

## AP Music Theory Course Breakdown

### 1. Tonal and Rhythmic Audiation Table

#### 1st Semester

##### 1st Quarter

Week 1: Rhythm  
Week 2: Tonal  
Week 3: Rhythm

Week 4: Tonal  
Week 5: Rhythm  
Week 6: Tonal

Week 7: Rhythm  
Week 8: Tonal  
Week 9: Rhythm

##### 2nd Quarter

Week 1: Tonal  
Week 2: Rhythm  
Week 3: Tonal

Week 4: Rhythm  
Week 5: Tonal  
Week 6: Rhythm

Week 7: Tonal  
Week 8: Rhythm  
Week 9: Tonal

#### 2nd Semester

##### 3rd Quarter

Week 1: Tonal  
Week 2: Rhythm  
Week 3: Tonal

Week 4: Rhythm  
Week 5: Tonal  
Week 6: Rhythm

Week 7: Tonal  
Week 8: Rhythm  
Week 9: Tonal

##### 4th Quarter

Week 1: Rhythm  
Week 2: Tonal  
Week 3: Rhythm

Week 4: Tonal  
Week 5: Rhythm  
Week 6: Tonal

Week 7: Rhythm  
Week 8: Tonal  
Week 9: Rhythm

### 2. Notational Audiation (Sight Singing and Dictation)

#### 1st Semester

##### 1st Quarter

Week 1: N/A  
Week 2: N/A  
Week 3: Rhythm D

Week 4: Tonal D, SRE  
Week 5: Rhythm D  
Week 6: Tonal D

Week 7: Mel D

##### 2nd Quarter

Week 1: Mel D  
Week 2: Mel D  
Week 3: Bass D

Week 4: Bass D, SRE  
Week 5: Harm D  
Week 6: Harm D

Week 7: Harm D

#### 2nd Semester

##### 3rd Quarter

Week 1-9: Harm D  
Weeks 2,4,6,8-SRE

##### 4th Quarter

Week 1-9: Harm D  
Weeks 2,4,6,8-SRE

Week 8: Mel D, SRE  
Week 9: Mel D

Week 8: Harm D, SRE  
Week 9: Harm D

### 3. Written Theory

#### 1st Semester

##### 1st Quarter

Week 1: Musical Alphabet. Pitch classes. Octaves. Scientific pitch notation. Clefs (4) relation to range, ledger lines. Intervals (quality and quantity) half steps and whole steps, accidentals.

Week 2: Notes of duration and relationships between them. Associate audiated meter to time signatures. Simple/Compound and Duple/Triple/Quadruple. Correct beaming practices. Define the terms: downbeat, upbeat, on the beat, off the beat.

Week 3: Scales. How to write major, natural minor, whole-tone, chromatic, and pentatonic scales. Assigning solfege to scale degrees. Determining key signatures.

Week 4: Syncopation. Understanding dots, double dots, ties, and tuplets.

Week 5: Building major, minor, augmented, and diminished triads both in isolation, and on the major and minor scales. Identify chord position names (i.e. tonic) and Roman numeral names. Explain harmonic minor. Show chords in closed position, open position, and in several broken positions. Introduce triadic inversion at the same time.

Week 6: Augmentation and Diminution rhythmic operations for a written line. Understanding that sounded rhythms can be written several different ways. Phase shifting a rhythmic line.

Week 7: PAC and IAC Cadences. Define pre-dominant, dominant, and tonic functions of a cadential point. (ii-V-I or ii<sup>0</sup>-V-i), (IV-V-I or iv-V-i), (ii-vii<sup>0</sup>-I), (IV-vii<sup>0</sup>-I or iv-vii<sup>0</sup>-i)

Weeks 8-9: Project 1: Writing a bass line arpeggiating I-V-I, each chord in root position. Include a cadential progression at the end. Write a simple melody (singable) whose rhythm is different, yet complimentary of the bass line. The melody may contain non chord tones, but they cannot be placed on macrobeats.

## 2nd Quarter

Week 1: Seventh Chords. (M, Mm, Mh0, M0). Inversions of seventh chords. Placement of seventh chords in the dominant function only.

Week 2: Writing a bass line for a chordal texture. Movement by 4th/5th, counter with stepwise in opposite direction. Intro to both figured bass and chordal analysis. Complete harmonic realizations of bass lines according to stylistic convention.

Week 3: Intro to 4 part partwriting in chordal style. Include seventh chords in dominant positions.

Week 4: Introduction to NCT. Include in 4 part partwriting in chordal style as appropriate. Include seventh chords in dominant positions.

Week 5: Open Score Reduction.

Week 6: Circle of Fifths. Parallel and Relative keys. Closely related keys. Enharmonic keys. Transposing a score tonally.

Week 7: Half Cadence, deceptive cadence, plagal cadence, and phrygian half cadence.

Weeks 8-9: Phrases: Antecedent, Consequent, Periods. Project 2: Write a four part hymn chordal style in simple quadruple meter. Roman numeral analysis and chordal analysis required. 32 measures long. Should consist of 4 phrases of 8 measures each, or 8 phrases of 4 measures each. Part writing should follow stylistic convention, harmonic progressions must make logical sense.

## 2nd Semester

### 3rd Quarter

Week 1: Introduction to motives and motivic manipulation.

Week 2: Recognizing modulation by identifying secondary dominants.

Week 3: Types of modulation. (pivot point, common tone, etc.)

Week 4: Identifying small musical forms. Binary, Ternary, Rounded Binary, Through-Composed.

Week 5: Sonata Form.

Week 6: The Neopolitan Chord.

Week 7: Augmented Sixth Chords.

Week 8-9: Major Work Study. (To Be Determined.)

4th Quarter:

Week 1-2: Expanded Tonality and unresolved dissonance.

Week 3-4: Serialism and a-tonality.

Week 5-6: Major Work Study. (To Be Determined.)

Weeks 7-9: Reviewing for AP Exam and Final Exam

#### 4. Active Listening

1st Semester

1st Quarter

Week 1: Perceiving meter and syncopation.

Week 2: Perceiving the tonal center in major and minor tonalities.

Week 3: Perceiving syncopation while subdividing. Perceiving Tapered vs. Rounded syncopation.

Week 4: Perceiving the Tonic/Dominant relationship.

Week 5: Perceiving anacrusis and rhythmically imitative lines.

Week 6: Perceiving IV-V-I, iv-v-I, ii-V-I, ii0-V-I and substituting vii0 for V. Twelve bar blues.

Week 7: Perceiving alberti or otherwise arpeggiated bass lines with a simple melody above it.

Week 8: Perceiving polyphony vs homophony.

Week 9: Perceiving consonance vs dissonance.

2nd Quarter

Week 1: Listening to chorales. Focusing on simple and elaborate basslines.

Week 2: Listening to chorales. Focusing on chord progressions and tendency tone movement.

Week 3: Listening to chorales. Focusing on placement of NCTs. (on/off the beat?)

Week 4: Theme and Variation. Putting texture, tonality, and chromaticism together.

Week 5: Circle of fifths progressions. Relationships between parallel and relative keys.

Week 6: Listening to cadences in the literature.

Week 7: Listening for phrase groupings. Focus on traditional four part hymn arrangements.

Weeks 8-9: Major Work study. To be determined.

## 2nd Semester

### 3rd Quarter

Week 1: Audiating shifting tonal centers.

Week 2: Listening for mechanisms in the shifting tonal center. (pivot point, common tone etc.)

Week 3: Listening and identifying small musical forms.

Week 4: Listening to the tonal argument as presented in sonata form.

Week 5: Identifying the neopolitan chord

Week 6: Identifying augmented sixth chords.

Week 7: Review of active listening presented above.

Weeks 8-9: Major work study. To be determined.

### 4th Quarter

Week 1: Expanded tonality and unresolved dissonance.

Week 2: Understanding serialism and atonality without the tonal ear.

Week 3: Comparing serialism, expanded tonality, and neoclassicism.

Week 4: Review of listening above.

Week 5-6: Major Work Study (To be determined.)

Weeks 7-9: To be determined.