

| <u>Scoring Components</u> | <u>Pages</u> |
|--|---------------------|
| SC1 The course enables students to master the rudiments and terminology of music: notational skills, scales, keys, intervals, chords, meter, and rhythm. | <u>3,4</u> |
| SC2 The course includes writing a bass line for a given melody, implying appropriate harmony, or harmonization of a given melody in four parts. | <u>4</u> |
| SC3 The course includes realization of a figured bass. | <u>4</u> |
| SC4 The course includes realization of a Roman numeral progression. | <u>4</u> |
| SC5 The course includes harmonic analysis. | <u>4</u> |
| SC6 The course includes the analysis of motivic treatment. | <u>4</u> |
| SC7 The course includes the following scales: major, minor, modal, pentatonic and whole tone. | <u>3,4</u> |
| SC8 The course covers functional triadic harmony in traditional four-voice texture based on common practice tonality. | <u>4</u> |
| SC9 The course includes non-harmonic (non-chord) tones. | <u>4</u> |
| SC10 The course includes seventh chords. | <u>4,5</u> |
| SC11 The course includes secondary dominants. | <u>5</u> |
| SC12 The course includes modulation to closely related keys. | <u>4</u> |
| SC13 The course includes phrase structure. | <u>4</u> |
| SC14 The course includes small forms (e.g., simple binary, rounded binary, ternary, theme and variation, strophic). | <u>4</u> |
| SC15 Musical skills are developed through listening (e.g., intervals, scales, and chords; dictations; excerpts from literature). | <u>3,4</u> |
| SC16 Musical skills are developed through sight-singing. | <u>3,4,5</u> |
| SC17 Musical skills are developed through written exercises. | <u>3,4,5</u> |
| SC18 Musical skills are developed through creative exercises. | <u>3,4,5</u> |
| SC19 The course includes study of a variety of music from standard Western tonal repertoire. | <u>3,4,5</u> |

AP Music Theory

*Prerequisite for AP Music Theory is Intro to Music Theory or Instructor Approval

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Theory Notes & Presentations- <http://hutchband.weebly.com/>

Remind 101 #- [@b4f37c](#)

Textbooks:

The Musician's Guide to Theory and Analysis

The Musician's Guide to Theory and Analysis Workbook

The Musician's Guide to Aural Skills, Volume 1

AP Music Theory, Barrons

Additional Resources

SmartMusic, teacher provided

Noteflight Notation subscription, free at noteflight.com

Materials

3-ring binder

Notebook

Staff Paper

Pencils

Headphones

Purpose of AP Music theory:

This course will be introducing and developing the student in musicianship, theory, musical materials, and procedures. It may emphasize one aspect of music, such as harmony; more often, however, it integrates aspects of melody, harmony, texture, rhythm, form, musical analysis, elementary composition, and, to some extent, history and style. Musicianship skills such as dictation and other listening skills, sight-singing, and keyboard harmony are considered an important part of the theory course as well. The student's ability to read and write musical notation is fundamental to such a course. It is also strongly recommended that the student will have acquired thorough performance skills in voice or on an instrument. This course is a self-motivated class and will require daily note taking and neat handwriting skills. Students are expected to take the AP Music Theory Exam in May in efforts of earning a score of 3 – 5, which will yield credit towards music theory college courses.

HHS Grading Scale and grading techniques

A = 90%, B = 80%, C = 70% D = 60%

Final Test/Project: Final tests/Project for all courses will equal 10% of the overall course grade.

Grading:

First-Trimester Grade Weighting:

| | |
|---|------------|
| Textbook material Lecture demonstration | 20 percent |
| Workbook material Homework and workbook | 20 percent |
| Aural skills material | 15 percent |
| Pop quizzes | 5 percent |
| Open-book review quizzes | 15 percent |
| Tests | 25 percent |

Second-Trimester Grade Weighting

(These percentages are altered for the second semester to reflect the increased analysis work, contextual listening, sight-singing, and dictation exams.)

| | |
|---|------------|
| Textbook material Lecture demonstration | 15 percent |
| Workbook material Homework and workbook | 15 percent |
| Aural skills material | 15 percent |
| Pop quizzes (including sight-singing) | 5 percent |
| Open-book review quizzes | 15 percent |
| Tests | 35 percent |

1st Trimester: NOTE: [SC16-19 APPLIES TO ALL COURSE ASSIGNMENTS]

| | <u>Theory</u> | <u>Aural Skills</u> |
|--|---|--|
| (9-2)Week 1 [SC1] [SC7] | Pitch and Pitch Class -Intro to Pitch -Piano Keyboard -Reading Pitches | Pitch and Pitch Class -Intro to Solfege -Singing unmetred passages -Clefs: Treble, Bass, Movable |
| (9-8)Week 2 [SC1] [SC7] | Simple Meters -Dividing Musical Time -Rhythmic Notation -Counting in Simple Meters | Simple Meters -Dividing Musical Time -4/4, 3/4, and 2/4 time -Rhythmic Reading & Counting -Singing Metered Passages (C Maj.) |
| (9-15)Week 3: [SC1] [SC7] | Compound Meters -Meter Signatures -Rhythmic Notation -Mixing Beat Divisions-Hemiola | Compound Meters -Sight-singing compound meter -Rhythmic Notation -Beginning melodic dictation |
| 3 Week: Sept-19 Test | | Rhythmic Notation and Solfege Test |
| (9-22)Week 4: [SC1] [SC7] [SC15] | Pitch Collections, Scales, Major Keys -Chromatic and Diatonic -Major Keys -Pentatonic Scales | Pitch Collections, Scales, Major Keys -Rhythmic Notation -Sight-singing in other Major Keys |

| | | |
|------------------------------|---|---|
| (9-29)Week 5 | [SC1] Minor Keys/Modes | Minor Keys/Modes |
| | [SC6] -Parallel/Relative Keys | -Identifying minor Signatures |
| | [SC7] -Variability in the Minor Scale | -Solfege in Do based Minor |
| | [SC12] -Minor Pentatonic Scale | -Sight-singing in Minor |
| | [SC15] -Modes of the Diatonic Collection | -Recognizing Maj. vs. Minor |
| (10-6)Week 6 | [SC1] Intervals/Triads | Intervals |
| | [SC2] -Combining Pitches/Spelling Triads | -Continue singing in Minor/Major |
| | [SC3] -Interval/Chord Quality | -Melodic Dictation in Minor |
| | [SC4] -Consonant/Dissonant Intervals | -Singing Melodic Intervals |
| | [SC8] -FIGURED BASS!!! | |
| | -Roman Numeral Analysis | |
| Mid-Tri: October 10 | Test | Test: Dictation, Interval Identification |
| (10-13)Week 7&8 | [SC1] Diatonic Harmony and Tonicization | Diatonic Harmony and Tonicization |
| | [SC3] -Soprano and Bass | -Harmonic Sight-singing (2-part) |
| | [SC8] -Embellishments | -Harmonic Dictation (2-part) |
| | [SC13] -Notation of Four-Part Harmony | -Recognizing Cadences. |
| | -Parts of the Basic Phrase | |
| | -Harmonizing | |
| (10-27)Week 8 | | |
| 9 Week: October 31 | Test | Test: Harmonic Dictation |
| (11-3)Week 9 & 10 | [SC2] Dominant 7ths | Chorale dictation & harmonization |
| | [SC3] -V7 Inversions | -Dictation S&B lines in chorales and harmonizing A&T lines. |
| | [SC5] -Realizing Figured Bass | -Harmonizing Inversions |
| | [SC10] -Harmonizing Chorale Melodies | |
| (11-10)Week 10 | | |
| (11-17)Week 11 & 12 | Review for Semester Test | Review for Trimester written tests |
| March-6 Final | | Written Final and Sight Singing Final |
| <u>2nd Trimester:</u> | | |
| 3-16 Week 1: | [SC14] Expanding the Tonic & Dominant Areas | Form & Instrumentation |
| | -Expanding Harmonies with 6/4 chords | -Recognizing Form Aurally |
| | | -Instrument families (1 period) |
| 3-23 Week 2: | [SC3] Diatonic Harmonies and Root Progressions | Key Relationships |
| | -New Cadence types (deceptive) | -Recognizing Modulations |
| | -Basic Root Progressions | -Recognizing embellishments |
| 3-30 Week 3: | [SC9] Embellishing Tones in 4 Voices | Embellishments |
| | -Suspensions | -Recognizing Suspensions |
| | -Neighboring Tones | “ Neighboring tones |
| | -Passing Tones | “ Passing Tones |
| | -Other Embellishments | “ Other Embellishments |
| 3 Week: 4-3 | Test | Test |

| | | |
|----------------|---|---|
| 4-6 Week 4 & 5 | [SC11]Secondary Dominants -Intensifying the Dominant -Secondary Dominants to V | Dictation,listening, singing reinforcement |
| 4-13 Week 5 | | |
| 4-20 Week 6 | Review for AP Test!!! | Review for AP Test |
| Mid-Tri: 4-25 | AP Practice Test | AP Practice Test |
| 4-27 Week 7 | AP TEST!! | |
| 5-4 Week 8 | <u>Week 8-12 Work on Final Composition and 20th Century Pop Music</u> | |
| 5-11 Week 9 | | |
| 9 Week | | |
| 5-18 Week 10 | | |
| 5-26 Week 11 | | |
| 6-1 Week 12 | | |

**Please note that depending of the strength of the class we may move at various speeds during any given three-weeks grading period. The pace taken will be a reflection of how well individual students can dialogue about and understand AP concepts.*

Additional Music Theory Links:

- Noteflight Notation Tool- www.noteflight.com/login
- Tonal Theory Supplemental Material- <http://musictheoryexamples.com/>
- Music Theory Practice- www.musictheory.net/
- Hook Theory- www.hooktheory.com/
- Free Finale Notepad Download- <https://store.makemusic.com/Downloads/Default.aspx>

Academic Dishonesty:

In keeping with the Core Values of ISD 423, HHS calls for the highest expectations of academic integrity. Students are expected to submit only original work on all assignments, quizzes, tests, essays, papers, etc., unless they are given permission to work collaboratively by the instructor. When using the work of others for purposes of research and support, that work must be properly cited. This procedure also includes, but is not limited to:

- copying homework or test material,
- allowing one's work to be copied,
- improper acquisition of answers for any graded assignment or assessment,
- forging of signatures or falsifying records,
 - falsifying or inventing data,
- cutting and pasting material from the Internet or any other reference materials without citation,
- using any unauthorized source of information for taking a test including the use of concealed answers or accessing unapproved/unauthorized technologies, or benefits from any other material that is taken from others' works without citation.

Students found to be in violation of this procedure will NOT receive credit for the work in question and may face further disciplinary action.

CONSEQUENCES:

Teachers may impose additional natural consequences than the ones listed. ALL students found to be in violation of any of these procedures, at minimum will:

- NOT receive credit for the work in question;
- be turned in to Administration for potential disciplinary action;
- trigger an MSHSL Code of Conduct review resulting in potential athletic and activities suspensions and result in a Faculty Council hearing to determine retraction or retention of a student's National Honor Society membership.

Incompletes: Refer to the student handbook on page 12.

Attendance: Refer to student handbook on tardies and absences beginning on page 16-18.

Make Up Work (unexcused p. 18 of handbook):

Students will be allowed 50% credit for any graded assignment during an unexcused absence.

Make up work for excused absences will receive full credit if it is completed during the time allotted by the classroom teacher. Check teacher's website or Naviance for assignments prior to calling the HS Office for homework. A minimum of two days for each day absent will be provided. In the case of family vacation, work should be done prior to or promptly after the absence or within ten (10) days. Teachers may use their discretion in setting deadlines for such cases.

- Work missed during the first half of a trimester must be completed by the mid-trimester cutoff date.
- Work missed during the second half must be completed by the end of the trimester.
 - Work that is not made up during the allotted time will result in no credit.

Lost Textbooks, Workbooks, and Library Books: Refer to the student handbook on page 21.