

AP Music Theory Syllabus (2290)

Cherokee Bluff High School

Instructor: J. Craig Cantrell
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Teacher Webpage: <https://www.cherokeebluffband.com/ap-music-theory.html>
Classroom: Room 3406 (Band Room)
Class Time: 2nd Period (9:22AM – 10:14AM)

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

Text (*primary text adopted by Hall County Schools)

The following list includes the class set of adopted texts as well as other resources used throughout the entire semester.

- Benjamin, Thomas, Michael Horvit, and Robert Nelson. 2001. *Music for Analysis, Examples from the Common Practice Period and the Twentieth Century*, 5th ed. Belmont, Calif: Wadsworth
- Benward, Bruce, and J. Timothy Kolosick. *Ear Training: A Technique for Listening*, 4th ed. Dobuque, IA: Wm. C. Brown Publishers, 1991.
- *Kostka, Stefan, and Dorothy Payne. *Tonal Harmony, with an introduction to twentieth century music*. 5th ed. New York, NY: McGraw-Hill Companies, Inc. 2004.
- *Kostks, Stegan, and Dorothy Payne. *Workbook for Tonal Harmony, with an introduction to twentieth-century music*. 5th ed. New York, NY: W.W. Norton & Companies, Inc. 2004.
- Lieberman, Maurice. *Ear Training & Sight Singing*. New York, NY: W.W. Norton Company, Inc., 1959.

Other Materials for diction and sight-singing are teacher generated.

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. [C5, C9, C19, C7]

Course Objectives

By the end of the semester, students will be able to:

1. Discuss musical terms, concepts and repertoire of standard music eras.
2. Utilize & demonstrate mastery of the various forms of scales & modes (Major, minor, whole tone, chromatic, Ionian, Phrygian, etc...).
3. Demonstrate the ability to build, analyze and correctly use common intervals and triads/chords of various inversions (Major, minor, diminished, Augmented).
4. Sing and aurally identify diatonic melodies with chromaticism (secondary dominants) at sight using numbers, solfege, or pitch recognition on various clefs (Treble, Bass, Alto, and Tenor).
5. Using 17th/18th century counterpoint rules, compose original 4-part settings or expand on given melodies (figured bass, 2 part counterpoint, principles of voice leading).
6. Realize Harmonic structure using Roman & Arabic numerals with Figured Bass. Using diatonic triads, seventh chords, inversions, non-harmonic tones, secondary dominant and dominant seventh chords, realize a figured bass according to the eighteenth century chorale style.
7. Identify and demonstrate basic form & components (binary, ternary, sonata, phrase, periods, etc...).
8. Identify and use various cadences.

Although the overall curriculum described in the *AP Music Theory Course Description* is modeled, students are also introduced to valuable information that is not covered by the AP Music Theory Exam such as overtone series, transposition, composition, arranging (using software notation programs) and also included more advanced techniques as time permits. [C1] Students, who successfully complete the AP Music Theory course, will be able to achieve higher critical thinking and analytical skills while also enhancing their music study.

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.

Course Outline & Timeline

Fall Semester (part I & II): August – December

Part I: Music Fundamentals – the basis of all musical language

Chapter 1 & 2 – Pitch and Rhythm {week 1-5}

- Standard Notation, (Major/minor) Scales, Key Signatures, Intervals, Rhythm (simple and compound meter) [C2, C11]
- Ear Training – simple step-wise dictation up to 10 note patterns, emphasis will be placed on directional movement in diatonic settings.
- Sight-singing – Introduction to solfege syllables (Sound of Music) [C15]

Chapter 3 & 4 – Triads and Diatonic Chords {week 6-7}

- Triads, Chords, natural/melodic/harmonic minor, Diatonic chords, Diatonic seventh chords, modes, enharmonic spellings. [C8, C9]
- Ear Training – pitch and rhythm recognition/accuracy
- Sight-singing – match pitches on penta scales [C15]

Examination over chapters 1-4

Part II: Diatonic Triads

Chapter 5 – Voice Leading {Week 8}

- Melodic lines, notating chords, voicing single chords, parallel motion [C9]
- Ear Training – simple diatonic melodies (leaps within triads)
- Sight-singing – Major scales with arpeggios (on numbers, solfege and pitch names) [C15]

Chapter 6 – Root Position Part Writing (Four part textures) {week 9-10}

- Root movements (repeated, 4th/5th, 3rd, 2nd), Instrument ranges and Transposition, Introduction to Chord symbols and figured bass using 18th century nomenclature to identify and analyze chords [C4, C8]
- Ear Training – diatonic melodies with semi complex rhythms
- Sight-singing – Intervals ascending/descending {<P5}[C15]

Chapter 7 – Harmonic Progression {week 11-12}

- Circle of 5ths, Tonic & Dominant Chords, Chord Progressions, Common Exceptions, “In a minor mode” & Harmonizing a simple Melody, Analysis of a Figured Bass [C3, C4, C5, C8, C9]
- Ear Training – Chord recognition (Major, minor, dim, Aug, root position)
- Sight-singing – Intervals ascending/descending {>P5}[C15]

Examination over Chapters 5-7

Chapter 8 – 1st Inversion Triads {week 13-14}

- Bass Arpeggiation, Substituted Triads, Parallel 6th Chords, Four Voice Partwriting, Soprano Bass Counterpoint [C5, C8]
- Ear Training – Identify correct/incorrect figures (rhythm & pitch) [C11]
- Sight-singing – Major/minor arpeggios in inversions [C15]

Chapter 9 – 2nd Inversion Triads {Week 15}

- Bass Arpeggiation & Melodic Bass, Cadential Six-Four, Passing Six-Four, Pedal Neighboring, Six-Four, Part Writing with Six-Four chords [C8]
- Ear Training – Complex rhythmic figures (sixteenth notes syncopation) in quarter note based time signatures
- Sight-singing – Major/minor arpeggios in inversions, part II [C15]

Examination over Chapters 8-9

Chapter 10 – Cadences, Phrases & Periods {week 16-17}

- Musical Form (binary, ternary, sonata, etc...), Cadence Types, Harmonic Rhythm, Motives & Phrase Structure [C12, C13]
 - Ear-Training – Cadence Recognition
 - Sight-singing – Diatonic melodies with leaps of an octave or less [C15]
- **Students this week will compose a melody 8 -12 measures in length, explaining the key, mode, phrasing, rhythm, and harmonic language. [C12, C16, C18]

Examination over Chapter 10

Chapter 11 & 12 – Non Chord Tones {week 16-18}

- Classification, Passing, Neighbor (upper/lower), Suspensions/Retardations, Embellishing a simple texture, Figured Bass [C4]
 - Ear-Training – Diatonic Diction with octave leaps, Cadence Recognition (perfect, imperfect, deceptive, half)
- **Students this week will harmonize a melody writing for SATB voices: writing inversions, writing with non-chord tones, and writing with inner voices. [C3]

Examination over Chapter 11 & 12

“Original 8 phrase melody” project presentation [C17] & Mid-Term Review

Mid Term Examination

Spring Semester (part III & IV): January – May

Review of Final Exam & Chapters 11 & 12 {Week 1}

Part III: Diatonic Seventh Chords

Chapter 13 – The V7 Chord {week 2-4}

- Voice leading, V7 in Root position, other resolutions, V7 Inversions, How to approach V7
- Ear Training – Recognition of V and V7 chords (Harmonic progression I, IV, V, V7 with inversions)
- Sight-singing – Arpeggios in 7ths [C15]

Chapter 14 & 15 – ii7 and ii07 chords & other Seventh chords {week 5-7}

- In Major keys, in minor keys
- Ear Training – simple harmonic progressions (looking for chord quality and recognition)
- Sight-singing – Diatonic with arpeggiations of I, ii, IV, V7, vi chords

Examination over Chapters 13 – 15

Chapter 16 – Secondary Functions I {week 8-10}

- Chromaticism and Altered Chords: Secondary Functions; Secondary Dominant Chords (and resolution); Spelling Secondary Dominants; Use of Secondary Dominants in Context
- Ear Training – Recognizing Secondary Dominants
- Sight-singing – Melodies with chromatically altered notes (Secondary Functions) [C15]

Chapter 17 – Secondary Functions II {week 11-12}

- Leading Tone Chords; Deceptive resolutions of Secondary Functions
- Ear Training – Cadence Recognition

Examination of Chapters 16 – 17

Chapter 18 & 19 – Modulations {week 13-14}

- Change of Key, Tonicization, Key Relationships, Common Chord, Pivot Chord, Sequential Modulation, Common Tone, Direct Modulation, Modulation Listening Examples [C8, C10]
- Ear Training – recognition of type of modulation; Modulation Listening Examples (Bach Chorales Analysis) & Tone Row Discussion & Compositional Activity. [C6, C7, C18]
- Sight-singing – modulation to closely related keys through secondary dominants or sequence [C15]

Chapter 20 – More with Form {week 15}

- Motives, sequential lines and figures (Beethoven's Fifth Symphony) [C6, C18, C19]
- Theme & Variation (Mozart's Twinkle Variation) [C6, C18, C19]

Examination over Chapter 18 – 20

PREPARE FOR PERFORMANCE EXAM – MOCK AP THEORY TEST

Additional Topics of Study:

Depending on Time and level of class, the following chapters may be covered as further enrichment during weeks 15 – 16.

Chapter 21 – Mixing the modes

Borrowed chords

Chapter 22 & 23 – Augmented 5th chords

Neapolitan Chord, Italian/German/French Augmented 6th Chords

Chapter 24 – Resolution of Augmented 6th Chords

Chapter 25 – Enharmonic Spellings and Modulations

Examination over what chapters are covered prior to the end of the school year.

Congratulations! You have survived AP Music Theory so please enjoy your Summer Vacation and if you are part of the Class of 2022, Best Wishes as you begin the next Phase of your life!

GO BEARS!

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 in early May.

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). [C16, C17].