

AP Music Theory

Objectives:

1. To learn basic musical language and grammar including note reading, musical notation, harmonic analysis, and part writing which will lead to a thorough understanding of music composition and music theory.
2. To obtain and practice ear training skills and skills required for sight reading musical literature.
3. To recognize the development of music from an historical and cultural perspective and extend musical awareness beyond music currently familiar to the student.
4. To prepare for the AP Music Theory Exam taken upon completion of the course. The 4th Quarter grading is primarily contingent upon completing the AP Music Theory Exam. Without completing the AP exam the highest grade you could receive for 4th term is a D-. There is a \$80 fee for each AP exam (due in March).

Teaching Strategies/Student Activities:

Students are expected to participate actively in classroom discussions and demonstration each week. Our text(s) includes extensive part-writing and composition exercises which will be assigned every week. In addition to completing assigned homework, a comprehensive theory notebook containing all handouts as well as homework, quizzes, and exams that are returned is required to be kept and turned in at the end of each term. Students also take turns demonstrating concepts using the chalkboard, overhead projector, the voice, or an instrument. We will be sight-singing almost daily. Writing good melodies is especially stressed during our first semester together. Special projects, such as short compositions, may be added during the second semester as needed. Written homework and reading assignments will be given almost every class period.

Materials needed:

Each student will be required to have the following materials daily:

1. **8 ½ X 11 music manuscript paper in a binder or notebook**
2. **Pencils – DO NOT USE INK IN THIS CLASS!!** *Assignments written in ink will be returned ungraded.*
3. **A notebook or folder for notes that will be taken in class.**
4. **Tonal Harmony Text Book AND Workbook (Provided to Each Student)**
5. Melodia Sight Singing Book (Used daily, recommended that you purchase your own)
-Melodia: A Course in Sight-Singing Solfeggio by Samuel W. Cole and Leo R. Lewis Book I and II
-Amazon \$14

Grading Policy:

Your grade in this class is obtained through a variety of homework assignments, quizzes, and tests. Participation points will also be given on a daily basis. Preparation, participation, and attendance will determine points awarded. Participation points cannot be made-up for any absence (except school activity excused absences), however, extra credit opportunities should be considered and if completed will be awarded points. All assignments will be returned usually within two class periods. Your final grade will be apportioned as follows:

Participation/Attendance/ Homework/quizzes 60%
Tests 40%

Grading Scale

93-100%	A
90-92%	A-
88-89%	B+
83-87%	B
80-82%	B-

78-79%	C+
73-77%	C
70-72%	C-
68-69%	D+
63-67%	D
60-62%	D-
59% and below	F

Attendance Policy, Appeals Procedures and Make-up sessions:

These policies will be the same as those contained in the new Westlake High School student handbook. In order to prepare properly for the AP exam, attendance is crucial. In this class you are required to attend a minimum of 80% of the time, or you will immediately receive an "NC." Attendance make-ups may be arranged/made-up with Mr. Mangelson only and these may be carried out/referred to attendance school upon his discretion. **Late assignments will only receive half credit. Assignments that are more than two weeks late will not be graded. All Assignments must be completed no later than one week before the end of the term.**

Class Expectations:

1. **Respect yourself, teachers, other students, your parents, your school and your administration.** Respecting yourself and the people around you will make your experience more enjoyable and fulfilling, and the people around you interact with will respond to you in a positive manner. All talking or playing must stop immediately when ANY authorized person steps in front of the group.
2. **Be on time.** We stay very busy in this class – we have a lot to do everyday and each minute counts!! Be in your seat ready to begin 1min after bell rings.
3. **Turn assignments in on time.**
4. **Gum chewing, candy eating, food, beverages, etc. are not permitted** in the band room at anytime. Water is acceptable.
5. **No Hats, cell phones, IPODs, etc.** If seen, they will be taken and given to the office. A \$5 fee will be charged to the band account to have them returned.
6. Students can expect an average of about 1-2 hours of homework for each class period. Depending on the student's grasp of the material, this may vary.

Infractions of policies and expectations will result in a loss of daily participation points. Excessive infractions will result in phone calls home to parents and/or guardians, parent teacher conferences, and eventual student removal from class indefinitely as detailed in the school handbook.

No student shall be excluded from participation in, be denied the benefits of, or be subjected to discrimination on the basis of sex, race, color, national origin, religion, or disability.

Grievances can be filed by contacting Principal Gary Twitchell:

Phone:(801)610-8815

Email: gtwitchell@alpinedistrict.org

Mail: 99 North 200 West, Saratoga Springs, Utah 84045

Course Outline

The class meets every other day on period A3. The outline provided below may be adjusted to accommodate the level of mastery of the class. Students should expect the following to occur during each class period: a possible review quiz, sight singing, listening/ear training, correction and discussion of written homework, and reading assignments presenting new material. Sight singing is practiced every class period at the beginning of class. Time is dedicated specifically to ear training as well. As part of ear-training, melodic, rhythmic, and/or harmonic dictation practice and evaluation will occur regularly. An in depth discussion of the AP exam, including released AP exams will take place during the second semester.

Weeks 1-3

Tonal Harmony (Kostka/Payne); Chapter 1 (Elements of Pitch)

Written Skills*; notation, key signatures, major and minor scales and key signatures, modes, scale degree names, intervals, including P, M, m, +, and ° intervals, simple and compound intervals, inversions of intervals

Ear Training Skills; 3-6 note melodic dictation (conjunct motion in treble clef and major mode, with emphasis on developing a strategy for dictation), scale and interval identification

Sight-Singing Skills; melodies featuring conjunct motion in major mode and treble clef, with emphasis on developing a strategy for sight singing

Week 4

Tonal Harmony (Kostka/Payne); Chapter 2 (Elements of Rhythm)

Written Skills; symbols of duration, beat, tempo, meter, simple time signatures, compound time signatures, syncopation, rhythmic notation and patterns

Ear Training Skills; rhythmic dictation, melodic dictation (conjunct motion in treble and bass clefs, some smaller skips with continued emphasis on developing strategies for dictation), scale and interval identification

Sight-Singing Skills: melodies featuring conjunct motion with smaller intervallic leaps, melodies in major mode and treble and bass clefs

Weeks 5-6

Tonal Harmony (Kostka/Payne); Chapter 3 (triad and 7th chord construction)

Written Skills; triads/7th chords and inversions, inversion symbols and figured bass, lead sheet symbols, various chord textures

Ear Training Skills; melodic dictation (mostly conjunct motion, some larger skips, simple rhythms, treble and bass clefs, major and minor modes), scale and interval identification, triad and 7th chord identification

Sight-Singing Skills: melodies featuring conjunct motion with larger intervallic leaps, melodies in major and minor modes, simple meter, and treble and bass clefs

Weeks 7-9

Tonal Harmony (Kostka/Payne); Chapter 4 (diatonic chords in major and minor keys)

Written Skills; triads and 7th chords, diatonic chords in major and minor keys, Roman numerals, figured bass, realization of a figured bass, and of a Roman numeral progression

Ear Training Skills; melodic dictation (some larger skips, simple and compound meters, treble and bass clefs, major and minor modes), scale and interval identification, triad and 7th chord identification

Sight-Singing Skills: melodies featuring conjunct motion with larger intervallic leaps, melodies in major and minor modes, simple and compound meters, and treble and bass clefs

Weeks 10-12

Tonal Harmony (Kostka/Payne); Chapter 5 (Principles of Voice Leading), Chapter 6 (Root Position Part Writing)

Written Skills; melodic line (including contour, harmonization of the melody, rhythm, appropriate leaps, and tendency tones), notating chords, voicing a single triad, spacing, parallel motion, unequal fifths, direct 5th and octaves, root-position part writing in 4-voice texture

Ear Training Skills; short harmonic dictation (S-B framework only, with chord symbols), develop a strategy for harmonic dictation

Sight-Singing Skills: melodies featuring conjunct motion with larger intervallic leaps, melodies in major and minor modes, simple and compound meter, and treble and bass clefs

End of 1st Term

Weeks 13-15

Tonal Harmony (Kostka/Payne); Chapter 7 (Harmonic Progression), Chapter 8 (Triads in First Inversion), Chapter 9 (Triads in Second Inversion)

Written Skills; sequences and the Circle of Fifths progressions, part writing triads in first and second inversions, realization of Roman numeral progressions

Ear Training Skills; simple harmonic dictation in major and minor keys, continued identification of intervals, triads, and 7th chords

Sight-Singing Skills: longer diatonic melodies, larger intervals (M6, m6), major and minor keys, simple and compound meters, in treble and bass clefs

Weeks 16-17

Tonal Harmony (Kostka/Payne); Chapter 10 (Cadences, Phrases, and Periods)

Written Skills; cadences, phrase structure, motives, part-writing, practice minor key, harmonization practice

Ear Training Skills; 2-phrase melodic and harmonic dictation in major and minor key, identification of cadences, phrase structure

Sight-Singing Skills: 2-voice sight-singing melodies, major and minor, authentic melodies from music literature

Weeks 18-20

Tonal Harmony (Kostka/Payne); Chapters 11 and 12 (Non-chord Tones)

Written Skills; passing tones, neighboring tones, suspensions, retardations, appoggiaturas, escape tones, neighbor groups, anticipations, pedal point

Ear Training Skills; melodic dictation featuring non-chord tones

Sight-Singing Skills: melodies featuring non-chord tones

End of 2nd Term

Weeks 21-24

Tonal Harmony (Kostka/Payne); Chapters 13-15 (Diatonic Seventh Chords)

Written Skills: the V7 chord in root and inverted positions, voice leading considerations, the ii7 and vii°7 chords, and other remaining diatonic seventh chords

Ear Training Skills; harmonic dictation featuring V7, ii7 and vii°7 chords

Sight-Singing Skills: melodies with chromatic alterations

Weeks 25-27

Tonal Harmony (Kostka/Payne); Chapters 16-17 (Secondary Functions)

Written Skills: secondary dominant chords (spelling and recognizing), secondary leading-tone chords (spelling and recognizing), deceptive resolutions of secondary functions

Ear Training Skills; harmonic dictation featuring secondary dominant chords and secondary leading-tone chords

Sight-Singing Skills; authentic melodies from music literature, featuring treble and bass clefs, major and minor modes, simple and compound meters, and diatonic and chromatic non-chord tones

Weeks 28-30

Final Project Introduction.

Tonal Harmony (Kostka/Payne); Chapter 20 (Larger Forms)

Written Skills: Formal terminology, binary forms, ternary forms, rounded binary forms, 12-bar blues, other formal designs including rondo, strophic, theme and variations

Written Skills: regular assignments made for completion

Ear Training Skills; as needed

Sight-Singing Skills; as needed

End of 3rd Term

Weeks 31-38

Intensive review for AP Exam (Practice part-writing, harmonization, error detection, vocabulary, non-chord tones, etc. as students consider necessary for review)

Ear Training Skills; sight-singing melodies from previous AP Exams

Sight-Singing Skills; sight-singing melodies from previous AP Exams

*Written Skills are assigned in every chapter studied throughout the course through the Workbook Exercises which accompanies the Kostka/Payne textbook. The workbook exercises provide extensive written practice, opportunities for creative expression, and abbreviated examples for analysis. In addition, numerous creative exercises are provided through the workbook exercises

Please complete, sign and return the below portion

I have read, understand, and will comply with the all the document disclosures for AP MUSIC THEORY.

Student Name _____ Phone _____

Student ID# _____

Grade _____

Student Signature _____

Parent Signature _____