

Advanced Placement Music Theory 2022-2023 Syllabus Dr. Tom FitzStephens

Class Meetings & Times: 2nd period

Tutorial: By appointment

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Course Description:

The AP Music Theory course will cultivate basic fundamentals of music theory equal to a first year college level theory course. Students will be studying the following areas of music during the course of this year, melody, harmony, texture, rhythm, form, musical analysis, elementary composition and musicianship skills. Musicianship skills are made up of listening skills, dictation, rhythmic, melodic and harmonic, and sight-singing. The student's ability to read and write musical notation is fundamental to this course. It is also strongly recommended that the student will have acquired at least basic performance skills in voice or other instrument.

Goals:

The ultimate goal of an AP Music Theory course is to develop a student's ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in music of the western world. The achievement of this goal may be best promoted by integrated approaches to the student's development of:

- aural skills through listening exercises
- sight-singing skills through performance exercises
- written skills through written exercises
- compositional skills creative exercises
- analytical skills analytical exercises

This course will meet daily for 55 minutes. Students will also have the option for weekly tutorials after school in which they can receive individualized instruction.

Materials:

Each Student will need the following materials for every class meeting.

Pencils! (No Pens will be allowed to be used in class)

3 Ring Binders

Notebook paper

Staff / Manuscript Paper

Notebook for Music Listening Log

Students will need access to a computer both online and offline but are encouraged to bring laptops

Texts:

Kostka, Stefan and Dorothy Payne. *Tonal Harmony with an Introduction to Twentieth Century Music*. 6th ed. New York: Knopf, 2004.

_____. *Workbook for Tonal Harmony*. 5th ed. New York: Knopf, 2004.

Numerous handouts/online assignments, resources, etc.

Grading Policy:

All assignments and quizzes will be graded on the grading scale of the Advanced Placement Music Theory Exam. Students will be able to drop the 2 lowest homework grades and their lowest test grade. The grading will be broken down as follows:

Homework / Daily Work	45%
Tests / Quizzes	25%
Listening/Singing Assignments	15%
Semester Exam	15%

Homework Policy:

Late homework will be accepted but will lose 50% credit.

Non – Mastery Skill Policy:

If a student does not master a concept, it is the responsibility of the student to seek help from me as well as asking classmates or other Lakeside Music Faculty to help.

Class Rules:

Since this is Advanced Placement Level class and is considered equivalent to a collegiate level class, misbehavior and class disruptions will not be allowed. Plagiarism or copied work will result in a discipline referral. All materials must be brought to all classes.

Class Expectations:

Setting a daily routine and maintaining it is important for this type of course. By far, the largest amount of work in this class needs to be ON YOUR OWN. Most of the concepts we cover in class as well as in the textbook can be drilled on the computer. We will practice time drills as well.

If students do not master an area to a certain level, we will slow the pace of the class down until they have mastered an area. There are times of the year that the pace of the course will slow down due to Standardized testing schedule, and performance schedule of ensembles. Expectations do not change we just modify our schedule.

Prior to taking the Advanced Placement Test, we practice taking earlier released mock tests in class. It is graded based on the Advanced Placement grading scale. After the Mock Test we go over individualized areas for each student, focusing on their weak area. We use the released Free- Response questions found on AP Central Sight for Music Theory.

Technology

There are a variety of websites on-line devoted to any and all aspects of Music Theory. Get the app Tenuto! Some that we will use are www.EMUSICTHEORY.NET , and www.teoria.com to practice

sight-singing, ear – training and dictation skills. Students are strongly encouraged to sample these and other sites recommended in class to find what works for them.

Course Planner

This schedule is only approximate, as classes may move at different paces from year to year.

- Vocabulary fundamentals work will come from the 20 to 30 music terms per week needed for the Advanced Placement Music Theory test to be kept in their notebook with a short quiz at the end of each week. Activities for sponge work will vary from definitions, demonstration, analysis and short listening and writing activities.
- Written homework and reading assignments are given at each class meeting.
- Students will have two to three computer assignments to drill ear training due to be e-mailed at the end of each week.
- Students will sight-sing and have at least one type of ear-training exercise a week. Ear-training exercises can be analysis, and melodic or harmonic dictations.
- A third of the class will be devoted to sight singing and ear training during class to help reinforce computer assignments.
- Students must keep a listening log of an hour per week. In the log they are to describe in musical terms what they hear and should cover the following areas melodic & harmonic characteristics, Rhythm, texture, timbre, dynamics, tempo, meter, mode, form, and articulations. (The logs usually start off very basic and get more detailed as the year progresses. We usually will listen to a few pieces to practice.)

Content

- I. Fundamentals Music Terminology and Fundamental Notational Skills
 - a. Notate and identify pitch in four clefs: treble, bass, alto and tenor.
 - b. Notate, hear and identify simple and compound meters
 - c. Notate, hear and identify the following scales: chromatic, major, and the three forms of minor; natural, harmonic and melodic.
 - d. Name and recognize scale degree terms, ex.: tonic, supertonic, etc.
 - e. Notate, hear and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian (authentic forms only).
 - f. Notate, hear and identify whole tone, and pentatonic scales
 - g. Notate, hear and identify all perfect, major, minor, diminished, and augmented intervals inclusive of an octave.
 - h. Notate, hear and identify triads including inversions.
 - i. Define and identify common tempo and expression markings

- III. Compositional Skills
 - a. Compose a bass line for a given melody to create simple two – part counter point in seventeenth and/or eighteenth century style; analyze the implied harmonies.
 - b. Realize a figured bass according to the rules of eighteenth century chorale style, major or minor key, using any or all of the following devices: diatonic triads and seventh chords, inversions, non – harmonic tones, and secondary dominant and dominant seventh chords.
 - c. Realize a four – part chorale style progression from roman and Arabic numerals.

- IV. Score Analysis
 - a. Notate, hear and identify authentic, plagal, Phrygian half and deceptive cadences in major and minor keys.
 - b. Identify in a score the following non-harmonic tones: passing tones (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone, and pedal tone.
 - c. Small – scale and large – scale harmonic procedures, including:
 - i. Identification of cadence types
 - ii. Roman – numeral and figured bass analysis. Including non-harmonic tones, seventh chords, and secondary – dominant chords.
 - iii. Identification of key centers and key relationships; recognition of modulation to closely related keys.
 - d. Melodic organization and developmental procedures:
 - i. Scale types: modes
 - ii. Melodic Patterning
 - iii. Motivic development and relationships (ex.: inversion, retrograde, sequence, and imitation)
 - e. Rhythmic / metric organization:
 - i. Meter type (ex.: duple, triple, quadruple) and beat type (ex.: simple, compound)
 - ii. Rhythmic devices and procedures (ex.: augmentation, diminution, hemiola)
 - f. Texture
 - i. Types (ex.: monophony, homophony, polyphony)
 - ii. Devices (ex.: textural inversion, imitation)

- V. Aural Skills
 - a. Detect pitch and rhythm errors in written music from given aural excerpts.
 - b. Notate a melody from dictation, 6 to 8 bars, major key, mostly diatonic, simple or compound meter, treble or bass clef, 3 to 4 playings.
 - c. Notate a melody from dictation, 6 to 8 bars, minor key, chromatic alteration from harmonic or melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings.
 - d. Sight – sing a melody, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound meter, treble or bass clef, using solfege or numbers.
 - e. Hear the following non-harmonic tones: passing (accented and unaccented), neighboring tones, anticipation, suspension, retardation, appoggiatura, escape tone, changing tones, and pedal tone.
 - f. Notate the soprano and bass pitches and roman and Arabic numeral analysis of a harmonic dictation, in eighteenth century style. Features may include seventh chords, secondary dominants, major or minor key, 3 to 4 playings.
 - g. Identify processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles:
 - i. Melodic organizations (ex.: scale – degree function of specified tones, scale types, more melodic patterning, sequences, motivic development)
 - ii. Harmonic organization (ex.: chord function, inversion, quality)
 - iii. Tonal organization (ex.: cadence types, key relationships)
 - iv. Meter and rhythmic patterns
 - v. Instrumentation (ex.: identification of timbre)
 - vi. Texture (ex.: numbers and position of voices, amount of independence, presence of imitation, density)
 - vii. Formal procedures (ex.: phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

THIS IS A CHALLENGING COURSE DESIGNED TO GIVE YOU THE “NUTS AND BOLTS” ELEMENTS THAT MAKE UP ANY MUSIC YOU HEAR OR PLAY. IT WILL BE DIFFICULT AT TIMES BUT YOU MUST KEEP UP. I AM AVAILABLE TO GIVE EXTRA HELP IF YOU ARE WILLING TO SEEK IT OUT!

Lakeside High School 2022-2023

AP Music Theory Student Information Sheet

Student name: _____

Student email: _____

Student phone number: _____

Parent name: _____

Parent email: _____

Parent phone number: _____

I have read the syllabus and understand the expectations of the class. I understand that daily work is necessary to keep up with the rigorous workload.

Student signature: _____

Parent signature: _____