

**Northside High School**  
**Instructor: Ms. Gabrielle Chandler**  
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**AP Music Theory Syllabus**  
**2017-2018**

**Objectives:**

1. To learn basic musical language and grammar including note reading, musical notation, harmonic analysis, and part writing which will lead to a thorough understanding of music composition and music theory.
2. To obtain and practice ear training skills and skills required for sight reading musical literature.
3. To recognize the development of music from an historical and cultural perspective and extend musical awareness beyond music currently familiar to the student.
4. To prepare for the AP Music Theory Exam taken upon completion of the course.

**Teaching Strategies/Student Activities:**

Students are expected to participate actively in classroom discussions and demonstration each week. The “Tonal Harmony” workbook includes extensive part-writing and composition exercises which will be assigned every week. In addition to completing assigned homework, a comprehensive theory notebook containing all handouts as well as homework, quizzes, and exams that are returned is required. Students also take turns demonstrating concepts using the chalkboard, overhead projector, the voice, or an instrument. We will use the Solfege theory of sight-singing. Since the class meets in the piano lab, students will utilize the keyboards for a variety of exercises, including developing the skills necessary to play some homework assignments, harmonic progressions, and melodies. Writing good melodies is especially stressed during our first semester together. Special projects, such as short analysis projects and compositions, will be added during the second and third nine weeks period.

**Course Planner:** (Note: Chapter references are from the Tonal Harmony textbook.) This schedule is approximate, as classes may move slower or faster from one year to another. Written homework assignments are given each day.

First Nine Weeks

**Week 1**

*Chapter 1 – Elements of Pitch* - Keyboard and octave registers; notation of the staff; major scale; major key signatures; minor scales; minor key signatures; scale degree names; intervals; perfect,

major, and minor intervals; augmented and diminished intervals; inversion of intervals; consonant and dissonant intervals.

*Ear Training:* Intervals, triads, and scales

*Sight Singing:* Rhythm - Simple meters; the beat and its division into two parts.

## **Week 2**

*Chapter 2 – Elements of Rhythm –* Rhythm; durational symbols; beat and tempo; meter; division of the beat; simple time signatures; compound time signatures.

*Ear Training:* Intervals, triads, and scales

*Sight Singing:* Rhythm - Simple meters; the beat and its division into two parts.

## **Week 3**

*Chapter 2 – Elements of Rhythm –* Rhythm; durational symbols; beat and tempo; meter; division of the beat; simple time signatures; compound time signatures.

*Ear Training:* Intervals, triads, and scales

*Sight Singing:* Rhythm - Simple meters; the beat and its division into two parts.

## **Weeks 4 & 5**

*Chapter 3 – Introduction to Triads and Seventh Chords –* Triads; Seventh Chords, Inversions of Chords; Inversion Symbols and Figured Bass; Lead Sheet Symbols; Recognizing Chords in Various Textures

*Ear Training:* Rhythmic Dictation - Simple meters, seconds, thirds, and fourths.

*Sight Singing:* Melody - stepwise melodies, major keys; Rhythm - simple meters; the beat and its division into two parts.

## **Weeks 6 & 7**

*Chapter 4 – Diatonic Chords in Major and Minor Keys –* Minor scale; diatonic triads in major; diatonic triads in minor; diatonic seventh chords in major; diatonic seventh chords in minor.

*Ear Training:* Melodic Dictation - fifths, sixths, and octaves; Harmonic dictation - four part settings of the tonic triad.

*Sight Singing:* Melody - Intervals from the tonic triad, major keys; Rhythm - simple meters.

## **Weeks 8 & 9**

*Chapter 5 – Principles of Voice Leading* – the melodic line; notating chords, voicing a single triad; parallel motion.

*Ear Training:* Rhythmic dictation - beat subdivision by 2; Melodic dictation - the tonic triad and dominant seventh; Harmonic dictation - the tonic triad and dominant seventh.

*Sight Singing:* Melody - intervals from the tonic triad, major keys; Rhythm - compound meters; the beat and its division into three parts.

## **Second Nine Weeks**

### **Weeks 1 & 2**

*Chapter 6 – Root Position Part Writing* – Root position part writing with repeated roots; root position part writing with roots a 4th (5th) apart; root position part writing with roots a 3rd (6th) apart; root position part writing with roots a 2nd (7th) apart; instrumental ranges and transpositions.

*Ear Training:* Rhythmic dictation - beat subdivision by 4, anacrusis; Melodic dictation - primary triads and the dominant seventh; Harmonic dictation - primary triads and the dominant seventh, cadential tonic six-four.

*Sight Singing:* Melody - minor keys, intervals from the tonic triad; Rhythm - simple and compound meters.

### **Weeks 3 & 4**

*Chapter 7 – Harmonic Progression* – 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; progressions involving seventh chords, harmonizing a simple melody.

*Ear Training:* Rhythmic dictation - dots and ties; Melodic dictation - minor mode; Harmonic dictation - minor mode, first inversion of triads.

*Sight Singing:* Melody - intervals from the dominant (V) triad, major and minor keys; Rhythm - simple and compound meters.

### **Weeks 5 & 6**

*Chapter 8 – Triads in First Inversion* – bass arpeggiation; substituted first inversion triads; parallel sixth chords; part writing first inversion triads; soprano-bass counterpoint.

*Ear Training:* Melodic dictation - the supertonic triad; Harmonic dictation - the supertonic triad, inversions of V7.

*Sight Singing:* The C Clefs - alto and tenor clefs.

## **Weeks 7 & 8**

*Chapter 9 – Triads in Second Inversion* – bass arpeggiation and the melodic bass; the cadential six-four; the passing six-four; the pedal six-four; part-writing for second inversion triads.

*Ear Training:* Rhythmic dictation - compound meter; Melodic dictation - all diatonic triads; Harmonic dictation - all diatonic triads.

*Sight Singing:* Melody - further use of diatonic intervals; Rhythm - simple and compound meters.

## **Week 9**

Review Chapters 1 through 9

*Analysis Project:* Students will analyze a four-part texture using roman numeral analysis.

## **Semester One Exam**

### **Third Nine Weeks**

#### **Weeks 1 & 2**

*Chapter 10 – Cadences, Phrases, and Periods* – Musical form; cadences; cadences and harmonic rhythm, motives and phrases, Mozart: “An die Freude”; period forms.

*Ear Training:* Rhythmic dictation - triplets; Melodic dictation - supertonic and leading tone sevenths; Harmonic dictation - supertonic and leading tone sevenths.

*Sight Singing:* Melody - intervals from the dominant seventh chord (V7), other diatonic intervals of the seventh; Rhythm - simple and compound meters.

#### **Week 3**

*Chapter 11 – Non-Chord Tones 1* – Classification of Non-Chord Tones; passing tones; neighboring tones; suspensions and retardations; figured bass and lead sheet symbols; embellishing a simple texture.

*Ear Training:* Examples from music literature.

*Sight Singing:* Rhythm - subdivision of beat, simple beat into four parts, compound beat into six parts.

#### **Week 4**

*Chapter 12 – Non-Chord Tones 2* – Appoggiaturas; escape tones; the neighbor group; anticipations; the pedal point; special problems in the analysis of non-chord tones.

*Ear Training:* Rhythmic dictation - syncopation; Melodic dictation - non-dominant seventh chords; Harmonic dictation - non-dominant seventh chords.

*Sight Singing:* Melody - intervals from the tonic and dominant triads; Rhythm - subdivision in simple and compound meters.



## **Week 5**

*Chapter 13 – The V7 Chord* – General voice-leading considerations; the V7 in root position; the V7 in three parts; other resolutions of the V7; the inverted V7 chord; the V6/5 Chord; the V4/3 Chord; the V4/2 Chord; the approach to the 7th.

*Ear Training:* Melodic dictation - scalar variants, modal borrowing, and decorative chromaticism; Harmonic dictation - scalar variants, modal borrowing.

*Sight Singing:* Melody - further use of diatonic intervals; Rhythm - subdivision in simple and compound meters.

## **Week 6**

*Chapter 14 – The II7 and VII7 Chords* – The II7 chord; the VII7 chord in Major; the VII7 chord in Minor.

*Ear Training:* Melodic and Harmonic dictation - secondary dominants.

*Sight Singing:* Melody - chromaticism (I) - chromatic nonharmonic tones, the dominant of the dominant (V/V) harmony, modulation to the key of the dominant.

## **Week 7**

*Chapter 15 – Other Diatonic Seventh Chords* – The IV7 chord; the VI7 chord; the I7 chord; the III7 chord; seventh chords and the Circle-of-Fifths progression.

*Ear Training:* Examples from music literature.

*Sight Singing:* Melody - chromaticism (II) - modulation to closely related keys, additional secondary dominant harmonies.

## **Week 8**

*Chapter 16 and 17 – Secondary Functions 1 and 2* – Chromaticism and altered chords; secondary functions; secondary dominant chords; spelling secondary dominants; recognizing secondary dominants; secondary dominants in context; secondary leading tone chords; spelling secondary leading-tone chords; recognizing secondary leading-tone chords; sequences involving secondary functions; deceptive resolutions of secondary functions.

*Ear Training:* Melodic and Harmonic dictation - modulation to closely related keys

*Sight Singing:* Rhythm and Melody - syncopation

## **Week 9**

Review Chapters 9 through 17

*Composition Project:* Students will compose an 8 measure chord progression using the V7 chord, non-chord tones, one modulation, secondary dominant chords, and a choice of cadence.

## **Fourth Nine Weeks**

### **Week 1**

*Chapter 18 and 19 – Modulations using diatonic common chords* – modulation and change of key; modulation and tonicization; key relationships; common-chord modulation; analyzing common-chord modulation; altered chords as common chords; sequential modulation; modulation by common tone; monophonic modulation; direct modulation.

*Ear Training:* Rhythmic dictation - quintuple meter; Melodic dictation - the neapolitan sixth chord augmented sixth chords, and modulation to distantly related keys; Harmonic dictation - the neapolitan sixth chord, augmented sixth chords, enharmonic modulation.

*Sight Singing:* Rhythm and Melody - triplet division of undotted note values, duplet division of dotted note values.

### **Week 2**

*Chapter 20 – Binary and Ternary Forms* – Formal terminology; binary forms; ternary forms; rounded binary forms; 12-bar blues; other formal designs.

*Ear Training:* Examples from music literature.

*Sight Singing:* Rhythm and Melody - changing meter signatures: the Hemiola; less common meter signatures.

### **Week 3**

*Chapters 21 and 22 – Mode Mixture and the Neapolitan Chord* – Borrowed chords in minor; the use of b6 in Major; modulations involving mode mixture; the Neapolitan chord.

*Ear Training:* Rhythmic dictation - irregular meters; Melodic and Harmonic dictation - diatonic modes.

*Sight Singing:* Rhythm and Melody - further subdivision of the beat; notation in slow tempi.

### **Week 4**

*Chapters 23 and 24 – Augmented Sixth Chords* – The interval of the augmented 6th; the Italian augmented 6th chord; the French augmented 6th; the German augmented 6th; resolutions to other scale degrees and other chord members.

*Ear Training:* Rhythmic dictation - changing meters; Part music dictation

*Sight Singing:* Chromaticism (III) - additional uses of chromatic tones

### **Week 5 & 6**

*Chapter 28 – An Introduction to Twentieth-Century Music* – Impressionism; scales; the diatonic church modes; pentatonic scales; synthetic scales; tertian harmony and lead sheet symbols;

quartal and secundal harmony; parallelism; pandiatonicism; atonal theory; the 12-tone serialism; total serialism. Aleatory or chance music.

*Ear Training:* Rhythmic dictation - changing meters; Part music dictation - pandiatonicism.

*Sight Singing:* Chromaticism (III) - additional uses of chromatic tones, remote modulation.

### **Weeks 7, 8, & 9**

Review for AP Music Theory Exam

*Take practice free-response questions*

### **Semester Two Exam**

**Computer programs:** Google Classroom, musictheory.net, noteflight, musescore

### **Textbooks:**

Kostka, Stefan, and Dorothy Payne. 2008. *Tonal Harmony: With an Introduction to Twentieth-Century-Music, Sixth Edition*. New York: McGraw-Hill. Includes workbook.

Ottman, Robert W. and Rogers, Nancy. 2007. *Music for Sight Singing*. Pearson Prentice Hall.

### **Materials needed:**

Each student will be required to have the following materials daily:

1. 8 ½ X 11 music manuscript paper
2. Pencils – DO NOT USE INK IN THIS CLASS!! Assignments written in ink will be returned ungraded.
3. A notebook or folder for notes that will be taken in class.

### **Grading Policy:**

Your grade in this class is obtained through a variety of homework assignments, quizzes, and tests. Your final grade will be apportioned as follows:

- Homework/quizzes 60%
- Tests 30%
- Final Exam 10%



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AP Music Theory

## Classroom Management Plan

### AP Music Theory Classroom Rules & Consequences:

1. Be on time, prepared, & ready to learn every day!
2. Keep all electronic devices put away.
3. Be responsible for your own learning.
4. Respect the classroom, the teacher, your peers, and yourself.

My students are rewarded for positive behavior by being given the opportunity to take charge of their own learning. For example, a reward might be analyzing a student's favorite song on a given date versus analyzing standard classical repertoire.

When rules are not followed and poor choices are made, the first offense is a verbal warning with student conference. The second offense is a student conference and parents notified. On the third offense, parents will be notified and a discipline referral will be made.

Remember, positive choices receive positive consequences. Negative choices receive negative consequences. Make choices based on the outcome you prefer!

### Procedures:

- When students enter the class, there will be bell work instructions on the board. They are to begin working on this assignment as soon as they enter and sit in their assigned seats.
- Students will raise their hands to ask a question or make a comment, unless we are in class discussion mode.
  - I will regain control of the classroom using "3..2..1..Done!" in a classroom discussion type setting.
- At the end of class, students will put all materials away and return the classroom to its appropriate set-up for the choir unless otherwise directed by Ms. Chandler

### "3..2..1..Done!"

- When I want to regain control of my classroom (i.e. partner work, 30 seconds of free practice, etc.), I will raise my hand and count down from three. When I close my fist the students should be re-focused on me.