

# 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:*

- |                                  |  |
|----------------------------------|--|
| <b>1</b> Analyze Performed Music | <b>3</b> Convert Between Performed and Notated Music |
| <b>2</b> Analyze Notated Music   | <b>4</b> 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:*

- |                   |                           |
|-------------------|---------------------------|
| <b>PIT</b> Pitch  | <b>FOR</b> Form           |
| <b>RHY</b> Rhythm | <b>DES</b> 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

<b>PIT</b> <b>+</b>	<b>1.1 Pitch and Pitch Notation</b>
<b>RHY</b> <b>1</b> <b>2</b>	<b>1.2 Rhythmic Values</b>
<b>PIT</b> <b>1</b> <b>2</b>	<b>1.3 Half Steps and Whole Steps</b>
<b>PIT</b> <b>1</b> <b>2</b>	<b>1.4 Major Scales and Scale Degrees</b>
<b>PIT</b> <b>+</b>	<b>1.5 Major Keys and Key Signatures</b>
<b>RHY</b> <b>1</b> <b>2</b>	<b>1.6 Simple and Compound Beat Division</b>
<b>RHY</b> <b>1</b> <b>2</b>	<b>1.7 Meter and Time Signature</b>
<b>RHY</b> <b>+</b>	<b>1.8 Rhythmic Patterns</b>
<b>DES</b> <b>1</b> <b>2</b>	<b>1.9 Tempo</b>
<b>DES</b> <b>+</b>	<b>1.10 Dynamics and Articulation</b>

### Personal Progress Check 1

**Multiple-choice: ~55 questions**

**Free-response: 3 questions**

- Melodic dictation
- Melodic dictation
- Sight-singing

## UNIT 2

Music Fundamentals II: Minor Scales and Key Signatures, Melody, Timbre, and Texture

~20–23 Class Periods

<b>PIT</b> <b>1</b> <b>2</b>	<b>2.1 Minor Scales: Natural, Harmonic, and Melodic</b>
<b>PIT</b> <b>1</b> <b>2</b>	<b>2.2 Relative Keys: Determining Relative Minor Key and Notating Key Signatures</b>
<b>PIT</b> <b>1</b> <b>2</b>	<b>2.3 Key Relationships: Parallel, Closely Related, and Distantly Related Keys</b>
<b>PIT</b> <b>1</b> <b>2</b>	<b>2.4 Other Scales: Chromatic, Whole-Tone, and Pentatonic</b>
<b>PIT</b> <b>1</b> <b>2</b>	<b>2.5 Interval Size and Quality</b>
<b>PIT</b> <b>1</b> <b>2</b>	<b>2.6 Interval Inversion and Compound Intervals</b>
<b>PIT</b> <b>2</b>	<b>2.7 Transposing Instruments</b>
<b>DES</b> <b>1</b>	<b>2.8 Timbre</b>
<b>PIT</b> <b>1</b> <b>2</b>	<b>2.9 Melodic Features</b>
<b>PIT</b> <b>1</b> <b>2</b>	<b>2.10 Melodic Transposition</b>
<b>DES</b> <b>1</b> <b>2</b>	<b>2.11 Texture and Texture Types</b>
<b>DES</b> <b>1</b> <b>2</b>	<b>2.12 Texture Devices</b>
<b>RHY</b> <b>1</b> <b>2</b>	<b>2.13 Rhythmic Devices</b>

### Personal Progress Check 2

**Multiple-choice: ~70 questions**

**Free-response: 3 questions**

- Melodic dictation
- Melodic dictation
- Sight-singing

**UNIT  
3****Music Fundamentals III:  
Triads and Seventh  
Chords****~13–15** Class  
Periods

<b>PIT</b> 1 2	<b>3.1 Triad and Chord Qualities (M, m, d, A)</b>
<b>PIT</b> +	<b>3.2 Diatonic Chords and Roman Numerals</b>
<b>PIT</b> +	<b>3.3 Chord Inversions and Figures: Introduction to Figured Bass</b>
<b>PIT</b> 1 2	<b>3.4 Seventh Chords</b>
<b>PIT</b> +	<b>3.5 Seventh Chord Inversions and Figures</b>

**Personal Progress Check 3****Multiple-choice: ~25 questions****Free-response: 3 questions**

- Harmonic dictation
- Melodic dictation
- Sight-singing

**UNIT  
4****Harmony and Voice  
Leading I: Chord  
Function, Cadence,  
and Phrase****~15–17** Class  
Periods

<b>PIT</b> <b>RHY</b> <b>FOR</b> +	<b>4.1 Soprano-Bass Counterpoint</b>
<b>DES</b> <b>PIT</b> +	<b>4.2 SATB Voice Leading</b>
<b>PIT</b> +	<b>4.3 Harmonic Progression, Functional Harmony, and Cadences</b>
<b>PIT</b> +	<b>4.4 Voice Leading with Seventh Chords</b>
<b>PIT</b> +	<b>4.5 Voice Leading with Seventh Chords in Inversions</b>

**Personal Progress Check 4****Multiple-choice: ~35 questions****Free-response: 3 questions**

- Part writing: Figured bass
- Part writing: Roman numerals
- Sight-singing

**UNIT  
5****Harmony and Voice  
Leading II: Chord  
Progressions and  
Predominant Function****~13–15** Class  
Periods

<b>PIT</b> 1 2	<b>5.1 Adding Predominant Function IV (iv) and ii (ii<sup>o</sup>) to a Melodic Phrase</b>
<b>PIT</b> 1 2	<b>5.2 The vi (VI) Chord</b>
<b>PIT</b> +	<b>5.3 Predominant Seventh Chords</b>
<b>PIT</b> 1 2	<b>5.4 The iii (III) Chord</b>
<b>PIT</b> 1 2	<b>5.5 Cadences and Predominant Function</b>
<b>PIT</b> +	<b>5.6 Cadential <math>\frac{6}{4}</math> Chords</b>
<b>PIT</b> +	<b>5.7 Additional <math>\frac{6}{4}</math> Chords</b>

**Personal Progress Check 5****Multiple-choice: ~50 questions****Free-response: 3 questions**

- Composing a bass line
- Harmonic dictation
- Sight-singing

**UNIT  
6**

Harmony and  
Voice Leading III:  
Embellishments, Motives,  
and Melodic Devices

**~11-13** Class  
Periods

<b>PIT</b>	<b>6.1</b>	<b>Embellishing Tones: Identifying Passing Tones and Neighbor Tones</b>
<b>1</b>		
<b>2</b>		
<b>PIT</b>	<b>6.2</b>	<b>Embellishing Tones: Writing Passing Tones and Neighbor Tones</b>
<b>4</b>		
<b>PIT</b>	<b>6.3</b>	<b>Embellishing Tones: Identifying Anticipations, Escape Tones, Appoggiaturas, and Pedal Points</b>
<b>1</b>		
<b>2</b>		
<b>PIT</b>	<b>6.4</b>	<b>Embellishing Tones: Identifying and Writing Suspensions; Identifying Retardations</b>
<b>+</b>		
<b>FOR</b>	<b>6.5</b>	<b>Motive and Motivic Transformation</b>
<b>PIT</b>		
<b>RHY</b>		
<b>1</b>		
<b>2</b>		
<b>PIT</b>	<b>6.6</b>	<b>Melodic Sequence</b>
<b>1</b>		
<b>2</b>		
<b>PIT</b>	<b>6.7</b>	<b>Harmonic Sequence</b>
<b>1</b>		
<b>2</b>		

### Personal Progress Check 6

**Multiple-choice: ~40 questions**

**Free-response: 4 questions**

- Part writing: Roman numerals
- Melodic dictation
- Sight-singing
- Composing a bass line

**UNIT  
7**

Harmony and Voice  
Leading IV: Secondary  
Function

**~10-12** Class  
Periods

<b>PIT</b>	<b>7.1</b>	<b>Tonicization through Secondary Dominant Chords</b>
<b>1</b>		
<b>2</b>		
<b>PIT</b>	<b>7.2</b>	<b>Part Writing of Secondary Dominant Chords</b>
<b>4</b>		
<b>PIT</b>	<b>7.3</b>	<b>Tonicization through Secondary Leading Tone Chords</b>
<b>1</b>		
<b>2</b>		
<b>PIT</b>	<b>7.4</b>	<b>Part Writing of Secondary Leading Tone Chords</b>
<b>+</b>		

### Personal Progress Check 7

**Multiple-choice: ~20 questions**

**Free-response: 4 questions**

- Part writing: Figured bass
- Harmonic dictation
- Sight-singing
- Composing a bass line

**UNIT  
8**

Modes and Form

**~10-11** Class  
Periods

<b>PIT</b>	<b>8.1</b>	<b>Modes</b>
<b>1</b>		
<b>2</b>		
<b>FOR</b>	<b>8.2</b>	<b>Phrase Relationships</b>
<b>1</b>		
<b>2</b>		
<b>FOR</b>	<b>8.3</b>	<b>Common Formal Sections</b>
<b>1</b>		
<b>2</b>		

### Personal Progress Check 8

**Multiple-choice: ~20 questions**

**Free-response: 3 questions**

- Melodic dictation
- Composing a bass line
- Sight-singing