

J. R. Masterman School Music Department
Advanced Placement
Music Theory

Course Overview

The A.P. Music Theory class meets 5 periods a week. While there is no prerequisite course offered at Masterman, students enrolled in A.P. Music Theory have a background in instrumental or vocal music lessons and ensembles. Our mission is to not only to prepare students for the A.P. Music test and for college music studies, but also to give students a deeper understanding and appreciation of the music that they hear, write, and perform.

Objectives

- Students will learn college level music theory in preparation for the A. P. Test.
- Students will develop aural theory skills.
- Students will learn how music is written.
- Students will learn to analyze musical scores.
- Students will develop sight-singing skills.
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Procedure

- Every class will begin with a solfege call & response exercise.
- Teacher will lecture on a new topic or review that of the previous day
- New Material will be applied
- Class will conclude with harmonic and melodic dictations played/written by teacher & students.
- Several classes a week will include Sight-Singing.
- Several classes will include repertoire analysis.
- Every other Friday will be “Friday Funday” in which we review everything learned so far this year using a variety of games/activities.

Assessment

Tests

- Students will be given short tests that cover the material learned in class (generally 100 points each)
- Students will be given 4-part writing assignments (generally 100 points each)
- Students will be given a mid-term (200 points)
- There will be no final.
- The A.P. test will be given on May 8th, 2017.

Homework

- Students may be given short exercises in the text to complete at home that reinforce the daily lessons. (10 points each)
- Students will be expected to practice Ear-Training daily. The teacher will provide web-sites and suggestions that will facilitate at-home practice

Materials

- Spencer, Peter. *The Practice of Harmony*, 5th ed. Englewood Cliffs, NJ: Prentice Hall, 2003.
- Manuscript paper/book
- Ottman, Robert. *Music for Sight-singing*, 7th Edition. Englewood Cliffs, NJ: Prentice Hall, 2004.
- Melcher, Robert A., Willard F. Warch, and Paul B. Mast. *Music for Study*, 3rd ed. Englewood Cliffs, NJ: Prentice Hall, 2004.
- Horvit, Koozin and Nelson. *Music for Ear Training*. Schirmer, 2000.
- Computer Resources – Musictheory.net, earplane.com, Aquaallegro, Finale Notepad, Music for Ear Training CD Rom

Course Content

- Clefs/Pitch Notation
- Major, Harmonic Minor, Melodic Minor, Natural Minor Scales
- Key Signatures & Scale Degrees
- Intervals
- Triads
- Four-Part Writing
 - Root Position, 1st inversion, and 2nd inversion
 - Cadences
 - Voice Leading
 - Non-Chord Tones
 - Diatonic 7th Chords
 - Secondary Dominants
- Realization of Figured Bass
- Harmonization of Melodies
- Modulation
- Modal Harmony & Artificial Scales
- 12-Tone Serialism
- Melodic Dictation/Identification
- Rhythmic Dictation/Identification
- Harmonic Dictation/Identification
- Harmonic & Melodic Analysis
- Transposition
- Musical Forms
- Terminology
- Active Listening
- Sight-Singing

Feel free to contact Mrs. Neu with any questions or concerns at kkelter@philasd.org or 215-588-0742 (Cell)

