

# MUSIC THEORY

## Course Description

**Effective Fall 2012**

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## **The College Board**

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of more than 5,900 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success — including the SAT<sup>®</sup> and the Advanced Placement Program<sup>®</sup>. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools.

For further information, visit [www.collegeboard.org](http://www.collegeboard.org).

## **AP Equity and Access Policy**

The College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. The College Board also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

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## About the AP<sup>®</sup> Program

AP<sup>®</sup> enables students to pursue college-level studies while still in high school. Through more than 30 courses, each culminating in a rigorous exam, AP provides willing and academically prepared students with the opportunity to earn college credit, advanced placement, or both. Taking AP courses also demonstrates to college admission officers that students have sought out the most rigorous course work available to them.

Each AP course is modeled upon a comparable college course, and college and university faculty play a vital role in ensuring that AP courses align with college-level standards. Talented and dedicated AP teachers help AP students in classrooms around the world develop and apply the content knowledge and skills they will need in college.

Each AP course concludes with a college-level assessment developed and scored by college and university faculty as well as experienced AP teachers. AP Exams are an essential part of the AP experience, enabling students to demonstrate their mastery of college-level course work. More than 90 percent of four-year colleges and universities in the United States grant students credit, placement, or both on the basis of successful AP Exam scores. Universities in more than 60 countries recognize AP Exam scores in the admission process and/or award credit and placement for qualifying scores. Visit [www.collegeboard.org/ap/creditpolicy](http://www.collegeboard.org/ap/creditpolicy) to view AP credit and placement policies at more than 1,000 colleges and universities.

Performing well on an AP Exam means more than just the successful completion of a course; it is a pathway to success in college. Research consistently shows that students who score a 3 or higher on AP Exams typically experience greater academic success in college and are more likely to graduate on time than otherwise comparable non-AP peers. Additional AP studies are available at [www.collegeboard.org/apresearchsummaries](http://www.collegeboard.org/apresearchsummaries).

## Offering AP Courses and Enrolling Students

This course description details the essential information required to understand the objectives and expectations of an AP course. The AP Program unequivocally supports the principle that each school develops and implements its own curriculum that will enable students to develop the content knowledge and skills described here.

Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers' syllabi are reviewed by college faculty. The AP Course Audit was created at the request of College Board members who sought a means for the College Board to provide teachers and administrators with clear guidelines on curricular and resource requirements for AP courses and to help colleges and universities validate courses marked "AP" on students' transcripts. This process ensures that AP teachers' syllabi meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses. For more information on the AP Course Audit, visit [www.collegeboard.org/apcourseaudit](http://www.collegeboard.org/apcourseaudit).

## **How AP Courses and Exams Are Developed**

AP courses and exams are designed by committees of college faculty and expert AP teachers who ensure that each AP subject reflects and assesses college-level expectations. AP Development Committees define the scope and expectations of the course, articulating through a curriculum framework what students should know and be able to do upon completion of the AP course. Their work is informed by data collected from a range of colleges and universities to ensure that AP coursework reflects current scholarship and advances in the discipline. To find a list of each subject's current AP Development Committee members, please visit [apcentral.collegeboard.org/developmentcommittees](http://apcentral.collegeboard.org/developmentcommittees).

The AP Development Committees are also responsible for drawing clear and well-articulated connections between the AP course and AP Exam — work that includes designing and approving exam specifications and exam questions. The AP Exam development process is a multi-year endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions are high quality and fair, and that there is an appropriate spread of difficulty across the questions.

Throughout AP course and exam development, the College Board gathers feedback from various stakeholders in both secondary schools and higher education institutions. This feedback is carefully considered to ensure that AP courses and exams are able to provide students with a college-level learning experience and the opportunity to demonstrate their qualifications for advanced placement upon college entrance.

## **How AP Exams Are Scored**

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. While multiple-choice questions are scored by machine, the free-response questions are scored by thousands of college faculty and expert AP teachers at the annual AP Reading. AP Exam Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. In each subject, a highly respected college faculty member fills the role of Chief Reader, who, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the free-response questions are weighted and combined with the weighted results of the computer-scored multiple-choice questions. These composite, weighted raw scores are converted into the reported AP Exam scores of 5, 4, 3, 2, and 1.

The score-setting process is both precise and labor intensive, involving numerous psychometric analyses of the results of a specific AP Exam in a specific year and of the particular group of students who took that exam. Additionally, to ensure alignment with college-level standards, part of the score-setting process involves comparing the performance of AP students with the performance of students enrolled in comparable courses in colleges throughout the United States. In general, the AP composite score points are set so that the lowest raw score needed to earn an AP Exam score of 5 is equivalent to the average score among college students earning grades of A in the college course. Similarly, AP Exam scores of 4 are equivalent to college grades of A–, B+, and B. AP Exam scores of 3 are equivalent to college grades of B–, C+, and C.

<b>AP Score</b>	<b>Qualification</b>
5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

### **Additional Resources**

Visit [apcentral.collegeboard.org](http://apcentral.collegeboard.org) for more information about the AP Program.





# AP Music Theory

## INTRODUCTION

The AP Music Theory Development Committee has sought the advice of both high school and college faculties to define the scope of work that would be equivalent to first-year college courses in music theory. Because the theory curriculum varies considerably from college to college, the Development Committee has chosen to provide general course guidelines rather than a precise course description. The *AP Music Theory Teacher's Guide* contains several sample syllabi of actual AP and college theory courses. Additional resources for teachers include workshops offered by the College Board Regional Offices and advice from members of the Development Committee. Committee members welcome hearing from AP teachers who wish to consult with them.\* The guidelines contained in this Course Description reflect a range of skills typically developed during introductory college courses in music theory. Each AP teacher is encouraged to keep these guidelines in mind while planning a course that best fits his or her specific situation and training. The foundation of knowledge presented in the year-long AP Music Theory course during high school provides students with the opportunity to develop, practice, and master music theory skills essential to success in post-secondary music theory course work.

The AP Music Theory Exam is intended for secondary school students who have completed music theory studies comparable to introductory college courses in music theory. Because college curricula vary for beginning music theory courses, scores for the AP Music Theory Exam are reported in composite form and as aural and nonaural subscores. These subscores inform placement decisions, especially for music departments offering separate courses for written theory and aural skills. The College Board recommends that credits and advanced standing for the AP Music Theory Exam be awarded as follows:

Composite AP Score	Placement into second semester Music Theory (with credit for first semester)	Credit for up to one semester of General Humanities/Arts Credits
5	Extremely Well Qualified	Extremely Well Qualified
4	Well Qualified	Well Qualified
3	Qualified	Qualified
2	No Recommendation	No Recommendation
1	No Recommendation	No Recommendation

This table should serve as a guide to granting students credit or placement. The College Board understands that introductory music theory coursework differs among colleges and universities with respect to content as well as to the point in time during the first year of music theory classes when specific concepts and skills are introduced. Music departments who find their first year of music theory coursework closely aligned to the content of the AP Music Theory program are encouraged to consider granting a full year of credit to students who earn high scores (4 or 5) on the AP Music Theory Exam. A 2008 college comparison study found that AP students who earn high scores on the AP Music Theory Exam and who attend institutions with introductory music theory

\*Contact ETS consultants Janet Palumbo (jpalumbo@ets.org) or Brent Sandene (bsandene@ets.org) to be put in touch with a committee member.

courses that are very similar to the AP Music Theory course can be successful when placed directly into a second-year college-level music theory class.

## **Subscores**

Subscores are reported along with the overall AP Exam score. There are two subscores, one based on the exam questions with aural stimulus and one based on the exam questions without aural stimulus. Subscores are reported in order to provide more specific information about students' strengths and weaknesses to students, AP teachers, and colleges, universities, and schools of music that determine policy about the awarding of credits and advanced standing. For example, a student may learn that he or she needs to concentrate on written skills such as score analysis and composition; a teacher who sees a pattern of higher nonaural subscores than aural subscores may increase emphasis on ear-training exercises in the course; a college that sees that a student's written skills are superior to his or her aural skills may move the student into, for instance, the second semester of classroom theory but also require beginning ear-training and sight-singing classes. Clearly, the Development Committee urges the integration of different kinds of skill development in the training of students (see especially pages 6–7). At the same time, the committee recognizes the desire of students and teachers for more information about exam performance, and it recognizes the reality that aural and nonaural skills are taught in separate courses in many colleges, universities, and schools of music.

The committee recommends that for courses that cover aural skills such as listening, dictation, and sight-singing, departments of music rely primarily on the aural skills subscore in making decisions about placement and credit. For courses that cover written skills such as score analysis and part writing, departments should rely primarily on the written skills (nonaural skills) subscore in making decisions. And for courses that cover both aural and written skills, the committee recommends reliance primarily on the overall score. As with the overall AP Exam score, subscores are reported on a scale of 1–5.

## **THE COURSE**

A major component of any college music curriculum is a course introducing the first-year student to musicianship, theory, musical materials, and procedures. Such a course may bear a variety of titles (Basic Musicianship, Elementary Theory, Harmony and Dictation, Structure of Music, etc.). It may emphasize one aspect of music, such as harmony; more often, however, it integrates aspects of melody, harmony, texture, rhythm, form, musical analysis, elementary composition and, to some extent, history and style. Musicianship skills such as dictation and other listening skills, sight-singing, and keyboard harmony are considered an important part of the theory course, although they may be taught as separate classes.

The student's ability to read and write musical notation is fundamental to such a course. It is also strongly recommended that the student will have acquired at least basic performance skills in voice or on an instrument.

## Goals

The ultimate goal of an AP Music Theory course is to develop a student's ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score. The achievement of this goal may be best promoted by integrated approaches to the student's development of:



## Content

The course should seek first to instill mastery of the rudiments and terminology of music, including hearing and notating:

- pitches
- intervals
- scales and keys
- chords
- meter
- rhythm

It is advisable to address these basic concepts through listening to a wide variety of music, including not only music from standard Western tonal repertoire but also twentieth-century art music, jazz, popular music, and the music of non-Western cultures. Although beginning college courses focus primarily on the system of major–minor tonality, they often incorporate at least a brief introduction to modal, pentatonic, whole-tone, and other scales; moreover, there is increasing emphasis throughout colleges on equipping students to deal with music of their own time and of various world cultures.

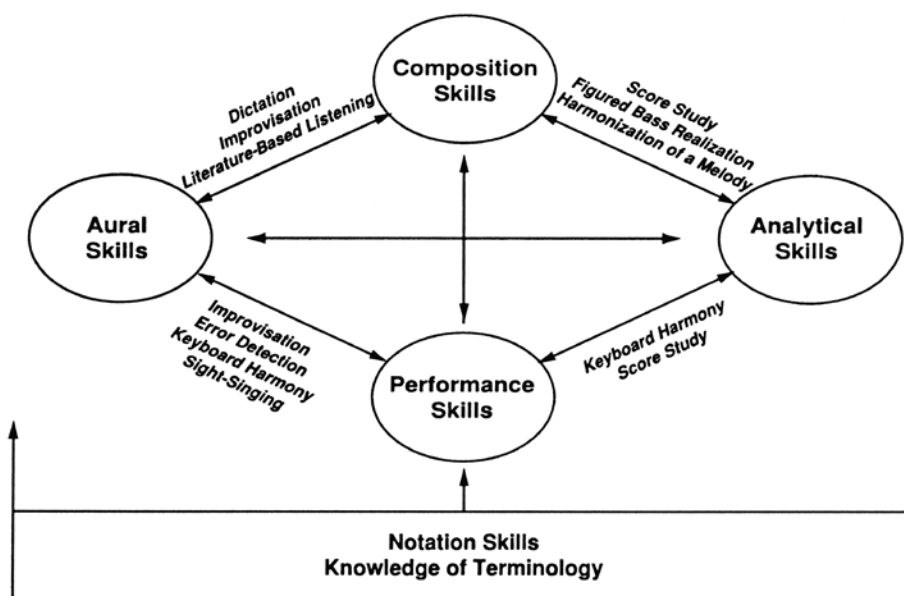
Attention should be given to the acquisition of correct notational skills. Speed and fluency with basic materials should be emphasized.

Building on this foundation, the course should progress to include more sophisticated and creative tasks, such as:

- melodic and harmonic dictation
- composition of a bass line for a given melody, implying appropriate harmony
- realization of a figured bass
- realization of a Roman numeral progression
- analysis of repertoire, including melody, harmony, rhythm, texture, and form
- sight-singing

Like most first-year college courses, the AP course should emphasize aural and visual identification of procedures based in common-practice tonality:

- functional triadic harmony in traditional four-voice texture (with vocabulary including nonharmonic tones, seventh chords, and secondary dominants)
- cadences
- melodic and harmonic compositional processes (e.g., sequence, motivic development)
- standard rhythms and meters
- phrase structure (e.g., contrasting period, phrase group)
- small forms (e.g., rounded binary, simple ternary, theme and variation, strophic)
- modulation to closely related keys



In an AP Music Theory course, students should be required to read, notate, write, sing, and listen to music. The figure above shows some of the ways in which exercises of various types foster and integrate these abilities.

The development of aural skills is a primary objective of the AP Music Theory course. Throughout the course, students should listen to musical works attentively and analytically, developing their musical memory and their ability to articulate responses to formal, stylistic, and aesthetic qualities of the works. Performance — using singing, keyboard, and students' primary performance media — should also be a part of the learning process. Although sight-singing is the only performance skill that is directly tested by the AP Exam, training in all these areas will develop the aural skills that are tested. Once again, fluency and quickness with basic materials are essential.

Students should work both inside and outside the classroom. Regular homework assignments are an indispensable component of instruction. Whenever possible, teachers should provide access to practice space and equipment for out-of-class assignments. Music libraries, especially those with substantial holdings in recorded music, can be an invaluable enhancement to the course. Where concert performances are accessible, teachers are encouraged to use them as extensions of the classroom and to allot class time accordingly: preconcert activities such as sight-singing, dictation, and analysis of excerpts chosen from the concert program, or postconcert reports guided by well-designed study questions, help students connect the content of the theory class with the world of live music. Many meaningful exercises can likewise be derived from the students' own solo and ensemble repertoire. In addition to technical knowledge and skills, students should gain exposure to and familiarity with a wide variety of musical literature, and the ability to apply their knowledge and skills to it.

### **Teaching Resources**

There is no official textbook for the AP Music Theory course. A list of example textbooks and materials appropriate for use in this course is available in the “AP Course Audit Information: Syllabus Development Guide, Sample Syllabi and more” link on the AP Music Theory Course Home Page on AP Central ([apcentral.collegeboard.org/music](http://apcentral.collegeboard.org/music)) and in the *AP Music Theory Teacher's Guide*.

## **T H E E X A M**

The AP Music Theory Exam tests the student's understanding of musical structure and compositional procedures through recorded and notated examples. Strong emphasis is given to listening skills, particularly those involving recognition and comprehension of melodic and rhythmic patterns, harmonic functions, small forms, and compositional techniques. Most of the musical examples are taken from standard repertoire, although some examples of contemporary, jazz, vernacular music, or music beyond the Western tradition are included for testing basic concepts. The exam assumes fluency in reading musical notation and a strong grounding in music fundamentals, terminology, and analysis. It may include any or all of the following:

### I. Musical Terminology

- A. Terms for intervals, triads, seventh chords, scales, and modes
- B. Terms pertaining to rhythm and meter, melodic construction and variation, harmonic function, cadences and phrase structure, texture, small forms, and musical performance

### II. Notational Skills

- A. Rhythms and meters
- B. Clefs and pitches
- C. Key signatures, scales, and modes
- D. Intervals and chords
- E. Melodic transposition

### III. Basic Compositional Skills

- A. Four-voice realization of figured-bass symbols and Roman numerals
- B. Composition of a bass line (with chord symbols) for a given melody

#### IV. Score Analysis (with or without aural stimulus)

- A. Small-scale and large-scale harmonic procedures, including:
  - 1. identification of cadence types
  - 2. Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
  - 3. identification of key centers and key relationships; recognition of modulation to closely related keys
- B. Melodic organization and developmental procedures
  - 1. scales (e.g., major, minor, pentatonic, whole-tone, modal)
  - 2. motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
- C. Rhythmic/metric organization
  - 1. meter type (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound)
  - 2. rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
- D. Texture
  - 1. types (e.g., monophony, homophony, polyphony)
  - 2. devices (e.g., imitation, canon)
- E. Formal devices and/or procedures
  - 1. phrase structure
  - 2. phrases in combination (e.g., period, double period, phrase group)
  - 3. small forms

#### V. Aural Skills

- A. Sight-singing (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
- B. Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
- C. Harmonic dictation (notation of soprano and bass lines and harmonic analysis in a four-voice texture)
- D. Identification of isolated pitch and rhythmic patterns
- E. Detection of errors in pitch and rhythm in one- and two-voice examples
- F. Identification of processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles
  - 1. melodic organization (e.g., scale-degree function of specified tones, scale types, mode, contour, sequences, motivic development)
  - 2. harmonic organization (e.g., chord function, inversion, quality)
  - 3. tonal organization (e.g., cadence types, key relationships)
  - 4. meter and rhythmic patterns
  - 5. instrumentation (i.e., identification of timbre)
  - 6. texture (e.g., number and position of voices, degree of independence, presence of imitation, density)
  - 7. formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

## Terms and Symbols Used on the AP Music Theory Exam

David Lockart

The terms and symbols in the list below may appear in the directions or questions on the AP Music Theory Exam, as well as in course instructional materials. As such, the list will be an invaluable guide in the development of an AP Music Theory course, but it is not intended to limit course content — some teachers may choose to include topics not shown here.

It is important to note that the list does not include extremely basic musical vocabulary, even though such widely used terms may be used on the exam — for example, “quarter note” is not listed. Nor is every term of equal importance — for example, “strophic” and “rubato” may not appear on every exam, but “melody,” “phrase” and “texture” certainly will.

Definitions and illustrations of the terms and concepts listed here can be found in music theory textbooks and standard reference works, such as *The New Harvard Dictionary of Music*.

### Form

#### Symbols

Lowercase letters indicate musical phrases or subsections: for example, **a b** indicates a contrasting period; **a b a** indicates a phrase, contrasting phrase and return to the original phrase. A prime (as in **a a'**) denotes a phrase and a varied restatement. Capital letters are used to indicate larger sections of compositions.

#### Terms

Cadence	Melodic procedures
Cadential extension	augmentation
Coda	conjunct
Codetta	diminution
Contour	disjunct
Countermelody	extension, phrase extension
Elision (phrase elision)	fragmentation
Fragment (fragmented motive)	internal expansion
Introduction	inversion, melodic inversion
Jazz and pop terms	literal repetition
bridge	motivic transformation
chorus	octave displacement
song form (AABA)	retrograde
turnaround	rhythmic transformation
twelve-bar blues	sequence
	sequential repetition
	transposition
	truncation

Motive	Solo, soli
Period	Stanza
antecedent	Strophic
consequent	Theme
contrasting period	thematic transformation
double period	Through-composed
parallel period	Tutti
Phrase group	Variation
Refrain	Verse
Small forms	
binary	
rounded binary	
simple binary	
ternary	

## Harmony

### Symbols

#### Roman and Arabic numerals

Capital Roman numerals denote major triads.

Lowercase Roman numerals denote minor triads.

A capital Roman numeral with a “+” indicates an augmented triad.

A lowercase Roman numeral with a “°” indicates a diminished triad.

Arabic numerals or figured-bass symbols denote intervals above the bass and hence indirectly indicate chord inversion. Arabic numerals may indicate voice leading and/or nonharmonic tones.

#### Triads

<sup>6</sup> indicates a first inversion triad

<sup>6</sup><sub>4</sub> indicates a second inversion triad

#### Seventh Chords

<sup>7</sup> indicates a root-position seventh chord

<sup>°7</sup> indicates a diminished (fully-diminished) seventh chord

<sup>♯7</sup> indicates a half-diminished seventh chord

<sup>6</sup><sub>5</sub> indicates first inversion

<sup>4</sup><sub>3</sub> indicates second inversion

<sup>4</sup><sub>2</sub> indicates third inversion

#### Other figures

8–7 indicates melodic movement from an octave to a seventh above the bass.

9–8, 7–6, 4–3 indicate a suspension and melodic resolution.

An accidental before an Arabic numeral indicates alteration of the interval involved.

A figure with a slash (e.g.,  $\flat$ ) or a plus (e.g., 4+) indicates that the note creating the interval in question is raised a half step.



## Cadence Types

- Authentic
  - imperfect authentic
  - perfect authentic
- Conclusive cadence
- Deceptive
- Half
  - Phrygian half
- Inconclusive cadence
- Plagal

## Chord Quality

- Triads
  - augmented or <sup>+</sup>
  - diminished or <sup>°</sup>
  - major or M
  - minor or m
- Seventh chords
  - major seventh (MM; M7) (“major-major”)
  - dominant seventh (Mm7) (used for major-minor seventh chords exercising a dominant function)
  - major-minor seventh (Mm7) (same quality as dominant seventh without denoting function)
  - minor seventh (m7; mm) (“minor-minor”)
  - half-diminished seventh (<sup>ø</sup>7; dm) (“diminished-minor”)
  - fully-diminished seventh (<sup>°</sup>7; dd) (“diminished-diminished”)

## Functions and Progressions

Scale degrees/diatonic chord names	Harmonic rhythm
tonic	Modulation
supertonic	common tone modulation
mediant	phrase modulation
subdominant	pivot chord modulation
dominant	Neighboring chord
submediant	Rate of harmonic change
subtonic	Realize, realization of a figured bass,
leading tone	realization of a four-part Roman
Functions	numeral progression
tonic function	Retrogression
dominant function	Secondary dominant
predominant function	Secondary leading tone chord
Circle of fifths	Tonicization
Deceptive progression	

## Treatment of second inversion ( $\text{}^6_4$ ) triads

**Arpeggiating  $\text{}^6_4$** —a  $\text{}^6_4$  created by arpeggiation of the triad in the bass (e.g., 1a).

**Cadential  $\text{}^6_4$** —a  $\text{}^6_4$  preceding the dominant, often at a cadence. Although it contains the notes of the tonic triad, it does not exercise a tonic function but rather serves as an embellishment of the dominant. It occurs in a metrically stronger position than the dominant, and the upper voices most often move by step to the tones of the dominant. May also be written as  $\text{}^6_4 \text{---} \text{}^5_3$ , including the resolution of the cadential  $\text{}^6_4$  to the dominant (e.g., 1b).

**Neighboring or pedal  $\text{}^6_4$**  (embellishing  $\text{}^6_4$ , auxiliary  $\text{}^6_4$ )—occurs when the third and fifth of a root position triad are embellished by their respective upper neighboring tones, while the bass is stationary, usually occurring on a weak beat (e.g., 1c).

**Passing  $\text{}^6_4$** —harmonizes the second note of a three-note ascending or descending scale fragment in the bass; that is, it harmonizes a bass passing tone. The usual metric placement is on an unaccented beat and the motion of the upper voices is ordinarily by step (e.g., 1d).

1a. Arpeggiating  $\text{}^6_4$     1b. Cadential  $\text{}^6_4$     1c. Neighboring or pedal  $\text{}^6_4$     1d. Passing  $\text{}^6_4$

C: I I $\text{}^6_4$  I    ii $\text{}^6_4$  I $\text{}^6_4$  V I    I IV $\text{}^6_4$  I    I $\text{}^6_4$  V $\text{}^6_4$  I

or  
V $\text{}^6_4$ — $\text{}^5_3$     I

## Nonharmonic Tones (Nonchord Tones)

- |  |                                     |
|--|-------------------------------------|
| Anticipation   | Ornament                            |
| Appoggiatura   | Passing tone (accented, unaccented) |
| Embellishment  | Pedal point                         |
| Escape tone (échappée)   | Preparation                         |
| Neighboring tone (auxiliary tone,<br>embellishing tone, neighbor note) | Resolution                          |
| double neighbor  | Retardation                         |
| lower neighbor   | Suspension                          |
| upper neighbor   | rearticulated suspension            |
| neighbor group (cambiata,<br>changing tones,<br>changing notes)        | suspension chain                    |

## Spacing/Voicing/Position

Alto  
Bass  
Close position  
Doubling  
First inversion  
Inversion, inversion of chords  
Open position

Root  
Root position  
Second inversion  
Soprano  
Tenor  
Third inversion

## Voice Leading

Common tone  
Contrary motion  
Cross relation (false relation)  
Crossed voices (voice crossing)  
Direct fifths (hidden fifths)  
Direct octaves (hidden octaves)  
Oblique motion  
Overlapping voices  
Parallel motion

Parallel intervals  
objectionable parallels  
parallel fifths  
parallel octaves  
Similar motion  
Tendency tone  
Unresolved leading tone  
Unresolved seventh  
Voice exchange

## Miscellaneous Harmonic Terms

Arpeggio, arpeggiation  
Chromatic  
Common Practice Style  
Consonance  
Diatonic  
Dissonance

Figured bass  
Flatted fifth  
Lead sheet  
Picardy third  
Resolution

## Intervals

Compound interval  
Half step (semitone)  
Interval  
Inversion, inversion of an interval  
Numerical names (i.e., third, fifth, octave)  
Quality or type (e.g., perfect, major, minor, diminished, augmented)  
Tritone  
Unison (prime)  
Whole step (whole tone)

## Performance Terms

Antiphonal  
Articulation  
    arco  
    legato  
    marcato  
    pizzicato  
    slur  
    staccato  
    tenuto  
Call and response  
Dynamics  
    crescendo  
    diminuendo  
    terrace dynamics  
    pianissimo *pp*  
    piano *p*  
    mezzo piano *mp*  
    mezzo forte *mf*  
    forte *f*  
    fortissimo *ff*  
    sforzando *sf; sfz*

Improvisation, improvisatory  
Phrasing  
Tempo  
    adagio  
    allegro  
    andante  
    andantino  
    grave  
    largo  
    lento  
    moderato  
    presto  
    vivace  
  
    accelerando  
    ritardando  
    ritenuto  
    rubato  
Tremolo  
Trill

## Rhythm/Meter/Temporal Organization

Accent  
    agogic accent  
    dynamic accent  
    metrical accent  
Anacrusis (pickup; upbeat)  
Asymmetrical meter  
Augmentation  
Bar line  
Beat  
Beat type  
    compound  
    simple  
Changing meter  
Cross rhythm  
Diminution  
Dot, double dot  
Dotted rhythm  
Duplet  
  
Duration  
Hemiola  
Irregular meter  
Meter  
    duple  
    quadruple  
    triple  
Note value  
Polyrhythm  
Pulse  
Rhythm  
Swing rhythm  
Syncopation  
Tempo  
Tie  
Time signature (meter signature)  
Triplet

## Scales/Keys/Modes

Accidental  
Chromatic, chromaticism  
Diatonic  
Key signature  
Major  
Minor  
    harmonic minor  
    melodic minor,  
        ascending/descending  
    natural minor (Aeolian)  
Mode  
    Ionian  
    Dorian  
    Phrygian  
    Lydian  
    Mixolydian  
    Aeolian  
    Locrian

Modality  
Parallel key, parallel major or minor  
Pentatonic  
Relative key, relative major or minor  
Scale degrees  
    tonic            $\hat{1}$   
    supertonic      $\hat{2}$   
    mediant        $\hat{3}$   
    subdominant    $\hat{4}$   
    dominant       $\hat{5}$   
    submediant     $\hat{6}$   
    leading tone    $\hat{7}$   
Tetrachord  
Tonal  
Tonality  
Tonic  
Whole-tone scale

## Text/Music Relations

Lyrics  
Melismatic  
Stanza  
Syllabic

## Texture

Alberti bass  
Canon  
Canonic  
Chordal accompaniment  
Contrapuntal  
Counterpoint  
    imitation  
    imitative polyphony  
    nonimitative polyphony  
    countermelody  
    fugal imitation  
Heterophony, heterophonic  
Homophony, homophonic  
    chordal homophony  
    chordal texture (homorhythmic)  
    melody with accompaniment

Instrumentation  
    brass  
    continuo  
    percussion  
    rhythm section  
    strings  
    timbre  
    woodwinds  
Melody  
Monophony, monophonic  
Obbligato  
Ostinato  
Polyphony, polyphonic  
Register  
Solo, soli  
Tessitura  
Tutti  
Walking bass

## Other terms that may be used on the AP Music Theory Exam

Aria	Prelude
Art song	Postlude
Concerto	Sonata
Fugue	Song
Genre(s)	String quartet
Interlude	Symphony
Opera	

## Exam Format



Five kinds of questions are ordinarily included in the exam: multiple-choice questions based on recorded music played within the exam; multiple-choice questions without aural stimulus; written free-response questions with aural stimulus; written free-response questions without aural stimulus; and sight-singing. The written free-response and sight-singing sections are scored by AP Music Theory teachers and college music faculty. A description of the AP Music Theory Exam follows. Sample questions follow the description of each portion of the exam. Answers to the multiple-choice questions are given on page 35.


## Multiple-Choice Section

The multiple-choice section of the exam consists of about 75 questions and counts for 45 percent of the total score. Multiple-choice scores are based on the number of questions answered correctly. Points are not deducted for incorrect answers, and no points are awarded for unanswered questions. Because points are not deducted for incorrect answers, students are encouraged to answer all multiple-choice questions. On any questions students do not know the answer to, students should eliminate as many choices as they can, and then select the best answer among the remaining choices.

- Questions based on aural stimulus test a student's listening skill and knowledge about theory largely in the context of examples from actual literature. Most of these questions will cover topics D, E, and F in section V of the outline on page 10, although emphasis is likely to be on the various elements mentioned under topic F. Some aural stimulus questions may test the student's skill in score analysis.
- Questions not based on aural stimulus emphasize those materials listed in topics A–E in section IV of the outline on page 10; they may include knowledge and skills listed for sections I, II, and III as well.

**Sample Multiple-Choice Questions****Questions Based on Aural Stimulus**

The  next to a selection indicates that an accompanying audio file is available on AP Central. To hear an audio recording online, click on  in the Course Description PDF file, or go to the AP Music Theory Home Page ([apcentral.collegeboard.org/music](http://apcentral.collegeboard.org/music)) and click on “AP Music Theory Course Description Audio Files.”

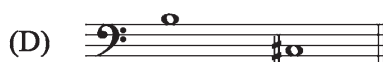
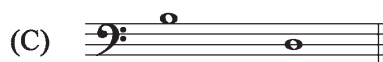
 *Questions 1–4* ask you to identify pitch patterns that are played. In each case the question number will be announced. You will have ten seconds to read the choices, and then you will hear the musical example played twice, with a brief pause between playings. Remember to read the choices for each question after its number is announced. Now listen to the music for *Questions 1–4* and identify the pitch patterns that are played.

1. Which of the following is played?



Pitch pattern, played twice. 

2. Which of the following is played?



Pitch pattern, played twice. 

3. Which of the following is played?



Pitch pattern, played twice. 

4. Which of the following is played?



Pitch pattern, played twice. 



*Questions 5–6* ask you to identify rhythms. After a question is announced, you will have ten seconds to read the choices. It is important that you read the choices carefully before the example is played. Each example will be played twice, with a brief pause between playings. Now listen to the music for *Questions 5–6* and identify the rhythm that matches the example played.

5. Which of the following is played?



Rhythm pattern, played twice.

6. Which of the following is played?



Rhythm pattern, played twice.



*Questions 7–10* are based on an excerpt from a song for soprano and lute. The first portion, which consists of two phrases, will be played twice. Then the entire excerpt will be played twice. Before listening to the first portion for the first time, please read *Questions 7–8*.

7. Which of the following best represents the meter of the excerpt?
- (A)  $\frac{2}{4}$
  - (B)  $\frac{3}{4}$
  - (C)  $\frac{4}{4}$
  - (D)  $\frac{5}{4}$
8. In relation to the first phrase, the second phrase is in the
- (A) dominant
  - (B) parallel major
  - (C) relative major
  - (D) relative minor

Now listen to the first portion for the first time and answer *Questions 7–8*. 

The first portion will now be played again. 

Before listening to the entire excerpt for the first time, please read *Questions 9–10*.

9. The second half of the excerpt features
- (A) motivic imitation between the voice and the lute
  - (B) consistent use of the natural minor scale
  - (C) modulation to the submediant
  - (D) syncopation
10. The final vocal cadence is embellished with
- (A) a suspension
  - (B) an appoggiatura
  - (C) an escape tone
  - (D) an anticipation

Now listen to the entire excerpt for the first time and answer *Questions 9–10*. 

The entire excerpt will now be played again. 



*Questions 11–16* are based on a passage from a sonata. The excerpt, which consists of two main sections, will be played three times. Before listening to the excerpt for the first time, please read *Questions 11–16*.

11. The first two pitches of the opening theme, in scale-degree numbers, are
  - (A) 1 up to 5
  - (B) 5 up to 1
  - (C) 1 up to 3
  - (D) 5 up to 3
  
12. The first chord change is from tonic to
  - (A) subdominant
  - (B) submediant
  - (C) mediant
  - (D) dominant
  
13. What is the instrumentation of the excerpt?
  - (A) Piano and violin only
  - (B) Piano and cello only
  - (C) Piano and string bass only
  - (D) Piano, violin, and cello
  
14. Which element of the first section does NOT return at the beginning of the second section?
  - (A) The melody
  - (B) The countermelody
  - (C) The harmonic progression
  - (D) The Alberti bass accompaniment
  
15. In contrast to the end of the first section, the end of the second section contains
  - (A) a sequence
  - (B) a tonic pedal
  - (C) an extended phrase
  - (D) a shortened phrase
  
16. Which of the following describes the cadences at the end of each section?
  - (A) Both are authentic.
  - (B) Both are half.
  - (C) The first is authentic; the second is half.
  - (D) The first is half; the second is authentic.

Now listen to the excerpt for the first time and answer *Questions 11–16*. 

The excerpt will now be played a second time. 

The excerpt will now be played a final time. 



Questions 17–20 are based on an excerpt from a suite for keyboard. The score is printed correctly below, but the version that you will hear contains errors in either pitch or rhythm in measures 2, 3, 6, and 8. The music will be played four times. Before listening to the music for the first time, please read Questions 17–20 and look at the score.

**Burlesca**


17. In measure 2, there is an error in
  - (A) upper-staff pitch
  - (B) upper-staff rhythm
  - (C) lower-staff pitch
  - (D) lower-staff rhythm
  
18. In measure 3, there is an error in
  - (A) upper-staff pitch
  - (B) upper-staff rhythm
  - (C) lower-staff pitch
  - (D) lower-staff rhythm
  
19. In measure 6, there is an error in
  - (A) upper-staff pitch
  - (B) upper-staff rhythm
  - (C) lower-staff pitch
  - (D) lower-staff rhythm

20. In measure 8, there is an error in
- (A) upper-staff pitch
  - (B) upper-staff rhythm
  - (C) lower-staff pitch
  - (D) lower-staff rhythm

Now listen to the music for the first time and answer *Questions 17–20*. 

The excerpt will now be played a second time. 

The excerpt will now be played a third time. 

The excerpt will now be played a final time. 



*Questions 21–27* are based on an excerpt of four phrases from a horn concerto. The first phrase will be played once; then the entire excerpt will be played three times. Before listening to phrase 1, please read *Questions 21–22*.

21. Which of the following features is found in phrase 1?
- (A) Syncopation
  - (B) Hemiola
  - (C) Alternating two-part and three-part divisions of the beat
  - (D) Three-part divisions of the beat, first in the horn and then in the accompaniment
22. With what type of cadence does phrase 1 end?
- (A) Perfect authentic
  - (B) Imperfect authentic
  - (C) Plagal
  - (D) Half


Now listen to phrase 1 and answer *Questions 21–22*.

Before listening to the entire excerpt for the first time, please read *Questions 23–27*.


23. With what type of cadence does phrase 2 end?
- (A) Imperfect authentic
  - (B) Phrygian
  - (C) Deceptive
  - (D) Half
24. The most significant change in phrase 3, compared to phrase 1, is in
- (A) tempo
  - (B) harmonic progression
  - (C) orchestration
  - (D) tonality

25. Phrases 1 and 3 both contain
- (A) pedal point
  - (B) chromaticism
  - (C) disjunct melodic motion
  - (D) imitative polyphony
26. The opening melodic interval of phrases 2 and 4 is a
- (A) M3
  - (B) P4
  - (C) P5
  - (D) M6
27. What is the meter type?
- (A) Simple duple
  - (B) Simple triple
  - (C) Compound triple
  - (D) Compound quadruple

Now listen to the entire excerpt for the first time and answer *Questions 23–27*. 

The entire excerpt will now be played a second time. 

The entire excerpt will now be played a final time. 

 *Questions 28–32* are based on a folk song consisting of a brief introduction, three verses, and a codetta. The introduction and first verse will be played twice; then the entire song will be played twice. Before hearing the introduction and first verse for the first time, please read *Questions 28–29*.

28. The harmonic rhythm of the introduction could be notated as which of the following?

- (A) 
- (B) 
- (C) 
- (D) 

29. The melody of the first verse begins on scale degree
- (A) 1
  - (B) 3
  - (C) 5
  - (D) 7

Now listen to the introduction and first verse for the first time and answer *Questions 28–29*. 

The introduction and first verse will now be played again. 

Before listening to the entire song, please read *Questions 30–32*.

30. The song employs a mixture of major and what other scale or mode?
- (A) Pentatonic
  - (B) Phrygian
  - (C) Lydian
  - (D) Mixolydian
31. Which of the following diagrams best represents the form of the song?
- (A) Introduction A A B Codetta
  - (B) Introduction A B A Codetta
  - (C) Introduction A B B Codetta
  - (D) Introduction A B C Codetta
32. The last two scale degrees of the melody in the codetta are
- (A) 2–1
  - (B) 3–1
  - (C) 5–1
  - (D) 7–1

Now listen to the entire song for the first time and answer *Questions 30–32*. 

The song will now be played again. 

**Questions Not Based on Aural Stimulus\***



33. The key signature above is for

- (A) C# minor
- (B) D major
- (C) E major
- (D) F# minor



34. The scale shown above is a

- (A) whole-tone scale
- (B) major scale
- (C) natural minor scale
- (D) pentatonic scale

35. Which of the following rhythms is beamed correctly?



\*Throughout the exam, lowercase Roman numerals indicate minor chords and uppercase Roman numerals indicate major chords.





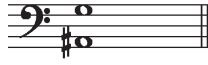
36. The notes above are contained in which of the following pairs of scales?
- (A) B major and A major
  - (B) A major and C<sup>#</sup> harmonic minor
  - (C) D major and F<sup>#</sup> natural minor
  - (D) E major and F<sup>#</sup> harmonic minor



37. The chord above is an example of
- (A) a major triad
  - (B) a minor triad
  - (C) an augmented triad
  - (D) a diminished triad



38. The correct analysis of the chord above is
- (A) ii<sub>5</sub><sup>6</sup> in A-flat major
  - (B) V<sub>5</sub><sup>6</sup> in E-flat major
  - (C) ii<sub>2</sub><sup>4</sup> in D-flat major
  - (D) V<sub>2</sub><sup>4</sup> in B-flat major



39. The interval shown above is
- (A) a major sixth
  - (B) an augmented sixth
  - (C) a diminished seventh
  - (D) an augmented seventh



40. What type of cadence and nonharmonic tone are illustrated above?
- (A) An imperfect authentic cadence with an appoggiatura
  - (B) A perfect authentic cadence with an escape tone (*échappée*)
  - (C) A plagal cadence with a passing tone
  - (D) A deceptive cadence with a neighboring tone

Questions 41–43 are based on the chord progression printed below.

D: I V<sup>6</sup> vi IV V<sub>2</sub><sup>4</sup> I IV<sup>6</sup> V<sup>6</sup> I I<sup>6</sup> V ii<sub>5</sub><sup>6</sup> I

41. All of the following part-writing errors are found in measure 1 of the example except
- (A) parallel octaves
  - (B) a doubled leading tone
  - (C) voice crossing
  - (D) an omitted third
42. The part-writing error found in measure 2 is
- (A) parallel fifths
  - (B) an unresolved seventh
  - (C) a doubled leading tone
  - (D) incorrect spacing
43. Which of the following reorderings of measure 3 would most improve the cadential preparation, taking into account the voice leading into and out of measure 3?
- (A) I<sup>6</sup> - V - ii<sub>5</sub><sup>6</sup> - I
  - (B) ii<sub>5</sub><sup>6</sup> - I - I<sup>6</sup> - V
  - (C) V - ii<sub>5</sub><sup>6</sup> - I<sup>6</sup> - I
  - (D) I - I<sup>6</sup> - ii<sub>5</sub><sup>6</sup> - V

Questions 44–49 are based on the musical example below.

*Menuetto D.C.*

44. The harmonic progression in measures 1–4 is best analyzed as

- (A) I    vi    V<sup>6</sup>    I
- (B) I    V<sup>7</sup>    vii<sup>07</sup>    I
- (C) I    ii<sub>2</sub><sup>4</sup>    V<sub>5</sub><sup>6</sup>    I
- (D) I    IV<sub>4</sub><sup>6</sup>    V<sup>7</sup>    I

45. The lowest voice in measures 11–14 is a

- (A) pedal tone
- (B) sequence
- (C) chromatic passing tone
- (D) suspension

46. The chords in measures 20–24 are all
- (A) secondary dominants
  - (B) first inversion triads
  - (C) anacruses
  - (D) tonic substitutes
47. The cadence at measure 25 is
- (A) a deceptive cadence in the subdominant
  - (B) a Phrygian cadence in the tonic
  - (C) an imperfect authentic cadence in the dominant
  - (D) a half cadence in the tonic
48. Which of the following best represents the form of the piece?
- (A) |: A :||: A :||
  - (B) |: A :||: B A' :||
  - (C) |: A :||: B C D :||
  - (D) |: A B :||: B A' :||
49. Which of the following compositional devices is featured prominently throughout the excerpt?
- (A) Melodic sequence
  - (B) Motivic fragmentation
  - (C) Rhythmic transformation
  - (D) Stretto

Questions 50–54 are based on the musical example printed below. The letters (A–G) referred to in the questions identify the boxed segments of music in the printed score.

(F continued)

50. Segment B derives from segment A by
- (A) imitation
  - (B) melodic inversion
  - (C) repetition
  - (D) rhythmic transformation
51. Segment D derives from segment C by
- (A) augmentation
  - (B) imitation
  - (C) melodic inversion
  - (D) retrograde

52. Segment E derives from segment D by
- (A) augmentation
  - (B) melodic inversion
  - (C) literal repetition
  - (D) sequence
53. Segment G derives from segment A by
- (A) diminution
  - (B) melodic inversion
  - (C) rhythmic transformation
  - (D) transposition



54. Segment F, reprinted above, derives from segment E by
- (A) augmentation
  - (B) retrograde
  - (C) literal repetition
  - (D) transposition

**Answers to Multiple-Choice Questions**



1 - C	8 - C	15 - C	22 - B	29 - B	36 - B	43 - D	50 - A
2 - D	9 - A	16 - B	23 - D	30 - C	37 - C	44 - C	51 - C
3 - B	10 - D	17 - C	24 - C	31 - B	38 - A	45 - A	52 - A
4 - B	11 - B	18 - B	25 - A	32 - B	39 - C	46 - B	53 - C
5 - B	12 - D	19 - A	26 - B	33 - D	40 - B	47 - D	54 - A
6 - A	13 - B	20 - C	27 - B	34 - A	41 - C	48 - B	
7 - B	14 - B	21 - C	28 - D	35 - A	42 - B	49 - A	


## Written Free-Response Section

The written free-response section contains seven questions and counts for 45 percent of the composite score. The question types in this section (Roman numerals and letters refer to topics in the outline on pages 9–10) include:


- Free-Response Questions 1 and 2: Melodic Dictation (V.B)
- Free-Response Questions 3 and 4: Harmonic Dictation (V.C)
- Free-Response Question 5: Part Writing from Figured Bass (III.A)
- Free-Response Question 6: Part Writing from Roman Numerals (III.A)
- Free-Response Question 7: Composition of a Bass Line (III.B)

### Sample Free-Response Questions

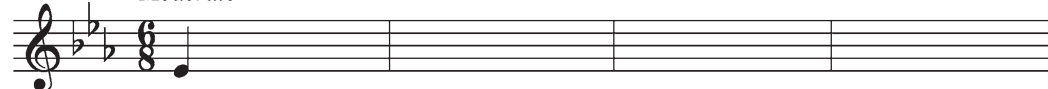
The  next to a selection indicates that an accompanying audio file is available on AP Central. To hear an audio recording online, click on  in the Course Description PDF file, or go to the AP Music Theory Home Page ([apcentral.collegeboard.org/music](http://apcentral.collegeboard.org/music)) and click on “AP Music Theory Course Description Audio Files.”

 *Questions 1 and 2.* For each of these questions, you are to notate on the staves provided the correct pitch and rhythm of a short melody that you will hear. Make sure that any accidentals you use are appropriate for the key signature provided. In each case, the pulse will be established before the first playing of the melody.

*Question 1.* The melody will be played three times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. The melody you will hear uses all four of the measures provided below and contains no rests. The melody will be played on a clarinet.

The first note of the melody has been provided. Now listen to the melody for the first time and begin to notate it. 

*Moderato*




During an actual exam, the melody would be played two more times.

Correct response to *Question 1.*

*Moderato*





 *Question 2.* The melody will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. The melody you will hear uses all eight of the measures provided below and contains no rests. The melody will be sung on the syllable “ta.”

The first note of the melody has been provided. Now listen to the melody for the first time and begin to notate it. 

*Moderato*



During an actual exam, the melody would be played three more times.

Correct response to *Question 2.*

*Moderato*





*Questions 3 and 4.* For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.

- (A) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- (B) On the blanks provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.
- (C) Make sure to align your notes with the blanks provided.

*Question 3.* Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Now listen to the progression for the first time and begin working.


D: I                                                        

During an actual exam, the progression would be played three more times.

Correct response to *Question 3.*

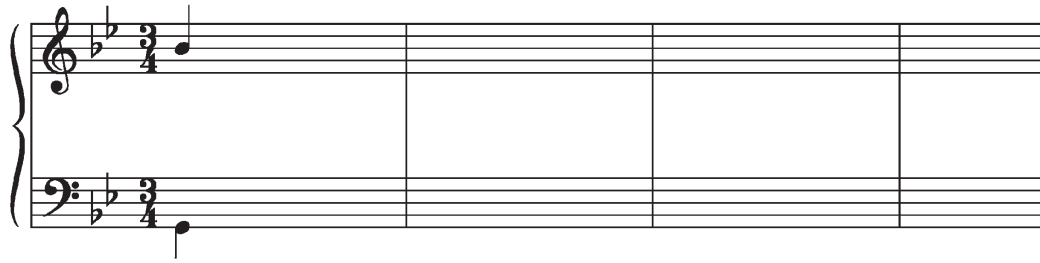
D: I    V<sup>6</sup>    I    vi    IV    ii<sup>6</sup>    V<sup>4</sup>    vi

or    I<sup>4</sup>    V

 *Question 4.* Before listening to the first playing, please look at the staff below. Notice that there are ten chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions.


Now listen to the progression for the first time and begin working. 



g: i    —    —    —    —    —    —    —    —

During an actual exam, the progression would be played three more times.

Correct response to *Question 4.*



g: i    vii<sup>o</sup><sub>6</sub>    i<sup>6</sup>    ii<sup>ø</sup><sub>5</sub>    V    V<sup>4+</sup><sub>2</sub>    i<sup>6</sup>    iv    V<sup>6</sup><sub>5/V</sub>    V

*Question 5.* (Suggested time — 15 minutes) Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the figured bass. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.

**f:**    \_\_\_\_\_

One possible excellent response to *Question 5*.

**f:**      i        V        i        iv        i<sup>6</sup><sub>4</sub>        V        i

*Question 6.* (Suggested time — 10 minutes) Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the Roman and Arabic numerals. Use only quarter and half notes.

D: I  $V^4_2/IV$   $IV^6$   $ii^6_5$   $V^{4-3}$  I

One possible excellent response to *Question 6*.

D: I  $V^4_2/IV$   $IV^6$   $ii^6_5$   $V^{4-3}$  I

*Question 7.* (Suggested time — 20 minutes) Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

- (A) Keep the portion you compose consistent with the first phrase.
1. Use an appropriate cadence at each phrase ending.
  2. Give melodic interest to the bass line.
  3. Vary the motion of the bass line in relation to the soprano.
  4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.
- (B) Do not notate alto and tenor lines.

**Start Here**  
↓

**Key: F**  
Chord analysis: V I<sup>6</sup> V<sub>4</sub><sup>6</sup> I IV V V<sub>5</sub><sup>6</sup> I I<sup>6</sup> IV<sup>6</sup> I V I<sup>6</sup>

Chord analysis:

One possible excellent response to *Question 7*.

Start Here  
↓

**Key: F**  
*Chord Analysis:* V I<sup>6</sup> V<sub>4</sub><sup>6</sup> I IV V V<sub>5</sub><sup>6</sup> I I<sup>6</sup> IV<sup>6</sup> I V I<sup>6</sup> V I V V<sup>6</sup>



*Chord Analysis:* I F: I IV<sup>6</sup> I V vi V<sup>6</sup>/V V I  
 C: IV vii<sup>o6</sup> I<sup>6</sup> I ii<sup>6</sup> V I

## Sight-Singing Portion

The sight-singing portion of the exam comprises two brief, primarily diatonic melodies (of about four to eight bars) that the student sings and records on a cassette tape or CD. It is worth 10 percent of the total score.

- Students take this portion of the exam one at a time.
- Students are given 75 seconds to examine and practice each melody and 30 seconds to perform each melody. They may sing the melody beginning with the given starting pitch or transpose the melody to a key that is more comfortable.

### Sample Sight-Singing Questions

The  next to a selection indicates that an accompanying audio file is available on AP Central. To hear an audio recording online, click on  in the Course Description PDF file, or go to the AP Music Theory Home Page ([apcentral.collegeboard.org/music](http://apcentral.collegeboard.org/music)) and click on “AP Music Theory Course Description Audio Files.”



#### *Questions 1 and 2*


*Assignment:* For each of the two given melodies, sing the pitches in accurate rhythm and with a steady tempo.

*Procedure:* For each melody, you will have 75 seconds to practice and 30 seconds to perform the melody. You will hear the starting pitch for each melody at the beginning of the 75-second practice period. After the end of the practice period, you will have 30 seconds to perform the melody. A recorded announcement will alert you to the end of each practice and performance period. Directions on the recording will assist you in operating the recorder.

#### *Your Performance:*

- You may sing note names (*c-d-e*), syllable names (*do-re-mi*), scale-degree numbers (*1-2-3*), or a neutral syllable (for example, *ta-ta-ta*).
- Even though you will hear the starting pitch of the printed melody, you may transpose the melody to a key that is comfortable.
- You should use some of the warm-up and practice time to perform out loud. You may write on the music if you wish.
- You may not use any device (for example, a metronome or a musical instrument) to assist you in your practice or performance.
- You will be evaluated on pitch accuracy (relative to tonic), rhythm, and continuity (maintaining a steady tempo). You may start over if you need to, but there will be a deduction from your score. You will not be evaluated on the quality of your singing voice.




*Question 1.* Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody. 

(The practice time for *Question 1* is not included in the online audio files.) You have 30 seconds to perform the melody.

*Andante grazioso*



*f*

*Question 2.* Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody. 

(The practice time for *Question 2* is not included in the online audio files.) You have 30 seconds to perform the melody.

*Andante grazioso*



*f*

 Click on the icon to hear the student performances of the sight-singing melodies online.

## Teacher Support

### AP Central® ([apcentral.collegeboard.org](http://apcentral.collegeboard.org))

You can find the following Web resources at AP Central:

- AP Course Descriptions, information about the AP Course Audit, AP Exam questions and scoring guidelines, sample syllabi, and feature articles.
- A searchable Institutes and Workshops database, providing information about professional development events.
- The Course Home Pages ([apcentral.collegeboard.org/coursehomepages](http://apcentral.collegeboard.org/coursehomepages)), which contain articles, teaching tips, activities, lab ideas, and other course-specific content contributed by colleagues in the AP community.
- Moderated electronic discussion groups (EDGs) for each AP course, provided to facilitate the exchange of ideas and practices.

### Additional Resources

**Teacher’s Guides and Course Descriptions** may be downloaded free of charge from AP Central; printed copies may be purchased through the College Board Store ([store.collegeboard.org](http://store.collegeboard.org)).

**Course Audit Resources.** For those looking for information on developing syllabi, the AP Course Audit website offers a host of valuable resources. Each subject has a syllabus development guide that includes the guidelines reviewers use to evaluate syllabi as well as multiple samples of evidence for each requirement. Four sample syllabi written by AP teachers and college faculty who teach the equivalent course at colleges and universities are also available. Along with a syllabus self-evaluation checklist and an example textbook list, a set of curricular/resource requirements is provided for each course that outlines the expectations that college faculty nationwide have established for college-level courses. Visit [www.collegeboard.org/apcourseaudit](http://www.collegeboard.org/apcourseaudit) for more information and to download these free resources.

**Released Exams.** Periodically the AP Program releases a complete copy of each exam. In addition to providing the multiple-choice questions and answers, the publication describes the process of scoring the free-response questions and includes examples of students’ actual responses, the scoring standards, and commentaries that explain why the responses received the scores they did. Released Exams are available at the College Board Store ([store.collegeboard.org](http://store.collegeboard.org)).

Additional, **free AP resources** are available to help students, parents, AP Coordinators, and high school and college faculty learn more about the AP Program and its courses and exams. Visit [www.collegeboard.org/apfreepubs](http://www.collegeboard.org/apfreepubs) for details.

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