

Syllabus for AP Music Theory, Fall 2019

Meets daily during 3rd block, 12:50 - 2:20

Instructor: James DeFiglia

Classroom: Rm. 103

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Required Text:

Kostka, Stefan and Dorothy Payne. *Tonal Harmony*. 5th ed. New York: McGraw-Hill, 2003. Musical examples will also be drawn from the *Anthology for Music Analysis* (ed. Charles Burkhardt, 5th ed.), and the *Anthology of Musical Structure and Style* (ed. Mary H. Wennerstrom).

Required Materials:

Kostka-Payne workbook. Staff paper, pencil, spiral notebook. Sight singing, dictation, and analysis materials (in the form of printed music, scores, and audio recordings) will be supplied by the instructor.

Objectives:

The students will master those aspects of music theory which will enable them to be successful in taking the college board examination in this topic area. Emphasis will be given to the areas of harmonization/part writing, aural dictation, and sight-singing skills. Melodic, form, and harmonic analysis assignments as well as creative composition exercises will be assigned throughout the course. Development of listening skills using standard western tonal repertoire.

Attendance:

Regular attendance is required.

Homework:

Reading, and workbook assignments from the text and designed by the instructor. Written assignments.

Grading:

Tests will count 30% of the quarter grade, homework and in-class assignments 30%, quizzes 20%, and projects 20%. Each quarter counts as 40% of the semester grade. The final exam will be cumulative for the semester and count as 20% of the course grade. The final exam will not be exempted under any circumstances. Class participation is encouraged. Misbehavior on the part of students will not be tolerated.

Grading Scale:

A = 90-100

B = 80-89

C = 70-79

D = 60-69

F = 59 and below

I Rhythmic Organization

- A. Meter Signature
 - 1. simple
 - 2. compound
 - 3. duple
 - 4. triple
 - 5. arsis/thesis, anacrusis

II Scale Types

- A. Circle of Fifths
- B. Major
- C. Minor
 - 1. relative
 - 2. parallel
 - 3. natural
 - 4. harmonic
 - 5. melodic
- D. Chromatic
- E. Whole-tone
- F. Pentatonic
- G. Octatonic
- H. Church Modes
 - 1. ionian
 - 2. dorian
 - 3. phrygian
 - 4. lydian
 - 5. mixolydian
 - 6. aeolian
 - 7. locrian

III Intervals

- A. Harmonic, Melodic
- B. Number and quality
- C. Compound
- D. Consonant, Dissonant
- E. Inversions: real and tonal
- F. Enharmonic

IV Overtone/harmonic series

V Triads

- A. Major, Minor, Augmented, Diminished
- B. Inversions--

Root position
1st inversion
2nd inversion

VI Melody

- A. Harmonic Structure
- B. Motivic Treatment
 - 1. sequence
 - 2. inversion
 - 3. retrograde
 - 4. retrograde-inversion
 - 5. diminution
 - 6. augmentation
 - 7. imitation, real, tonal, and free
- C. Phrases (cadence types review)
- D. Melodic Periods (Phrase combinations)

VII Rules for Partwriting

IX Figured bass realization (with use of roman numerals to indicate harmonic function)

- A. Realization of figured bass (chords in root position). Tonic and dominant harmonies.
- B. Analysis of harmonies with Roman Numeral analysis. KP workbook (3rd ed.) p. 55 (Bach Chorale), and p. 56 (Vivaldi Cello Sonata).

X Chords of the 6th (first inversion)

- A. Introduction of figured bass that includes root, and first inversion harmonies.
- B. Harmonic Analysis of excerpts (Bach, Handel, Mozart) in KP workbook (3rd ed.) P. 62.
- C. Complete given soprano and bass parts in a four-voice texture according to given Roman Numerals KP workbook (3rd ed) p. 63.
- D. Pre-dominant harmonic function and usage of ii6 (supertonic) and IV (sub-dominant) chords.

XI Non-Harmonic Tones

- A. Passing Tone
- B. Suspension and Retardation
- C. Appoggiatura
- D. Upper/lower neighbor tone
- E. Escape Tone
- F. Pedal Point
- G. Analysis of non-harmonic tones in the 371 Chorales of J.S. Bach and various Analysis of the examples in the Kostka-Payne text pp. 167-188. Written examples in KP Workbook pp. 85-95 in usage of harmonic tones.

XII 6/4 Chords (second inversion)

- A. Cadential, passing, neighboring (pedal), and bass arpeggiation 6/4 chords

B. Figured bass realization including root, first inversion, and second inversion chords

XIII 7th Chords

A. Introduction of seventh chords and their inversions to figured bass realization.

XIV Melodic Harmonization and Bass Line Composition.

A. Harmonization of chorale style melodies with root position, 1st inversion, and 2nd inversion triads in four voices. Kostka Payne text pp. 111, 115.

B. Harmonization of melodies with all inversions of triads and 7th chords. Kostka Payne text p. 227, 259, and 286.

***Composition, part-writing, sight singing, and dictation quizzes and tests will be administered throughout the semester on a weekly schedule.

END FIRST SEMESTER

XIV Secondary Dominant chords and techniques of modulation

A. Common Chord modulation (KP Ch. 18). Analysis of Bach and Schubert pages 298-301 (modulation between closely related keys).

B. Harmonization of melodies modulating by common chord on p. 302 of KP text.

C. Analysis of modulating binary forms. (Continuous binary). Analysis of March by J.S. Bach (Burkhardt Anthology p. 71) and Aria by J.S. Bach (Burkhardt Anthology p. 73).

D. Analysis of Beethoven Op. 2, No. 1 Mvt. III (minuet) on p. 242 of Burkhardt Anthology)

XV Dominant 9th Chord

A. Complete

B. Incomplete

XVI Fully and Half-Diminished 7th Chords

A. Resolution procedures based on inversion and harmonic function as dominant substitute (in major and minor keys)

B. Resolution of half-diminished 7th chord as supertonic in minor keys

XVII Augmented 6th Chords

A. Italian

B. French

C. German

- D. Analysis of Augmented 6th usages in Mozart, Piano Sonata in Bb Major K. 333 and Beethoven Piano Sonata No. 9, Op. 14 No. 1 in E Major (Burkhardt Anthology p. 269).

XVIII Neapolitan 6th Chord

XIX Fugue (Imitative Counterpoint, Invertible Counterpoint)

- A. Subject/Answer, counter-subject
- B. Expositions--Episodes
- C. Procedure vs. form

XX Atonal Music (Serialism, 12 tone row)

- A. Transpositional and inversive matrix construction

XXI Forms--genres

- A. Symphony
- B. Sonata
- C. Concerto
- D. Cantata
- E. Sonata Cycle
 - 1. sonata form
 - 2. binary-ternary
 - 3. theme & variations, continuous variations (ground bass, passacaglia, chaconne)
 - 4. minuet/scherzo & trio
 - 5. rondo
 - 6. sonata rondo

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XXII Selected Vocabulary

Antecedent	Octave displacement
Augmentation	Period
Binary	Phrase
Cadence	Postlude
Cadential Extension	Retrograde
Concerto	Rhythmic transformation
Consequent	Rondo
Contour	Rounded binary
Counter Melody	Sequence (Lips)
Diminution	Sequential repetition
Extended version	Shortened version

Fragmentation
Fugue
Internal expansion
Inversion or of melody
Literal repetition
Melodic fragment
Motive

Sonata
Stanza
Strophic
Ternary
Theme/Variation
Through-composed
Transposition

From the Weaver Student Handbook:

Weaver students are expected to demonstrate exceptional character. As a reminder about the importance of integrity, students must agree to abide by our code of honor:

I will abide by the Weaver Honor Code. I will not give or receive unpermitted assistance in the preparation of any work or assessment that is to be used by the instructor as the basis of grading.

I have read the syllabus for the Fall 2019 course in AP Music Theory taught by James DeFiglia and will also abide by the Weaver Honor Code.

Student Signature and date _____

Parent/Guardian Contact information

Parent/Guardian Name #1 _____

Phone _____

E-mail Address _____

Parent/Guardian Name #2 _____

Phone _____

E-mail Address _____

Emergency Procedures

Tornado Shelter – Mr Freundt’s Piano Room (across the hall from the strings room).

Lockdown Location – Mr Freundt’s Piano Room (across the hall from the strings room).

Fire Exit – Exit the Strings Room, turn left and walk into the upper lobby then exit through the front entrance of the school (facing Spring St.).