

# **Music Theory/AP Music Theory Syllabus**

## **Herbert Hoover High School**

### **2023-2024**

**Mrs. Amy Estep**  
**Choral Music Director**  
**Room 3302**

#### **Course Overview**

The Music Theory/AP Music Theory course expands upon the skills learned in band and choir as well as teaches new skills and is designed for students with a desire to continue the study of music beyond secondary school. This is a full-year course that meets 5 hours per week, with coursework consisting of lectures, written work, sight-singing, ear-training, and melodic and harmonic dictation. This course is designed to develop musical skills that will lead to a thorough understanding of music theory and composition. Students enrolled in the AP Music Theory course are prepared to take the AP Music Theory Exam, and are highly encouraged to take the exam in May.

#### **Course Objectives/Content**

- Unit 1: Music Fundamentals I: Beat, Rhythm, Duration, Tempo, Meter, Simple and Compound Time Signatures
- Unit 2: Music Fundamentals II: Keyboard and Octave Registers, Notation on Staff, Major and Minor Scales, Minor Key Signatures, Scale Degree Names, Intervals
- Unit 3: Music Fundamentals III: Triads and Seventh Chords, Chord Inversions, Diatonic Chords in Major and Minor Keys
- Unit 4: Harmony and Voice Leading I: Chord Function, Cadence, Phrase, Non Harmonic Tones
- Unit 5: Harmony and Voice Leading II: Chord Progressions and Predominant Function
- Unit 6: Harmony and Voice Leading III: Embellishments, Motives, and Melodic Devices
- Unit 7: Harmony and Voice Leading IV: Secondary Dominants and Leading Tones
- Unit 8: Modes and Form

#### **Course Expectations**

Upon completion of the course students will be able to:

- Notate pitch and rhythm
- Identify and notate all major and minor key signatures
- Identify, notate, and aurally recognize simple and compound meters Read and notate melodies in the treble, bass, alto and tenor clefs
- Notate, sing, and play all major, minor scales and chromatic scales Name and aurally recognize individual scale degrees
- Notate and aurally discriminate among the following modes: Ionian; Dorian; Phrygian, Lydian, Mixolydian, Aeolian, and Locrian

- Notate and aurally identify the following scales: whole tone; pentatonic; and octatonic
- Notate, hear, and identify all melodic and harmonic intervals within an octave span
- Notate, hear, and identify triads and seventh chords in all inversions Notate, hear, and identify augmented sixth chords and other non-diatonic chords
- Notate, hear, and identify authentic, plagal, half, and deceptive cadences in major and minor keys
- Detect pitch and rhythm errors in aural musical examples
- Notate from dictation simple melodies in major keys, minor keys, and commonly heard modes
- Analyze a four-part chorale style piece using Roman and Arabic numerals to represent chords and their inversions
- Notate, hear, and identify the following non-harmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), pedal tone
- Recognize, define, and utilize expressive markings
- Compose a brief melody within guidelines
- Identify aurally and/or visually the following: modulation; transposition; melodic and harmonic rhythm; sequence; imitation; ostinato; augmentation; diminution; inversion; retrograde; fragmentation
- Sight-sing a melody, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, using solfege, numbers, or any comfortable vocal syllable(s)

### Materials/Technology Resources

- 3-ring binder or notebook
- Pencils, erasers, and staff paper
- Clendinning Jane Piper and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. Fourth ed. W. W. Norton & Company 2021.
- Scoggin, Nancy. *Barron's AP Music Theory*, 4th ed. U.S.A.: Barron's Educational Series, Inc., 2020
- Keyboards
- AP Classroom through College Board <https://myap.collegeboard.org/login>
- Websites for written and aural practice: SightReadingFactory.com, MusicTheory.net, OpenMusicTheory.com

### Student Evaluation

Students are graded using a 100 point scale on assignments as well as a standards-based scale of 0-4, with the following qualities:

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| <b>Advanced:</b> 4 pts (A, 75—100%)       | ▪ Classwork - 30%                      |
| <b>Mastery:</b> 3 pts (B, 62.5—74%)       | ▪ Homework - 20%                       |
| <b>Above Average:</b> 2 pts (C, 50—62.4%) | ▪ Written Quizzes/Tests/Projects - 30% |
| <b>Exploring:</b> 1 pts (D, 25—50%)       | ▪ Midterm/Final Exam - 20%             |
| <b>No Effort:</b> 0 pts (F, 0-24%)        |  |

Students in Music Theory/AP Music Theory are held to a high standard. As such, late work will not be accepted, with the exception of quarantine requirements or an unexpected family emergency. It is the student's responsibility to contact the teacher to discuss arrangements for any missed work.

### Exam Information

- The AP Music Theory Exam is scheduled for Friday, May 15, 2022 at 12:00PM. If you are interested in earning college credit for this course, you must take the AP Exam. Please see Mrs. Estep if you have questions about taking the exam.
- Music Theory section at [www.collegeboard.com](http://www.collegeboard.com)
- The AP Music Theory Exam is approximately three hours in length and covers a full-year introductory college course. It contains:
  - o Approximately 1 hour and 20 minutes of multiple-choice questions
  - o Approximately 1 hour and 10 minutes of free-response questions
  - o A sight-singing performance that lasts approximately 8 minutes per student
  - o A free-response section, where students are asked to create two exercises each of melodic and harmonic dictation; two part-writing exercises (one from figured bass, one from Roman numerals); and a composition exercise entailing composing a bass line from a given melody.
  - o A sight-singing component, where students are asked to sing two diatonic melodies after a brief practice period. Students will receive subscore grades for the aural (listening and sight singing) and non-aural (written) portions of this exam in addition to the overall composite grade.

### Course Unit Description and Calendar

#### QUARTER 1

Week 1	Chapter 2	Note Values, Rhythm, Tempo Ear Training: Introduction to solfege
Week 2	Chapter 2	Simple and Compound Meter Ear Training: Solfege, Scale-based melodies
Week 3	Chapter 1	Pitch Class, Major Scales, and Key Signatures Ear Training: Major Key Generic Intervals
Week 4	Chapter 1	Minor Scales, Scale Degree Names, Intervals, Diatonic Modes Ear Training: Major Key Specific Intervals
Week 5	Chapter 3	Introduction of Triads and Seventh Chords
Week 6	Chapter 3	Inversion Symbols and Figured Bass Ear Training: Compound Meters
Week 7	Chapter 4	Diatonic Triads & Seventh Chords in Major and Minor Keys
Week 8	<b>Quarter 1 Review and Exam</b>	

#### QUARTER 2

Week 1	Chapter 5	Melodic Line and Compositional Devices Ear Training: Review Intervals
Week 2	Chapter 5	Voice Leading, Parallel 5 <sup>th</sup> and Octaves

Week 3	Chapter 6	Ear Training: Melodies with leaps Three and Four Part Writing in Root Position
Week 4	Chapter 6	Instrument Ranges and Transposition Ear Training: Chord Progressions
Week 5	Chapter 7	Sequence, Imitation, Circle of 5 <sup>th</sup> , Harmonic Progressions Ear Training: Dominant Seventh Chords
Week 6	Chapter 8	Triads in First Inversion and Parallel Sixth Chords Part Writing Ear Training: Chord Progressions
Week 7	Chapter 8	Soprano-Bass Counterpoint, Round, Canon, and Fugue
Week 8	<b>Quarter 2 Review and Exam</b>	

### QUARTER 3

Week 1	Chapter 9	Triads in Second Inversion, Bass Arpeggiation, and Melodic Bass
Week 2	Chapter 10	Cadences: Authentic, Half, Plagal, and Phrygian Ear Training: Cadences
Week 3	Chapter 10	Harmonic Rhythm, Phrases, Motive, and Periods
Week 4	Chapter 11	Classification of Non-Chord Tones
Week 5	Chapter 12	Non-Chord Tones and Pedal Point Ear Training: Non-Chord Tones
Week 6	Chapter 13	Dominant Seventh Chords, Part Writing and Resolution
Week 7	Chapter 14, 15	Other Diatonic Seventh Chords
Week 8	Chapter 16, 17	Altered Chords: Secondary Dominants and Leading-Tone Chords
Week 9	<b>Quarter 3 Review and Exam</b>	

### QUARTER 4

Week 1	Chapter 20	Binary and Ternary Forms, 12 Bar Blues, Rondo and Sonata Form Ear Training: Review
Week 2	Chapter 18	Modulation Using Diatonic Common Chords and Altered Chords
Week 3	Chapter 19	Other Modulatory Techniques
Week 4	Chapter 24	Augmented Sixth Chords
Week 5	Chapter 21	Borrowed Chords in Major and Minor
Week 6	<b>Review for AP Exam</b>	
Week 7	<b>Review for AP Exam, Final Exam Part 1</b>	
Week 8	Chapter 21	Mode Mixture, Assign Comp. Project, <b>WEDNESDAY AP Exam</b>
Week 9	Chapter 21	Borrowed Chords in Major and Minor
Week 10	Review for Final Exam	
Week 11	<b>Final Exam Part 2, presentation of Composition Projects</b>	