



MUSIC THEORY

Course Description

Effective Fall 2010

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The College Board

The College Board is a not-for-profit membership association whose mission is to connect students to college success and opportunity. Founded in 1900, the College Board is composed of more than 5,700 schools, colleges, universities and other educational organizations. Each year, the College Board serves seven million students and their parents, 23,000 high schools, and 3,800 colleges through major programs and services in college readiness, college admission, guidance, assessment, financial aid, and enrollment. Among its widely recognized programs are the SAT[®], the PSAT/NMSQT[®], the Advanced Placement Program[®] (AP[®]), SpringBoard[®] and ACCUPLACER[®]. The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities and concerns.

For further information, visit www.collegeboard.com.

The College Board and the Advanced Placement Program encourage teachers, AP Coordinators and school administrators to make equitable access a guiding principle for their AP programs. The College Board is committed to the principle that all students deserve an opportunity to participate in rigorous and academically challenging courses and programs. All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. The Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

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Welcome to the AP[®] Program

AP[®] is a rigorous academic program built on the commitment, passion and hard work of students and educators from both secondary schools and higher education. With more than 30 courses in a wide variety of subject areas, AP provides willing and academically prepared high school students with the opportunity to study and learn at the college level.

Through AP courses, talented and dedicated AP teachers help students develop and apply the skills, abilities and content knowledge they will need later in college. 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. For example, through the AP Course Audit, AP teachers submit their syllabi for review and approval by college faculty. Only courses using syllabi that meet or exceed the college-level curricular and resource requirements for each AP course are authorized to carry the “AP” label.

AP courses culminate in a suite of college-level assessments developed and scored by college and university faculty members 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. Strong performance on AP Exams is rewarded by colleges and universities worldwide. 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. But performing well on an AP Exam means more than just the successful completion of a course; it is the gateway to success in college. Research consistently shows that students who score a 3 or higher typically experience greater academic success in college and improved graduation rates than their non-AP student peers.

AP Course Audit

The intent of the AP Course Audit is to provide secondary and higher education constituents with the assurance that an “AP” designation on a student’s transcript is credible, meaning the AP Program has authorized a course that has met or exceeded the curricular requirements and classroom resources that demonstrate the academic rigor of a comparable college course. To receive authorization from the College Board to label a course “AP,” teachers must participate in the AP Course Audit. Courses authorized to use the “AP” designation are listed in the AP Course Ledger made available to colleges and universities each fall. It is the school’s responsibility to ensure that its AP Course Ledger entry accurately reflects the AP courses offered within each academic year.

The AP Program unequivocally supports the principle that each individual school must develop its own curriculum for courses labeled “AP.” Rather than mandating any one curriculum for AP courses, the AP Course Audit instead provides each AP teacher with a set of expectations that college and secondary school faculty nationwide have established for college-level courses. AP teachers are encouraged to develop or maintain their own curriculum that either includes or exceeds each of these expectations; such courses will be authorized to use the “AP” designation. Credit for the success of AP courses belongs to the individual schools and teachers that create powerful, locally designed AP curricula.

Complete information about the AP Course Audit is available at www.collegeboard.com/apcourseaudit.

AP Development Committees

An AP Development Committee is a group of nationally renowned subject-matter experts in a particular discipline that includes professionals in secondary and postsecondary education as well as from professional organizations. These experts ensure that AP courses and exams reflect the most up-to-date information available, as befitting a college-level course, and that student proficiency is assessed properly. To find a list of current AP Development Committee members, please visit: apcentral.collegeboard.com/developmentcommittees.

AP Reading

AP Exams — with the exception of AP Studio Art, which is a portfolio assessment — consist of dozens of multiple-choice questions scored by machine, and free-response questions scored at the annual AP Reading by thousands of college faculty and expert AP teachers. AP Readers use scoring standards developed by college and university faculty who teach the corresponding college course. The AP Reading offers educators both significant professional development and the opportunity to network with colleagues. For more information about the AP Reading, or to apply to serve as a Reader, visit apcentral.collegeboard.com/readers.

AP Exam Scores

The Readers' scores on the free-response questions are combined with the results of the computer-scored multiple-choice questions; the weighted raw scores are summed to give a composite score. The composite score is then converted to a score on AP's 5-point scale. While colleges and universities are responsible for setting their own credit and placement policies, AP scores signify how qualified students are to receive college credit or placement:

AP SCORE	QUALIFICATION
5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

AP Exam scores of 5 are equivalent to A grades in the corresponding college course. AP Exam scores of 4 are equivalent to grades of A–, B+ and B in college. AP Exam scores of 3 are equivalent to grades of B–, C+ and C in college.

Credit and Placement for AP Scores

Thousands of two- and four-year colleges and universities grant credit, placement or both for qualifying AP Exam scores because these scores represent a level of

achievement equivalent to that of students who have taken the comparable college course. This college-level equivalency is ensured through several AP Program processes:

- College faculty are involved in course and exam development and other AP activities. Currently, college faculty:
 - Serve as chairs and members of the committees that develop the Course Descriptions and exams for each AP course.
 - Are responsible for standard setting and are involved in the evaluation of student responses at the annual AP Reading. The Chief Reader for each AP exam is a college faculty member.
 - Lead professional development seminars for new and experienced AP teachers.
 - Serve as the senior reviewers in the annual AP Course Audit, ensuring AP teachers' syllabi meet the curriculum guidelines for college-level courses.
- AP courses and exams are reviewed and updated regularly based on the results of curriculum surveys at up to 200 colleges and universities, collaborations among the College Board and key educational and disciplinary organizations, and the interactions of committee members with professional organizations in their discipline.
- Periodic college comparability studies are undertaken in which the performance of college students on a selection of AP Exam questions is compared with that of AP students to ensure that grades earned by college students are aligned with scores AP students earn on the exam.

For more information about the role of colleges and universities in the AP Program, visit the Value of AP to Colleges and Universities section of the College Board website at <http://professionals.collegeboard.com/higher-ed/placement/ap>.

Setting Credit and Placement Policies for AP Scores

The College Board website for education professionals has a section specifically for colleges and universities that provides guidance in setting AP credit and placement policies. Visit <http://professionals.collegeboard.com/higher-ed/placement/ap/policy>.

Additional resources, including links to AP research studies, released exam questions and sample student responses at varying levels of achievement for each AP Exam are also available. To view student samples and scoring guidelines, visit http://apcentral.collegeboard.com/apc/public/exam/exam_questions/index.html.

To review recent validity research studies, visit <http://professionals.collegeboard.com/data-reports-research/cb/ap>.

The “AP Credit Policy Info” online search tool provides links to credit and placement policies at more than 1,000 colleges and universities. This tool helps students find the credit hours and/or advanced placement they may receive for qualifying exam scores within each AP subject at a specified institution. AP Credit Policy Info is available at www.collegeboard.com/ap/creditpolicy. If the information for your institution is not listed or is incorrect, please contact aphighered@collegeboard.org.

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, listed on the back cover, 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 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 score, subscores are reported on a scale of 1–5.

T H E C O U R S E

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.

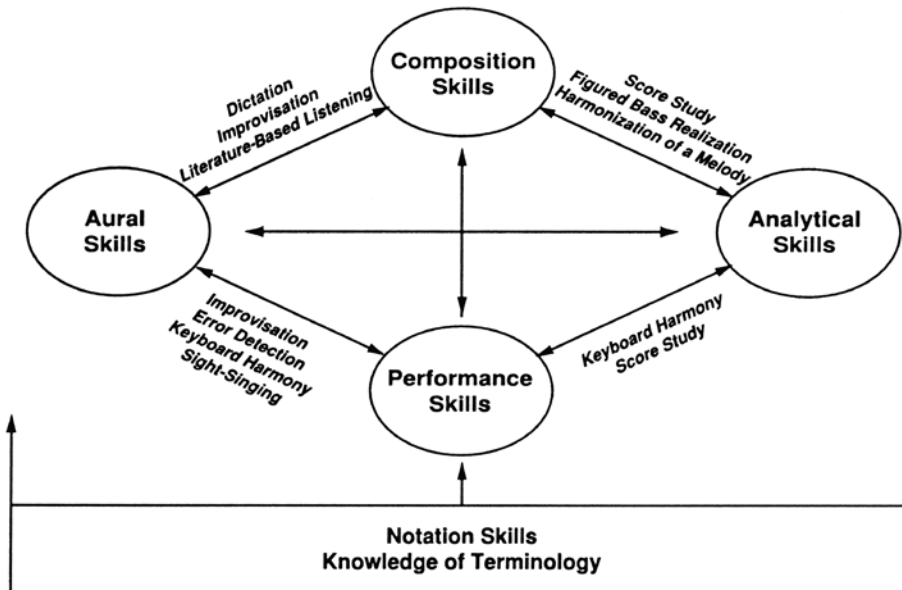
Attention should be given to the acquisition of correct notational skills. Speed and fluency with basic materials should be emphasized.

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 on the AP Music Theory Course Home Page on AP Central (apcentral.collegeboard.com/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

⁶ indicates a first inversion triad

⁶/₄ indicates a second inversion triad

Seventh Chords

⁷ indicates a root-position seventh chord

^{°7} indicates a diminished (fully-diminished) seventh chord

^{♯7} indicates a half-diminished seventh chord

⁶/₅ indicates first inversion

⁴/₃ indicates second inversion

⁴/₂ 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 ⁺
 - diminished or [°]
 - 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 (^ø7; dm) (“diminished-minor”)
 - fully-diminished seventh ([°]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 ($\frac{6}{4}$) triads

Arpeggiating $\frac{6}{4}$ —a $\frac{6}{4}$ created by arpeggiation of the triad in the bass (e.g., 1a).

Cadential $\frac{6}{4}$ —a I_4^6 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 $V_4^6 \text{---} \frac{5}{3}$, including the resolution of the cadential $\frac{6}{4}$ to the dominant (e.g., 1b).

Neighboring or pedal $\frac{6}{4}$ (embellishing $\frac{6}{4}$, auxiliary $\frac{6}{4}$)—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 $\frac{6}{4}$ —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 $\frac{6}{4}$ 1b. Cadential $\frac{6}{4}$ 1c. Neighboring or pedal $\frac{6}{4}$ 1d. Passing $\frac{6}{4}$

C: I I_4^6 I ii^6 I_4^6 V I I IV_4^6 I I^6 V_4^6 I

or $V_4^6 \text{---} \frac{5}{3}$ I

I

Nonharmonic Tones

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

Improvisation, improvisatory
Phrasing
Tempo
 adagio
 allegro
 andante
 andantino
 grave
 largo
 lento
 moderato
 presto
 vivace

 accelerando
 ritardando
 ritenuto
 rubato

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 (multimeter)
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 pages 9–10, 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.com/music) and click on “AP Music Theory Course Description Audio Files.” Note: The audio files are also available on the CD accompanying the print version of this Course Description.

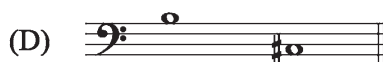
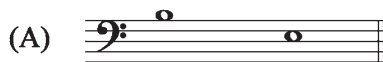
 *Questions 1–4* ask you to identify pitch patterns that are played. In each case the question number will be announced. You will have ten seconds to read the choices, and then you will hear the musical example played twice, with a brief pause between playings. Remember to read the choices for each question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

(A) 

(B) 

(C) 

(D) 

Rhythm pattern, played twice. 


6. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

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*



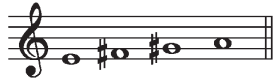
33. The key signature above is for
- (A) C# minor
 - (B) D major
 - (C) E major
 - (D) F# minor



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.



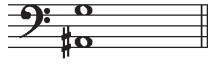
36. The notes above are contained in which of the following pairs of scales?
- (A) B major and A major
 - (B) A major and C[#] harmonic minor
 - (C) D major and F[#] natural minor
 - (D) E major and F[#] harmonic minor



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) ii⁶₅ in A-flat major
 - (B) V⁶₅ in E-flat major
 - (C) ii⁴₂ in D-flat major
 - (D) V⁴₂ 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 V⁶ vi IV V₂⁴ I IV⁶ V⁶ I I⁶ V ii₅⁶ 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) I⁶ - V - ii₅⁶ - I
 - (B) ii₅⁶ - I - I⁶ - V
 - (C) V - ii₅⁶ - I⁶ - I
 - (D) I - I⁶ - ii₅⁶ - V

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

The musical score is for a Minuet in G minor, Op. 10, No. 3 by Frédéric Chopin. It is in 3/4 time and consists of 33 measures. The score is divided into four systems. The first system (measures 1-8) is marked *p*. The second system (measures 9-16) includes a repeat sign at measure 10. The third system (measures 17-25) features a *ff* dynamic in measures 20-22 and a *pp* dynamic in measures 24-25. The fourth system (measures 26-33) is marked *p* and ends with a double bar line. The title "Menuetto D.C." is written at the bottom right of the score.

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

- (A) I vi V⁶ I
- (B) I V⁷ vii⁰⁷ I
- (C) I ii₂⁴ V₅⁶ I
- (D) I IV₄⁶ V⁷ 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

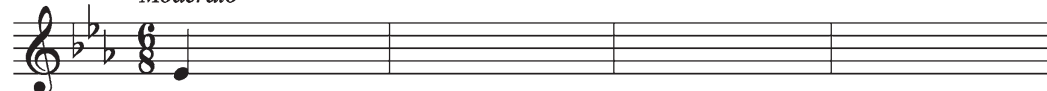
The  next to a selection indicates that an accompanying audio file is available on AP Central. To hear an audio recording online, click on  in the Course Description PDF file, or go to the AP Music Theory Home Page (apcentral.collegeboard.com/music) and click on “AP Music Theory Course Description Audio Files.” Note: The aural stimulus for the written free-response section is provided on track 2 of the CD that accompanies the print version of this Course Description.

 *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.*

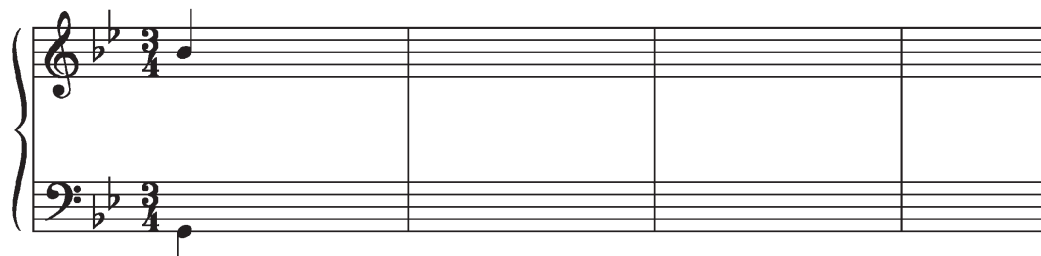
D: I V⁶ I vi IV ii⁶ V⁶₄⁵ vi

or I⁶₄ 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^o₆ i⁶ ii^ø₅ V V⁴⁺₂ i⁶ iv V⁶_{5/V} 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 i⁶₄ 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 I⁶ V₄⁶ I IV V V₅⁶ I I⁶ IV⁶ I V I⁶

Chord analysis:

One possible excellent response to *Question 7*.

Start Here
↓

Key: F
Chord Analysis: V I⁶ V₄⁶ I IV V V₅⁶ I I⁶ IV⁶ I V I⁶ V I V V⁶



Chord Analysis: I F: I IV⁶ I V vi V⁶/V V I
C: IV vii^{o6} I⁶ I ii⁶ 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.com/music) and click on “AP Music Theory Course Description Audio Files.” Note: Track 3 of the CD that accompanies the print version of this Course Description contains the directions and starting pitches for these questions.


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:

- a. 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*).
- b. Even though you will hear the starting pitch of the printed melody, you may transpose the melody to a key that is comfortable.
- c. You should use some of the warm-up and practice time to perform out loud. You may write on the music if you wish.
- d. You may not use any device (for example, a metronome or a musical instrument) to assist you in your practice or performance.
- e. 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 or on the demonstration CD that accompanies the print version of this Course Description.) 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 or on the demonstration CD that accompanies the print version of this Course Description.) You have 30 seconds to perform the melody.

Andante grazioso



f



Track 4 of the CD that accompanies the print version of this Course Description contains student performances of the sight-singing melodies. Click on the icon in the PDF version to hear them online.

Teacher Support

AP Central® (apcentral.collegeboard.com)

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.com/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.com).

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.com/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 commentary that explains why the responses received the scores they did. Released Exams are available at the College Board Store (store.collegeboard.com).

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.com/apfreepubs for details.

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