



CHEROKEE BLUFF

53.0230010-2AP Music Theory Course Syllabus

Instructor: J. Craig Cantrell
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Teacher Webpage: <https://www.cherokeabluffband.com/ap-music-theory.html>
Classroom: Room 1325 (Band Room)
Class Time: 2nd Period
(M,T,Th,F: 9:20AM – 10:10AM; W: 9:37AM -10:24)

Goals

The ultimate goal of an AP Music Theory course is to develop a student's ability to recognize, understand and describe the basic materials and processes of music that are heard or presented in a score. The achievement of this goal may be best promoted by integrated approaches to the student's development of:

- aural skills listening exercises
- sight-singing skills performance exercises
- written skills through written exercises
- compositional skills creative exercises
- analytical skills analytical exercises

Content

The course will seek first to instill mastery of the rudiments and terminology of music, including hearing and notating:

- pitches
- intervals
- scales and keys
- chords
- meter
- rhythm

It will address these basic concepts through listening to a wide variety of music, including not only music from standard Western tonal repertoire but also twentieth-century art music, jazz, popular music and the music of non-Western cultures. Although beginning college courses focus primarily on the system of major–minor tonality, they often incorporate at least a brief introduction to modal, pentatonic, whole-tone and other scales; moreover, there is increasing emphasis throughout colleges on equipping students to deal with music of their own time and of various world cultures. Attention will be given to the acquisition of correct notational skills. Speed and fluency with basic materials will be emphasized. Building on this foundation, the course will progress to include more sophisticated and creative tasks, such as:

- melodic and harmonic dictation
- composition of a bass line for a given melody, implying appropriate harmony
- realization of a figured bass
- realization of a Roman numeral progression
- analysis of repertoire, including melody, harmony, rhythm, texture and form
- sight-singing

Like most first-year college courses, the AP course will emphasize aural and visual identification of procedures based in common-practice tonality:

- functional triadic harmony in traditional four-voice texture (with vocabulary including nonharmonic tones, seventh chords and secondary dominants)
- cadences
- melodic and harmonic compositional processes (e.g., sequence, motivic development)
- standard rhythms and meters
- phrase structure (e.g., contrasting period, phrase group)
- small forms (e.g., rounded binary, simple ternary, theme and variation, strophic)
- modulation to closely related keys

Required Items: The following items should be brought to **every** class.

1. Pencils (not pen)
2. Staff paper (<https://www.blanksheetmusic.net/>)
3. 3-ring Binder at least 1” thick with dividers
4. Text and notes provided through class instruction
5. Fully Charged Chrome Book

Class Expectations

Students are expected to:

- Be on time for class each day
- Bring a folder with paper, staff paper, pencils and materials given by the instructor
- Participate in class fully, all lab work and sight singing as well as class discussion
- Make up any work missed due to absence within a reasonable time period. Late work will be accepted within the accepted time lines of the school without penalty. Afterwards, credit will be dropped by 5% each day.

Text (*primary text adopted by Hall County Schools)

Instructional Materials will be provided via this Canvas course and notes through Google Slides. Students are highly encouraged to take written notes during class activities.

Every student will be assigned a school-owned copy of **Tonal Harmony with an Introduction to Twentieth-Century Music* by Stefan Kostka, Dorothy Payne, and Byron Almén, 2017, as well as a copy of **Music for Sight Singing* by Robert Ottman and Nancy Rogers, 2018. (CR1)

NOTE: Throughout the Kostka & Payne’s *Tonal Harmony, with an introduction to twentieth-century music*, basic music theory elements, such as Roman numerals and functional harmonic progressions are addressed in the context of Variety of Western art music. These elements are addressed in classroom instruction in conjunction with the utilization of the textbook. Furthermore, elements of twentieth century music are addressed in classroom instruction in conjunction with the utilization of Chapter 28 in the textbook.

Equipment & Devices

The classroom is set up with sound equipment for audio (CD/DVD/mp3) playback through external speakers and a digital piano for teacher use. The room is also equipped with a computer station for each student. Each computer station has a pair of headsets with a microphone, Audacity® software for recording, and a MIDI keyboard controller. (CR2).

Course Units

The course provides opportunities to develop student understanding of the required content outlined in each of the Unit Guides of the AP Course and Exam Description, which include (CR3):

- Pitch Fundamentals: pitch and pitch notation, major and minor (natural/harmonic/melodic) scales and keys, intervals and inversions, chords (triads and seventh chords), chord inversions and figures, diatonic chords and Roman numerals, other scales (chromatic, whole-tone, pentatonic, modes), key relationships, and transposing instruments [Topics 1.1, 1.3–1.5, 2.1–2.7, 3.1–3.5, 8.1]
- Harmony: functional harmony (tonic, dominant, and predominant), chord progressions, cadences, embellishing tones, harmonic sequence, six-four chords, and secondary dominant and leading tone chords [Topics 4.3, 5.1–5.7, 6.1–6.4, 6.7, 7.1–7.4]
- Melody: melodic features, melodic transposition, and melodic sequence [Topics 2.9–2.10, 6.6]
- Voice Leading: soprano-bass counterpoint and SATB voice leading (including voice leading with seventh chords and inversions) [Topics 4.1–4.2, 4.4–4.5]
- Rhythm: rhythmic values, beat division, meter and time signature, and rhythmic patterns and devices [Topics 1.2, 1.6–1.8, 2.13]
- Form: motive and motivic transformation, phrase relationships, and common formal sections [Topics 6.5, 8.2–8.3]
- Musical Design: tempo, dynamics, articulation, timbre, and texture [Topics 1.9–1.10, 2.8, 2.11–2.12]

Tentative Weekly Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday
Activity	THEORY	*Ear Training	THEORY	Sight-singing	THEORY
Assignment	Textbook or Worksheet Assignment	Dictation <ul style="list-style-type: none"> • Rhythmic • Melodic • Harmonic Assigned melody for Thursday's class.	Textbook or Worksheet Assignment	MUSIC ENRICHMENT (Students will listen to & discuss various styles of music by major artists or composers provided by student or teacher.)	QUIZ/TEST Weekly quizzes over vocabulary or focused lesson.

* The class involves daily listening activities such as: analyzing pitch patterns and harmonic progressions (Skills 1.A, 1.C, 1.D, 1.E); analyzing rhythmic patterns and meter (Skills 1.B, 1.D); discussing compositional choices like texture and expressive elements (Skill 1.G); and, describing the form of a piece (Skill 1.F) (CR4).

*Learned topics of harmony and voice leading are continually applied and reinforced through a variety of writing activities. These activities range from four-part realizations of figured basses (Skills 4.B, 4.A) and Roman numeral progressions (Skills 4.C, 4.A) to exercises in soprano-bass counterpoint (implying appropriate harmony) (Skills 4.D, 4.A) (CR7).

About the AP Exam

The exam tests your understanding of musical structure and compositional procedures through recorded and notated examples. Strong emphasis is given to listening skills, particularly those involving recognition and comprehension of melodic and rhythmic patterns, harmonic functions, small forms, and compositional techniques. Most of the musical examples are taken from standard repertoire, although some examples of contemporary, jazz, vernacular music or music beyond the Western tradition are included for testing basic concepts. The examination assumes fluency in reading musical notation and a strong grounding in music fundamentals, terminology, and analysis.

The exam includes five types of questions:

- Multiple-choice questions based on aural stimulus (recorded or generated musical examples played within the examination)
- Multiple-choice questions without aural stimulus
- Written free-response questions with aural stimulus
- Written free-response questions without aural stimulus
- Sight-singing

Section I: Multiple-Choice

You should expect to see about 75 questions on the multiple-choice section. Some of the questions will be based on aural stimulus, others will not.

- Aural stimulus questions will test your listening skill and knowledge about theory largely in the context of examples from actual literature. Some questions will cover aural skills, including melodic dictation and identification of isolated pitch and rhythmic patterns. Others may test your skill in score analysis. But the emphasis will be on the identification of processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles.
- Non-aural stimulus questions emphasize knowledge of score analysis, including small-scale and large-scale harmonic procedures; melodic organization and developmental procedures; rhythmic/metric organization; texture; and formal devices and/or procedures. You may also encounter questions about musical terminology, notational skills, and basic compositional skills.
- Total scores on the multiple-choice section are based on the number of questions answered correctly. Points are not deducted for incorrect answers and no points are awarded for unanswered questions.

Section II: Free-Response

The free-response section includes written and sight-singing portions. The written portion contains seven questions and is worth 45 percent of the total exam grade. The question topics are:

- Questions one and two — melodic dictation
- Questions three and four — harmonic dictation
- Question five — part-writing from figured bass
- Question six — part-writing from Roman numerals
- Question seven — composition of a bass line

The sight-singing portion of the exam comprises two brief, primarily diatonic melodies (of about four to eight bars) that the student sings and records on a cassette tape. The sight-singing portion is worth 10 percent of the total exam grade.

- Students take this portion of the examination one at a time.
- Students are given 75 seconds to examine and practice each melody, and 30 seconds to perform each melody. They may sing or whistle the melody beginning with the given starting pitch or another pitch in a range that is more comfortable.

Scoring the Exam

The multiple-choice section is worth 45 percent of your exam grade; the free-response section accounts for 55 percent.

AP Grade Reports include subscore grades for the aural (listening and sight-singing) and nonaural (written) portions of the exam in addition to the overall composite grade.

By reporting subscore grades in addition to an overall composite grade, the AP Music Theory Exam enables colleges and universities to make more informed placement and credit decisions, especially for courses in which aural skills and nonaural skills are taught separately.

As with the overall composite grade, the subscore grades range from 5 to 1.

- The aural subscore grade is based on performance on the multiple-choice questions that are related to recorded musical examples, and on two melodic dictation questions, two harmonic dictation questions, and two sight-singing exercises.
- The nonaural subscore grade is based on performance on the multiple-choice questions that are not related to recorded musical examples (for example, score analysis questions), and on a realization of a figured bass, composition of a bass line to fit a given melody, and a realization from Roman numerals.

Course Outline & Timeline

Fall Semester (Units 1-4): August – December

Unit 1 {Week 1-4} Music Fundamentals I

- Pitch and Pitch Notation
- Rhythmic Values
- Half Steps and Whole Steps
- Major Scales and Scale Degrees
- Major Keys and Key Signatures
- Simple and Compound Beat Division
- Meter and Time Signature
- Rhythmic Patterns
- Tempo
- Dynamics and Articulation

Ear Training – simple step-wise dictation up to 10 note patterns, emphasis will be placed on directional movement in diatonic settings (melodic dictation) (Skills 3.A).

Sight-singing – Introduction to solfege syllables/match pitches on penta scales.

Unit 2 {Week 5-10} Music Fundamentals II

- Minor Scales: Natural, Harmonic, and Melodic
- Relative Keys: Determining Relative Minor Key and Notating Key Signatures
- Key Relationships: Parallel, Closely Related, and Distantly Related Keys
- Other Scales: Chromatic, Whole-Tone, and Pentatonic
- Interval Size and Quality
- Interval Inversion and Compound Intervals
- Transposing Instruments
- Timbre
- Melodic Features
- Melodic Transposition
- Texture and Texture Types
- Texture Devices
- Rhythmic Devices

Ear Training – pitch and rhythm recognition/accuracy (error detection) (Skills 3.E)

Sight-singing – Major scales with arpeggios (on numbers, solfege, and pitch names)

Unit 3 {Week 10-12} Music Fundamentals III

- Triad and Chord Qualities (Major, Minor, Diminished, and Augmented)
- Diatonic Chords and Roman Numerals
- Chord Inversions and Figures: Introduction to Figured Bass
- Seventh Chords
- Seventh Chord Inversions and Figures

Ear Training – simple diatonic melodies (leaps within triads) and chord recognition

Sight-singing – Intervals ascending/descending {<P5}

Unit 4 {Week 13-16} Harmony and Voice Leading I

- Soprano-Bass Counterpoint
- SATB Voice Leading
- Harmonic Progression, Functional Harmony, and Cadences
- Voice Leading with Seventh Chords
- Voice Leading with Seventh Chords in Inversions

Ear Training – diatonic melodies with semi complex rhythms and identifying correct/incorrect figures (rhythm & pitch) (error detection) (Skills 3.E)

Sight-singing – Intervals ascending/descending {>P5}

“Original 8 phrase melody” project presentation & Mid-Term Review {Week 17-18}

Spring Semester (Units 5-8): January – May

Unit 5 {Week 19-22} Harmony and Voice Leading II

- Adding Predominant Function IV (iv) and ii (ii°) to a Melodic Phrase
- The vi (VI) Chord
- Predominant Seventh Chords
- The iii (III) Chord
- Cadences and Predominant Function
- Cadential 6/4 Chords
- Additional 6/4 Chords

Ear Training – Cadence recognition, recognition of V and V7 chords (harmonic progressions I, IV, V, V7 with inversions (melodic/harmonic dictation and error dictation) (Skills 3.A, 3.B, 3.C, 3.D)

Sight-singing – diatonic melodies with leaps of an octave or less.

Unit 6 {Week 22-24} Harmony and Voice Leading III

- Embellishing Tones: Identifying Passing Tones and Neighboring Tones)
- Embellishing Tones: Writing Passing Tones and Neighboring Tones)
- Embellishing Tones: Identifying Anticipations, Escape Tones, Appoggiaturas, and Pedal Points
- Embellishing Tones: Identifying and Writing Suspensions; Identifying Retardations
- Motive and Motivic Transformation
- Melodic Sequence
- Harmonic Sequence

Ear Training – simple harmonic progressions (looking for chord quality and recognition)

Sight-singing – diatonic with arpeggiations of I, ii, IV, V7, vi chords / arpeggios in 7ths

Unit 7 {Week 25-27} Harmony and Voice Leading IV

- Tonicization through Secondary Dominant Chords
- Part Writing of Secondary Dominant Chords
- Tonicization through Secondary Leading Tone Chords
- Part Writing of Secondary Leading Tone Chords

Ear Training – recognizing secondary dominants (melodic/harmonic dictation, error detection)

Sight-singing – melodies with chromatically altered notes (Secondary Functions)

Unit 8 {Week 28-29} Modes and Forms

- Modes
- Phrase Relationships
- Common Formal Sections

Ear Training – recognition of type of modulation; modulation listening examples (Bach Chorales Analysis) & Tone Row discussion & compositional activity

Sight-singing – modulation to closely related keys through secondary dominants or sequence.

Additional Topics of Study:

Depending on Time and level of class, the following chapters may be covered as further enrichment.

- Mixing the modes (borrowed chords) (Chapter 21)
- Augmented 5th chords (Neapolitan Chord, Italian/German/French Augmented 6th chords) (Chapter 22 & 23)
- Resolution of Augmented 6th chords, and Enharmonic Spellings and Modulations

Assessment:

Daily textbook/homework reviews	20%
Weekly Quizzes (vocabulary, pop, etc...)	10%
Sight-singing/Ear Training Exercises	10%
Class Attendance & Participation	5%
Class Enrichment Project	15%

Tonal Analysis / Original Composition

Students will compose an original 8 phrase melody in the style of 17th/ 18th Century counterpoint. The composition will be for keyboard and 4 voices. Students will provide a clean performance copy of the work as well as a copy with all realized Roman/Arabic Numeral figures. [C16, C17]

Chapter / Unit Examinations	25%
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Each test will be modeled after the AP Examination depending on the stage of the class. By the end, sections with pre-recorded listening examples (both rhythmic and melodic/harmonic), Free Response, Harmonic Analysis, and general vocabulary making every test cumulative.

Final Examination (County Schools Policy)	15%
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Please note that the College Board exam will be on Friday, May 12, 2023 at 8:00am

Class Procedures & Rules:

ALL SCHOOL RULES APPLY AND WILL BE STRICTLY ENFORCED.

1. ABSOLUTELY NO FOOD, GUM, CANDY, DRINKS, OR HATS ALLOWED!
2. Think before you act and act only on what you know is right!
3. RESPECT EVERYONE AND EVERYTHING!

Final Note:

AP Music Theory is a college-level course for serious music students. The course is equivalent to a first-year music theory course for music majors, introducing the student to musicianship, theory, musical materials, and procedures. Musicianship skills such as dictation, sight-singing, and keyboard harmony are an important part of the course. The student's ability to read and write musical notation is fundamental to the course, and it is assumed that the student has adequate performance skills in voice or on an instrument. Therefore, permission of the department is required in order to take this demanding course.

Optional Enrichment Projects

Not all projects will be assigned during the same semester, but will be offered to the student for extra credit or may be used in lieu of the semester projects already discussed.

1. Concert Repertoire

In an effort to encourage students to expand their musical experience beyond the classroom, students will be required to attend one concert (Band, Choral, or chamber ensemble) and will present a 1 page, double spaced typed summary of the music performed. This project will encourage students to use musical language and concepts covered in class. Beyond the required one concert, students will be allowed to earn extra credit for additional performances observed. A maximum limit of 4 additional concerts will allow students to improve daily/quiz grades. For example, 2 concerts will drop the lowest daily grade, 4 will drop the lowest quiz grade. [C6, C14, C16]

2. Music Enrichment

Students will be given the opportunity to bring in music that demonstrates the techniques being covered in class. Teacher will supplement and demonstrate the first few examples with “classical music” repertoire. Although most of the student recordings will probably be 20th century, the goal will be to encourage students to see how earlier concepts are still implied or influenced modern day music. [C14, C19] Students will be asked simple questions such as:

1. Who is the artist?
2. What characteristics of his/her music were influenced by our lessons this week?
3. What “classical” composer/genre would most likely affect this selection?

3. Notate Everything!

Students will be encouraged to bring in various styles of “sheet” music in order to learn how to use Notation Software programs. Students will be able to use programs to write original music or notate various pop songs and re-orchestrate. This will help enhance student awareness of rhythm, diction and expose them to more technology. Lab hours will be set up before school/after school for students to experiment outside of class time.

4. Composition and Performance

Students will be given the opportunity to compose original works for various mediums (instrumentation of class) in hopes of an end of the semester performance. Keyboard and voice, quintet, duet, etc...In doing this, students will be required to demonstrate some classroom techniques, but will not be limited in creativity (may use more modern techniques with teacher supervision and assistance).