

Advanced Placement Music Theory

Instructor: Mr. Deininger

Course Number: 1733

Meets: Days 1-6; Period 11

Contact Information –

Email: adeining@gmsd.k12.pa.us

Phone: 610-775-5089 x6620

Office: Band Office (Outside of the band room in the music wing)

Website: mrdspage.weebly.com

COURSE DESCRIPTION – FROM AP®

AP® Music Theory is a course designed to develop student skills in music theory and analysis, composition, arranging, and aural cognition. Upon completion of the course, students are prepared to take the AP® Music Theory Exam. Students who plan to major in music in college may be able to enroll in advanced music theory, depending on individual colleges' policies toward AP courses.

COURSE DESCRIPTION – GOVERNOR MIFFLIN SCHOOL DISTRICT

Advanced Placement Music Theory is a full-credit course designed for the music student who desires to study music at a more technical level. The class follows an advanced placement curriculum much like that of a college freshman theory course. It also prepares the student for the advanced placement test.

The class will explore the aspects of melody, harmony, solfeggio, dictation, composition, form and analysis, notation, progression theory and orchestration. This course is not intended to teach how to play a musical instrument or how to read music. Students should have a general knowledge on how to sing or play an instrument and know how to read music before enrolling in this course. It is ideal for the student who may want to study music beyond high school or who wants to expand their musical knowledge.

AP Music Theory includes the use of music technology and computer application for the creation of music and development of musical compositions. (PREREQUISITES: Department approval)

(weighted 0.1 - Students must take the AP Exam and score at least a "3" to receive the 0.1 weight value)

AP TEST DATE IS MONDAY, MAY 14, 2011 DURING THE MORNING SESSION

OVERALL COURSE GOALS AND OBJECTIVES

The ultimate goal of the 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 a score of music. This goal will be achieved by the student by developing and mastering the following: aural skills, sight-singing skills, written skills, compositional skills, and analytical skills.

PRIMARY TEXTS

Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. New York: W. W. Norton, 2005.

Ottman, Robert. *Music for Sight-Singing*. 8th ed. Englewood Cliffs, NJ: Prentice-Hall, 2011.

REQUIRED MATERIALS

Each day you will need to bring the following items (unless otherwise instructed):

1. Pencils
2. Both textbooks
3. Notebook/Folder/3 Ring Binder (Organization Tool)
4. Homework/Assignments

REQUIRED MULTIMEDIA/TECHNOLOGY MATERIALS

1. Active email account
2. Thumb/Flash Drive
3. Note Flight Account – Sign up at <http://www.noteflight.com/login>
Give your account “name” (email) to Mr. Deininger so he can share files with you directly through the site.

NOTE: OTHER REQUIREMENTS MAY BE NEEDED THROUGHOUT THE YEAR.

GERNERAL EXPECTATIONS/CONSEQUENCES

All students are expected to be in school, in class (on time), prepared everyday, and an asset to our learning community. Students who cannot follow these simple expectations will have consequences, not limited to: teacher/school detentions, phone call home, referral to the office, and grade reductions. This is supposed to be a college level course and I plan on treating it as one, and treating each class member as a young adult.

CLASS INSTRUCTION

This course needs to cover a wide variety of materials. Due to the variety of materials necessary, the class will be broken into two major areas:

Written Theory – Fundamentals, Analysis, Harmony, and Composition

Aural Skills – Ear training and Sight-Singing

ATTENDANCE/TARDY POLICY:

Due to the abundance of group work, class discussion, presentations, and in-class activities that cannot be duplicated outside the classroom, regular attendance is vital for your success in school. Student's poor attendance will most likely result in less learning and therefore lower grades.

You must be in the classroom **before** the bell rings. If you show up late to class, you must have a pass. If you are coming from the gym or somewhere far in the building and have a hard time making it on time to class, please let me know so that I am aware, I know it is hard to make it on time coming from a far distance in the building.

The consequence for being late to class is teacher detention; multiple lates will result in further disciplinary action.

Tardiness will be handled as cited on page 14 of the Student Handbook; your first through fourth offenses will result in teacher assigned detention. Subsequent offenses will result in more severe consequences. Class cuts, in addition to any of the Level II consequences listed on page 45 of the student handbook will also result in a zero participation grade for the day(s) in question.

GRADING POLICY

Grading will be based on a straight points system. Each homework, solfege and dictation quiz, test, and special project will be assigned points representative of its difficulty, time demands, and curricular emphasis. In addition, all students will begin each quarter with a perfect participation grade. Points will be deducted, however, throughout the quarter for lapses related to homework and industry. The following areas will be evaluated to factor grades for each marking period, but are not limited to:

Classwork – Anything assigned and given time to work on in class to be handed in at the end of the period, or the next class period. This includes work when a substitute is in for Mr. Deininger.

Class Participation – Put simply, be here, be prepared with ALL materials, and do not be a distraction in the learning environment. If you do not meet these expectations, it will affect your grade each marking period.

Homework – Homework assignments will be given each day. Some may take longer than others. Larger assignments will be given more time to complete, but also worth more points. If you do not do your homework, you will fall behind quickly and you will not do well in the course. I ask for your best effort when completing your homework. Homework assignments will be posted on my website under AP Music Theory.

Projects/Alternative Assessments – Projects or other forms of assessment will be given each marking period. You will be given plenty of time to complete the assignments and it will count as a significant part of your marking period grade.

Quizzes – Quizzes will be given in three forms: pop quizzes in class, planned quizzes in class, and online quizzes. Plan on having at least one quiz per week of some kind. These are used more as a progress check to see if the class is moving too fast, too slow, or just at the correct pace. Expect a weekly online quiz, that will open on Monday and close on Saturday. Quizzes will be worth up to 50 points, but usually 10-30 points.

Tests – Tests will typically be given at the end of every chapter/unit. They will typically be worth 60-110 points.

LETTER GRADE BREAK DOWN

A = 93-100

B = 83-86

C = 73-76

D = 63-66

A- = 90-92

B- = 80-82

C- = 70-72

D- = 60-62

B+ = 87-89

C+ = 77-79

D+ = 67-69

F = 0-59

MAKE-UP/LATE WORK

A folder will be kept for this class that will have all the assignments, activities, worksheets, and/or homework for anyone that was absent in class. Upon returning to class, check the folder to find out what work you missed. It is also your responsibility to make sure you get all of the notes.

If you miss a test or quiz, it is your responsibility to make-up that test or quiz. You will have **one week** from returning to class for make-ups. You can make arrangements with me before or after school, during lunch or during study halls/activity periods to make-up work.

Late assignments will receive only half credit, and all work is due by the end of the chapter or unit on the day of the test.

CLASS PROCEDURES

Entering the classroom: Upon entering the classroom, there will be a warm-up on the board. You are to find your seat and begin completing the warm-up, while taking out your homework assignment and placing it on your desk. I will come around and check your homework while everyone is completing the assignment.

Pencil/Pen: I prefer pencil because it is easier to correct mistakes. If you do not have a pencil, pen is better than nothing, though it must be black or blue ink ONLY.

Daily Assignments: In AP Music Theory, homework is very important for everyone to practice the material that we learn daily. I assign homework typically everyday to be turned in the following class. I highly recommend everyone have a planner to write down all their assignments for the day, so each night they know exactly what needs to be done for the next day.

Turning in Assignments: I will be checking homework assignments daily. Most homework assignments I will check for completeness, some may be collected for grading. As soon as all students complete an assignment or tests/quizzes, I will return them to you.

Ending Class: I (the teacher) dismiss the class, **NOT** the bell.

Grade Status: I will try to update the grades as much as possible for you to log on to power school and check outside of class time. My goal is to update at least once a week, but I will definitely update grades after all tests or quizzes.

Food and Drink: There will be no food or drink allowed in this room for ANY reason. If you have either, it needs to be put in your bag so it is not out. With all the equipment in the room that we will use and have to work around, we cannot take a chance on damaging and ruining computers, keyboard controllers, MIDI interfaces, etc. Your cooperation and attention to this matter is greatly appreciated.

2011-2012 COURSE OUTLINE

MGTA = *Music Guide to Theory and Analysis* & MFSS = *Music for Sight Singing*

First Marking Period

WEEK 1: MGTA – Chapter 1 – Pitch and Pitch Classes

MFSS – Chapter 1 – RHYTHM: Simple Meters; the beat and its Division into two parts

WEEK 2: MGTA – Chapter 2 & 5 – Beat, Meter, and Rhythm: Simple and Compound Meters

MFSS – Chapter 2 – MELODY: Stepwise Melodies, Major Keys

RHYTHM: Simple Meters; the beat and its Division into two parts

TEST

WEEK 3: MGTA – Chapter 3 – Pitch Collections, Scales, and Major Keys

MFSS – Chapter 2 – MELODY: Stepwise Melodies, Major Keys

RHYTHM: Simple Meters; the beat and its Division into two parts

WEEK 4: MGTA – Chapter 4 – Minor Keys and the Diatonic Modes

MFSS – Chapter 3 – MELODY: Intervals from the Tonic Triad, Major Keys

RHYTHM: Simple Meters

WEEK 5: MGTA – Chapter 6 – Pitch and Pitch Classes

MFSS – Chapter 3 – MELODY: Intervals from the Tonic Triad, Major Keys

RHYTHM: Simple Meters

TEST

WEEK 6: MGTA – Chapter 7 – Triads and Seventh Chords

MFSS – Chapter 4 – MELODY: Intervals from the Tonic Triad, Major Keys

RHYTHM: Compound Meters; The Beat and its Division in to Three Parts

WEEK 7: MGTA – Chapter 7 – Pitch and Pitch Classes

MFSS – Chapter 4 – MELODY: Intervals from the Tonic Triad, Major Keys

RHYTHM: Compound Meters; The Beat and its Division in to Three Parts

TEST

WEEK 8: ***PART I REVIEW AND TEST***

MGTA – Chapters 1-7

MFSS – Chapters 1-4

WEEK 9: MGTA – Chapters 8 – Intervals in Action (Two-Voice Composition)

MFSS – Chapters 5 – MELODY: Minor Keys; Intervals from Tonic Triad

RHYTHM: Simple and Compound Meters

Second Marking Period

WEEK 10: MGTA – Chapter 8 – Intervals in Action (Two-Voice Composition)

MFSS – Chapter 5 – MELODY: Minor Keys; Intervals from Tonic Triad

RHYTHM: Simple and Compound Meters

WEEK 11: MGTA – Chapter 9 – Melodic and Rhythmic Embellishment in Two-Voice
MFSS – Chapter 6 – MELODY: Intervals from the Dominant (V) Triad; Major and Minor Keys
RHYTHM: Simple and Compound Meters

TEST

WEEK 12: MGTA – Chapter 10 – Notation and Scoring
MFSS – Chapter 6 – MELODY: Intervals from the Dominant (V) Triad; Major and Minor Keys
RHYTHM: Simple and Compound Meters

WEEK 13: MGTA – Chapter 11 – Voicing Chords in Multiple Parts: Instrumentation
MFSS – Chapter 8 – MELODY: Further Use of Diatonic Intervals
RHYTHM: Simple and Compound Meters

WEEK 14: MGTA – Chapter 11 – Voicing Chords in Multiple Parts: Instrumentation
MFSS – Chapter 8 – MELODY: Further Use of Diatonic Intervals
RHYTHM: Simple and Compound Meters

WEEK 15: ***PART II REVIEW AND TEST***

MGTA – Chapters 8-11
MFSS – Chapters 5-8 (Not Chapter 7)

WEEK 16: MGTA – Chapter 12 – The Basic Phrase Model: Tonic and Dominant Voice-
Leading
MFSS – Chapter 9 – MELODY: Intervals from the Dominant Seventh Chord (V^7);
Other Diatonic Intervals of the Seventh
RHYTHM: Simple and Compound Meters

WEEK 17: MGTA – Chapter 13 – Embellishing Tones
MFSS – Chapter 9 – MELODY: Intervals from the Dominant Seventh Chord (V^7);
Other Diatonic Intervals of the Seventh
RHYTHM: Simple and Compound Meters

TEST

WEEK 18: MGTA – Chapter 14 – Chorale Harmonization and Figured Bass
MFSS – Chapter 10 – RHYTHM: The Subdivision of the Beat: The Simple Beat into
Four Parts, The Compound Beat into Six Parts

Third Marking Period

WEEK 19: MGTA – Chapter 14 – Chorale Harmonization and Figured Bass
MFSS – Chapter 11 – MELODY: Intervals from the Tonic and Dominant Triad
RHYTHM: Subdivision in Simple and Compound Meters

WEEK 20: MGTA – Chapter 15 – Expanding the Basic Phrase: Leading-Tone, Predominant
and $\frac{6}{4}$ Chords
MGTA – Chapter 16 – Further Expansions of the Basic Phrase
MFSS – Chapter 11 – MELODY: Intervals from the Tonic and Dominant Triad
RHYTHM: Subdivision in Simple and Compound Meters

WEEK 21: MGTA – Chapter 17 – The Interaction of Melody and Harmony: More on
Cadence, Phrase, and Melody
MFSS – Chapter 12 – MELODY: Further Use of Diatonic Intervals
RHYTHM: Subdivision in Simple and Compound Meters

TEST

WEEK 22: MGTA – Chapter 18 – Diatonic Sequences
MFSS – Chapter 12 – MELODY: Further Use of Diatonic Intervals
RHYTHM: Subdivision in Simple and Compound Meters

WEEK 23: MGTA – Chapter 19 – Intensifying the Dominant: Secondary Dominant and
Secondary Leading-Tone Chords; New Voice Leading
Chords
MGTA – Chapter 20 – Phrase Rhythm and Motivic Analysis
MFSS – Chapter 12 – MELODY: Further Use of Diatonic Intervals
RHYTHM: Subdivision in Simple and Compound Meters

WEEK 24: ***PART III REVIEW AND TEST***

MGTA – Chapters 12-20
MFSS – Chapters 8-12

WEEK 25: MGTA – Chapter 23 – Binary and Ternary Forms
MGTA – Chapter 27 – Variation and Rondo
MFSS – Chapter 13 – MELODY: Chromaticism (I): Chromatic Nonharmonic Tones; The
Dominant of the Dominant (V/V) Harmony;
Modulation to the Key of the Dominant

WEEK 26: MGTA – Chapter 26 – Popular Song and Art Song
MFSS – Chapter 13 – MELODY: Chromaticism (I): Chromatic Nonharmonic Tones; The
Dominant of the Dominant (V/V) Harmony;
Modulation to the Key of the Dominant

TEST

WEEK 27: MGTA – Chapter 28 – Sonata-Form Movements
MGTA – Chapter 29 – Chromaticism
MFSS – Chapter 14 – MELODY: Chromaticism (II): Modulation to Closely Related
Keys; Additional Secondary Dominant Harmonies

WEEK 28: MGTA – Chapter 21 – Tonicizing Scales Degrees Other than V
MGTA – Chapter 22 – Modulation to Closely Related Keys
MFSS – Chapter 14 – MELODY: Chromaticism (II): Modulation to Closely Related
Keys; Additional Secondary Dominant Harmonies

WEEK 29: ***PART IV & V REVIEW AND TEST***

MGTA – Chapters 21-24; 27-29
MFSS – Chapters 13-14

WEEK 30: Review for AP Exam & AP Practice Exams

WEEK 31: Review for AP Exam & AP Practice Exams

WEEK 32: Review for AP Exam & AP Practice Exams

WEEK 33: Music Technology, Music Careers, and Projects

WEEK 34: Music Technology, Music Careers, and Projects

WEEK 35: Music Technology, Music Careers, and Projects

WEEK 36: Music Technology, Music Careers, and Projects

Please fill out, sign this page and have your student return to Mr. Deininger. This is going to be an assignment grade.

Student's Name: _____ Period: _____

Student Email _____

Parent/Guardian Name: _____ Home Phone: _____

Work Phone: _____ Cell Phone: _____

Parent/Guardian Email: _____

Parent/Guardian Name: _____ Home Phone: _____

Work Phone: _____ Cell Phone: _____

Parent/Guardian Email: _____

I have read and understand the class syllabus, class rules, class policies and we agree to them.

Parent/Guardian Signature: _____

Parent/Guardian Signature: _____

Student's Signature: _____

