Week 1- Overview of AP Music Theory Course

Although students should be aware of the expectations for this class, a close perusal of the materials produced by the College Board has helped me to clarify the advanced content for the course with them. I administer the sample exam questions found in the Course Description during the second class session. We complete the sample free-response questions as a class, including the sight-singing exercises. I have compiled a checklist of the theory concepts required to answer each item, and we use it as we review our tests and make the appropriate corrections.

Weeks 1 through 5- Building a Music Vocabulary

*Description: An overview/review of vocabulary, basic principals, basic theory techniques, aural skills and music history

Written theory—[Tonal Harmony]

**Chapter 1 – Elements of Pitch**- Keyboard and octave registers; notation of the staff; major scale; major key signatures; minor scales; minor key signatures; scale degree names; intervals; perfect, major, and minor intervals; augmented and diminished intervals; inversion of intervals; consonant and dissonant intervals.

**Chapter 2 – Elements of Rhythm**- Rhythm; durational symbols; beat and tempo; meter; division of the beat; simple time signatures; compound time signatures.

**Chapter 3 – Introduction to Triads and Seventh Chords**- Triads; Seventh Chords, Inversions of Chords; Inversion Symbols and Figured Bass; Lead Sheet Symbols; Recognizing Chords in Various Textures.

**Chapter 4 – Diatonic Chords in Major and Minor Keys**- Minor scale; diatonic triads in major; diatonic triads in minor; diatonic seventh chords in major; diatonic seventh chords in minor.

**Chapter 5 – Principles of Voice Leading**- The melodic line; notating chords, voicing a single triad; parallel motion.

Ear training—beginning interval identification and pre-dictation skills development

Ottman- chapters
History/Appreciation—Early and Renaissance music and composers
Ear-training quiz bi-weekly

Major test in fourth week

Weeks 6 through 10

*Description: Putting basic skills into practice

Drill and review- major/minor intervals, scales and triads aurally and written

**Chapter 6 - Root Position Part Writing**- Sequences and the circle of fifths; the I and V chords; the II chord; the VI chord; the III chord; the VII chord; the IV chord;

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common exceptions; differences in the minor mode; progressions involving seventh chords, harmonizing a simple melody.

**Chapter 7 - Harmonic Progression** - Sequences and the circle of fifths; the I and V chords; the II chord; the VI chord; the III chord; the VII chord; the IV chord; common exceptions; differences in the minor mode; progressions involving seventh chords.

**Chapter 8 – Triads in First Inversion** - Bass arpeggiation; substituted first inversion triads; parallel sixth chords; part writing first inversion triads; soprano-bass counterpoint.

**Chapter 9 - Triads in Second Inversion** - Bass arpeggiation and the melodic bass; the cadential six-four; the passing six-four; the pedal six-four; part-writing in for second inversion triads.

**Chapter 10 - Cadences, Phrases and Periods** - Musical form; cadences; cadences and harmonic rhythm, motives and phrases, Mozart: “An die Freude”; period forms.

Composition project or major test
Ear training—intermediate interval identification
Dictation of interval combinations in increasing length
Student-centered interval dictation
History/appreciation—Baroque music and composers
Ear-training quiz bi-weekly

**MARKING PERIOD 2**

**Weeks 11 through 15**

**Chapter 11 – Non-Chord Tones 1** – Classification of Non-Chord Tones; passing tones; neighboring tones; suspensions and retardations; figured bass and lead sheet symbols; embellishing a simple texture.

**Chapter 12 – Non-Chord Tones 2** - Appoggiaturas; escape tones; the neighbor group; anticipations; the pedal point; special problems in the analysis of non-chord tones.

**Chapter 13 – The V7 Chord** - General voice-leading considerations; the V7 in root position; the V7 in three parts; other resolutions of the V7; the inverted V7 chord; the V6/5 Chord; the V4/3 Chord; the V4/2 Chord; the approach to the 7th.

**Chapter 14 – The II7 and VII7 Chords** - The II7 chord; the VII7 chord in Major; the VII7 chord in Minor.

**Chapter 15 – Other Diatonic Seventh Chords** - The IV7 chord; the VI7 chord; the I7 chord; the III7 chord; seventh chords and the Circle-of-Fifths progression.

Composition project or major test
Ear training—advanced interval identification and melodic dictation
History/appreciation—classical music and composers
Ear-training quiz bi-weekly

**Weeks 16 through 20**

**Chapter 16 – Secondary Functions 1** - Chromaticism and altered chords; secondary functions; secondary dominant chords; spelling secondary dominants; recognizing

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secondary dominants; secondary dominants in context.

Chapter 17 – Secondary Functions 2 - Secondary leading tone chords; spelling secondary leading-tone chords; recognizing secondary leading-tone chords; sequences involving secondary functions; deceptive resolutions of secondary functions.

Chapter 18 – Modulations Using Diatonic Common Chords - Modulation and change of key; modulation and tonicization; key relationships; common-chord modulation; analyzing common-chord modulation.

Chapter 19 – Some Other Modulatory Techniques - Altered chords as common chords; sequential modulation; modulation by common tone; monophonic modulation; direct modulation.

Chapter 20 – Binary and Ternary Forms - Formal terminology; binary forms; ternary forms; rounded binary forms; 12-bar blues; other formal designs.

Ear training—intermediate melodic dictation
History/appreciation—Romantic music and composers
Ear-training quiz bi-weekly
Composition project or major test

MARKING PERIOD 3

Weeks 21 through 25

Chapter 21 and 22 – Mode Mixture and The Neapolitan Chord - Borrowed chords in minor; the use of b6 in Major; modulations involving mode mixture; the Neapolitan chord.

Chapter 23 and 24 – Augmented Sixth Chords - The interval of the augmented 6th; the Italian augmented 6th chord; the French augmented 6th; the German augmented 6th; resolutions to other scale degrees and other chord members.

Composition project
Ear training—advanced melodic dictation, beginning harmonic dictation
History/appreciation—twentieth-century music and composers
Ear-training quiz every week
Major test in third and sixth week
Composition project and/or major test

Weeks 26 through 30

Chapter 28 – An Introduction to Twentieth-Century Practices - Impressionism; scales; the diatonic church modes; pentatonic scales; synthetic scales; tertian harmony and lead sheet symbols; quartal and secundal harmony; parallelism; pandiatonicism; atonal theory; the 12-tone serialism; total serialism. Aleatory or chance music.

Composition project and/or major test
Ear training—intermediate harmonic dictation
History/appreciation—jazz and popular music and composers
Ear-training quiz every week
AP practice exams

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MARKING PERIOD 4

Weeks 31 through 35

Chapter 28 – Continued.
Review and Drill
AP practice exams

Weeks 36 through 40- Post AP Exam

Culminating project

Materials needed

Each student will be required to have the following materials daily:

8 ½ X 11 music manuscript paper
Pencils
A notebook or folder for notes that will be taken in class.

Grading Policy

Your grade in this class is obtained through a variety of homework assignments, quizzes, and tests. Your final grade will be apportioned as follows:

Homework/Quizzes - 60%
Tests - 30%
Final Exam - 10%

Course Materials


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