

AP® Music Theory
Block C, Full Year
Governor Livingston High School
2020-2021

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Course Overview

The AP® Music Theory is a rigorous course that expands upon the skills learned in the Basic Music Theory course. This course is designed for students who plan on pursuing a career in music as well as those who desire to have a deeper understanding of music theory. While the main emphasis is placed on music of the Common Practice period (1600-1900), music of other stylistic periods is also studied.

Course Objectives

This course is designed for students to develop critical musical skills needed in order to gain an understanding of music composition and music theory. Students are also prepared to take the AP® Music Theory Exam upon completion of the course. The course is designed to serve as a first year music theory course in a college or university.

Primary Texts

Sight-Singing Book:

Rogers, Nancy and Ottman, Robert W., Music for Sight Singing. 9th ed. Upper Saddle River, NJ: Pearson, 2014.

Textbook/Workbook:

Kostka, Stefan, and Dorothy Payne. Tonal Harmony with an Introduction to Twentieth-Century Music. 8th ed. New York: McGraw-Hill, 2017.

Additional materials will be provided to the class by the teacher as needed (such as worksheets, practice tests, and Preston Ware Orem’s “Harmony Book for Beginners”).

Course Planner

This schedule is only approximate, as classes may move slower or faster based upon overall group progress. Written homework and reading assignments are given at most class meetings. Students are also assigned specific exercises from the Music for Ear Training text to drill ear training outside of class. The sample schedule listed below includes Theory, Ear Training, and Sight Singing.

Google Classroom Course Code

byhcow7

Marking Period 1

Week 1 Overview of AP® Music Theory Course Description (The College Board)

Students should understand the rigors of the course before registering for this class, but it is important to discuss the expectations and demands of the course. Students will be provided with diagnostic tests using sample questions from the prior AP® Music Theory Exams. These tests allow for assessment of prior knowledge and skills while allowing students to get a feel for the AP Exam.

Tonal Harmony with an Introduction to Twentieth-Century Music

Part I: Music Fundamentals and Vocabulary

Weeks 2-3	Chapter 1 Elements of Pitch (Major/Minor Scales, Modal Scales, Pentatonic Scales, and Whole Tone Scales as well as Key Signatures, Intervals and Inversions)
Week 4	Chapter 2 Elements of Rhythm (Beat, Simple/Compound Time Signatures)
Week 5-6	Chapter 3 Introduction to Triads and Seventh Chords (Inversions and Figured Bass)
Week 7-8	Chapter 4 Diatonic Chords in Major and Minor Keys (Triads and Seventh Chords)
Week 9	Review
Week 10	Marking Period 1 Test

Music for Sight Singing

Week 1-2	Chapter 1/2: Simple Meters/2 Part Rhythms/ Stepwise Melodies/Major
Week 3	Chapter 3/4: Major Tonic Leaps/Simple Meters/Compound Meters
Week 4-5	Chapter 5: Minor Keys/Simple and Compound Meters
Week 6	Chapter 6: Dominant Triad Leaps/Major and Minor Keys
Week 7	Chapter 7: Alto and Tenor Clefs
Week 8	Chapter 8: Further Use of Diatonic Leaps

Marking Period 2

Tonal Harmony with an Introduction to Twentieth-Century Music

Part II: Part Writing and Counterpoint

Week 11	Chapter 5 Principles of Voice-Leading (Melodic Lines and Notation) Chapters 11/12 of Preston Ware Orem’s “Harmony Book for Beginners” (Bass Line Writing to a Given Melody and Implied Harmony)
Week 12	Chapter 6 Root Position Part Writing (Ranges and Transpositions)
Week 13	Chapter 7 Harmonic Progression and the Sequence (The Various Chords)
Week 14	Chapter 8 Triads in First Inversion
Week 15	Chapter 9 Triads in Second Inversion
Week 16	Chapter 10 Cadences, Phrases, and Periods
Week 17	Chapter 11 Non-Chord Tones (Passing, Neighboring, Suspensions)
Week 18	Chapter 12 Non-Chord Tones (Appoggiaturas, Escape Tones, Pedal Point)

- Week 19 Review
 Week 20 Marking Period 2 Test/Mid-Term Exam

Music for Sight Singing

- Week 12-13 Chapter 9/10: Leaps in Dom. 7th Chords/Diatonic 7th Leaps/Subdivision
 Week 14-15 Chapter 11/12: Leaps in Tonic & Dom. Triads/More Diatonic Leaps
 Week 16-17 Chapter 13: Syncopation
 Week 18-19 Chapter 14: Triplet Division of Un-Dotted Note Values

Marking Period 3

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Part III: Diatonic Seventh Chords

- Week 21-22 Chapter 13 The V⁷ Chord (Various Forms and Approach to the 7ths)
 Week 23 Chapter 14 The II⁷ and VII⁷ Chords (Major and Minor)
 Week 24 Chapter 15 Other Diatonic Seventh Chords (IV⁷, VI⁷, I⁷, III⁷, Circle/Cycle of 4th/5ths)

Part IV: Chromaticism and Secondary Functions

- Week 25 Chapter 16 Secondary Functions I (Secondary Dominants)
 Week 26 Chapter 17 Secondary Functions II (Secondary Leading-Tones)
 Week 27 Chapter 18 Modulations Using Diatonic Common Chords
 Week 28 Chapter 19 Some Other Modulatory Techniques (Altered Chords, Common Tone)
 Week 29 Review

Week 10 Marking Period 3 Test

Music for Sight Singing

- Week 21-22 Chapter 15/16: Chromatics/Modulation/More Chromatics
 Week 23-24 Chapter 17: Changing Meter Signatures/Hemiola
 Week 25-26 Chapter 18: Further Subdivision of the Beat/Notation in Slow Tempi
 Week 27-28 Chapter 19: Even More Chromatics
 Week 29-30 Chapter 20/21: Diatonic Modes/20th and 21st Century Singing

Marking Period 4

Tonal Harmony with an Introduction to Twentieth-Century Music

- Week 31 Chapter 20 Binary and Ternary Forms, Motivic Treatment, (12-Bar Blues, Sonata, Rondo)/Introduction and Analysis of 20th Century Composition

Part V: Chromaticism II and Exceptional Chords

- Weeks 31-35 Dictation Exercises – Melodic, Harmonic, and Rhythmic
 Weeks 31-35 Free-Response Question Exercises
 Weeks 31-35 Recorded Sight-Singing Exercises
 Weeks 31-35 Take/review AP[®] Music Theory Exams from previous years
 Week 32 Chapter 21 Mode Mixture (Borrowed Chords, Modulations)

Week 33 Chapter 22 The Neapolitan Chord
Week 34 Chapter 23 Augmented Sixth Chords (Italian, French, German)
Week 36 Complete AP® Music Theory Examination
Weeks 37-40 Student composition projects and analysis (coursework grades)

Student Evaluation

PowerSchool® is used to record and calculate all grades for this course. Students will be assessed on the theoretical concepts through written quizzes and tests. They will be evaluated on sight singing and ear training through dictation and singing quizzes. Students will also have to conduct time patterns and clap rhythms in order to better reinforce certain concepts. Homework will also be an important tool in this course and will serve as knowledge checkpoints.

Course Grade Weighting by Semester

Class Participation/Preparedness 25%
Coursework 25%
Homework 25%
Tests (MP1, MP2, & MP3) or Project (MP4) 25%

Final Exam/AP Exam

Students are required to take the “Final Exam” which is scheduled for 06/10/21. Seniors who have a Marking Period 3 & 4 average **or** full year average of 90% or higher can be exempt from the final. Any student taking the College Board “AP® Exam” may be exempt from the final if they have a full year average of 75% or higher. Preferred registration for students taking College Board AP® Exams will be due **earlier** than prior years and students need to enroll in the College Board AP Central (*different* than Google Classroom) and payments for AP Exams will be done on “Total Registration” (TR).

Additional Class Resources

Carothers Hall, Anne. Studying Rhythm. 3th ed.
Upper Saddle River, NJ.: Pearson Prentice Hall, 2005.

Green, Douglass M. Form in Tonal Music: An Introduction to Analysis. 2nd ed.
Belmont, CA.: Wadsworth Thomson Learning, 1979

Kostka, Stefan. Materials and Techniques of Twentieth-Century Music. 3rd ed.
Upper Saddle River, NJ.: Pearson Prentice Hall, 2006.

Technology Aids

- 1) MacGAMUT 6 (for Mac and Windows). Columbus, Ohio: MacGAMUT Music Software. (www.macgamut.com)
- 2) Practica Musica 5. Redmond, Washington: Ars Nova Software, LLC.
- 3) Selected iPad Apps (Ear Trainer App, EarTraining App, Ear Training Course by Musicopoulos, MusicStudio App, Piano Free App, etc.)