

Music Theory I AP  
2010-2011 Course Information  
Instructor: Mr. David Landgrebe  
[dlandgre@springisd.org](mailto:dlandgre@springisd.org)  
281.891.7061

### Course Overview

Music Theory I AP is a college-level course that surveys the fundamentals of harmonization, part-writing, ear training, and sight-singing. This course is a two-semester course that encompasses the first two levels of Music Theory at most universities.

### Course Structure

Monday – Theory

Tuesday – Ear Training/Sight-singing

Wednesday (Block Day) – Theory, Ear Training, and Sight-singing

Friday – Theory and Ear Training Assignments Due

### Grading

1. This is a collegiate-level course and will be treated as such.
2. Grade Distribution:
  - a. Homework: 40%
  - b. Daily in class work & participation: 20%
  - c. Exams/Quizzes/Papers/Projects/Notebook: 40%
3. Important Information:
  - a. Failure to complete a homework assignment will result in both a zero for your homework grade and a zero for your participation grade the next day.
  - b. Speaking of homework, expect it *frequently*.
  - c. There will be outside concert reviews and concert attendance. It is expected that you attend at least one concert a semester here at Spring High School not in your performance area. You must also attend at least one professional or collegiate-level concert a semester. A short paper will be written over each concert that you attend. You may not use your paper for more than one class. Guidelines for the paper will be given at a later date.
  - d. I will do my BEST to avoid giving exams and making due dates for major projects on days when a lot is going on. We all do SO MUCH in addition to music. That being said, please understand that there are due dates set by the College Board and we are on a fairly strict timeline. I can't avoid everything. It is important that YOU communicate with me.
  - e. No materials = zero.
  - f. ALL work must be completed in pencil with the exception of typed papers. If an assignment is completed in ink, you will receive a zero for the assignment.

### Expectations

1. Ask questions. *There is no such thing as a stupid question!*

2. Bring your materials to class, but do not leave them laying around in the choir room or the theory room.
3. Everyone enrolled in the class is ***expected*** to take the AP exam. While most universities do not accept AP scores, many universities are now beginning to require that a freshman was both enrolled in Music Theory AP and took the exam if they want to attempt to test out of level one or levels one and two. The AP exam costs approximately \$65-80. This money is not due until the spring semester.
4. A \$20 **cash only** course fee is required for copies, supplies, tests, etc. This is due by Friday, August 28<sup>th</sup>. If money is a problem, please contact me or have your parental unit contact me.
5. You must keep a notebook in this class and it will be a huge part of your grade. This is to help YOU when you are in college taking music courses. Your course fee will include your notebook and everything that you will need for it.

### Texts Used

Techniques and Materials of Tonal Music, Sixth Edition (Benjamin, Horvit, & Nelson published by Thomson-Schirmer, 2003)  
 Music for Analysis (Benjamin, Horvit, & Nelson published by Thomson-Schirmer, 2005)  
 Sight-Singing Make Accessible, Readable, and Teachable (Denise Eaton, Janwin Overstreet-Goode, Sally Schott published by AMC Music, 2006)  
 Music for Ear-Training (Horvit, Koozin, Nelson published by Thomson-Schirmer, 2005)  
 Music for Sight-Singing (Benjamin published by Thomson-Schirmer, 2004)

### Music Theory I AP Course Outline

#### **1<sup>st</sup> Six Weeks**

Clefs, Grand Staff, Notation  
 Circle of Fifths, Major Scale  
 Minor Scales: Relative, Parallel, Harmonic, Melodic  
 Rhythm and Meter: Simple and Compound  
 Piano: Major and Minor Scales  
 Introduction to Intervals  
 Introduction to Sight-singing (SMART Level 1 keys of C, G, F, D, Bb)  
 Introduction to Ear Training (Units 1-3 in MET)

#### **2<sup>nd</sup> Six Weeks**

Intervals  
 Chords: Diatonic in Major and Minor  
 Piano: Scales, Chords, Inversions  
 Harmonic Analysis  
 Inversions  
 Part Writing I, V, V<sup>7</sup>  
 Introduction to Figured Bass  
 Introduction to Cadences  
 Sight-singing (SMART Level 1 keys of A, Eb, minor examples in c, f, eb)  
 Analysis – Chapter 1, no. 1, 2, 3, 5, 8, 9 of Music for Analysis  
 Chapter 2, no. 10, 11, 12, 14, 15 of Music for Analysis  
 Chapter 3, no. 16, 17, 18, 24 of Music for Analysis

Chapter 5, no. 55 and 56 of Music for Analysis  
Rhythmic Dictation from popular music selected by students  
Simple Harmonic & Melodic Dictation (Units 4 & 5 in MET)

### **3<sup>rd</sup> Six Weeks**

Transposition

Part Writing ii, ii<sup>7</sup>, IV

Introduction to Non-Chord Tones

Harmonizing a Melody

Sight-singing (SMART Level 2, keys of C, G, F)

Analysis - Chapter 4, no. 26-29, 33, 35 of Music for Analysis

Chapter 6, no. 39, 41, 44, and 48 of Music for Analysis

Chapter 7, no. 51-54, 56 of Music for Analysis

Chapter 8, no. 59-62, 66 of Music for Analysis

Harmonic & Melodic Dictation (Units 6 & 7 in MET)

### **4<sup>th</sup> Six Weeks**

vi chord

leading tone (vii) chord in all leading tone forms

Form and structure

iii chord

Sight-singing (SMART Level 2, keys of D, Bb, A, Eb)

Analysis - Chapter 9, no. 69, 72, 76 of Music for Analysis

Chapter 10, no. 85, 89, 91, 95, 100, 102 of Music for Analysis

Chapter 11, no. 104, 105, 107, 110 of Music for Analysis

Chapter 14, no. 142, 144, 149, and 152 of Music for Analysis

Rhythmic Dictation from classical recordings library

Harmonic & Melodic Dictation (Units 8 & 9 in MET)

### **5<sup>th</sup> Six Weeks**

Scalar Variants and Mode Mixture

Form and Structure

Secondary Dominant and Secondary Leading-Tone Chords

Sight-singing (Music for Sight-Singing various exercises)

Analysis - Chapter 12, no. 112-144 and 119-122 of Music for Analysis

Chapter 13, no. 132 and 140 of Music for Analysis

Chapter 15, no. 155 of Music for Analysis

Chapter 17, no. 171-177, 194, 199 of Music for Analysis

Melodic Dictation

Harmonic & Melodic Dictation (Units 11 & 12 in MET)

### **6<sup>th</sup> Six Weeks**

Modulation

Non-Dominant VII

Leading Tones & Secondary Leading Tone Review

20<sup>th</sup> Century Techniques (Chapters 1-5 of T&TM, p. 171-188)

AP Exam

Sight-singing (Music for Sight-Singing various exercises)

Analysis - Chapter 18, no. 205, 217, 223-225 of Music for Analysis

## Harmonic & Melodic Dictation (Units 13 & 15 in MET)

### Projects

Rhythm Project – 1<sup>st</sup> Six Weeks

Interval Project – 2<sup>nd</sup> Six Weeks

Practice Exam and Transposition Project – 3<sup>rd</sup> Six Weeks

Practice Exam and Composition – 4<sup>th</sup> Six Weeks

Practice Exam and Composition – 5<sup>th</sup> Six Weeks

Practice Exam and Composition – 6<sup>th</sup> Six Weeks

Composers and Music (Music Listening) – Every week on a rotating basis

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### Course Outlines and Goals

- I. Develop skills in basic notation and fundamental musicianship.
  - A. Define, explain, write, recognize, and use of the basic symbols of music notation. These include symbols that represent pitch, rhythm, articulation, expressiveness, and dynamics.
  - B. Define, explain, write, play, and recognize visually and aurally the diatonic and non-diatonic scales: major scales, minor scales (natural, harmonic and melodic), pentatonic scales, modes of the major scale, chromatic scales, and whole tone scales.
  - C. Define, explain, write, create, play, sing, dictate, and recognize visually and aurally the five categories of intervals (diminished, minor, major, perfect, and augmented).
  - D. Define, explain, write, play, sing, dictate, recognize visually and aurally, and use the four types of triads (diminished, minor, major, and augmented).
  - E. Define, explain, play, sing, dictate, write, and recognize visually and aurally the dominant seventh chord, leading tone seventh chord, and non-dominant seventh chords.
  - F. Explain, write, play, sing, dictate, and recognize visually and aurally chords in their inversions and the various close and open voicing positions.
  - G. Define, explain, write, play, and recognize visually and aurally the harmonic cadences: authentic cadences, plagal cadence, half cadence, and deceptive cadence.
  - H. Define, explain, write and recognize the concepts of melodic organization: the motive, sequence, phrase, period, melodic structure and other elements of melodic and phrase modification and organization.
  - I. Create, play, notate, and recognize rhythmic compositions in simple, compound, and asymmetrical meters.
  - J. Create, play, sing, and dictate melodies and phrases using diatonic scales and non-diatonic scales.
  - K. Develop a basic music vocabulary that will enable the student to communicate effectively as a musician.
  - L. Define, explain, write, recognize, and use the terminology associated with each area of study.
  
- II. Develop skills in the structural elements of music.

- A. Define, explain and recognize visually and aurally the basic texture types: monophonic, polyphonic, homophonic, and homorhythmic.
- B. Define, explain, write, dictate and discuss the fundamental principles/concepts and applications of voice leading in two and four part writing.
- C. Define, explain, write and discuss the principles/concepts of instrumental ranges and transpositions.
- D. Define, explain, write, dictate, discuss and recognize the fundamental concepts and applications of harmonic progression and harmonic rhythm.
- E. Define, explain, write, discuss and recognize visually and aurally the concepts and applications of dominant seventh chords, leading seventh chords, and non-dominant seventh chords and their inversions.
- F. Define, explain, write, discuss and recognize visually and aurally the concepts/principles and applications of the different types of modulations.
- G. Define, explain, write, recognize the concept of musical form: binary form and ternary form.

### III. Expected competencies

- A. **Basic music fundamentals.** Be able to define, explain, write, and use the basic symbols of music notation (pitch, note and rest values, meter signatures, rhythm, articulation marking, tempo markings, expressiveness and dynamic markings) and jazz terminology and chord symbols.
- B. **Diatonic scales.** Be able to write, sing, dictate, and recognize visually and aurally all major scales, minor scales (natural, harmonic, and melodic), and pentatonic scales.
- C. **Non-diatonic scales.** Be able to write, sing, dictate, and recognize visually and aurally the chromatic scale, whole tone scale.
- D. **Modes.** Be able to write, sing, dictate, and recognize visually and aurally the modes generated by the major scale.
- E. **Intervals.** Be able to notate, sing, dictate, and recognize visually and aurally all intervals in any clef.
- F. **Chords.** Be able to spell, notate, sing, dictate, and recognize visually and aurally the major chord, minor chord, diminished chord, augmented chord, dominant seventh chord, and non-dominant seventh chords in root position and their inversion.
- G. **Key signatures.** Be able to notate and recognize visually the correct arrangement of sharps and flats on the treble (G) and bass (F) clefs.
- H. **Cadences.** Be able to write and recognize visually and aurally harmonic cadences, authentic cadences, half cadence, plagal cadence, and deceptive cadence.
- I. **Non-harmonic tones.** Be able to define, explain, write, recognize visually and aurally, and use correctly all non-harmonic tones.
- J. **Concepts of melodic organization.** Be able to define, explain, write, recognize and use the concepts of melodic organization; the motive, sequence, phrase, period, melodic structure, and other elements of melodic and phrase modification and organization.
- K. **Composition.** Be able to compose an original composition using theoretical concepts discussed in this unit.

- L. **Music texture.** Be able to recognize, discuss, and explain the types of music textures: monophonic texture, polyphonic texture, homophonic texture, and homorhythmic texture.
  - M. **Voice leading.** Be able to explain, dictate, write, and discuss the fundamental concepts and applications of voice leading in two and four-part writing.
  - N. **Transpositions.** Be able to explain and discuss instrumental ranges and transpositions.
  - O. **Harmonic progressions and harmonic rhythm.** Be able to explain, dictate, write, and discuss the fundamental principles of harmonic progressions and harmonic rhythm.
  - P. **Seventh chords.** Be able to recognize aurally and visually, write, dictate, explain, and discuss the concepts and applications of dominant seventh chords, leading tone seventh chords, and non-dominant seventh chords and their inversions.
  - Q. **Modulation.** Be able to write, explain, discuss, and recognize visually and aurally the concepts, principles, and applications of the different types of modulations.
  - R. **Musical form.** Be able to explain, discuss, and recognize visually and aurally the concepts of musical form - binary form and ternary form.
- IV. Supplemental
- A. Know names, leading composers, and dates of major stylistic periods of music.
  - B. Be able to recognize visually and aurally and distinguish between music of the Baroque Period, Classical Period, Romantic Period, Twentieth-Century Period, and Jazz.

### **Music Theory I AP Course Outline**

- I. Fundamentals of Music
  - A. **Notation.** Notation of pitch: the staff, the clefs, letter names, octave identification, accidentals, enharmonic equivalents, notation of duration, meter signatures, dynamic markings, tempo markings, notation in manuscript, jazz terminology and symbols, principles of rhythmic notation.
  - B. **Scales, Tonality, Key, Modes.** Diatonic scales: major scales, minor scales (natural, harmonic, melodic), pentatonic scales; non-diatonic scales: chromatic scale, whole tone scales, diminished scales (whole/half, half/whole), blues scales, scale relationship (relative and parallel), key signatures, circle of fifths, modes generated from the major scale, names of scale degrees, scales used in jazz.
  - C. **Intervals.** Interval and interval numbers, minor, major, and perfect intervals, diminished and augmented intervals, inversion of intervals, enharmonic intervals, consonance and dissonance intervals, compound and simple intervals.
  - D. **Chords.** Triad, chord, minor chord, major chord, diminished chord, augmented chord, primary chords, seventh chords, dominant seventh and non-dominant seventh chords, chords on scales degrees, chord inversions, chord analysis symbols, figured bass and figured bass symbols, jazz chord

symbols, introduction to music analysis techniques (traditional and pop/jazz).

- II. Structural Elements of Music
- A. **Cadences.** Harmonic cadences: authentic cadences, half cadence, plagal cadence, deceptive cadence, and rhythmic cadence.
  - B. **Non-harmonic tones.** Unaccented non-harmonic tones: passing tone, neighboring tone, escape tone, anticipation; accented non-harmonic tones: passing tone, neighboring tone, suspensions, retardation, and appoggiatura; non-harmonic tones involving more than three tones: successive passing tones, changing tone, pedal tone, and music analysis techniques.
  - C. **Melodic organization.** The motive, sequence, phrase, period, phrase modification, melodic organization, melodic structure, and music analysis techniques.
  - D. **Music texture.** Density of texture, range of texture, monophonic texture, polyphonic texture, homophonic texture, homorhythmic texture, textural reduction, texture in jazz music, analysis of texture.
  - E. **Voice leading in two voice writing.** Species counterpoint, the cantus firmus, principles of counterpoint, principles for voice leading, oblique motion, parallel motion, similar motion, characteristics of a good melody, melodic principles that relate to the single line, and principles related to the relationships between voices.
  - F. **Voice leading in four-voice writing.** Four-voice textures, voice leading in four-voice textures, restrictions on oblique motion, restrictions on similar motion, restrictions on parallel motion, first inversion chords, second inversion chords: cadential, passing bass, arpeggiated bass, pedal bass; principles for writing a soprano voice above the bass voice, principles of four part writing, common chord progressions, common part-writing errors.
  - G. **Harmonic progressions and harmonic rhythm.** The relationship of chords; root relationships, chord progressions, the circle progression, ascending fifth, descending fourths, ascending seconds, and descending thirds, the diminished seventh triad, the tonic chord in second inversion, repeated chords, and harmonic rhythm.
  - H. **Seventh chords.** Seventh chords and inversions, resolution of the dominant seventh chord, circle progression, non-circle progressions with resolution, non-resolution of the seventh degree; leading tone seventh chord progression: progressions from the half-diminished seventh chord and the full-diminished seventh chord, resolution of tritone and seventh degree and voice leading principles; non-dominant seventh chords - analysis symbols, seventh chord in major and minor, seventh chords in circle progressions, non-circle treatment, and resolution of the seventh factor.
  - I. **Modulation.** Closely related keys, common chord modulation, phrase modulation, chromatic modulation, modulation in period construction, analytical symbols for modulation, harmonizing melodies that modulate.
  - J. **Musical form.** Binary form (two parts): motives, key scheme, cadence type, phrase and sectional balance, period, thematic parallelism; ternary form (three parts): motives, key scheme, cadence type, phrase and sectional balance, period, thematic parallelism; forms in jazz: 12 bar blues, aaba, song form.
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Sign and return by Friday, August 27<sup>th</sup> with \$20 CASH or MONEY ORDER ONLY.

I have read and understand the expectations and grading practices of Music Theory I AP.

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Student Signature

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Parent/Guardian Signature