

**AP Music Theory Syllabus  
2013-2014 Cabot High School**

**Course Instructor**

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**Course Overview**

**AP® Music Theory** is designed for students who need it for career study as well as those who desire it for enrichment. 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**

At the end of the course, students shall be able to:

- a. Notate pitch and rhythm in accordance with standard notation practices
- b. Read melodies in treble, bass, and movable C clefs
- c. Write, sing, and play major scales and all three forms of minor scales
- d. Recognize by ear and by sight all intervals within an octave
- e. Use the basic rules that govern music composition
- f. Harmonize a melody with appropriate chords using good voice leading
- g. Analyze the chords of a musical composition by number and letter name
- h. Transpose a composition from one key to another
- i. Express musical ideas by composing and arranging
- j. Understand and recognize basic musical forms: ternary, binary, rondo, etc.
- k. Write simple rhythmic, melodic, and harmonic dictation

**Textbooks**

Benjamin, Thomas E., Michael Horvit, and Robert S. Nelson. *Music for Sight Singing*, 4th ed. Belmont, CA: Schirmer, 2004.

Kostka, Stefan, Dorothy Payne, and Byron Almén. *Tonal Harmony*, 7th ed. New York: McGraw-Hill, 2013.

Ottman, Robert and Nancy Rogers. *Music for Sight Singing*, 9th ed. Englewood Cliffs, NJ: Prentice Hall, 2014.

Spencer, Peter and Barbara A. Bennett. *The Practice of Harmony*, 6th ed. Englewood Cliffs, NJ: Prentice Hall, 2012.

Throughout the Kostka–Payne textbook, basic music theory elements such as Roman numerals and functional harmonic progressions are addressed in the context of a variety of Western art music. These elements are addressed in classroom instruction in conjunction with the utilization of the textbook. Furthermore, elements of twentieth-century music are addressed in classroom instruction in conjunction with the utilization of Chapter 28 of the textbook.

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**Detailed Schedule**

**Semester 1 (Fall)**

**Week 1 (8/19-8/23)- Music Fundamentals**

**Week 2 (8/26-8/30)- More Fundamentals**

**Quiz 1- 8/30**

Theory and Language, Notation, The Piano Keyboard, The Staff and Clefs, Scales, Keys, Key Signatures. Kostka-Payne Chapters 1 and 2  
Ear Training: melodic dictation, intro to solfege through scales

**Week 3 (9/3-9/6)- Intervals**

**Week 4 (9/9-9/13)- More Intervals**

**Quiz 2- 9/13**

Intervals and inversions, use in keys and scales, melodic vs. harmonic use  
Continue work with scales. Kostka-Payne Chapters 1-2  
Ear training: Aural recognition and oral reproduction of intervals, write and perform short step-wise melodies.

**Week 5 (9/16-9/20)- Chords**

**Week 6 (9/23-9/27)- More Chords (Inversions)**

**Quiz 3- 9/27**

Writing and recognizing Triads, Seventh Chords and their inversions.  
Kostka-Payne Chapters 3-4, 8 and 9.  
Ear training: Continue work with scales and melodies. Recognize triad quality and inversion.

**Week 7 (9/30-10/4)- Rhythm & Meter**

**Week 8 (10/7-10/11)- More Rhythm & Meter**

**Exam 1- 10/9**

Writing and recognizing different rhythms and types of meter.  
Kostka-Payne Chapters 1-2.  
Ear Training: Dictating rhythms and correct meters.

**Week 9 (10/14-10/17)- Chords in a Diatonic Context**

Writing and recognizing common chords in major and minor keys.  
Kostka-Payne Chapters 7, 13 and 14.  
Ear Training: Test basic skills on triad and scale identification and intervals.  
Continue to work short melodies.

**Week 10 (10/21-10/25)- Intro to Part Writing**

**Quiz 4- 10/25**

**Week 11 (10/28-11/1)- More Part Writing**

Intro to the grand staff and vocal ranges, writing and recognizing the rules of horizontal and vertical writing, writing good melodies and using figured bass terminology.  
Kostka-Payne Chapter 6

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**Week 12 (11/4-11/8)-Chord Progressions**

**Quiz 5- 11/8**

**Week 13 (11/11-11/15)- More Chord Progressions**

Writing and recognizing longer chord progressions using more chords (I, V, V7).

Kostka-Payne Chapters 7 and 10.

Ear Training: Test triad, scale and interval recognition daily, start working on chord progressions using I and V, sight-sing simple melodies.

**Week 14 (11/18-11/22)- Subdominant and Supertonic Chords      Quiz 6- 11/22**

Writing and recognizing longer chord progressions using more chords (I, ii, IV, V)

Kostka-Payne Chapters 7 and 10.

Ear Training: Basic skills tests continue, add more challenging melodies, recognize progressions using ii and IV.

**Week 15 (12/2-12/6)- Secondary Chords**

**Exam 2- 12/18**

Writing and recognizing secondary chords from main functional areas, adding passing and neighbor tones.

Kostka-Payne Chapter 16

Ear Training: Basic skills tests continue, aurally recognize secondary chords

**Week 16 (12/9-12/13)- Review and Semester Test Prep**

**Week 17 (12/16-12/20)- Review and Semester Exams**

**Sem. Exam (TBA)**

Semester Exam will be comprehensive and will include written exercises, melodic and harmonic dictation and basic sight-singing.

**Semester 2 (Spring)**

**Week 1 (1/6-1/10)- Review**

**Week 2 (1/13-1/17)- More Secondary Chords**

Continue work with secondary chords, adding diminished seventh chords, start work with chord progression charts.

Kostka-Payne Chapters 16-17

Ear Training: Continuing basic skills and root position chords, adding a few inversions.

**Week 3 (1/21-1/24)- The Mediant Chord and Suspensions**

Discuss the dichotomy of the mediant chord and begin writing and recognizing suspensions and other non-chord tones.

Kostka-Payne Chapters 7 and 11

Ear Training: Add ii chord to harmonic dictation.

Special Project: Assign short composition assignment to be due at the end of the term.

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**Week 4 (1/27-1/31)- Scaler Variants and Mode Mixture** **Quiz 7- 1/31**

Writing and recognizing the use of mode mixture and scaler variants along with select nonchord tones

Kostka-Payne Chapters 11, 12 and 21

Ear Training: Recognizing nonchord tones, build diatonic skills.

**Week 5 (2/2-2/7)- Secondary Dominant and Leading Tone Chords**

**Week 6 (2/10-2/14)- More Secondary Dominants** **Quiz 8- 2/14**

Reviewing and drilling dominant function and tonicization, continue working part-writing and realizing figured bass.

Kostka-Payne Chapters 11, 16 and 17

Ear Training: Introduce new triads to harmonic dictation, continue other skills.

**Week 7 (2/18-2/21)- Diatonic Modulation**

Recognizing modulation to closely related keys, the progressional norms and the pivot chord.

Kostka-Payne Chapters 18-19

Ear Training: Aural recognition of modulation, testing other skills regularly.

**Week 8 (2/24-2/28)- Other Diatonic 7th Chords and Sequences** **Test 9- 2/28**

Writing and recognizing I7, ii7, IV7 and vi7 chords and the harmonic and melodic sequences that often accompany them.

Kostka-Payne Chapters 15 and 19

Ear Training: Aurally recognizing sequences, continuing work on other skills

**Week 9 (3/3-3/7)- Melodic Harmonization**

Harmonizing melodies (with restraint) and harmonizing cadences, utilizing simplicity.

Ear Training: Continue testing all skills acquired regularly

**Week 10 (3/10-3/14)- Phrases and Cadences** **Exam 3- 3/12**

Writing and recognizing phrases and cadences.

Kostka-Payne Chapter 10

Ear Training: Aural recognition of cadences, continue testing other skills

**Week 11 (3/17-3/20)- Periodic Structure and Large Forms**

Recognizing periodic structure and commonly used forms

Kostka-Payne Chapter 20

Ear Training: More complex dictation and sight-singing tested regularly

**Week 12 (3/31-4/4)- More Formal Analysis** **Quiz 10- 4/4**

Continue working with large forms and introduce pop forms

Kostka-Payne Chapter 20

Ear Training: Practice dictation from different instruments

## **AP Music Theory Syllabus 2013-2014 Cabot High School**

Weeks 13-18 will consist of constant review and administering of practice tests, along with test strategies. The students will also have class time to work on composition projects. Ear training will be tested at least three times a week. Tests 13 and 14 will be taken directly from previously released AP Music Theory exams.

**Week 13 (4/7-4/11)- Test Practice and Review**

**Week 14 (4/14-4/18)- Test Practice and Review**

**Quiz 11- 4/18**

**Week 15 (4/21-4/25)- Test Practice and Review**

**Week 16 (4/28-5/2)- Test Practice and Review**

**Quiz 12- 5/2**

**Week 17 (5/5-5/9)- Test Practice and Review**

**Exam 4- 5/7**

**Week 18 (5/12-5/16)- TEST DAY- 5/12/2013**

**Week 19 (5/19-5/23)- Final Exam Review**

**Week 20 (5/27-5/29)- Finals**

**Final Exam (TBA)**

Final Exam will be comprehensive and will include written exercises, melodic and harmonic dictation and basic sight-singing.

### **Class Format**

Most classes will consist of a brief (15-20 minutes) lecture with accompanying notes, an open discussion of the material and in-class analysis of varying musical excerpts. Excerpts will be taken from varying compositions from the common practice period, including piano music, vocal music, chamber music, orchestral music and hymns. The students will practice sight-singing and dictation as a class and will be individually tested (privately) regularly.

The students will have access to Chromebooks or Macbooks weekly and will use NoteFlight to complete exercises assigned by the teacher, along with their composition project.

The students will also be expected to complete part-writing exercises by hand regularly to reinforce skills needed for the test.

### **Student Evaluation**

Students will be evaluated daily based on in-class participation and homework assignments, through bi-weekly quizzes which will cover the topics immediately proceeding them, through an exam at the end of each quarter, and through a comprehensive Semester Exam and Final Exam at the end of term.

### **Grading Chart:**

Class Participation/Homework Assignments	50%
Bi-weekly Quizzes	30%
Quarterly Exams	20%

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**Absences**

Students who miss class for any reason will be expected to obtain notes/presentations from Google Drive and complete all assignments in a timely manner to receive credit for that day.

**Student Resources**

[www.noteflight.com](http://www.noteflight.com)- Online composition software (you will receive an account)

[www.musictheory.net](http://www.musictheory.net)- Music theory lessons and exercises

[www.musescore.org](http://www.musescore.org)- Free composition software

[www.imslp.org](http://www.imslp.org)- Free PDFs of public domain scores

<http://www.pdfpad.com/staffpaper/>- Free printable staff paper