

AP MUSIC THEORY 2021/2022

Syllabus Contents

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Overview

Music theory is the name for a branch of study that includes many different methods for analyzing, classifying, and composing music and the elements of music. Music theory generally attempts to reduce the practice of composing and playing into rules and ideas. It includes the study of the theoretical elements of music including pitch, rhythm, melody, harmony, and notation.

Materials

The following texts will be our main resources:

Mayfield, Connie. *Theory Essentials: An Integrated Approach to Harmony, Ear Training, and Keyboard Skills*. Second Edition. Belmont, CA: Schirmer, 2003.

Barron's AP Music Theory

Grading

Participation and Materials	10%
Homework	50%
Aural and Singing Quizzes	20%
Exams	20%

Schedule

September

Week One and Two:

Written Theory: Notation, rhythm, clefs

Aural Training: intervals

Quiz: Ascending Intervals

Chapter 1 & 2

Week Three and Four:

Written Theory: scales, intervals and time signature

Aural Training: Intro to singing: simple stepwise melodies

Quiz: Singing Major and Minor Scales

Naming all Major and Minor Key Signatures

Chapter 3 & 4

October

Week Five and Six:

Written Theory: root position chords and pitch names (i.e. tonic, subtonic, etc.)

Aural Training: Rhythmic dictation

Chapter 5 & 6

Week Seven and Eight and Nine:

Written Theory: types of motion, texture, vocabulary

Aural Training: Simple melodic dictation

Chapter 7 & 8

Midterm Exam

November

Week Ten and Eleven:

Written Theory: Score study, Chord Order (Roman Numeral analysis)

Aural Training: Listening Analysis

Chapter 9 & 10

Week Twelve and Thirteen:

Written Theory: four part writing rules and harmonic progressions

Aural Training: Simple Harmonic Dictation

Chapter 11 & 12

December

Week Fourteen, Fifteen and Sixteen:

Written Theory: form, phrase, periods, sequence, cadences

Aural Training: Simple Sight-singing

Chapter 13 & 14

January

Week Seventeen and Eighteen:

Written Theory: inversions and non-harmonic tones

Aural Training: Continue Sight-singing in minor keys

Chapter 15 & 16

Week Nineteen and Twenty:

Written Theory: Modulations and Secondary dominants

Aural Training: cadence identification

Chapter 17, 18 & 19

Semester Exam

February

Week Twenty-one and Twenty-two:

Written Theory: diminished, augmented chords and Seventh chords

Aural Training: focus on 6/8 singing

Chapter 20, 21 & 22

Week Twenty-three and Twenty-four:

Written Theory: figured bass

Aural Training: focus on 6/8 dictation

Chapter 23 & 24

March

Week Twenty-five and Twenty-Six:

Written Theory: alternate scales and modes

Aural Training: Scale and chord identification

Chapter 24

Week Twenty-Seven and Twenty-Eight:

Written Theory: bass-line writing

Aural Training: modulations

Midterm Exam

April

Week Twenty-Nine and Thirty:

Written Theory: Score study

Aural Training: sight singing focus

Week Thirty-One and Thirty-Two:

Written Theory: Vocab and Concepts review

Aural Training: Melodic and harmonic dictation

Practice Exams

May

Week Thirty-Three and Thirty-Four:

Test preparation and drill

Practice Exams

Test May 13th Noon

Week Thirty-Five and Thirty Six:

Chapter 34, 36 & 39

AP Exam Information

We will cover test-taking skills, study past exams and take practice quizzes. The information below is a comprehensive list of possible test topics. We will cover each of these concepts during the course of the year.

TEST DATE- Friday, May 13th

Multiple Choice Section

- Listening to passages and noting which one notated is correct. Make a system. Look at all four choices before they are played and note the differences and similarities.
- Identifying which rhythm is played.
- Listen to excerpts and answer questions regarding;
 - ** Meter
 - ** Form
 - ** Modulations
 - ** Character of piece
 - ** Texture
 - ** Rhythm
 - ** Types of motion used
 - ** Intervals used
 - ** Compositional devices
 - ** Type of period used
 - ** Non-chord tones used
 - ** Cadences
- Error Detection
- Key Signature knowledge, i.e what notes are diatonic, what is a relative and parallel minor?
- Score study and answer questions similar to those present in listening excerpts.
- Identify errors in voice leading
- Knowledge of modes and alternate scales, i.e. octatonic, whole tone and pentatonic.
- Articulations
- Tempo markings
- Basic knowledge of tenor and alto clef

“Free Response” Listening Concepts

- Sightsinging- There will be 2 of these on the exam. Most are 4-6 measures long. Most years there is a major and a minor example. They also usually put a 6/8 example on the exam. Remember that you get 75 seconds to practice.
- Melodic Dictation- There will probably be 2 of these on the exam as well. Most years one of them is 6/8. Like sightsinging, one is often minor as well. It will be played for you three times. Under some circumstances, unusually long excerpts are played 4 times.
- Harmonic Dictation- There will most likely be 2 of these on the exam. Some years there is only one. You will only be asked to write in the soprano and bass parts. You will hear it three times. These are worth 24 points! 2/3 of the points are for chord symbols so please focus on these. If your progression doesn't make sense, you may have made an error. Make sure your roman numerals are in the correct key. Rhythm is not graded! One point for each correctly notated pitch and one point for each correct Roman numeral. You will only receive ½ point for the Roman numeral if the inversion is incorrect.
- Figured Bass- This will most likely be worth 24 points. You are graded on correct chord realizations as well as voice leading.
- Roman Numeral Realization- This may be worth anywhere from 24-30 points. Again, you will be graded on proper voice leading procedures.
- Bass part-writing- given a particular piece, you will be asked to finish the bass line. You will also need to write the Roman numeral chord symbols beneath the music. They ask that you use at least 2 chords per measure and that you use a variety of chords. Additionally, your progression should make sense.

Specific Concepts to review:

- Four types of motion
- Cadences (including Phrygian Half)
- Review tempo markings. You may be asked to name the slowest or fastest tempo of the four indicated. Be able to compare them.
- Different types of articulations
- Alternate scales: know all modes as well as octatonic, whole tone and pentatonic scales. Octatonic Scale is also known as diminished. It is made up of alternating whole and half steps. A whole tone scale is made up of all whole steps. A pentatonic scale only has 5 notes. The easiest way to identify a pentatonic scale is to see a major scale missing the 4th and 7th scale degrees.
- Study your circle of fifths and make sure you feel confident with all your major and minor scales.
- Make sure you feel confident in 6/8 time.
- Form ABA, ABB ABACA...listen carefully.
- Know your scale degree names: Tonic (Root) Supertonic Mediant Subdominant Dominant Submediant Leading Tone
- Review types of texture: monophony (probably won't be used, too obvious) polyphony (again, probably won't be used) chordal homophony, Melody with accompaniment, imitative polyphony, melody with countermelody
- Periods- Single, parallel (starts the same), Double, three phrase and contrasting
- All non-chord tones (used a lot) accented vs. unaccented, passing and neighbor tones, escape tones, anticipations, suspension, retardation, appoggiatura, changing tones, pedal tone

LOTS OF TERMS- walking bass, syncopation, pedal point, timbre, tonality, tempo, meter, arpeggios, repetition, sequences, inversion, asymmetrical meter, cadential extension, plagal extension, diatonic, anacrusis, alberti bass, imitative polyphony, crossed voices, chromaticism, ostinato, diminished, augmented, rhythmic augmentation, rhythmic diminution, etc.....