

AP Music Theory Syllabus 2018-19

Instructor: Jacqueline Knappenberger

E-mail: knappenberger.jm@augusta.k12.va.us

School Phone: (540) 946-7600

Room Number: 18

Course Overview:

AP Music Theory is designed for students who need it for career study as well as those who desire it for enrichment. Though the main emphasis is placed on music of the Common Practice period (1600-1900), music of other stylistic periods is also studied. A wide variety of tonal music repertory is included in the course textbook, in which we cover chapters 1-23. We use these textbook examples for illustration of topics and for analysis.

Course Objective:

At the end of the course, students should be able to:

- a. Notate pitch and rhythm in accordance with standard notation practices
- b. Read melodies in treble, bass, and movable C clefs
- c. Write, sing, and play major scales and all three forms of minor scales
- d. Recognize by ear and by sight all intervals within an octave
- e. Use the basic rules that govern music composition
- f. Harmonize a melody with appropriate chords using good voice leading
- g. Analyze the chords of a musical composition by number and letter name
- h. Transpose a composition from one key to another
- i. Express musical ideas by composing and arranging
- j. Understand and recognize basic musical forms: ternary, binary, rondo, and so on
- k. Write simple, rhythmic, melodic, and harmonic dictation

Textbooks and Materials:

- Burkholder, J. Peter, and Palisca, Claude V., editors. *Norton Anthology of Western Music*, vols. 1, 2, and 3, 6th ed. New York: W. W. Norton, 2009.
- Clendenning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis, with Workbook and Anthology*. New York: W. W. Norton, 2005.
- Phillips, Joel, Jane Piper Clendenning, and Elizabeth West Marvin. *The Musician's Guide to Aural Skills*, vol. 1. New York: W. W. Norton, 2004.
- 3-ring binder
- Dividers
- Staff paper
- Loose leaf paper
- Sharpened pencils
- Dry erase marker

Course Planner:

Although students are not enrolled in the class until the Spring, they must do some introductory work on their own in order to be better prepared for the AP Exam in May. I will have weekly study sessions in the Fall to help students understand this preparatory work.

First Nine Weeks	Texbook	Sight Singing/Ear Training	Homework
Week 1	Chapter 1: Pitch and Pitch Class	Melodic Dictation/Sight-Singing: major key, diatonic pitches, conject melodies using scale degrees 1-6 Harmonic Dictation: bass voice	InQuizitive Ch. 1
Week 2	Chapter 2: Simple Meters	Melodic Dictation/Sight-Singing: major key, diatonic pitches, conject melodies using scale degrees 1-6 Harmonic Dictation: bass voice	InQuizitive Ch. 2
Week 3	Chapter 3: Pitch Collections, Scales, and Major Keys	Melodic Dictation/Sight-Singing: major key, diatonic pitches, conjunct melodies using scale degrees 1-6, add 7-1 movement Harmonic Dictation: outer voices	
Week 4	Chapter 3: Pitch Collections, Scales, and Major Keys	Melodic Dictation/Sight-Singing: major key, diatonic pitches, conjunct melodies using scale degrees 1-6, add 7-1 movement Harmonic Dictation: outer voices	InQuizitive Ch. 3
Week 5	Chapter 4: Compound Meters	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips using scale degrees 1, 3, and 5 Harmonic Dictation: outer voices	InQuizitive Ch. 4
Week 6	Chapter 5: Minor Keys and the Diatonic Modes	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips using scale degrees 1, 3, and 5 Harmonic Dictation: outer voices	InQuizitive Ch. 5
Week 7	Chapter 6: Intervals	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips using scale degrees 1, 3, and 5, add cadential skips from 5-1 Harmonic Dictation: outer voices	InQuizitive Ch. 6
Week 8	Chapter 7: Triads	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips using scale degrees 1, 3, and 5, add cadential skips from 5-1 Harmonic Dictation: outer voices	InQuizitive Ch. 7
Week 9	Chapter 8: Seventh Chords	Melodic Dictation/Sight-Singing: major key, diatonic pitches,	InQuizitive Ch. 8

		melodies with skips using scale degrees 1, 3, and 5, add cadential skips from 5-1 Harmonic Dictation: outer voices	
Second Nine Weeks			
Week 1	Ch. 37: Modes, scales, and sets (Pentatonic and whole tone scales)	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips, add skips to scale degree 6 Harmonic Dictation: outer voices add authentic cadence	Workbook Ch. 1
Week 2	Review (Ch. 1-8)	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips, add skips to scale degree 6 Harmonic Dictation: outer voices add authentic, plagal cadences	Workbook Ch. 2
Week 3	Review (Ch. 1-8)	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips, add skips to scale degree 6 Harmonic Dictation: outer voices add half and deceptive cadences	Workbook Ch. 3
Week 4	Review (Ch. 1-8)	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips, add skips to scale degree 4 Harmonic Dictation: outer voices and primary triads (major and minor)	Workbook Ch. 4
Week 5	Review (Ch. 1-8)	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips, add skips to scale degree 4 Harmonic Dictation: outer voices and primary triads (major and minor)	Workbook Ch. 5
Week 6	Review (Ch. 1-8)	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips, add skips to scale degree 4 Harmonic Dictation: outer voices and primary and secondary triads (major and minor)	Workbook Ch. 6

Week 7	Review (Ch. 1-8)	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips to any scale degree Harmonic Dictation: outer voices and primary and secondary triads (major and minor)	Workbook Ch. 7
Week 8	Review (Ch. 1-8)	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips to any scale degree Harmonic Dictation: outer voices and primary and secondary triads (major and minor)	Workbook Ch. 8
Week 9	Review (Ch. 1-8)	Melodic Dictation/Sight-Singing: major key, diatonic pitches, melodies with skips to any scale degree Harmonic Dictation: outer voices and primary and secondary triads (major and minor)	
Third Nine Weeks			
Week 1	Chapter 9: Connecting Intervals in Note-to-Note Counterpoint	Melodic Dictation/Sight-Singing: major key, relative minor (natural) Harmonic Dictation: outer voices and primary and secondary triads (major and minor)	InQuizitive Ch. 9 Workbook Ch. 9
Week 2	Chapter 10: Melodic and Rhythmic Embellishment in Two-Voice Composition <i>Part I Exam</i>	Melodic Dictation/Sight-Singing: major key, relative minor (natural) Harmonic Dictation: outer voices and primary and secondary triads (major and minor)	InQuizitive Ch. 10 Workbook Ch. 10
Week 3	Chapter 11: From Species to Chorale Style: Soprano and Bass Lines	Melodic Dictation/Sight-Singing: major key, relative minor (natural) Harmonic Dictation: outer voices and primary and secondary triads (major and minor)	InQuizitive Ch. 11 Workbook Ch. 11
Week 4	Chapter 12: The Basic Phrase in SATB Style	Melodic Dictation/Sight-Singing: major key, relative minor (harmonic) Harmonic Dictation: outer voices and primary and secondary triads, seventh chords	InQuizitive Ch. 12 Workbook Ch. 12

Week 5	Chapter 13: Dominant Sevenths, the Predominant Area, and Choral Harmonization	Melodic Dictation/Sight-Singing: major key, relative minor (harmonic) Harmonic Dictation: outer voices and primary and secondary triads, seventh chords	InQuizitive Ch. 13 Workbook Ch. 13
Week 6	Chapter 14: Expanding the Basic Phrase	Melodic Dictation/Sight-Singing: major key, relative minor (harmonic) Harmonic Dictation: outer voices and primary and secondary triads, seventh chords	InQuizitive Ch. 14 Workbook Ch. 14
Week 7	Chapter 15: New Cadence Types and Diatonic Root Progressions	Melodic Dictation/Sight-Singing: major key, relative minor (harmonic) Harmonic Dictation: outer voices and primary and secondary triads, seventh chords	InQuizitive Ch. 15 Workbook Ch. 15
Week 8	Chapter 16: Embellishing Tones	Melodic Dictation/Sight-Singing: major key, relative minor (melodic) Harmonic Dictation: outer voices and all triads, seventh chords	InQuizitive Ch. 16 Workbook Ch. 16
Week 9	Chapter 17: Voice-Leading Chords: vii° , $vii^{\circ 7}$, $vii\emptyset 7$, and Others <i>Midterm Assessment</i>	Melodic Dictation/Sight-Singing: major key, relative minor (melodic) Harmonic Dictation: outer voices and all triads, seventh chords	InQuizitive Ch. 17 Workbook Ch. 17
Fourth Nine Weeks			
Week 1	Chapter 18: Phrase Structure and Motivic Analysis	Melodic Dictation/Sight-Singing: major key, chromatic pitches out of the key (secondary dominants) Harmonic Dictation: outer voices and all triads, seventh chords	InQuizitive Ch. 18 Workbook Ch. 18 Student composition and performance of a melody that uses one of the common phrase structures we have studied (parallel period, contrasting period, double period, or phrase group)
Week 2	Chapter 19: Diatonic Sequences	Melodic Dictation/Sight-Singing: major key, chromatic pitches out of the key (secondary dominants) Harmonic Dictation: outer voices and all triads, seventh chords	InQuizitive Ch. 19 Workbook Ch. 19
Week 3	Chapter 20:	Melodic Dictation/Sight-Singing:	InQuizitive Ch. 20

	Secondary Dominant and Leading-Tone Chords	major key, chromatic pitches out of the key (secondary dominants) Harmonic Dictation: outer voices and all triads, seventh chords, secondary dominants	Workbook Ch. 20
Week 4	Chapter 21: Tonicizing Scale Degrees Other than V <i>Part II Exam</i>	Melodic Dictation/Sight-Singing: major key, chromatic pitches out of the key (secondary dominants) Harmonic Dictation: outer voices and all triads, seventh chords, secondary dominants	InQuizitive Ch. 21 Workbook Ch. 21
Week 5	Chapter 22: Modulation to Closely Related Keys	Melodic Dictation/Sight-Singing: major key, chromatic pitches out of the key (secondary dominants) Harmonic Dictation: outer voices and all triads, seventh chords, secondary dominants	InQuizitive Ch. 22 Workbook Ch. 22
Week 6	Chapter 23: Binary and Ternary Forms	Melodic Dictation/Sight-Singing: major key, chromatic pitches out of the key (secondary dominants) Harmonic Dictation: outer voices and all triads, seventh chords, secondary dominants	InQuizitive Ch. 23 Workbook Ch. 23
Week 7	Practice Exams and Review	Practice Exams and Review	Student Composition: Compose and arrange a melody for an instrumental/vocal ensemble of your choice
Week 8	Practice Exams and Review	Practice Exams and Review	Student Composition: Compose and arrange a melody for an instrumental/vocal ensemble of your choice
Week 9	Practice Exams and Review	Practice Exams and Review	
Friday, May 17, 2019 - AP Music Theory Exam			

Expectations of Students:

- Students will participate in all classroom discussions and activities.
- Students will complete all assigned exercises and readings.
- Students will keep and maintain and Music Theory binder, which will include class notes, handouts, assignments, and listening logs.
- Students will study the released AP Exams and take practice tests to prepare for the exam.
- Students will submit two major compositions each nine weeks, based on assigned form and content. Other minor compositions will be required to demonstrate understanding and synthesis of concepts presented. These compositions include:

- a song in binary form
- a song in ternary form
- a song in sonata form
- a song based on a major mode
- a song based on a minor mode
- a song using two-part counterpoint
- a song using three-part counterpoint
- a four-part fugue will subject, countersubject, and free improvisation
- a song that modulates from one tonal center to another through the use of a pivot chord
- a song based on the whole-tone scale
- a song based on the chromatic scale

Grading:

We will follow the scale set by the school, which is as follows:

A+ = 98-100	B+ = 88-89	C+ = 78-79	D+ = 68-69	F = 0-59
A = 92-97	B = 82-87	C = 72-77	D = 62-67	
A- = 90-91	B- = 80-81	C- = 70-71	D- = 60-61	

Grading Continued:

20%	Textbook material
20%	Workbook material
10%	Aural skills material
5%	Pop quizzes (including sight-singing)
15%	Open-book review quizzes
30%	Exams/Compositions

Textbook Material:

Textbook materials are presented through a lecture/demonstration format:

- Students are given guided notes designed to make them active participants in the lesson presentation.
- All notes are collected at the end of each lecture and graded for lecture/demonstration points (25).
- Students who miss class are required to complete their guided-note sheets with a classmate in order to receive 20 out of the 25 points. Because the students who were present have sheets that are already graded, this is the only fair way to assess this portion of the makeup work. Students may complete an additional demonstration worksheet to earn the additional 5 points. Students who fail to complete this requirement are given 0 points for each lecture/demo lesson missed.

Workbook Material:

This material is used for homework assignments. The first few sheets in each section are completed together to ensure that students understand the required work. Worksheets are checked for completeness daily (10 points/homework). They are collected and checked for accuracy every three weeks (100 points/workbook).

Aural Skills Material:

This is completed as classwork. Pop quizzes are given at least once a week (25-40 points). Most of these are taken from the “Try It” exercises in *The Musician’s Guide to Aural Skills* text. Each student’s lowest pop-quiz grade is dropped at the end of the nine weeks. Students who miss pop quizzes are given self-tests to restore their points. All sight-singing pop quizzes must be completed.

Short “announced” quizzes (worth 50-75 points) are given prior to major exams. They are always open-book and open-notebook quizzes. Quizzes and exams are formatted the same to help students learn the directions for the AP Exam. Quizzes are returned at the next class session so that students can use them for study sheets.

Exams are given at the end of each chapter in the textbook. They are twice the value of the open-book quiz that precedes them (100-150 points).

This testing policy was developed as a fair way to assess students while preparing them for the challenging AP Music Theory Exam. Students who fail the open-book quizzes are offered remediation through online tutoring sites that review key signature, intervals, and ear training.

Test Formats:

Most of my pop quizzes are given as open-response questions. Announced quizzes and exams are also presented in that format for the first 2-3 weeks. After students have mastered the first part of the course (Building a Musical Vocabulary), I design quizzes and exams in the multiple-choice/open-response/dictation format to prepare them for the AP Exam. Sight-singing exams are recorded in a private setting.

Other Resources:

Burkhart, Charles, and William Rothstein. *Anthology for Musical Analysis*, 7th ed. New York: Schirmer, 2011.

Ottman, Robert W., and Nancy Rogers. *Music for Sight Singing*, 9th ed. New Yourk, N.Y.: Pearson, 2013.

Website for *Musician's Guide* texts at www.wwnorton.com (each textbook has a log-in code)

<https://www.sightreadingfactory.com/> (each student has a log-in)

Free download of Finale NotePad software are <https://www.finalemusic.com/products/notepad/>

Ricci Adams's interactive tutorials: www.musictheory.net

Alvira's tutorials: www.teoria.com