AP® Music Theory
Syllabus

Course Overview
AP® Music Theory is designed for students who desired advanced study in music. The content of the course is equivalent to a first year music theory course at the university. Emphasis in the course is primarily on the Common Practice period (1600-1750). Music from other time periods will be included as time permits.

Course Description
This course meets every day during the spring semester. Each class meets for 90 minutes. Every class meeting will involve written exercises, drill and practice, and sight singing. Homework will be an essential part of this class. Time will be spent at the beginning of each class to check for understanding of the homework assignment. Supplemental exercises will be done as a class using the board and other technology resources. Listening will be used to strengthen the connection between what is being studied with the aural skills being developed.

Course Objectives
At the end of the course, the students should 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
   d. Recognize by sight and by ear all intervals within an octave
   e. Use the basic rules that govern composition
   f. Harmonize a melody with appropriate chords using good voice leading
   g. Analyze chords of a musical composition by number and letter name
   h. Transpose a composition from one key to another
   i. Understand and recognize basic musical form: binary, ternary, rondo, sonata, etc.
   j. Write simple rhythmic, melodic, and harmonic dictation
   k. Understand and use music terminology

Resources
Main Theory Textbook
Resource Theory Textbooks


Sight Singing and Ear Training Texts


E-instruction
www.emusictheory.com
www.gmajormusictheory.com

Anthologies for Music Analysis and Study


Student Evaluation
Skills in music theory are developed over time. An important component of this class is homework assignments. With this in mind, homework assignments will constitute a large
percentage of the grade for this class. Some of the homework assignments may be completed online using Emusictheory.com.

<table>
<thead>
<tr>
<th>Homework assignments</th>
<th>50%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sight singing tests</td>
<td>15%</td>
</tr>
<tr>
<td>Dictation tests</td>
<td>10%</td>
</tr>
<tr>
<td>Written Exams</td>
<td>10%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>15%</td>
</tr>
</tbody>
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**Course Planner**

The organization of this syllabus is by topic. Classes will move through the material at different rates. Written assignments and reading are given at each class meeting. Each course will contain a variety of drill and practice exercises—theory, listening, ear training, etc. In the sequence below, notation and writing exercises are separated from ear training and aural skills. Although most of the assignments listed below are from textbooks, a significant number of supplemental materials and exercises will be used.

**Unit 1**

Basic Notation: Notation, key signatures, Time signatures, scales, modes

Intervals, rhythm *Kostka & Payne, Chapters 1 & 2*

Melodic Dictation: Scalewise (conunct) melodies using simple stepwise dictation

Intervals: m2, M2, m3, M3.

Chord quality: Major, minor, augmented, diminished

Rhythmic dictation: Rhythms including half-beat values

*Benward & Kolosick, Unit 1*

Sight singing: Stepwise movement, plus intervals in the tonic triad.

*Ottman Chapter 1*

**Unit 2**

Triads and Seventh Chords Root position and inverted

Diatonic chords in major and and minor keys *Kostka & Payne, Chapters 3 & 4*

Melodic dictation: Melodies using m2, M2, m3m M3

Scale identification: Major and 3 forms of minor
Interval identification: P4 and P5  
Chord quality: Major, minor, diminished triads  
Rhythmic dictation: Duple and triple subdivisions of the beat  

**Benward and Kolosick, Unit 2**

Sight singing: Melody: Stepwise movement plus intervals in the Tonic Triad, **Ottman Chapter 2**

**Unit 3**  
Principals of Part Writing—Melodic line, voicing triads, parallel motion  
**Kostka & Payne, Chapters 5 & 6**

Melodic dictation: Melodies using m2, M2, m3, M3, P4, P5  
Error detection: Scalewise melodies with errors  
Interval review: m2, M2, m3, M3, P4, P5  
Cadence identification: Authentic (PAC, IAC), Plagal, Half, & Deceptive  
Harmonic dictation: I (i), IV (iv), and V triads in four parts. Students identify soprano and bass  
Rhythmic dictation: Rhythmic figures including half-beats  

**Benward & Kolosick, Unit 3**

Sight singing: Melody with intervals from the V triad  
**Ottman, Chapter 3**

**Unit 4**  
Harmonic Progression—Sequences, Circle of Fifths, Harmonizing a simple melody, Progressions involving 7th chords **Kostka & Payne, Chapter 7**

Melodic dictation: Scalewise melodies and arpeggiation of I and V  
Error detection: Errors in melodies outlining I, IV, and V triads  
New Intervals: m6, M6  
Harmonic dictation: I (i), ii, IV (iv), and V triads in chorale phrases  
Rhythmic dictation: Half beat values in syncopation  

**Benward & Kolosick, Unit 4**

Sight singing: Melodies using intervals of the V and V7 chords  
**Ottman, Chapter 4**
Unit 5  Triads in Inversion—Part writing involving first and second inversion.
Kostka & Payne, Chapters 8 & 9

Melodic dictation: Melodies outlining I, IV, V (vii°6) triads
Error detection: Excerpts from music literature
New interval: Tritone
Harmonic dictation: I, ii, IV, and V triads in chorale phrases
Rhythmic dictation: Introduction to quarter beat values
Benward & Kolosick, Unit 5

Sight singing: Intervals in the IV triad
Ottman, Chapter 6

Unit 6  Musical Form—Cadences, Phrases and Periods
Kostka & Payne, Chapter 10

Melodic dictation: Intervals of a 7th
New intervals: m7, M7
Harmonic dictation: I (i), ii (ii°), IV (iv), and V triads in chorale phrases
Error detection: Triads in 4 parts
Rhythmic dictation: Quarter beat values
Benward & Kolosick, Unit 6

Sight singing: Melody involving intervals from the IV triad
Ottman, Chapter 7

Unit 7  Non-chord Tones—Passing tones, neighbor tones, suspensions,
appoggiaturas, escape tones, neighbor group, anticipations, pedal point
Kostka & Payne, Chapters 11 & 12

Melodic dictation: Two phrase melodies
Error detection: Handel melodies
Intervals: All diatonic intervals
Harmonic dictation: I (i), ii (ii°), IV (iv), V, and vi (VI) triads
Rhythmic dictation: quarter beat values
Benward & Kolosick, Unit 7

Sight singing: Melodies using intervals in triads other than I, IV, and V
Ottman, Chapter 8

Unit 8  Diatonic Seventh Chords—V₇ and its inversions, II₇ and VII₇ and other diatonic seventh chords  
**Kostka & Payne, Chapters 13, 14, & 15**  
Melodic dictation: Melodies with larger leaps  
Intervals: All diatonic intervals  
Harmonic dictation: I (i), ii (ii°), IV (iv), V, vi (VI), and vii°  
**Benward & Kolosick, Unit 8**  
Sight singing: No new material, continue to develop and practice skills

Unit 9  Secondary Functions--Chromaticism & Altered Chords  
Secondary Dominants & Secondary Leading tones  
**Kostka & Payne, Chapters 16 & 17**  
Ear training skills: From this point forward, the class will continue to practice and develop the skills from previous units. Daily practice will work on strengthening student skills. If students are proficient with material to this point, we will continue to add more difficult skills as outlined in the next units of Benward & Kolosick and Ottman.

Unit 10  Modulatory Techniques—Common chord, common tone  
Direct modulation  
**Kostka & Payne, Chapters 18 & 19**

Unit 11  Form in Music—Formal terminology, Binary, Ternary, Rounded Binary  
12 bar blues, Sonata form, Rondo  
**Kostka & Payne, Chapter 20**

Unit 12  Chromaticism (brief introduction)—Flat sixth chords, Neapolitan Augmented sixth chords  
**Kostka & Payne, Chapters 21, 22, 23**

Unit 13  Twentieth-Century Music (brief introduction)  
Impressionism, Use of Modes, Pentatonic, Twelve-tone, Serialism  
**Kostka & Payne, Chapter 28**
Unit 14  Composition—composition will be interspersed throughout the course. However, the focus of this class is preparation for the AP Music Theory exam. Following the AP Exam, more time will be devoted to individual and group composition projects.