Advanced Placement (AP) Music Theory

Mr. Christopher T. Andrews, Director of Bands

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Course Description:
The AP Music Theory curricular goals are to develop the student’s ability to aurally and visually perceive music through recognition, understanding, description and analysis of the basic materials and processes of music that are presented in a score. AP Music Theory studies the harmony of tonal music through part-writing exercises. Although this course emphasizes the music of the Common Practice period (1600-1900), music of the other stylistic periods is also studied, including folk and popular music.

Course Objectives:
1. **Aural skills through listening exercises**: Instructor led keyboard & singing demonstration, as well as CD samples of standard repertoire will be used. Students will use listening exercises to develop the ear to recognize scales, intervals, chords, meter, rhythm, tonal relationships, phrase structure, and form. Instructor will integrate aural skills throughout each lesson, requiring students to listen, sing, or respond to aural stimulus during lecture presentation, and sight singing. Students will translate aural stimulus into melodic and harmonic dictations in major and minor keys, using simple and compound meters.

2. **Sight-Singing Skills through performance exercises**: Instructor will use performance exercises to demonstrate accurate singing of all ascending & descending intervals and varied rhythms in simple and compound meter. Students will demonstrate accuracy of sight singing skills through musical examples in major and minor keys using simple or compound meter, within the context of lecture/demonstration, sight singing lessons, and following written dictations.

3. **Written skills through written exercises**: Students will demonstrate written forms of all major concepts and apply them in written musical exercises, using accurate Common Practice Period techniques for voice leading in four-part writing.

4. **Compositional skills through creative exercise**: Students will use Common Practice techniques to create a melody over a provided bass line; create a bass line, with a strong chord progression, for a provided melody; and create four-part compositions over a provided figured bass.

5. **Analytical skills through analytical exercises**: Students will analyze existing music literature and music exercises and provide written harmonic analysis, labeling all non-chord tones, diagramming phrases, periods and form structure.

Rules and Expectation
- Chewing gum is not permitted in the band room
- No food or drink is allowed inside the band room at any time
- Be in your seat and ready to begin on time
- Insubordination will not be tolerated
- Respect other people’s property
- Public displays of affection are not allowed
- Never show any disrespect to any other any other students within the class
- Keep your language clean. You never know who might be listening!

Cell Phones
Cell phones may not used in the classroom at any time. Students may not have them out and students will not be allowed to answer them or check messages.

Communication
These courses will use the Remind App as the primary source to send information home. These courses will also use Microsoft Teams to host virtual meetings and classes. Students must use their school email in order to use Microsoft Teams. Text @hhsapmuth to 81010.
### Course Calendar

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<th>Semester 1</th>
<th>Chapter in Theory and Analysis</th>
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<tr>
<td><strong>Week 1</strong></td>
<td>Introduction &amp; Skills Test</td>
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<tr>
<td><strong>Week 2</strong></td>
<td>Part I Elements of Music</td>
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<tr>
<td></td>
<td>1. Pitch &amp; Pitch Class</td>
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<tr>
<td></td>
<td>a) Clefs, Registers, Enharmonics</td>
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<td>b) Half step/Whole step, Accidentals</td>
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<td>c) Dynamics</td>
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<td><strong>Week 3</strong></td>
<td>2. Simple Meter &amp; Notation</td>
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<td>a) Dividing Musical Time</td>
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<td>b) Rhythmic Notation in Simple Meter</td>
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<td>c) Counting in Simple Meter</td>
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<td>d) Metric Hierarchy</td>
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<td><strong>Week 4</strong></td>
<td>3. Pitch Collections, Scales, &amp; Major Keys</td>
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<td>a) Chromatic &amp; Diatonic Collections</td>
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<td>b) Ordered pitch collections</td>
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<td>- Spelling major &amp; chromatic scales</td>
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<td>- Scale degrees</td>
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<td><strong>Week 5</strong></td>
<td>3. Pitch Collections, Scales, &amp; Major Keys</td>
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<td>a) Major keys</td>
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<td>- Key signatures &amp; Circle of 5ths</td>
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<td>- Identifying Key</td>
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<td>- Writing key signatures</td>
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<td>b) Major pentatonic scale</td>
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<td>c) Whole tone scales</td>
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<td><strong>Week 6</strong></td>
<td>4. Compound Meter &amp; Notation</td>
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<td>a) Hearing compound meter</td>
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<td>b) Rhythmic notation in compound meter</td>
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<td>- Dotted quarter note beat &amp;</td>
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<td>- subdivision</td>
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<td>- Other beat units</td>
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<td><strong>Week 7</strong></td>
<td>5. Minor Keys &amp; the Diatonic Modes</td>
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<td>a) Parallel Keys, the shared tonic</td>
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<td>b) Relative Keys, shared key signatures</td>
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<td>- Identification</td>
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<td>- Finding relative major &amp; minor</td>
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| Week 8 | 5. Minor Keys & the Diatonic Modes (cont.)  
|        | c) Variability in the Minor Scale  
|        |   - Forms of minor (natural, harmonic, melodic)  
|        |   - Hearing & writing minor scales  
|        | d) Scale degrees in minor  
|        | e) Minor Pentatonic scale  
|        | **Midterm Test**  
| Week 9 | 5. Minor Keys & the Diatonic Modes (cont.)  
|        | f) Modes of the Diatonic Collection  
|        |   - Relative & Parallel identification  
|        |   - Spelling modal scales  
| Week 10| 6. Pitch Intervals  
|        | a) Combining pitches  
|        |   - Melodic, harmonic & compound intervals  
|        | b) Interval quality  
|        |   - Major, minor, perfect  
|        |   - Inverting  
|        |   - Semitones & interval size  
| Week 11| 6. Pitch Intervals (cont.)  
|        | - Augmented & diminished  
|        | - Enharmonically equivalent  
|        | c) Consonant & dissonant intervals  
|        |   - Interval classes & analysis in music  
|        | 7. Triads & Seventh Chords  
|        | a) Chords & triads  
|        |   - Triads above a scale  
|        |   - Qualities in major & minor keys  
|        | b) Spelling triads  
|        |   - Spelling from C major  
|        |   - Spelling isolated triads by interval  
|        |   - Spelling isolated triads by key  
|        | c) Scale degree triads in a tonal context  
| Week 12| 7. Triads & Seventh Chords (con.)  
|        | a) Scale degree triads in a tonal context  
|        |   - Roman numerals for scale degree triads  
|        |   - Triad inversion  
|        | b) Figured Bass  
|        | 8. Seventh Chords  
|        | a) Diatonic 7th chords in major & minor  
|        | b) 7th chords in inversion  
|        | c) Spelling isolated 7th chords  
|        | **Chord Matrix**
<table>
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<tr>
<th>Week</th>
<th>Topics</th>
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| **Week 13** | 9. Connecting Intervals in Note-to-Note Counterpoint  
  a) Species Counterpoint  
  b) Connecting Melodic intervals  
  c) Connecting harmonic intervals  
  d) Writing strict style species counterpoint  
  **Counterpoint Composition** |
| **Week 14** | 10. Melodic & Rhythmic Embellishment in 2 Voice Composition  
  a) Second Species Counterpoint - Passing  
  & Neighbor tones  
  - Consonant skips  
  b) Writing 2:1 Counterpoint  
  c) Third, Fourth & Fifth Species  
  Counterpoint - Suspensions  
  **Embellished Counterpoint Composition** |
| **Week 15** | Part II Diatonic Harmony and Tonicization  
  11. Sop & Bass Lines in 18th Century Style  
  a) Note-to-Note Counterpoint  
  - Contrapuntal Motion  
  - Chordal Dissonance  
  - Bass & Melody Lines  
  b) Embellishment in Chorale textures  
  **Bach Chorale Analysis** |
| **Week 16** | 12. The Basic Phrase in SATB Style  
  a) Notating 4 part harmony  
  b) Parts of the basic phrase  
  - Defining T-D-T  
  - Establishing tonic |
| **Week 17** | 12. The Basic Phrase in SATB Style (cont.)  
  a) Notating 4 part harmony (review)  
  b) Parts of the basic phrase  
  - Cadences  
  c) connecting the tonic & dominant areas |
| **Week 18** | Sample AP Test 1, Term Review and Semester 1 Final Exam |
| **Semester 2** |  
| **Week 1** | 13. Dominant 7ths, the Predominant Area...  
  a) V7 & its inversions  
  b) Expanding the basic phrase: T-PD-D-T  
  **...& Melody Harmonization**  
  a) Sop/Bass Counterpoint & Chord choice  
  b) Completing the inner voices  
  **AP Practice Test #1** |
| Week 3 | 14. Expanding the Tonic & Dominant Areas  
|        |   a) Using 6/4 chords  
|        |     - The 4 types: Neighbor, Arpeggiated, Passing & Cadential  
|        |   b) Other Expansions of the tonic area |
| Week 4 | 15. Diatonic Harmonies & Root Progressions  
|        |   a) New Cadence Types (Plagal, Deceptive, Phrygian)  
|        |   b) Basic root progressions  
|        |   c) Mediant triads  
|        | **AP Practice Test #2** |
| Week 5 | 16. Embellishing Tones in 4 Voices  
|        |   a) Writing passing & neighbor tones  
|        |   b) More on suspensions  
|        |   c) Other types of embellishment (anticipation, pedal point) |
| Week 6 | 17. Other Voice Leading Chords  
|        |   a) Dominant substitutes: Leading tone chords  
|        |     - Doubling & Resolving vii06, vii07 & vii half 07  
|        |     - Neighbor & Passing 4/2 chords |
| Week 7 | 18. Phrase Structure & Motivic Analysis  
|        |   a) Phrase analysis  
|        |   b) Subphrases & motives  
|        |   c) Phrases in Pairs: The Period |
| Week 8 | 19. Diatonic Sequences  
|        |   a) Harmonic Sequences based on root progressions  
|        |     - Descending 5th & 3rd sequences  
|        |   b) Sequences based on 2nd's  
|        |     - Parallel 6/3 chords  
|        |     - 7-6 & 5-6 motion **Midterm Test** |
| Week 9 | 18. Review week  
|        | **AP Practice Test #3** |
| Week 10 | 20. Secondary Dominants & Secondary Leading Tone Chords to V  
|        |   a) Secondary dominants to V  
|        |     - Spelling  
|        |     - Tonicization & modulation  
|        |     - Writing & resolving  
|        |   b) Secondary leading tone chords to V  
|        |     - Writing & resolving **Aural Analysis Test** |
| Week 11 | Part III Chromatic Harmony and Form  
|         | 22. Modulation to Closely Related  
|         | Keys a) Common pivot chord  
|         | modulations  
|         | - Modulation from major to its dominant  
|         | - Modulation from minor to its relative major  
|         | - Closely related keys  
|         | b) Modulations in context  
| Week 12 | Sample AP Test 2 & Review  
|         | AP Practice Test #4  
| Week 13 | 23. Binary & Ternary Form, Rounded Binary, Strophic, Theme and Variation  
| Week 13 | Aural Skills Review Week  
| Week 14 | Open AP Q&A  
|         | Part IV The Twentieth Century and Beyond  
|         | 34. Modes, Scales, and Sets  
|         | 35. Rhythm, Meter, and Form in Music after 1900.  
| Week 15 | REVIEW and Final Composition Project  
| Week 16 | Review/AP Test Prep Week  
| Week 17 | AP Exam |