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**Tips and Tricks for Teaching AP Part Writing**  
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QUICK REFERENCE TABLE OF TIPS FOR PART WRITING	
<b>EASY VOCAL RANGES</b> Sop C4 → G5    Alto F3 → C5 Ten C3 → G4    Bass F2 → C5	<b>DOUBLING RULES</b> 1. If the triad is major or minor & in root position double the root. First inversion double the root or the soprano. 2. If the triad is diminished, ALWAYS double the third. 3. If the triad is in second inversion, ALWAYS double the fifth.
<b>ORDER OF OPERATIONS</b> 1. Write bass 2. Resolve tendency tones 3. Keep common tones* 4. Resolve remaining voices 5. Check your work	<b>COMMON PART WRITING ERRORS</b> 1. Misspelled chords 2. Spacing errors 3. Voice overlap 4. Unresolved tendency-tones 5. Parallel perfect consonance
<b>TENDENCY TONES</b> 1. Leading-tones resolve UP by step to tonic. 2. Chordal sevenths resolve DOWN by step. 3. Chromatic pitches generally resolve in the direction of inflection.	<b>KNOW YOUR ROOT RELATIONSHIPS!</b> 1. Chords whose roots are a 4 <sup>th</sup> /5 <sup>th</sup> apart share one common tone. 2. If the roots are a 3 <sup>rd</sup> /6 <sup>th</sup> apart they share two common tones. 3. If the roots are a 2 <sup>nd</sup> apart they will have no common tones. Move voices contrary to the bass.
<b>PART WRITING "BAG OF TRICKS"</b> 1. Use voice exchange whenever possible. 2. It's easier to resolve an incomplete V7. 3. Approach the leading-tone from above, especially in minor. 4. Resolve the cadence first.	

**Music Theory Pedagogy Resources**

*Teaching Approaches in Music Theory* by Michael Rogers

*Aural Skills Acquisition* by Gary S. Karpinski

*Journal of Music Theory Pedagogy* (Free Website) <https://music.appstate.edu/about/jmtp>

**Theory and Ear Training Textbook Recommendations**

*Tonal Harmony* by Stefan Kostka and Dorothy Payne

*The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin

*Theory for Today's Musician* by Ralph Turek

*Music in Theory and Practice* by Bruce Benward and Marilyn Saker

*Manual for Ear Training and Sight Singing* by Gary S. Karpinski

*Anthology for Sight Singing* by Gary S. Karpinski and Richard Kram

*Music for Sight Singing* by Nancy Rogers and Robert W. Ottman

*Studying Rhythm* by Anne C. Hall

**Online Resources**

*Open Music Theory* - <http://openmusictheory.com/>

*Music Theory [dot] Net* - <http://www.musictheory.net/>

*teoria* - <https://www.teoria.com/>

*Music Theory for Musicians and Normal People* - <http://tobyrush.com/theorypages/index.html>

**\*\* FOR COPIES OF THE LECTURE OR QUESTIONS PLEASE FEEL FREE TO EMAIL! \*\***

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performance students who plan to take AP Music Theory speak to Mr. Sciaino or Mrs. Britez ... .com/apc/public/repository/ap-music-theory-course-description.pdf.. AP Music Theory Curriculum Map. MARKING PERIOD 1. Week 1- Overview of AP Music Theory Course. Although students should be aware of the expectations .... Request PDF | Teaching Materials and Strategies for the AP Music Theory Exam | Each year, many students take the Advanced Placement (AP) Music Theory ...

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