

A.P. Music Theory Syllabus

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The AP Music Theory Course is a year long, 2 semester course. Students are expected to have had some musical experience prior to entering the course, but there is no prerequisite course at this time.

Course Overview:

During the year we cover 17 Chapters of the Benward and Saker *Music in Theory and Practice*, Volume 1, Eighth Edition. We begin with pitch, scales, intervals and chords and move to figured bass, part-writing, secondary chords, modulation and form. Throughout the year, we progress our sight-reading, dictation and harmonic dictation. Our listening progresses from simple exercises, such as finding tonic or the meter to more complex listening for form, phrase types, cadences, progression, motives.

Required Materials:

- 1) Benward and Saker "Music in Theory and Practice, Volume 1" (ordered by instructor, charged to MySchoolBucks)
- 2) Composition notebook (ordered by instructor, charged to MySchoolBucks)
- 3) Binder or folder for class handouts and class notes.
- 4) Computer, Chromebook or other similar device - to be brought to class daily.
- 5) Headphones - can be cheap little wired ones - don't have to be fancy, but should be compatible with your device.
- 6) Pencils (we will not use pen in this class)
- 7) An inquisitive mind and the willingness to ask questions!

Grading:

Homework (including Sight Reading)	40%
Quizzes	25%
Tests and Composition Projects	25%
Final	10%

Quizzes are given frequently during Semester 1 and are frequently timed to ensure complete mastery of material.

Assignments are all made on the Modules page of Canvas with due dates listed on the assignments. Please be in Canvas daily as it will provide you with a "To Do" list each day so that you're never lost!

LATE WORK WILL NOT BE ACCEPTED BEYOND ONE WEEK AFTER THE DUE DATE. 10% will be taken off per day late and after one week it will no longer be accepted (per district policy). *Staying on track with this class is absolutely crucial as the units build. Failure to stay on top of the material will compound and significantly decrease your chances of mastering the material.* **Sight reading is included in this policy. If you have been legally absent from class (illness, court appointment, etc), I will abide by the district and school policy: class +1 (if you miss one class, you have two classes after that class to turn in late work without penalty.) IF YOU ARE SUBMITTING WORK LATE FOR A LEGAL ABSENCE, IT IS UP TO THE STUDENT TO WRITE THAT NOTE IN THE COMMENTS OF THE SUBMISSION. If there is no comment, the deductions above will be taken.**

Attendance:

The students who perform the best in this class and on the AP exam are those who attend class nearly every day.

RCHS Performing Arts Tardy Policy:

Tardy #1: Warning

Tardy #2: Student/Teacher Conference. It is the responsibility of the student to discuss with instructor at the end of class.

Tardy #3: Parent Notification via email or IC & 30 minute Access Detention. It is the responsibility of the student to discuss when Access detention will occur with instructor at the end of class. Failure to remain after class or set-up/attend detention will result in Administrative referral.

Tardy #4+: Administrative Referral

Rock Canyon High School's Academic Integrity Policy:

Plagiarism/cheating is copying or accepting another person's work without acknowledging it whether the work is published, professional, or amateur. If you use another's words, ideas, opinions, study, and/or facts, including information from the internet, it must be documented. Paraphrasing another's words is not enough to avoid plagiarism. Any material (ideas or words) must be documented. This definition includes essays, homework, quizzes, tests, etc.

Any form of plagiarism or cheating will result in a zero on the assignment, no matter how big the assignment is. All forms of plagiarism and cheating will be reported as a disciplinary offense.

The below course outline is to be used as a ROUGH guideline to the class. Actual class powerpoints and assignments are found in Canvas. I will be expanding/contrasting portions of the course as a reaction to class assessments. If I need to revisit material, I will. If something is coming quickly to the entire class, I will zoom through to ensure that the class is challenged appropriately throughout the course.

Semester One:

Week One:

Notation, Meter and Tempo (Chapter 1)

Vocabulary Covered: Note Value, Rhythm, Tempo, Time Signature, Staff, Treble, Bass, C-clefs, Grand Staff, Ledger Lines, Accidentals, Sharps, Flats, Naturals, Duration, Pulse, Tie, Dot, Double Dots, Bar Line, Beat, Tempo (Adagio, Allegro, Andante, Andantino, Grave, Largo, Lento, Moderato, Presto, Vivace) Duple, Triple, Quadruple, Compound, Simple,

Listening: Beat (Cover Tempo markings, Pulse, Beat, Meter, Retardation, etc.)

Sight Reading: Solfege Patterns and Simple Rhythm Reading

Melodic Dictation: Level 1

2 lessons:

#1 – Syllabus, Pre-test (**Homework- Write your definition of music**)

7 Elements of Music (Pitch/Melody, Rhythm (time), Timbre, Expression, Texture, Harmony, Form) Treble Clef, Bass Clef, C-clef, Accidentals (Sharps, Flats, Naturals, \ Double Flats, Double Sharps and correct notation) (**Homework: 1.1, 1.2, register at sightreadingfactory.com**)

#2 – Staff, Grand Staff, Ledger Lines, Stems, Enharmonic Equivalents, Note Value, Duration, Beat, Pulse, Rhythm, Tempo, Bar Line, Time Signature, Dots, Ties (**Homework: 1.4, 1.8, & Worksheet (#17, 19, 20, 21). Plus, record yourself singing the solfege song and submit in Schoology**)

#3 - Timed quiz on Pitch Identification (Treble Clef, Bass Clef and C Clef)

Week Two:

Meter, Enharmonic Equivalents (Chapter 1)

Vocabulary Covered: Augmentation, Diminution, Tonicization, Stems, Flags, Stem Direction, Proper Notation Rules

Listening: Tonic (cover tonicization, home, “do,” tonality)

Sight Reading: Solfege Patterns, Follow the Bouncing Laser Pointer (Kodaly) and Simple Rhythm Reading

Melodic Dictation: Level 1

3 lessons:

#1- Duple, Triple, Simple, Compound, Quadruple

Stems, Flags, Stem Direction, Proper Notation, (**Homework: 1.5, 1.7, 1.8, 1.9**)

#2 – Tonicization, Augmentation, Diminution, Whole Step, Half Step, Transposition (**Homework: Worksheet**)

#3 - Whole Step, Half Step, Major Scale, Spelling, Tetrachord, Degrees

(numbers plus all names), Tonic, Tonality (**Homework: Worksheet & Night on Bald Mountain**)

Score Analysis. Remember: first sight readings are due this week!

Week Three

Scales (Major, Pentatonic, Whole Tone and Chromatic), Scale Degrees, Tonality (Chapter 2)

Vocabulary Covered: Half Step/Semitone, Whole Step/Tone, Diatonic, Scale Degrees, Tonic, Tonality, Major, Chromatic, Pentatonic, Whole Tone, Tetrachord, Mode, Modality, Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian

Listening: Meter

Sight Reading: Major and Minor Scales, Follow the Bouncing Laser Pointer (scale), Simple Rhythm Reading

Melodic Dictation: Level 1

3 lessons:

#1: minor scales - all forms (**Homework: 2.1, 2.2, 2.3, 2.4, 2.5**)

#2: Key Signature – Order of Sharps and Flats Chromatic, Pitch Inventory, Whole Tone Scale, Scale, Pentatonic Scale (**Homework: 2.7, 2.8**)

#3: Relative/Parallel Key (**Homework: 2.6, worksheet & America Score Analysis**)

Week Four:

Key, Modes (Chapter 2) plus review of Instruments (Sound/Timbre)

Vocabulary Covered: Key Signature, Order of Sharps and Flats, Relative Key, Parallel Key – Major/Minor, Minor (all forms), Brass, Percussion, Strings, Woodwinds, Timbre, Rhythm Section,

Listening: Timbre

Sight Reading: M, m scales and patterns, Rhythms – add dots and ties

Melodic Dictation: Level 2!!

2 lessons: #1: Review Instruments & review for test (**Homework: Take 2 melodic dictations off the website and submit.**)

#2: Review/TEST will include individual key signature ID portion - timed) Mode, Modality, all the mode names (**In class: Modes in Pop Music Homework: Mode Worksheet**)

#3: Interval, numerical names, consonance, dissonance, review diatonic (**Homework: Diatonic Interval Worksheet and Complete and Interval Ear Training at teoria.com:**

<http://www.teoria.com/en/exercises/ie2.php> pick “from selected note”. Settings: Build interval from “C” Select: M2, M3, P4, P5, M6, M7, P8, Direction: Ascending, Type: Melodic, Answer

Using: Interval, 5 minutes, 30 exercises, 10 seconds. Take a screenshot of your grade and send it to julia.dale@dcsdk12.org. Must score 80% or higher to be accepted for credit)

Week Five: (No School Monday)

Interval, Inversion and Transposition (Chapter 3)

Vocabulary Covered: interval, inversion, numerical names, quality (major, minor, augmented, diminished), tritone, unison/prime, consonance, dissonance

Listening: Range

Sight Reading: M, m scales and patterns, Rhythms – add dots and ties

Melodic Dictation: Level 2

#1: Interval Quality & Inversions (**Homework: 3.1, 3.2 - evens, 3.3 - odds, 3.4 - #1 only**)

#2: Review/Quiz

Week Six:

Chords (quality, position, function), harmonic analysis (Chapter 4)

Vocabulary Covered: Triads, Major, minor, augmented, diminished, Root, Third, Fifth, Function, Dominant Function, Tonic function, predominant function, Circle of Fifths, Realization of a figured bass, Roman Numerals, Arabic numbers, first and second inversion, open and closed position, root position, Passing 6/4, Arpeggiating 6/4, Neighboring/Pedal 6/4

Listening: Key (Major, Minor, Mode)

Sight Reading: Notation with small leaps (of a 3rd), Rhythms, dots and ties, add sixteenth notes

Melodic Dictation: Level 2

Harmonic Dictation Preparation: Listening for I and V (with “choreography”)

3 lessons: #1: Triads, Root, Third, Fifth, Open/Closed Position, Root Position, Quality of Chords

(**Homework: Chord ID, collapsing chords Worksheet**)

#2: Inversions, Arabic Numbers, Figured Bass, Passing 6/4, Arpeggiating 6/4, Neighboring/Pedal 6/4

(**Homework: Inversion Worksheets & Complete a triad listening assignment at Teoria.com:**

<http://www.teoria.com/en/exercises/c3e.php> Settings: Major and Minor only, Answer Using:

Chord, Clef: pick one that you struggle with!, Inversions: Root Position, 5 minutes, 10 exercises, 20 seconds. Take a screenshot of your grade and send it to julia.dale@dcsdk12.org. Must score 80% or higher to be accepted for credit.)

#3: Function of Chords (**Homework: 4.1 - evens, 4.2 - odds, 4.3 #1-14, 4.4 majors only**)

Week Seven: (No Friday)

Cadences and Non-Harmonic Tones (Chapter 5)

Vocabulary Covered: Authentic (Imperfect and Perfect), Deceptive, Half, Phrygian Half, Plagal, Anticipation, Appoggiatura, embellishment, escape tone (echappee), neighboring tone (double, lower, upper, cambiata, changing tones/notes), ornament, passing (accented and unaccented), pedal, preparation, resolution, suspension (rearticulated and suspension chain), Cadential 6/4

Listening: Key (Major, Minor, Mode)

Sight Reading: Level 1

Melodic Dictation: Level 2

2 lessons

#1: Figured Bass and Chord Review (**Hmwk: 4.8 - don't do the Tallis - you already have! and**

Complete a triad listening assignment at Teoria.com: <http://www.teoria.com/en/exercises/c3e.php>

Settings: Major, Minor, Augmented and Diminished, Answer Using: Chord, Clef: pick one that you struggle with!, Inversions: Root Position, 5 minutes, 10 exercises, 20 seconds. Take a screenshot of your grade and send it to julia.dale@dcsdk12.org. Must score 80% or higher to be accepted for credit.)#2: QUIZ on chords, interval quality and Chapter 4

Cadence, Authentic (Imperfect and Perfect), Plagal, Half, Deceptive, Phrygian Half,

Preparation, Resolution (**Homework: 5.1 plus Symphony #5 Score Analysis**)

ALL SIGHT-READINGS MUST BE COMPLETED BY FRIDAY or zeros will be entered :(

Week Eight:

Melodic Organization (motives, phrases, periods, sequence, Schenker, formal analysis, texture) (Chapter 6)

Vocabulary Covered: Contour, Conjunct, Disjunct, Inversion, Repetition, Motive, Motivic Transformation, Retrograde, Antecedent, Consequent, Octave Displacement, Extension, fragment, fragmentation, truncation, internal expansion, transposition, sequence, elision

Listening: Texture

Sight Reading: Level 2

Melodic Dictation: Level 3 AND Soprano and Bassline

3 classes:

#1: Non-Chord Tones: Neighbors, Passing, Pedal, Suspension, Ornament, escape tone, appoggiatura, anticipation, accented/unaccented non-chord tone (**Homework: 5.2, 5.4 #1&2, 5.5 #1&2**) Introduce Composition Assignment #1 - due Monday. <https://wmich.edu/musicgradexamprep/NonChordTones.pdf>

#2: Range, Climax, Recitation Tone, Contour, Conjunct, Disjunct, Motive, Repetition, Antecedent, Consequent (**Homework: 6.7, Write 1 four bar melody that follows all the rules (mostly stepwise motion, climax, leaps are prepared/resolved correctly, uses motives, starts and ends on tonic, etc)**)

#3: Inversion, Retrograde, Octave Displacement, Extension, fragment, fragmentation, truncation, internal expansion, transposition, sequence, elision (**In class: Melodic Transformation Worksheet, Homework: 6.6 and 8-bar melody worksheet**)

Week Nine (end of Quarter!) (No Friday)

Melodies and Quarter Assessment

Listening: Melodic Contour

Sight Reading: Level 2

Melodic Dictation: Level 3

Class #1: **Composition Assignment #1 due** Play melodies for one another. Homework: Study for Test and **Complete a triad listening assignment at Teoria.com:**

<http://www.teoria.com/en/exercises/c3e.php> **Settings: Major, Minor, Augmented and Diminished, Answer Using: Chord, Clef: pick one that you struggle with!, Inversions: First Inversion, 5 minutes, 10 exercises, 20 seconds. Take a screenshot of your grade and send it to julia.dale@dcsdk12.org. Must score 80% or higher to be accepted for credit.))**

Class #2: **TEST** covering everything we have covered to date!

Week Ten: October

Period and Form

Vocabulary Covered: Period, Contrasting, Double, Parallel, phrase group, refrain, countermelody, elision, fragment, introduction, bridge, chorus, song form (AABA), turnaround, twelve-bar blues, Primary Melody, Secondary Melody, Countermelody, Harmony

Listening: Form

Sight Reading: Level 1

Melodic Dictation: Level 3 AND Soprano and Bassline

Class #1: Period: Contrasting, Double, Parallel, phrase group, Introduction, Bridge, Chorus, Turnaround, 12-bar blues, song form (AABA) (**Homework: 6.1, 6.2 - pick ONE**)

Class #2: Analyzing a work (**Homework: 6.3 and 6.4**)

Class #3: Setting an existing melody to harmony. Introduce Composition Project #2 - due next Friday.

(Homework: Handout & Complete a triad listening assignment at Teoria.com:

<http://www.teoria.com/en/exercises/c3e.php> Settings: Major, Minor, Augmented and Diminished,

Answer Using: Chord, Clef: pick one that you struggle with!, Inversions: Second Inversion, 5

minutes, 10 exercises, 20 seconds. Take a screenshot of your grade and send it to

julia.dale@dcsdk12.org. **Must score 80% or higher to be accepted for credit.))**

Week Eleven (PSAT week):

Texture and Textural Reduction (Chapter 7)

Vocabulary Covered: Canon, Canonic, Chordal Accompaniment, Contrapuntal, Counterpoint (Imitation, Imitative polyphony, nonimitative polyphony, countermelody, fugal imitation), Heterophony, homophony (chordal, homorhythmic, melody with accompaniment), monophony, obbligato, ostinato, polyphony, solo, register, tessitura, tutti, walking bass, Alberti Bass, Concerto, Interlude, Prelude, Postlude, Sonata, String Quartet, Symphony

Listening: Melody and Bass Line

Sight Reading: Level 2

Melodic Dictation: Level 4

Class #1: Texture Types: Monophonic, Polyphonic, Homophonic, Homorhythmic (**Homework: 7.1 and read pages 151 "Analysis of Texture" to 154 (plus Figure 7.25). Work on Composition #2**)

Class #2: Primary Melody, Secondary Melody, Parallel Supporting Melody, Static Support, Harmonic and Rhythmic Support and Countermelody - FUGUE (**Homework: Texture Analysis Sheet, Study for Quiz & Finish Composition #2**)

Class #3: **Composition #2 Due. QUIZ on Melody, Periods and Texture ID** Textural Reduction (**Homework: 7.2**)

Week Twelve: November No School Tuesday

Counterpoint (Chapter 8)

Two Part Counterpoint Composition

Vocabulary Covered: Voice leading, contrary motion, oblique motion, parallel motion, unresolved leading tone, similar motion, Parallel intervals (objectionable parallels: 5ths and 8ves), Tendency Tone, Direct Octaves, Direct Fifths

Listening: Motives

Sight Reading: Level 2

Melodic Dictation: Level 4

Class #1: First Species Counterpoint, Mode Review and Rules (Handout) (**Homework: 8.1, 8.2 & Do two 2-voice dictations at <http://www.teoria.com/exercises/v2.php> - with melodic complexity set to**

"Three Notes", take a screenshot of your results pages and email it to julia.dale@dcsdk12.org

Must score 80% or higher to be accepted for credit))

Class #2: Second Species and Third Species Counterpoint (**Homework: 8.3, 8.4#1&2 and 8.5 #1&2**)

Week Thirteen: November

Figured-Bass Realization (Chapter 9)

New Vocabulary: Four-voice texture, Choral, Stylistic Practice, Common Tone, Doubling, Soprano, Alto, Tenor, Bass, Figured Bass Symbols (Review)

Listening: Motives

Sight Reading: Level 2

Melodic Dictation: Level 4

Class #1: Introduce Composition Project #4 (Chorale) Four-voice textures, SATB, Vocal Ranges, Open/Close Position (new definition!) Doubling Rules (**Homework: Make yourself a "cheat sheet" of doubling rules - refer to pgs. 195-203, work on Composition**)

Class #2: Review doubling rules and do some practice chorale settings. (**Homework: 9.1 odds and Complete a triad listening assignment at Teoria.com: <http://www.teoria.com/en/exercises/c3e.php>**
Settings: Major, Minor, Augmented and Diminished, Answer Using: Chord, Clef: pick one that you struggle with!, Inversions: Root Position, First Inversion AND Second Inversion, 5 minutes, 15 exercises, 15 seconds. Take a screenshot of your grade and send it to julia.dale@dcsdk12.org. Must score 80% or higher to be accepted for credit.))

Class #3: Share Compositions, Review doubling rules for inversions (Homework: 9.2 odds AND 9.4 - pick 2)

Week Fourteen: November

Figured-Bass Realization continued

Listening: Motives

Sight Reading: Level 2

Melodic Dictation: Level 4

Class #1: Go over homework (9.2 and 9.4 - collected). Review figured bass. Study for test.

(Homework: 9.4 - pick 2 different ones!)

Class #2: Review Figured Bass and Chorale Settings (**Hmwk: Do two 2-voice dictations at <http://www.teoria.com/exercises/v2.php> - with melodic complexity set to "Four Notes", take a screenshot of your results pages and email it to julia.dale@dcsdk12.org Must score 80% or higher to be accepted for credit**)

Class #3: Review for Test

Week Fifteen: November/December

Listening: Motives

Sight Reading: Level 2

Melodic Dictation: Level 4

Class #1: Test

Week Sixteen: December

Chord Progressions

Vocabulary: Harmonic Progression, Root Relationships, Circle Progressions, Non-circle progressions, Ascending Fifths, Descending Fifths, Descending Thirds, Harmonic Changes, Changes, Style, Harmonic Rhythm

Listening: Motives

Sight Reading: Level 2

Melodic Dictation: Level 4

Class #1: Share Chorale Settings with the Class

Harmonic Progressions: Root Relationships, Circle Progressions, Ascending and Descending Fifths/Thirds/Seconds

Homework: 10.1, 10.2 plus Dictation (found below)

Class #2: Review Progressions.

Homework: 10.4, 10.5, Canon in D Score Analysis

Class #3: Review for Final, Review Analysis of "funky" chords

Homework: Analysis Project, Study for Final

Week Seventeen: December

Chord Progressions Continued

Listening: Motives

Sight Reading: Level 2

Melodic Dictation: Level 4

Class #1: Chord Progressions continued.

Homework: 10.7 on separate paper, Study for Final

Class #2: Review for Final. Homework: Write 3-5 questions that you have for the final.

Class #3: Review for Final

Week Eighteen:

December 17: Final

Semester Two:

Week One:

Chorale Composition - Composition project

New Vocabulary: Common Practice Style, Soprano, Alto, Tenor, Bass, Doubling, Crossed Voices, Cross Relation, Common Tone, Overlapping voices

Listening: Harmonic Rhythm

Sight Reading: Level 5

Melodic Dictation: Level 6

Rhythm: Level 9

Class #1: Analyze Bach Chorale as a class - macro vs. micro analysis (#396:

http://www.pjb.com.au/mus/arr/a4/satb_chorales.pdf). Review Voice Leading Rules (Part Writing Rules handout) (**Hmwk: Analyze Bach Chorale - #180 - same website**)

Class #2: Review analysis. (**Work on Chorale composition** (8 bars - 4 phrases - 4 fermatas in a major key with proper Progressions and Cadences - bring three copies))

Class #3: Pair (one group of three) and analyze Chorales together. Bring 2 copies in addition to the original. (**Hmwk: Do two 2-voice dictations at <http://www.teoria.com/exercises/v2.php> - with melodic complexity set to "Five Notes", take a screenshot of your results pages and email it to julia.dale@dcsdk12.org Must score 80% or higher to be accepted for credit**)

Week Two: No Friday

AP Test prep and Intro to Dominant Seventh Chords (Chapter 11)

Listening: Chord Quality

Sight Reading: Level 6

Melodic Dictation: Level 6

Rhythm: Level 10

Class #1: (substitute teacher) Take multiple choice section of AP exam during class. 2008 test.
<https://sites.google.com/a/friscoisd.org/ap-music-theory-whs/ap-exam-overview/practice-exams> Grade it when finished. **(Hmwk: Analyze what you missed and why.) Practice Exam listening tracks:**
<http://apcentral.collegeboard.com/apc/public/courses/213059.html>

Class #2: Dominant Seventh Chords, major-minor, third inversion and resolution. **(Hmwk: 11.1, 11.2, 11.3)**

Week Three: No Monday

Dominant Seventh Chords (Chapter 11)

New Vocabulary: Third Inversion, Improvisation, Lead Sheet, Major-Minor, Jazz Chords, symbols, resolution

Listening: Chord Quality

Sight Reading: Level 6

Melodic Dictation: Level 6

Rhythm: Level 10

Class #1: Dominant Seventh Chords Continued. Jazz Chords and Symbols.
http://en.wikipedia.org/wiki/Chord_symbol#Notation **(Hmwk: 11.4, 11.5, Jazz Worksheet: Write what chords are intended for “Fly Me To the Moon” <http://compositiontheoryandarranging.tumblr.com/> on a separate piece of staff paper)**

Class #2: (substitute teacher) Take another multiple choice section of AP exam during class. 2010 test.
<https://sites.google.com/a/friscoisd.org/ap-music-theory-whs/ap-exam-overview/practice-exams> **(Hmwk: 11.6, 11.8)**

Week Four: (CMEA week)

Dominant Seventh Chords (Chapter 11) and Leading-tone Seventh Chords

Listening: Non-Chord Tones

Sight Reading: Level 6

Melodic Dictation: Level 6

Class #1: In class: Go over homework. Introduce Leading-tone 7th Chords & Composition Project. Dictations and aural training. **(Hmwk: 11.9)**

Class #2: Review homework. Recorded Dictations and Aural Exercises. **(Hmwk: 11.10 on separate sheet of paper)**

Class #3: Collect Homework. Work on compositions in class. Go to library to rent device if necessary.

Week Five: (All State Week)

Leading-tone Seventh Chords (Chapter 12)

New Vocabulary: lead sheet, diminished-minor, half diminished, dim-dim, fully diminished, prolongation

Listening: Non-Chord Tones

Sight Reading: Level 7

Melodic Dictation: Level 7

Class #1: Leading-tone 7th chords. (Hmwk: 12.1, 12.2, 12.3 and 12.4)

Class #2: Review Homework & review for 7th Chord Test. (Hmwk: 12.5, 12.7 & 7th Chord Worksheet)

Class #3: In class: **TEST** (substitute teacher) (Hmwk: **Finish your Composition Project & Do two 2-voice dictations at <http://www.teoria.com/exercises/v2.php> - with melodic complexity set to "Five Notes", take a screenshot of your results pages and email it to julia.dale@dcsdk12.org Must score 80% or higher to be accepted for credit**)

Week Six: February

Non-dominant seventh chords (Chapter 13)

New Vocabulary: non-dominant seventh chords, minor-minor, major-major, diminished-minor

Listening: Sequences

Sight Reading: Level 7

Melodic Dictation: Level 7

Class #1: Turn in and Share Composition Projects :) Introduce Non-dominant 7th chords: (Hmwk: 13.1, 13.2, 13.3)

Class #2: Review homework. (Hmwk: 13.4 (all), 13.5 (all), 13.10 - pick ONE and complete on separate paper)

Week Seven: February No Friday

Song Setting of Existing Text - Composition Project

New Vocabulary: stanza, lyrics, melismatic, syllabic, Aria, Art Song, song, Opera

Listening: Melismatic v. Syllabic

Sight Reading: Level 7

Melodic Dictation: Level 7

Class #1: Introduce Melismatic/Syllabic/Song Forms, Listen to Song forms (Through Composed: Erlkonig, Strophic: Heidenroslein). Analyze poetry as a class to illuminate form. Analyze text for important/unimportant words to assess what rhythmic values might be appropriate. Analyze text for stressed/unstressed syllables to illuminate potential meter for composition. **Review for Test** Introduce Song Composition Project. (Hmwk: **Pick a poem/text that you would like to set to music. Analyze YOUR text for syllables (meter), important words (rhythm) and form.**)

Class #2: TEST on 7th chords of all kinds. **Homework: Messiah Score Analysis**

Week Eight: February

Song Setting of Existing Text (continued)

Listening: Strophic v. Through-Composed

Sight Reading: Level 8

Melodic Dictation: Level 7

Class #1: 8000 Computer Lab. Write the melody line for your composition. Share it with at least 2 other people in the class for their feedback. (Hmwk: **Complete your composition by writing the piano accompaniment that follows the rules of progression and matches the chords set forth by your melody line**)

Class #2: Take Multiple Choice part of an AP Music Theory Test (2003). **(Hmwk: 2003 AP Exam Part B and Section 2 (Questions 5-7) and Composition Project)**

Class #3: (short period) Composition Projects due (share a couple!)

Week Nine: March (Musical Week)

Modulation (Chapter 15)

New Vocabulary: Modulation, Closely Related Keys, Common Chord, Pivot Chord, Common Chord Modulation, Chromatic Modulation, Phrase Modulation, Direct Modulation

Listening: Form

Sight Reading: Level 9

Melodic Dictation: Level 8

Class #1: Introduce Modulation, Closely Related Keys (Review Circle of Fifths), Common Chord, Chromatic Modulation, Direct Modulation **(Hmwk: 15.1, 15.2)**

Class #2: Review Homework. Discuss how to ID common/pivot chords in Figured Bass. **(Hmwk: 15.3 and 15.4 & Do two 2-voice dictations at <http://www.teoria.com/exercises/v2.php> - with melodic complexity set to "Degrees I, IV & V", take a screenshot of your results pages and email it to julia.dale@dcsdk12.org Must score 80% or higher to be accepted for credit)**

Week Ten: March

Modulation Continued (Chapter 15)

Listening: Modulation

Sight Reading: Level 9

Melodic Dictation: Level 8

Class #1: Review Homework. Analyze Bach Chorale (15.5) together as a class. **(Hmwk: 15.6 - pick two)**

Class #2: Collect Homework. Take 2010 Practice Test AP Music Theory multiple choice section. <https://sites.google.com/a/friscoisd.org/ap-music-theory-whs/ap-exam-overview/practice-exams> **(Hmwk: Read Chapter 14 of your textbook & Rhapsody in Blue score analysis)**

Week Eleven: March No Friday

Secondary Dominants and Leading-Tone Chords (Chapter 14)

New Vocabulary: secondary dominant, altered chords, primary dominants, tonicized chords, tonicization, secondary leading-tone chords, non-diatonic tones, Four-chord formulas, tritone substitution

Listening: Chord Progressions

Sight Reading: Level 8

Melodic Dictation: Level 8

Class #1: Introduce Secondary Dominants (V/V) (as opposed to primary dominants) and how to notate them, tonicization, tonicized chords, altered chords. **(Hmwk: 14.1, 14.2)**

Class #2: Review Homework. Introduce Secondary Leading-Tone chords (vii/V), nondiatonic tones, Four-Chord formulas and tritone substitution. Look at 14.7 #1 as a class **(Hmwk: 14.3, 14.4, 14.7 - #2)**

Week Twelve: March

Secondary Dominants (continued)

Listening: Form

Sight Reading: Level 8

Melodic Dictation: Level 8

Class #1: Review Homework. Break into 3 groups and do one of the analysis excerpts of 14.9 in that group. Then present your analysis to the class. **(Hmwk: Assignment 14.12 - pick 2)**

Class #2: Introduce Large Forms (Binary & Ternary - In Class: Mozart Sonata 11) Collect homework.

(Hmwk: Do two 2-voice dictations at <http://www.teoria.com/exercises/v2.php> - with melodic complexity set to “Degrees I, IV & V”, take a screenshot of your results pages and email it to julia.dale@dcsdk12.org Must score 80% or higher to be accepted for credit)

Week Thirteen: April (CHSAA week)

Compositional Techniques: Theme and Variation

New Vocabulary: Theme, Variation, Rhythmic Variation, Pizzicato, Double and Triple Stops, Harmonic Variation,

Listening: Modulation and Tonicization, Paganini, Rachmaninoff (includes Dies Irae - soundtrack to Sherlock Holmes - fight scene), Brahms (both on Paganini)

Sight Reading: Level 9

Melodic Dictation: Level 9

Class #1: Introduce large forms: Theme and Variation - types of variations: rhythmic, harmonic, etc.. Goldberg Variations, Bach. 4 part dictations.

Class #2: Watch CHSAA Band (no classroom available to us)

Class #3: Score Analysis - both Aural and Visual

Week Fourteen: April

Two Part Binary Form (Chapter 16)

Listening: from released tests

Sight Reading: Level 10

Melodic Dictation: Level 9

Class #1: Review for Test. 4 part dictations, Melodic Dictations.

Class #2: Test on Secondary Dominants and Modulation. (Hmwk: Do two 2-voice dictations at <http://www.teoria.com/exercises/v2.php> - with melodic complexity set to “Five Notes”, take a screenshot of your results pages and email it to julia.dale@dcsdk12.org Must score 80% or higher to be accepted for credit)

Class #3: Go over Beethoven 5 Score Study Homework. Dictations. (Hmwk: **Go through AP Music Theory terms and highlight the ones that need review and FRQs. Plus “Sorcerer’s Apprentice” score analysis)**

Week Fifteen: April No Friday

Listening: from released tests

Sight Reading: Level 10

Melodic Dictation: Level 9

Class #1: Review FRQs from AP Website and score together. Go over terms that need review (from their homework).

(Hmwk: FRQs)

Week Sixteen: April

Listening: from released tests

Sight Reading: Level 10

Melodic Dictation: Level 9

Class #1: Attend bubbling session in Auditorium. Also try a sight reading with Ms. Brown in the wrestling room on the MacBooks. Take Multiple Choice section of 2003 AP Music Theory exam. AND 2003 FRQ #1, 2, 3, 4 (dictations - if time) (Hmwk: 2003 FRQs #5, 6, 7)

Class #2: Complete portions of the exam not given on Tuesday. Dictations!

Class #3: Score exams together - record scores in Gradebook. Dictations!

Week Seventeen: May

Review Released AP Exams. Make sure you are up to date on Sight Readings. Sight Readings will not be accepted after the AP exam.

Week Eighteen: AP Test! (Senior Finals)

AP TEST!

Class #1: Discuss test! Introduce Pop Composition to Underclassmen. Seniors do not complete.

Class #2: Get Chrome Books from Special Education department and spend the period working on Composition.

Class #3 - Short Period due to Assembly. Work on Final Pop Arrangements

Week Nineteen: Underclassmen Finals: Present Final Pop Arrangements