



AP Music Theory

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Canvas: <https://emsisd.instructure.com/courses/24756>

Conference Period: Period 4: 11:50-1:35, and by appointment

Tutoring Opportunities: By appointment (ends of classes and after school Monday – Thursday)

Class Materials:

Primary Texts & Materials:

- Kostka, Stefan, and Dorothy Payne. 2009. *Tonal Harmony with an Introduction to Twentieth-Century Music*, 5th - 6th ed. New York: McGraw-Hill.
- Kostka, Stefan, and Dorothy Payne. 2004. *Workbook for Tonal Harmony with an Introduction to Twentieth-Century Music*, 5th ed. New York: McGraw-Hill
- Wallace, Barbara K. 2008. *Aural Proficiency: A Guided Approach to Ear-Training*. Texas: Kees Academic Press.

Pencils

It is imperative that work is done in pencil for quick changes and correction.

3-Ring Binder or Folder

Students should keep handouts and lecture notes to study and refer to in preparation of exams at the end of each unit, daily quizzes, active classroom participation, and compositional projects.

Manuscript/Staff Paper

Lined paper will greatly enhance the pace of class for musical notation. Theoretical concepts are more fully comprehended when applied to physical music on a page. Staff paper may be purchased at a local music store or printed from many free sources on the Internet. A generic PDF file of staff paper is provided on the faculty website and several sheets will be passed out to start.

Access to Canvas and Office365 tools is available to students through our [Single Sign-on Portal \(SSO\)](#). Students receive their SSO login during enrollment.

Course Description:

AP Music Theory is a college-level academic course for music students. The course is equivalent to a first-year music theory and musicianship course for music majors, introducing the student to aural skills, theory, and musical materials (primarily from the Common Practice period (1600 – 1900)), and procedures. Musicianship skills such as dictation and sight-singing are also included along with the analysis and theoretical components of the course. The student's ability to

read and write musical notation is fundamental to the course, and it is assumed that the student has adequate performance skills in voice or on an instrument as a prerequisite.

Course Goals:

This course will help the student develop the ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a musical work. Through completion of the course, the student should be able to:

- Define, Recognize, and Apply basic musical terms, notation, and concepts
- Analyze and Construct Common Practice Period Harmony
- Recognize and Understand Basic Musical Forms
- Recognize Aurally, Notate and/or Reproduce:
 - Melodies
 - Rhythms
 - Basic Harmony up to 4 Voices

Primary repertoire for instructional use will come from the Common Practice Period; however, music representative of other historical styles and genres will supplement the curriculum as needed to further instructional goals.

Student Evaluation:

The grading system for this course is as follows:

- Grade averaged 70% Major 30% Minor
- Major grades – tests, performances, contests & concerts (including District Common Assessments, six weeks assessments, projects, final essays, research papers, presentations); minimum three per six weeks
- Minor grades – quizzes, daily assignments, journals; minimum four per six weeks
- Semester exams will count 1/7 of the semester grade
- A letter system (S, N, U) is used to report a student's conduct based on proper/responsive conduct and citizenship
- Per Board Policy EIA (LOCAL), "The District shall permit a student who meets the criteria detailed in the grading guidelines a reasonable opportunity to redo an assignment or retake a test for which the student received a **failing** grade. This policy applies only to initial identified major grades and does not apply to daily assignments, quizzes, six-week test, and semester final examinations. Upon reteach and retest, the new test, project, etc. recorded will be a high score of 70%.
- Official grades will be in Skyward only and can be accessed by student and parent through Family Access.

Assignments, exams, expectations outside of the classroom:

This course ultimately prepares students to be successful to their fullest potential on the AP Music Theory Exam. The beginning of the course focuses more on general study of terminology, basics of musicianship, and elementary harmony. As the course progresses, assessments become more geared toward the format and aspects of the AP exam, including a variety of aural identification, dictation, free response, and multiple choice questions.

Attendance/Tardy Policy/Make-Up Work:

Work turned in late will only be accepted for full credit if the student has an excused absence. Points will be deducted in accordance with the Saginaw HS policy on late work. You are allowed one day for each day missed, up to 5 school days to complete make-up assignments following an excused absence. Please write the date you were absent on your 3

assignment. A previously assigned task due on a day absent will be due at the start of the period the day the student returns. You have two school days to make up a test. It is the responsibility of the student to confer with the instructor on any assignments given during the time of their absence, preferably in advance of planned absences. Being absent on a day prior to a test or quiz does not excuse you from taking that test or quiz. Work turned in a day late will receive a maximum grade of an 80.

Classroom Expectations:

Behavioral expectations will be posted in the classroom. The instructor expects that by your willingness to choose an advanced academic course, you will also bring an acceptable classroom behavior and respect for the course to class. Students will succeed in the classroom if they demonstrate personal responsibility, accountability, and respect for safe and appropriate behavioral choices. All school and district rules concerning behavior apply at all times.

Students will participate in all classroom discussions and activities, and will complete all assigned exercises and tasks.

Preliminary Schedule of Topics, Readings, and Assignments

Semester 1

- Music Fundamentals (3 – 5 class meetings)
 - The Piano Keyboard and Range Designation
 - The Staff and Clefs: Treble vs. G clef, Bass vs. F clef, Tenor & Alto vs. C clef, Grand Staff
 - Accidentals
 - Discovery Sequences to Introduce Form
- Pitch and Pitch Class (2 – 4 class meetings, ongoing)
- Solfege Foundations (3 – 5 class meetings, ongoing)
- Scales, Keys and Key Signatures (5 – 7 class meetings)
- Intervals (5 – 7 class meetings, ongoing)
 - Melodic study
 - Harmonic study
 - Perfect, Major, Minor, Augmented, Diminished
- Triads, Seventh Chords and their Inversions (4 – 6 class meetings)
 - Build triads using thirds and fifths
 - Arrangement of pitches in “snowman” position
 - Visual and aural recognition of the chords
 - Inversion of Triads
- Build seventh chords (5 types: Major 7th, minor 7th, Dominant 7th, fully-diminished 7th, and half-diminished 7th)
- Rhythm and Meter (7 – 10 class meetings)
- Basic Melodic Composition
- Chords in a Diatonic Context (2 – 4 class meetings, ongoing)
 - Diatonic Root Position Triads in the major key (including ii7, V7, and vii07)
 - Common diatonic triads in the minor key (I, ii0, III, iv, V, VI, vii0)
 - Root Position Seventh Chords (5 Primary Types)
 - Scalar variants dependent upon scale form, i.e. III+, v, and VII
- Major Concert Review Assignment (due at the end of the semester)

Semester 2

- Review of Semester 1 material (5 – 6 class meetings)
- Introduction to Part Writing (2 – 4 class meetings) – *chapter 5, 6, 7, 8, 9, 13*
 - The grand staff and vocal ranges
 - Vertical rules: spacing, voice-crossing, standard doublings in major and minor triads, inversions and standard doubling, similar, contrary and oblique motion, parallelisms

- Horizontal rules: general concerns of contour, conjunct vs. disjunct motion, characteristic motion for each of the four parts, implications based upon bass line or melody line
- Voice Leading in Common Diatonic Progressions
- Writing progressions with the I, I⁶ and I⁶⁻⁴ chords in major and minor keys. Recognition of chord, inversion, and figured-bass symbols. Dictation involving these progressions.
- Dominant Seventh Chord Usage
- Contrapuntal Movement Principles
- Analysis and Error Detection
- Consonant Relationships and Parallelism
- Progressions using the I, V and V⁷ and their Inversions (5 – 8 class meetings) – *chapter 7, 13*
 - Function and relative tension of the notes from the major and altered minor scale.
 - Review of the harmonic minor scale and its use in building the dominant chord
 - Analyze and write progressions using these chords
 - Introduction of authentic and half cadences
 - Proper resolution of tendency tones
 - Analysis and singing of appropriate melodies
 - Simple melodic harmonization
 - Dictation
- Introduction of the Subdominant Chord (and inversions) and introduction to the Supertonic (2 class meetings) – *chapter 7, 14*
 - Subdominant chord and its function within progressions
 - Dictation and harmonization of simple progressions using I, IV, V and V⁷
 - Concept of harmonic rhythm
 - The relation of IV to ii
 - Introduction to Melodic Harmonization
- Secondary Chords from the Main Functional Areas: ii, ii⁷, vi, vii, vii⁰ (their inversions and minor key equivalents) (7 – 10 class meetings) – *chapter 14*
 - The relationship between IV, ii and ii⁷. Functional similarities and substitution. Quality differences in the minor keys
 - Prevalence of the ii⁶ and ii⁶⁻⁵. Reasons and influence upon doubling.
 - Analysis, dictation and harmonizations of progressions using these chords
 - The chordal seventh (not the leading tone)
 - The submediant chord in major and minor
 - The submediant as a substitute for I
 - Deceptive cadence
 - The vii⁰, vii⁰⁷ and the vii half-diminished 7; relation to dominant; resolution to the tonic or tonic related chords
 - Common use before major and minor chords of resolution
 - Analysis
- The Mediant Chord, Suspensions (5 – 7 class meetings) – *chapter 7, 14*
 - Functional dichotomy of the mediant chord and the use of inversion and doubling
 - The mediant chord as the relative major
 - The association of the mediant and submediant chords
 - Review of non-chord tones and labeling
- Scalar Variants and Mode Mixture (3 – 5 class meetings) – *chapter 16, 21*
 - Derivations.
 - Mode mixture (use and recognition)
 - Drill with chord symbols, figured bass and analysis
- Secondary Dominant and Secondary Leading-Tone Chords (5 – 10 class meetings) – *chapter 16, 17*
 - Review dominant function and tonicization through the leading-tone and fifth

- Dominant-root relation
- Identify and part write using secondary dominants
- Harmonization and analysis
- Review of the leading-tone chord and its resolution
- Aural practice
- Common usage and the AP exam
- Diatonic Modulation (3 – 5 class meetings) – *chapter 18, 19*
 - Modulation
 - Closely related keys
 - Progressional norms (review)
 - Pivot chord
 - Aural and written recognition
 - Regions or areas
 - Modulatory progressions
- Other Diatonic Seventh Chords and Sequences (harmonic and melodic) – *chapter 16, 17, 18*
 - Differentiation of seventh and non-chord tone
 - Study of music using chordal sevenths
 - Harmonization of progressions
 - Aural reinforcement
 - Melodic sequence, identification and labeling
 - Harmonic sequence as a root pattern
 - Musical study
- Melodic Harmonization
 - I, IV, ii, ii6 and cadential I6-4 and V (7)
 - Harmonizing cadences
 - Beginning phrases on basic colors
 - Contrapuntal motion (and the bass line)
 - Slow harmonic rhythm
 - I6, IV6, ii6-5, and vi
- Phrases and Cadences, Periodic Structure, and larger forms (4 – 6 class meetings) – *chapter 10, 11, 20*
 - Comparing phrases and cadences to language structures
 - Identify phrases in familiar contexts
 - Phrases vs. sub-phrases. (tempo and context importance)
 - Periodic structure and familiar songs.
 - Aurally and visually identify, label, and study manipulations in music
 - Inversions
 - Sequential repetition (melodic and harmonic)
 - Augmentation
 - Diminution
 - Suspensions (9-8, 7-6, 4-3, and 2-3)
 - Parallel, Contrasting, and Double.
 - Cadences
 - Identify Perfect Authentic & Imperfect Authentic Cadences
 - Half Cadences
 - Plagal Cadences
 - Deceptive Cadences
 - Binary, Ternary, and Rounded Binary, Through-composed pieces
 - Sectional vs. Continuous
 - Systems of Labeling
 - Basic Type/Form/Purpose
 - Cadential Six-Four (Intensification of V)

- Instrumental Transposition of Basic Lines
- Major Concert Review Assignment (due at the end of the semester)
- Major Compositional Project (Following AP Exam)
- Students will attend two concerts each semester and write a review using appropriate musical language. Evaluations of the performance will address:
 - Characteristics in terms of melody and harmony
 - Ensemble texture
 - Rhythmic style and contrast
 - Timbre
 - Dynamic contrast
 - General tempo of each piece
 - Analysis of meter
 - Identification of mode (major, minor, modal, atonal)
 - Identification of musical form
 - Articulation styles
 - A personal reflection about the concert

Academic Integrity:

Academic integrity values the work of individuals regardless if it is another student's work, a researcher, or author. The pursuit of learning requires each student to be responsible for his or her academic work. Academic dishonesty is not tolerated in our schools. Academic dishonesty, includes cheating, copying the work of another student, plagiarism, and unauthorized communication between students during an examination. The determination that a student has engaged in academic dishonesty shall be based on the judgment of the classroom teacher or other supervising professional employee and considers written materials, observation, or information from students. Students found to have engaged in academic dishonesty shall be subject to disciplinary and/or academic penalties. The teacher and campus administrator shall jointly determine such action.