

Required Supplies: Blank Staff Paper

Pencils – black and sharpened

A good eraser

3-Ring Binder

Dividers for Course Book (Notes, Lab, Homework, Quizzes/Tests)

Textbook and Workbook:

[Music in Theory and Practice, Volume I, Eighth Edition](#). Bruce Benward and Marilyn Saker.

[Barron's AP Music Theory](#). Nancy Scoggin.

Course Objective: This course enables highly motivated students to engage in challenging work in the areas of reading and analyzing notated music in addition to aural training. Particular emphasis will be placed upon developing listening skills, sight singing ability and knowledge of rhythm, melody, harmony, form and other compositional devices. The work of the course will emphasize preparation for admission to college music programs. This course combines lecture and lab. Students will be tested on lab skills individually.

AP Music Theory is an ongoing study of basic literacy, scales and key signatures, melody, harmony, chords and their function, realization of figured bass and harmonization of a soprano line with harmonic function. In addition, there is also an ongoing study of score analysis and form, sight-singing, ear-training, and a little music history. You will be provided with supplemental materials for further study such as listening to recordings with or without the score for the purpose of pin-pointing a certain topic or for your reaction.

Your conduct during class is crucial. Listening is the key. Disruptive or inappropriate behavior will not be tolerated and will result in a change in seating assignments and/or other appropriate disciplinary action.

GOALS:

- Students will be literate on Grand Staff Notation and moveable “C” clefs presented in the text.
- Students will notate and sing major, natural minor, harmonic minor, melodic minor scales, dorian, phrygian, lydian, mixolydian, aeolian, and ionian modes, all triad and seventh chord types.
- Students will sight-sing at the level found on the AP Music Theory Exam.
- Students will perform at the level found on the AP Music Theory Exam in the area of Harmonic Analysis (Roman Numeral Analysis).
- Students will analyze and compose musical phrases including the motive, sequence, antecedent/consequent in varying degrees and lengths. This includes realization of figured bass and harmonization of a soprano line with harmonic function.
- Students will analyze basic binary and ternary form.
- Students will write in first species counterpoint.
- Students will write in 4-part, chorale-style voicings and understand proper voice-leading, doubling, and spacing.
- Students will be proficient in melodic and harmonic dictation at the level found on the AP Music Theory Exam.
- Students will have a working vocabulary of a minimum of 150 musical terms.
- Students will study literature of the great masters throughout music history.
- Students are expected to take the AP Music Theory Exam.
- Students will gain a deeper understanding of the literature they are studying/performing in their own ensembles and in their private studio experiences. They will display a more mature, creative, interpretive, and satisfying performance of this literature.

Students must commit to & register for the AP Music Theory Exam in the Fall.

Students who register for the exam after the announced date may incur a late fee.

Assignments given in each chapter are based on a time efficiency basis. Assignments range from 10-20 points each.

Ear-training and sight-singing examples will be taken from a variety of sources. Procedures found on the AP Music Theory Exam will be followed.

Dictation examples are taken from piano, vocal, choral, instrumental, folk, pop, jazz literature, and chorale harmonizations by J.S. Bach. Procedures found on the AP Music Theory Exam will be followed.

Featured listening is designed to supplement the important concepts and topics found in each chapter.

History sections are provided to enhance the listening, important concepts, and topics in the areas of the visual arts, literature, events, and stylistic periods.

Course Expectation: Music Theory presents a variety of concepts sequentially. Students are expected to attend class regularly. Missing class will cause students to miss important material that builds to the following topic. If students miss class, it is **their responsibility** to obtain missed work/content from their classmates.

GRADING: Students will be assessed using a variety of methods. This course has both a lecture and lab component. Students will be assessed on both written and aural skills. In order to provide students with continual feedback, homework will be assigned regularly. Quizzes will be administered often – students should always be prepared to demonstrate their knowledge. In addition to the midterm and final exams, four unit exams will be given during the course of the semester, as outlined in the previous section. Students will have the opportunity to submit corrections on all exams.

Homework: 10-20 pts. per assignment

Quizzes: 10-50 pts. per assessment (Both Written & Performed on lab assessments)

Exams: 100 pts. per assessment (Written Assessment Only)

Midterm/Final Exam: 150 pts. (Written Assessment Only)

Grades will be averaged and assigned according the following grading scale:

A = 90 – 100%

B = 80 – 89%

C = 70 – 79%

D = 60 – 69%

F = 59% or below

Make-Up: If students miss a quiz or exam, they must notify Mr. Jackson ASAP! Students have 2 school days to schedule a make-up for their missed assessment. *Students may submit missing homework assignments until the corresponding unit exam or quiz.*

Extra Help: Due to the difficult content of this course, students will want to consider seeking extra help outside of class from their classmates as well as their instructor. Students should always feel welcome to contact their instructor for extra help. Students can contact Mr. Jackson either through e-mail or scheduling a time in person. Keeping up with your **assignments** cannot be stressed enough. It is critical that you get help if you do not understand an assignment. Students may schedule an appointment with Mr. Jackson at any time.

Study Lab: Students may be requested to attend Study Lab on Tuesdays from 8:05-8:50. This is an opportunity for students to receive additional support and instruction on important concepts and skills. Mr. Jackson will request students for Study Lab and it will be listed on student schedules each Saturday. Students may not request Study Lab or utilize this time to make up missing assignments or tests. Attendance is required if requested; students who are requested and do not attend will be marked absent. The absence will be considered an unexcused absence without appropriate parent notification.

Course Planner: The following is an *approximate* schedule of concepts to be covered during the semester. The following abbreviations will be used for the LAB component of this course.

SS = Sight Singing, **RD** = Rhythmic Dictation, **MD** = Melodic Dictation, **ID** = Interval ID, **HD** = Harmonic Dictation
(**ET** = Ear Training)

➤ **Unit 1: Music Fundamentals (Ch. 1A)**

ET/SS: Major Scales

Accidentals Staff Clefs Pitch Enharmonics
Timbre Interval

Quiz - Unit 1

➤ **Unit 2: Rhythm, Meter & Metric Organization (Ch. 1B)**

RD: Simple Meter

Duple/Triple/Quadruple Simple Meter Compound Meter Rhythms
Hemiola Syncopation Anacrusis

Quiz - Unit 2

➤ **Unit 3: Scales, Keys, Modes (Ch. 2)**

ET/MD: Simple Melodies (Scale Patterns)

Major Scale Minor Scale Order of Accidentals on Staff Scale Degrees Scales
Key Signatures Relative/Parallel Keys Circle of Fifths Modes

----- **EXAM I - STRUCTURE OF TONALITY (UNITS 1-3)** -----

➤ **Unit 4: Harmonic Organization I: Intervals (Ch.3)**

ET/SS: Melodies with Triads ET/ID: Diatonic Intervals (following the Major Scale)

Intervals Interval Inversion Simple/Compound Intervals
Consonance/Dissonance

➤ **Unit 5: Harmonic Organization I: Triads (Ch. 4A)**

Triad Types Triad Inversions Second Inversion Triads Intro to Part Writing

➤ **Unit 6: Roman Numerals & Figured Bass Symbols (Ch. 4B)**

Roman Numerals Chord Function/Movement Circle Progression
Figured Bass Symbols Realization of Figured Bass Symbols

----- **EXAM II - INTERVALS (UNITS 1-6)** -----

➤ **Unit 7: Harmonic Organization II: Seventh Chords (Ch. 11, 12 & 13)**

ET/HD: Introduction to Harmonic Dictation

Harmonic Function Diatonic Triads Harmonization Seventh Chords
(+Inversions)

INVERSION HOTLINE!!!

Unit 6/7 Quest

➤ **Unit 8: Harmonic Composition I: Part Writing (Ch. 9)**

ET/MD: Melodies that outline the I, IV, and V Chords

Part Writing Rules Parallel 5ths or 8ths Doubling Rules Motion
Resolving

➤ **Unit 9: Harmonic Organization III: Function and Cadences (Ch. 5A)**

ET/HD: Introduction to Harmonic Dictation

Function Tendency Tones Common-Practice Harmony Progression
Cadences Cadence Types The effect of Inversion on Function

Unit 8/9 Quest

----- **EXAM III – END OF SEMESTER MIDTERM (UNITS 1-9)** -----

➤ **Unit 10: Melodic Composition: Non-Chord Tones (Ch. 5B)**

ET/MD: More Practice

Non-Chord Tones Passing Tones Neighbor Tones
APPOGGIATURA!!!! Escape Tones Suspension Retardation
Anticipation

➤ **Unit 11: Secondary Dominants (Ch. 14)**

ET/SS : Stepwise, I, IV, and V chords, Altered Syllables

Secondary Dominants Three Resolutions of a leading-tone chord
Connections with Harmonizing a Melody with Chromatics

----- **EXAM IV – NCT & SECONDARY FUNCTIONS (UNITS 10-11)** -----

➤ **Unit 12: Key Relationships: Modulation (Ch. 15)**

ET/ID : All intervals

Mode Mixture Harmonic Interest Picardy Third Modulation

➤ **Unit 13: Visual Score Analysis: Form (Ch. 6, 16 & 17)**

ET/HD : 3 voices

Form Cadences Phrases Texture Transposition
Antecedent-Consequent relationship Period Parallel Phrases
Contrasting Phrases Double Period

➤ **Unit 14: Harmonic Progression/Rhythm & Harmonizing a Melody (Ch. 10)**

ET/ID : All intervals

Circle Progressions Writing Cadences Second Inversion Chords Counterpoint

----- **EXAM V – FINAL EXAM** -----