intervals

**Chapter 2:**

Rhythm

Durational Symbols

Beat and Tempo

Meter

Division of the Beat

Simple Time Signatures

Compound Time Signatures

**Chapter 3:**

Triads

Seventh Chords

Inversions of Chords

Inversion Symbols and Figured Bass

Lead-Sheet Symbols

Recognizing Chords in Various Textures

**Chapter 4:**

Diatonic Triads in Major

Diatonic Triads in Minor

Diatonic Seventh Chords in Major

Diatonic Seventh Chords in Minor

**Second Nine Weeks- Diatonic Triads**

Kostka, Payne and Almen Chapters 5-10

During the Second Nine Weeks of AP Music Theory, students will begin to part write on a regular basis. Sight singing exercises, listening material for analysis, and homework assignments will continue to reflect the topics being covered in class on a daily basis. Quizzes will continue to be given weekly. For their quarterly exam grade, students will take an appropriately selected portion of a released AP Music Theory exam. This will include written analysis, part writing, sight singing, and a question and answer portion.

**Chapter 5:**

The Melodic Line

Notating Chords

Voicing a Single Triad

Parallel Motion

**Chapter 6:**

Root Position Part Writing with Repeated Roots

Root Position Part Writing with Roots a 4th (5th) Apart

Root Position Part Writing with Roots a 3rd (6th) Apart

Root Position Part Writing with Roots a 2nd (7th) Apart

Instrumental Ranges and Transpositions

**Chapter 7:**

Sequences and the Circle of Fifths

The I and V Chords

The II Chord

The VI Chord

The III Chord

The VII Chord

The IV Chord

Common Exceptions

Differences in Minor Mode

Progressions Involving Seventh Chords

More About Harmonic Sequences

Harmonizing a Simple Melody

**Chapter 8:**

Bass Arpeggiation

Substituted First Inversion Triads

Inversions in Lead Sheets

Parallel Sixth Chords

Part Writing First Inversion Triads

Soprano-Bass Counterpoint

**Chapter 9:**

Bass Arpeggiation and the Melodic Bass

The Cadential Six-Four

The Passing Six-Four

The Pedal Six-Four

Part Writing for Second Inversion Triads

**Chapter 10:**

Musical Form

Cadences

Cadences and Harmonic Rhythm

Motives and Phrases

Mozart “An die Freude”

Period Forms

The Sentence

**Third Nine Weeks- Diatonic Seventh Chords**

Kostka, Payne and Almen Chapters 11-16

The Third Nine Weeks will continue similarly to the first half of the school year. In addition to the new material being presented, students will continue many of the same activities to further their learning. They will sight sing, participate in melodic and harmonic dictation, complete musical analysis both as individuals and as a class, and apply their new knowledge to each activity. Homework and quizzes will continue as in previous weeks, and at the end of the quarter, students will take a complete released AP Music Theory exam.

**Chapter 11:**

Classification of Non-Chord Tones

Passing Tones

Neighboring Tones

Suspensions and Retardations

Embellishing a Simple Texture

Figured Bass and Lead Sheet Symbols

**Chapter 12:**

Appoggiaturas

Escape Tones

The Neighbor Group

Anticipations

The Pedal Point

Special Problems in the Analysis of Non-Chord Tones

**Chapter 13:**

General Voice-Leading Considerations

The Approach to the 7th

The V7 in Root Position

The V7 in Three Parts

Other Resolutions of the V7

The Inverted V7 Chord

The V6/5 Chord

The V4/3 Chord

The V4/2 Chord

**Chapter 14:**

The II7 Chord

The VII7 Chord in Major

The VII7 Chord in Minor

**Chapter 15:**

The IV7 Chord

The VI7 Chord

The I7 Chord

The III7 Chord

Seventh Chords and the Circle-of-Fifths Sequence

**Chapter 16:**

Chromaticism and Altered Chords

Secondary Functions and Tonicization

Secondary Dominant Chords

Spelling Secondary Dominants

Recognizing Secondary Dominants

Secondary Dominants in Context

**Fourth Nine Weeks- Chromaticism**

Kostka, Payne and Almen Chapters 17-20 and Review

**Chapter 17:**

Secondary Leading-Tone Chords

Spelling Secondary Leading-Tone Chords

Recognizing Secondary Leading-Tone Chords

Secondary Leading-Tone Chords in Context

Sequences Involving Secondary Functions

Deceptive Resolutions of Secondary Functions

Other Secondary Functions

**Chapter 18:**

Modulation and Change of Key

Modulation and Tonicization

Key Relationships

Common-Chord Modulation

Analyzing Common-Chord Modulation

**Chapter 19:**

Altered Chords as Common Chords

Sequential Modulation

Modulation by Common Tone

Monophonic Modulation

Direct Modulation

**Chapter 20:**

Formal Terminology

Binary Forms

Ternary Forms

Rounded Binary Forms

The 12-Bar Blues

Other Forms with a Ternary Design

Sonata Form

Rondo Form

**ACKNOWLEDGEMENT**

Please sign and return the following form to Mrs. Dupuis no later than Friday, August 25, 2017

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Student Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Grade: \_\_\_\_\_\_\_

Parent/Guardian Names:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Parent/Guardian Phone and Email Address: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I have read and agree to all of the information, grading procedures, and course expectations outlined in this course syllabus.

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Student Signature and Date Parent/Guardian Signature and Date