

Advanced Placement Music Theory
Osceola High School – Seminole, FL 33777

COURSE SYLLABUS

FALL SPRING,2010-2011

INSTRUCTOR: BRAD MEREDITH

OFFICE LOCATION: Chorus Room 632

OFFICE HOURS: Mon through Fri 2 to 3 p.m.

OFFICE PHONE: 547-7717 x1049
(goes to voice mail after four rings)

EMAIL: meredithb@pcsb.org

WEB ADDRESS: <http://www.ohsvocalmusic.com>.

INSTRUCTOR WEB PAGE: <http://www.ohsvocalmusic.com>.

COURSE WEB PAGE: <http://www.ohsvocalmusic.com>.

CLASS HOURS: Monday thru Friday TBD

CLASS CODE: AP Music Theory

PREREQUISITE(S): Beginning Music Theory

A. COURSE DESCRIPTION

This course will follow the following outline;

Part One – Music Fundamentals

Unit 1 - 3

Scales, Key Signatures, Intervals, Rhythm, Triads and Chords
Ear Training – simple stepwise
dictation 3, 5, 7, & 10 note patterns.
Sight singing – Solfege

Unit 4 – Diatonic Chords in Major and Minor

The minor scale – three forms: natural, harmonic & melodic.

Diatonic Chords, Diatonic 7th's
Ear training – pitch & rhythm
Sight singing Solfege

Part Two – Diatonic Triads

Unit 5 – Voice leading

The melodic line, Notating chords, Voicing a single chord, Parallel motion.
Ear training
Sight singing

Unit 6 – Root position part writing – Four part textures

Repeated roots
Root movement 4th/5th
Root movement 3rd
Root movement 2nd
Instrument Ranges and Transposition
Ear training
Sight Singing

Unit 7 – Harmonic Progression

Sequences and the “Circle of Fifths”
I & V Chords
II, VI, III, VII, & IV Chords
Common exceptions
Differences in the minor mode
Harmonizing a Simple melody
Ear Training
Sight Singing

Unit 8 – Triads in First Inversion

Bass Arpeggiation
Substituted First inversion Triads
Parallel Sixth Chords
Partwriting
four part texture
SopranoBass
Counterpoint
Ear training
Sight Singing

Unit 9 – Triads in Second Inversion

Bass Arpeggiation and the Melody Bass
Cadential 6/4. Passing 6/4 & Pedal/Neighboring 6/4
Part writing for 6/4 chord
Ear training

Sight singing

Unit 10 – Cadences, Phrases and Periods
Musical Form, Cadence Types, Cadence & Harmonic Rhythm
Motives and Phrases
Mozart's *An die Freude*
Sight Singing
Ear Training

Unit 11 – Non Chord Tones 1
Classification of nonchord
tones
Passing, Neighboring, Suspension & Retardation Tones
Figured Bass and Lead Sheet Music
Embellishing a Simple texture
Ear training
Sight Singing

Unit 12 – NonChord
Tones 2
Appoggiaturas,
Reaching, & Escape Tones
Neighbor Group
Anticipation
Pedal Point
Special Problems Analyzing NonChord
Tones
Ear Training
Sight Singing

Part Three – Seven Chords, Secondary Functions, Forms and 20th Century Practice

Unit 13 – The V7 Chord
Voice Leading consideration
V7 Root Position
Other V7 Resolutions
Inverted V7
1st 6/5, 2nd 4/3 and 3rd 4/2 Inversions
Approach to the 7th
Ear training
Sight Singing

Unit 14 The
II/7 and Vii/7 Chords
The II7 Chord

The Vii7 Chord in Major
The Vii7 Chord in minor
Ear Training
Sight Singing

Unit 15 – Secondary Functions
Chromaticism and Altered Chords
Secondary Functions
Secondary Dominants and their spelling
Recognizing Secondary Dominants
Secondary Dominants in Context
Sight Singing
Ear training

Unit 16 – Modulations Using Diatonic Common Chords
Definitions
Modulations
Change of Key and Tonicization
Key Relationships (Review the “Circle of Fifths”)
CommonChord
Modulations
Analyzing Common Chord Modulation
Sight Singing
Ear Training

Unit 17 – Binary and Ternary Forms
Formal Terminology
Binary Forms Recognition
Ternary Forms Recognition
Rounded Binary Form Recognition
12Bar
Blues Recognition
Other Formal Design (i.e. Sonata Allegro, Rhondo etc.)
Sight Singing
Ear Training

Unit 19 – 20th Century Music
Compositional Forms
Score evaluation and interpretation
Tone Rows
Free Composition
Sight Singing
Ear Training

B. METHOD OF INSTRUCTION

Instruction will be a combination of lecture, performance practice, software application practice, aural and oral feedback and online learning. Class will be assigned an email address (ohsaptheory@yahoo.com) for the purpose of communication and assignment downloads using the FINALE ALLEGRO music software. This will also be the place for weekly informal chats concerning lesson content and other individual learning discoveries.

C. COURSE OBJECTIVES

1. Using the above outline having an accelerated knowledge of college entry level music theory practice.
2. Develop an understanding of the Solfege sight reading component and be able to successfully read a single line melody at sight singing proper intervals and correct rhythmic structure.
3. Have an understanding of the fundamental approach to melodic dictation and be able to execute this principal through the performance practice of notating from hearing a simple 8 measure melody.
4. Be prepared to successfully complete the College Board AP Exam administered in May of each school calendar year.

D. TEXTBOOK(S) AND REQUIRED TOOLS OR SUPPLIES

1. Tonal Harmony, 4th Ed. – Kostka & Payne
2. Tonal Harmony Companion Workbook – Kostka and Payne
3. New Approaches to Sight Singing, 4th Ed. – Berkowitz, Frontier and Kraft
4. Finale Workbook Software
5. MacGamut 2003 Music Software

E. GRADING PLAN

1. Grading will be done on the following subjective letter grade assessments with each component receiving a letter grade assessment. All three components will then be averaged for final grade computation.
 - a. Component 1 Daily attendance performance 30%
 - b. Component 2 Completion of required daily assignments – 30%
 - c. Component 3 Final quarterly exams – 40%
2. Incompletes (I) and No Grade (N) designations will follow district policy and computation.
3. Attendance policies are in compliance with standards of Pinellas County Schools and Osceola Fundamental High School

F. CLASSROOM RULES OF CONDUCT

It is the expectation of this classroom environment that both student and teacher will collaborate in an atmosphere of respect, trust and collaborative discovery. That any and all direction will be aimed at maintaining the highest standard of ethical, respectful collaboration for the purpose of intellectual and physical growth in the area of musical performance, academia and performance practice.

G. ADDITIONAL TEACHER RESOURCES

Benjamin, Thomas., Horvit, Michael., Nelson, Robert 2003. *“Techniques & materials of music; from the common practice period through the twentieth century.”* Belmont, CA. ThomsonSchirmer.

Burkholder, J. Peter., Grout, Donald J., Palisca, Claude V. 2006. *“A history of western music 7th ed.”* NewYork/London. W.W. Norton & Company.

Clendinning, Jean Piper., Marvin, Elizabeth West 2005. *“A musicians guide to theory and analysis.”* New York, NY. W.W. Norton & company.

Christ, William., DeLone, Richard., Kliever, Vernon., Rowell, Lewis., Thomson, William 1972. *“Materials and structure of music 2nd ed.”* Englewood Cliffs, NJ. Prentice Hall Inc.

Fowler, Charles., Gerber Timothy., Lawrence, Vincent 1994. *“ Music its role and importance in our lives.”* New York, NY. Glencoe McGrawHill Pub.

Harder, Paul O., Steiner, Greg A. 2006. *“Basic materials in music theory; a programmed course.”* Upper Saddle River, NJ. Pearson Prentice Hall.

Kamen, Roger 2000. *“Music an appreciation 7th ed.”* Boston Mass. McGrawHil Higher Education Companies.

H. AFFIDAVIT

My signature below indicates that I have read and understand this syllabus and have been given a copy of my own to keep.

Parent Signature

Date

Student Signature

Date