



**CONCURRENT
ENROLLMENT**

AP Music Theory
Syllabus
Fall 2020-Winter 2021
CR # 22222

UVU Course Number: MUS 1110
UVU Course Title: Music Theory I
SFHS Course Title: AP Music Theory

Instructor: Mr. Kameron Kavanaugh, M.M.
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Office Hours: 7:30-7:50am, A1, B1, 2:30-3pm, or by appointment

Course Description

As a Concurrent Enrollment class, it offers high school credit through Spanish Fork High School and college credit through Utah Valley University. Credit from this course is transferable to all colleges and universities. Contact the receiving institution for how the credits will be applied. Students must enroll through UVU at the beginning of the year to obtain credit. Passing scores on the AP exam may also count for credit at the college of your choosing. Sign ups for the AP exam are in the mid-winter.

The primary goal of this course is to teach fundamental principles regarding music theory and ear training in preparation for the AP Music Theory exam. This course is also a good preparation for college music theory courses. During this course students can expect to work on hearing, singing, writing, analyzing scores, and understanding aspects of melody, harmony, and rhythm, as well as rules of composition. The course requires personal as well as group participation with weekly assignments and exams. As this is for college level credit, students may expect college level workloads and expectations.

Prerequisites

This class is available to all high school juniors and seniors in good academic standing. High school prerequisites apply. There are no college prerequisites for this course.

Musical experience through lessons, ensemble work, or theory training is preferred. Mrs. Heder must approve all students wanting to take this course.

Course Objectives

Students who participate in this class will be expected to learn and demonstrate proficiency in the following areas:

- Recognize and comprehend musical terms and concepts
 - Use tonal and modal scales for composition and analysis
 - Show skills in composing and analyzing triads and 7th chords
 - Audiate and sing scales, intervals, rhythms, and melodic or harmonic passages
 - Write four and three part harmonies using proper voice leading techniques
 - Analyze selections from scores using figured bass and roman numerals
 - Recognize and analyze forms, cadences, non-chord tones, and progressions
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Class Materials (Provided):

Kostka, Stefan, and Dorothy Payne. *Tonal Harmony*, 5th ed. New York: McGraw-Hill, 2003.

Benward, Bruce, Maureen A. Carr, and J. Timothy Kolosick. *Introduction to Sight Singing and Ear Training*, 2nd ed. New York: McGraw-Hill, 1992.

Benward, Bruce, and J. Timothy Kolosick. *Ear Training, A Technique for Listening*, 6th ed. New York: McGraw-Hill, 2000.

-Music notation paper (available at local stores or at www.blanksheetmusic.net)

-Binder and note-paper

Grades

You will receive the same grade for your high school course as you receive for your college course. Your grade for this class will become part of your permanent college transcript and will affect your GPA. A low grade in this course can affect college acceptance and scholarship eligibility.

Grading Breakdown

25% Participation and Homework	Grade Scale
35% Quizzes	A = 100-94%
40% Midterm/Final	A- = 93-90%
	B+ = 89-87%
	B = 86-83%
	B- = 82-80%
	C+ = 79-77%
	C = 76-73%
	C- = 72-70%
	D+ = 69-67%
	D = 66-63%
	D- = 62-60%

Course Topics and Expectations

After the review, we will follow the first twelve chapters of the text. Students will learn to analyze music. Each Friday's class is set-aside for the analysis lessons. The instructor spends a lot of time at the board. The students also get many opportunities to work at the board writing parts, chords, etc. Students are expected to have a 4-measure melody to harmonize, a hymn or chorale to analyze. The analysis includes chord symbols, inversion symbols, labeling of all non-harmonic tones, and identifying and broken 'rules.' Students are also required to write a 32-measure project. The parameters of the projects will be outlined in class and distributed on a handout.

Regular assignments (including sight-singing and dictation assignments) will be given and must be submitted on time. They will be reviewed, recorded, and handed back with the instructor's corrections and comments. Participation in classroom discussions and activities is crucial and expected. Tests may be given at any time.

Midterms/PACE Tests:

To be given at the end of each term. Cumulative exams covering all subjects learned during the term/semester/year.

Quizzes:

These may be given at any time, though will likely be given at the end of each week. Students should be aware that quizzes may be cumulative depending on the subject matter.

Participation:

Daily participation is expected. Group learning will be a major part of in class work and will require positive interaction and cooperative learning with each other. **It is highly recommended that you form regular study groups to review course materials.** Please keep all tests and assignments when returned as they are useful study tools, and are evidence of finishing the assignments. Respect is an essential part of participation. To be considered full participants students must have all required materials in class, be prepared with **completed** assignments, present in front of class, and ask questions and make comments each class. Assignments will be based out of Tonal Harmony, but may also be from in class handouts. Assignments are to help student comprehension, thus homework will be collected and graded.

Dropping the Class

_____ is the last day to drop the course without it showing on your transcript.

_____ is the last day to withdraw from the class.

If you drop the high school class, you must also withdraw from the UVU class to avoid receiving an E or UW (unofficial withdrawal).

Academic Integrity

Utah Valley University expects all students to maintain integrity and high standards of individual honesty in academic work, to obey the law, and to show respect for others. Students of this class are expected to support an environment of academic integrity, have the right to such an environment, and should avoid all aspects of academic dishonesty. Examples of academic dishonesty include plagiarizing, faking of data, sharing information during an exam, discussing an exam with another student who has not taken the exam, consulting reference material during an exam, submitting a written assignment which was authored by someone other than you, and/or cheating in any form. Violators of this policy will be subject to disciplinary action. Cheating will not be tolerated. It will result in a FAILING grade for the course. Additional information on this topic is published in the student handbook and is available on the UVU website.

Students with Disabilities

If you have any disability, which may impair your ability to successfully, complete this course, please contact the Accessibility Services office, 863-8747, BU 146. Academic accommodations are granted for all students who have qualified documented disabilities. All services are coordinated with the Accessibility Services office.

Calendar

Day	Class Material Covered	Homework Due
1	Syllabus Day Pre-Test	
2	Chapter 1: Elements of Pitch - Major Scales and Key Signatures	
3	Chapter 1: Elements of Pitch - Minor Scales and Key Signatures Major Key Quiz	Major Keys Wk/s 1-1 Sight-Singing #1: 1-5
4	Chapter 1: Elements of Pitch - Modes, whole tone scales, pentatonic scales & scale degrees, intervals	Minor Keys Wk/s 1-3
5	Chapter 2: Elements of Rhythm - Durational	Modes and Intervals Worksheet

	symbols, beat and tempo, meter, and time signatures	
6	Chapter 2: Elements of Rhythm - Durational symbols, beat and tempo, meter, and time signatures Review Intervals and Inversions	Sight-Singing #2: 6-10 Meter Type Assignment
7	Chapter 3: Introduction to Triads and Seventh Chords - Root positions, inversions, symbols, figured bass, and textures	Ch 1 & 2 Quizzes
8	Chapter 3: Introduction to Triads and Seventh Chords - Root positions, inversions, symbols, figured bass, and textures	Musictheory.net Triads (submit on Canvas)
9	Chapter 3: Introduction to Triads and Seventh Chords - Root positions, inversions, symbols, figured bass, and textures	Sight-Singing #3: 11-15 Wk/s 7ths
10	Chapter 4: Diatonic Chords in Major and Minor Keys	3-2 Worksheet
11	Chapter 4: Diatonic Chords in Major and Minor Keys	Ach Lieber Herre Jesu Christ - Brahms
12	Chapter 4: Diatonic Chords in Major and Minor Keys	Sight-Singing #4: 16-24 Minor Analysis Wk/s
13	Sight-Singing and Dictation PACE Test #1	
14	Review for Midterm	
15	Midterm on Fundamentals Chapters 1-4	Last day to turn in Ch 1-4 assignments
16	Midterm on Fundamentals Chapters 1-4	
17	Chapter 5: Principles of Voice Leading - Melodic line, notating chords, voicing triads, parallels	

18	Chapter 5: Principles of Voice Leading - Melodic line, notating chords, voicing triads, parallels	Sight-Singing #5: 25-31 Beginning Part-Writing Wk/s
19	Chapter 6: Root Position Part Writing - 3 and 4 part writing techniques, ranges, transposition	Chapter 5 Quiz
20	Chapter 6: Root Position Part Writing - 3 and 4 part writing techniques, ranges, transposition	6-1 Worksheet
21	Chapter 6: Root Position Part Writing - 3 and 4 part writing techniques, ranges, transposition	Sight-Singing #6: 32-33 a, c, 44, 46
22	Chapter 7: Harmonic Progression - Sequences, Circle of 5ths, Harmonizing melody	Last day to turn in Ch 5-6 assignments
Term 1 Ends		
23	Chapter 7: Harmonic Progression - Sequences, Circle of 5ths, Harmonizing melody	7-1 Worksheet
24	Chapter 7: Harmonic Progression - Sequences, Circle of 5ths, Harmonizing melody	7-2 Worksheet
25	Chapter 7: Harmonic Progression - Sequences, Circle of 5ths, Harmonizing melody	Sight-Singing #7: 47-49, 51-52 7-3 Worksheet
26	Re-teaching Days	7-4 Worksheet
27	Re-teaching Days	
28	Chapter 8: Triads in First Inversion - Arpeggiation, substitutes, parallels, part-writing	
29	Chapter 8: Triads in First Inversion - Arpeggiation, substitutes, parallels, part-writing	7-5 Worksheet

30	Chapter 8: Triads in First Inversion - Arpeggiation, substitutes, parallels, part-writing	Sight-Singing #8: 54, 56-59 a b, c
31	Chapter 9: Triads in Second Inversion - Arpeggiation, cadential, passing, pedal, part writing	8-1 Worksheet
32	Chapter 9: Triads in Second Inversion - Arpeggiation, cadential, passing, pedal, part writing	8-2 Worksheet
33	Chapter 9: Triads in Second Inversion - Arpeggiation, cadential, passing, pedal, part writing	Sight-Singing #9: 60-63, 66-67
34	Chapter 10: Cadences, Phrases, and Periods - Form, types, motives, harmonic rhythms	9-1 Worksheet
35	Chapter 10: Cadences, Phrases, and Periods - Form, types, motives, harmonic rhythms	
36	Chapter 10: Cadences, Phrases, and Periods - Form, types, motives, harmonic rhythms	Sight-Singing #10: 68-69, 72-74, 76 9-2 Worksheet
37	Sight-Singing and Dictation PACE Test #2	
38	Review for Midterm	
39	Midterm Chapters 6-10	Last day to turn in Ch 7-10 assignments
40	Midterm Chapters 6-10	
41	Midterm Chapters 6-10	
42	Chapter 11: Non Chord Tones - Passing, neighbor, suspensions, retardations, symbols, embellishing	
43	Chapter 11: Non Chord Tones - Passing, neighbor, suspensions, retardations, symbols, embellishing	

44	Chapter 11: Non Chord Tones - Passing, neighbor, suspensions, retardations, symbols, embellishing	Last day to turn in Ch 11 assignments
Term 2 Ends		
45	Chapter 11: Non Chord Tones - Passing, neighbor, suspensions, retardations, symbols, embellishing	Sight-Singing #11: 77, 79-82, 84
46	Chapter 12: Non-Chord Tones - Appoggiaturas, escape tones, neighbor groups, anticipations, pedal points	
47	Chapter 12: Non-Chord Tones - Appoggiaturas, escape tones, neighbor groups, anticipations, pedal points	V7 Resolutions Worksheet
48	Chapter 13: The V7 Chord - Voice leading, root position, inversions, approaches	ii7 Worksheet
49	Chapter 13: The V7 Chord - Voice leading, root position, inversions, approaches	
50	Chapter 13: The V7 Chord - Voice leading, root position, inversions, approaches	Sight-Singing #12: 86-89, 92-93 VII Chord Worksheet
51	Chapter 14: The II7 and VII7 - Major and minor considerations	
52	Chapter 14: The II7 and VII7 - Major and minor considerations	Chapter 10 Quiz
53	Chapter 14: The II7 and VII7 - Major and minor considerations	Sight-Singing #13: 96, 98-101, 103
54	Chapter 15: Other Diatonic 7 th s - IV7, VI7, I7, III7, circle of 5 th s progressions	Other Diatonic 7ths Figured Bass
55	Chapter 15: Other Diatonic 7 th s - IV7, VI7, I7, III7, circle of 5 th s progressions	

56	Chapter 15: Other Diatonic 7 th 's - IV7, VI7, I7, III7, circle of 5 th 's progressions	Sight-Singing #14: 104-105, 108-109
57	Sight-Singing and Dictation PACE Test #3	
58	Review for Midterm	
	Midterm Chapters 11-15	Last day to turn in Ch 12-15 assignments
59	Midterm Chapters 11-15	
60	Midterm Chapters 11-15	
61	Chapter 16: Secondary Functions - Chromaticism, altered chords, secondary dominants	
62	Chapter 16: Secondary Functions - Chromaticism, altered chords, secondary dominants	
63	Chapter 16: Secondary Functions - Chromaticism, altered chords, secondary dominants	
64	Chapter 17: Secondary Functions - Secondary leading tones, sequences, and deceptive cadences	Sight-Singing #15: 111-113
65	Chapter 17: Secondary Functions - Secondary leading tones, sequences, and deceptive cadences	Last day to turn in 16-17 assignments Secondary Leading Tone Wk/s
Term 3 Ends		
66	Chapter 18: Diatonic Modulations - Modulations, tonicizations, key relationships, common chords	Sight-Singing #16: 114-116 Secondary Dominants Worksheet
67	Chapter 18: Diatonic Modulations - Modulations, tonicizations, key relationships, common chords	Secondary Leading Tone Worksheet
68	Chapter 18: Diatonic Modulations - Modulations,	Analyzing Secondary Chords Worksheet

	tonicizations, key relationships, common chords	
69	Chapter 19: Other Modulations – Altered chords as common chords, sequential, common tone	Sight-Singing #17: 117-119 Analyzing Modulations Wk/s
70	Chapter 19: Other Modulations – Altered chords as common chords, sequential, common tone	Assign: Final Composition Project Altered Chord Modulations Wk/s
71	Chapter 19: Other Modulations – Altered chords as common chords, sequential, common tone	Sight-Singing #18: 119-121
72	Chapter 20: Forms - Binary, ternary, rounded, blues	
73	Chapter 20: Forms - Binary, ternary, rounded, blues	
74	Chapter 20: Forms - Binary, ternary, rounded, blues	Sight-Singing #19: 124-128
75	Sight-Singing and Dictation PACE Test #4	
76	Review for Midterm	
77	Midterm Chapters 16-20	Last day to turn in Ch 18-20 assignments
78	<i>Test Prep, Review and Personal Composition Projects</i>	
79	<i>Test Prep, Review and Personal Composition Projects</i>	
80	<i>Test Prep, Review and Personal Composition Projects</i>	
81	<i>Test Prep, Review and Personal Composition Projects</i>	
82	<i>Test Prep, Review and Personal Composition Projects</i>	
83	<i>Personal Composition Projects</i>	

	<i>Personal Composition Projects</i>	
84	Presentation of Personal Composition Projects	
85	Last week of school	
86	Last week of school	
Term 4 Ends		

Topics for sight singing and ear training practice will be done in harmony with the above subjects. Dictation and singing examples will be given each week and will also be part of tests and quizzes.

All Dates/Assignments Subject to Change/Be Assigned based on Student Needs