

AP MUSIC THEORY SYLLABUS

TAFT HIGH SCHOOL

2007-2008 ACADEMIC YEAR

Steve Burch, Teacher

school phone 818/227-3600, cell phone 805/807-3272

email: steve@burchmusic.com

(Homework, practice quizzes and other course information are available online at “burchmusic.com”)

Advanced Placement Music Theory is a two-semester college-level music class. There is no pre-requisite for the class, but all students should have a strong instrumental or vocal music background. The main textbook used in the class is **The Elements of Music: Concepts and Applications, Vol. 1**, and the **Workbook for The Elements of Music: Concepts and Applications, Vol. 1**, both by Ralph Turek, published by McGraw Hill, Inc. We will also use **Music for Sight Singing**, 6th edition, by Robert Ottman, published by Prentice Hall. Listening examples are taken from my personal library of classical and jazz recordings, plus selections from **The Norton Anthology of Western Music**, volumes 1 & 2, edited by Claude Palisca, published by Norton Press. All students enrolled in the class are expected to take the AP Music Theory test in May 2008. The curriculum and instruction will follow the music standards of the California Department of Education. A copy of these standards is available online at: <http://www.cde.ca.gov/be/st/ss/muproficient.asp>

There are three to four quizzes given each week: aural, sight-singing, and written. The aural quizzes will be on dictation (melodic and/or rhythmic), harmonic recognition, or interval recognition. The written quizzes will be on basic musical knowledge and skills, part-writing, and score analysis. Sight-singing quizzes will be from two to eight measures long, in a variety of keys, both with and without accidentals.

There will be a package of homework assignments given at the beginning of each week. Answers to homework assignments will be discussed as a regular part of the weekly instruction. It is imperative that all homework be completed because the homework assignments are designed to build the skills necessary to do well on the tests and quizzes. In addition to written homework assignments, students are expected to log onto the A.P. Theory page of the website (burchmusic.com) and regularly practice the listening and singing exercises found there.

Classroom Rules and Policies

All students are expected to help set the room up at the beginning of the period, and to put away chairs and stands (as needed) at the end of the period. General school rules are available from the school office. Students are responsible for keeping class materials organized.

Make Up Work

Homework, quizzes, and class work missed due to excused absences may be made up within a reasonable time after the student returns to school.

Teacher conference

A conference with the teacher may be arranged during the teacher’s conference period.

Daily Procedures

As students come into class there will be a weekly listening selection being played, prior to the tardy bell. Students are expected to quickly find their seat and quietly get out their materials while listening to the selection being played. After the bell rings the selection will continue for a few minutes, with pauses to point out musical examples of concepts being learned in class. There will be a few minutes for sight-singing, dictation, and development of other aural-related skills. The instructional plan is given in the following pages.

Week : Written / Analytical Skills

Aural / Singing Skills

<p>One</p>	<p><i>Rudiments and Terminology of Music (I):</i> Chapters 1, 2* Notation in four clefs (treble, bass, alto, tenor) Basic intervals, Major scales, key signatures <i>Written exercises:</i> scales, notation <i>Analytical exercises:</i> identify notes, scales, intervals, major key signatures in music examples <i>Creative exercises:</i> write diatonic note pattern</p>	<p><i>intervals</i> up to M3 (singing and recognizing by sight, by sound, by recall) <i>listening:</i> Mozart Symphony 25</p>
<p>Two</p>	<p><i>Rudiments and Terminology of Music (II):</i> Chapter 3 Minor scales, key signatures Meter, rhythmic patterns <i>Written exercises:</i> scales, metric patterns <i>Analytical exercises:</i> identify minor key signatures, meter and intervals in music examples <i>Creative exercises:</i> write minor diatonic note patterns, write simple rhythmic patterns</p>	<p><i>intervals</i> up to P5 (singing and recognizing by sight, by recall) <i>listening:</i> Haydn Symphony 42</p>
<p>Three</p>	<p><i>Major and minor chords:</i> Chapter 4 Root position, inversions <i>Written exercises:</i> chords in triadic form, (root position and inversions) <i>Analytical exercises:</i> identify chords and inversions in music examples <i>Creative exercises:</i> write simple motives with two chord</p>	<p><i>intervals</i> up to P8 chord recognition (major/minor, inversions) <i>singing:</i> 4-note patterns <i>listening:</i> Bach Brandenburg 2</p>
<p>Four</p>	<p><i>Tonal relationships:</i> Chapter 5 Standard root progressions (tonic, dominant, and pre-dominant functions) <i>Written exercises:</i> single-staff, triadic chord progressions <i>Analytical exercises:</i> identify chord progressions in music examples <i>Creative exercises:</i> write simple motives on a given chord progression</p>	<p><i>intervals/chord</i> recognition <i>singing:</i> 6-note patterns <i>dictation:</i> simple melodic <i>listening:</i> Brahms Symphony 1</p>
<p>Five</p>	<p><i>Review and Assessment:</i> Notation, rhythm, intervals, scales, key signatures, time signatures, chords, inversions, tonal relationships, scale tone names, chord identification</p> <p><i>Assessment:</i> 5-week test</p> <p>*Chapters in The Elements of Music (see page 1 of this syllabus)</p>	<p><i>intervals/chord</i> recognition <i>singing:</i> 8-note patterns <i>dictation:</i> simple melodic <i>listening:</i> Beethoven Symphony 1</p>

Week : Written / Analytical Skills

Aural / Singing Skills

Six	<p><i>Functional triadic harmony (I):</i> Chapters 5, 8 traditional four-voice texture, vocal ranges: SATB <i>Written exercises:</i> chords in triadic form (root position and inversions) in four voices <i>Analytical exercises:</i> identify chords and inversions in music examples (chorales) <i>Creative exercises:</i> write simple motives with two chords</p>	<p>intervals/chord recognition singing: 12-note patterns <i>dictation:</i> simple melodic <i>listening :</i> Mozart Symphony 36</p>
Seven	<p><i>Functional triadic harmony (II):</i> Chapter 6 Non-harmonic tones (PT, NT, CT, ET, ARP, RET, ANT, SUS) <i>Written exercises:</i> two-chord, non-harmonic tones <i>Analytical exercises:</i> identify non-harmonic in music examples <i>Creative exercises:</i> compose four-measure melody using at least two non-harmonic tones</p>	<p>intervals/chord recognition <i>singing:</i> 4-measure melodies in major keys, 4/4 time <i>dictation:</i> melodic dictation in major and minor keys <i>listening:</i> Haydn Symphony 94</p>
Eight	<p><i>Functional triadic harmony (III):</i> Chapters 6, 13 Seventh chords (dominant functionality) Root positions and inversions Cadences (PAC, IAC, PC, DC, Phrygian Half) <i>Written exercises:</i> Cadences in root position and inversions <i>Analytical exercises:</i> identify dominant seventh chords and types of cadences in music examples <i>Creative exercises:</i> compose four-measure melody using at least two non-harmonic tones and ending on a PAC</p>	<p>Same as previous week <i>listening:</i> Portions of Handel's Messiah</p>
Nine	<p><i>Functional triadic harmony (IV):</i> Chapters 15, 16 Secondary dominants Root positions and inversions Modulation to closely-related keys <i>Written exercises:</i> secondary dominants and modulations <i>Analytical exercises:</i> identify secondary dominants and modulations in music examples <i>Creative exercises:</i> compose eight-measure melody using at least two non-harmonic tones and ending on a HC</p>	<p><i>dictation:</i> simple harmonic more advanced melodic <i>singing:</i> 4-measure melodies in major keys, 3/4 time <i>listening:</i> Portions of Handel's Messiah</p>
Ten	<p><i>Voice-leading:</i> Chapter 7 Traditional practices and rules of voice-leading <i>Written exercises:</i> chord to chord four-part writing <i>Analytical exercises:</i> analyze voice-leading in Bach chorales <i>Creative exercises:</i> write four part harmony for various chords and cadences</p> <p><i>Assessment:</i> 10-week test</p>	<p>same as previous week</p>

Week : Written / Analytical Skills**Aural / Singing Skills**

Eleven	<p><i>Chord analysis (I):</i> Chapters 4, 5 Bach chorales – chord identification (Roman and Arabic numerals), voice-leading, and non-chord-tone analysis <i>Analytical exercises:</i> analyze the above in Bach chorales <i>Creative exercises:</i> write four part harmony on a given melody</p>	<p><i>dictation:</i> simple harmonic more advanced melodic <i>singing:</i> 8-measure melodies in minor keys, 4/4 time <i>listening:</i></p>
Twelve	<p><i>Chord analysis (II):</i> Chapters 4, 5 Bach chorales – chord identification (Roman and Arabic numerals), voice-leading, non-chord-tone analysis, and uses of secondary dominants and modulation <i>Analytical exercises:</i> analyze the above in Bach chorales <i>Creative exercises:</i> write four part harmony on a given melody</p>	<p>Beethoven <u>Symphony 3</u> <i>dictation:</i> simple harmonic more advanced melodic <i>singing:</i> 8-measure melodies in major keys, 4/4 time</p>
Thirteen	<p><i>Figured bass realization (I):</i> Four-part simple figured-bass realization using traditional (common practice) procedures and rules <i>Written exercises:</i> realize a given figured bass <i>Analytical exercises:</i> analyze other students' written exercises looking for both correct and incorrect uses <i>Creative exercises:</i> write a simple figured-bass exercise for the class to complete</p>	<p><i>listening:</i> Bach <u>Cantata 21</u> <i>dictation:</i> advanced harmonic advanced melodic <i>singing:</i> 8-measure melodies in major keys, 6/8 time</p>
Fourteen	<p><i>Figured bass realization (II):</i> More advanced four-part figured-bass realization using traditional (common practice) procedures and rules <i>Written exercises:</i> realize a given figured bass <i>Analytical exercises:</i> analyze other students' written exercises looking for both correct and incorrect uses <i>Creative exercises:</i> write a more advanced figured-bass exercise for the class to complete</p>	<p><i>listening:</i> Correlli, <u>Concerto Grosso opus 6</u> <i>dictation:</i> advanced harmonic advanced melodic <i>singing:</i> 8-measure melodies in minor keys, 6/8 time</p>
Fifteen	<p><i>Comprehensive Review</i> Rudiments, terminology, ear-training, sight-singing, chords, tonal relationships, functional triadic harmony, four-part writing, voice-leading, harmonic progressions, figured-bass, dictation</p> <p><i>Assessment:</i> 15-week test</p>	<p><i>listening:</i> Gounod, selections from St. Cecilia Mass</p>

Week : Written / Analytical Skills

Aural / Singing Skills

Sixteen	<p><i>Roman numeral realization (I):</i> Four-part simple Roman numeral realization using traditional (common practice) procedures and rules <i>Written exercises:</i> realize a given Roman numeral progression <i>Analytical exercises:</i> analyze other students' written exercises looking for both correct and incorrect uses <i>Creative exercises:</i> write a simple Roman-numeral progression exercise for the class to complete</p>
Seventeen	<p><i>Roman numeral realization (II):</i> More advanced four-part simple Roman numeral realization using traditional (common practice) procedures and rules <i>Written exercises:</i> realize a given more advanced Roman numeral progression <i>Analytical exercises:</i> analyze other students' written exercises looking for both correct and incorrect uses <i>Creative exercises:</i> write a more-advanced Roman-numeral progression exercise for the class to complete</p>
Eighteen	<p><i>Bass line composition (I):</i> <i>Written exercises:</i> Composing bass line for a simple given melody, without modulations or secondary dominants <i>Analytical exercises:</i> analyze other students' written exercises looking for both correct and incorrect uses, analyze exemplary models from music <i>Creative exercises:</i> write a simple melody for bass line composition by other students in the class</p>
Nineteen	<p><i>Bass line composition (II):</i> <i>Written exercises:</i> Composing bass line for a more advanced given melody, including modulations and/or secondary dominants <i>Analytical exercises:</i> analyze other students' written exercises looking for both correct and incorrect uses, analyze exemplary models from music <i>Creative exercises:</i> write a more advanced melody for bass line composition by other students in the class</p>
Twenty	<p><i>Comprehensive Review:</i> Rudiments, terminology, ear-training, sight-singing, chords, tonal relationships, functional triadic harmony, four-part writing, voice-leading, harmonic progressions, figured-bass and Roman numeral realization, bass line composition, dictation <i>Assessment:</i> 20-week test</p>

Continued signing and dictation exercises.
listening: Elgar Serenade for String Orchestra

Continued signing and dictation exercises.

listening: Bach Brandenburg 3

Continued signing and dictation exercises.

listening: Beethoven Symphony 6

Continued signing and dictation exercises.

listening: Mozart Symphony 29

Continued signing and dictation exercises.

listening: Beethoven Symphony 6

Week : Written / Analytical Skills

Aural / Singing Skills

Twenty-one	<p><i>Melody (I):</i> Chapters 10, 12 Motive, phrase member, phrase <i>Analytical exercises:</i> identify the above in standard musical literature <i>Written exercises:</i> Continued exercises in composition, figured bass realization, Roman numeral realization <i>Creative exercises:</i> compose a motive, compose a phrase on a given motive</p>
Twenty-two	<p><i>Melody (II):</i> Chapters 10, 12 Phrase groups, phrase endings, extensions, elisions periods, types of periods <i>Analytical exercises:</i> identify the above in standard musical literature <i>Written exercises:</i> Continued exercises in composition, figured bass realization, Roman numeral realization <i>Creative exercises:</i> compose a parallel period, a contrasting period, and a modulating period</p>
Twenty-three	<p><i>Melody (III):</i> Chapters 10, 11 Motivic treatment, rhythmic/melodic interaction, harmonic analysis in melody <i>Analytical exercises:</i> identify the above in standard musical literature <i>Written exercises:</i> Continued exercises in composition, figured bass realization, Roman numeral realization <i>Creative exercises:</i> Compose a 32-measure melody accompanied by appropriate harmony, using a variety of harmonic progressions, rhythmic, and motivic ideas</p>
Twenty-four	<p><i>Melody (IV):</i> Retrograde, inversions, augmentation, diminution <i>Analytical exercises:</i> identify the above in standard musical literature <i>Written exercises:</i> Write the above treatments to a given melody</p>
Twenty-five	<p><i>Comprehensive Review</i> Rudiments, terminology, ear-training, chords, tonal relationships, functional triadic harmony, four-part writing, voice-leading, harmonic progressions, figured-bass and Roman numeral realization, bass line composition, dictation, sight-singing, melodic concepts <i>Assessment:</i> 25-week test</p>

Continued signing and dictation exercises.

listening:
Selections from Haydn Mass in Bb

Continued signing and dictation exercises.

listening:
Beethoven Symphony 8

Continued signing and dictation exercises.

listening:
Mozart Symphony 39

Continued signing and dictation exercises.

listening:
Bach Selections from cello suites

Continued signing and dictation exercises.

listening:
Rossini Overtures

Week : Written / Analytical Skills

Aural / Singing Skills

Twenty-six	<p><i>Small forms:</i> Chapters 18, 19 Binary, Rounded Binary, Ternary, Strophic, Theme & Variation, <i>Analytical exercises:</i> identify the above in standard musical literature <i>Written exercises:</i> Continued exercises in composition, figured bass realization, Roman numeral realization <i>Creative exercises:</i> Compose a rounded binary melody</p>
Twenty-seven	<p><i>Larger forms:</i> Sonata Allegro form: exposition, development, recapitulation Minuet & Trio Form <i>Analytical exercises:</i> identify the above in standard musical literature <i>Written exercises:</i> Continued exercises in composition, figured bass realization, Roman numeral realization <i>Creative exercises:</i> Compose an exposition in sonata allegro form, with modulation to the dominant</p>
Twenty-eight	<p><i>Texture and Timbre:</i> Explanation <i>Analytical exercises:</i> identify different timbres and textures in classical musical literature, identify basic aspects of jazz and pop music <i>Written exercises:</i> Continued exercises in composition, figured bass realization, Roman numeral realization <i>Creative exercises:</i> Compose a minuet and trio in classical style</p>
Twenty-nine	<p><i>Jazz and Pop Terms:</i> List of standard terms used <i>Analytical exercises:</i> identify basic aspects of jazz and pop music in musical literature <i>Written exercises:</i> Continued exercises in composition, figured bass realization, Roman numeral realization <i>Creative exercises:</i> Compose a variation on a jazz standard</p>
Thirty	<p><i>Comprehensive Review</i> Rudiments, terminology, ear-training, chords, tonal relationships, functional triadic harmony, four-part writing, voice-leading, harmonic progressions, figured-bass and Roman numeral realization, bass line composition, dictation, sight-singing, melodic concepts, small to large musical forms <i>Assessment:</i> 30-week test</p>

<p>Continued signing and dictation exercises.</p> <p><i>listening:</i> Mendelssohn Symphony 4</p>
<hr/> <p>Continued signing and dictation exercises.</p> <p><i>listening:</i> Mozart Piano Sonatas 11, 16</p>
<hr/> <p>Continued signing and dictation exercises.</p> <p><i>listening:</i> Beethoven Piano Trio, opus 9</p>
<hr/> <p>Continued signing and dictation exercises.</p> <p><i>listening:</i> Moonlight Serenade, In the Mood, A Night in Tunisia</p>
<hr/> <p>Continued signing and dictation exercises.</p> <p><i>listening:</i> Tchaikovsky 1812 Overture</p>

Week : Written / Analytical Skills**Aural / Singing Skills**

Thirty-one	<i>Practice A.P. Test</i> Take the 1998 Released A.P. Music Theory Exam Analyze test results	
Thirty-two	<i>Practice A.P. Test</i> Take the 2003 Released A.P. Music Theory Exam Analyze test results	
Thirty-three	Comprehensive Review in preparation for the 2008 A.P. Music Theory Exam	
Thirty-four	2008 A.P. Music Theory Exam	
Thirty-five and Thirty-six	<i>Music Technology, Introduction to 20th Century music</i> Practices and procedures used by 20 th century composers Basics of using notation software: Notepad and Finale <i>Written exercises:</i> Notation and transposition assignments	<i>listening:</i> Stravinsky Selections from Firebird Schoenberg Pierrot Lunaire
Thirty-seven and Thirty-eight	<i>Arranging (I):</i> Arranging for duets and trios <i>Written exercises:</i> Write a simple 16-measure arrangement of a given melody for duet group and trio group using at least one transposing instrument in each group, to be performed by student musicians	<i>listening:</i> Copland Appalachian Spring Bartok Cantata Profana
Thirty-nine and Forty	<i>Arranging (II):</i> Arranging for small ensembles: String quartet Saxophone quintet Woodwind quintet Brass Quintet <i>Written exercises:</i> Write a simple 16-measure arrangement of a given melody for the above groups, to be performed by student musicians	

Grading Policy

Grades are computed according to standard academic percentages:

90 – 100% = A

80 – 89% = B

70 – 79% = C

60 – 69% = D

>50% = F

Percentage weight is given to each grading category as follows:

<u>Category</u>	<u>Percentage</u>
Homework	10
Quizzes	20
Tests (5, 10, 15, 20, 25, 30 week)	20
Final Exams	50
(1998 and 2003 released AP Music Theory exams)	

Alternative Grading Policy

Although rare, it sometimes happens that a student will do very well on the weekly quizzes, do all the homework, do well on other tests, and then do poorly on the final. Conversely, it also is possible for a student to do poorly during the class but then (through intense effort during the last weeks of class) do very well on the final exam. Since the final exam is comprehensive (covering all areas from the beginning of the semester) a student may be able to receive a higher grade according to the alternate grading policy:

First Alternate Grading

<u>Category</u>	<u>Percentage</u>
Homework	10
Quizzes	30
Tests (5, 10, 15, 20, 25, 30 week)	30
Final Exams	30

Second Alternate Grading

<u>Category</u>	<u>Percentage</u>
Final Exams	100

If either alternative grading policy is used the highest grade available is a “B”.

The following grade computation applies in the alternative grading policy:

90 – 100% = B

80 – 89% = C

70 – 79% = D

>70 = F

A.P. Music Theory
Student – Parent Information Page

Name: _____

Home tel. (with area code) (_____) _____

Cell phone (with area code) (_____) _____

Email address (write CLEARLY one character per space)

Parent: _____

Home tel. (with area code) (_____) _____

Work tel. (with area code) (_____) _____

Cell phone (with area code) (_____) _____

Email address (write CLEARLY one character per space)

Parent: _____

Home tel. (with area code) (_____) _____

Work tel. (with area code) (_____) _____

Cell phone (with area code) (_____) _____

Email address (write CLEARLY one character per space)

A.P. Music Theory
Student – Parent Signature Page

We have read the syllabus for AP Music Theory. We understand the course outline and grading policies. We know that this is a college-level course, and that earning a high grade requires self-discipline and commitment. We are aware that the course includes a firm commitment to take the AP Music Theory Exam in May, 2008. We are also aware that the course outline and/or policies may be subject to some modification during the year to accommodate student needs.

Student (printed name)

Student (signature)

Parent or Legal Guardian (printed name)

Parent or Legal Guardian (signature)

Date