

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

AP Music Theory

Curriculum writing committee:

Richard Horst

Grade Level: 11, 12

Date of Board Approval: _____2021_____

Course Weighting:

Attendance / Participation	10%
Ear Training (3 times per quarter)	25%
Homework/Classwork (40 times per quarter)	25%
Quizzes (6 per quarter)	40%
Total	100%

Curriculum Map

Overview: Advanced Placement Music Theory is a college level course that integrates aspects of melody, harmony, texture, rhythm, form, musical analysis, musical composition, and, to some extent, history and style. Musicianship skills such as dictation, listening, sight-singing, and keyboard harmony are also considered an important part of the class. The student's ability to read and write musical notation is fundamental to the course, and it is assumed that the student has acquired musical literacy and can demonstrate at least basic performance skills on a musical instrument or voice. The successful AP Music Theory student shall either have taken Music Theory I, or be comparably prepared with the same knowledge as those who have.

This course is a spiral curriculum. Skills are introduced and built upon simultaneously throughout the course.

Time/Credit for the Course: Full Year, 1 credit

Goals:

Understanding of:

Marking Period 1:

- Proper notation and chord identification
- Interval and triad identification
- Key signatures
- Diatonic scales
- Basic conducting patterns
- Simple rhythmic dictation
- Simple melodic dictation
- Contextual listening
- Sight singing
- Basic voice leading concepts

- Simple Harmonic dictation

Marking Period 2:

- Voice leading with use of second inversion, secondary triads and seventh chords
- Non-chord tones, their titles and how they are utilized
- Progressions and retrogressions
- Phrase structures - antecedent and consequent
- Harmonization of a melody
- Increasingly difficult contextual listening, sight singing and dictation

Marking Period 3:

- Secondary dominants and their use in harmonization of a melody
- Modes
- Increasingly complex contextual listening, sight singing and dictation
- Hemiola and syncopation
- Modulating to a closely related key
- Transposition
- Vocabulary

Marking Period 4:

- Review of material from the first 3 quarters
- Gaining deep understanding of the theoretical aspects of an assigned genre of music

Big Ideas:

- Singing is the most basic tenant in which to express oneself musically and to provide authentic demonstration of comprehending musical stimulus.
- Healthy singing utilizes correct technique.
- The first step in composition is spontaneous experimentation of musical ideas.
- Understanding the fundamentals of composing music enables for original, personal creativity.
- Literacy is of prime importance to communicate musical ideas across time and location.
- Students will be able to interpret and discuss theoretical characteristics of musical examples upon listening to them.
- Students shall be able to critique various types of musical scores and performances.
- Music can be seen as a hub from which other arts and subjects outside of the arts grow.
- Music is a thread that ties the tapestry of history and culture together.
- Composing and arranging music reinforces of ones understanding of music theory skills and knowledge.

Textbook and Supplemental Resources:

- Ottman, Robert W. Music for Sight Singing, 6th ed., Upper Saddle River, NJ: Prentice Hall, 2004

- Phillips, Joel, Jane Clendinning and Elizabeth Marvin. The Musician's Guide to Aural Skills Vol. 1, Saddle Brook, NJ: W.W. Norton
- Melodia: A Course in Sight-Singing, Book I & II, by Cole and Lewis, Presser Co.
- Clendinning, Jane and Elizabeth Marvin. The Musician's Guide to Theory and Analysis, Saddle Brook, NJ: W.W. Norton. (text, workbook, and CD set)
- Websites: www.teoria.com, www.good-ear.com, www.musictheory.net
- Piano, electronic keyboard; staff paper
- Sheet music or repertoire that may be applied
- Audio and visual recordings
- Burkhart, Charles. Anthology for Musical Analysis 6th ed., Thomson Schirmer.
- Spencer, Peter. The Practice of Harmony 6th ed., Upper Saddle River, NJ: Prentice Hall, 2012.
- Various sight reading materials and selected repertoire as appropriate.

Curriculum Plan

Unit 1 - Singing:

Time/Days: Ongoing

Pennsylvania Academic Standards Addressed:

9.1.12.A; 9.1.12.B; 9.1.2.H; CC.3.5.11-12.G;

National Core Anchors addressed:

M11.A.2.1.3; M11.D.1.1; M11.D.3.1; S11.B.1.1

Eligible Content:

- Students will be able to accurately sing a varied repertoire of music on sight.
- Given an aural stimulus, each student will match pitch.
- Read standard musical notation from a page or projection.
- Respond vocally and musically to provided abstract concept.
- Upon singing various examples, discuss the physical sensation related to singing.
- Visually observe that there is no unnecessary strain or tension.
- Be sure the sound is clear, open and natural.

Objectives:

- Students will show their ability to sing with technical accuracy and with expression. (DOK Level 2)
- Students will synthesize elements of natural, healthy vocal production. (DOK Level 4)
- Students will show their ability to sing accurately with and without accompaniment. (DOK Level 2)
- Students will apply these concepts as they accurately sight sing musical selections that include both diatonic and non-diatonic pitches. (DOK Levels 4)

Core Activities and Corresponding Instructional Methods:

Sight singing is an important ear-training element in the AP Music Theory course, and is practiced several times weekly. The following will be utilized in achieving this goal:

- Accompanied and unaccompanied vocalization
- Instructor and student demonstration.
- Practice drill, repetition
- Call and response
- Echo singing
- Group/class vocalization
- From time to time, students will sing together, vocalizing the various voice parts from a vocal score.

Assessments:

Diagnostic:

- Listen to and watch each student to see and hear if they are singing healthfully and accurately

Formative:

- Teacher observation of students singing exercises and songs.

Summative:

- Scale exercises from summer work packet
- Sight singing on AP exam
- Practice sight-singing with self-assessment.

Unit 2 – Reading and Notating music:

Time Range in Days: ongoing

Pennsylvania Academic Standards Addressed:

CC.3.5.11-12.C; CC.3.5.11-12.D; CC.3.5.11-12.E; CC.2.2.HS.C.1; CC.2.2.HS.D.1;
CC.2.2.HS.D.2; CC.2.2.HS.D.6; CC.2.2.HS.D.7; CC.2.2.HS.D.8; CC.2.1.HS.F.2; CC.2.1.HS.F.4;
CC.2.1.HS.F.5; CC.2.1.HS.F.6

National Core Anchors addressed:

M11.A.1, M11.B.1, M11.D.1, M11.D.2, M11.E.1

Eligible Content:

To accurate and independent interpretation of music from its written form to the sound it represents.

Objectives:

- Students will prove the ability to read an instrumental score and an individual instrumental part from that score. (DOK Level 4)
- Students will prove the ability to read a vocal score and an individual voice part from that score. (DOK Level 4)
- Students will prove the appropriate use of the musical written language, that is, they will write music which correctly represents elements of musical pitch, rhythm, articulation, dynamics, tempo and style. (DOK Level 4)

Core Activities and Corresponding Instructional Methods:

- Timed practice drill for music reading.
- Instructor demonstration and direct instruction of musical notation elements.

- Mathematical analysis of musical score and notation elements.
- Demonstration through audio and visual examples.
- Cooperative activities within small student groups.

Assessments:

Diagnostic:

- AP Music Theory Entrance Level Exam
- Evaluation through class participation and discussion.

Formative:

- Evaluation through graded and non-graded homework and class work.
- Evaluation through weekly quizzes and daily assessments.
- Students assess through error detection in cooperative groups.
- Evaluation and practice through mock AP exam using free response question from past exams.

Summative:

- Evaluation through end of unit tests.
- Evaluation through mid-term exam and final exam and/or AP Music Theory exam.

Unit 3 – Composing Music

Time/Days: Ongoing

Pennsylvania Academic Standards Addressed:

CC.2.4.HS.B.5; CC.2.2.HS.C.1; CC.2.2.HS.C.4; CC.2.2.HS.D.2; CC.2.2.HS.D.6; CC.2.2.HS.D.8

National Core Anchors addressed:

M11.D1

Eligible Content:

Demonstration of mastery of each of the specific topics covered in the course.

- Scales
- Key Signatures and Scale Degrees
- Intervals
- Triads
- Rhythmic notation
- 4-part Writing

- Primary triads in Root position, 1st inversion, and 2nd inversion
- Secondary triads
- Harmonization of melodies
- Nonchord tones
- Diatonic Seventh Chords
- Secondary Dominants and Diminished Seventh Chords
- Augmented Sixth Chords
- Modes
- Modulation

Objectives:

- Students will synthesize scale degrees in terms of syllables (do, re, mi...), numbers (1,2,3...), and function in relation to corresponding triads (i.e. tonic, dominant...). (DOK Level 4)
- Students will apply concepts of reading the basic symbols of musical notation, including symbols that represent pitch, rhythm, articulation, expressiveness, and dynamics. (DOK Level 4)
- Students will cite evidence of a working knowledge of rhythmic compositions in simple, compound and asymmetrical meters. (DOK Level 3)
- Students will construct melodies and phrases using diatonic scales and non-diatonic scales. (DOK Level 3)
- Students will prove a working knowledge of the concepts of melodic organization: the motive, sequence, phrase, period, melodic structure and other elements of melodic and phrase modification and organization. (DOK Level 4)
- Students will prove a working knowledge of harmonic cadences: authentic, plagal, half and deceptive. (DOK Level 4)
- Students will create music in several distinct styles, demonstrating creativity in using elements of music for creative effect. (DOK Level 4)
- Students will create music for instruments or voices other than those for which the piece was written, in ways that preserve or enhance the expressive intent of the original. (DOK Level 4)
- Students will apply concepts of the accepted rules and methods for scoring music for various ensembles (part-writing rules). (DOK Levels 2,3,4)

Core Activities and Corresponding Instructional Methods:

The entire study of the fundamentals of compositional theory is derived from the theory, techniques and practices of the **Common Practice Period**, (from roughly 1600 through the early twentieth century). These fundamentals are foundational to all music composition endeavors

and must be mastered before further creative exercises are attempted. From this foundation, then, there can be freedom for creativity and experimentation that explores the many possibilities of modern compositional techniques such as those found in Non-Western music and in Western music of the 20th and 21st centuries. This will be demonstrated through:

- Direct Instruction
- Demonstration through audio and visual recordings
- Cooperative activities within small student groups
- Practice drill and repetition through written exercises, following compositional pedagogy.

Assessments:

Diagnostic:

- Pre-unit written exercises
- Evaluation through class discussion and direct questioning.

Formative:

- Evaluation through graded and non-graded class work and home work.
- Evaluation through weekly quizzes.
- Evaluation through class participation.
- Evaluation and practice through mock AP exams using free response and multiple choice questions from past AP exams.

Summative:

- Evaluation through end of unit tests
- Evaluation through mid-term and final exams and/or the AP Music Theory exam.
- Critique of performance of final composition project.

Unit 4 Listening to, analyzing and describing music

Time / Days: on-going

Pennsylvania Academic Standards Addressed:

CC.3.5.11-12.E; CC.3.5.11-12.G; CC.3.6.11-12.D; CC.3.6.11-12.E; CC.3.6.11-12.F;
CC.3.6.11-12.G; CC.3.6.11-12.H; CC.3.6.11-12.A

National Core Anchors addressed:

R11.B.2; R11.B.3

Eligible Content:

Discussion of the theoretical characteristics of given recorded examples.
Interpretation of theoretical characteristics of given printed examples.
Comparison between written and recorded musical examples.

Objectives:

- Students will prove an extensive knowledge of the technical vocabulary of music. (DOK Level 4)
- Students will prove a basic understanding of the musical styles, composers, musical instrument development, and compositional techniques of the major music history periods, *i.e. Medieval, Renaissance, Baroque, Classical, Romantic, Modern (Contemporary)*. (DOK Level 4)
- Students will analyze aural examples of a varied repertoire of music, by describing the uses of elements of music and expressive devices, using accurate vocabulary. (DOK Level 4)
- Students will identify and report compositional devices and techniques used to provide unity and variety, tension and release in a musical work, and give examples. (DOK Level 3)
- Students will prove an understanding of the historical development of music composition and music theory. (DOK Levels 1,4)

Core Activities and Corresponding Instructional Methods:

- Class discussion
- Question and answer
- Aural analysis of musical scores and elements
- Demonstration through audio and visual examples
- Cooperative activity within small student groups

Assessments:**Diagnostic:**

- Evaluation through class discussion and class participation

Formative:

- Evaluation through instructor feedback for class listening activities.
- Peer evaluation

Summative:

- Periodic listening exams
- Mock listening exams, using listening examples from past AP music theory exams

Unit 5 - Evaluating music and music performance

Time / Days: on-going

Pennsylvania Academic Standards Addressed:

CC.3.5.11-12.G; CC.3.6.11-12.D; CC.3.6.11-12.E; CC.3.6.11-12.F; CC.3.6.11-12.G;
CC.3.6.11-12.H; CC3.6.11-12.A

National Core Anchors addressed:

R11.B.2

Eligible Content:

- Assessment of presented musical examples.
- Comparing and contrasting given musical compositions and/or arrangements.
- Making critical observations of the quality and effectiveness of performances, compositions, arrangements and improvisations.
- Making connections of given musical examples to students' own performance experience.

Objectives:

- Students will analyze a performance, composition, arrangement, or improvisation by comparing similar or exemplary models. (DOK level 4)
- Students will make informed, critical observations of the quality and effectiveness of performances, compositions, arrangements and improvisations, and apply the concepts in their personal participation in music. (DOK level 2)
- Students will distinguish a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions. (DOK level 2)

Core Activities and Corresponding Instructional Methods:

- Class discussion
- Question and answer
- Aural analysis of musical scores and elements
- Demonstration through audio and visual examples
- Cooperative activity within small student groups

Assessments:

Diagnostic:

- Evaluation through class discussion and class participation

Formative:

- Evaluation through instructor feedback for class listening activities.
- Peer evaluation

Summative:

- Periodic listening exams
- Mock listening exams, using listening examples from past AP music theory exams

APPENDIX

AP Music Theory

Curriculum Map

AP Music Theory will address all of the National Standards in Music Education:

In this course students will learn musicianship, theory, musical materials and procedures by integrating aspects of melody, harmony, texture, rhythm, form, musical analysis, elementary composition, history and style. Students entering this full-year course shall, fundamentally, have acquired literacy of musical notation and have at least basic performance skills on an instrument (voice). The successful AP Music Theory student shall either have taken Music Theory I, or be comparably prepared with the same knowledge as those who have. This expected body of knowledge includes the ability to:

- Identify and notate pitch in treble, bass, alto, and tenor clefs.
- Identify, notate and hear simple and compound meters, and chromatic, major and minor scales.
- Notate and identify all major and minor key signatures.
- Understand scale degrees in terms of function (i.e.: tonic, dominant, etc.), syllables and numbers.
- Notate, hear and transpose Dorian, Phrygian, Lydian and Mixolydian modes.
- Notate, hear, recognize and sing Whole Tone and Pentatonic scales.
- Notate, hear, identify and sing all Major, Minor, Diminished and Augmented intervals up to and including the range of an octave.

From this foundation, students will work through a rigorous program of musical understanding. The functional skills that will be developed in this course are aural, sight-singing, written (music), compositional and analytical. These skills will be acquired through consistent drill of exercises and assignments that address listening, performance, writing, creativity, and analysis. An important component is the use of a wide variety of musical styles from different time periods and cultures.

Each class period will include sight-singing, dictation – rhythmic, melodic and harmonic, and compositional skills – figured bass, voice leading and counterpoint in the common practice. The level of difficulty of these tasks will increase throughout the year. Preparing with such progressive activities will appropriately allow students to reinforce concepts daily while moving

ahead in the program of study. A goal of these activities is to produce a “hearing eye” and a “seeing ear”.

1. Students will enhance their *aural skills* through *dictation*. In hearing chords, students will write the appropriate major, minor, diminished, and augmented triads. Upon hearing simple chordal melodies, students will notate the outer voices, be able to notate the Roman numerals for cadences, and then notate soprano and bass with Roman numeral designation. An extension of this will be to notate a melodic line played by an instrument other than the piano.

2. Students will enhance their *aural skills* through *aural analysis*. These activities will “tune” the students’ ears. Students will listen to written examples and be able to identify errors in the outer voices, they will be able to identify cadences in aural examples, and will be able to name the Roman numeral designation of the chords on recorded examples.

In regard to formal structures, students will be able to identify upon hearing, double period, bar form, simple binary form, rounded binary form, simple ternary form, theme and variations, rondo form, and sonata allegro movements. They must also be able to recognize the musical textures of monophony, polyphony, homophony, and heterophony.

Students shall also be able to identify discrete instruments in a recorded excerpt. Discussion shall include the appropriateness of choices of textures, tone colors, tempi, dynamics, etc. in recorded composition. These conversations will become more fruitful as students are exposed to a wider variety of musical styles and forms. Topics of discussion will also delve into the relationship that music has with other arts and disciplines outside the arts, as well as how music is related to events in history and culture.

3. Students will *compose* music by using harmonic elements such as chord spelling, voice leading, cadences, figured bass, and melodic harmonization. These activities will be reinforced by playing harmonic items (triads, progressions, figured bass, cadences) on the piano or keyboard and by singing melodic exercises. The keyboard will also be used as an assessment tool, and to play melodies with accompaniment. Improvisation of chord tones both vocally and with keyboard will help students reinforce concepts. Students will also improvise contrapuntal works by experimenting with the application of various non-chord tones in their exercises.

In spelling chords, students will spell triads in root position, inversions, and in open and closed spacing. They will also spell both seventh chords and secondary dominant chords. Upon learning about chord progressions, students will write them using appropriate voice leading. Students will eventually employ Plagal, Authentic, Half, Phrygian, and Deceptive cadences in their work. Students will be able to compose chords with inversions, and melodies from a

figured bass, as well as compose chords or a contrapuntal bass line with implied harmony for a given melodic line.

These skills will be reinforced as they apply them to composing in formal structures. These include writing by phrase, period and in simple binary forms, in the following textures: monophonic, polyphonic, and homophonic.

Continuing to show students how these skills are useful in the music world, students will learn to transpose a melodic line to appropriate key and clef for any instrument, transpose a two-part composition to appropriate key and clef for two dissimilar instruments, and transpose multipart compositions for various groups of instruments.

4. Knowledge will be acquired through activities dealing with *visual analysis*. Given written examples, students will identify types of triads, locate voice-leading errors in composed excerpts, identify cadences from written examples, recognize chords and inversions from a figured bass, and find errors in melodic harmonization.

In regard to formal structures, students will be able to look at a score and see a repeated period, bar form, simple binary form, rounded binary form, simple ternary form, contrapuntal forms, theme and variations, rondo form, and sonata allegro movements. They must also be able to recognize monophony, polyphony, homophony, and heterophony.

It will be imperative that students identify transposing and non-transposing instruments, identify appropriate clefs for individual instruments (voices), identify appropriate written ranges for each instrument (voice), and identify the score layout for piano, chorus, orchestra and band.

COURSE OBJECTIVES

Course objectives for AP Music Theory, students will:

- A. Sing, play, dictate, write, create, define and recognize visually and aurally the five categories of intervals (major, minor, perfect, diminished and augmented).
- B. Sing, play, dictate, write, create, define and recognize visually and aurally, and use the four types of triads (major, minor, diminished and augmented).
- C. Sing, play, dictate, write, explain, and recognize visually and aurally chords in their inversions and the various close and open voicing positions.
- D. Sing, play, dictate, write, explain and recognize visually and aurally the dominant seventh chord, leading tone seventh chord, and nondominant seventh chords.
- E. Recognize, write, define, explain and use the basic symbols of music notation. These include symbols that represent pitch, rhythm, articulation, expressiveness, and dynamics.
- F. Play, notate, create and recognize rhythmic compositions in simple, compound, and asymmetrical meters.
- G. Play, write, define, explain and recognize visually and aurally the diatonic and nondiatonic scales: major scales, minor scales (natural, harmonic, and melodic), pentatonic scales, modes of the major scale, chromatic scales, and whole tone scales.
- H. Sing, play, dictate and create melodies and phrases using diatonic scales and nondiatonic scales.
- I. Define, explain, write and recognize the concepts of melodic organization: the motive, sequence, phrase, period, melodic structure and other elements of melodic and phrase modification and organization.
- J. Play, write, define, explain, and recognize visually and aurally the harmonic cadences: authentic cadences, plagal cadence, half cadence, and deceptive cadence.
- K. Define, explain, write, recognize and use the terminology associated with each chapter of study.

SYLLABUS

The AP Music Theory teacher will meet with all prospective AP Music Theory students in June of the previous school year. The following information and materials are made available to each student at that time so that they can begin preparing over the summer.

- a) The AP Music Theory Syllabus
- b) A textbook: *The Practice of Harmony* by Peter Spencer
- c) A list of AP Music Theory Expanded Specifications
- d) A packet of written exercises from *Spencer*, Chs. 1-4
- e) Course grading criteria

*Collection and review of all summer work, including reading material and completed written exercises, will take place during the first week of the course. An **Entry Level Exam** is given to each student in the end of the first week of school.*

Week 1

-Inventory of musical skills *Checklist* ("I can do...").

-Review of AP Music Theory course content. (*Expanded Specifications*, list of 24).

-Introduction to sight singing - rhythmic only, simple meter – *Ottman*, Ch. 1

[Refer to "Teaching Sight Singing of Tonal Melodies" by Michael

Rogers, (Ch. IV, pp. 49-54) in the Teacher's Guide to AP Music

Theory for further direction in teaching sight singing].

-Collection and review of summer work, including all reading material and completed written exercises from Chs. 1-4 (pp. 1-65) of *Spencer*. (*assigned the previous June*)

-Introduction to conducting patterns.

-Introduction to simple rhythmic dictation

-Introduction to simple melodic dictation

-Review of music theory basics, including items 1-8, (excluding #7-modes) from *Expanded Specifications* list.

*[At the end of week 1, each student will take an **Entry Level Exam**. The*

exam covers all material in #'s 1-6 & 8 from Expanded Specifications list.]

Week 2

- Brief overview of structure, format and workings of the AP music exam.
- Timed practice drills addressing weaknesses on *Entry Level Exam* and *Spencer*, Chs 1-4
[Drills to include (as needed): *Notation in four clefs; Major and minor key signatures; Major, minor, chromatic whole tone, and pentatonic scales; Major, minor, diminished and augmented intervals*].
- Introduction of *Solfège* syllables (movable *do*) for major scales
- Contextual Listening: *Clendinning (Text)* p. 23 – CD 1, track 3; CD 2, tracks 28 & 69
- Ongoing daily sight singing - scale-line melodies, simple meter – *Ottman*, Ch. 2
- Review of **Melodic Dictation Skills Chart** (*attached*) student hand-out)
- Ongoing daily melodic dictation following progression on *Skills Chart (above)* – *Level 1*
[Refer to “*Teaching Dictation Skills*,” by Mary Arlin, (*Chapter V, pp. 55-60*) in the *Teacher’s Guide to AP Music Theory* for further direction in teaching *melodic and harmonic dictation.*]

Week 3

- Timed practice drills addressing student weaknesses on *Entry Level Exam* and *Spencer*, Chs. 1-4 (as needed)
- Contextual Listening: *Phillips (Aural Skills)* Ch. 2- pp. 35-36 (Example 1, track 6)
and pp. 39-40 (Example 3, track 8)
- Ongoing daily sight singing (*Solfège*) – intervals from the tonic triad, major keys, simple meter - *Ottman*, Ch. 3

-Ongoing daily melodic dictation following progression on *Melodic Dictation Skills*

Chart (Levels 1& 2)

Weeks 4 & 5

Triads (*Major, minor, Augmented and diminished*) and the Notation of Rhythm

-Continued timed drills on pitch notation, key signatures, scales, and intervals

-Introduction of triads, inversions, primary triads, enharmonic intervals, basic voice leading principles and principles of rhythmic notation from *Spencer*, Chs. 5 & 6. Students will read all material and complete all written exercises from these chapters. (*homework and in-class work*)

-Brief introduction to *Dorian, Phrygian, Lydian and Mixolydian* modes

-Contextual Listening: *Phillips (Aural Skills)* Ch. 4 – pp. 95-96 (Example 3, track 20)

-Ongoing daily ear training including:

Aural identification of Major, minor, Augmented and diminished triads

Sight singing (*Solfège*) – intervals from the tonic triad, major keys, compound meter – *Ottman*, Ch. 4

Rhythmic dictation drills

Melodic dictation, following progression on *Melodic Dictation Skills Chart (Levels 1-3)*

Weeks 6 & 7

Four-part Vocal Writing and Harmonizing a Bass Line-Primary triads in root position

-Roman numerals, cadences, restrictions in voice leading, basic harmonic progressions-*roots a fourth and fifth apart, roots a second apart*, basic harmonic analysis

-Exercises and material from *Spencer*, Chs. 7 & 8. Students will read all material and complete

all written exercises from these chapters. (*homework and in-class work*)

-Contextual Listening: *Clendinning (Text)* pp. 175-178 (CD 2, track 97; CD 1, track 9)

Sight singing – minor keys, simple and compound meter – *Ottman*, Ch. 5

Melodic dictation - *Melodic Dictation Skills Chart (Levels 1-4)*

-Introduce harmonic dictation, using ***Harmonic Dictation Step by Step*** chart. (*attached*)

Weeks 8 & 9

First Inversion Triads and Harmonization, Chord Symbolization: Realization of a Figured Bass

-Introduction to Score analysis-[Refer to "Teaching Score Analysis," by Anne deZeeuw (Ch. III, pp. 21-32) - *Teacher's Guide to AP Music Theory for direction in teaching score analysis*].

-Students will complete all written exercises and read all material from *Spencer*, Ch. 9

-Contextual Listening: *Phillips (Aural Skills)* pp.161-164 (Examples 1,2 Tracks 35,36)

Sight singing – intervals from the dominant (V) triad, major and minor keys,
simple and compound meter: tenor and alto clefs - *Ottman*, Ch. 6 & 7

Melodic dictation - *Melodic Dictation Skills Chart (Levels 1–5)*

Harmonic dictation – #'s 1-3 from *Harmonic Dictation Step by Step* chart

Weeks 10 & 11

Primary Triads in Second Inversion: *Cadential* six-four chord, *Passing* six-four chord,
Auxiliary six-four chord

-Introduction to Secondary Triads: uses, doubling, inversions (Major and minor keys)
Supertonic, mediant, submediant, subtonic and leading tone triads

-Students will complete all written exercises and read all material from *Spencer*, Chs. 10 & 11
(*Students will pay special attention to the Secondary Triad Chart on p. 141-Spencer*)

-Progressive and Retrogressive Harmonic Motion (*Chart on p. 146-Spencer*)-Root Movement by

descending fifth [IV>VII>III>VI>II>V>I = Phone # 473-6251] (*memory aid*)

-Contextual Listening: *Clendenning (Text)* pp.198-213 (CD 1, tracks 5-13,74; CD 2, tracks 10,17;

CD 3, track 38) *Phillips (Aural skills)* pp. 339-340 Example 1, track 71; pp. 345-346, track 73

Sight singing – Continuation of intervals from the dominant (V) triad, major and minor

keys, simple and compound meter: tenor and alto clefs - *Ottman*, Ch. 6 & 7

Melodic dictation - *Melodic Dictation Skills Chart (Levels 1-5)*

Harmonic dictation - #'s 1-4 from *Harmonic Dictation Step by Step*

Week 12

Harmonizing Below the Soprano - *phrase structure (antecedent, consequent)*

-Composing a bass line for a given melody, implying appropriate harmony

-Students will complete all written exercises and read all material from *Spencer*, Ch. 12

-Contextual Listening: *Clendenning (Text)* pp. 214-219, Examples 12.19 - 12.21

Sight singing – single line melodies and duets – *Ottman*, Ch. 8

Melodic dictation - *Melodic Dictation Skills Chart (Levels 1 – 6)*

Harmonic dictation - # 5 from *Harmonic Dictation Step by Step*

Weeks 13 & 14

Non-harmonic Tones – *Passing (accented, unaccented), Neighboring (double, lower, upper),*

Changing, Appoggiaturas, Escape (echappee), Anticipations, and Suspensions

-Students will complete all written exercises and read all material from *Spencer*, Ch. 13 & 14

-Contextual Listening: *Clendenning (Text)* pp. 222-232 (CD 3, tracks 5-10); *Phillips (Aural*

Skills) pp. 191-192 (Example 3, track 42); pp. 213-214 (Example 4, track 48)

Sight singing – soprano, bass duets; - *Ottman*, Chs. 8 & 9

Review exercises involving skills from *Melodic Dictation Skills Chart* (Levels 1 – 6)
Harmonic dictation - #'s 6 & 7 from *Harmonic Dictation Step by Step*

Week 15

Diatonic Seventh Chords

- a) Figured bass symbols for seventh chords (*root, 1st, 2nd, 3rd inversions*);
- b) The seventh chord in four-part writing; c) The function of diatonic seventh chords

-Students will complete all written exercises and read all material from *Spencer*, Ch 15.

Note: Students tend to forget that, although seventh chords are used freely in all inversions, triads are not. Review the similarities and differences between the treatment of triads and seventh chords.

Review aural identification of all intervals, triads, seventh chords, and scales

Sight singing – Review-*Ottman*, Chs 5-9 and various sight singing materials

Melodic and Harmonic dictation – Applied practice

Week 16

-Review for Mid-term exam

Review *Spencer*, Chs. 1-15, and continue ear training review from previous week

****Mid-term Exam****

Week 17 & 18

-Secondary dominants and uses

(See pp. 74-76 of the College Board's –*Teacher's Guide to AP Music Theory* for a representative week of lessons introducing secondary dominants).

-Students will complete exercises & read material on secondary dominants (*Spencer*, Ch. 18)

-Contextual Listening: *Clendinning (Text)* pp.350-361 (CD 1, track 9; CD 2, track 28)

Sight singing – two-part drills, simple and compound meter (simple beat into four, compound beat into six) – *Ottman*, Ch. 10

Melodic dictation - *Melodic Dictation Skills Chart (Review levels 1-6)*

Harmonic dictation - # 8 from *Harmonic Dictation Step by Step*

Week 19

Harmonization of melodies (part II)

-Students will complete exercises and read all material from *Spencer*, Ch, 16

-Forms in music, recognizing forms aurally and visually

Binary, rounded binary, ternary, strophic, theme and variations

-Ongoing daily sight singing – chromaticism and modulation - *Ottman*, Ch. 13 & 14

-Ongoing daily melodic dictation - *Melodic Dictation Skills Chart (Levels 1-7)*

-Ongoing daily harmonic dictation - #'s 9-11 from *Harmonic Dictation Step by Step*

Weeks 20 & 21

Modes

Dorian, Phrygian, Lydian, Mixolydian

-Students will complete exercises and read all material from *Spencer*, Ch. 28, *Clendinning*, Ch. 30 and *Phillips*, Ch. 4

-Whole Tone and Pentatonic Scales

-Contextual Listening: *Clendinning (Text)* pp. 614-629 (CD 1, track 37-40; CD 3, tracks 47-48, 54-56)

Sight singing – triplet, duplet division of undotted and dotted note values *Ottman*, Ch. 16

Melodic dictation exercises

Harmonic dictation - #'s 12-15 from *Harmonic Dictation Step by Step*

Week 22

Modulation to closely related keys

Pivot Chord modulations, Direct modulations

-Use of Modulation in Analysis

-Students will complete exercises and read material from *Spencer*, Ch. 24 and *Clendinning*, Ch 22

-Contextual Listening: *Clendinning (Text)* pp.418-427 (CD 1, tracks 1-2; CD 2, track 48-56)

Sight singing – more chromaticism & modulation; add syncopation - *Ottman*, Ch. 15

Melodic dictation - *Melodic Dictation Skills Chart (Levels 1 – 8)*

Harmonic dictation - #'s 16 & 17 from *Harmonic Dictation Step by Step*

Week 23

Transposition

Transposing music for band and orchestral instruments

Range, technique, tessitura, timbre and volume of individual instruments

Setting music for small and large ensembles

Reading a full score

-Students will complete exercises and read material from Ch. 11, *Clendinning (Text & Workbook)*

-Contextual Listening: *Clendinning (Workbook)* pp. 115 & 262-265, *Variations on a Theme*

by Haydn, by Brahms;

Sight singing/Melodic dictation – major key, chromatic pitches based on melodic and

harmonic minor

Harmonic dictation – #'s 16 & 17 from *Harmonic Dictation Step by Step*

Week 24

Begin review for AP Music Theory Exam

Review Section One, Part A (Aural Stimulus).

-Assign "Words and Symbols Used in the AP Music Theory Exam" (Attached)

(Divide into 6 parts) Pt. 1 – Define and drill all terms relating to *Form*.

Sight singing/Melodic dictation - major key, chromatic pitches out of the key (i.e.,
secondary dominants)

Harmonic dictation - Outer voices, all triads, seventh chord, secondary dominants

Week 25

Continue review for AP Music Theory Exam

Review Section One, Part B (No Aural Stimulus).

-Assign "Words and Symbols," **Pt. 2** - Define and explain all terms relating to *Harmony*,
including Symbols, Cadences, Chord Quality, Functions and Progressions

-Take practice free-response questions 1 & 2 (Melodic Dictation)

-Take a mock free-response sight singing exam

Weeks 26 & 27

Continue review for AP Music Theory Exam

-Assign "Words and Symbols," **Pts. 3 & 4** - Define and explain all terms relating to

Non-harmonic Tones, Voice Leading, Miscellaneous Harmonic Terms, and Intervals.

-Take practice free-response questions 3 & 4 (Harmonic Dictation) and 5 & 6 (Figured Bass).

Weeks 28 & 29

Continue review for AP Music Theory Exam

-Assign "Words and Symbols," **Pts. 5 & 6** – Define and explain all terms relating to

Performance, Rhythm/Meter/Tempo, Scales/Keys/Modes, Text, Texture and Other Terms

-Take practice free-response question 7 (Melodic Composition/Harmonization).

-Take a second mock free response sight singing exam

Week 30

-Review for AP Exam

-**Mock Exam**

Week 31

****AP MUSIC THEORY EXAM****

-Student feedback from the exam (first day after the exam)

What you were prepared for.

What you weren't prepared for.

What wasn't covered adequately.

Advice for future AP Music Theory students, etc.

Weeks 32-36

-Student projects (*one of the following*)

1. Write an original composition (*examples such as:* music for SATB Chorus, String Quartet or Quintet, Brass Ensemble, or the like.)
2. Create a new arrangement and harmonization of a well-known melody.
3. Create a musical setting to a published poem.
4. Research a time-period and/or genre of music to present to the class, focusing on the predominant theoretical aspects of the composition of music within the topic.

-Students will familiarize themselves with music technology and software.

Additional Teaching Aids

MELODIC DICTATION SKILLS CHART

Students will move to the next level when they become confident at the present level.

-AP Class should be able to get to at least level 8 by the end of the year.

-For the melodic dictation portion of the AP Exam, all examples are 4-8 measures long and there are no rests included.

Harmonic Dictation

Step by Step Teaching Progression

Level	Keys	Pitches	Melodic Skips	Range	Meter	Note Values	Pickups
1	M	Diatonic	none	M6	2-3-4/4	whole-quarter	none
2	M	Diatonic	1-3-5 up	P8	2-3-4/4	dotted half and 8th	none
3	M	Diatonic	1-3-5 up and down	P8	add 6	add dotted quarter	1 beat
4	Mm	raised 7th (m)	1-3-5-8 up and down	M9	2-3-4-6	Same	1 beat
5	Mm	Melodic minor	1-5, 5-1, 5-8, 8-5	M10	2-3-4-6	Same	1 beat
6	Mm	Melodic minor	7-2-5 up and down	M10	2-3-4-6	Same	1 beat
7	Mm	Melodic minor	major/minor arpeggio	M10	2-3-4-6	16 th	1/2 beat
8	Mm	Chromatic	3rds-chromatic alt. Non-harmonic tones	M10	add 9	dotted 8 th	1/2 beat
9	Mm	Chromatic	skips <7	M10	any	All	1/2 beat
10	Mm	Chromatic	any skips	P12	any	all	any

1. As a readiness activity, play a familiar chord progression, such as I-vi-IV-V (Heart and Soul) or I-IV-V-IV (Louie, Louie). Explain how tonal memory can develop to include “chunks” of sounds and be refined to discriminate notes within those chunks. (Throughout the entire process, have students develop **ALGORITHMS** to assist in task comprehension. Try to have them hear the *whole* and use the *parts* to verify and validate it. (see **Algorithms** handout).
2. Explain the Roman Numeral system of chord designation. Start with only the I, IV & V, progressing to include the others.
3. Begin with Cadences – Open (home) and Closed (away from home). Students will develop the sense of home (Tonic) and the tendency to progress toward it. Gradually define more specific chords, so that students can begin to hear and process chord functions. Include major and minor keys from the start. As students’ progress, use excerpts of real music from all sources (short phrases with clearly defined cadences).
4. Introduce progressions containing three chords: IV>V >I. Examples from folk tunes, simple pop music, 50’s songs, etc. will help to teach this progression. Play different combinations of the chords reinforcing the idea of function. Have students write only the Roman Numerals. Always include both major and minor keys.
5. Work on picking out bass and soprano notes only.
6. Introduce the ii6 chord. Have the students discuss the differences in sound between the ii6 and the IV chords (both modes). Have students write only Roman Numerals.
7. Play a series of chord progressions. Have the students begin by writing both the soprano and the bass lines as well as the Roman Numerals. Play each progression four times--possibly alternate playing only the Soprano and the Bass notes with playing the full chords. (Use the analogy of the crossword puzzle with down and across clues).
8. Work on alto and tenor line (by process of elimination), using the notes in each chord.
9. Introduce the I6/4 cadential chord. Reinforce its context with the IV and ii6 chords.
10. Introduce the vi chord. Practice it in major and minor keys (VI).
11. Gradually increase the chord vocabulary—adding the I6 and the V6 and the vii6 chords. Introduce them individually and reinforce other chords in the vocabulary.
12. Discuss the differences in sound and resolution between a triad and a seventh chord. Introduce the vii6 and V7 chords. Design exercises that differentiate the V and vii6 from the V7. Add the inversions of the V7.
13. Do the same with ii7 (ii6/5) in both modes.
14. Do the same with vii7, both half and full diminished depending on the mode.
15. Increase the number of chords in the progression. Use between 7-10 chords.
16. Introduce secondary dominants. Begin with V/V in root position and first inversion. Discuss the relationship of the chord to its resolution chord.
17. Introduce the other common secondary dominants: V/ii, V/vi – in root position and first inversion.

* * * * *

Some simple ways to assess harmonic dictation skills

Have students read questions carefully to determine similarities and differences among answer choices. This focuses their listening.

Circle the option which best represents the chord progression you hear. Each example will be played TWICE.

Example 1

- a. I IV V V
- b. I IV V I
- c. I V V I
- d. I V V V

Example 2

- a. I IV V I
- b. I ii6 V I
- c. I IV V V
- d. I ii6 V V

Example 3

- a. i iv V i
- b. i ii6 iv V
- c. i ii6 V i
- d. i iv ii6 V

Example 4

- a. I vi IV V
- b. I iii IV V
- c. I vi ii6 V
- d. I iii ii6 V

AP Music Theory

Expanded Specifications

*The Acorn Book, published by the College Board, mentions specific areas of course content to be addressed by the examination. In order to experience success, students must develop skills in both the **Aural** and **Written** portions of the exam. They should master the following tasks, individually and interactively.*

1. Identify and notate pitch in four clefs: Treble, Bass, Alto and Tenor.
2. Notate, hear and identify simple and compound meters
3. Notate and identify all major and minor key signatures.
4. Notate, hear and identify the following scales: Chromatic, Major and the three forms of the Minor.
5. Name and recognize scale degree terms, e.g. Tonic, Supertonic, etc.
6. Notate, hear and transpose the following modes: Dorian, Phrygian, Lydian and Mixolydian. (authentic forms only)
7. Notate, hear and identify Whole Tone and Pentatonic scales.
8. Notate, hear and identify all Major, Minor, Diminished and Augmented intervals inclusive of an octave.
9. Transpose a melodic line to or from concert pitch for any common band or orchestral instrument.
10. Notate, hear and identify Triads, including inversions.
11. Notate, hear and identify Authentic, Plagal, Half and Deceptive cadences in major and minor keys.
12. Detect pitch and rhythm errors in written music from given aural excerpts.
13. Notate a melody from dictation, 4-8 bars, **Major** key, mostly diatonic pitches, simple or compound time, 4 playings. (may include possible chromatic, non-harmonic tones, e.g. flat 7 or altered 4).
14. Notate a melody from dictation, 4-8 bars, **Minor** key, chromatic alteration from harmonic/melodic scales, simple or compound time, 3-4 playings. (may include chromatic, non-harmonic tones).
15. Notate the Soprano and Bass pitches and Roman and Arabic numeral analysis of a harmonic dictation, 18th century chorale style, seventh chords, secondary dominants, 2-6 bars long, major or minor key, 3-4 playings.
16. Sight sing a melody, 4-8 bars long, major or minor key, duple or triple meter, simple or compound time, using *solfege*, numbers or any comfortable vocal syllable(s).
17. Notate and analyze simple two-part counterpoint based on common stylistic practices.

18. Realize a Figured Bass or a Roman Numeral Analysis Set in four parts according to the rules of 18th century chorale style, major or minor key, using any or all of the following devices: diatonic triads and seventh chords, inversions, non-harmonic tones and secondary dominant and dominant seventh chords. *(not necessary to be able to use modulation techniques)*
19. Analyze a 4-part chorale-style piece using Roman and Arabic numerals to represent chords and their inversions.
20. Notate, hear and identify the following non-harmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone, (cambiata), pedal tone.
21. Compose a melody or expand a motive, 8-16 bars, given specific directions about key, mode, phrasing, rhythm, cadences and harmonic language. *(relates to #17)*
22. Harmonize a 4-12 bar melody by writing a bass line, chords and/or chord symbols, given specific directions about key, mode, phrasing, rhythm and harmonic language.
23. Define and identify common tempo and expression markings.
24. Identify aurally and/or visually the following: modulation, transposition, melodic and harmonic rhythm, sequence, imitation, ostinato, augmentation, diminution, inversion, retrograde and fragmentation.

Additional information may be found in Chapter VII of the College Board's Publication, Teacher's Guide to AP Music Theory, edited by Marie Learner-Sexton.

Musical Terms and Symbols

Used in 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	Motive
Cadential extension	augmentation	Period
Coda	conjunct	antecedent
Codetta	diminution	consequent
Contour	disjunct	contrasting period
Countermelody	extended version	double period
Elision (phrase elision)	fragmentation	parallel period
Fragment (fragmented motive)	internal expansion	Phrase group
Introduction	inversion, melodic inversion	Refrain
Jazz and pop terms	literal repetition	Small forms
bridge	motivic transformation	binary
chorus	octave displacement	rounded binary
song form (AABA)	retrograde	ternary
turnaround	rhythmic transformation	Solo, soli
twelve-bar blues	sequence	Stanza
	sequential repetition	Strophic
	shortened version	Theme
	transposition	thematic transformation
	truncation	Through-composed
		Tutti
		Variation
		Verse

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 "ø" 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 indicates a second inversion triad

4

Seventh Chords

7 indicates a root-position seventh chord

₀₇ indicates a diminished (fully-diminished) seventh chord

_{ø7} indicates a half-diminished seventh chord

₆ indicates first inversion

5

₄ indicates second inversion

3

₄ indicates third inversion

2

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., 6 /) or a plus (e.g., 4+) indicates that the note creating the interval in question is raised a half step.

Cadence Types

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

Chord Quality

Triads

augmented or +, diminished or \emptyset , 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 (\emptyset 7; dm) (“diminished minor”)

fully-diminished seventh (\emptyset 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	Retgression
dominant function	Secondary dominant
predominant function	Secondary leading tone chord
Circle of fifths	Tonicization
Deceptive progression	

Treatment of second inversion (I_6) triads

4

Arpeggiating I_6 -a I_6 created by arpeggiation of the triad in the bass (e.g., 1a).

4 4

Cadential I_6 --a I_6 preceding the dominant, often at a cadence. Although it

4 4

1a. Arpeggiating 6

1b. Cadential 6

1c. Neighboring or pedal 6

1d. Passing 6

4

4

4

4

C: I I⁶₄ I ii⁶ I⁶₄ V I I IV⁶₄ I I⁶ V⁶₄ I

or
V⁶₄ — ⁵/₃ I

Nonharmonic Tones

Anticipation

Ornament

Appoggiatura

Passing tone (accented, unaccented)

Embellishment

Pedal point

Escape tone (échappé)

Preparation

Neighboring tone (auxiliary tone,

Resolution

embellishing tone, neighbor note)

Retardation

double neighbor

Suspension

lower neighbor

rearticulated suspension

upper neighbor

suspension chain

neighbor group (cambiata,

changing tones, changing notes)

Spacing/Voicing/Position

Alto	First Inversion	Second Inversion
Bass	Inversion, inversion of chords	Soprano
Close position	Open Position	Tenor
Doubling	Root	Third Inversion
	Root Position	

Voice Leading

Common tone	Parallel intervals
Contrary motion	objectionable parallels
Cross relation (false relation)	parallel fifths
Crossed voices (voice crossing)	parallel octaves
Direct fifths (hidden fifths)	Similar motion
Direct octaves (hidden octaves)	Tendency tone
Oblique motion	Unresolved leading tone
Overlapping voices	Unresolved seventh
Parallel motion	Voice exchange

Miscellaneous Harmonic Terms

Arpeggio, arpeggiation	Diatonic	Lead sheet
Chromatic	Dissonance	Picardy third
Common Practice Style	Figured bass	Resolution
Consonance	Flatted fifth	

Intervals

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

Performance Terms

Antiphonal	Dynamics	Tempo
Articulation	crescendo	adagio
arco	diminuendo	allegro
legato	terrace dynamics	andante
marcato	pianissimo <i>pp</i>	andantino
pizzicato	piano <i>p</i>	grave
slur	mezzo piano <i>mp</i>	largo
staccato	mezzo forte <i>mf</i>	lento
tenuto	forte <i>f</i>	moderato
Call and response	fortissimo <i>ff</i>	presto
	Improvisation, improvisatory	vivace
	Phrasing	
		accelerando
		ritardando
		ritenuto
		rubato

Rhythm/Meter/Temporal Organization

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

Scales/Keys/Modes

Accidental	Mode	Scale degrees
Chromatic, chromaticism	Ionian	tonic
Diatonic	Dorian	supertonic
Key signature	Phrygian	mediant
Major	Lydian	subdominant
Minor	Mixolydian	dominant
harmonic minor	Aeolian	submediant

melodic minor, ascending/descending natural minor (Aeolian)	Locrian Modality Parallel key parallel major or minor Pentatonic Relative keys relative major or minor	leading tone Tetrachord Tonal Tonality Tonic Whole-tone scale
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Text/Music Relations

Lyrics	Melismatic	Stanza	Syllabic
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Texture

Alberti bass	Homophony, homophonic	Melody
Canon	chordal homophony	Monophony, monophonic
Canonic	chordal texture (homorhythmic)	Obligato
Chordal accompaniment	melody with accompaniment	Ostinato
Contrapuntal	Instrumentation	Polyphony, polyphonic
Counterpoint	brass	(see also contrapuntal)
imitation	continuo	Register
imitative polyphony	percussion	Solo, soli
nonimitative polyphony	rhythm section	Tessitura
countermelody	countermelody	Tutti
fugal imitation	strings	Walking bass
Heterophony, heterophonic	timbre	

woodwinds

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

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