

AP Music Theory

(2014 – 2015)

Course Syllabus

Instructor: Mr. Young K. Kim

Room #: 287

AP Music Theory Website: http://johnscreekorchestra.com/music_theory.html

JCHS Teacher-IO: <http://www.teachers.io/schools/ga-johns-creek-hs>

Email: ykkimy@gmail.com

Text: Tonal Harmony-6th edition (Kostka & Payne)

Software: “MacGamut” Ear training software (approx. cost \$30.00)

Course Description:

AP Music Theory is intended for students who wish to obtain a greater understanding of the mechanics and foundations of music. The class will emphasize the study of fundamentals, melody, voice leading, harmony, texture, harmonic progression, form, analysis, and composition. Through identification, analysis, and prescription, students will be able to demonstrate proper musical styles of writing for the common practice period. Students will also refine aural skills through dictation, sight-singing, and computer-assisted ear training programs.

Objectives: GPS Standards

Students will be able to:

- A. Define fundamental musical terms and notations
- B. Discuss the characteristics of sound and its properties
- C. Apply theory principles to keyboard skills appropriate to level of ability
- D. Identify and construct any major, minor, chromatic scale and all of the church modes
- E. Aurally and visually identify melodic and harmonic intervals
- F. Identify and construct major, minor, augmented, diminished, dominant seventh, diminished seventh, secondary dominant chords, leading tone chords, and their inversions
- G. Identify and realize figured bass and inversion symbols
- H. Analyze meter and rhythm of given examples; identify note values and note relationships
- I. Sing a given melody at sight using solfège syllables
- J. Identify and analyze basic musical forms
- K. Analyze and identify wide variety of musical styles (vocal and instrumental) in Western Music (1600- 20th century) from the given examples in the text and also from supplemental materials/excerpts. Styles will also include small segment of jazz and pop music.
- L. Recognize (aurally and visually) the twentieth-century scales, chordal structures, rhythm and meter, and compositional techniques through analysis from given examples in the Kostka/Payne’s *Tonal Harmony* and from Clendinning/Marvin’s *Theory and Analysis* and other supplementary musical excerpts.
- M. Construct compositions in three and four-part texture

Materials Needed:

- 1” 3-ring clear view binder.
 - 5-tab divider
- Manuscript paper. (Can be purchased at most music stores or can be downloaded free from website)
- Pencils (pens may not be used to complete assignments)

Assessment:

Students will be graded on a percentage basis that is broken up in the following categories:

- 5% Notebook (Checks and Completion)
- 20% Assignments/Homework
- 15% MacGamut/EarMaster units and other listening assignments
- 15% Quizzes
- 30% Tests and Projects
- 15% Final Exam

Recovery Policy:

Please refer to the JCHS Student Handbook (pg.15-16) to review Recovery Policy

Honor Code Against Academic Dishonesty: (Pg.19-21 in the student agenda)

Make Up Work Policy:

Students may make up all work missed on an excused and preapproved absence.

Work assigned during the absence must be returned to the teacher within the same number of days as the absence which was excused. Unexcused absences may result in grade reduction. To make up work, please see the teacher immediately upon returning back to school.

Technology at JCHS:

Johns Creek High School supports the use of technology for academic pursuits. This includes cell phones, tablets, and laptops. The use and type of technology in a classroom is at the sole discretion of the teacher. All technology must be turned off and put away upon entering classroom. Permission to use technology will be explicitly stated by the teacher (Student Handbook - pg. 26)

Materials Covered this Semester

- Notation
- Scales and Tonality
- Intervals and Transposition
- Chords
- Cadences
- Melodic Organization
- Texture
- Voice Leading
- Harmonic Progression
- Dominant Seventh Chords
- Secondary Dominants
- Two-Part Form
- Three-Part Form

- **Modulation**

COURSE OUTLINE

TONAL HARMONY, 6th Edition – Kostka and Payne

FIRST SEMESTER

PART ONE – Music Fundamentals (7 to 8 weeks)

Chapters 1-3

- Scales, Key Signatures, Intervals, Rhythm, Triads and Chords, Inversion Symbols and Figured Bass
- Recognizing Chords in various textures
- Ear Training-simple step-wise dictation 3, 5, 7, & 10 note patterns
- Sight singing –solfege

Chapter 4 – Diatonic Chords in Major and Minor

- The minor scale – three forms: natural, harmonic & melodic Diatonic chords
- Diatonic seventh chords
- Ear Training – pitch and rhythm
- Sight Singing

PART TWO – Diatonic Triads

Chapter 5 – Voice Leading (2 weeks)

- The Melodic Line
- Notating Chords
- Voicing a single chord
- Parallel Motion
- Ear Training – simple diatonic melodies
- Sight Singing

Chapter 6 – Root Position Part Writing – Four-part textures (2 weeks)

- Repeated roots
- Root movement by 4th/5th
- Root movement by 3rd
- Root movement by 2nd
- Instrument Range and Transposition
- Ear Training
- Sight Singing

Chapter 7 – Harmonic Progression (2 to 3 weeks)

- Sequences and the “Circle of Fifths”
- The I and V Chords
- The II Chord

- The VI Chord
- The III Chord
- The VII Chord
- The IV Chord
- Common Exceptions
- Differences in the Minor Mode
- Harmonizing a Simple Melody
- Ear Training
- Sight Singing

Chapter 8 – Triads in First Inversion (2 weeks)

- Bass Arpeggiation
- Substituted First Inversion Triads
- Parallel Sixth Chords
- Part-writing four-part textures
- Soprano-Bass Counterpoint
- Ear Training
- Sight Singing

Chapter 9 – Triads in Second Inversion (2 to 3 weeks)

- Bass Arpeggiation and the Melodic Bass
- The Cadential Six-Four
- The Passing Six-Four
- The Pedal (Neighboring) Six-Four
- Part Writing for Six-Four Chords
- Ear Training
- Sight Singing

SECOND SEMESTER

Chapter 10 – Cadences, Phrases and Periods (1 to 2 weeks)

- Musical Form
- Cadence Types
- Cadences and Harmonic Rhythm
- Motives and Phrases
- Mozart's *An die Freude*
- Ear Training
- Sight Singing

Chapter 11 – Non-Chord Tones I (1 to 2 weeks)

- Classification of Non-Chord Tones
- Passing Tones
- Neighboring Tones
- Suspensions and Retardations
- Figured Bass and Lead Sheet Music
- Embellishing a Simple Texture
- Ear Training

- Sight Singing

Chapter 12 – Non-Chord Tones II (1 to 2 weeks)

- Appoggiaturas
- Reaching Tone
- Escape Tone
- The Neighbor Group
- Anticipations
- The Pedal Point
- Special Problems Analyzing Non-Chord Tones
- Ear Training
- Sight Singing

PART THREE— Diatonic Seventh Chords

Chapter 13 – The V7 Chord (2 to weeks)

- Voice Leading Considerations
- V7 in Root Position
- Other Resolutions of the V7
- The Inverted V7
- First Inversion 6/5
- Second Inversion 4/3
- Third Inversion 4/2
- The Approach to the Seventh
- Ear Training
- Sight Singing

Chapter 14 – The II7 and Vii7 Chords (2 weeks)

- The II7 Chord
- The Vii7 Chord in Major
- The Vii7 Chord in Minor
- Ear Training
- Sight Singing

PART FOUR— Chromaticism

Chapter 16 – Secondary Functions I (1 to 2 weeks)

- Chromaticism and Altered Chords
- Secondary Functions
- Secondary Dominants Chords
- Spelling Secondary Dominants
- Recognizing Secondary Dominants
- Secondary Dominants in Context
- Ear Training
- Sight Singing

Chapter 18 – Modulations Using Diatonic Common Chords (1 to 2 weeks)

- Definitions: Modulation, Change of Key and Tonicization
- Key Relationships (Review the “Circle of Fifths”)
- Common-Chord Modulations
- Analyzing Common Chord Modulation

- Ear Training
- Sight Singing

Chapter 20 – Binary and Ternary Forms (1 to 2 weeks)

- Formal Terminology
- Binary Forms
- Ternary Forms
- Rounded Binary Form
- 12-Bar Blues
- Other Formal Designs
- Ear Training
- Sight Singing

Chapter 28 – Twentieth-Century (1 to 2 weeks)

- Scales
 - Church modes
 - Pentatonic scales
 - Whole tone scales
- Poly Harmony
- Tertian Harmony
- Parallelism
- Rhythm and Meter
 - Asymmetric meter
 - Mixed meter
 - Composite meter
 - Polymeter
- Atonal Theory
- The Twelve-tone Serialism
- Ear Training
- Sight Singing

Weeks 33-34: Review for the AP exam. Take two practice exams. Class discussion based problems taken from the previous AP exams. Dictation, sight singing, and other AP exam drills.

Weeks 35-36: Work on final composition in the style of choice. Review semester material for the course final exam.

Online Music Theory Sites

- [Music Theory](http://musictheory.net/) (<http://musictheory.net/>)
- [E-Music](http://www.emusictheory.com/) (<http://www.emusictheory.com/>)
- [Music Cards](http://www.musiccards.net/) (<http://www.musiccards.net/>)
- [Music Theory Web](http://www.teoria.com/) (<http://www.teoria.com/>)

Student/Date

Parent/Date