

AP[®]
Music Theory

Your Course
at a Glance

Plan

The course at a glance provides a useful visual organization of the AP Music Theory curricular components, including:

- Sequence of units, along with suggested pacing. Please note that pacing is based on 45-minute class periods, meeting five days each week for a full academic year.
- Progression of topics within each unit.
- Big ideas and course skills across units.

Teach

SKILL CATEGORIES
Skill categories spiral throughout the course:

1 Analyze Performed Music

2 Analyze Notated Music

3 Convert Between Performed and Notated Music

4 Complete Based on Cues

⬢ Indicates 3 or more skills/practices suggested for a given topic. The individual topic page will show all the suggested skills.

BIG IDEAS
Big ideas make connections across topics and units:

PIT Pitch

RHY Rhythm

FOR Form

DES Musical Design

Assess

Assign the Personal Progress Checks—either as homework or in class—for each unit. Each Personal Progress Check contains formative multiple-choice and free-response questions. The feedback from the Personal Progress Checks shows students the areas where they need to focus their learning and practice.

UNIT 1 Music Fundamentals I: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements ~16–18 Class Periods PIT + 1.1 Pitch and Pitch Notation RHY 1 2 1.2 Rhythmic Values PIT 1 2 1.3 Half Steps and Whole Step PIT 1 2 1.4 Major Scales and Scale Degrees PIT + 1.5 Major Keys and Key Signatures RHY 1 2 1.6 Simple and Compound Beat Division RHY 1 2 1.7 Meter and Time Signature RHY + 1.8 Rhythmic Patterns DES 1 2 1.9 Tempo DES + 1.10 Dynamics and Articulation	UNIT 2 Music Fundamentals II: Minor Scales and Key Signatures, Melody, Timbre, and Texture ~20–23 Class Periods PIT 1 2 2.1 Minor Scales: Natural, Harmonic, and Melodic PIT 1 2 2.2 Relative Keys: Determining Relative Minor Key and Notating Key Signatures PIT 1 2 2.3 Key Relationships: Parallel, Closely Related, and Distantly Related Keys PIT 1 2 2.4 Other Scales: Chromatic, Whole-Tone, and Pentatonic PIT 1 2 2.5 Interval Size and Quality PIT 1 2 2.6 Interval Inversion and Compound Intervals PIT 2 2.7 Transposing Instruments DES 1 2.8 Timbre PIT 1 2 2.9 Melodic Features PIT 1 2 2.10 Melodic Transposition DES 1 2 2.11 Texture and Texture Types DES 1 2 2.12 Texture Devices RHY 1 2 2.13 Rhythmic Devices	UNIT 3 Music Fundamentals III: Triads and Seventh Chords ~13–15 Class Periods PIT 1 2 3.1 Triad and Chord Qualities (M, m, d, A) PIT + 3.2 Diatonic Chords and Roman Numerals PIT + 3.3 Chord Inversions and Figures: Introduction to Figured Bass PIT 1 2 3.4 Seventh Chords PIT + 3.5 Seventh Chord Inversions and Figures	UNIT 4 Harmony and Voice Leading I: Chord Function, Cadence, and Phrase ~15–17 Class Periods PIT RHY FOR + 4.1 Soprano-Bass Counterpoint DES PIT + 4.2 SATB Voice Leading PIT + 4.3 Harmonic Progression, Functional Harmony, and Cadences PIT + 4.4 Voice Leading with Seventh Chords PIT + 4.5 Voice Leading with Seventh Chords in Inversions	UNIT 5 Harmony and Voice Leading II: Chord Progressions and Predominant Function ~13–15 Class Periods PIT 1 2 5.1 Adding Predominant Function IV (iv) and ii (ii[°]) to a Melodic Phrase PIT 1 2 5.2 The vi (VI) Chord PIT + 5.3 Predominant Seventh Chords PIT 1 2 5.4 The iii (III) Chord PIT 1 2 5.5 Cadences and Predominant Function PIT + 5.6 Cadential $\frac{6}{4}$ Chords PIT + 5.7 Additional $\frac{6}{4}$ Chords	UNIT 6 Harmony and Voice Leading III: Embellishments, Motives, and Melodic Devices ~11–13 Class Periods PIT 1 2 6.1 Embellishing Tones: Identifying Passing Tones and Neighbor Tones PIT 4 6.2 Embellishing Tones: Writing Passing Tones and Neighbor Tones PIT 1 2 6.3 Embellishing Tones: Identifying Anticipations, Escape Tones, Appoggiaturas, and Pedal Points PIT + 6.4 Embellishing Tones: Identifying and Writing Suspensions; Identifying Retardations FOR PIT RHY 1 2 6.5 Motive and Motivic Transformation PIT 1 2 6.6 Melodic Sequence PIT 1 2 6.7 Harmonic Sequence	UNIT 7 Harmony and Voice Leading IV: Secondary Function ~10–12 Class Periods PIT 1 2 7.1 Tonicization through Secondary Dominant Chords PIT 4 7.2 Part Writing of Secondary Dominant Chords PIT 1 2 7.3 Tonicization through Secondary Leading Tone Chords PIT + 7.4 Part Writing of Secondary Leading Tone Chords	UNIT 8 Modes and Form ~10–11 Class Periods FOR 1 2 8.1 Modes FOR 1 2 8.2 Phrase Relationships FOR 1 2 8.3 Common Formal Sections
Personal Progress Check 1 Multiple-choice: ~55 questions Free-response: 3 questions • Melodic dictation • Melodic dictation • Sight-singing	Personal Progress Check 2 Multiple-choice: ~70 questions Free-response: 3 questions • Harmonic dictation • Melodic dictation • Sight-singing	Personal Progress Check 3 Multiple-choice: ~25 questions Free-response: 3 questions • Harmonic dictation • Melodic dictation • Sight-singing	Personal Progress Check 4 Multiple-choice: ~35 questions Free-response: 3 questions • Part writing: Figured bass • Part writing: Roman numerals • Sight-singing	Personal Progress Check 5 Multiple-choice: ~50 questions Free-response: 3 questions • Composing a bass line • Harmonic dictation • Sight-singing	Personal Progress Check 6 Multiple-choice: ~40 questions Free-response: 4 questions • Part writing: Roman numerals • Melodic dictation • Sight-singing • Composing a base line	Personal Progress Check 7 Multiple-choice: ~20 questions Free-response: 4 questions • Part writing: Figured bass • Harmonic dictation • Sight-singing • Composing a bass line	Personal Progress Check 8 Multiple-choice: ~20 questions Free-response: 3 questions • Melodic dictation • Composing a bass line • Sight-singing