

Advanced Placement in Music Theory
Brian T. Carnes, instructor
bcarnes@mexicocsd.org
(315)963-8400x5128

- **Grading Policy:**
 - **50% Daily Grades/Class Participation**
 - *Note: Students will be required to provide one 3-ring binder for this course.
 - **30% Tests**
 - **20% Quizzes/Projects**
 - **Extra Credit** for this course will be available to deserving students on a case-by-case basis.
 - **Final Exam:** The Final Examination measures student growth over the course of the school year and is required for every student enrolled in AP Music Theory. It represents and will be calculated as one-fifth of the final overall average for the school year. This requirement is generally satisfied through a comprehensive composition project, or through alternate assignment at the discretion of the director.

- **Expectations:**
 - Students enrolled in the Advanced Placement in Music Theory Course are expected to register for and take the exam. **The exam will take place on Wednesday, May 15, 2024.**
 - Due to the nature and volume of curriculum, consistent and prompt attendance is paramount to success.
 - Students who are not in a music class are not allowed in the band room at any time, under any circumstances.
 - At the end of each class, clean up after yourself and take personal belongings with you. Do not leave any personal belongings anywhere in the music suite when you are not present.
 - Disrespect of music students, staff, facilities, and equipment will not be tolerated.
 - Please do not touch instruments or equipment that does not pertain to you without proper instruction and/or supervision.
 - All rules defer to the MACS Student Code of Conduct and District Policy.

- **What are we going to learn?**
 - **1st Quarter (Weeks 1-10) – Music Fundamentals**
 - **Pre-test**
 - **Music Fundamentals I (Weeks 1-4)**
 - **Pitch**
 - Pitch and Pitch Notation
 - Half Steps and Whole Steps
 - Major Scales and Scale Degrees
 - Major Keys and Key Signatures
 - **Rhythm**
 - Rhythmic Values
 - Simple, Compound, and Complex Beat Division
 - Meter and Time Signatures
 - Rhythmic Patterns
 - Tempo
 - **Musical Design**
 - Tempo
 - Dynamics and Articulations
 - **Music Fundamentals II (Weeks 5-10)**
 - **Pitch**

- Minor Scales
 - Relative Keys
 - Key Relationships
 - “Other” Scales
 - Interval Size and Quality
 - Interval Inversions and Compound Intervals
 - Transposing Instruments
 - Melodic Features
 - Melodic Transposition
 - Musical Design
 - Timbre
 - Texture and Texture Types
 - Texture Devices
 - Rhythm
 - Rhythmic Devices
 - Sight singing based on elements covered above during the first quarter (Weeks 8-10)
 - Ear training based on elements covered above during the first quarter (Weeks 8-10)
 - Specific repertoire to include varied instrumental and vocal examples for listening, analysis, and creation in Chapters 1-5 of *Music in Theory and Practice* (Benward) and other sources
- **Quarter Two (Weeks 11-20) – Music Fundamentals, Basic Harmony and Voice Leading**
 - Music Fundamentals III (Weeks 11-13)
 - Pitch
 - Triad and Chord Qualities
 - Diatonic Chords and Roman Numerals
 - Chord Inversions and Figures: Introduction to Figured Bass
 - Seventh Chords
 - Seventh Chords Inversions and Figures
 - Harmony and Voice Leading I (Weeks 14-17)
 - Pitch, Rhythm and Form
 - Soprano-Bass Counterpoint
 - Musical Design and Pitch
 - SATB Voice Leading
 - Pitch
 - Harmonic Progression, Functional Harmony, and Cadences
 - Voice Leading with Seventh Chords
 - Voice Leading with Seventh Chords in Inversions
 - Sight singing based on elements covered above during the second quarter (Weeks 18-19)
 - Ear training based on elements covered above during the second quarter (Weeks 18-19)
 - **Midterm Examination (Week 20)**
 - Specific repertoire to include varied instrumental and vocal examples for listening, analysis, and creation included in Chapters 6-15 of *Music in Theory and Practice* (Benward) and other sources

- **Quarter Three (Weeks 21-30) – Intermediate and Advance Harmony and Voice Leading**
 - Harmony and Voice Leading II (Weeks 21-22)
 - Pitch
 - Predominant Function (IV, iv, ii, and ii^o)
 - The vi (VI) Chord
 - Predominant Seventh Chords
 - The iii (III) Chord
 - Cadences and Predominant Function
 - Cadential 6-4 Chords
 - Additional 6-4 Chords
 - Harmony and Voice Leading III (Weeks 24-26)
 - Pitch
 - Identifying Embellishing Tones
 - Writing Embellishing Tones
 - Melodic Sequence
 - Harmonic Sequence
 - Form, Pitch, and Rhythm
 - Motive and Motivic Transformation
 - Harmony and Voice Leading IV (Weeks 27-29)
 - Pitch
 - Tonicization - Secondary Dominants
 - Tonicization - Secondary Leading Chords
 - Tonicization – Part Writing
 - Applied Musicianship - Demonstrate progressive technical and lyrical ability in both piano, solo, and ensemble literature on students performance medium (Weeks 21-30)
 - Ear training including harmonic dictation, error detection based on elements covered above during the first through third quarters (Weeks 28-30)
 - Sight Singing based on elements covered above during the first through third quarters (Weeks 28-30)
 - Specific repertoire to include varied instrumental and vocal examples for listening, analysis, and creation included in Chapters 16 and 17 of *Music in Theory and Practice* (Benward) and other sources
- **Quarter Four – Modes and Form, Examination Preparation and Review, Introduction to Acoustics**
 - Modes and Form (Weeks 31-32)
 - Pitch
 - Modes
 - Form
 - Phrase Relationships
 - Common Formal Sections
 - AP Exam Preparation and Practice (Week 33)
 - **AP Examination in Music Theory (Week 34)**
 - Final Examination (Week 35-38)
 - If time permits. . .
 - Introductory Musical Acoustics

- Sound in its Simplest Form
- Complex Sound
- Acoustic Properties of Musical Instruments
- Characteristics of Sound
- The Auditory System
- Hearing Loss and Deafness
- The Perception of Music

Classroom Text and Resources

Benjamin, Thomas, et. al. *Music for Analysis: Examples from the Common Practice Period and the Twentieth Century*, Sixth Edition. New York: Oxford University Press, 2007.

Benward, Bruce, and J. Timothy Kolosick. *Ear Training: A Technique for Listening*, Sixth Edition. Boston: The McGraw-Hill Companies, Inc., 2000.

Benward, Bruce, and Maureen A. Carr. *Sightsinging Complete*, Sixth Edition. Boston: The McGraw-Hill Companies, Inc., 1999.

Benward, Bruce, and Gary White. *Music in Theory and Practice*, Sixth Edition: Boston: The McGraw Hill Companies, Inc., 1997.

Scoggin, Nancy. *Barron's AP Music Theory*. Hauppauge, New York: Barron's Educational Services, Inc., 2010.

Wagner, Michael J. *Introductory Musical Acoustics*, Third Edition. Raleigh, North Carolina: Contemporary Publishing, 1994.

Others as coursework and student understanding dictates.