

AP Music Theory 2018-2019

Paul Johns

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Room E5

Course Overview

The AP Music Theory course corresponds to a typical introductory college music theory course that covers topics such as musicianship, theory, musical materials, and procedures. Musicianship skills, including dictation and other listening skills, sight singing, and harmony, are considered an important part of the course. Through the course, students develop the ability to recognize, understand, and describe basic materials and processes of tonal music that are heard or presented in a score. Development of aural skills is a primary objective. Performance is also part of the curriculum through the practice of sight singing. Students understand basic concepts and terminology by listening to and performing a wide variety of music. Notational skills, speed, and fluency with basic materials are also emphasized. The culmination of this course is the AP Music Theory Test administered in May for potential college credit.

Course Objectives

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

- a. Notate pitch and rhythm in accordance with standard notation practices
- b. Read melodies in treble, bass, and movable C clefs
- c. Write, sing, and play major scales and all three forms of minor scales
- d. Recognize by ear and by sight all intervals within an octave
- e. Use the basic rules that govern music composition
- f. Harmonize a melody with appropriate chords using good voice leading
- g. Analyze the chords of a musical composition by number and letter name
- h. Transpose a composition from one key to another
 - i. Express musical ideas by composing and arranging
- j. Understand and recognize basic musical forms: ternary, binary, rondo, and so on
- k. Write simple rhythmic, melodic, and harmonic dictation

Texts and Materials

Benward, B., & Kolosick, J. T. (2010). *Ear training: A technique for listening*. Boston: McGraw Hill Higher Education.

Burstein, L. P., & Straus, J. N. (2016). *Concise introduction to tonal harmony*. New York: W.W. Norton & Company.

Kostka, S., & Graybill, R. (2003). *Anthology of music for analysis*. New Jersey: Prentice Hall PTR.

Ottman, R. W., & Rogers, N. (2011). *Music for sight singing*(8th ed.). Boston: Prentice Hall.

Scoggin, N. (2018). *Barrons AP music theory*(3rd ed.). Hauppauge, NY: Barrons.

Noteflight

Google Classroom-h4rh0h7

Grading Policy

Chapter Tests-35%

-AP Practice Tests

-Projects

Aural Tests-35%

-Ear Training

-Sightsinging

-AP Practice Tests

-Projects

Daily Grades-20%

-Tickets out the door

-Homework

-Participation

Benchmark-10%

Homework

You will find AP Music Theory to be a challenging course. Homework will be necessary to cover all concepts that will be present on the exam. Homework will be used for skill practice, review, preparation for future activities, and/or special projects. Homework will not be excessive but pertinent to the overall course.

Makeup Work

Students will complete makeup work within five days upon their return to school. This rule does not apply to previously scheduled assignments that are due on the date of an absence. If you are absent on the due date of a previously scheduled assignment, you will be expected to turn it in on the first day of your return. Most assignments for this course will be scheduled far in advance. Every day that the assignment is late, your grade will drop one letter grade.

Technology

Technology will play a prominent role in this course. Please bring your *charged* chromebook everyday to class. The chromebooks will be used to watch videos, complete assignments, listen to music, use your textbook's accompanying workbook, and in other ways. The music writing

software *Noteflight* will be used extensively for classroom work and assignment submission along with Google Classroom.

Here is a list of websites you may find helpful while taking this course. Feel free to use them for extra practice, review, test prep, etc.

1. <https://trinear.com/>
2. <https://www.musictheory.net/>
3. <http://www.teoria.com/> **highly recommend**
4. <http://chordwizard.com/theory.html>

Course Calendar

*I reserve the right so alter this schedule with ample notice.

Music for Sightsinging=MFSS

Concise Introduction to Tonal Harmony=CITH

1st 9 weeks

Project TBA

Week 1 (Aug. 6-10)	CITH Chapter 0 Notation of Pitch and Rhythm M MFSS 1.1, The Staff, Notating Pitches T Intervals (m2M2), scalular dictations, chord quality, rhythm dictation , Rhythmic Duration W MFSS 1.2, Simple Meter R scale degree identification, scale quality, error detection, Compound Meter F MFSS/Ear training review, Anacrusis
Week 2 (Aug. 13-17)	CITH Chapter 1 Scales M MFSS 1.3, Major Scale T Intervals (m2M2M3m3), scalular dictations, chord quality, rhythm dictation, Minor Scale W MFSS 1.4, Key Signatures for Major Keys R scale degree identification, scale quality, error detection, Key Signatures for Minor Keys F MFSS/ear training review, Relative and Parallel Keys
Week 3 (Aug. 20-224)	CITH Chapter 2 Intervals M MFSS 1.5, Interval Size T Intervals (m2M2M3m3P4P5P8), scalular dictations, chord quality, rhythm dictation, Simple and Compound Intervals

	<p>W MFSS 2.1, Interval quality R scale degree identification, scale quality, error detection, Consonant and Dissonant Intervals F MFSS/Ear training review, Intervals in a Key</p>
Week 4 (Aug. 27-31)	<p>CITH Chapter 3 Triads and Seventh Chords M MFSS 2.2, Triads T (m2M2M3m3P4P5P8,m6M6), scalular dictations, chord quality, rhythm dictation, Triads in Major and Minor Keys W MFSS 2.3, Seventh Chords R scale degree identification, scale quality, error detection, Seventh Chords in Major and Minor Keys/ Chapter 1-3 Review F Chapter 1-3 Test-includes Aural Skills</p>
Week 5 (Sept. 3-7)	<p>CITH Chapter 4 Four Part Harmony M Labor Day T (m2M2M3m3P4P5P8,m6M6,m7M7), scalular dictations, chord quality, rhythm dictation, Writing Chords in Four Parts W MFSS 2.4 Formats for Writing Four Part Harmony R scale degree identification, scale quality, error detection, Realizing Roman Numerals in Four Part Harmony F MFSS/Ear training review, Realizing Figured Bass</p>
Week 6 (Sept. 10-14)	<p>CITH Chapter 5 Voice Leading M MFSS 2.5, Moving between Harmonies T add barrons unit 1, Kinds of Motion W MFSS 2.6Voice Leading in Four Part Harmony R add barrons unit 1, Voice Leading Review F MFSS/Ear training review, Voice Leading Review</p>
Week 7 (Sept. 17-21)	<p>CITH Chapter 6 Harmonic Progression M MFSS 2.7, Beginning and Ending Phrases T start ear training book, Functions and Harmonic Patterns W MFSS 3.1, Harmonizing Melodies</p>

	<p>R Ear Training, Harmonic Progression Review</p> <p>F MFSS/Ear training review, Harmonic Progression Review</p>
<p>Week 8 (Sept. 24-28)</p>	<p>CITH Chapter 7 Figuration and Embellishing Tones</p> <p>M MFSS 3.2, Arpeggiation</p> <p>T Ear Training, Octave Doubling</p> <p>W MFSS 3.3, Embellishing Tones</p> <p>R Ear Training, Other Embellishments</p> <p>F MFSS/Ear training review, Figuration and Embellishing Tone Review</p>
<p>Week 9 (Oct. 1-5)</p>	<p>CITH Chapter 8 Species Counterpoint</p> <p>M MFSS 3.4 First Species</p> <p>T Ear training, Second Species</p> <p>W MFSS 3.5, Benchmark Review</p> <p>R Ear Training, Benchmark Review</p> <p>F Benchmark</p>

2nd 9 Weeks

Week (Oct. 8-12)	Fall Break
Week 1 (Oct. 15-19)	<p>CITH Chapter 9 I and V M Teacher workday T Ear Training, The Tonic and Dominant Triads W MFSS 3.6 Voice-Leading in Four-Part Harmony R Ear Training, The Leading Tone within the V Chord F Ear Training Review, Leaps in Upper Voices</p>
Week 2 (Oct. 22-26)	<p>M MFSS 3.7, Melodic Patterns CITH Chapter 10 The Dominant Seventh Chord T Ear Training, V7 and Tendency Tones W MFSS 4.1 Omitting the 5th of V7 R Ear Training, V to V7 F Ear Training review, V7 at Cadences/Melodic Patterns</p>
Week 3 (Oct. 29-Nov. 2)	<p>CITH Chapter 11 I6 and V6 M MFSS 4.2 I6 T Ear Training, V6 CITH Chapter 12 V6/5 and V4/2 W MFSS 4.3 Harmonic Progressions R Ear Training, V6/5 and V4/2 as Embellishing Harmonies F Ear Training Review, Voice Leading in Four Part Harmony</p>
Week 4 (Nov. 5-9)	<p>M MFSS 4.4, Figured Bass CITH Chapter 13 V4/3 and vii°6 T Ear Training, Harmonic Progressions W MFSS 4.5, Alternating with Other Dominant to Tonic Progressions R Ear Training, Voice Leading in Four Part Harmony F Ear Training Review, Figured Bass</p>

Week 5 (Nov. 12-16)	M MFSS 4.6,4.7 Chapters 10-14 Review T MFSS chapter 3-4 Review, Chapters 10-14 Review W Chapter 10-14 Test includes aural skills R ? F?
Week (Nov. 19-23)	Thanksgiving Break
Week 6 (Nov. 26-30)	CITH Chapter 14 Approaching the Dominant:IV, ii6, and ii6/5 M MFSS 5.1, Moving toward Dominant Harmonies T Ear Training, Voice Leading in Four Part Harmony W MFSS 5.2, Chapter 14 Review CITH Chapter 15 Embellishing V: Cadential 6/4 R Ear Training, Embellishing V F Ear Training Review, Harmonic Progression and Voice Leading
Week 7 (Dec. 3-7)	M MFSS 5.3, Labeling the Cadential 6/4 T Ear Training, The Cadential 6/4 within Phrases W MFSS 5.4, Chapter 15 Review CITH Chapter 16 Leading to the Tonic:IV R Ear Training, Harmonic Progression F Ear Training Review, IV as and Embellishment
Week 8 (Dec. 10-14)	M MFSS6.1,Plagal Cadence T Ear Training W MFSS 6.2 R Ear Training F Ear training Review
Week 9 (Dec. 17-20)	M MFSS 6.3 T Ear Training W MFSS 6.4 R Benchmark over Chapters 1-16 include aural skills

3rd 9 Weeks

Week 1 (Jan. 7-11)	<p>M MFSS 6.5 Review T Ear Training, Review CITH Chapter 17 The Leading Tone Seventh Chord: $vii^{\circ}7$ and $vii7$ W MFSS 6.6 $vii7$ R Ear Training, $vii7$ F Ear Training Review, Review</p>
Week 2 (Jan. 14-18)	<p>CITH Chapter 18 Approaching V: IV6, ii, $ii7$, and IV7 M MFSS 6.7, IV6 T Ear Training, Root Position ii W MFSS 6.8, $ii7$ and IV7 R Ear Training, Alternating between Subdominant Harmonies F Ear Training Review, Review</p>
Week 3 (Jan. 21-25)	<p>M MLK Day CITH Chapter 19 Multiple Functions:VI T Ear Training, Harmonies that Follow VI W MFSS 8.1, Harmonies that Lead to VI R Ear Training, Voice Leading F Ear Training Review, VI6</p>
Week 4 (Jan. 28-Feb. 1)	<p>CITH Chapter 20 Embellishing Tones in Four Part Harmony M MFSS 8.2, Voice Leading T Ear Training, Accented Dissonances in Four Part Harmony W MFSS 8.3, Pedal Point R Ear Training, Figured Bass for Embellishing Tones F Ear Training Review, Apparent Chord Progressions Caused by Embellishing Tones</p>
Week 5 (Feb. 4-8)	<p>M MFSS 8.4, Review of Chapters 17-20 T Ear Training, Review of Chapters 17-20 W Chapter 17-20 Test with Aural Skills CITH Chapter 21 III and VII R Ear Training, Root Position III F Ear Training Review, III6</p>
Week 6 (Feb. 11-15)	<p>M MFSS 9.1, VII5/3 T Ear Training, Subtonic VII and VII7 CITH Chapter 22 Sequences</p>

	<p>W MFSS 9.2, Repeated Patterns R Ear Training, Voice Leading in Sequences F Ear Training Review Sequences Involving Root motion by 5ths or 4ths</p>
Week 7 (Feb. 18-22)	<p>M MFSS 9.3, Other Common Sequences T Ear Training, Summary of Principal Sequence Types CITH Chapter 23 Other 6/4 Chords W MFSS 9.4, 6/4 Chords as Embellishing Harmonies R Ear Training, Pedal 6/4 F Ear Training Review, Passing 6/4</p>
Week 8 (Feb. 25-Mar. 1)	<p>M MFSS 9.5, Arpeggiated 6/4 T Ear Training, Comparison of 6/4 Chord Types CITH Chapter 24 Other Embellishing Chords W MFSS 10.1, Passing and Neighbor Chords R Ear Training, Passing IV6 F Ear Training Review, Passing V6</p>
Week 9 (Mar. 4-8) (Mar. 11-15)	<p>M MFSS 10.2, I IV6 I6 T Ear Training, Harmonizing a Scale in the Bass CITH Chapter 25 Applied Dominants of V W MFSS 10.3, Tonicization and Applied Dominants R Ear Training, V/V F Ear Training Review, The Secondary Leading Tone M MFSS 10.4, V6/V T Ear Training, Benchmark Review W MFSS 10.5, Benchmark Review R Benchmark F Teacher Workday</p>

4th 9 Weeks

Week 1 (Mar. 18-22)	<p>M MFSS 10.6, V7/V in Root Position and Inversions T Ear Training, V/V in Minor Keys W MFSS 11.1, Other Resolutions of V/V and</p>
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	<p>V7/V R Ear Training, Applied Dominant Review CITH Chapter 26 Other Applied Chords F Ear Training Review, Applied V and V7</p>
Week 2 (Mar. 25-29)	<p>M MFSS 11.2, Applied vii6 and vii7 T Ear Training, Using Applied Chords in Harmonizing Melodies CITH Chapter 27 Modulation to the Dominant Key W MFSS 11.3, Modulation R Ear Training, Pivot Chords F Ear Training Review, Distinguishing Tonicizations from Modulations/Harmonizing Melodies</p>
Week (Apr. 1-5)	Spring Break
Week 3 (Apr. 8-12)	<p>M MFSS 12.1, Review CITH Chapter 28 Modulation to Closely Related Keys T Ear Training, Closely Related Keys W MFSS 12.2, Pivot Chords R Ear Training, Extended Tonicizations F Ear Training Review, Modulation Schemes</p>
Week 4 (Apr. 15-19)	<p>CITH Chapter 35 Sentences and Other Phrase Types M MFSS 12.3, Sentences T Ear Training, Basic Idea Repeated or Varied W MFSS 12.4, Sentence Length R Ear Training, Sentence Like Phrases CITH Chapter 36 Periods and Other Phrase Pairs F Ear Training, Review, Periods</p>
Week 5 (Apr. 22-26)	<p>M MFSS 13.1, Paired Phrases that are Not Periods T Ear Training, Phrases within Phrase Pairs CITH Chapter 37 Binary Form W MFSS 13.2 Binary Form R Ear Training, Rounded Binary Form CITH Chapter 38 Ternary and Rondo Forms F Ear training review, Ternary Form</p>

Week 6 (Apr. 29-May 3)	M AP Exam Review T W R F
Week 7 (May 6-10)	M T W R F
Week 8 (May 13-17)	M T W R F AP Exam 8am
Week 9 (May 20-24)	M T W R F