

**Syllabus: AP Music Theory**  
**Yorktown High School**  
**Teacher: Matthew Rinker**  
**Location: (Room #188/Choir Room)**

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Course Description:  
(As provided in the Program of Studies)  
Music Theory, AP (39226)  
Full year, one credit + 1.0 quality point

**Prerequisite:** Strong background in vocal or instrumental music, including piano.  
The AP Music Theory course is taught at a pace and depth equal to a college level music theory class. The course develops a student's ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a musical score. The curriculum covers a wide range of analytical and compositional skills as well as ear training and sight singing. The course also includes creative tasks, such as the harmonizing of a melody by selecting the voicing for appropriate chords, composing a musical bass line to provide two - voice counterpoint, or the realization of figured - bass notation. This course will prepare students for successful completion of the AP Music Theory examination. Students who take AP Music Theory are required to take the AP exam at the end of the year. Students not taking the exam will not earn the extra quality point

Course Objectives:

At the end of this course, students should be able to:

1. Notate pitch and rhythm in accordance with standard notation practices.
2. Read melodies in treble, bass, and movable C clefs.
3. Write, audiate, and sing melodies, bass lines, and scales in each mode and all three forms of minor.
4. Recognize by ear and by sight all intervals within an octave.
5. Use the basic rules that govern music composition.
6. Harmonize a melody with appropriate chords using good voice leading.
7. Analyze the chords of a musical composition by number and letter name.
8. Transpose a composition from one key to another.
9. Express musical ideas by composing and arranging.
10. Understand and recognize basic cadences and musical forms: ternary, binary, rondo, etc.
11. Write simple rhythmic, melodic, and harmonic dictation.
12. Read conventional scores and jazz lead sheets.

Expectations of Students

1. Students will participate in all classroom discussions and activities, including singing.
2. Students will complete all assigned exercises and readings.
3. Students will keep and maintain a Music Theory notebook, which will include class notes, handouts, and assignments.
4. Students will study the released AP Exams and take practice tests to prepare for the exam.
5. Students will check Blackboard regularly. Blackboard and/or Google Classroom will be used to access the complete homework list and to complete posted assessments and assignments.

### Primary Texts

Benward, B., Carr, M., & Kolosick, T.J. (1998). Introduction to Sight Singing and Ear Training (2nd ed.). Boston, MA: McGraw-Hill Companies, Inc.

Kostka, S., & Payne, D. (2008). Tonal Harmony: with an Introduction to Twentieth-Century Music (6<sup>th</sup> ed.). New York, NY: McGraw-Hill.

Kostka, S., & Payne, D. (2008). Workbook for Tonal Harmony: with an Introduction to Twentieth-Century Music (6<sup>th</sup> ed.). New York, NY : McGraw-Hill.

Kostka, S., & Graybill, R. (2004). Anthology of Music for Analysis. Upper Saddle River, NJ: Pearson Education, Inc.

*Students will be held accountable for damage to texts.*

### Additional Resources

[www.musictheory.net](http://www.musictheory.net), [collegeboard.com](http://collegeboard.com), Google Classroom, Blackboard, Smartmusic and Sibelius music software

### Assignments

All assignments will be given a due date. Students are expected to **take notes on all lectures, readings and class discussions unless otherwise specified**. Information from all readings, lectures and assignments may be present on quizzes and exams.

For all assessments (sight singing/dictation/composition assignments), students will be provided with clear guidelines for how to achieve an “A.” The instructor will also prepare students for each test format they will encounter.

During the course there will be weekly quizzes and student notebooks will be checked twice each grading period.

### Late Policy

Homework can be turned in for half-credit within **one week** of the original due date. Unless specifically indicated by the instructor. **Homework turned in later than one week from the original due date will not be accepted.**

If a student misses an in-class assignment due to absence, they must contact the instructor immediately (in advance if possible) to make up the work. In-class assignments must be made up within one week of the original due date unless specifically indicated by instructor. Any assignment not completed within one week from the original due date will not be accepted.

Zeros will be assigned for work assignments or tests missed during an unexcused absence, not as punishment, but as an accurate evaluation of the student's performance on that day. Disciplinary action (e.g., detention) or additional work assignments may be assigned to students who are tardy. Teachers are not required to assume added duties in order to permit students with elected absences to make up tests or other work.

## Course Calendar

Note: Instructor reserves the right to make changes. Course progress will reflect the growth and development of the students. All exams will be announced.

QUARTER - WEEK	UNIT	CONCEPTS	AURAL SKILLS	PLANNED ASSIGN. & ASSESSMENT
1 <sup>st</sup> QUARTER <i>Weeks 1 - 4</i>	I. Fundamentals	Pitch & rhythm notation, clefs, octave designation, intervals, scales/modes, key signatures	Echo singing pitch patterns in major tonality, rhythm chanting, interval ID (P4, P5, P8)	Readings (3) Homework (7) Quizzes (4) Unit test (1)
<i>Weeks 5 - 6</i>	II. Melody	Motive, phrase, period, contour, antecedent vs. consequent	Pitch patterns w/ sol-feg, begin dictation of simple major pitch patterns and rhythms in simple meter, echo sing minor pitch patterns, interval ID (2nds and 3rds)	Readings (1) Homework (4) Sight Sing (2) Dictation (2) Composition (1) Quizzes (2) Unit Test (1)
<i>Weeks 7 - 9</i>	III. Harmony	Chord construction, functional harmony, Roman numeral analysis, lead sheet symbols, inversions, figured bass, 7 <sup>th</sup> chords, cadences	Singing and dictation of major and minor pitch patterns using sol-feg, rhythmic dictation in simple meter, Interval ID (add 6ths and 7ths – complete melodic interval ID)	Readings (3) Homework (6) Sight Sing (2) Dictation (2) Composition (1) Quizzes (3) Unit Test (1)
2 <sup>nd</sup> QUARTER <i>Weeks 1-6</i>	IV. Part Writing	Voice leading, 4 part harmony rules, counterpoint, Non-harmonic tones	All diatonic scales/modes using sol-feg, Aural ID of triads in root position, sight singing of 4 & 8 bar melodies using sol-feg and conducting patterns, arpeggio/harmonic patterns	Readings (1) Homework (5) Sight Sing (3) Dictation (3) Compositions (2) Quizzes (6) Unit Test (1)

<i>Weeks 7-9</i>	V. Small Forms	Binary, rounded binary, song form, 12 blues, rondo	Simple harmonic dictation, aural ID of 7 <sup>th</sup> chords, sight singing modal melodies (Lydian, Mixolydian)	Readings (2) Homework (2) Sight Sing (2) Dictation (2) Composition (3) Quiz (3) Unit Test (1) MID-TERM EXAM
3 <sup>RD</sup> QUARTER <i>Weeks 1-5</i>	VI. Chromaticism	Secondary functions, modulations, passing chords	Sight singing melodies that modulate (w/fi and te), modal melodies (Dorian, Phrygian), error detection, Harmonic dictation (cadences)	Readings (2) Homework (5) Sight Sing (3) Dictation (4) Composition (1) Quizzes (5) Unit Test (1)
<i>Weeks 6-9</i>	VII. Larger Forms	Sonata form, fugue, suite and multi movement works	Harmonic dictation (phrase beginnings), melodic dictation (longer examples w/ accidentals), sight singing (all modes and time signatures)	Readings (3) Homework (2) Sight Sing (3) Dictation (4) BEGIN WORK ON FINAL PROJ. COMP Quizzes (4) Unit Test (1)
4 <sup>th</sup> QUARTER <i>Weeks 1-4</i>	VIII. Review/ Practice	Practice Exam Sections and then Full Practice Exam AP EXAM – MONDAY MAY 8 <sup>th</sup> – 8 AM	Aural skills in exam (free response and multiple choice) formats/criteria	Sight Sing (2) Dictation (2) Quizzes (4) Final Composition Project parts 1, 2 & 3
<i>Weeks 5-9</i>	IX. Modern Techniques	Pan-diatonicism, synthetic scales, set theory, 12 tone serialism	4 part singing, conducting and error detection	Readings (2) Homework (2) Quizzes (5) Unit Test (1) Compositions (1) Final Composition Project parts 4 and 5

**Planned Homework Assignments** (*Instructor reserves the right to add or subtract from this list during the course to meet the individual needs of the class*). *NOTE: Many aural skills assignments (sight singing and dictation) will be assigned and many will be completed in class. They are not included on the following list. Students should expect an average of one of these types of assignments per week minimum.*

**Abbreviation Key:**

- **TH**=Text Book (Tonal Harmony by Kostka and Payne)
- **HO**=Hand Out (given in class – usually also on Blackboard)
- **MTnet**=Website <http://www.musictheory.net/>
- **TRA**=Website <http://www.teoria.com/index.php>

**UNIT 1**

Reading 1 - (TH) pages ix–xii "To the Student"

Reading 2 - Chapter 1 "Elements of Pitch" (TH) p. 3–24

Homework Unit 1 #1 (HWU1-1) - Self-Test 1–1 (TH p.5)

HWU1-2 - Self-Test 1–2 (TH p.10–11)

HWU1-3 - Self-Test 1–3 (TH p.15–16)

HWU1-4 - Self-Test 1–4 (TH p.18)

HWU1-5 - Self-Test 1–5 (TH p.20)

Reading 3 - Chapter 2 "Elements of Rhythm" (TH p.25–38)

HWU1-6 - Self-Test 2–1 (TH p.27)

HWU1-7 - Self-Test 2–5 sections A thru E only (TH p.36–37)

**UNIT 2**

Reading 4 - (HO) "Motive, Phrase and Period" Wallace Berry p. 1–27

HWU2-1 – (MTnet) Aural ID of intervals P4, P5, P8

HWU2-2 – (HO) Antecedent and Consequent phrases

HWU2-3 – (HO) Parallel and contrasting periods

HWU2-4 – (MTnet) Aural ID of intervals M2, m2, M3, m3

COMP-1 – compose a melody/period

**UNIT 3**

Reading 5 - Chapter 3 (TH) p. 39–55

HWU3-1 – Self-Test 3–1 (TH p.40–41)

HWU3-2 – Self-Test 3–2 (TH p.42–43)

COMP-1 – Harmonize a given melody

Reading 6 – (TRA) <https://www.teoria.com/en/reference/a/alterations.php?l=F>

HWU3-3 – (HO) Figured Bass

HWU3-4 – (MTnet) Aural ID of intervals M6, m6, M7, m7

HWU3-5 – (HO) Lead Sheet Notation

Reading 7 - Chapter 4 (TH) p. 57–67

HWU3-6 – (HO) Roman Numeral Analysis of Bach Chorale

#### **UNIT 4**

Reading 8 – (HO) “Guidelines for Voice Leading in Strict Four Part Writing”  
Benjamin/Horvit/Nelson p.214–217

HWU4-1 – (HO) 1<sup>st</sup> Species Counterpoint

COMP-3 – Compose a counterpoint line to a given melody

HWU4-2 – (HO) Root Position Part Writing – Cadences

HWU4-3 – (MTnet) Aural ID of triads in root position

HWU4-4 – (HO) Root Position Part Writing – Short Phrases

HWU4-5 – (HO) Part Writing – Using Inversions

COMP-4 – Compose a Chorale (4 part – given chord progression)

#### **UNIT 5**

Reading 9 – (HO) “Form” Benjamin/Horvit/Nelson p.261–264

Reading 10 – (TH) Chap. 20 “Binary and Ternary Forms” p.323–339

HWU5-1 – (HO) Formal Analysis

HWU5-2 – (HO) Formal and Harmonic Analysis

COMP-5 – Compose a Short Composition in Rounded Binary Form (4 part)

COMP-6 – Compose a Short Modal Composition in Rondo Form (Piano)

COMP-7 – Compose a 12 Bar Blues (Lead Sheet)

#### **UNIT 6**

Reading 11 – (TH) Chap. 16 “Secondary Functions 1” p.245–261

HWU6-1 – Self-Test 16–1 (TH p.249)

HWU6-2 – Self-Test 16–2 (TH p.254)

Reading 12 – (TH) Chap. 17 “Secondary Functions 2” p.263–287

HWU6-3 – Self-Test 17–1 (TH p.265–266)

HWU6-4 – (HO) Analysis with secondary functions (lead sheet)

HWU6-5 – (HO) Analysis with secondary functions (4 part)

COMP-8 – Compose a piece using secondary functions

#### **UNIT 7**

Reading 13 - (HO) “Sonata” Wallace Berry p. 147–200

Reading 14 - (HO) “Suite” Wallace Berry p. 322–343

Reading 15 - (HO) “Fugue and Related Genres” Wallace Berry p. 345–398

HWU7-1 – (HO) Formal analysis (Sammartini – Symphony in F – Mvt. I)

HWU7-2 - SOCRATIC SEMINAR Preparation - (HO) Beethoven – Symphony No. 3

**BEGIN WORK ON FINAL PROJECT COMPOSITION**

#### **UNIT 8**

**REVIEW AND PRACTICE FOR AP EXAM**

Work on Final Composition (parts 1 – 4 due as part of 4<sup>th</sup> quarter grade)

### UNIT 9

Reading 16 – (TH) Chap. 28 “Intro. To 20<sup>th</sup> Century Music” beginning thru “Pandiatonicism” p.471–510

HWU9-1 – (TH) Self-Test 28–2 p.523

Reading 17 – (TH) Chap. 28 from “Atonal Theory” to end of chapter p.511–551

HWU9-2 – (HO) 12x12 Matrix

COMP-9 – 12 tone serial collaborative composition

### **FINAL EXAM = FINAL COMPOSITION PROJECT**

Determination of Quarterly Grades	Determination of Final Grade
15% Homework 25% Oral/Aural Skills (includes: sight singing, dictation and ear training quizzes) 25% Unit Tests/Quizzes 10% Class Participation 25% Compositions	20% First Quarter Grade 20% Second Quarter Grade 20% Third Quarter Grade 20% Fourth Quarter Grade 20% Final Composition Project
<ul style="list-style-type: none"> <li>Final Composition Project will count for 20% of the final grade. Students will “present” their composition to the class on the scheduled final exam day for the course. Parameters for this project (including a grading rubric) will be provided. Seniors participating in Senior Experience must complete their project and present it to the class before Senior Experience begins. There will not be a traditional written final exam in this course.</li> </ul>	

**Homework:** Includes any assignment that is provided to be submitted in its complete form. Some homework assignments may come from the texts. All homework will be posted on Blackboard on or before the day it is assigned.

**Oral/Aural Skills:** Singing, Ear training and listening activities that will be demonstrated during class; Sight Singing (the act of singing standard notation without having previously seen the music); Dictation (the act of notating music in standard notation “by ear.”)

**Unit Tests/Quizzes:** Will address units of study, and will always be given with prior notice and in a format that is familiar.

**Class Participation:** Will be evaluated primarily by the instructor’s examination of each student’s notebook. This will be done a minimum of once each quarter. The notebook (a three-ring binder) should include: 1) all classwork and notes taken, 2) any materials/hand-outs given, 3) plenty of blank manuscript and regular notebook paper. Students must also bring a sharpened **pencil** to each class.

**Compositions:** Projects that will enable students to demonstrate their understanding of music concepts through creative compositional exercises.

APS GRADING SCALE			
Letter Grade	Percentages	Quality Points	AP & IB Quality Points
A	90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100	4.0	5.0
B+	87, 88, 89	3.5	4.5
B	80, 81, 82, 83, 84, 85, 86	3.0	4.0
C+	77, 78, 79	2.5	3.5
C	70, 71, 72, 73, 74, 75, 76	2.0	3.0
D+	67, 68, 69	1.5	2.5
D	60, 61, 62, 63, 64, 65, 66	1.0	2.0
E	0-59	0.0	0.0

Student grades reflect student achievement and not student behavior.  
 Quarterly grades will round up when the percentage is .5 or higher.

In addition to achievement, work habits as noted in the report card comments will be evaluated for each course using the following symbols:

+	-	Surpasses Expectations
#	-	Meets Expectations
^	-	Approaching Expectations
N	-	Needs Improvement

Following APS policy, the final grade will be calculated using quality points and not percentages, letter grades, number or point systems.

Please detach the last page of this document, sign and return it to the instructor to signify that you have read and understand the content of this syllabus.



**AP Music Theory 2016-17**  
**Instructor: M. Rinker**

**Syllabus Signature Page**

**I have read and I understand the content of this course and the expectations of students enrolled in the course. I have specifically taken notice of the grading policy and the policies concerning late work and student absences.**

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Parent/Guardian Signature

\_\_\_\_\_  
Date