



### **Music Theory II/AP (Course 520)**

2012-13

#### Course Description:

This course is open to any student but is primarily designed for the college-bound student who intends to major or minor in music. The course work assumes successful completion of Music Theory I (510) or equivalent. The student electing this course should have a background in the following: major & minor scales (all forms), triads and inversions thereof, dominant 7th/fully & half-diminished 7th chord and inversions thereof, harmonic cadences, Roman numeral analysis, non-chord tones, meter/time signatures, strong & weak chord root relationships, chord progressions (common practice), parallel/contrast-ing phrase structure, and basic compositional techniques. All concepts from Music Theory I are applied in this course, plus the examination of non-diatonic chord structures and related common practice techniques, compositional devices, and forms. Students will analyze examples drawn from Western art music to gain an understanding of these same concepts as they appear in the music of Medieval, Renaissance, Baroque, Classic, Romantic and 20th Century composers. Students will extend their compositional skills to include realization of figured bass and/or Roman numeral progressions, creation and harmonization of a melody, and formulation of an appropriate bass line to a given melody, all in keeping with common practice style procedures.

As in Music Theory I, students will extend the application of aural skills to course content material, but with a stronger emphasis in development of aural skills in light of the Music Theory AP examination. Application of these skills will include listening examples of instrumental compositions (e.g. ground, fugue, sonata, concerto, symphony) and vocal compositions (e.g. motet, madrigal, sacred/secular song, opera, oratorio, cantata) with accompanying questions based on similar types of questions found on the AP exam.

Course work following the AP exam centers around composition and the creation of professional-looking scores and parts such as would be expected by a publisher or a performer.

#### Course Content:

Dictation (melodic, rhythmic, harmonic)

Solfege (diatonic and chromatic)

Figured Bass Realization

Four-Part Composition

Secondary Function (secondary dominant and secondary leading tone chords and their inversions)

Non-dominant 7th Chords

Augmented 6th Chords

Neapolitan 6th Chords

Modulation to Closely Related & Remote Keys

Minor Key Roman Numeral Analysis

Rhythmic Devices (hemiola, augmentation/diminution)

Dodecaphonic Techniques

Serialism

Non-traditional Scales/Pitch Sources

Compositional Devices (repetition, sequence, inversion, retrograde, motivic devices, etc.)

Parametric Analysis

Compositional Forms (Binary, Ternary, Theme & Variations, Sonata-allegro, Rondo, Ground, Passacaglia, Chaconne, Canon, Fugue, etc).

### Required Textbooks and/or Other Reading/Research Materials

There is no one single text used for this course; rather content materials are drawn from a variety of sources. The following books are the principal sources of content:

Music in Theory and Practice (7th Ed.) Vol. I Benward & Saker

Chapters 9, 13-17.

Music in Theory and Practice (7th Ed.) Vol. II Benward & Saker

Chapters 3, 5-9, 15 & 16.

Harmonic Materials in Tonal Music Part I (5th Ed.) Paul O. Harder

Chapters 3-5

Harmonic Materials in Tonal Music Part II (5th Ed.) Paul O. Harder

Chapters 2-4, 6, 7, 9 & 10.

Norton Anthology of Western Music, Vols. 1 & 2 (3rd Ed.) C. V. Palisca

Masterpieces of Music Before 1750 Parrish & Ohl

A Treasury of Early Music Carl Parrish

Melodia (Books I-IV) Cole & Lewis

Finale (Computer Notation Software)

Auralia (Computer Ear-Training Software)

Music Theory AP Sample Exams

There is also a substantial amount of teacher-generated material used in this course.

### Course Requirements:

Classwork

Homework

Parametric Analysis

Quizzes

Tests

Basic Composition Projects

Computer Generated Ear-Training Drills

Dictation (melodic, rhythmic, harmonic)

Solmization (Sightsinging)

Mid-term Examination

Final Examination

### Grade Components/Assessments:

All work turned in is assigned a point value based largely on the scope of the assignment. Points earned during the marking period are totaled and divided by the possible number of points to arrive at a percentage. Homework, classwork, quizzes, tests and/or projects comprise 70% of the grade (homework/classwork 40%, quizzes 10% and tests/projects 20%), the remaining 30% of the grade reflects achievement in aural skills (melodic, rhythmic and harmonic dictation 20%

combined) and sightsinging (10%). The resulting combination of scores/weights is translated into a letter grade.

Alternative Assessments: Assessments in this course run the spectrum from traditional “pencil & paper” tests/quizzes to authentic assessment devices. In addition, students will be responsible for creating their own compositions that are evaluated not on their artistic merit but on the degree to which the student has adhered to the directions and/or requirements of the project.

It is highly recommended that students keep a notebook to preserve their own notes, class handouts and returned assignments in a manner that benefits the student. Notebooks are not graded but a well-organized notebook will be extremely valuable. Students who need to strengthen aural skills may work with Auralia ear-training software as much as they wish at their own pace. All students who wish to refine their notational skills are advised to look to professionally published scores as a model.

This course is not recommended for students whose degree of success in Music Theory I was marginal.

Each marking period is worth 20% of a student’s overall grade. The midterm and final exam are each worth 10% of a student’s overall average:

Quarter 1	20%
Quarter 2	20%
<b>Midterm</b>	<b>10%</b>
Quarter 3	20%
Quarter 4	20%
<b>Final</b>	<b>10%</b>

Required Summer Reading/Assignments:

Harmonic Materials in Tonal Music – Part I (5th Ed.) Paul O. Harder, PAGES 49 TO 168, inclusive. This programmed text is essential for laying the foundation for four-part compositional technique. Assignments based on the summer reading will be made beginning in mid-July; completed assignments are to be handed in for grading at the first class meeting of the school year.