CollegeBoard AP®

AP® Music Theory

COURSE AND EXAM DESCRIPTION

Effective **Fall 2019**

AP ◊ **CollegeBoard**

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About College Board

College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, College Board was created to expand access to higher education. Today, the membership association is made up of over 6,000 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success—including the SAT® and the Advanced Placement® Program. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools.

For further information, visit **collegeboard.org**.

AP Equity and Access Policy

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

Visit College Board on the Web: **collegeboard.org**.

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About AP

College Board's Advanced Placement® Program (AP®) enables willing and academically prepared students to pursue college-level studies—with the opportunity to earn college credit, advanced placement, or both—while still in high school. Through AP courses in 38 subjects, each culminating in a challenging exam, students learn to think critically, construct solid arguments, and see many sides of an issue—skills that prepare them for college and beyond. Taking AP courses demonstrates to college admission officers that students have sought the most challenging curriculum available to them, and research indicates that students who score a 3 or higher on an AP Exam typically experience greater academic success in college and are more likely to earn a college degree than non-AP students. Each AP teacher's syllabus is evaluated and approved by faculty from some of the nation's leading colleges and universities, and AP Exams are developed and scored by college faculty and experienced AP teachers. Most four-year colleges and universities in the United States grant credit, advanced placement, or both on the basis of successful AP Exam scores—more than 3,300 institutions worldwide annually receive AP scores.

AP Course Development

In an ongoing effort to maintain alignment with best practices in college-level learning, AP courses and exams emphasize challenging, research-based curricula aligned with higher education expectations.

Individual teachers are responsible for designing their own curriculum for AP courses, selecting appropriate college-level readings, assignments, and resources. This course and exam description presents the content and skills that are the focus of the corresponding college course and that appear on the AP Exam. It also organizes the content and skills into a series of units that represent a sequence found in widely adopted college textbooks and that many AP teachers have told us they follow in order to focus their instruction. The intention of this publication is to respect teachers' time and expertise by providing a roadmap that they can modify and adapt to their local priorities and preferences. Moreover, by organizing the AP course content and skills into units, the AP Program is able to provide teachers and students with free formative assessments—Personal Progress Checks—that teachers can assign throughout the year to measure student progress as they acquire content knowledge and develop skills.

Enrolling Students: Equity and Access

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

Offering AP Courses: The AP Course Audit

The AP Program unequivocally supports the principle that each school implements its own curriculum that will enable students to develop the content understandings and skills described in the course framework.

While the unit sequence represented in this publication is optional, the AP Program does have a short list of curricular and resource requirements that must be fulfilled before a school can label a course "Advanced Placement" or "AP." Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers' course materials are reviewed by college faculty. The AP Course Audit was created to provide teachers and administrators with clear guidelines on curricular and resource requirements for AP courses and to help colleges and universities validate courses marked "AP" on students' transcripts. This process ensures that AP teachers' courses meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses.

The AP Course Audit form is submitted by the AP teacher and the school principal (or designated administrator) to confirm awareness and understanding of the curricular and resource requirements. A syllabus or course outline, detailing how course requirements are met, is submitted by the AP teacher for review by college faculty.

Please visit **collegeboard.org/apcourseaudit** for more information to support the preparation and submission of materials for the AP Course Audit.

How the AP Program Is Developed

The scope of content for an AP course and exam is derived from an analysis of hundreds of syllabi and course offerings of colleges and universities. Using this research and data, a committee of college faculty and expert AP teachers work within the scope of the corresponding college course to articulate what students should know and be able to do upon the completion of the AP course. The resulting course framework is the heart of this course and exam description and serves as a blueprint of the content and skills that can appear on an AP Exam.

The AP Test Development Committees are responsible for developing each AP Exam, ensuring the exam questions are aligned to the course framework. The AP Exam development process is a multiyear endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions are accurate, fair, and valid, and that there is an appropriate spread of difficulty across the questions.

Committee members are selected to represent a variety of perspectives and institutions (public and private, small and large schools and colleges), and a range of gender, racial/ethnic, and regional groups. A list of each subject's current AP Test Development Committee members is available on **apcentral.collegeboard.org**.

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

How AP Exams Are Scored

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. While multiple-choice questions are scored by machine, the free-response questions and through-course performance assessments, as applicable, are scored by thousands of college faculty and expert AP teachers. Most are scored at the annual AP Reading, while a small portion is scored online. All AP Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. In each subject, a highly respected college faculty member serves as Chief Faculty Consultant and, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the free-response questions and performance assessments are weighted and combined with the results of the computer-scored multiple-choice questions, and this raw score is converted into a composite AP score on a 1–5 scale.

AP Exams are **not** norm-referenced or graded on a curve. Instead, they are criterion-referenced, which means that every student who meets the criteria for an AP score of 2, 3, 4, or 5 will receive that score, no matter how many students that is. The criteria for the number of points students must earn on the AP Exam to receive scores of 3, 4, or 5—the scores that research consistently validates for credit and placement purposes—include:

- The number of points successful college students earn when their professors administer AP Exam questions to them.
- The number of points researchers have found to be predictive that an AP student will succeed when placed into a subsequent, higher-level college course.
- Achievement-level descriptions formulated by college faculty who review each AP Exam question.

Using and Interpreting AP Scores

The extensive work done by college faculty and AP teachers in the development of the course and exam and throughout the scoring process ensures that AP Exam scores accurately represent students' achievement in the equivalent college course. Frequent and regular research studies establish the validity of AP scores as follows:

AP Score	Credit Recommendation	College Grade Equivalent
5	Extremely well qualified	A
4	Well qualified	A–, B+, B
3	Qualified	B–, C+, C
2	Possibly qualified	n/a
1	No recommendation	n/a

While colleges and universities are responsible for setting their own credit and placement policies, most private colleges and universities award credit and/or advanced placement for AP scores of 3 or higher. Additionally, most states in the U.S. have adopted statewide credit policies that ensure college credit for scores of 3 or higher at public colleges and universities. To confirm a specific college's AP credit/placement policy, a search engine is available at **apstudent .collegeboard.org/creditpolicies**.

BECOMING AN AP READER

Each June, thousands of AP teachers and college faculty members from around the world gather for seven days in multiple locations to evaluate and score the free-response sections of the AP Exams. Ninety-eight percent of surveyed educators who took part in the AP Reading say it was a positive experience.

There are many reasons to consider becoming an AP Reader, including opportunities to:

- **Bring positive changes to the classroom:** Surveys show that the vast majority of returning AP Readers—both high school and college educators— make improvements to the way they teach or score because of their experience at the AP Reading.

- **Gain in-depth understanding of AP Exam and AP scoring standards:** AP Readers gain exposure to the quality and depth of the responses from the entire pool of AP Exam takers, and thus are better able to assess their students' work in the classroom.

- **Receive compensation:** AP Readers are compensated for their work during the Reading. Expenses, lodging, and meals are covered for Readers who travel.

- **Score from home:** AP Readers have online distributed scoring opportunities for certain subjects. Check **collegeboard.org/apreading** for details.

- **Earn Continuing Education Units (CEUs):** AP Readers earn professional development hours and CEUs that can be applied to PD requirements by states, districts, and schools.

How to Apply

Visit **collegeboard.org/apreading** for eligibility requirements and to start the application process.

AP Resources
and Supports

By completing a simple activation process at the start of the school year, teachers and students receive access to a robust set of classroom resources.

AP Classroom

AP Classroom is a dedicated online platform designed to support teachers and students throughout their AP experience. The platform provides a variety of powerful resources and tools to provide yearlong support to teachers and enable students to receive meaningful feedback on their progress.

UNIT GUIDES

Appearing in this publication and on AP Classroom, these planning guides outline all required course content and skills, organized into commonly taught units. Each unit guide suggests a sequence and pacing of content, scaffolds skill instruction across units, organizes content into topics, and provides tips on taking the AP Exam.

PERSONAL PROGRESS CHECKS

Formative AP questions for every unit provide feedback to students on the areas where they need to focus. Available online, Personal Progress Checks measure knowledge and skills through multiple-choice questions with rationales to explain correct and incorrect answers, and free-response questions with scoring information. Because the Personal Progress Checks are formative, the results of these assessments cannot be used to evaluate teacher effectiveness or assign letter grades to students, and any such misuses are grounds for losing school authorization to offer AP courses.*

PROGRESS DASHBOARD

This dashboard allows teachers to review class and individual student progress throughout the year. Teachers can view class trends and see where students struggle with content and skills that will be assessed on the AP Exam. Students can view their own progress over time to improve their performance before the AP Exam.

AP QUESTION BANK

This online library of real AP Exam questions provides teachers with secure questions to use in their classrooms. Teachers can find questions indexed by course topics and skills, create customized tests, and assign them online or on paper. These tests enable students to practice and get feedback on each question.

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* To report misuses, please call 877-274-6474 (International: +1-212-632-1781).

Digital Activation

In order to teach an AP class and make sure students are registered to take the AP Exam, teachers must first complete the digital activation process. Digital activation gives students and teachers access to resources and gathers students' exam registration information online, eliminating most of the answer sheet bubbling that has added to testing time and fatigue.

AP teachers and students begin by signing in to **My AP** and completing a simple activation process at the start of the school year, which provides access to all AP resources, including AP Classroom.

To complete digital activation:

- Teachers and students sign in to, or create, their College Board accounts.
- Teachers confirm that they have added the course they teach to their AP Course Audit account and have had it approved by their school's administrator.
- Teachers or AP Coordinators, depending on who the school has decided is responsible, set up class sections so students can access AP resources and have exams ordered on their behalf.
- Students join class sections with a join code provided by their teacher or AP coordinator.
- Students will be asked for additional registration information upon joining their first class section, which eliminates the need for extensive answer sheet bubbling on exam day.

While the digital activation process takes a short time for teachers, students, and AP coordinators to complete, overall it helps save time and provides the following additional benefits:

- **Access to AP resources and supports:** Teachers have access to resources specifically designed to support instruction and provide feedback to students throughout the school year as soon as activation is complete.
- **Streamlined exam ordering:** AP Coordinators can create exam orders from the same online class rosters that enable students to access resources. The coordinator reviews, updates, and submits this information as the school's exam order in the fall.
- **Student registration labels:** For each student included in an exam order, schools will receive a set of personalized AP ID registration labels, which replaces the AP student pack. The AP ID connects a student's exam materials with the registration information they provided during digital activation, eliminating the need for pre-administration sessions and reducing time spent bubbling on exam day.
- **Targeted Instructional Planning Reports:** AP teachers will get Instructional Planning Reports (IPRs) that include data on each of their class sections automatically rather than relying on special codes optionally bubbled in on exam day.

Instructional Model

Integrating AP resources throughout the course can help students develop skills and conceptual understandings. The instructional model outlined below shows possible ways to incorporate AP resources into the classroom.

Plan

Teachers may consider the following approaches as they plan their instruction before teaching each unit.

- Review the overview at the start of each **unit guide** to identify essential questions, conceptual understandings, and skills for each unit.
- Use the **Unit at a Glance** table to identify related topics that build toward a common understanding, and then plan appropriate pacing for students.
- Identify useful strategies in the **Instructional Approaches** section to help teach the concepts and skills.

Teach

When teaching, supporting resources could be used to build students' conceptual understanding and their mastery of skills.

- Use the topic pages in the **unit guides** to identify the required content.
- Integrate the content with a skill, considering any appropriate scaffolding.
- Employ any of the instructional strategies previously identified.
- Use the available resources on the topic pages to bring a variety of assets into the classroom.

Assess

Teachers can measure student understanding of the content and skills covered in the unit and provide actionable feedback to students.

- At the end of each unit, use **AP Classroom** to assign students the online **Personal Progress Checks**, as homework or an in-class task.
- Provide question-level feedback to students through answer rationales; provide unit- and skill-level feedback using the progress dashboard.
- Create additional practice opportunities using the **AP Question Bank** and assign them through **AP Classroom**.

About the AP Music Theory Course

The AP Music Theory course corresponds to one-to-two semesters of typical, introductory college music theory coursework that covers topics such as musicianship, theory, and musical materials and procedures. Musicianship skills, including dictation and listening skills, sight-singing, and harmony, are an important part of the course. Through the course, students develop the ability to recognize, understand, and describe basic materials and processes of tonal music that are heard or presented in a score. Development of aural (listening) skills is a primary objective. Performance is also part of the curriculum through the practice of sight-singing. Students learn basic concepts and terminology by listening to and performing a wide variety of music. Notational skills, speed, and fluency with basic materials are emphasized.

College Course Equivalent

Because college curricula vary for beginning music theory courses, the college-level course equivalency of AP Music Theory will vary from one institution to the next.

Prerequisites

There are no prerequisite courses for AP Music Theory. Prospective students should be able to read and write musical notation and have basic performance skills with voice or an instrument.

AP MUSIC THEORY RESOURCE REQUIREMENTS

- The school ensures that each student has access to his or her own copy of a recently published college-level music theory textbook.
- The school provides access to audio equipment and materials that facilitate listening practice for the students throughout the course.
- The school ensures that each AP Music Theory classroom includes a piano or electronic keyboard and sound reproduction equipment.

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Course
Framework

Introduction

The AP Music Theory course focuses on concepts and skills emphasized within introductory college music theory courses, with the goal of helping students become sophisticated and thoughtful music listeners, performers, and composers. AP Music Theory students learn to recognize, understand, describe, and produce the basic elements and processes of performed and notated music. To become proficient with these skills, students need to consistently practice applying course concepts through aural analysis, score analysis, sight-singing, dictation, and composition.

The course framework integrates the teaching of written and aural (listening) skills to support students' learning, offering options for course design, learning activities, and assessment strategies. Detailed information is provided about what students need to know and be able to do to achieve success on the AP Music Theory Exam, to earn opportunities for college credit and placement, and to be well prepared for subsequent music theory studies. Teachers are encouraged to adapt the course to their own and their students' diverse musical backgrounds and interests. Teachers can create their own curriculum by selecting content that enables students to achieve the course learning objectives and that meets state or local curricular requirements.

The AP Program is guided by high school and college faculty in defining coursework equivalent to first-year college classes in music theory, considering variances in college curricula. The course framework details a range of understandings and skills typical of introductory college courses. The AP Music Theory Exam measures the degree to which students have developed the knowledge and skills essential for placement out of introductory college coursework.

These concepts and skills can be addressed with a thorough analysis of diverse music, including music from standard Western tonal repertoire and contemporary art music, jazz, popular music, and the music of non-Western cultures. Although beginning college courses focus on the system of major–minor tonality, they often introduce modal, pentatonic, whole-tone, and other scales. Although some AP Music Theory learning objectives are explicitly linked to European art music from the common practice period (c. 1600–1900 CE), teachers should include a variety of music in their instruction to respond to students' interests and to prepare them for the AP Music Theory Exam.

Course Framework Components

Overview

This course framework provides a description of the course requirements necessary for student success; it specifies what students must know, be able to do, and understand to qualify for college credit or placement.

The course framework includes two essential components:

1 COURSE SKILLS

Course skills delineate overarching, long-term understandings that are central to the study and practice of music theory. Each of the four skill categories consist of skills that encompass foundational to advanced levels of learning that students should acquire over the span of the course.

2 COURSE CONTENT

The course is organized into units of study that provide an optional instructional sequence, detailing abilities and conceptual understandings that colleges and universities typically expect students to possess to qualify for college credit and/or advanced placement. Course content is structured according to big ideas: concepts that enable students to create meaningful connections among the understandings and skills they learn and develop.

1

Course Skills

The table that follows presents the course skills that students should develop during the AP Music Theory course. These skills form the basis of many tasks on the AP Music Theory Exam.

The unit guides that follow embed and spiral these practices throughout the course, providing teachers with one way to integrate the practices into the course content with sufficient repetition to prepare students to transfer those skills when taking the AP Music Theory Exam.

More detailed information about the teaching of the skills can be found in the Instructional Approaches section of this publication.

AP MUSIC THEORY
Course Skills

Skill Category 1

Analyze Performed Music **1**

Apply musical terms, concepts, and relationships to performed music (aural).

Skill Category 2

Analyze Notated Music **2**

Apply musical terms, concepts, and relationships to notated music (written).

SKILLS

1.A Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

1.B Use symbols and terms to describe features of rhythm in performed music, including meter, note values, and rhythmic patterns and devices.

1.C Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. (This skill is applied in describing these elements in a full musical context.)

1.D Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed music.

1.E Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

1.F Use terms and symbols to describe formal features and relationships in performed music, including motives, phrases, and phrase relationships.

1.G Use terms and symbols to describe aspects of musical design in performed music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.

2.A Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

2.B Use symbols and terms to describe features of rhythm in notated music, including meter, note values, and rhythmic patterns and devices.

2.C Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music. (This skill is applied in describing these elements in a full musical context.)

2.D Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in notated music.

2.E Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

2.F Use terms and symbols to describe formal features and relationships in notated music, including motives, phrases, and phrase relationships.

2.G Use terms and symbols to describe aspects of musical design in notated music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.

Skill Category 3

Convert Between Performed and Notated Music `3`

Apply conventions of musical notation and performance in converting music between aural and written forms.

SKILLS

3.A Notate the pitches and rhythm of a performed melody (in treble or bass clef; in a major or minor key; may include chromatically altered pitches).

3.B Notate the soprano and bass pitches of a performed harmonic progression in a major or minor key (may include chromatically altered pitches).

3.C Identify the harmonic function of chords in a performed harmonic progression by providing an analysis using Roman and Arabic numerals.

3.D Apply knowledge of musical symbols and terms to sing the pitches and rhythms of a notated melody (melody may be in treble or bass clef, in a major or minor key, or in simple or compound meter, and it may include chromatically altered pitches).

3.E Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.

Skill Category 4

Complete Based on Cues `4`

Complete music based on cues, following 18th-century stylistic norms.

4.A Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.

4.B Complete a four-part harmonic progression by realizing a figured bass line and providing a Roman numeral analysis of the completed progression.

4.C Complete a four-part harmonic progression based on the Roman numeral analysis provided.

4.D Compose a bass line to harmonize a given melody, implying appropriate harmony, and identify the implied harmony using Roman and Arabic numerals.

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AP MUSIC THEORY

Course Content

Based on the Understanding by Design® (Wiggins and McTighe) model of curriculum development, this course framework provides a clear and detailed description of the knowledge and skills necessary for student success in AP Music Theory, evaluated in the context of the AP Music Theory Exam, and aligned with college expectations. The framework specifies what students must know, be able to do, and understand, with a focus on big ideas that encompass core principles and processes of the discipline. The framework also encourages instruction that prepares students for advanced music theory coursework, as well as lifelong musical engagement and practice.

Big Ideas

The big ideas of AP Music Theory are pitch, rhythm, form, and musical design. Big ideas are concepts that serve as the foundation of the course, structuring students' development of understanding and abilities. Big ideas enable students to create meaningful connections among the concepts and skills they learn. Applying big ideas in a variety of contexts allows students to develop deeper conceptual understandings. The following is a presentation of each big idea with a brief description.

BIG IDEA 1: PITCH (PIT)

Specific frequencies of sound, known as pitches, are basic units of music. Pitches that are deliberately sequenced through time create melodies, and groups of pitches presented successively or simultaneously form chords. Within an established musical style, chords relate to one another in the context of harmony. Individual voices can also be imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.

BIG IDEA 2: RHYTHM (RHY)

Music exists in the dimension of time, where long and short sounds and silences can be combined in myriad ways. This temporal aspect, called rhythm, is often governed by a layered structure of interrelated pulses known as meter. Rhythms are typically grouped into distinctive rhythmic patterns, which help define the specific identity of a musical passage. Musicians use established rhythmic devices to expand expressive possibilities, often achieving their effect by challenging the regularity of the meter or transforming rhythmic patterns.

BIG IDEA 3: FORM (FOR)

Music exhibits a structural aspect known as form, in which a musical composition is organized in a hierarchy of constituent parts. The specific ways these parts are related, contrasted, and/or developed produce the unique profile of an individual composition. Specific formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure.

BIG IDEA 4: MUSICAL DESIGN (DES)

Texture, timbre, and expression contribute to the overall design and character of a piece of music or musical performance. The texture of a musical passage arises from the way its layers are produced and distributed, and how they interact to form the totality of sound. Timbre refers to the distinct sounds of specific instruments and voices, arising from the physical manner in which those sounds are produced. Expressive elements are related to musical interpretation and include dynamics, articulation, and tempo.

UNITS

The course content is organized into instructional units arranged in a logical sequence intended to scaffold students' learning. This sequence of learning activities was designed to align with college-level music theory textbooks.

The eight units of this AP Music Theory instructional sequence are as follows:

Unit 1:	Music Fundamentals I: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements
Unit 2:	Music Fundamentals II: Minor Scales and Key Signatures, Melody, Timbre, and Texture
Unit 3:	Music Fundamentals III: Triads and Seventh Chords
Unit 4:	Harmony and Voice Leading I: Chord Function, Cadence, and Phrase
Unit 5:	Harmony and Voice Leading II: Chord Progressions and Predominant Function
Unit 6:	Harmony and Voice Leading III: Embellishments, Motives, and Melodic Devices
Unit 7:	Harmony and Voice Leading IV: Secondary Function
Unit 8:	Modes and Form

Pacing recommendations for each unit are suggestions for how to allocate teaching time and administer the Personal Progress Checks. Class periods are based on a 45-minute class period, meeting five days each week. These recommendations are intended to support instructional planning and can be adjusted based on your students' needs, school schedule, and academic calendar.

TOPICS

Each unit consists of multiple instructional topics. Refer to topic pages (starting on p. 36) to view skills, enduring understandings, learning objectives, and essential knowledge associated with each topic. Although many topics can be taught in one or two class periods, teachers are again encouraged to pace the course in response to students' needs and school schedule.

Big Ideas for Instructional Scaffolding

The following table delineates the big ideas of each instructional unit, showing how they connect concepts and skills throughout the instructional sequences.

Big Ideas	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8
	Music Fundamentals I: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements	*Music Fundamentals II: Minor Scales and Key Signatures, Melody, Timbre, and Texture*	*Music Fundamentals III: Triads and Seventh Chords*	*Harmony and Voice Leading I: Chord Function, Cadence, and Phrase*	*Harmony and Voice Leading II: Chord Progressions and Predominant Function*	*Harmony and Voice Leading III: Embellishments, Motives, and Melodic Devices*	*Harmony and Voice Leading IV: Secondary Function*	*Modes and Form*
Pitch — PIT	›	›	›	›	›	›	›	›
Rhythm — RHY	›	›		›		›		
Form — FOR				›		›		›
Musical Design — DES	›	›		›				

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Course at a Glance

Plan

The course at a glance provides a useful visual organization of the AP Music Theory curricular components, including:

- Sequence of units, along with suggested pacing. Please note that pacing is based on 45-minute class periods, meeting five days each week for a full academic year.
- Progression of topics within each unit.
- Big ideas and course skills across units.

Teach

SKILL CATEGORIES
Skill categories spiral throughout the course:

1	Analyze Performed Music	**3**	Convert Between Performed and Notated Music
2	Analyze Notated Music	**4**	Complete Based on Cues

+ Indicates 3 or more skills/practices suggested for a given topic. The individual topic page will show all the suggested skills.

BIG IDEAS
Big ideas make connections across topics and units:

PIT	Pitch	**FOR**	Form
RHY	Rhythm	**DES**	Musical Design

Assess

Assign the Personal Progress Checks—either as homework or in class—for each unit. Each Personal Progress Check contains formative multiple-choice and free-response questions. The feedback from the Personal Progress Checks shows students the areas where they need to focus their learning and practice.

UNIT 1
Music Fundamentals I: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements

~16–18 Class Periods

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

Personal Progress Check 1

Multiple-choice: ~55 questions
Free-response: 3 questions
- Melodic dictation
- Melodic dictation
- Sight-singing

UNIT 2
Music Fundamentals II: Minor Scales and Key Signatures, Melody, Timbre, and Texture

~20–23 Class Periods

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

Personal Progress Check 2

Multiple-choice: ~70 questions
Free-response: 3 questions
- Melodic dictation
- Melodic dictation
- Sight-singing

UNIT 3
Music Fundamentals III: Triads and Seventh Chords

~13–15 Class Periods

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

UNIT 4
Harmony and Voice Leading I: Chord Function, Cadence, and Phrase

~15–17 Class Periods

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

UNIT 5
Harmony and Voice Leading II: Chord Progressions and Predominant Function

~13–15 Class Periods

PIT 1 2	**5.1**	**Adding Predominant Function IV (iv) and ii (ii°) to a Melodic Phrase**
PIT 1 2	**5.2**	**The vi (VI) Chord**
PIT +	**5.3**	**Predominant Seventh Chords**
PIT 1 2	**5.4**	**The iii (III) Chord**
PIT 1 2	**5.5**	**Cadences and Predominant Function**
PIT +	**5.6**	**Cadential $^6_4$ Chords**
PIT +	**5.7**	**Additional $^6_4$ Chords**

Personal Progress Check 3

Multiple-choice: ~25 questions
Free-response: 3 questions
- Harmonic dictation
- Melodic dictation
- Sight-singing

Personal Progress Check 4

Multiple-choice: ~35 questions
Free-response: 3 questions
- Part writing: Figured bass
- Part writing: Roman numerals
- Sight-singing

Personal Progress Check 5

Multiple-choice: ~50 questions
Free-response: 3 questions
- Composing a bass line
- Harmonic dictation
- Sight-singing

UNIT 6 — Harmony and Voice Leading III: Embellishments, Motives, and Melodic Devices

~11–13 Class Periods

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

Personal Progress Check 6

Multiple-choice: ~40 questions
Free-response: 4 questions
- Part writing: Roman numerals
- Melodic dictation
- Sight-singing
- Composing a bass line

UNIT 7 — Harmony and Voice Leading IV: Secondary Function

~10–12 Class Periods

PIT 1 2	**7.1**	Tonicization through Secondary Dominant Chords
PIT 4	**7.2**	Part Writing of Secondary Dominant Chords
PIT 1 2	**7.3**	Tonicization through Secondary Leading Tone Chords
PIT +	**7.4**	Part Writing of Secondary Leading Tone Chords

Personal Progress Check 7

Multiple-choice: ~20 questions
Free-response: 4 questions
- Part writing: Figured bass
- Harmonic dictation
- Sight-singing
- Composing a bass line

UNIT 8 — Modes and Form

~10–11 Class Periods

PIT 1 2	**8.1**	Modes
FOR 1 2	**8.2**	Phrase Relationships
FOR 1 2	**8.3**	Common Formal Sections

Personal Progress Check 8

Multiple-choice: ~20 questions
Free-response: 3 questions
- Melodic dictation
- Composing a bass line
- Sight-singing

Unit Guides

Introduction

Designed with extensive input from the community of AP Music Theory educators, these unit guides offer teachers guidance in building students' skills and understandings. The suggested sequence was identified through a thorough analysis of the syllabi of highly effective AP teachers and the organization of typical college textbooks.

This unit structure respects AP teachers' time by providing one possible sequence they can adapt and modify, rather than having to build from scratch. An additional benefit is that these units enable the AP Program to provide interested teachers with formative assessments—the Personal Progress Checks—that they can assign their students at the end of each unit to gauge progress toward success on the AP exam. However, experienced AP teachers who are satisfied with their current course organization and exam results should feel no pressure to adopt these units, which comprise an optional sequence for this course.

Using the Unit Guides

UNIT OPENERS

Developing Understanding provides an overview that contextualizes and situates the key content of the unit within the scope of the course.

The **big ideas** connect students' learning of concepts and skills throughout the course to develop understanding. The **essential questions** are thought-provoking questions intended to motivate students and inspire inquiry.

Building Course Skills describes specific aspects of the course skills that are the focus of the unit.

Preparing for the AP Exam provides helpful tips for responding to common student misunderstandings identified from prior exam data.

The **Unit at a Glance** table shows unit topics, related enduring understandings, and suggested skills, with space in the "class periods" column to estimate or designate instructional time needed for each topic.

The table includes **suggested skills** for each topic to guide and inform your instructional practice. These combinations of skills and topics are intended to scaffold students' development and practice of skills throughout the course. The Personal Progress Check questions are based on these topic-skill combinations.

Using the Unit Guides

The **Sample Instructional Activities page** includes activities designed to connect students' learning of concepts and skills on particular topics. Additionally, this page offers space to make notes on your approach to the individual topics and the unit as a whole.

Music Fundamentals I

UNIT 1

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page were developed by AP teachers and are intended to give you ideas of ways to incorporate varied instructional approaches in the teaching of this course. You do not need to use these activities or instructional approaches and are free to alter or edit them in any way you choose. Please refer to the Instructional Approaches section beginning on p. 167 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	1.1–1.10	**Interactive Word Wall** Write related words or symbols on individual cards for your word wall, such as symbols for dynamics, terms for tempos, or different note values. Ask students to arrange the cards in a given order, e.g. softest-to-loudest dynamics, slowest-to-fastest tempos, etc.
2	1.5	**Note-taking** Have students create flash cards for each major key that show the key signature in treble and bass clef. Have students exchange cards and check each other's work.
3	1.6	**Manipulatives/Kinesthetics** Play a short musical excerpt, and ask students to tap the beat with one hand. If students are hearing different pulses as the beat, help them establish which pulse the group should perform. Then, have them tap the subdivision of the beat with the other hand and identify whether the subdivision is simple or compound.
4	1.3	**Graphic Organizer** Display a large diagram of a piano keyboard, and mark half steps and whole steps. Then do the same with a diagram of a guitar fretboard. Be sure to note the similarities and differences between the two reference images/patterns, including how the frets get closer together as one moves higher up the neck.
5	1.4	**Taking a Different Look** Draw a chromatic scale on a clock face (a circle), with C at the 12 o'clock position, C♯ at 1 o'clock, etc. Circle all the notes in a C Major scale, and connect the circles to create a seven-sided polygon. Have students study that shape. Repeat the process for a D Major scale, noting that the shape is the same, just rotated.
6	1.8	**Composing** Write several different short, rhythmic patterns (one or two beats long) on note cards. Have students select and order a handful of cards to make a longer rhythm, which they then perform.

TOPIC PAGES

Enduring understandings are the long-term concepts related to the big ideas that students take away with them—that make a lasting impression on students. Students build and earn these understandings over time by developing, applying, and connecting knowledge and skills throughout the year.

Learning objectives define what students need to do with content knowledge in order to progress toward the enduring understandings.

Essential knowledge statements describe knowledge required to achieve the learning objective.

The **suggested skills** link unit topics to a specific skill. These combinations of skills and topics are intended to scaffold development and practice of skills throughout the course. Personal Progress Checks are based on these topic-skill combinations.

Boundary statements articulate the extent to which particular music concepts and skills are assessed, clearly delineating what students are expected to know and do for the exam. Boundary statements appear at the end of essential knowledge statements where appropriate.

UNIT 1

Music Fundamentals I

SUGGESTED SKILLS

⊠ *Analyze Performed Music*

1.A Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

⊠ *Analyze Notated Music*

2.A Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

⊠ *Convert Between Performed and Notated Music*

3.B Apply knowledge of musical symbols and terms to sing the pitches and rhythms of a notated melody (melody may be in treble or bass clef, in a major or minor key, or in simple or compound meter, and it may include chromatically altered pitches).

3.E Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.

TOPIC 1.1
Pitch and Pitch Notation

Required Course Content

ENDURING UNDERSTANDING

PIT-1
Pitch fundamentals— Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.A
Identify pitches on the staff, using treble, bass, and C clefs, in—
a. performed music
b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.A.1
Music consists of discrete tones with specific frequencies called pitches. In music notation, the specific pitch of a note is shown by the note's position on the lines and spaces of a staff, which are assigned specific letter names by a clef (treble, bass, alto, or tenor clefs). The distance spanned from a given pitch up or down to the next pitch of the same letter name is called an octave. Pitch may be further distinguished by accidentals (e.g., sharps, flats, and naturals). When a pitch requires use of an accidental, the accidental should be drawn to the left of the notehead.

BOUNDARY STATEMENT
On aural sections of the AP Music Theory Exam, students are expected to demonstrate relative pitch, not absolute pitch. That is, when students are asked to identify and/ or notate heard pitches, they will always be given one or more pitches as a starting point.

PIT-1.A.2
Enharmonic equivalents are tones of the same pitch spelled differently according to their musical contexts (e.g., C♯ and D♭).

REQUIRED COURSE CONTENT LABELING SYSTEM

BIG IDEA

RHY

Rhythm

ENDURING UNDERSTANDING

RHY-1

Rhythm and meter—Music exists in the dimension of time, where long and short sounds and silences can be combined in myriad ways. This temporal aspect, called rhythm, is often governed by a layered structure of interrelated pulses known as meter.

LEARNING OBJECTIVE

RHY-1.B

Describe beat division and meter type in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

RHY-1.B.1

In most music, rhythm is governed by a layered structure of interrelated pulses called meter. Meter is fundamentally based on three interlocking pulse speeds (beat, beat division, and measure).

NOTE: Labels are used to identify required course content throughout this course and exam description. They are also used in the AP Question Bank and AP Classroom resources. Skills are labeled sequentially according to their corresponding skill category. Enduring understandings are labeled sequentially according to their corresponding big idea. Learning objectives are labeled according to their corresponding enduring understanding. Finally, essential knowledge statements are labeled according to their corresponding learning objective.

UNIT 1

Music Fundamentals I: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements

~16–18
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 1

Multiple-choice: ~55 questions
Free-response: 3 questions
- Melodic dictation
- Melodic dictation
- Sight-singing

Music Fundamentals I: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements

BIG IDEA 1
Pitch PIT
- How are specific frequencies of sound described in music?
- How are elements of pitch and rhythm combined to produce melody?

BIG IDEA 2
Rhythm RHY
- How is the duration of sounds and silences described in music?
- What determines the number of beats per measure and the note value of one beat?

BIG IDEA 4
Musical Design DES
- How does music offer opportunities for individual interpretation?

← → ## Developing Understanding

This first unit is designed to help students develop a foundational understanding of pitch and rhythm and introduce them to the basics of major scales and keys, meter, tempo, and dynamics. Students build skills working with materials, processes, and relationships based on the tradition known as Western music. They establish the essential learning routines of listening to and notating music, reading and analyzing scores, singing from scores, and composing. These activities are complimentary: Students achieve musical understanding by experiencing musical concepts in a variety of contexts and applying and extending their learning to discover connections across the diversity of musical expression. In subsequent units, students build their knowledge of pitch and rhythm, developing skills with more complex and sophisticated musical ideas and examples.

Building Course Skills

This unit presents foundational elements of music, showing how pitch and rhythm work together to become melody and meter. Students learn to identify pitches and rhythms in performed music through contextual listening exercises and in notated music through score analysis exercises. They should also routinely engage in composition exercises and apply musical concepts.

To begin understanding the "language" of music, students need multiple opportunities to engage with the symbols and terms, including expressive elements, used to describe pitch and rhythm in performed music. They should also practice audiation— making musical sense of what they see in a score through melodic dictation and sight-singing exercises that reinforce relationships between aural and written forms of music. Students should work with simple scalar patterns in simple meter, enabling success with notation and singing. The goal of sight-singing is not for students to develop trained voices but to practice converting music between aural and written forms.

Preparing for the AP Exam

The AP Music Theory course requires students to apply their knowledge in both aural and written contexts. Students need regular opportunities throughout the course to practice hearing, notating, analyzing, singing, and composing music.

On the exam, both melodic dictation and sight-singing free-response questions are a challenge for students. Early on, students should understand that pitches relate to each other within a diatonic context. Establishing a system (e.g., solfège, moveable do, or numbers) for understanding these relationships early in the year can help students recognize pitch relationships rather than hearing or reading pitches in isolation.

As students learn to see written music as a way to communicate to others what is heard, they benefit from regular contextual listening exercises in which they recognize the written forms of and even discrepancies in what they hear and what is written in a score, which constitutes a portion of the multiple-choice section of the exam.

UNIT AT A GLANCE

Enduring Understanding	Topic	Suggested Skills	Class Periods ~**16–18** CLASS PERIODS
PIT-1, PIT-3	**1.1 Pitch and Pitch Notation**	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **3.D** Apply knowledge of musical symbols and terms to sing the pitches and rhythms of a notated melody (melody may be in treble or bass clef, in a major or minor key, or in simple or compound meter, and it may include chromatically altered pitches). **3.E** Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.	
RHY-1	**1.2 Rhythmic Values**	**1.B** Use symbols and terms to describe features of rhythm in performed music, including meter, note values, and rhythmic patterns and devices. **2.B** Use symbols and terms to describe features of rhythm in notated music, including meter, note values, and rhythmic patterns and devices.	
PIT-1	**1.3 Half Steps and Whole Steps**	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	
PIT-1	**1.4 Major Scales and Scale Degrees**	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	

UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~16–18 CLASS PERIODS
PIT-1, PIT-3	**1.5 Major Keys and Key Signatures**	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **3.A** Notate the pitches and rhythm of a performed melody (in treble or bass clef; in a major or minor key; may include chromatically altered pitches).	
RHY-1	**1.6 Simple and Compound Beat Division**	**1.B** Use symbols and terms to describe features of rhythm in performed music, including meter, note values, and rhythmic patterns and devices. **2.B** Use symbols and terms to describe features of rhythm in notated music, including meter, note values, and rhythmic patterns and devices.	
	1.7 Meter and Time Signature	**1.B** Use symbols and terms to describe features of rhythm in performed music, including meter, note values, and rhythmic patterns and devices. **2.B** Use symbols and terms to describe features of rhythm in notated music, including meter, note values, and rhythmic patterns and devices.	

UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~16–18 CLASS PERIODS
RHY-2	**1.8 Rhythmic Patterns**	**1.B** Use symbols and terms to describe features of rhythm in performed music, including meter, note values, and rhythmic patterns and devices.	
		2.B Use symbols and terms to describe features of rhythm in notated music, including meter, note values, and rhythmic patterns and devices.	
		3.A Notate the pitches and rhythm of a performed melody (in treble or bass clef; in a major or minor key; may include chromatically altered pitches).	
		3.D Apply knowledge of musical symbols and terms to sing the pitches and rhythms of a notated melody (melody may be in treble or bass clef, in a major or minor key, or in simple or compound meter, and it may include chromatically altered pitches).	
		3.E Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.	
DES-3	**1.9 Tempo**	**1.G** Use terms and symbols to describe aspects of musical design in performed music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.	
		2.G Use terms and symbols to describe aspects of musical design in notated music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.	
DES-3	**1.10 Dynamics and Articulation**	**1.G** Use terms and symbols to describe aspects of musical design in performed music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.	
		2.G Use terms and symbols to describe aspects of musical design in notated music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.	
		3.D Apply knowledge of musical symbols and terms to sing the pitches and rhythms of a notated melody (melody may be in treble or bass clef, in a major or minor key, or in simple or compound meter, and it may include chromatically altered pitches).	

AP Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 1.
Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page were developed by AP teachers and are intended to give you ideas of ways to incorporate varied instructional approaches in the teaching of this course. You do not need to use these activities or instructional approaches and are free to alter or edit them in any way you choose. Please refer to the Instructional Approaches section beginning on p. 167 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	1.1–1.10	**Interactive Word Wall** Write related words or symbols on individual cards for your word wall, such as symbols for dynamics, terms for tempos, or different note values. Ask students to arrange the cards in a given order, e.g. softest-to-loudest dynamics, slowest-to-fastest tempos, etc.
2	1.5	**Note-taking** Have students create flash cards for each major key that show the key signature in treble and bass clef. Have students exchange cards and check each other's work.
3	1.6	**Manipulatives/Kinesthetics** Play a short musical excerpt, and ask students to tap the beat with one hand. If students are hearing different pulses as the beat, help them establish which pulse the group should perform. Then, have them tap the subdivision of the beat with the other hand and identify whether the subdivision is simple or compound.
4	1.3	**Graphic Organizer** Display a large diagram of a piano keyboard, and mark half steps and whole steps. Then do the same with a diagram of a guitar fretboard. Be sure to note the similarities and differences between the two reference images/patterns, including how the frets get closer together as one moves higher up the neck.
5	1.4	**Taking a Different Look** Draw a chromatic scale on a clock face (a circle), with C at the 12 o'clock position, C♯ at 1 o'clock, etc. Circle all the notes in a C Major scale, and connect the circles to create a seven-sided polygon. Have students study that shape. Repeat the process for a D Major scale, noting that the shape is the same, just rotated.
6	1.8	**Composing** Write several different short, rhythmic patterns (one or two beats long) on note cards. Have students select and order a handful of cards to make a longer rhythm, which they then perform.

SUGGESTED SKILLS

※ *Analyze Performed Music*

1.A

Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

※ *Analyze Notated Music*

2.A

Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

※ *Convert Between Performed and Notated Music*

3.D

Apply knowledge of musical symbols and terms to sing the pitches and rhythms of a notated melody (melody may be in treble or bass clef, in a major or minor key, or in simple or compound meter, and it may include chromatically altered pitches).

3.E

Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.

TOPIC 1.1
Pitch and Pitch Notation

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals— Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.A

Identify pitches on the staff, using treble, bass, and C clefs, in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.A.1

Music consists of discrete tones with specific frequencies called pitches. In music notation, the specific pitch of a note is shown by the note's position on the lines and spaces of a staff, which are assigned specific letter names by a clef (treble, bass, alto, or tenor clefs). The distance spanned from a given pitch up or down to the next pitch of the same letter name is called an octave. Pitch may be further distinguished by accidentals (e.g., sharps, flats, and naturals). When a pitch requires use of an accidental, the accidental should be drawn to the left of the notehead.

BOUNDARY STATEMENT

On aural sections of the AP Music Theory Exam, students are expected to demonstrate relative pitch, not absolute pitch. That is, when students are asked to identify and/ or notate heard pitches, they will always be given one or more pitches as a starting point.

PIT-1.A.2

Enharmonic equivalents are tones of the same pitch spelled differently according to their musical contexts (e.g., C♯ and D♭).

LEARNING OBJECTIVE

PIT-1.B

Identify pitch discrepancies between notated and performed music in one or two voices.

ESSENTIAL KNOWLEDGE

PIT-1.B.1

A musical score outlines specifically the pitches to be performed. With the exception of musical styles that allow for improvisation and ornamentation, performed pitches should not deviate from the score.

✎ Teacher's Note

We recommend students regularly practice identifying discrepancies between notated and performed music (skill 3.E.) as new topics are introduced.

ENDURING UNDERSTANDING

PIT-3

Melody—Pitches that are deliberately sequenced through time produce an expressive musical statement known as a melody.

LEARNING OBJECTIVE

PIT-3.A

Sight-sing the pitches and rhythms of a melody that is notated in treble or bass clef.

ESSENTIAL KNOWLEDGE

PIT-3.A.1

Accurate performance of a notated melody rests largely on accurate rendering of the notated pitches. Even when a melody is transposed to a key other than the notated key, melodic intervals separating pitches are retained, allowing the melody to retain its characteristic sound.

PIT-3.A.2

Although complete pitch accuracy is the goal, a sight-singing performance demonstrates partial mastery when it retains the tonic pitch or approximates the melody with correct contour.

PIT-3.A.3

In performing rhythm, it is important to sustain notes for their full duration, especially on cadential notes where inexperienced performers may be tempted to cut short the duration.

✎ Teacher's Note

We recommend students regularly practice sight-singing (skill 3.D.) as new topics are introduced. To be prepared for the exam, students should eventually be able to sight-sing the pitches and rhythms of a melody that is:

a. notated in treble or bass clef

b. composed in a major or minor key

c. composed in simple or compound meter inclusive of a limited use of chromatically altered pitches

d. inclusive of a limited use of chromatically altered pitches

⬚ *Analyze Performed Music*

1.B

Use symbols and terms to describe features of rhythm in performed music, including meter, note values, and rhythmic patterns and devices.

⬚ *Analyze Notated Music*

2.B

Use symbols and terms to describe features of rhythm in notated music, including meter, note values, and rhythmic patterns and devices.

TOPIC 1.2
Rhythmic Values

Required Course Content

ENDURING UNDERSTANDING

RHY-1

Rhythm and meter—Music exists in the dimension of time, where long and short sounds and silences can be combined in myriad ways. This temporal aspect, called rhythm, is often governed by a layered structure of interrelated pulses known as meter.

LEARNING OBJECTIVE

RHY-1.A

Identify the rhythmic values of notes and rests in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

RHY-1.A.1

Rhythmic values symbolize the duration of a note or rest. The duration of notes and rests can be extended using ties and augmentation dots (single dots and double dots).

✗ *Analyze Performed Music*

1.A

Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

✗ *Analyze Notated Music*

2.A

Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

TOPIC 1.3
Half Steps and Whole Steps

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals— Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.C

Identify half and whole steps presented in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.C.1

Pitch patterns include rudimentary musical structures—such as intervals, scales, triads, and seventh chords—as well as other short successions of notes. The half step (or semitone), the smallest possible distance between two pitches, and the whole step (or whole tone), the distance equivalent to two half steps, constitute the most fundamental of pitch patterns.

TOPIC 1.4
Major Scales and Scale Degrees

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.D

Identify major scales presented in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.D.1

Pitches arranged in specific patterns of half and whole steps in ascending or descending order form major and minor scales.

PIT-1.E

Identify the function of a pitch relative to a tonic and its scale, using scale degree names and/or numbers, in—

a. performed music

b. notated music

PIT-1.E.1

Pitches of a scale function relative to a central pitch, called the tonic, and are referred to with scale degree names (tonic, supertonic, mediant, subdominant, dominant, submediant, subtonic, and leading tone) or scale degree numbers.

SUGGESTED SKILLS

✗ *Analyze Performed Music*

1.A

Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

✗ *Analyze Notated Music*

2.A

Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

✗ *Convert Between Performed and Notated Music*

3.A

Notate the pitches and rhythm of a performed melody (in treble or bass clef; in a major or minor key; may include chromatically altered pitches).

TOPIC 1.5
Major Keys and Key Signatures

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.F

Identify major keys and key signatures in notated music.

ESSENTIAL KNOWLEDGE

PIT-1.F.1

When a particular major or minor scale is used prominently within a musical passage, the music is said to be in the corresponding key of that scale. For instance, a passage that uses the pitches of the D major scale and asserts D as the central pitch is said to be "in the key of D major."

PIT-1.F.2

The specific pitches of a major or minor scale are represented by its key signature, a grouping of sharps or flats presented in a specific order. Pitches that belong to a given major or minor scale are said to be diatonic; pitches that do not belong to the given scale are said to be chromatic.

PIT-1.F.3

The degree of relatedness among keys may be illustrated by the "circle of fifths," a visual diagram in which closely related keys appear in close proximity to each other.

Music Fundamentals I

ENDURING UNDERSTANDING

PIT-3

Melody—Pitches that are deliberately sequenced through time produce an expressive musical statement known as a melody.

LEARNING OBJECTIVE

PIT-3.B

Notate the pitches and rhythms of a performed melody—

a. in treble or bass clef

b. composed in a major or minor key

ESSENTIAL KNOWLEDGE

PIT-3.B.1

Accurate dictation of a performed melody depends on accurate identification of the relationship of the pitches to the tonic and the notation of the sounding pitches and rhythms. Pitches are accurately notated when they are spelled correctly in the given key and placed in the proper octave.

TOPIC 1.6

Simple and Compound Beat Division

Required Course Content

ENDURING UNDERSTANDING

RHY-1

Rhythm and meter—Music exists in the dimension of time, where long and short sounds and silences can be combined in myriad ways. This temporal aspect, called rhythm, is often governed by a layered structure of interrelated pulses known as meter.

LEARNING OBJECTIVE

RHY-1.B

Describe beat division and meter type in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

RHY-1.B.1

In most music, rhythm is governed by a layered structure of interrelated pulses called meter. Meter is fundamentally based on three interlocking pulse speeds (beat, beat division, and measure).

RHY-1.B.2

A meter in which the beat is parsed into two divisions is called simple, and a meter in which the beat is parsed into three divisions is called compound.

TOPIC 1.7
Meter and Time Signature

Required Course Content

SUGGESTED SKILLS

✎ *Analyze Performed Music*

1.B

Use symbols and terms to describe features of rhythm in performed music, including meter, note values, and rhythmic patterns and devices.

✎ *Analyze Notated Music*

2.B

Use symbols and terms to describe features of rhythm in notated music, including meter, note values, and rhythmic patterns and devices.

ENDURING UNDERSTANDING

RHY-1

Rhythm and meter—Music exists in the dimension of time, where long and short sounds and silences can be combined in myriad ways. This temporal aspect, called rhythm, is often governed by a layered structure of interrelated pulses known as meter.

LEARNING OBJECTIVE

RHY-1.C

Describe the meter type in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

RHY-1.C.1

Meter types are identified based on two relationships—the relationship of the beat to the division (simple versus compound) and the relationship of the beat to the measure. A meter in which the beat is grouped into two-beat measures is called duple, and meters in which the beats are grouped into three- and four-beat measures are called triple and quadruple, respectively. For example, meter known as common time $\frac{4}{4}$ would be considered a *simple quadruple* meter: "simple" because its quarter-note beat parses into two eighth-note divisions and "quadruple" because its beat groups into four-beat measures.

LEARNING OBJECTIVE

RHY-1.D

Describe the time signature in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

RHY-1.D.1

Time signatures (or meter signatures) represent meter in a score. The upper and lower numbers of a time signature work together to imply how many beats are in a measure, which rhythmic value gets one beat, and whether the meter is simple or compound. More specifically—

- The upper number of a time signature reveals whether the meter is simple (2, 3, or 4) or compound (6, 9, or 12) and whether the meter is duple (2 or 6), triple (3 or 9), or quadruple (4 or 12).

- The lower number represents the rhythmic value of the beat in simple meters and the rhythmic value of the division in compound meters.

To illustrate, in a simple meter such as $\frac{3}{8}$, the upper number indicates a simple triple meter, and the lower number shows that the eighth note gets the beat. In a compound meter such as $\frac{9}{8}$, the upper number indicates a compound triple meter, and the lower number shows that the eighth note is the division. Each measure of $\frac{9}{8}$ contains nine eighth-note divisions, and each group of three divisions forms a dotted-quarter beat.

RHY-1.D.2

Metrical accents arise from patterns of strong and weak beats that occur at regularly occurring intervals in a meter. At the beat level, the first beat of a measure, called the downbeat, is always strongest; the subsequent beats in the measure are felt as weak beats and, in some cases, lesser strong beats. In a measure of $\frac{4}{4}$, beat one is the downbeat, beat three constitutes a lesser strong beat, and beats two and four fill out the measure as weak beats. At the division level, divisions occurring directly on beats are felt as strong in relation to the intervening divisions, or offbeats, which are comparatively weak.

TOPIC 1.8
Rhythmic Patterns

Required Course Content

ENDURING UNDERSTANDING

RHY-2

Rhythmic patterns—Musical sounds and silences may be produced individually but are typically grouped into distinctive rhythmic patterns. These patterns help define the specific identity of a musical passage as it combines with other passages to create larger rhythmic formations.

LEARNING OBJECTIVE

RHY-2.A

For rhythmic patterns in simple and compound meter—

a. Identify the rhythmic pattern

b. Notate the rhythmic pattern

c. Sight-sing the rhythmic pattern

ESSENTIAL KNOWLEDGE

RHY-2.A.1

Rhythmic patterns arise from the various ways rhythmic values can fill up a beat. Simple beats have a limited number of rhythmic patterns; compound beats have only a few more possible rhythmic patterns. Learning and knowing these rhythmic patterns by sight and sound facilitates reading, notating, and analyzing music. Rhythmic patterns may be identified in performed excerpts and in scores, notated from performed excerpts, and performed through sight-singing. Some rhythmic patterns are so common and distinctive that they have names, such as dotted rhythms.

RHY-2.A.2

In notating rhythm, care should be taken to sequence rhythmic values and draw beams so the location of beats is most clearly visible. There may be no beaming across the half-bar (e.g., across beats 2 and 3 in quadruple meter). Notes, rests, ties, and beams that obscure the beat structure of a measure are difficult for the performer to interpret and considered wrong.

SUGGESTED SKILLS

✎ *Analyze Performed Music*

1.B

Use symbols and terms to describe features of rhythm in performed music, including meter, note values, and rhythmic patterns and devices.

✎ *Analyze Notated Music*

2.B

Use symbols and terms to describe features of rhythm in notated music, including meter, note values, and rhythmic patterns and devices.

✎ *Convert Between Performed and Notated Music*

3.A

Notate the pitches and rhythm of a performed melody (in treble or bass clef; in a major or minor key; may include chromatically altered pitches).

3.D

Apply knowledge of musical symbols and terms to sing the pitches and rhythms of a notated melody (melody may be in treble or bass clef, in a major or minor key, or in simple or compound meter, and it may include chromatically altered pitches).

3.E

Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.

LEARNING OBJECTIVE

RHY-2.B

Identify rhythmic discrepancies between notated and performed music in one or two voices.

ESSENTIAL KNOWLEDGE

RHY-2.B.1

A musical score shows notation of the specific rhythms to be performed. Except for musical styles that allow for improvisation and ornamentation, performed rhythms should not deviate from the score. Swing rhythms are an example of a musical style that allows rhythms to deviate from their notation; the addition of the word "swing" indicates that the offbeat note should occur later than it would ordinarily.

TOPIC 1.9
Tempo

SUGGESTED SKILLS

⚒ *Analyze Performed Music*

1.G

Use terms and symbols to describe aspects of musical design in performed music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.

⚒ *Analyze Notated Music*

2.G

Use terms and symbols to describe aspects of musical design in notated music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.

Required Course Content

ENDURING UNDERSTANDING

DES-3

Expressive elements—The variety of expressive elements extending beyond pitch, rhythm, form, texture, and timbre affects how music sounds, offering opportunities for individual interpretation. Expressive elements include dynamics, articulation, and tempo.

LEARNING OBJECTIVE

DES-3.A

Identify and apply tempo markings, including those that indicate adjustments to the prevailing tempo, used in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

DES-3.A.1

Tempo describes the relative speed of music's beat pulse. Tempo may be expressed by words that indicate this relative speed, ranging from very slow speeds, such as *largo, larghetto,* and *grave;* to slow speeds, such as *lento* and *adagio;* moderately slow speeds, such as *andante* and *andantino;* moderate speeds, such as *moderato;* and faster speeds, such as *allegretto, allegro, vivace, presto,* and *prestissimo*. Composers in different musical traditions have used words from different languages to indicate tempos, and performers are responsible for learning the meaning of tempo markings that appear in notated music. Tempo can also be indicated by a "metronome marking," which identifies a note value, such as a quarter note, as a beat-note, and then labels the number of beats per minute, such as "quarter note = 88". Tempo markings are typically placed at the start of a movement or section of a piece.

LEARNING OBJECTIVE

DES-3.A

Identify and apply tempo markings, including those that indicate adjustments to the prevailing tempo, used in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

DES-3.A.2

Directions to adjust the musical tempo may be used, including some to increase the speed (*accelerando*) and some to slow it down, either gradually (*ritardando*) or abruptly (*ritenuto*). Additionally, terms may be applied that suggest general freedom with respect to tempo (*rubato*).

BOUNDARY STATEMENT

With respect to tempo markings, students taking the AP Music Theory Exam will only be asked to know specific meanings for the Italian terms listed in DES-3.A.1. However, students should understand that there exists a much broader vocabulary in many languages on which composers draw to express tempo and tempo relationships.

TOPIC 1.10
Dynamics and Articulation

Required Course Content

ENDURING UNDERSTANDING

DES-3

Expressive elements—The variety of expressive elements extending beyond pitch, rhythm, form, texture, and timbre affects how music sounds, offering opportunities for individual interpretation. Expressive elements include dynamics, articulation, and tempo.

LEARNING OBJECTIVE

DES-3.B

Identify dynamics and changes in dynamics in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

DES-3.B.1

Dynamics describe, in relative terms, how loud or soft music is. Dynamics are typically marked in music using abbreviations for the Italian words ranging from very soft to very loud—*pp* stands for *pianissimo*, *p* stands for *piano*, *mp* stands for mezzo piano, *mf* stands for *mezzo forte*, *f* stands for *forte*, and *ff* stands for *fortissimo*. Changes in dynamics may be shown with graphic symbols (sometimes called hairpins $<$ $>$), with Italian words that call for gradual or sudden changes (*crescendo, decrescendo, subito*), or with abbreviations for the Italian words. A dynamic accent gives a momentary increase of volume to a specific note or notes. Dynamic accents can be indicated with *sf* or *sfz*, which stand for *sforzando*. Terraced dynamics indicate the sudden contrast of a loud passage of music followed by a soft passage of music, or a soft passage followed by a loud passage.

continued on next page

SUGGESTED SKILLS

⚒ *Analyze Performed Music*

1.G

Use terms and symbols to describe aspects of musical design in performed music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.

⚒ *Analyze Notated Music*

2.G

Use terms and symbols to describe aspects of musical design in notated music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.

⚒ *Convert Between Performed and Notated Music*

3.D

Apply knowledge of musical symbols and terms to sing the pitches and rhythms of a notated melody (melody may be in treble or bass clef, in a major or minor key, or in simple or compound meter, and it may include chromatically altered pitches).

LEARNING OBJECTIVE

DES-3.C

Identify articulation and changes in articulation in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

DES-3.C.1

Articulation is an aspect of performance that describes the way a sound starts (its "attack") and ends and how detached or connected adjacent pitches are. Articulations may be shown with symbols—such as staccato dots, legato (or tenuto) lines, slurs, or marcato accents—or indicated with words, such as *sempre tenuto*. Different types of accents have different markings. Interpretation of articulations may vary according to musical style or type of instrument and from performer to performer. Related to articulation is the tremolo, which is the rapid and continuous repetition of a single pitch.

DES-3.D

Sight-sing a notated melody, applying all indicated markings for—

a. dynamics

b. articulation

c. tempo

DES-3.D.1

Singing a melody at sight, without extended rehearsal or prior familiarity with it, requires observation and performance not only of the pitch and rhythm but also of the indicated expressive elements of dynamics, articulation, and tempo. In performing a melody with a single tempo marking, the performer should maintain steady tempo throughout. It is important to perform with continuity throughout—avoiding hesitations and restarts—to maintain the momentum of musical motion and properly observe the metric framework of the melody. No alterations in the tempo should be made unless the notation specifically indicates a change in tempo.

BOUNDARY STATEMENT

Melodies that appear in sight-singing questions on the AP Music Theory Exam contain simple markings that indicate a loud dynamic level (e.g., forte) and a moderate tempo (e.g., moderato); markings related to articulation are limited to standard phrase slurs. These markings are specifically chosen to promote clarity of vocal projection and allow students to prioritize pitch/rhythm accuracy. It can be assumed that students will not be asked to perform melodies that require a nuanced rendering of expressive elements, such as crescendos, ritardandos, or distinctive articulations.

AP MUSIC THEORY

UNIT 2

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

~20–23
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 2

Multiple-choice: ~70 questions
Free-response: 3 questions
- Melodic dictation
- Melodic dictation
- Sight-singing

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

BIG IDEA 1
Pitch PIT
- How are major and minor keys related?
- How are musical ideas developed through the course of a composition?

BIG IDEA 2
Rhythm RHY
- How are irregularities in beat groupings produced and described?

BIG IDEA 4
Musical Design DES
- How does the manner of production (instruments and/or voices used) affect qualities of music?

← → ## Developing Understanding

In this unit, students connect their learning from Unit 1 about major scales with learning about pitch patterns and relationships in minor keys. Students investigate major/minor key relationships and are introduced to additional scale types. They also focus on distances between pitches, known as intervals, underpinning later work with chords and harmonic progressions. Features of melody are identified, and students begin to recognize relationships of musical notation and performance, specifically with respect to transposition. They learn to identify instruments played in performed music and hear how musical lines interact to produce texture, while expanding their knowledge of rhythm and meter. In the next unit, students begin to engage with harmonic ideas, learning about triads and seventh chords.

Building Course Skills

Students add to their understanding of pitch relationships established in Unit 1 by exploring minor scales and intervals. They examine timbre, features of melody, motive, and texture, all of which are applied to contextual listening exercises. As students learn and apply melodic and rhythmic concepts, they are introduced to motives in performed and notated music, and they start to identify and analyze patterns in music, skills further developed in subsequent units.

Students should continue to keep basic concepts of pitch and rhythm at the center of their study through exercises in contextual listening, notation, sight-singing, and converting between aural and written forms. Error-detection exercises reinforce understanding of the relationship between what's heard in a performance and seen in notated music. Students practice hearing and notating intervals, identifying their sizes and qualities. This study of intervals enriches their understanding of melodies and prepares them for examining relationships among pitches of a chord in Unit 3.

Preparing for the AP Exam

It is important that students practice hearing, reading, notating, and singing major and minor melodies in simple and compound meters on treble and bass clefs early on so that they develop fluency and the ability to move comfortably across different modes, meters, and clefs, as they are required to demonstrate proficiency in diverse musical contexts.

As students explore the foundational music skills of the course, they should pay particular attention to the rules of proper musical notation. Musical notation is a symbolic language that conveys to readers what is heard. Using proper musical notation ensures that a musical idea is clearly communicated to a reader. On the AP Music Theory Exam, students lose points when their ideas are not communicated clearly due to improper musical notation. They can therefore benefit from continuous guidance in proper musical notation by examining proper notation in written music and practicing proper notation in their own writing.

UNIT AT A GLANCE

> ✎ **Teacher's Note**
>
> In Unit 2, be sure to include regular practice of skills 3.A. and 3.D., and 3.E., adding new concepts as they are introduced.

Enduring Understanding	Topic	Suggested Skills	Class Periods
			~20−23 CLASS PERIODS
PIT-1	**2.1 Minor Scales: Natural, Harmonic, and Melodic**	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	
PIT-1	**2.2 Relative Keys: Determining Relative Minor Key and Notating Key Signatures**	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	
PIT-1	**2.3 Key Relationships: Parallel, Closely Related, and Distantly Related Keys**	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	
PIT-1	**2.4 Other Scales: Chromatic, Whole-Tone, and Pentatonic**	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	

UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~20–23 CLASS PERIODS
PIT-1	**2.5** Interval Size and Quality	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	
PIT-1	**2.6** Interval Inversion and Compound Intervals	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	
PIT-1	**2.7** Transposing Instruments	**2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	
DES-2	**2.8** Timbre	**1.G** Use terms and symbols to describe aspects of musical design in performed music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.	
PIT-3	**2.9** Melodic Features	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	

UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods
			~20–23 CLASS PERIODS
PIT-3	**2.10** Melodic Transposition	**1.D** Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed music.	
		2.D Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in notated music.	
DES-1	**2.11** Texture and Texture Types	**1.G** Use terms and symbols to describe aspects of musical design in performed music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.	
		2.G Use terms and symbols to describe aspects of musical design in notated music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.	
DES-1	**2.12** Texture Devices	**1.G** Use terms and symbols to describe aspects of musical design in performed music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.	
		2.G Use terms and symbols to describe aspects of musical design in notated music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.	
RHY-3, RHY-1	**2.13** Rhythmic Devices	**1.B** Use symbols and terms to describe features of rhythm in performed music, including meter, note values, and rhythmic patterns and devices.	
		2.B Use symbols and terms to describe features of rhythm in notated music, including meter, note values, and rhythmic patterns and devices.	

AP Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 2.
Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page were developed by AP teachers and are intended to give you ideas of ways to incorporate varied instructional approaches in the teaching of this course. You do not need to use these activities or instructional approaches and are free to alter or edit them in any way you choose. Please refer to the Instructional Approaches section beginning on p. 167 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	2.1	**Tonality Switch** Using solfège or another established sight-singing method, have students sing a melody written in a major key. Switch the key to natural minor on the same tonic and have them sing it again. Finally, have students sing the same melody in melodic minor.
2	2.2	**Retrieval Practice** Assign each student a name tag with a major or minor key. Then ask the students to move around the room and pair up as you call out different key relationships, such as "find your parallel key," "find your relative key," "find a closely related key," "find a distantly related key," or "find a key that has four notes in common with you."
3	2.7 and 2.10	**Ask the Expert** Play a melody on a C instrument and show its notation. Ask a student who plays a transposing instrument to perform the melody as notated. Ask students to figure out what interval separates the two performances and how to notate the melody so the instruments can play in unison.
4	2.11	**Listen and Analyze** Start with a simple tune the students know such as "Happy Birthday." Set a section of it in different textures, starting with monophony, then chordal homophony, etc. Perform it for the students and have them identify each texture and explain the rationales for their choices.
5	2.13	**Manipulatives/Kinesthetics** Play examples of triple-meter hemiolas (such as cadences at the end of Handel oratorio movements) and have students conduct, shifting their conducting pattern to illustrate the hemiola when it happens.

SUGGESTED SKILLS

✗ *Analyze Performed Music*

1.A

Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

✗ *Analyze Notated Music*

2.A

Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

TOPIC 2.1
Minor Scales: Natural, Harmonic, and Melodic

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.G

Identify forms of the minor scale, including natural, harmonic, and melodic forms in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.G.1

Pitches arranged in specific patterns of half and whole steps in ascending or descending order form major and minor scales. Scales identified in music theory include altered forms of the natural minor scale (i.e., harmonic and melodic minor scales). Melodic passages may employ these scales.

✎ Teacher's Note

Following Topic 2.1, begin practicing skills 3.A and 3.D in both major and minor keys.

TOPIC 2.2
Relative Keys: Determining Relative Minor Key and Notating Key Signatures

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.H

Identify and notate a relative key and its key signature.

PIT-1.I

Identify minor and relative keys in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.H.1

Musical passages or compositions can shift from one key to another. The key to which a passage shifts can form various key relationships with the original key, including a relative key which shares the same key signature as the original but starts on a different tonic. For example, D major and B minor both have two sharps in their key signature, but their tonics are D and B, respectively.

PIT-1.I.1

A minor key has the same key signature as the major of which it is a relative.

PIT-1.I.2

The term "mode" is used in reference to major and minor keys. For example, a major key and a minor key are described as being in the "major mode" and in the "minor mode," respectively. A shift from G major to G minor, for instance, would constitute a "change in mode."

continued on next page

LEARNING OBJECTIVE

PIT-1.I

Identify minor and relative keys in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

BOUNDARY STATEMENT

Students will not be required to specify the letter name of a key on the aural section of the AP Music Theory Exam. For example, a student may be asked if a section of music changes from a major key to a relative minor key; however, the student would not be asked to specify the key as F♯ minor.

TOPIC 2.3
Key Relationships: Parallel, Closely Related, and Distantly Related Keys

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.J

Describe key relationships in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.J.1

A parallel key is a key that shares the same tonic as the original but has a different key signature. For example, D major has two sharps in its key signature and is parallel to D minor, which has one flat in its key signature.

LEARNING OBJECTIVE

PIT-1.J

Describe key
relationships in—
a. performed music
b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.J.2

Closely related keys are keys whose key
signatures differ from the original by no more
than one accidental; these are the most
common keys to which a musical passage
might shift. For example, in relation to an
opening tonic of D major (i.e., two sharps in the
key signature), the closely related keys would
consist of the relative key (B minor), the major
and minor keys bearing one *additional* sharp
(A major and F♯ minor), and the major and
minor keys bearing one *less* sharp (G major
and E minor). *The following is an alternative
explanation*: The keys closely related to a
given key are those whose tonic triads are the
diatonic major and minor triads of the original
key. For the key of D major, the closely related
keys would be the supertonic key (E minor), the
mediant key (F♯ minor), the subdominant key
(G major), the dominant key (A major), and the
submediant key (B minor). Relative keys are a
subset of closely related keys.

PIT-1.J.3

Distantly related keys—keys whose key
signatures differ from the original by more than
one accidental. Parallel keys are a subset of
distantly related keys.

TOPIC 2.4
Other Scales: Chromatic, Whole-Tone, and Pentatonic

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.K

Identify chromatic, whole-tone, and pentatonic scales in—

a. performed music
b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.K.1

Additional scales identified in music theory include chromatic, whole-tone, and pentatonic scales. Melodic passages may employ these scales. Chromatic scales have twelve pitches, each a half-step apart. Whole-tone scales have six notes, each a whole step apart. Pentatonic scales (major and minor) have five pitches from the seven pitches of a major or minor scale. Major pentatonic scales contain scale degrees $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{5}$, and $\hat{6}$ of the major scale. Minor pentatonic scales contain scale degrees $\hat{1}$, $\hat{3}$, $\hat{4}$, $\hat{5}$, and $\hat{7}$ of the natural minor scale.

SUGGESTED SKILLS

✎ *Analyze Performed Music*

1.A

Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

✎ *Analyze Notated Music*

2.A

Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

TOPIC 2.5

Interval Size and Quality

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.L

Describe the size and quality of an interval in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.L.1

The distance in pitch between two notes is called an interval, designated by distance between pitches (e.g., second or fifth) and quality (major, minor, perfect, diminished, or augmented). Two examples are a major second or a diminished seventh. Some intervals are alternatively designated by unique names, for example, the unison (prime) and the tritone. Intervals that sound identical but encompass different pitch spellings are enharmonic equivalents (e.g., the augmented fourth, D up to G♯, and the diminished fifth, D up to A♭).

PIT-1.L.2

Harmonic intervals describe the distance between simultaneous pitches; melodic intervals describe the distance between successive pitches. Melodic intervals are generally categorized into two generic types—a step traverses adjacent pitches of neighboring letter names (e.g., C up to D), while a leap traverses an interval larger than a step (e.g., C up to E).

LEARNING OBJECTIVE

PIT-1.L

Describe the size and quality of an interval in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.L.3

Consonance (adjective *consonant*) refers to intervals that are inherently stable, meaning they have no natural inclination to move, or resolve, to other sounds. In contrast, dissonance (adjective *dissonant*) refers to intervals that are inherently unstable, meaning they have a natural inclination to move to other, more stable, sounds (e.g., a harmonic diminished fifth resolving inward to a third).

TOPIC 2.6
Interval Inversion and Compound Intervals

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.M

Identify interval inversions and compound intervals in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.M.1

An interval's inversion may be determined by transferring the lower note up an octave. An interval plus its inversion equals a perfect octave. Put another way, when an octave is divided into two smaller intervals, the resulting two intervals are interval inversions of each other. Sizes and qualities of intervals and their inversions relate consistently as follows—

- perfect intervals remain perfect when inverted
- major intervals become minor when inverted, and vice versa
- diminished intervals become augmented when inverted, and vice versa
- the sum of respective sizes of the original and inverted intervals always equals nine (e.g., a second inverts to become a seventh, or two plus seven equals nine)

Music Fundamentals II

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LEARNING OBJECTIVE

PIT-1.M

Identify interval inversions
and compound intervals in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.M.2

Intervals whose sizes are smaller than or equal
to an octave may be called simple intervals.
When an octave is added to a simple interval,
the result is a corresponding larger interval
called a compound interval. For example,
an octave added to a major third yields a
major tenth. Because a simple interval and its
corresponding compound interval contain like
pitches—sounding in different octaves—the
two intervals sound similar.

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TOPIC 2.7

Transposing Instruments

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.N

Identify sounding pitches that correspond to the notated pitches of a transposing instrument when given the specific level and direction of transposition.

ESSENTIAL KNOWLEDGE

PIT-1.N.1

Transposing instruments are those whose notated pitches are different from actual pitches that sound when played. Because many standard instruments in the tradition known as Western music belong to this category, musical scores often contain one or more instrumental parts that require the conversion of notated pitches into sounding pitches before analysis may proceed.

BOUNDARY STATEMENT

With the exception of instruments whose transposition is an octave (e.g., double bass), transposing instruments included on the AP Music Theory Exam will be presented as follows—The specific level of transposition will be indicated in the score and the direction of transposition will be specified further in the question directions (e.g., "Clarinet in B♭ sounding a Major 2nd below notated pitch"). Students do not need to memorize the transpositions of specific musical instruments.

TOPIC 2.8
Timbre

SUGGESTED SKILL

✕ *Analyze Performed Music*

1.G

Use terms and symbols to describe aspects of musical design in performed music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.

Required Course Content

ENDURING UNDERSTANDING

DES-2

Timbre—As we perceive distinctive qualities of imagery, taste, smell, and touch, we can perceive distinctive qualities of musical sound, known as timbre. Timbre is based on the specific instruments and/or voices used for performance and the physical manner in which they produce sound.

LEARNING OBJECTIVE

DES-2.A

Identify performance media and vocal and instrumental timbres in performed music.

ESSENTIAL KNOWLEDGE

DES-2.A.1

Some common examples of standard performance media (or instrumentation) are—string orchestra, string quartet, SATB choir, brass quintet, jazz trio, and solo piano. Unique ensembles may be established using a distinctive mix of voices and instruments. An individual voice or instrument may be identified by its distinctive timbre, which refers to the unique quality of sound based on how the sound is produced. The sound quality is also affected by register (i.e., which part of the voice or instrument's total range is used). The most comfortable register of a given voice or instrument, known as its tessitura, is most frequently used, but sometimes voices and instruments use extreme parts of their ranges to create special effects.

LEARNING OBJECTIVE

DES-2.A

Identify performance media and vocal and instrumental timbres in performed music.

ESSENTIAL KNOWLEDGE

DES-2.A.2

Common instrumental families in the tradition known as Western music include strings, woodwinds, brass, percussion, and keyboards. Each of these families has many standard members, and each member is distinguished by its timbre and register (how high or low its pitches sound). The string family includes violin, viola, cello, bass, harp, and guitar. The brass family includes trumpet, French horn, trombone, euphonium, and tuba. The woodwind family includes flute, oboe, clarinet, saxophone (which comes in several different sizes, covering different registers), and bassoon. The percussion family has many members, such as drums, cymbals, marimba, and others. The keyboard family includes piano, harpsichord, and organ. In addition to these standard families, there are alternate groupings of instruments, such as winds, used to describe a combined assemblage of woodwind and brass instruments. A rhythm section consists of a harmony instrument (such as piano or guitar), a bass instrument (typically double bass), and usually a drum set that form the core instrumentation of a jazz ensemble. In the Baroque period, the basso continuo included a harmony instrument (often a harpsichord) and bass instrument (such as cello) to provide the core sound of the group.

TOPIC 2.9
Melodic Features

SUGGESTED SKILLS

⚒ *Analyze Performed Music*

1.A

Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

⚒ *Analyze Notated Music*

2.A

Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

Required Course Content

ENDURING UNDERSTANDING

PIT-3

Melody—Pitches that are deliberately sequenced through time produce an expressive musical statement known as a melody.

LEARNING OBJECTIVE

PIT-3.C

Identify features of melody in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-3.C.1

Melody is produced by pitch and rhythm together, combining to create a succession of pitches through time that express a musical statement.

PIT-3.C.2

Melodies may be derived from specific scales and modes and are often organized in patterns of musical motives and phrases.

PIT-3.C.3

The pitch succession that comprises a melody may exhibit several technical features. Contour is the unique melodic shape created by the specific rise and fall of pitches. Conjunct and disjunct refer to melodic steps (conjunct) or leaps (disjunct) within a melody or melodic segment. Register refers to the relative span of pitch (e.g. high, medium, or low) of notes in a given melody or part thereof. Range refers to the overall compass of pitch in a given melody, from its lowest to its highest pitch.

PIT-3.C.4

Motive refers to a small musical idea that recurs and is developed through the course of a musical composition or passage. A motive may be compositionally developed by pitch alone, rhythm alone, or the complete pitch-rhythm combination.

LEARNING OBJECTIVE

PIT-3.C

Identify features of melody in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-3.C.5

In vocal music, text (known in popular music as lyrics) is set to melody, and elements of text and pitch may relate in one of two ways—

- When each syllable of text corresponds to a single pitch, the text setting is said to be syllabic.
- When a syllable of text is sung with two or more pitches, the text setting is said to be melismatic; each instance of one syllable to multiple pitches is a melisma.

✎ Teacher's Note

Topic 2.9 pairs well with practicing skills 3.A. and 3.D.

TOPIC 2.10
Melodic Transposition

Required Course Content

SUGGESTED SKILLS

⬚ *Analyze Performed Music*

1.D

Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed music.

⬚ *Analyze Notated Music*

2.D

Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in notated music.

ENDURING UNDERSTANDING

PIT-3

Melody—Pitches that are deliberately sequenced through time produce an expressive musical statement known as a melody.

LEARNING OBJECTIVE	ESSENTIAL KNOWLEDGE
PIT-3.C Identify features of melody in— a. performed music b. notated music	**PIT-3.C.6** Melodic transposition is a commonly used form of pitch transformation; it is also a useful skill frequently required of practicing musicians. In melodic transposition, a melody or melodic segment is moved to a new pitch level while retaining its intervallic and rhythmic content. For instance, a C major melody transposed up a whole step would result in the same tune sounding a whole step higher; it would now be in the key of D major.

SUGGESTED SKILLS

⚒ *Analyze Performed Music*

1.G

Use terms and symbols to describe aspects of musical design in performed music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.

⚒ *Analyze Notated Music*

2.G

Use terms and symbols to describe aspects of musical design in notated music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.

TOPIC 2.11
Texture and Texture Types

Required Course Content

ENDURING UNDERSTANDING

DES-1

Texture—As the substance and structure of a physical object provides tactile texture, the substance and structure of music provides aural texture. The texture of a musical passage is based on the manner in which its layers are produced and distributed and how they interact to form the totality of sound.

LEARNING OBJECTIVE

DES-1.A
Identify texture types in—
a. performed music
b. notated music

ESSENTIAL KNOWLEDGE

DES-1.A.1

Texture refers to how musical components combine simultaneously to form an overall sound. Texture is influenced by how music is produced (e.g., the distinctive qualities of sound, or timbres), the density and spacing of pitches, and the pitch range encompassed.

DES-1.A.2

Texture types are determined by the number of musical lines present, the melodic character of these lines, and the ways in which the lines are combined simultaneously. The main types of musical texture are monophony, homophony (including chordal homophony and melody with accompaniment), polyphony (nonimitative and imitative), and heterophony. These terms appear as nouns (e.g., homophony) and as adjectives (e.g., homophonic). Other terms used to describe texture include technical terms (e.g., canon/canonic) and casual terms (e.g., call and response). Counterpoint (adjective: contrapuntal) is a term that relates closely to polyphony. Counterpoint refers specifically to the practice of composing polyphonic music, often using historical conventions, and the texture that results.

TOPIC 2.12
Texture Devices

Required Course Content

ENDURING UNDERSTANDING

DES-1

Texture—As the substance and structure of a physical object provides tactile texture, the substance and structure of music provides aural texture. The texture of a musical passage is based on the manner in which its layers are produced and distributed and how they interact to form the totality of sound.

LEARNING OBJECTIVE

DES-1.B

Identify texture devices in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

DES-1.B.1

In addition to texture type (e.g., monophony), a description of texture may include the composer's use of various texture devices. Examples include devices associated with the bass line, such as Alberti bass and walking bass, and devices associated with polyphony, such as canon, imitation, and countermelody. Other terms further describe the unique texture of a musical passage, such as solo/soli, accompaniment, doubling, ostinato, and tutti.

TOPIC 2.13
Rhythmic Devices

Required Course Content

ENDURING UNDERSTANDING

RHY-3

Rhythmic devices—Musicians use established rhythmic devices to expand expressive possibilities. These devices often achieve their effect by challenging the regularity of meter or transforming rhythmic patterns.

LEARNING OBJECTIVE

RHY-3.A

Identify rhythmic devices in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

RHY-3.A.1

A variety of rhythmic devices and features are used in music. Some features enliven rhythm by challenging the regularity of an established meter. For example, syncopation occurs when rhythm places accent on weak beats or divisions. A cross-rhythm (or polyrhythm) is a simultaneous occurrence of two or more rhythmic patterns that do not derive from one another and are not rooted in the same meter. Hemiola, in its most fundamental meaning, refers to any arrangement of rhythm and meter that articulates a 3 to 2 ratio. Thus, hemiola occurs when three notes of equal duration take up the time previously held by two notes of equal duration, or vice versa. Common manifestations of hemiola include the following—

- Measures of compound duple meter (e.g., $\frac{6}{8}$) juxtaposed with measures that articulate a simple triple meter (e.g., $\frac{3}{4}$), with the division pulse remaining constant (e.g., a static eighth-note pulse).
- Two measures of triple meter that are accented as *Strong-weak-Strong-weak-Strong-weak* instead of the usual *Strong-weak-weak-Strong-weak-weak*.

LEARNING OBJECTIVE

RHY-3.A

Identify rhythmic devices in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

RHY-3.A.1

The contrasting metric structures that form a hemiola may be heard successively or simultaneously, with the latter forming an example of polyrhythm or "two-against-three" polyrhythm.

RHY-3.A.2

Other rhythmic devices include the following—

- An agogic accent is a note that naturally receives more emphasis due to its extended (or longer) duration.
- An anacrusis, or pickup, is a rhythm or rhythms that start before the first downbeat of a phrase.
- A fermata is a symbol placed over a note or rest that indicates it is to be held longer than its normal duration.

ENDURING UNDERSTANDING

RHY-1

Rhythm and meter—Music exists in the dimension of time, where long and short sounds and silences can be combined in myriad ways. This temporal aspect, called rhythm, is often governed by a layered structure of interrelated pulses known as meter.

LEARNING OBJECTIVE

RHY-1.E

Identify irregularities of beat division and/or beat grouping into measures in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

RHY-1.E.1

Borrowed divisions occur when compound divisions (three divisions per beat) substitute for division values in a simple meter (two divisions per beat), and vice versa. Such divisions are sometimes called triplets and duplets, respectively. Borrowed rhythmic values may also occur at the beat level; for instance, three quarter note triplets may take the place of two quarter notes. Beats may be divided into other portions (such as 5s and 7s), sometimes called irregular divisions.

LEARNING OBJECTIVE

RHY-1.E

Identify irregularities of beat division and/or beat grouping into measures in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

RHY-1.E.2

Meter types created by recurring regularly spaced patterns of accent on the different levels of pulse (division, beat, and measure) are called symmetrical meters. However, meters are not always regularly periodic at all levels of pulse. For instance, $\frac{5}{8}$ contains beats of unequal size, with the first beat containing three eighth-note divisions and the second containing two eighth-note divisions, or vice versa. This is an example of an asymmetrical or irregular meter. Music may use time signatures that shift often, such as a measure of $\frac{3}{4}$ followed by a measure of $\frac{4}{4}$; this is known as changing or mixed meter.

UNIT 3

Music Fundamentals III: Triads and Seventh Chords

~13–15
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 3

Multiple-choice: ~25 questions
Free-response: 3 questions

- Harmonic dictation
- Melodic dictation
- Sight-singing

Music Fundamentals III: Triads and Seventh Chords

Developing Understanding

BIG IDEA 1
Pitch PIT
- How are chord qualities described?
- How do pitches in a chord function?

In this third unit of music fundamentals, students further strengthen their foundational understanding of pitch relationships in performed and notated music. Having learned how to recognize and relate pitch patterns and rhythmic structures in performances and in scores, students now begin to engage with harmony, recognizing and relating groupings of pitches presented simultaneously. They use notation to identify chord qualities and to indicate harmonic progressions, with a focus on seventh chords. Although skills and concepts of rhythm, meter, and melody aren't specifically addressed in this unit, students should continue practicing and applying them in creative exercises in preparation for further development in Unit 4, which introduces harmony and voice leading.

Building Course Skills

As students begin to study harmonic concepts, they hear and analyze a variety of chords in real musical contexts, studying relationships of triads and seventh chords built on scale degrees of a given key. They may also benefit from hearing chords of various qualities in isolation to compare and differentiate them. Students learn symbols and terms for describing harmonic relationships through simple harmonic dictation exercises in preparation for Units 4 and 5, which deal with harmonic progressions, functions, and voice leading.

Students learn to use Roman and Arabic numbers to communicate the scale degree of the root, the quality, and the bass note of any diatonic chord. They begin to study and apply processes of realizing a figured bass. Developing proficiency in notating chords is essential: Students use Roman and Arabic numbers and figured bass notation throughout the course to notate harmonic progressions and demonstrate understanding of chord qualities and relationships.

Preparing for the AP Exam

Unit 3 introduces harmonic dictation, a skill with which students often struggle on the AP Music Theory Exam. It helps to begin ear training early on, to differentiate among the various qualities and inversions of triads and seventh chords. Although differentiating among chords in isolation helps students learn key differences between major and minor chords or chords in root and inverted positions, the exam asks students to demonstrate their understanding of chords within a progression, which requires knowledge of how chords (and their qualities) relate to each other in a diatonic context.

As students further develop proper musical notation skills, Unit 3 introduces systems of notating harmony. Students must become proficient in properly reading and applying Roman and Arabic numerals to diatonic chords, since five free-response questions require the use of this notation system and one asks students to realize a figured bass line.

UNIT AT A GLANCE

> **✎ Teacher's Note**
>
> In Unit 3, continue to practice skills 3.A., 3.D., and 3.E.

Enduring Understanding	Topic	Suggested Skills	Class Periods ~13–15 CLASS PERIODS
PIT-1	**3.1 Triad and Chord Qualities (M, m, d, A)**	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	
		2.A Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	
PIT-2	**3.2 Diatonic Chords and Roman Numerals**	**1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music.	
		2.C Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.	
		3.C Identify the harmonic function of chords in a performed harmonic progression by providing an analysis using Roman and Arabic numerals.	
	3.3 Chord Inversions and Figures: Introduction to Figured Bass	**1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music.	
		2.C Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.	
		3.C Identify the harmonic function of chords in a performed harmonic progression by providing an analysis using Roman and Arabic numerals.	
		4.B Complete a four-part harmonic progression by realizing a figured bass line and providing a Roman numeral analysis of the completed progression.	
		4.C Complete a four-part harmonic progression based on the Roman numeral analysis provided.	

UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~13–15 CLASS PERIODS
PIT-2	**3.4 Seventh Chords**	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	
	3.5 Seventh Chord Inversions and Figures	**1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. **2.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music. **3.C** Identify the harmonic function of chords in a performed harmonic progression by providing an analysis using Roman and Arabic numerals.	

AP Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 3. Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page were developed by AP teachers and are intended to give you ideas of ways to incorporate varied instructional approaches in the teaching of this course. You do not need to use these activities or instructional approaches and are free to alter or edit them in any way you choose. Please refer to the Instructional Approaches section beginning on p. 167 for more examples of activities and strategies.

Activity	Topic	Suggested Activity
1	3.1 and 3.4	**Singing on Solfège** Have students arpeggiate different types of root position triads using solfège. Change back and forth between major, minor, diminished, and augmented triads to illustrate the different sound and interval content of each type of triad. The same activity can be repeated with different types of seventh chords.
2	3.2	**Quick Write** At the beginning, middle, and/or end of class, give students a post-it and ask them to answer 2-3 short questions. For example, "What quality is the chord built on ^7 of a major scale?", or "Write out the pitches of a ii chord in G major." "Over time, add inversions and varying key qualities.
3	3.3 and 3.5	**Think Aloud** Ask students to explain what they think the numbers in figured bass notation represent. (E.g., the $\frac{6}{3}$ symbol denotes a triad in first inversion, but what exactly do the numbers 6 and 3 refer to?) Ask students to explain the symbols for all inversions of triads and seventh chords this way, and then use their explanations to develop strategies for memorizing these symbols.
4	3.5	**I Do, We Do, You Do** Show students how to start with a given bass note, and then spell any quality and inversion seventh chord on that *bass* note (not root). Then ask them to continue the exercise in pairs, and finally solo.
5	3.5	**Marking the Score** Give students a score excerpt that includes clear usages of seventh chords. Have students work in pairs to locate and identify the root, quality, and inversion of the seventh chords.

TOPIC 3.1
Triad and Chord Qualities (M, m, d, A)

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.O

Describe the quality of a chord in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.O.1

A chord consists of three or more pitches sounding simultaneously; the term also applies to collections of successive pitches that form a perceived grouping, often through arpeggiation (i.e., the use of arpeggios). In the tradition known as Western music, the two basic kinds of chord are—

- triads—chords whose essence consists of three distinct pitches stacked on adjacent lines or spaces (i.e., stacked in thirds)
- seventh chords—chords whose essence consists of four distinct pitches stacked on adjacent lines or spaces (i.e., stacked in thirds)

PIT-1.O.2

When the pitches of a chord are arranged in their essential configuration of stacked thirds, each pitch, or chord member, is given a specific name—the bottom note on which the chord is built is called the root, and the notes stacked above the root are called the third, the fifth, and in the case of seventh chords, the seventh.

SUGGESTED SKILLS

Analyze Performed Music

1.A

Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

Analyze Notated Music

2.A

Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

LEARNING OBJECTIVE

PIT-1.O

Describe the quality of a chord in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.O.3

The structure of intervals of a given triad or seventh chord accounts for the chord's unique sound and allows it to be classified as a specific chord quality (or type). In the tradition known as Western music, the following qualities of triad are commonly found—

- major (M)
- minor (m)
- diminished (º or d)
- augmented (⁺ or A)

TOPIC 3.2
Diatonic Chords and Roman Numerals

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.A

Identify chords using letters and Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.A.1

Triads and seventh chords built on the scale degrees of a given key constitute the diatonic chords of that key. These chords are identified using a system of symbols in which Roman numerals indicate the scale degree on which the given chord is built and the quality of the given chord. Uppercase and lowercase Roman numerals are used to indicate major and minor triads, respectively, and additional symbols are added to denote other chord qualities (e.g., lowercase Roman numerals with "o" indicating diminished triads and uppercase Roman numerals with "+" indicating augmented triads).

The diatonic chords of a key can also be identified using the scale degree names of each chord's respective root (e.g., tonic, supertonic, mediant, etc.). For example, the triad built on scale degree two may be called the "supertonic triad," the triad built on scale degree four may be called the "subdominant triad," and the seventh chord built on scale degree five may be called the "dominant seventh chord."

TOPIC 3.3

Chord Inversions and Figures: Introduction to Figured Bass

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.A

Identify chords using letters and Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.A.2

The pitches of a chord may be arranged in various ways, with special attention paid to the chord member that appears in the bass (i.e., lowest part of the chord). When the chordal root appears in the bass, the chord is said to be in root position. When chord members other than the root appear in the bass, chord inversions result. First inversion and second inversion occur when the chordal third and fifth, respectively, appear in the bass. Specific chord inversions are labeled using a system of Arabic numerals that denote intervals to be rendered above given bass notes, a convention based on an 18th-century system of musical shorthand known as figured bass. With pitch content clearly defined, these Arabic numerals may be used to imply specific chords and their inversions.

An alternate system for labeling chords identifies a triad's root by capital letter-name (e.g., C) and its quality by abbreviation (e.g., "m" for minor); a C-minor triad may be labeled "Cm." Chord labels such as these are used prominently in lead sheets, where they appear above the notated melody and indicate specific chord progressions.

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.B

Use Roman numerals to indicate the harmonic progression implied by a figured bass.

ESSENTIAL KNOWLEDGE

PIT-2.B.1

The Arabic numerals, or figures, that appear in a figured bass denote pitches at specific intervals above each given bass note. (Octave equivalents of those pitches are also acceptable.) Since the resultant pitches are to be used in writing each corresponding chord, these Arabic numerals imply harmonies to which Roman numerals may be applied.

PIT-2.B.2

In figured bass notation, a figure with a slash or plus sign indicates the pitch denoted by that figure is to be raised a half step. An accidental appearing alone (i.e., without an Arabic numeral) indicates that the pitch lying a third above the bass should be inflected as shown (e.g., "♯" appearing under a given bass pitch of A denotes the pitch C♯).

✎ Teacher's Note

Following Topic 3.3, students can begin to practice realizing figured bass and completing harmonic progressions based on Roman numerals (skills 4.B. and 4.C.) in simple, introductory composition exercises. Voice leading and functional harmony, additional conceptual understandings required to successfully complete composition-based questions on the AP Music Theory Exam, will be introduced in Unit 4.

TOPIC 3.4
Seventh Chords

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.C

Describe the quality of a seventh chord in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.C.1

The following qualities of seventh chords are commonly found—

- major seventh (MM; M7), or "major-major"
- major-minor seventh (Mm7), or "dominant seventh," used for major-minor chords exercising a dominant function
- minor seventh (mm; m7), or "minor-minor"
- half-diminished seventh ($^{\varnothing7}$; dm), or "diminished-minor"
- fully-diminished seventh ($^{\circ7}$; dd), or "diminished-diminished"

PIT-2.C.2

When a chord contains a chord member that possesses this natural inclination to resolve (e.g., a chordal seventh), that specific chord member may be called a chordal dissonance.

TOPIC 3.5
Seventh Chord Inversions and Figures

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.D

Identify seventh chords using Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.D.1

Seventh chords have the potential for a third inversion in which the chordal seventh appears in the bass.

AP MUSIC THEORY

UNIT 4

Harmony and Voice Leading I: Chord Function, Cadence, and Phrase

~15–17
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 4

Multiple-choice: ~35 questions
Free-response: 3 questions

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

Harmony and Voice Leading I: Chord Function, Cadence, and Phrase

← → Developing Understanding

- How are melody and harmony related in voice leading?
- What is the purpose of voice-leading conventions?

BIG IDEA 2
Rhythm RHY

- What kinds of rhythmic profiles are featured in 18th-century chorales?

BIG IDEA 3
Form FOR

- How do cadences delineate the structure of a musical composition?

BIG IDEA 4
Musical Design DES

- What is the effect of interacting voices in a musical passage?

Unit 4 expands on harmonic materials and processes introduced in Unit 3 and also introduces the procedures of 18th-century style voice leading. Students begin by learning and applying conventions of soprano–bass line relationships through score analysis, error detection, writing exercises, and contextual listening. They then learn conventions of chord spelling, spacing, and doubling, in order to form harmonies from the combination of independent-sounding melodic lines. Through their study of cadences, students learn to identify and describe phrases as structural units of musical form. In Unit 5, students will continue to study voice-leading conventions and procedures in four-voice (SATB) harmonic progressions.

Building Course Skills

Students explore 18th-century voice-leading procedures to consider how independent voices create melodies and work together to create harmonies. A scaffolded approach to voice leading begins with focusing on the tonic-dominant-tonic (T-D-T) phrase. This simple harmonic phrase type is expanded upon in Unit 5, where predominant function, more cadential patterns, and voice-leading $^6_4$ chords are introduced. In preparation for later focus on phrase relationships and formal sections in Unit 8, students should continue to engage in motivic analysis and study cadences associated with the T-D-T phrase.

Students may benefit from exploring counterpoint with two voices before voice leading with four voices. In fact, species counterpoint may give them a step-by-step method for developing counterpoint skills. Students will need ongoing feedback to guide their development of these skills.

Students should begin discerning the relationships of chords in a harmonic progression, rather than hearing a progression as a succession of isolated chords.

Preparing for the AP Exam

The AP Music Theory Exam asks students to engage in both four-part and two-part voice leading. Students may find it helpful to begin focusing on and applying procedures of 18th-century voice leading to the outer voices within the T-D-T phrase before adding inner voices. In fact, students should not postpone attempting exercises like Free-Response Question 7 until the end of the year; they can complete a modified version of such an exercise in this unit, demonstrating their current skills with and understanding of voice leading and harmony.

Students should see how the skills and knowledge they have developed in previous units are applied in this unit. In addition, they should continue to develop and demonstrate their skills with and conceptual understanding of melody, harmony, and proper musical notation as they encounter new concepts through sight-singing, dictation, contextual listening, error-detection, and composition exercises.

UNIT AT A GLANCE

Teacher's Note

In Unit 4, continue to practice skills 3.A, 3.C, and 3.D. Continue also to practice skills 4.B and 4.C as part of skill 4.A.

Enduring Understanding	Topic	Suggested Skills	Class Periods ~15−17 CLASS PERIODS
PIT-4, PIT-2, PIT-3, RHY-2, FOR-1	**4.1 Soprano-Bass Counterpoint**	**1.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music.	
		1.F Use terms and symbols to describe formal features and relationships in performed music, including motives, phrases, and phrase relationships.	
		2.E Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music.	
		2.F Use terms and symbols to describe formal features and relationships in notated music, including motives, phrases, and phrase relationships.	
		3.B Notate the soprano and bass pitches of a performed harmonic progression in a major or minor key (may include chromatically altered pitches).	
		3.E Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.	
		4.A Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.	
		4.D Compose a bass line to harmonize a given melody, implying appropriate harmony, and identify the implied harmony using Roman and Arabic numerals.	

UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~**15–17** CLASS PERIODS
DES-1, PIT-4	**4.2** SATB Voice Leading	**1.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. **2.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. **3.B** Notate the soprano and bass pitches of a performed harmonic progression in a major or minor key (may include chromatically altered pitches). **3.E** Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices. **4.A** Apply knowledge of Common Practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.	
PIT-2	**4.3** Harmonic Progression, Functional Harmony, and Cadences	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.	

UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods **~15–17** CLASS PERIODS
PIT-4	**4.4 Voice Leading with Seventh Chords**	**1.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. **2.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. **3.E** Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices. **4.A** Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.	
	4.5 Voice Leading with Seventh Chords in Inversions	**1.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. **2.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. **3.E** Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices. **4.A** Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.	

AP Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 4. Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page were developed by AP teachers and are intended to give you ideas of ways to incorporate varied instructional approaches in the teaching of this course. You do not need to use these activities or instructional approaches and are free to alter or edit them in any way you choose. Please refer to the Instructional Approaches section beginning on p. 167 for more examples of activities and strategies.

Activity	Topic	Suggested Activity
1	4.1	**Manipulatives/Kinesthetics** Have pairs of students walk from one side of the room to the other while you call out types of motion (parallel, oblique, similar, contrary). The students should demonstrate that motion by moving closer or further apart as they walk.
2	4.1 and 4.2	**Think-Pair-Share** Give students two chords, and ask them to part-write them so that they demonstrate one of the following errors: voice crossing, voice overlap, spacing error, or direct fifths. Pair students up and ask them to find and explain the error their partner has written. Have students share their findings as a class.
3	4.3	**Listen and Analyze** Play a recorded excerpt of an 18th-century common-practice symphonic work with a simple harmonic progression. Work with students to (1) identify when the harmonies change, (2) notate a bass line that represents those harmonies, then (3) determine which harmonies fulfill the functions of tonic, dominant, or predominant.
4	4.3	**Recomposing** Select a well-known, tonal melody such as "Happy Birthday" or your school's fight song. Recompose the endings of each phrase with a different type of cadence than in the typical version. Have students play or sing the recomposed version and discuss the expressive effects of the new cadences.
5	4.4	**Marking the Score** In a chorale-style excerpt, ask students to circle chordal sevenths that resolve down by step in blue, and chordal sevenths that don't in green, then explain those exceptions. Have students circle all leading tones that resolve up in yellow, and any that don't in red, then explain those exceptions.

TOPIC 4.1
Soprano-Bass Counterpoint

Required Course Content

ENDURING UNDERSTANDING

PIT-4

Voice Leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.

LEARNING OBJECTIVE

PIT-4.A

Identify and apply the procedures of 18th-century voice leading through—

a. score analysis

b. error detection

c. writing exercises

d. contextual listening

ESSENTIAL KNOWLEDGE

PIT-4.A.1

Voice leading describes how individual voices or parts move as a harmonic progression advances from each chord to the next. This motion must take into consideration correct chord spelling, spacing, and doubling. Emulating works of the common practice era, voice leading should achieve linear smoothness and bring about independence of voices (or parts). Additionally, tendency tones are resolved according to stylistic precedent (e.g., a chordal seventh resolving down by step).

PIT-4.A.2

The linear movement between two given voices can happen in four ways—

- parallel motion—voices move in the same direction (both up or both down) by the same melodic interval.
- similar motion—voices move in the same direction but not by the same melodic interval.
- oblique motion—one voice remains stationary while the second moves up or down.
- contrary motion—voices move in opposite directions.

LEARNING OBJECTIVE

PIT-4.A

Identify and apply the procedures of 18th-century voice leading through—

a. score analysis

b. error detection

c. writing exercises

d. contextual listening

ESSENTIAL KNOWLEDGE

PIT-4.A.3

Following are general conventions of 18th-century voice leading—

- Voice leading should proceed mostly by step without excessive leaps.
- When possible, pitches common to adjacent chords, or common tones, should be retained in the same voice part(s).
- For clarity of voice leading, any chord should maintain soprano-alto-tenor-bass (SATB) order from high to low to avoid voice crossing.
- If a perfect fifth between two voices is not immediately repeated, it should proceed to an interval other than another perfect fifth between the same voices. This applies to parallel motion (i.e., parallel fifths) as well as contrary motion; it also applies to nonadjacent chords on successive beats.
- If a perfect octave or unison between two voices is not immediately repeated, it should proceed to an interval other than another perfect octave or perfect unison between the same voices. This applies to parallel motion (i.e., parallel octaves) as well as contrary motion; it also applies to nonadjacent chords on successive beats.
- All voices should proceed melodically with the following intervals—major and minor second, major and minor third, perfect fourth, and perfect fifth. All melodic augmented and diminished intervals should be excluded, as they produce uncharacteristic dissonances. All melodic intervals larger than a perfect fifth should also be excluded, as they create uncharacteristic disjunct motion.
- The leading tone in an outer voice (i.e., soprano or bass) should always resolve up by step to avoid an unresolved leading tone.

PIT-4.A.4

When composing outer voices, the normative conventions of 18th-century voice leading should be maintained (e.g., avoid parallel fifths). In addition—

- Outer voices may include leading tones as long as those leading tones are not doubled in another voice and resolve to the tonic by ascending in stepwise motion, to avoid an unresolved leading tone.

SUGGESTED SKILLS

✎ *Convert Between Performed and Notated Music*

3.B

Notate the soprano and bass pitches of a performed harmonic progression in a major or minor key (may include chromatically altered pitches).

3.E

Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.

✎ *Complete Based on Cues*

4.A

Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.

4.D

Compose a bass line to harmonize a given melody, implying appropriate harmony, and identify the implied harmony using Roman and Arabic numerals.

LEARNING OBJECTIVE

PIT-4.A

Identify and apply the procedures of 18th-century voice leading through—

a. score analysis

b. error detection

c. writing exercises

d. contextual listening

ESSENTIAL KNOWLEDGE

- Note-against-note dissonances between outer voices may be included only if they imply an acceptable harmonic progression— for example, a note-against-note fourth would work only as part of an acceptable pattern of second-inversion chords, such as the cadential, neighboring (pedal), or passing $^6_4$ chord patterns.

A chromatically inflected pitch that is appropriate in the musical context may be included as long as the preinflected pitch does not appear in another voice directly preceding the inflected pitch in question (i.e., avoid a cross relation).

PIT-4.A.5

When chords are spaced in close position, all upper parts (i.e., all parts except the bass) are placed as close together as chord tones will allow. Any other spacing is considered an open position.

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.E

Compose a bass line added to a given soprano line, following the normative harmonic procedures of 18th-century music.

ESSENTIAL KNOWLEDGE

PIT-2.E.1

When a bass line is added to a soprano line, harmonic progressions are implied. To keep these harmonic progressions plausible and strong, these conventions should be followed—

- All implied chords must allow the corresponding soprano notes to make harmonic sense.

- An acceptable harmonic progression can be made using tonic, supertonic, subdominant, and dominant triads exclusively, as long as the normative procedures of harmonic progression are followed.

- Repeated instances of a specific harmony— that is, repeating a particular chord in a particular position (root position or inversion)— are acceptable only if the repeated harmonies start on a strong beat. However, at the beginning of a phrase, the repeated harmonies may start on a weak beat.

Harmony and Voice Leading I

LEARNING OBJECTIVE

PIT-2.F

Use Roman and Arabic numerals to indicate the specific chords and inversions implied by a bass line.

PIT-2.G

Notate the pitches and rhythms of the outer voices (soprano and bass lines) in a performed harmonic progression that is composed in a major or minor key and may include limited use of chromatically altered pitches.

ESSENTIAL KNOWLEDGE

PIT-2.F.1

Notes of a bass line, especially when combined with other voices, can imply full chords and harmonic progressions. Such progressions may be represented through Roman numeral analysis, which may include Arabic numerals to show chord inversion and/or specific voice leading. If Roman numeral analysis is accurate, all given notes must be explainable in the chords represented by the analysis.

PIT-2.G.1

Accurate dictation of the outer voices in a performed harmonic progression depends on accurate notation of the sounding pitches and rhythms.

BOUNDARY STATEMENT

Although soprano notes should always be notated in the proper octave, octave displacement of bass-line pitches constitutes a more acceptable error and is therefore allowed on the AP Music Theory Exam.

PIT-2.G.2

Notes of the outer voices of a harmonic progression (the soprano and bass lines), provide important clues as to which chords are part of the performed harmonic progression. Such progressions may be represented through Roman-numeral analysis, and include Arabic numerals to show chord inversion and/or specific voice leading. In completing a Roman-numeral analysis of an outer-voice dictation, all written notes must be accounted for in the analysis.

ENDURING UNDERSTANDING

PIT-3

Melody—Pitches that are deliberately sequenced through time produce an expressive musical statement known as a melody.

LEARNING OBJECTIVE	ESSENTIAL KNOWLEDGE
PIT-3.D Compose a bass line added to a given soprano line, following the normative melodic procedures of 18th-century music.	**PIT-3.D.1** Melodic interest in a bass line may be created by balancing upward and downward motion and by balancing melodic steps and leaps. **PIT-3.D.2** A bass line uses melodic leaps with greater frequency than upper voices or parts, which tend toward more stepwise motion. Allowable leaps include thirds, perfect fourths and fifths, sixths, and octaves, and, if resolved properly, descending diminished fifths. Octave leaps should be followed by changes in direction. The bass line may include successive leaps in the same direction as long as the pitches outline a triad. **PIT-3.D.3** Repeated bass notes are acceptable only if they start on a strong beat. However, the repeated notes may start on a weak beat if it is the beginning of a phrase or if the second note is a suspension.

ENDURING UNDERSTANDING

RHY-2

Rhythmic patterns—Musical sounds and silences may be produced individually but are typically grouped into distinctive rhythmic patterns. These patterns help define the specific identity of a musical passage as it combines with other passages to create larger rhythmic formations.

LEARNING OBJECTIVE	ESSENTIAL KNOWLEDGE
RHY-2.C Compose the rhythmic aspects of a bass line added to a given soprano line, following conventions of the 18th-century chorale.	**RHY-2.C.1** Bass lines in 18th-century chorales tend to follow a particular rhythmic profile. Although they may feature note values ranging from half notes to eighth notes, the quarter note is the most frequent rhythmic value. A bass line of a chorale notated in $\frac{4}{4}$ time that makes exclusive or almost exclusive use of half notes would be atypical of the style.

ENDURING UNDERSTANDING

FOR-1

Form—As with language, music exhibits a structural aspect known as form, in which a musical composition is organized in a hierarchy of constituent parts. The specific ways these parts are related, contrasted, and/or developed produce the unique profile of an individual composition. Specific formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure.

LEARNING OBJECTIVE

FOR-1.A

Identify the beginnings, ends, and lengths of phrases in—

a. performed music and

b. notated music.

ESSENTIAL KNOWLEDGE

FOR-1.A.1

Music is made up of syntactical units called phrases, which may generally be described as complete musical utterances that conclude with a cadence. By delineating phrases, cadences form punctuation points that regulate the overall sense of musical flow in a composition. Four-measure and eight-measure phrases are normative, but other lengths are possible.

FOR-1.A.2

A bass line should imply an appropriate cadence at each phrase ending. Appropriate cadences include perfect authentic, imperfect authentic, half, Phrygian half, plagal, and deceptive cadences. The final cadence must be a perfect authentic cadence. This group of acceptable cadence types fit generally into two categories—inconclusive cadences (i.e., half, imperfect authentic, and deceptive cadences) and conclusive cadences (i.e., perfect authentic and plagal cadences). A perfect authentic cadence is created by the V-I progression with both harmonies in root position, ending with scale degree 1 in the soprano. An imperfect authentic cadence is also a V-I progression, but chords may be inverted, with any chord tone in the soprano.

Teacher's Note

Cadences are covered in Topic 4.3, but a brief introduction to the concept here is useful as students begin to work with complete musical phrases.

✖ *Analyze Performed Music*

1.E

Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

✖ *Analyze Notated Music*

2.E

Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

✖ *Convert Between Performed and Notated Music*

3.B

Notate the soprano and bass pitches of a performed harmonic progression in a major or minor key (may include chromatically altered pitches).

3.E

Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.

TOPIC 4.2
SATB Voice Leading

Required Course Content

ENDURING UNDERSTANDING

DES-1

Texture—As the substance and structure of a physical object provides tactile texture, the substance and structure of music provides aural texture. The texture of a musical passage is based on the manner in which its layers are produced and distributed, and how they interact to form the totality of sound.

LEARNING OBJECTIVE

DES-1.C

Describe relationships among musical lines, including the number of lines present in a passage and the position of a line in relation to other lines in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

DES-1.C.1

Musical lines, whether in instrumental or vocal pieces, may be described using the terms soprano, alto, tenor, and bass (collectively known as SATB), depending on their pitch position in relation to other lines. Figured bass and chorale harmonization exercises are typically notated in SATB four-voice texture.

Harmony and Voice Leading I

ENDURING UNDERSTANDING

PIT-4

Voice Leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.

LEARNING OBJECTIVE

PIT-4.B

Apply the procedures of 18th-century chord spelling and doubling through—

a. score analysis

b. error detection

c. writing exercises

ESSENTIAL KNOWLEDGE

PIT-4.B.1

In the correct realization of a Roman-numeral progression or figured bass all chords are spelled correctly, with necessary accidentals included.

PIT-4.B.2

Doubling occurs when the number of voices or parts used is greater than what is required to represent a given chord, allowing the composer to assign one or more chord members to multiple voices or parts. In choosing pitches for doubling, these conventions are followed—

- Double the root of a triad whenever voice leading allows.
- Thirds and fifths may also be doubled in triads when they result in good voice leading.
- In all situations, always double non-tendency tones (i.e., tones other than the leading-tone and chordal seventh).
- If the fifth is omitted in a root-position seventh chord, double the root.
- Following a complete root position $\underline{V}^7$, the tonic triad may have three roots and a third (no fifth).
- In $^6_4$ chords, always double the bass.

PIT-4.B.3

All inverted triads must be spelled completely in writing the chord.

LEARNING OBJECTIVE

PIT-4.C

Apply the procedures of 18th-century chord voicing and spacing through:

a. score analysis

b. error detection

c. writing exercises

ESSENTIAL KNOWLEDGE

PIT-4.C.1

The motion between outer voices (i.e., contrary, similar, parallel, or oblique motion) should vary. Progression of harmonic intervals between voices should never exceed three consecutive thirds or three consecutive sixths.

PIT-4.C.2

Following are additional conventions of 18th-century voice leading—

- A harmonic diminished fifth should proceed to an interval other than the perfect fifth above it to avoid rising unequal fifths. One common exception to this convention occurs in the progression I—V$_3^4$—I^6, where a harmonic diminished fifth may rise to a perfect fifth. The most natural resolution of a diminished fifth is inward to a third.

- If outer voices move to a perfect interval by similar motion, the upper voice should proceed by step. Avoid direct fifths and direct octaves (also known as hidden fifths and hidden octaves).

- A voice, in moving to its next pitch, should never cross over an adjacent voice's current pitch, to avoid overlapping voices. This maintains independence of voices and clarity of voice leading.

PIT-4.C.3

Although composers take care to keep each voice or part within its own optimal range, they set their chords with the freedom to distribute chord tones throughout the pitch range, creating unique voicings (or arrangements) of simple chords.

PIT-4.C.4

In spacing a chord, adjacent upper parts may be as far apart as an octave, but no more; however, the distance between the bass pitch and its nearest neighboring part may be more than an octave.

PIT-4.D

Apply the conventions of 18th-century chord spelling, doubling, spacing, and voice leading to progressions that include chords in first inversion.

PIT-4.D.1

When part-writing chord progressions that include first inversion triads, as with all chord progressions, the normative procedures of 18th-century voice leading should be followed.

TOPIC 4.3
Harmonic Progression, Functional Harmony, and Cadences

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.H

Identify and describe harmonic function within a chord progression in

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.H.1

Music is considered to be tonal when the pitch content is organized around a central (or tonic) pitch and all other pitches relate to that central pitch in a pre-established, hierarchical way. This manner of musical organization is based on a system that prevailed in the tradition known as *Western music* from approximately 1650 to 1900. *Common practice* is another term used for this type of music. Tonal organization may also be found in music of other genres and time periods, such as popular music, folk music, and jazz, as well as in some Western music composed after 1900.

PIT-2.H.2

Harmonic progression (or chord progression) refers to the particular sequence of chords that underlies a musical composition or passage. A harmonic progression may be represented as a succession of Roman numerals corresponding to the specific sequence of chords. When inversions are used, appropriate Arabic numerals are also included.

SUGGESTED SKILLS

Analyze Performed Music

1.A

Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

1.C

Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. (This skill is applied in describing these elements in a full musical context.)

Analyze Notated Music

2.A

Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

2.C

Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music. (This skill is applied in describing these elements in a full musical context.)

LEARNING OBJECTIVE

PIT-2.H

Identify and describe harmonic function within a chord progression in

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.H.3

Harmonic rhythm describes the rate at which chords change in a given musical passage or composition. For example, a phrase in $\frac{4}{4}$ time starting with chords that change once per measure might subsequently progress to chords changing at a half- or quarter-note pace, demonstrating acceleration of harmonic rhythm.

PIT-2.H.4

In tonal music, the ordering of chords is governed by a web of relationships where each chord possesses a contextual role, identified as its function. Based on harmonic context, all chords in a given harmonic progression may be described as fulfilling one of the following functions—tonic, dominant, or predominant.

PIT-2.H.5

The most fundamental harmonic progression used by tonal composers to establish key is found in the following sequence of harmonic functions—tonic-dominant-tonic.

PIT-2.H.6

Common-practice repertoire includes specific chord successions that are considered normative and usable in the composition of a tonal chord progression. A chord progression that deviates from the norm is generally avoided in the common-practice approach. For instance, V to IV, though common in some styles of popular music, is called a retrogression.

PIT-2.I

Identify cadence types in—

a. performed music

b. notated music

PIT-2.I.1

Cadence refers to the point of relative repose that concludes a harmonic progression or melodic phrase. Through historical practice, certain chord patterns have emerged as acceptable harmonic formulas for use at cadences. This group of acceptable cadence types fit generally into two categories—inconclusive cadences (i.e., half, imperfect authentic, and deceptive cadences) and conclusive cadences (i.e., perfect authentic and plagal cadences). A perfect authentic cadence is created by the $\underline{V}$-I progression with both harmonies in root position, ending with scale degree 1 in the soprano. An imperfect authentic cadence is also a $\underline{V}$-I progression, but chords may be inverted, with any chord tone in the soprano. These cadence types influence phrase structure and musical form.

LEARNING OBJECTIVE

PIT-2.I

Identify cadence types in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.I.2

Certain harmonic progressions are distinctive enough in sound and/or context to warrant specific labels, such as the Picardy third, a major tonic chord that ends a section in a minor key.

SUGGESTED SKILLS

✎ *Analyze Performed Music*

1.E
Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

✎ *Analyze Notated Music*

2.E
Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

✎ *Convert Between Performed and Notated Music*

3.E
Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.

✎ *Complete Based on Cues*

4.A
Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.

TOPIC 4.4
Voice Leading with Seventh Chords

Required Course Content

ENDURING UNDERSTANDING

PIT-4

Voice leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.

LEARNING OBJECTIVE

PIT-4.A
Identify and apply the procedures of 18th-century voice leading through

a. score analysis

b. error detection

c. writing exercises

d. contextual listening

ESSENTIAL KNOWLEDGE

PIT-4.A.6
When composing music in a four-voice texture, the normative conventions for writing chordal sevenths should be followed.

PIT-4.A.7
When part-writing, chordal sevenths should be approached by common tone or by step. When the voice-leading context precludes these options, chordal sevenths may also be approached by ascending leap or (rarely) by a descending leap of a third.

PIT-4.A.8
All chordal sevenths should resolve by a descending step, to avoid an unresolved seventh. However, the chordal seventh in a V_3^4 chord may move up by a step when appearing in a I-V_3^4-I⁶ progression. In some cases, the chordal seventh may be retained in the same voice before resolving down by a step.

PIT-4.A.9
The fifth of a root-position dominant seventh chord may be omitted if it helps the voice leading. When the fifth is omitted in a root-position seventh chord, the root should be doubled. All inverted seventh chords, however, must be spelled completely in writing the chord.

TOPIC 4.5
Voice Leading with Seventh Chords in Inversions

Required Course Content

ENDURING UNDERSTANDING

PIT-4

Voice leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.

LEARNING OBJECTIVE

PIT-4.A

Identify and apply the procedures of 18th-century voice leading through—

a. score analysis

b. error detection

c. writing exercises

d. contextual listening

ESSENTIAL KNOWLEDGE

PIT-4.A.10

Seventh chords in inversion often connect chords in an extended progression allowing the bass to have a melodic stepwise quality. Voice leading into and out of these inverted seventh chords is typically smooth, with no or minimal leaps.

PIT-4.A.11

Leading-tone seventh chords—the $\text{vii}^{\circ 7}$ diminished) and $\text{vii}^{\varnothing 7}$—have two possible functions: to substitute for the $\underline{\text{V}}$ or $\underline{\text{V}}^7$ chord as part of the dominant or, placed between tonic chords, to prolong the tonic in stepwise voice leading.

PIT-4.A.12

Inverted seventh chords should be spelled completely. Any tendency tones should appear individually (i.e., not doubled) and should be resolved according to the tendency.

SUGGESTED SKILLS

✎ *Analyze Performed Music*

1.E

Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

✎ *Analyze Notated Music*

2.E

Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

✎ *Convert Between Performed and Notated Music*

3.E

Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.

✎ *Complete Based on Cues*

4.A

Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.

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UNIT 5

Harmony and Voice Leading II: Chord Progressions and Predominant Function

~13–15
CLASS PERIODS

AP

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 5

Multiple-choice: ~50 questions
Free-response: 3 questions

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

Harmony and Voice Leading II: Chord Progressions and Predominant Function

← → Developing Understanding

This unit calls for students to analyze, describe, and create more complex harmonic progressions in the form of four-part (SATB) voice leading. Attention is focused on learning additional chord types and functions, with an emphasis on cadential and $^6_4$ chords. The goal is for students to expand their knowledge of voice-leading conventions and procedures to build confidence with part writing, score analysis, and harmonic dictation. It is also important for students to continue practicing and receiving formative feedback to further develop and hone skills in sight-singing and error detection. Then, in Unit 6, students will discover the expressive possibilities offered by embellishing tones and learn about motives and melodic devices.

Building Course Skills

In Unit 5, students further develop their understanding of voice leading and harmony as they explore predominant function in tonic-predominant-dominant-tonic (T-PD-D-T) musical phrases. Students will need to demonstrate a level of proficiency in understanding melody, harmonic relationships among diatonic chords, and basic 18th-century voice-leading procedures. Once again, as students explore predominant function, they may benefit from engaging in voice leading with two voices before voice leading with four voices.

As students' understanding of musical phrase expands to include predominant function, they will also need to practice hearing, analyzing, and writing predominant chords. Studying common harmonic progressions that include predominant chords will help students more quickly identify these types of harmonies in both aural and written contexts. The same approach to aural and written skill building goes for the different types of $^6_4$ chords included in this unit.

Preparing for the AP Exam

The AP exam assesses students through such tasks as realizing a figured bass and following 18th-century voice-leading procedures. On the exam, students also indicate chords' harmonic functions, write a given harmonic progression in four voices, and complete a bass line for a given melody while supplying the Roman and Arabic numerals that indicate the implied harmonies. Students will need numerous opportunities, accompanied by ongoing formative feedback, to practice composition exercises that assess their understanding of and skill with harmony and voice leading.

On past exams, students have demonstrated limited understanding of $^6_4$ chords. In Unit 5, they explore how musicians use inverted chords to fulfill specific harmonic (or even melodic) purposes. As a result, students can practice this strategic musicianship in composition exercises, like adapted versions of Free-Response Question 7.

UNIT AT A GLANCE

> ✎ **Teacher's Note**
>
> In Unit 5, continue to practice skills 3.A, 3.B, 3.C, and 3.D. Continue practicing skills 4.B, 4.C, and 4.D as part of skill 4.A.

Enduring Understanding	Topic	Suggested Skills	Class Periods ~13−15 CLASS PERIODS
PIT-2	**5.1 Adding Predominant Function** IV (iv) **and** ii (ii°) **to a Melodic Phrase**	**1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. **2.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.	
	5.2 The vi (VI) **Chord**	**1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. **2.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.	
PIT-4	**5.3 Predominant Seventh Chords**	**1.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. **2.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. **3.E** Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices. **4.A** Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.	

UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~13–15 CLASS PERIODS
PIT-2	**5.4** The iii (III) Chord	**1.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. **2.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music.	
	5.5 Cadences and Predominant Function	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.	
PIT-2, PIT-4	**5.6** Cadential $^6_4$ Chords	**1.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. **2.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music. **2.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. **3.E** Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices. **4.A** Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.	

UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods
			~13−15 CLASS PERIODS
PIT-2, PIT-4	**5.7 Additional $^6_4$ Chords**	**1.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music.	
		2.C Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.	
		2.E Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music.	
		3.E Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.	
		4.A Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.	

AP Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 5. Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page were developed by AP teachers and are intended to give you ideas of ways to incorporate varied instructional approaches in the teaching of this course. You do not need to use these activities or instructional approaches and are free to alter or edit them in any way you choose. Please refer to the Instructional Approaches section beginning on p. 167 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	5.1	**Composing** Present students with a three-chord tonic-dominant-tonic progression containing a perfect authentic cadence. Compose a series of elaborations of that progression, using three-chord tonic expansion patterns and then inserting appropriately placed predominant harmonies into the overall progression. Play and sing the progression after each addition.
2	5.2	**Activating Prior Knowledge** Invite two students to play "Heart and Soul" on the piano. Discuss the chord progression, the function of each harmony, the voice-leading (including how it is not 18th-century chorale-style voice leading), and particularly the use of the vi chord. Repeat the process with Pachelbel's Canon in D.
3	5.3	**Close Reading** Select four-chord excerpts from works such as J.S. Bach's *Well-Tempered Clavier* Bk. 1 C Major and C Minor Preludes. Ask students to identify the chords and their harmonic function, then examine the voice-leading of each chord member. Sketch a four-voice chorale-style progression that represents the structure of the excerpt, and have students sing that while listening to a recording of the excerpt.
4	5.4	**Listen and Analyze** Play a recording of a popular song that contains an example of a iii chord (e.g., "While My Guitar Gently Weeps" by The Beatles) and ask students to identify the chord progression. Ask them to think of other pop songs that use the iii chord. Then discuss reasons why this chord is relatively uncommon in 18th-century classical music.
5	5.6 and 5.7	**Sticky-Note Score Comment** Post score excerpts at several stations around the room, each of which contains multiple $^6_4$ chords. Have students work in groups to locate and label by type a $^6_4$ chord in each excerpt, then rotate to another excerpt.

TOPIC 5.1

Adding Predominant Function IV (iv) and ii (ii°) to a Melodic Phrase

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.H

Identify and describe harmonic function within a chord progression in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.H.7

To intensify the establishment of key, predominant chords are frequently inserted, resulting in the following order of functions within a harmonic progression or melodic phrase—tonic-predominant-dominant-tonic. Composers generally expand the harmonic background provided by these fundamental progressions by creating a harmonic foreground (or surface) in which chords are ordered in myriad combinations following historical conventions of tonal music.

PIT-2.H.8

Subdominant (IV or iv) and supertonic (ii or ii°) chords often precede the dominant functional area of a phrase, and therefore are referred to as predominant harmonies.

TOPIC 5.2
The vi (VI) Chord

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.J

Identify and describe harmonic function and progression in—

a. performed music

b. notated music.

ESSENTIAL KNOWLEDGE

PIT-2.J.1

The vi (VI) chord can function as a tonic substitute or as a weaker predominant chord.

PIT-2.J.2

Certain harmonic progressions are distinctive enough in sound and/or context to warrant specific labels, such as the deceptive progression, with the dominant chord followed by a chord other than the tonic chord, typically the submediant chord.

SUGGESTED SKILLS

✗ *Analyze Performed Music*

1.E

Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

✗ *Analyze Notated Music*

2.E

Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

✗ *Convert Between Performed and Notated Music*

3.E

Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.

✗ *Complete Based on Cues*

4.A

Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.

TOPIC 5.3
Predominant Seventh Chords

Required Course Content

ENDURING UNDERSTANDING

PIT-4

Voice Leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.

LEARNING OBJECTIVE

PIT-4.A
Identify and apply the procedures of 18th-century voice leading through—

a. score analysis

b. error detection

c. writing exercises

d. contextual listening

ESSENTIAL KNOWLEDGE

PIT-4.A.13
Predominant seventh chords fulfill the same harmonic function as predominant triads. As with most seventh chords, the chordal seventh should resolve by a descending step. In some cases, the chordal seventh may be retained in the same voice before resolving down by a step, such as when ii^7 moves to a cadential $^6_4$ chord.

TOPIC 5.4
The iii (III) Chord

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.J

Identify and describe harmonic function and progression in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.J.3

The mediant triad is rarely used in harmonic progressions of 18th-century style. The mediant triad in a minor key—III—appears more often in its role as representing the relative major key.

SUGGESTED SKILLS

⊠ *Analyze Performed Music*

1.A

Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

1.C

Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. (This skill is applied in describing these elements in a full musical context.)

⊠ *Analyze Notated Music*

2.A

Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

2.C

Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music. (This skill is applied in describing these elements in a full musical context.)

TOPIC 5.5
Cadences and Predominant Function

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.I

Identify cadence types in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.I.3

Cadences such as the plagal cadence—IV (iv)–I (i)—and Phrygian half cadence—iv^6-V, minor only—use predominant function as they conclude a phrase. The deceptive cadence avoids the V-I resolution of authentic cadences by having a non-tonic chord substitute for tonic.

TOPIC 5.6
Cadential $\frac{6}{4}$ Chords

SUGGESTED SKILLS

⚒ *Analyze Performed Music*

1.E

Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

⚒ *Analyze Notated Music*

2.C

Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.

2.E

Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

⚒ *Convert Between Performed and Notated Music*

3.E

Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.

⚒ *Complete Based on Cues*

4.A

Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.K

Identify the type of $\frac{6}{4}$ chord used in notated music.

ESSENTIAL KNOWLEDGE

PIT-2.K.1

In composing tonal music, care must be taken in the use of second-inversion triads, or $\frac{6}{4}$ chords, as they may only appear in four specific contexts: cadential $\frac{6}{4}$, neighboring or pedal $\frac{6}{4}$, passing $\frac{6}{4}$, and arpeggiated $\frac{6}{4}$ patterns.

PIT-2.K.2

The cadential $\frac{6}{4}$ precedes the dominant, often at a cadence. Although it contains the notes of the tonic triad, it does not exercise a tonic function but serves as an embellishment of the dominant. It occurs in a metrically stronger position than the dominant chord, and upper voices most often move by step to the tones of the dominant. It may be notated as V $\frac{6-5}{4-3}$.

ENDURING UNDERSTANDING

PIT-4

Voice leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.

LEARNING OBJECTIVE

PIT-4.E

Identify and apply the procedures of 18th-century voice leading of cadential $^6_4$ chords through—

a. score analysis

b. error detection

c. part-writing exercises

d. contextual listening

ESSENTIAL KNOWLEDGE

PIT-4.E.1

In a cadential $^6_4$ chord, the sixth and fourth above the bass should always resolve down by step.

PIT-4.E.2

In figured bass, Arabic numerals may be used to indicate specific voice leading patterns. For instance, in a cadential $^6_4$ pattern, the figures that show $^6_4$ progressing to $^5_3$ serve as a reminder that the sixth and fourth above the bass pitch should resolve down by step.

TOPIC 5.7
Additional $\frac{6}{4}$ Chords

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.L

Describe the type of $\frac{6}{4}$ chord used in notated music.

ESSENTIAL KNOWLEDGE

PIT-2.L.1

The neighboring or pedal $\frac{6}{4}$ occurs when the third and fifth of a root-position triad are embellished by their respective upper neighbor tones while the bass remains stationary. In this pattern, the $\frac{6}{4}$ chord usually occurs on a weak beat.

PIT-2.L.2

The passing $\frac{6}{4}$ harmonizes the second note of a three-note ascending or descending scale fragment in the bass; it harmonizes a bass passing tone. In this pattern, the $\frac{6}{4}$ chord usually occurs on a weak beat and the motion of the upper voices is ordinarily by step.

PIT-2.L.3

The arpeggiated $\frac{6}{4}$ results from triad arpeggiation in the bass. With the upper voices sounding a static chord, the bass arpeggiates a complete triad, or alternatively, it oscillates between root and fifth of the chord, as often heard in a waltz or march.

ENDURING UNDERSTANDING

PIT-4

Voice leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.

LEARNING OBJECTIVE

PIT-4.F

Identify and apply the procedures of 18th-century voice leading of passing, pedal (or neighboring), and arpeggiated $^6_4$ chords through—

a. score analysis

b. error detection

c. writing exercises

d. contextual listening

ESSENTIAL KNOWLEDGE

PIT-4.F.1

When part-writing a passing $^6_4$ chord, the fifth of the $^6_4$ chord should be doubled, and all voices should move in stepwise motion.

PIT-4.F.2

When part-writing a pedal (or neighboring) $^6_4$ chord, the third and the fifth of a root-position triad are embellished by their respective upper neighbor tones while the bass remains stationary.

PIT-4.F.3

When part-writing an arpeggiated $^6_4$ chord, the bass line arpeggiates the same triad. The three upper voices are stationary and only the bass moves.

PIT-4.F.4

When a bass line is added to a soprano line, harmonic progressions are implied. To keep these harmonic progressions plausible and strong, these conventions should be followed—

- $^6_4$ chords may appear in tonally appropriate contexts as long as they are rhythmically appropriate to their context—that is, cadential $^6_4$ occur on a strong beat and passing or neighboring (pedal) six-fours on a weak beat.

- A chord may proceed to any other chord except for one that results in a poor chord succession, e.g., Avoid V-IV, V-ii, ii-iii, IV-iii, ii-I, V-vi^6, and iii-vii^o, etc.

- Any chord may be implied as long as it does not result in poor chord use. Poor chord use could include—root-position vii^o, vi^6 (unless as part of a modulation, parallel motion by first-inversion chords, or other acceptable diatonic sequence), and iii^6 (unless as part of parallel motion by first-inversion chords or other acceptable diatonic sequence).

UNIT 6

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

~11–13
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 6

Multiple-choice: ~40 questions
Free-response: 4 questions

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

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

← → Developing Understanding

This unit continues students' work with skills and concepts of harmony and voice leading. Embellishing tones add variety and expressive possibility to harmonic progressions. Students learn to identify motives—short melodic or rhythmic ideas that form the basic units of phrases—and understand how variations are created through motivic transformation. They also learn to identify melodic and harmonic sequences. Students' understanding of pitch and rhythm must be continually reinforced in this unit through ongoing practice and support with ear training, sight-singing, error detection, harmonic and melodic dictation, score analysis, and part writing. Next, Unit 7 calls for students to apply understanding of keys, scale degrees, and chords to identify and produce tonicization.

BIG IDEA 1
Pitch
- How can nonchord tones create linear flow and interest within a harmony?

BIG IDEA 2
Rhythm
- How are melodic and rhythmic procedures used to affect the structures and sound qualities of music?

BIG IDEA 3
Form
- What is the relationship of motives and phrases?

Building Course Skills

With a foundational understanding of melody and harmony, students are prepared to augment their understanding of counterpoint through embellishing tones (i.e., nonharmonic or nonchord tones). Unit 6 gives students an opportunity to analyze a given melody within its harmonic context and examine portions of a melody that reside outside of harmonies. Through this study of embellishing tones, students will be empowered to analyze, sing, and compose more complex melodies.

Motives are given a more formal treatment in Unit 6, as students have a fuller musical foundation to describe, analyze, and perhaps even compose motives. Understanding motives and melodic and harmonic sequences requires that students be able to recognize pitch and rhythm patterns in music, which in turn builds the understanding that music is intentionally designed.

Preparing for the AP Exam

Students write embellishments, such as a passing tones or suspensions, only when indicated by figured bass on Free-Response Question 5 or Roman and Arabic numerals on Free-Response Question 6; furthermore, they are encouraged to use only unaccented passing and neighbor tones on Free-Response Question 7. Therefore, students should develop proficiency in writing embellishments when they are indicated by figured bass or Roman and Arabic numerals and also in writing with unaccented passing and neighbor tones when composing.

In order to understand motives and melodic and harmonic sequences that appear on the multiple-choice section of the exam, students need to recognize musical patterns. Through contextual listening, score analysis exercises, sight-singing, and composition exercises, students need to hone pattern-recognition skills in order to parse performed and notated music with greater ease, strategically approach sight-singing tasks, and eventually include patterns in their own compositions.

UNIT AT A GLANCE

> ✎ **Teacher's Note**
>
> In Unit 6, continue to practice skills 3.A., 3.B., 3.C., 3.D., and 3.E.

Enduring Understanding	Topic	Suggested Skills	Class Periods ~11–13 CLASS PERIODS
PIT-2	**6.1 Embellishing Tones: Identifying Passing Tones and Neighbor Tones**	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.	
	6.2 Embellishing Tones: Writing Passing Tones and Neighbor Tones	**4.D** Compose a bass line to harmonize a given melody, implying appropriate harmony, and identify the implied harmony using Roman and Arabic numerals.	
	6.3 Embellishing Tones: Identifying Anticipations, Escape Tones, Appoggiaturas, and Pedal Points	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. **2.A** Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. **2.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.	

UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~11–13 CLASS PERIODS
PIT-2	**6.4 Embellishing Tones: Identifying and Writing Suspensions; Identifying Retardations**	**1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. **2.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music. **4.B** Complete a four-part harmonic progression by realizing a figured bass line and providing a Roman numeral analysis of the completed progression. **4.C** Complete a four-part harmonic progression based on the Roman numeral analysis provided.	
FOR-1, PIT-3, RHY-3	**6.5 Motive and Motivic Transformation**	**1.D** Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed music. **1.F** Use terms and symbols to describe formal features and relationships in performed music, including motives, phrases, and phrase relationships. **2.D** Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in notated music. **2.F** Use terms and symbols to describe formal features and relationships in notated music, including motives, phrases, and phrase relationships.	
PIT-3	**6.6 Melodic Sequence**	**1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. **2.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.	
PIT-2	**6.7 Harmonic Sequence**	**1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. **2.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.	

AP Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 6. Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page were developed by AP teachers and are intended to give you ideas of ways to incorporate varied instructional approaches in the teaching of this course. You do not need to use these activities or instructional approaches and are free to alter or edit them in any way you choose. Please refer to the Instructional Approaches section beginning on p. 167 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	6.1	**Marking the Score** Have students listen to the opening phrases of Mozart K. 545 and provide them with the score. Using colored pencils, have students circle upper neighbors with one color and passing tones with another.
2	6.3	**Museum Walk** Pair students and assign them an embellishing tone. Have each pair create a visually interesting poster that contains the definition, a graphic representation of the embellishing tone, and at least three examples from standard literature (with the embellishing tone highlighted). One student stays and explains the poster, and the other tours the "museum" to look at the other posters. Then switch.
3	6.4	**Chunking the Score** Look at suspensions in three-chord blocks that include the preparation, dissonance, and resolution. Ask students to identify all three parts of the suspension in the score, and discuss how suspensions add rhythmic complexity and harmonic tension to the music.
4	6.4	**Activating Prior Knowledge** When learning to identify the Arabic numerals for suspensions, have students review their knowledge of dissonant and consonant intervals. Use this discussion to introduce the fact that the numbers associated with each type of suspension refer to a dissonant interval that resolves to a consonance.
5	6.5	**Composing** Provide students with a melodic motive such as the subject of an 18th-century invention. Assign pairs of students a type of motivic transformation such as augmentation or inversion, and ask them to compose the transformed version of the motive. Have each pair sing the transformed motive for the class.
6	6.6	**Predict and Confirm** Melodic Dictation: First have students listen to the carol *Angels We Have Heard on High*. Give them the opening 5 notes of the third phrase ("Gloria…") and have them predict and notate the rest of the melodic sequence. Then have the students put a box around each melodic motive (pattern) and note how it is sequenced down a step.

TOPIC 6.1
Embellishing Tones: Identifying Passing Tones and Neighbor Tones

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.M

Identify types of embellishing tones, including nonharmonic tones, in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.M.1

To expand individual lines and/or intensify expression, composers often enrich a chordal framework with various types of decorative notes, or embellishing tones. When these notes lie outside the pitch content of the prevailing chord they are called nonharmonic tones, or nonchord tones. Most nonharmonic tones may be classified as a specific type (e.g., passing tone), based on the way the nonharmonic tone is melodically approached and resolved. Rhythmic placement of a nonharmonic tone—i.e., whether it falls directly on a beat or on a division between beats—serves to further define its classification, namely whether it is accented or unaccented.

PIT-2.M.2

Other terms that relate to nonharmonic tones include embellishment, ornament, trill, preparation, and resolution.

PIT-2.M.3

Common classifications of nonharmonic tones include passing tones (accented and unaccented) and neighbor tones (including lower neighbor and upper neighbor).

SUGGESTED SKILLS

⚒ *Analyze Performed Music*

1.A

Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

1.C

Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. (This skill is applied in describing these elements in a full musical context.)

⚒ *Analyze Notated Music*

2.A

Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)

2.C

Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music. (This skill is applied in describing these elements in a full musical context.)

TOPIC 6.2

Embellishing Tones: Writing Passing Tones and Neighbor Tones

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.N

Compose a bass line added to a given soprano line that incorporates unaccented passing and/or neighbor tones while following the normative harmonic procedures of 18th-century harmony and voice leading.

ESSENTIAL KNOWLEDGE

PIT-2.N.1

When composing a bass line in 18th-century chorale style, the essential frame of quarter notes may be enlivened by judicious use of eighth-note motion, commonly manifested as unaccented passing and/or neighbor tones. Such embellishing tones can create desirable formations with the soprano when they—

- complement a stationary soprano (i.e., two bass eighth notes against a quarter note in the soprano),
- move in parallel thirds or sixths with the soprano,
- engage in voice exchange with the soprano.

TOPIC 6.3
Embellishing Tones: Identifying Anticipations, Escape Tones, Appoggiaturas, and Pedal Points

Required Course Content

ENDURING UNDERSTANDING
PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE
PIT-2.M

Identify types of embellishing tones, including nonharmonic tones, in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE
PIT-2.M.4

Common classifications of nonharmonic tones also include anticipation, escape tone, appoggiatura, and pedal point.

TOPIC 6.4
Embellishing Tones: Identifying and Writing Suspensions; Identifying Retardations

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.M

Identify types of embellishing tones, including nonharmonic tones, in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.M.5

Common classifications of nonharmonic tones also include suspension (including rearticulated suspension and chain of suspensions) and retardation.

> **BOUNDARY STATEMENT**
>
> *When taking the AP Music Theory, exam, students need to identify and notate suspensions. They only need to identify retardations.*

PIT-2.O

Notate embellishing tones, including nonharmonic tones, indicated in a figured bass or Roman numeral progression.

PIT-2.O.1

In a figured bass or Roman-numeral progression, Arabic numerals may be used to indicate specific nonharmonic tones such as 4–3 (implying a suspension).

TOPIC 6.5
Motive and Motivic Transformation

Required Course Content

ENDURING UNDERSTANDING
FOR-1

Form—As with language, music exhibits a structural aspect known as form, in which a musical composition is organized in a hierarchy of constituent parts. The specific ways these parts are related, contrasted, and/or developed produces the unique profile of an individual composition. Specific formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure.

LEARNING OBJECTIVE
FOR-1.B

Identify the basic units of phrases (i.e., motives) and melodic/rhythmic procedures involving these units in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE
FOR-1.B.1

Phrases are made up of short melodic and/or rhythmic ideas called motives. Variations on these basic units can be generated through melodic and rhythmic procedures (also called motivic transformation). Examples include fragmentation (which yields fragments), literal repetition, and sequential repetition.

SUGGESTED SKILLS

⊗ *Analyze Performed Music*

1.D

Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed music.

1.F

Use terms and symbols to describe formal features and relationships in performed music, including motives, phrases, and phrase relationships.

⊗ *Analyze Notated Music*

2.D

Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in notated music.

2.F

Use terms and symbols to describe formal features and relationships in notated music, including motives, phrases, and phrase relationships.

ENDURING UNDERSTANDING

PIT-3

Melody—Pitches that are deliberately sequenced through time produce an expressive musical statement known as a melody.

LEARNING OBJECTIVE

PIT-3.E

Identify and apply melodic procedures in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-3.E.1

To enrich their works, composers often develop motives, melodic segments, or entire melodies using melodic procedures that transform those original ideas in various ways and are therefore sometimes called motivic transformation or thematic transformation. Some procedures focus solely on rhythmic transformation (e.g., augmentation), some procedures focus solely on pitch transformation (e.g., melodic inversion), and some procedures transform both pitch and rhythm (e.g., retrograde).

ENDURING UNDERSTANDING

RHY-3

Rhythmic devices—Musicians use established rhythmic devices to expand expressive possibilities. These devices often achieve their effect by challenging the regularity of meter or transforming rhythmic patterns.

RHY-3.B

Identify and apply procedures used to transform rhythmic patterns in—

a. performed music

b. notated music

RHY-3.B.1

Rhythmic patterns can be transformed. Two of the most common ways to transform a rhythmic pattern are by augmentation and diminution.

TOPIC 6.6
Melodic Sequence

SUGGESTED SKILLS

✎ *Analyze Performed Music*

1.C

Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. (This skill is applied in describing these elements in a full musical context.)

✎ *Analyze Notated Music*

2.C

Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music. (This skill is applied in describing these elements in a full musical context.)

Required Course Content

ENDURING UNDERSTANDING

PIT-3

Melody—Pitches that are deliberately sequenced through time produce an expressive musical statement known as a melody.

LEARNING OBJECTIVE

PIT-3.E

Identify and apply melodic procedures in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-3.E.2

Melodic sequence occurs when a melodic segment is followed immediately by one or more transpositions of the same segment. The interval of transposition is usually held to a constant size: for instance, a sequence up a third, if continued, will be followed by additional transpositions up a third. Melodic sequence may occur with a corresponding harmonic sequence.

TOPIC 6.7
Harmonic Sequence

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.P

Identify and apply harmonic sequences in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.P.1

Harmonic sequence occurs when a segment of chords is followed immediately by one or more transpositions of the same segment. The interval of transposition is usually held to a constant size—for instance, a sequence up a third, if continued, will be followed by additional transpositions up a third. Harmonic sequence sometimes occurs with a corresponding melodic sequence.

AP MUSIC THEORY

UNIT 7

Harmony and Voice Leading IV: Secondary Function

~10–12
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 7

Multiple-choice: ~ 20 questions
Free-response: 4 questions

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

Harmony and Voice Leading IV: Secondary Function

⟷ ## Developing Understanding

In this unit, harmonic elements, relationships, and procedures introduced and developed in earlier units are further studied. Students deepen their understanding of keys, scale degrees, and chords as they focus on the process of tonicization. They analyze the effects of secondary dominant chords and secondary leading-tone chords and learn how these particular harmonic events are treated in the context of part writing. Students practice describing key relationships in musical compositions in which a non-tonic chord is momentarily emphasized using chords borrowed from its tonic key. In preparation for Unit 8, the final unit, students should continue regular practice of aural skills, dictation, and sight-singing.

Building Course Skills

Unit 7 requires students to have a proficient understanding of melodic and harmonic relationships and functions within a diatonic context. Without such a firm understanding earned through ear training and analysis of written music, students may not recognize tonicization when it occurs in music. Identifying instances of tonicization in performed music requires them to engage in many contextual listening opportunities to hear and distinguish a tonicized chord from other diatonic chords. Regarding notated music, identifying instances of tonicization requires them to distinguish pitches with accidentals from expected pitches within a given key. Once they can identify instances of tonicization, students must be able to describe the function of the tonicization (e.g., secondary dominant, and secondary leading tone), which requires them to have a deep understanding of key relationships and harmonic relationships of diatonic chords in a variety of keys.

Preparing for the AP Exam

On the AP Music Theory Exam, several multiple-choice questions pertain to secondary function chords. One of the harmonic dictation free-response questions, Free-Response Question 6, and Free-Response Question 7 each presents an opportunity for students to demonstrate their understanding of secondary function chords. While students should certainly develop proficiency in tonicization through secondary functions, more importantly, they should confidently apply understanding and proficiency with skills associated with harmonic progressions and harmonic functions.

Students will encounter explicit key relationship and tonicization questions in the multiple-choice section of the AP exam. Students who find the concept of tonicization challenging should concentrate on developing proficiency with the more foundational skills and concepts associated with scales and key signatures of various keys, along with understanding melody and harmony in a diatonic context, before committing substantial time to the concepts in this unit.

UNIT AT A GLANCE

Teacher's Note

In Unit 7, continue to practice skills 3.A., 3.B., 3.C., 3.D., and 3.E.

Enduring Understanding	Topic	Suggested Skills	Class Periods
			~**10−12** CLASS PERIODS
PIT-2	**7.1 Tonicization through Secondary Dominant Chords**	**1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music.	
		1.E Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music.	
		2.C Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music.	
		2.E Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music.	
PIT-2	**7.2 Part Writing of Secondary Dominant Chords**	**4.A** Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.	
		4.D Compose a bass line to harmonize a given melody, implying appropriate harmony, and identify the implied harmony using Roman and Arabic numerals.	

UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~**10–12** CLASS PERIODS
PIT-2	**7.3 Tonicization through Secondary Leading Tone Chords**	**1.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. **1.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. **2.C** Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music. **2.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music.	
PIT-4	**7.4 Part Writing of Secondary Leading Tone Chords**	**1.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. **2.E** Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. **3.E** Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices. **4.A** Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.	

AP Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 7.
Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page were developed by AP teachers and are intended to give you ideas of ways to incorporate varied instructional approaches in the teaching of this course. You do not need to use these activities or instructional approaches and are free to alter or edit them in any way you choose. Please refer to the Instructional Approaches section beginning on p. 167 for more examples of activities and strategies.

Activity	Topic	Suggested Activity
1	7.1	**ReComposing** Using a short chorale phrase that begins and ends in the tonic, have students recompose the end of the phrase using a secondary dominant chord that leads to and tonicizes a stable non-tonic triad. Students should verbalize or write about their choices, changes, and how they applied part-writing rules.
2	7.1	**Think-Pair-Share** Have students explain to each other how to spell a secondary dominant. Ask each pair to identify the clearest and most helpful elements of each explanation. Use the pairs' assessments to develop a list of instructions that the group can follow when writing secondary dominants.
3	7.2	**Listen and Analyze** Have the students sing four-part homophonic music, such as traditional Lutheran-style hymns, that contain secondary dominants in predictable places. Ask the students to identify the secondary dominants and explain the voice leading of each one.
4	7.2	**Marking the Score** Have students identify the secondary dominant chords in a score excerpt from an exemplary common-practice piece of music. Ask them to provide a harmonic analysis and then label the voice leading of the chordal seventh and the leading tone.
5	7.3	**Think Aloud** Give students a six- to eight-chord harmonic progression with a diatonic bass line and that ends in a half cadence. Have students speculate as to where secondary leading tone chords could be inserted and what the altered scale degrees would be.
6	7.4	**Quick Write** Give students five minutes to individually complete an exercise in which secondary leading tone chords are to be realized. Then have them share their strategy with their neighbor. Afterward, lead the students in a discussion on different possible strategies for successfully completing the assignment.

TOPIC 7.1
Tonicization through Secondary Dominant Chords

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.Q

Identify and describe tonicization in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.Q.1

The particular key that starts and ends a given work is that work's tonic, or primary, key. However, scale degrees or chords other than the tonic may be made to sound as if they are *temporary* tonics; the process of achieving this is called tonicization. Tonicization possesses a fleeting quality due to its relatively brief duration and the lack of a clear cadence in the new key. Tonicization is a local harmonic event that does not change the primary key of the music. Diatonic scale degrees from the primary key are altered to achieve tonicization; these altered scale degrees are shown with accidentals in notated music.

LEARNING OBJECTIVE

PIT-2.Q

Identify and describe tonicization in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.Q.2

The most common way to effect tonicization is through use of a secondary dominant (or applied dominant) chord. A major or minor triad other than the actual tonic chord is preceded by its *own* dominant chord, the secondary (or applied) dominant, allowing the original triad to be felt as a temporary tonic (i.e., tonicized). For instance, the $\underline{V}$ chord in the key of C major (a G-major triad) could be preceded by its own dominant or dominant seventh chord, which would be spelled D-F♯-A and D-F♯-A-C, respectively. In this example, this "$\underline{V}$ of $\underline{V}$" chord (notated $\underline{V}/\underline{V}$) would resolve to and tonicize the $\underline{V}$ chord of the original key, exploiting the power of a dominant-to-tonic progression to assert a new, albeit temporary, tonic. Although the dominant ($\underline{V}$) is the most common chord to be tonicized by its own secondary dominant ($\underline{V}/\underline{V}$), any major or minor triad may also be tonicized through use of a secondary dominant, such as $\underline{V}/ii$ resolving to ii or $\underline{V}/\underline{IV}$ resolving to $\underline{IV}$. Secondary dominants nearly always require accidentals in their spelling, and they may appear as triads or dominant seventh chords in any inversion appropriate to the harmonic context.

TOPIC 7.2
Part Writing of Secondary Dominant Chords

Required Course Content

ENDURING UNDERSTANDING

PIT-2

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.E

Compose a bass line added to a given soprano line, following the normative harmonic procedures of 18th-century music.

ESSENTIAL KNOWLEDGE

PIT-2.E.2

When part-writing secondary dominants, all doubling and voice-leading considerations of normal dominant chords should be maintained (e.g., chordal sevenths resolving down by step).

PIT-2.E.3

When a bass line is added to a soprano line, harmonic progressions are implied. Chromatic pitches may suggest the tonicization of a chord other than the prevailing tonic. One common instance would be a $\sharp\hat{4}$ resolving to $\hat{5}$, a melodic pattern that may suggest tonicization of the dominant chord ($\underline{V}$) by means of a secondary dominant chord ($\underline{V}/\underline{V}$).

1.C

Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. (This skill is applied in describing these elements in a full musical context.)

1.E

Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

✕ *Analyze Notated Music*

2.C

Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music. (This skill is applied in describing these elements in a full musical context.)

2.E

Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)

TOPIC 7.3
Tonicization through Secondary Leading Tone Chords

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

LEARNING OBJECTIVE

PIT-2.Q
Identify and describe tonicization in—
a. performed music
b. notated music

ESSENTIAL KNOWLEDGE

PIT-2.Q.3
As with secondary (or applied) dominants, secondary leading-tone chords or secondary diminished seventh chords (also referred to as applied leading-tone chords or applied diminished seventh chords) may also be used to tonicize any major or minor triad in a given key. Secondary leading-tone chords are diminished triads and diminished seventh chords (fully or half-diminished) whose root is the leading tone of the chord being tonicized. A "vii°7 of $\underline{V}$" (notated vii°7/$\underline{V}$) tonicizes the $\underline{V}$ chord and is built on $\hat{4}$ of the original key; in another example, vii°7/ ii would tonicize the ii chord and would be built on $\hat{1}$ of the original key. As with normal leading-tone chords, the triad only appears in first-inversion (i.e., vii°6), but seventh chords may appear in any inversion appropriate to the harmonic context. Because the half-diminished leading-tone chord only appears in the major mode, secondary leading-tone chords that are half-diminished in quality may only be used to tonicize major triads.

TOPIC 7.4
Part Writing of Secondary Leading Tone Chords

Required Course Content

ENDURING UNDERSTANDING

PIT-4

Voice leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.

LEARNING OBJECTIVE

PIT-4.A

Identify and apply the procedures of 18th-century voice leading through—

a. score analysis

b. error detection

c. writing exercises

d. contextual listening

ESSENTIAL KNOWLEDGE

PIT-4.A.14

When part-writing secondary leading-tone chords, all doubling and voice-leading considerations of normal leading-tone chords should be maintained (e.g., chordal sevenths resolving down by step).

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UNIT 8

Modes and Form

~10–11
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 8

Multiple-choice: ~ 20 questions
Free-response: 3 questions

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

Modes and Form

← → ## Developing Understanding

BIG IDEA 1

Pitch PIT

- How are modes related to the familiar major scales?

- Why do modes sound different than the scales to which they are related?

BIG IDEA 3

Form FOR

- How can a musical passage be described in terms of its hierarchical structure of melodic and harmonic patterns and functions?

- What types of phrase relationships can be found within a composition? What are the effects of each type?

Throughout the course, students have been working to construct a strong foundational understanding of pitch, rhythm and meter, melody, harmony, and voice leading. This unit covers the use of conventions that affect the character of music, ranging from identifying the different tonal qualities of modes, to describing phrase relationships within a score or performance, to recognizing common sections of a musical composition. By working with many diverse musical examples throughout the course, students can apply understanding of musical components, relationships, and conventions to confidently predict patterns and effects of myriad combinations within a performance or score. This fluency enables them to respond to complex musical problems and encourages continued discovery of the communicative and expressive possibilities of musical forms.

Building Course Skills

Examining modes allows students an expanded exploration and understanding of tonality by comparing the modes to major and minor scales. Contextual listening and score analysis of modes in real musical contexts can provide a better understanding of modes than merely memorizing their names and scale patterns.

This unit also includes a more in-depth study of form, which requires students to have developed proficiency in identifying and analyzing musical patterns. Before engaging with these more advanced concepts of form, students will need a deep understanding of a musical phrase, including the various types of cadences. This means they should be able to identify phrases in both performed and notated music, compare the relationships among a series of phrases, and analyze how phrases build periods. Finally, with a deeper understanding of phrase relationships, students can apply these concepts as they examine common musical forms.

Preparing for the AP Exam

The concepts of modes, phrase relationships, and forms are assessed in the multiple-choice section of the AP Music Theory Exam. This means that students must engage in analyzing both performed and notated music to identify these concepts, identify patterns, compare patterns, and understand function. Students will need to access a variety of music (non-Western or global, pop, jazz, fusion, etc.) that demonstrates a variety of modes and forms in order to discuss such concepts in the music they hear and in the notated music they analyze. Furthermore, this final unit provides opportunities for students to engage in a comprehensive review of the course as they apply their skills with and understanding of musical concepts developed in other units to the analysis of phrase relationships and form. Such an integrated approach to studying music is an instructionally sound way to prepare students for the AP Music Theory Exam.

UNIT AT A GLANCE

> ✎ **Teacher's Note**
>
> In Unit 8, continue to practice skills 3.A, 3.B, 3.C, 3.D, and 3.E. Continue also to practice skills 4.A, 4.B, 4.C, and 4.D.

Enduring Understanding	Topic	Suggested Skills	Class Periods
			~**10−11** CLASS PERIODS
PIT-1	**8.1 Modes**	**1.A** Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	
		2.A Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.	
FOR-1	**8.2 Phrase Relationships**	**1.F** Use terms and symbols to describe formal features and relationships in performed music, including motives, phrases, and phrase relationships.	
		2.F Use terms and symbols to describe formal features and relationships in notated music, including motives, phrases, and phrase relationships.	
	8.3 Common Formal Sections	**1.F** Use terms and symbols to describe formal features and relationships in performed music, including motives, phrases, and phrase relationships.	
		2.F Use terms and symbols to describe formal features and relationships in notated music, including motives, phrases, and phrase relationships.	

> **AP** Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 8.
> Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page were developed by AP teachers and are intended to give you ideas of ways to incorporate varied instructional approaches in the teaching of this course. You do not need to use these activities or instructional approaches and are free to alter or edit them in any way you choose. Please refer to the Instructional Approaches section beginning on p. 167 for more examples of activities and strategies.

Activity	Topic	Suggested Activity
1	8.1	**Singing on Solfège** Have students sing each mode beginning with "Do" and using chromatic variations of solfège syllables. Categorize each mode as major or minor in its character according to a raised or lowered third above the tonic. Practice singing just the major-based modes for a few days, then the minor-based modes. Finally, practice singing through all of them in the same sitting. Have students do this practice as a class, then individually.
2	8.2	**Marking the Score** Using colored pencils or crayons, have students color code and make notes on sections of music to designate phrases and illustrate phrase relationships. Highlight phrases that are the same with the same color and different phrases with differing colors. Phrases with the same beginning notes could start as the same color but switch colors when new content begins. Use other marks like circles around half cadences, boxes around authentic cadences, or stars around perfect authentic cadences.
3	8.3	**Exemplary Models** Assign students to bring in examples of current music or music they enjoy to model common formal sections. These musical examples can be played from a phone or computer using any number of media platforms. Discuss each section of the song form as it is heard, and have students raise their hands when a new section of music occurs. Chart the form on the whiteboard using common formal section language.

TOPIC 8.1
Modes

Required Course Content

ENDURING UNDERSTANDING

PIT-1

Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.

LEARNING OBJECTIVE

PIT-1.P

Identify modes in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

PIT-1.P.1

Scales identified in music theory include these categories known as modes—Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. Melodic passages may employ these scales.

TOPIC 8.2
Phrase Relationships

Required Course Content

ENDURING UNDERSTANDING

FOR-1

Form—As with language, music exhibits a structural aspect known as form, in which a musical composition is organized in a hierarchy of constituent parts. The specific ways these parts are related, contrasted, and/or developed produces the unique profile of an individual composition. Specific formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure.

LEARNING OBJECTIVE

FOR-1.C

Describe melodic relationships between phrases in—

a. performed music

b. notated music

ESSENTIAL KNOWLEDGE

FOR-1.C.1

Musical phrases within a passage may sound similar to one another to promote comprehensibility, memorability, and unity, or they may sound dissimilar to one another to create variety, interest, and contrast. Melodic relationships that result may be represented by lowercase letters. The most common are—

- a a – denotes a phrase and its literal repetition
- a a' – denotes a phrase and a varied repetition
- a b – denotes two phrases that are melodically contrasting

FOR-1.D

Identify periods in—

a. performed music

b. notated music

FOR-1.D.1

Two phrases may combine into a period, in which the first phrase, called the antecedent, ends with an inconclusive cadence and the second phrase, called the consequent, provides stronger harmonic repose with a conclusive cadence. A parallel period consists of two phrases that are melodically similar; a contrasting period consists of two phrases that are melodically contrasting.

SUGGESTED SKILLS

✗ *Analyze Performed Music*

1.F

Use terms and symbols to describe formal features and relationships in performed music, including motives, phrases, and phrase relationships.

✗ *Analyze Notated Music*

2.F

Use terms and symbols to describe formal features and relationships in notated music, including motives, phrases, and phrase relationships.

TOPIC 8.3
Common Formal Sections

Required Course Content

ENDURING UNDERSTANDING

FOR-1

Form—As with language, music exhibits a structural aspect known as form, in which a musical composition is organized in a hierarchy of constituent parts. The specific ways these parts are related, contrasted, and/or developed produces the unique profile of an individual composition. Specific formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure.

LEARNING OBJECTIVE

FOR-1.E
Identify common sections in—
a. performed music
b. notated music

ESSENTIAL KNOWLEDGE

FOR-1.E.1
Common sections within a piece of music include the introduction, interlude, bridge, verse, refrain, chorus, coda, and codetta.

BOUNDARY STATEMENT
On the AP Music Theory exam, the section terms listed above may be used to identify particular sections within a musical excerpt, orienting the student as they respond to specific multiple-choice questions. Students will not be asked to characterize sections on their own.

Instructional Approaches

Selecting and Using Course Materials

College Board does not endorse any particular AP Music Theory textbook. Many of the textbooks used in notable colleges, universities, and conservatories are suitable resources for the AP Music Theory course. An example textbook list can be found **here**.

Primary Materials

When selecting primary course materials, consider the following questions:

Does the textbook align with the scope of the AP Music Theory course?
- Review the AP Music Theory course framework to determine if the textbook addresses all concepts and skills.
- If the textbook does not address particular concepts and/or skills, how easy would it be to address those concepts and/or skills by using other resources?
- Are concepts addressed that are beyond the scope of the AP Music Theory course? If so, are there so many as to be distracting or confusing, or are they potentially beneficial? Does the design of the textbook allow these concepts to be skipped?
- Does the textbook reflect current introductory college-level tonal theory content and skills?

Does the textbook align with your planned instructional sequence?
- If not, is the text organized to facilitate teaching chapters or topics out of the given sequence?

Is the content presented in a way that is appropriate for high school students?
- Are the language, organization, and presentation appropriate for high school students performing college-level work?

Which textbooks are used at the colleges, universities, and conservatories that your students will likely attend?
- As students transition to college music theory coursework, it will be helpful if resources used in their high school class correspond with those used at their target institutions.

What are the quality and quantity of musical examples included with the text?
- Are there enough good-quality examples to support written and aural skill development, including sight-singing?
- Is there an anthology? If not, do you have access to a library of musical examples curated by topic?
- If the anthology and recordings are cost-prohibitive, how might you address gaps in the text?

What is the quality of the in-class exercises and homework assignments?
- Are the instructions clear and easy for students to follow?
- Are they authentic or presented in context?
- Do they effectively assess students' achievement of the course objectives?
- Are they compatible with your instructional approach and planned sequence?

Is there an accompanying website?
- Are the online resources useful to you and your students?

What materials will students need to access outside of class?
- Do all students have reliable access to them?

Supplemental Materials

Although most primary texts include exercises and musical examples that develop both written and aural skills, you may supplement your text with resources that emphasize contextual listening, sight-singing, and dictation (melodic and harmonic).

CONTEXTUAL LISTENING

Students need to practice listening to identify musical features such as tonality, timbre, and harmonic function in performed music without reference to a score. A high quality music theory textbook will include musical examples in each chapter. However, it is important to increase the quantity and broaden the diversity of these examples for both written and aural analysis. See "Additional Teacher Resources" on p. 171 for helpful online resources.

SIGHT-SINGING

Students are asked to sight-sing on the AP Music Theory exam; therefore, your curriculum must include a sight-singing component that supports development of sight-singing skills. Some music theory and aural skills textbooks are accompanied by a sight-singing text. If this is not the case, you may select one to coordinate with the content sequencing of your textbook. You may also find or write carefully-sequenced sight-singing examples of your own.

DICTATION (MELODIC AND HARMONIC)

A strategically sequenced melodic and harmonic dictation curriculum is necessary to build aural skills and musicianship necessary for success with the AP Music Theory exam and subsequent studies. Some sight-singing resources can serve as melodic dictation exercises as well. Many teachers create their own exercises for harmonic dictation. Whatever approach you use, take care that dictation exercises are sequenced logically and are integrated to complement aural, written, and analytical concepts and skills throughout the course.

Additional Classroom Resources

You may find the following materials and equipment, subject to availability, helpful for enriching your music theory instruction:

- An anthology or collection of scores to be studied visually and aurally
- A workbook or teacher-prepared exercises coordinating with a textbook or written materials for student practice
- Recordings of musical works from a textbook, workbook, or anthology
- A collection of melodies for sight-singing (may be a book, part of an aural skills package, or teacher assembled)
- Materials for melodic and harmonic dictation (may be part of an aural skills package, or teacher assembled)
- Quality audio equipment for playing music during instruction (Low-quality audio produced by a single computer for an entire class diminishes learning.)
- Instruments for live performance of music.

Additional Teacher Resources

The following table lists additional AP Music Theory resources:

Resource	Description and Link
Engaging Students	Free and open-source online journal full of short essays with music theory teaching tips, focused on student-centered pedagogy. **flipcamp.org/engagingstudents/**
Journal of Music Theory Pedagogy	The flagship peer-reviewed pedagogy journal for music theory. Newer issues are e-journal format, older ones in free pdf download. Other materials include resources, demonstrations, and free online peer tutoring. They also sponsor a pedagogy conference in odd-numbered years. For articles from 2013 to the present: **music.appstate.edu/about/jmtp/ejournal**
musictheory.net	Useful tutorials and drills for both aural and written skills. **musictheory.net**
International Music Score Library Project (IMSLP)	Searchable online collection of thousands of public-domain scores. Teachers can print repertoire for analysis and illustration of concepts. **imslp.org/**
Musictheoryexamples.com	Examples of specific theory concepts in repertoire, listed by topic. **musictheoryexamples.com/**
Music Theory Examples by Women	Examples of specific theory concepts in repertoire by women composers, listed by topic. Also includes female minority composers for diversification of repertoire. **musictheoryexamplesbywomen.com/**
Harmonia	Software providing interactive lessons, practice exercises, and related content to help students develop chord recognition, analysis, and part-writing skills. **harmonia.illiacsoftware.com/**
Standards for Creating, Performing, Responding, and Connecting	Definitions of mastery at various performance levels (proficient, accomplished, and advanced) in music theory by the National Core Arts Standards for Music. **nafme.org/wp-content/files/2014/11/2014-Music-Standards-Composition-Theory-Strand.pdf**
Noteflight	Free notation software. **noteflight.com/**
Hooktheory	Web-based interactive music theory exercises. **hooktheory.com/site**
forScore	Digital music library organizer and annotation software. **forscore.co/**
GarageBand	Digital music creation studio. **apple.com/mac/garageband/**

Instructional Strategies

The following instructional strategies offer diverse approaches to teaching AP Music Theory concepts and skills and are adaptable to the needs and interests of teachers and students. Some are referenced in the section on developing the course skills (see p. 182) to show how these strategies can be used for both content and skill instruction.

No matter which instructional strategies are chosen, students should have practice applying their music theory knowledge and skills with a variety of musical literature and in diverse musical contexts. Access to a wide-ranging library of recorded music and scores,

practice space, and musical equipment are ideal supports to students' practice of listening, analysis, performance, and composition skills. When time allows, teachers are encouraged to use live concert performances as extensions of the classroom. Pre-concert activities such as sight-singing, dictation, and analysis of excerpts chosen from the concert program or post-concert reports guided by well-designed study questions help students connect the content of the theory class with the world of live music. Also, many meaningful exercises can be derived from the students' own solo and ensemble repertoire.

Strategy	Definition	Purpose	Example
Activating Prior Knowledge	Providing an opportunity for students to think about what they already know about a concept and share their knowledge with a wider audience.	To prepare students to encounter new concepts prior to reading notated music or listening to music.	Students bring in personal music that is appropriate for class in terms of language and content. The teacher guides student identification of relevant concepts in the music. A student selects two musical examples for the class to hear. Then, the class analyzes and compares each example according to a list of concepts on the Interactive Word Wall (see p. 175) that the class has studied previously.
Ask the Expert (or Students as Experts)	Assigning students as "experts" on problems they have mastered; groups rotate through the expert stations to learn about problems they have not yet mastered.	Provides opportunities for students to share their knowledge and learn from one another.	Some students may have a natural inclination for melodic and harmonic dictation. Choose a student who excels at dictation and help them formulate a short lesson plan about how they approach dictation. Have them present their personal strategy to the class. Form a list of suggestions and pointers from all students in the class, and try their different approaches. When learning to write minor scales, the teacher assigns students as "experts" on natural minor, harmonic minor, melodic minor, finding parallel keys, and relative keys. Students rotate through stations in groups, working with the station expert to complete exercises on that topic.

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Strategy	Definition	Purpose	Example
Chunking the Score	Breaking a score into smaller, familiar, manageable units (e.g., measures, rhythmic patterns, motives, phrases, periods, cadence patterns, chord progressions, sentences) by numbering, separating phrases, drawing boxes, etc. Identifying common musical units "as a chunk" rather than element by element.	To reduce students' feelings of intimidation when encountering long or complex phrases, periods, sentences, or whole scores, to increase comprehension of difficult or challenging scores.	Teach part-writing in three-chord "chunks." Have students notate a perfect authentic cadence and sing through each voice. Form a short melody by linking the three-chord chunks together. (For example: *do-sol-do, mi-re-do, sol-fa-mi,* and *do-ti-do.*) As the students sing the melody, notate the cadence in a variety of keys, both major and minor (pointing out the raised leading tone in the minor). Then choose a key and alter the perfect authentic cadence to form a number of different imperfect authentic cadences, reviewing and reinforcing the differences between perfect and imperfect authentic cadences.
Close Reading	Working with a brief musical passage in great detail, identifying as many elements as possible.	To develop comprehensive understanding by engaging in one or more focused readings of a score.	Choose a string quartet, four-part vocal score, or any other easily accessible score. Have students analyze the first strong cadence (often around measure eight). Working backward, chord by chord, do a harmonic analysis, stopping to discuss how each chord relates to each other and mapping the chords (perhaps referencing chord progression organizers used in class). After analyzing the harmonies, have students go back to the beginning of the score and examine the melodies to analyze how a motive is developed.
Composing	Writing or creating a short original work within a defined set of parameters.	To reinforce music concepts and encourage students to order and arrange parts and elements in a way that creates a cohesive whole.	While the AP Music Theory Exam does not require students to compose original works but rather complete compositions using common-practice-style norms, incorporating music composition in instructional practice can help students learn and reinforce music theory concepts and skills. Composing requires students to synthesize all aspects of music theory and provides an important aesthetic experience that can often be lacking in the traditional music theory classroom. Immediately following the study of major and minor scales and key signatures, the students create a composition in ABA form. Begin by having them compose a melody in a major mode (A section) and then rewrite the melody in the relative minor (B section). Later in the year, when students begin part-writing, revisit the composition and have them harmonize the melody using two-voice counterpoint and following 18th-century stylistic norms. Have the students perform the compositions in class on their respective instruments. Assess and critique the compositions.

Strategy	Definition	Purpose	Example
Decomposing	Deconstructing a melodic passage or musical example to extract the underlying structure and show how all elements of the piece relate to its underlying structure.	To recognize that music consists of multiple layers of musical elements, compositional devices, and procedures over a fundamental framework.	Present students with a four-voice score. Gradually, reduce the composition's elements (nonchord tones, inversions, inner voices, etc.) until all that remains is the outer-voice counterpoint, figured bass, melody line, three chunk chords for tonic prolongations, and/or three chunk chords at the cadences. Compare the score reduction to the original score and discuss the underlying structure and the function of the other elements.
Double-Entry Journal	Creating a two-column journal (also called dialectical journal) with a score or excerpt for listening in one column and the student's response in the second column (e.g., asking questions of the score, forming personal responses, interpreting the score, and reflecting on the process of making meaning of the score).	To respond to a score or excerpt for listening with comments, questions, or insights to foster active involvement with music and to facilitate increased comprehension.	This approach works best when the musical example is printed either at the top or bottom of the page, with blank space above or below for students to fill in responses. Short 8- to-16-measure excerpts work best. Or, select a passage for aural analysis. Have students generate their own questions based on the excerpt. Perhaps guide students with questioning by providing a list of stem questions (e.g., What key …? How does the motive …? Which nonchord tone …?). Once students have generated three to five questions, they form groups for discussion of the score. Alternatively, students can create mini-quizzes for the class.
Exemplary Models	Bringing in guests, featuring students, or using videos to show examples of performances by distinguished musicians and/or ensembles.	To expand student musical experiences in contextual listening.	Using selected segments of the Omnibus and Young People's Concerts DVDs, students can focus on core concepts. "What Is a Mode" and "Musical Atoms: A Study of Intervals" from the Young People's concerts are excellent examples. Similarly, the discussion of "dissonance" in the "Introduction to Modern Music" from the Omnibus series helps develop a broader and more informed view of chord and nonchord tones.
Graphic Organizer	Using a visual representation for the organization of information.	To facilitate increased comprehension and discussion.	When trying to determine the form of an aural stimulus musical excerpt, have students create a visual map or graphic representation of the excerpt. A box might represent a phrase. As the music plays, the students take notes in the boxes. What did they hear? Compare and discuss how the information in the boxes can help generate the correct notation.

continued on next page

Strategy	Definition	Purpose	Example
I Do, We Do, You Do	Teaching a skill by first modeling the skill and giving students an opportunity to practice the skill, first in a small group setting, then independently.	To provide opportunities for the students to observe then develop a skill through practice and increasing independence.	Model for students the procedures for voice leading tendency tones. After modeling, have students complete a voice-leading exercise in pairs. Select three pairs to show their work on the board. Then, the whole class evaluates the work on the board, identifying errors, making suggestions about how to fix or avoid errors, and/or suggesting alternative voice-leading responses. Finally, students are given another exercise to complete independently.
Interactive Word Wall	Creating an interactive visual display of words and concepts that serve as a constant reminder for students as these words and concepts are introduced, applied, and mastered over the course.	To provide a reinforcement of learned concepts, a reference for listening, performing, and writing, and an ever-present tool for building musical concept knowledge and awareness.	Each unit introduces new concepts, vocabulary, and/or charts that students should internalize for success in the AP Music Theory classroom. Perhaps make two word walls: one for vocabulary and expressive elements and the other for graphic organizers for students to reference (e.g., triads and their inversions, chord progression chart, common diatonic harmonies in major and minor keys, etc.). Be sure that the word walls can be easily covered for assessments or to increase student independence.
Listen and Analyze	Students identify, assess, classify, diagram, notate, or enumerate musical patterns (rhythms, melodies, harmonic progressions, forms, etc.) based on a variety of aural stimuli.	To reinforce the connections between the AP Music Theory course content and the act of listening to music.	Using an example of standard repertoire from the Common Practice Period (CPP), students listen to a recording and identify specific elements in the accompanying written score.
Listen and Create	Creating musical examples based on an aural stimulus.	To explore, expand, and revise musical structures based on an aural stimulus.	Students compose a short melody inspired by a specific musical element, such as a seventh chord, interval, or chord progression.

Students perform their composed melodies and then practice improvising new melodies based on the same stimulus by singing or using recorders, Orff instruments, or the instruments they already study. |

Strategy	Definition	Purpose	Example
Listen and Respond	Generating responses to an aural stimulus.	To elicit a musical response (sing/play) to an aural stimulus from a variety of rhythmic, melodic, and/or harmonic sources.	Play or sing a short melodic passage that the students sing back after one hearing using a pre-established sight-singing methodology. Incrementally increase the length of the examples and range of the passages. (This strategy may also serve as a precursor and formative diagnostic for melodic dictation.) After giving students a cue, play a short harmonic progression (only one hearing). Then, students complete the harmonic progression.
Look for a Pattern	Students examine music to find a trend.	To identify patterns that may be used to make predictions.	Help students identify common and predictable ways to end a musical phrase or passage. Identify a melodic motive in a piece of music for students, perhaps listening to the motive several times. Then, ask students to continue listening to the piece of music and identify when that motive occurs again.
Manipulatives/ Kinesthetics	Using a kinesthetic approach to making meaning in which students are asked to use physical objects (beyond musical instruments) that they maneuver to build understanding of a musical concept. This strategy includes using their own bodies.	To provide a tactile and visual means of examining music to encourage multiple ways of understanding musical concepts.	Use small objects of the same size (poker chips, game pieces, blocks, etc.) to represent the value of the smallest note subdivision in a rhythmic pattern (e.g., one block = eighth note). Students see a written rhythm or hear a performed rhythm, and then construct it by grouping and arranging the items (e.g., a dotted quarter note followed by an eighth note would be represented as three blocks grouped together, followed by a single block). Similarly, use a different type of object to represent rests.
Marking the Score	Marking parts of a score by highlighting, underlining, and/or annotating for specific musical concepts.	To focus score analysis for specific purposes and to organize information; to facilitate reexamination of a score.	Have students use colored pencils to highlight different musical elements. When teaching nonchord tones and embellishments, have students mark each one a different color, and box the chord of resolution on suspensions. Seeing the shape of the boxes helps students understand how to identify a suspension or retardation. For tendency tones, draw an arrow showing the resolution of a leading tone up and a chordal seventh down. When part-writing, this reminds students to consider both notes (tendency tone and resolution) when they edit their work.

Strategy	Definition	Purpose	Example
Museum Walk	Display students' work around the room. Students stand in front of someone's work and examine it, offering a comment, revision, praise, and so on, and then move to the next person's displayed work.	To give students the opportunity to demonstrate their understanding through their work and to give and receive peer feedback.	Give students a composition exercise in which the beginning segment is given and the conclusion is governed by fixed but flexible parameters. After students complete the exercise, display students' work (anonymously, if desired). Students examine the displayed work and analyze the various ways their peers have completed the exercise, providing feedback for their peers.
Notation Read Aloud	Reading symbols and notational representation aloud.	To accurately interpret symbolic representations and aid in the development of good sight-singing skills.	Have students sing a passage using both note names and solfège. Set a metronome to BPM = 60, and start the song again. This time, each student has to sing the next consecutive measure (in time) as the teacher calls out either "Note Name" or "Solfège."
Note-Taking	Creating a record of information while listening to an instructor.	To facilitate active listening; to record and organize ideas that assist in processing information.	Students create and maintain a logical, well-organized notebook, from which they can consistently and confidently access past information and notes. Music theory concepts build on each other, so a student's ability to easily reference previous instruction is of utmost importance. Perhaps when taking notes on a concept that will be referenced throughout the year (e.g., diatonic harmony or cadences), students take notes on colored paper so that they can easily access those notes.
Predict and Confirm	Making conjectures about what will happen next in a musical passage. Students confirm or modify their conjectures based on the actual next event.	To stimulate pattern recognition by making, checking, and correcting predictions.	Play for the class a number of short familiar folk melodies that exemplify clear period structures ("Twinkle, Twinkle Little Star," "Jingle Bells," etc.). Have students aurally identify the antecedent or consequent cadence pattern. Have students brainstorm other songs from popular literature with this pattern.

Play or perform an example of standard repertoire from the CPP. Have students predict the cadences before you play them. After listening to the piece a number of times, distribute the score, and have students develop a harmonic analysis of the cadences. Discuss why they were able to predict the phrase structure. |

Strategy	Definition	Purpose	Example
Questioning the Score	Developing questions about a score as a student reads it.	To promote students' focus, formation of their own questions, seeking out answers, and leading their own discussions.	Distribute to the class a page of a full symphonic score. Have students generate questions about concepts, such as key, meter, harmony, orchestration, motives, and expressive elements. Next, have students ask their questions to the whole group, and encourage students to formulate responses while referencing the score (and even performed music when applicable). An extension activity is to ask students to create AP-like multiple-choice questions about the score (perhaps providing students with question stems to assist in their writing of effective questions). After writing a set of questions, have students trade and answer each other's questions.
Quick Write	Notating a short melodic or harmonic passage with just one hearing.	To provide a foundation for melodic and harmonic dictation.	For melodic dictation, play a two-measure melodic fragment of only quarter and eighth notes and of primarily conjunct motion. Play the melodic fragment only once, and have students write what they heard. As student skill progresses, incorporate leaps, more complex rhythms, and longer melodies. For harmonic dictation, play a three-chord progression. Play the progression only once, and have students write what they heard. It may be helpful to use this strategy to focus on particular student needs, such as hearing cadential progressions or typical tonic prolongations.

Strategy	Definition	Purpose	Example
ReComposing	Substantially revising the pitches, rhythms, and/or patterns of an existing work or portion of a work and providing an analysis of the intent, results, and issues encountered throughout the revision process.	To practice and explore music concepts and skills through student creation and problem-solving.	Begin with a completed score. Give students a set of parameters for altering specific elements (e.g., changing the composition from major to minor, changing the meter from simple to compound, altering the main motive) and discuss how the changes impact the composition. Next, use free or online software that allows the students to create looping rhythmic patterns. Using selected parts/patterns of the completed or altered composition, have students create additive layers to explore pattern-repetition, rhythmic compliments, polyrhythms, and timbre. These explorations can be intended to enhance existing structures or radically alter the style and "feel" of the work. After students have completed the Re-Composition, they develop a reflection in which they discuss aspects of the process, such as pre-composition (intent, idea, purpose of their ReComposition), creation (what was experienced throughout the process, intentional and/or strategic awareness/use of particular music concepts and skills), and completion phases (was the end result satisfactory, not as expected, etc.). (Note that the two parts of this ReComposition exercise can treated as individual assignments or projects and developed over time to better support the course timeline.)
Retrieval Practice	Articulating newly taught content to a partner, without referencing notes.	To practice recall of essential content, move new content into long-term memory, and demonstrate understanding.	Without referencing notes, students work in pairs to review the previous day's lesson about predominant function. One student explains the lesson, while the other listens and offers encouragement and/or feedback regarding the accuracy and depth of information shared. Then the two students switch roles and repeat the activity.
Singing on Solfège	Singing using the solfège system.	To develop tonal memory for scales, modes, chord qualities, and inversions; to decompose melodies and harmonies into music notation.	Have students arpeggiate root position triads using solfège. Change back and forth first between major and minor qualities, and then proceed to augmented and diminished. Students will gain an understanding of the sound and construction differences among each quality of triad.

Strategy	Definition	Purpose	Example
Speed Drills	Completing as much of an activity as possible in a short period of time.	To help students develop efficiency in their application of concepts and skills.	Have students complete as many given tasks (such as writing key signatures, or spelling chords) as possible in a short period of time. The same activity can be repeated in subsequent classes to help students realize their progress or identify areas for more practice. Give students a melody to sight-sing, with only a short period of time to prepare their performance and with limited aural prompts (e.g., starting pitch only).
Sticky Note Score Comment	Students post comments on scores with sticky notes.	To engage students in the analysis of a score by making observations and learning from the observations of peers.	Create a series of stations, each featuring a different score. Divide the class into groups of two-four students at each station. Each group is assigned a different musical element or concept to identify and analyze and uses sticky notes to mark and comment on the score. Students rotate to another station and continue the sticky note commenting process so that at the end of the activity all scores have been marked and labeled. Finally, at the last station in the rotation, each group reviews all of the sticky notes on the score and evaluates other groups' observations.
Taking a Different Look	Using charts, information sets, software, or images to represent sound and musical organization.	To provide students the opportunity to form a mental representation of musical elements and musical structures.	Use music software to look at the waveform of a piece of music while listening. Use computer software for in-time commenting and graphs of a piece of music to connect analysis and the aural experience. Learn a song by rote, then develop a method of notating it without using standard music notation.
Think Aloud	Talking through a difficult musical task by using a form of metacognition whereby an individual expresses how he/she has approached the task.	To reflect on how individuals think about and understand musical concepts.	When teaching secondary dominants, have students verbally articulate their thought process up at the board. For example, "Okay, so I'm in the key of G minor, and I need a V^7/V. What is the root of the chord of resolution? It's a D. Okay, so what would the dominant of that chord be? It's an A. So A is the root. Now, I have to build a dominant seventh chord on that root. That will require an accidental, right?"

Strategy	Definition	Purpose	Example
Think-Pair-Share	Considering and thinking about a topic or question and then writing what has been learned; pairing with a peer or a small group to share ideas; sharing ideas and discussion with a larger group.	To construct meaning about a topic or question; to test thinking in relation to the ideas of others; to prepare for a discussion with a larger group.	When realizing a figured bass line, spend the first five minutes asking the students to formulate their own soprano line. Then, pair the students and have them critique each other's lines. Have students choose the best line or create a conglomeration of both. Finally, all solutions are notated on the board, and the quality of the responses are discussed as a whole group. One way to adapt this strategy to provide another small group opportunity before whole-group sharing is to have paired students confer with another pair to reconcile, or "square," the groups' thinking and/or performance on the task. This "square" step provides students with an opportunity for rethinking or revision. With this added step, the strategy becomes Think-Pair-Square-Share.
Tonality Switch	Singing/playing examples in a key's parallel major/minor.	To reinforce the similarities and differences of the parallel modes; to expand and enhance the possibilities of all melodic dictation and sight-singing examples.	Using well-known nursery rhymes or folk songs, have students sing/play in major and parallel minor keys using a variety of methods: 1. sing/play the entire tune in each mode 2. change mode by phrase 3. change mode by measure 4. change mode by 1-to-2 beats (a good mental challenge) An extension of this activity is to have students change among scale degree numbers, solfège syllables, and/or note names when changing mode. This activity may work better at the phrase and measure level, but at slower tempi, changing by beat may provide students with an added challenge.

Developing the Course Skills

INTRODUCTION

AP Music Theory students learn to approach music through a variety of modalities. Students practice processing and analyzing music aurally, by listening to a performance, and visually, through analysis of musical scores. They develop the ability to convert music between aural and written forms through practice with melodic and harmonic dictation, sight-singing, and detecting discrepancies between performed and notated music. Students also apply their understanding of pitch, rhythm, melody, harmony, and musical design to complete harmonic progressions and compose bass lines that harmonize a melody. The tables that follow offer key questions, class activities, and instructional strategies to accompany each skill of the course framework. These offerings are not meant to be exhaustive or prescriptive; they are intended as suggestions to supplement your existing teaching practices.

Skill Category 1: Apply musical terms, concepts, and relationships to performed music (aural).

Listening skills are foundational to the study of music theory. Students must be able to listen to music and describe features and relationships of pitch, rhythm, melody, harmony, musical design, and expressive elements using correct symbols and terminology.

On the AP Music Theory Exam, students will be asked to answer questions about performed music accompanied by score excerpts and questions about performed music without reference to a score.

Skill Category 1: *Analyze Performed Music*

Skills	Key Questions	Class Activity	Instructional Strategies
1.A: *Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)*	How do you identify and describe how high or low a pitch is? How loud or soft? How do you aurally discern different types of textures? How do you distinguish tonalities such as major and minor scales without the benefit of a score? What are the distinctive aural characteristics of each mode? How do you aurally identify the specific interval between two pitches? What do interval inversions sound like, and how do you aurally identify chord inversions? What do triads and seventh chords of each quality sound like, and how do you aurally identify chord quality?	Draw what you hear. Students use writing implements to illustrate contour and dynamics. Discuss. Form small groups and have students stand near each other at different distances to represent intervals. Use the embodiment of intervals to create tableaus of scales, chords, and inversions. Develop a routine of singing and aurally identifying pitch patterns that reinforce the sound of elements in the lesson. Once a singing routine has been established, repetition will translate into students being able to aurally identify the practiced chords, scales, intervals, and chord inversions.	Taking a Different Look Kinesthetic Learning Look for a Pattern

Skill Category 1: *Analyze Performed Music (cont'd)*

Skills	Key Questions	Class Activity	Instructional Strategies
1.B: *Use symbols and terms to describe features of rhythm in performed music, including meter, note values, and rhythmic patterns and devices.*	How do you aurally discern similarities and differences in rhythmic patterns or sequences? What are the symbols used to represent relative durations of sounds and silences? How do you aurally identify stressed beats (downbeats) and unstressed beats (upbeats)? How do you aurally identify the beat division (simple vs. compound) and meter type (duple, triple, or quadruple)? How do you aurally identify syncopation and hemiola?	Perform a rhythmic pattern, then have students echo it and describe its using correct terminology. Listen to recordings and have students tap the steady beat. Identify if the steady beat moves in groups of two or three. Count how many groups of two or three beats are between downbeats to determine the meter type. Associate rollerblading, ice skating, or some other motion with compound beat divisions (1-sli-ide) and marching motion with simple beat divisions (step down then up) to kinesthetically experience the difference between beat divisions. Practice hemiola as a large motor skill (hands pat on legs or desk). A 3 against 2 pattern can be performed as "Both, Left, Right, Left" to the rhythm of "*ta, ti-ti, ta*").	Listen and Analyze Kinesthetic Learning Quick Write
1.C: *Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed music. (This skill is applied in describing these elements in a full musical context.)*	How do you aurally identify a chord's function in a diatonic context? How do you aurally identify cadence types and their impact on the relative conclusiveness of a phrase or segment? How do you aurally identify imitation? How do you aurally identify phrases that are the same or different? How do you aurally identify a melodic or harmonic sequence? How do you aurally distinguish between consonant and dissonant intervals? How do you aurally recognize a nonchord tone (embellishing tone)? What makes a melody expressive?	Using a harmonizing instrument, play a chord progression with various cadences at the end and discuss as a class the relative conclusiveness of the cadences. Have students sing short canons and rounds on solfège in small groups. Identify any instances of dissonant intervals resulting from the overlap. Have students compose and perform a two-bar melody, then imitate or transpose it to create an eight-bar melody. Have students listen to and deconstruct fragments of Bach's "Two- and Three-Part Inventions."	Compose DeCompose Singing on Solfège

Skill Category 1: *Analyze Performed Music (cont'd)*

Skills	Key Questions	Class Activity	Instructional Strategies
1.D: *Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed music.*	What are techniques that composers employ to achieve unity and variety in their melodies? What are techniques that composers employ to achieve unity and variety of rhythm? What are techniques that composers employ to achieve unity and variety of harmonies?	Listen to examples of theme and variation, and describe how the composer altered the theme in each variation. Use manipulatives to represent characteristics (e.g., melody, rhythm, harmony) of the theme that change. Have students listen to a section of a theme-and-variation piece, then do a Think-Pair-Share to predict how the theme might be varied in the next section.	Manipulatives Predict and Confirm Think-Pair-Share
1.E: *Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)*	How did the conventions of common practice period (CPP) voice-leading evolve into "rules"? How do we define and identify typical voice-leading techniques in CPP music? How do you aurally identify tendency tone resolutions? What do the four types of contrapuntal motion sound like?	Listen to a chorale fragment, and have students identify the correct voice-leading technique in the fragment. Articulate a rule of voice-leading to a friend. Vary it as a true/false game. Give sticky notes with different scale degrees to a small group of students. One student must perform their scale degree, and the student with the correct resolution must then perform their scale degree after the first student.	Exemplary Models Retrieval Practice Listen and Respond

Skill Category 1: *Analyze Performed Music (cont'd)*

Skills	Key Questions	Class Activity	Instructional Strategies
1.F: *Use terms and symbols to describe formal features and relationships in performed music, including motives, phrases, and phrase relationships.*	What makes a motive? How do you aurally distinguish a motive from a phrase? How does aural analysis of cadences help identify phrase types and relationships? What is the role of cadences in creating antecedent/consequent phrase relationships?	Identify the distinguishing characteristics of each cadence type. Listen to a cadence type. Compose a four-chord progression that includes the same cadence type. Have students identify examples of phrase relationships in the music they listen to during their personal time and share the musical example and their insights about it with the class.	Interactive Word Wall Listen and Create Activating Prior Knowledge
1.G: *Use terms and symbols to describe aspects of musical design in performed music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.*	What are typical textures employed by CPP composers, and how are they aurally recognized? What symbols are used to affect the length and/or emphasis of a pitch? What Italian terms are used to describe various tempi? What is concert pitch? Which instruments are transposing instruments, and what does this mean aurally? How do we use the sonic characteristics of a voice or instrument to identify it within a texture?	Listen to and sing melodies appearing in the context of a variety of textures, discussing the sounds heard or produced and experimenting with the dynamics, articulation, and tempo. Use Britten's "Young Person's Guide to the Orchestra" to identify different timbres and to discuss concert pitch and transposing instruments. Embody different tempi, saying and writing the Italian term for each one.	ReComposing Exemplary Models Kinesthetic Learning

Skill Category 2: Apply musical terms, concepts, and relationships to notated music.

AP Music Theory students practice, develop, and apply analytical skills by listening to performed music, as described in the previous introduction to skill category 1, and by examining music scores, the focus of skill category 2. Students analyze scores by identifying and relating information about pitch, rhythm, melody, harmony, form, and musical design.

While score analysis focuses on musical notation, students should combine their practice analyzing scores with ear training, seeing and hearing the music they study. Students benefit from instruction that strategically connects visual score analysis with the development of aural skills articulated in skill category 1.

Skill Category 2: *Analyze Notated Music*

Skills	Key Questions	Class Activity	Instructional Strategies
2.A *Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.)*	How is relative highness/lowness of a pitch represented visually on the staff? How do treble, bass, alto, and tenor clefs indicate different pitches on a staff? What do key signatures indicate about the pitch collection that follows? What defines a major scale and how do you notate it in a variety of keys? What defines a minor scale and how do you notate it in a variety of keys? What defines a mode and how do you notate it? What are parallel and relative keys? How do you determine and describe the pitch distance (or interval) between two notated pitches? What is meant by "interval inversion" and how do you determine a given interval's inverted form? How do you notate diatonic triads and seventh chords?	Use mnemonics to help students identify notes on the staff in all four clefs. Reinforce by using the student's hand as a musical staff, where each finger represents a line. Use an online resource such as a music theory website or flashcards to practice rapid visual identification of notated pitches, scales, intervals, and chords. Practice identifying triad and seventh chord types using objects of two different sizes or colors (cookies, poker chips, buttons, beads, etc.) to represent major and minor thirds. Stack or arrange the objects in various combinations to represent the qualities of various triads and seventh chords. Formatively assess students' understanding of chord quality by having students pair up and "challenge" each other with chord construction (e.g., Student 1 challenges Student 2 to create a D major-minor seventh chord) while you observe and provide feedback to students.	Manipulatives/ Kinesthetic Learning Notation Read-Aloud Speed Drills

Skill Category 2: *Analyze Notated Music (cont'd)*

Skills	Key Questions	Class Activity	Instructional Strategies
	How does lead sheet notation appear differently than standard notation?	Give each student a different major scale, and have students build diatonic triads on each scale degree. Then, have students share and compare their results, which should be identical. Ask students to think about and discuss why every major key produces the same qualities of diatonic chords, and how this consistency can be useful in their study of harmonic analysis.	
2.B: *Use symbols and terms to describe features of rhythm in notated music, including meter, note values, and rhythmic patterns and devices.*	What are the symbols used to represent relative durations of sounds and silences? How are duple, triple, and quadruple meters represented in notated music? How are simple and compound meters represented in notated music? What determines how notes are beamed?	With students, construct the hierarchy of durations of notes and rests (many of them may be familiar with this knowledge already). Then, practice converting between various "units" of rhythmic measurement (e.g., How many eighth notes are in two half notes?). Give students excerpts of written music with the time signature omitted. Then, have them determine plausible time signatures and the beat division and meter type that fits each excerpt. Have students Think-Pair-Share with a partner. Provide students with individual parts from an instrumental work and have them rewrite them as a full score, making sure the rhythms of each part are vertically aligned and beamed correctly.	Graphic Organizer Look for a Pattern Think-Pair-Share

continued on next page

Skill Category 2: *Analyze Notated Music (cont'd)*

Skills	Key Questions	Class Activity	Instructional Strategies
2.C: *Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in notated music. (This skill is applied in describing these elements in a full musical context.)*	How do you determine a notated chord's function in a diatonic context? How do you visually identify phrases that are the same or different? How do you identify a melodic sequence in a musical score? How do composers use conjunct and disjunct motion to create interesting melodies? How do you visually identify a melody?	Present students with an excerpt from a fugue. Identify the subject and any real and tonal answers. Have students identify circle-of-fifths or -fourths in various excerpts. In addition to CPP music, use contemporary examples such as pop music or blues. In a timed exercise, have students circle every instance of a specific melody within a movement. Have students compose a brief canon or round. Post them around the room. Have students form small groups and perform each one, providing feedback to the composer.	Marking the Score Museum Walk Chunking the Score Speed Drills
2.D: *Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in notated music.*	How can we visually identify theme and variation? How can we visually identify when a composer uses augmentation, diminution, inversion, and retrograde?	Given a brief melody, have students compose an augmentation, diminution, inversion, and retrograde. In a timed exercise, have students circle every instance of a rhythmic variation of a given melody within a movement. Transpose a given melody to the key's relative and parallel major and minor. Notate "Happy Birthday" in all seven modes, then sing each version with solfège syllables.	Compose Marking the Score Tonality Switch Speed Drills

Skill Category 2: *Analyze Notated Music (cont'd)*

Skills	Key Questions	Class Activity	Instructional Strategies
2.E: *Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music. (This skill is applied in tasks dealing specifically with music of the Western European common practice era, or music that uses common-practice techniques.)*	What harmonic progressions are characteristic of CPP style, and how do you identify them in notated music? How can you identify examples of good voice leading in a written score? How do seventh chords affect voice leading? What do the four types of contrapuntal motion look like? What do figured bass symbols reveal? How do you use Roman and Arabic numerals to analyze a chord progression? What cadence types are characteristic of CPP style, and how do you identify them in notated music? How do tonicization and modulation appear differently in a score? What might a iii/III chord in CPP music indicate?	Provide students with two chords in a four-chord progression and have them notate and analyze the remaining two chords applying good voice leading and Roman/Arabic numerals. Include seventh chords. Given a SATB chorale setting, students identify the type of motion featured between voice pairs at various points in the score. Go on a "voice leading scavenger hunt." Provide students with an SATB chorale score that contains examples of each of the most common voice-leading errors, and have students find the errors. Have them suggest revisions that conform to CPP conventions. Provide students with a series of figured bass patterns. Play the bass note and have students sing and notate the indicated interval above the bass.	Close Reading I Do, We Do, You Do Note-taking
2.F: *Use terms and symbols to describe formal features and relationships in notated music, including motives, phrases, and phrase relationships.*	How does a collection of pitches become a motive, and how do we identify it in a score? What are characteristics of a musical phrase, and how do we find the beginnings and endings of a phrase in a score? How does the written analysis of cadences help identify phrase relationships?	Have students bring in the printed score of a piece of music they listen to in their personal time (use musicnotes.com or a similar resource). Have students find examples of motives and/or phrases in their music, and discuss what makes a given segment a motive or a phrase.	Activating Prior Knowledge Chunking the Score Marking the Score

Skill Category 2: *Analyze Notated Music (cont'd)*

Skills	Key Questions	Class Activity	Instructional Strategies
2.G: *Use terms and symbols to describe aspects of musical design in notated music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.*	What are typical textures employed by CPP composers, and how are they visually recognized? How do you analyze chords notated in various instrumental and vocal contexts (e.g., keyboard, SATB, string quartet, etc.)? What symbols reflect changes in the length and/or emphasis of a notated pitch? What Italian terms are used to describe various tempi and dynamics? How do you write a melody that sounds expressive?	Have students differentiate among monophony, homophony, and polyphony by having them analyze and compare three settings of a simple hymn, canon, or round. Have one student sing different kinds of articulations and dynamics on a single pitch. Have the second student notate the articulation mark they heard. Have students perform a Roman numeral analysis of a brief band or orchestral piece, highlighting any transposing instruments. Keep a word wall listing each performance term and symbol that your class encounters in scores. Have students role-play the relationship of notes within a given texture.	Sticky Note Score Comment Interactive Word Wall Questioning the Score

Skill Category 3: Apply conventions of musical notation and performance in converting music between aural and written forms.

AP Music Theory students need to develop proficiency in converting music between aural and written forms. Melodic and harmonic dictation, sight-singing, and error detection are all core skills of music theory study that depend on students' fluency in reading, notating, and hearing music. Students can build these skills through daily practice routines, beginning with short and simple musical prompts and steadily progressing toward the types of complex exercises that appear on the exam.

Skill Category 3: *Convert Between Performed and Notated Music*

Skills	Key Questions	Class Activity	Instructional Strategies
3.A *Notate pitches and rhythm of a performed melody (in treble or bass clef; in a major or minor key; may include chromatically altered pitches).*	What are the diatonic pitches in the key of the performed melody? What is the relationship of each pitch to the tonic? What is a tendency tone, and how are they prepared and resolved? What are common beaming practices for simple and compound meter? What are the common subdivisions in simple and compound meter? How do you hear and notate unexpected rhythmic events, such as accents or syncopations? What are common melodic and harmonic beginnings and cadences in the CPP? What chromatic alterations are needed to notate the harmonic and melodic forms of minor? How do you hear and notate chromatic pitches outside of a given key? What is the melodic shape and contour of the performed melody? Are there any repeated melodic or rhythmic motives?	Have students listen to a simple folk melody and do a structural analysis of the following: contour, melodic intervals, tendency tones, key, chromatic pitches, meter, and implied cadences. Play a short melodic passage that ends with a tendency tone and have students predict the next pitch (resolution of the tendency tone). Try recomposing the piece without resolving the tendency tones, and facilitate a discussion about how melodic tension requires resolution. Have students think about their dictation process and create a best practice document as a class. Examine multiple band or orchestra scores to analyze the vertical alignment of the rhythms and how the parts are beamed.	Chunking the Score Predict and Confirm Think Aloud

Skills	Key Questions	Class Activity	Instructional Strategies
3.B: *Notate soprano and bass pitches of a performed harmonic progression in a major or minor key (may include chromatically altered pitches).*	How do you distinguish the soprano and bass lines within a four-voice texture? How can guidelines for part-writing assist in predicting soprano-bass counterpoint? What are the fundamental melodic structures of soprano and bass lines? What soprano and bass lines are associated with common cadences? How do you aurally identify a secondary function chord and notate the soprano or bass lines with appropriate chromatic alterations?	Incorporate species counterpoint for developing skills in two-voice counterpoint. Play a chord progression that is missing various chords. In a timed exercise, have students complete the soprano and bass of the missing chords. Divide students into pairs or small groups, and give each group a different three-note soprano line. Challenge them to harmonize the soprano with as many bass lines as they can. Be sure to include some that end with half cadences (e.g., *re-do-ti*), deceptive cadences, and plagal cadences. Play the first three chords in a four-chord progression. Have students predict the final chord (aurally). In pairs, notate the soprano and bass of all four chords and compare/check your predictions.	Activating Prior Knowledge Predict and Confirm Look for a Pattern
3.C: *Identify the harmonic function of chords in a performed harmonic progression by providing an analysis using Roman and Arabic numerals*	What are the conventions of chord progressions in the CPP? How can you identify a secondary dominant chord aurally and visually? How do you label it using Roman numerals? What is the figured bass for first, second, and third inversion seventh chords? How can you use the rules of voice leading to predict the chord that follows a specific inversion?	Skill-drill the harmonic chord progression chart and the common exceptions. Divide students into two teams: Team Dominant Chord and Team Leading-Tone Chord. Have students come up with as many Tonic-Dominant-Tonic progressions as they can. After listing all the possible chords, part-write all of them, circling the leading tone with a red pen, and the chordal 7th (if present) with a green pen. Play a harmonic progression with a partial Roman numeral analysis provided. Have students fill in the missing Roman numerals, either individually or as a group activity.	Activating Prior Knowledge Interactive Word Wall Look for a Pattern

Skill Category 3: *Convert Between Performed and Notated Music (cont'd)*

Skills	Key Questions	Class Activity	Instructional Strategies
3.D: *Apply knowledge of musical symbols and terms to sing pitches and rhythms of a notated melody (melody may be in treble or bass clef, in a major or minor key, or in simple or compound meter, and it may include chromatically altered pitches).*	How do you sing a pitch to match another pitch that you hear? How do you know if the pitch you're singing matches another pitch? How do you develop an understanding of pitch relationships in a diatonic context and then use that understanding of pitch to sight-sing melodies? How do you develop an understanding of meter and note duration and then use that understanding of rhythm to sight-sing melodies? How do you sing a melody that you have examined in notated music but have not heard? How do you sight-sing a melody with clarity of vocal projection and within a comfortable singing range?	Introduce students to a sight-singing approach that applies a physical symbol (e.g., Curwen hand sign) and a verbal symbol (e.g., Solfége name) to each pitch. In pairs, have students apply the sight-singing approach to a melody they already know. Have each student choose a favorite pop song and sing it with syllables instead of lyrics. Have the student record themselves singing their song and submit it electronically. Have the student listen to and watch themselves and then submit a one-paragraph critique of their performance. When it is pedagogically appropriate, revisit a melody previously performed, but this time, sight-sing the melody in its parallel key and relative major or minor key.	Sharing and Responding Look for a Pattern Tonality Switch
3.E: *Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.*	How do you associate the music that you hear performed with the music that you see notated? How do you hear performed music and follow along with its corresponding notated music? How do you recognize when a performed pitch is higher or lower than a notated pitch? How do you recognize when the duration of a performed rhythm is longer or shorter than a notated rhythm? How do you recognize pitch and rhythm patterns (e.g., Alberti bass, scalar passages, cadential structures, motivic development, etc.) and detect when these patterns are altered in performed or notated music?	Practice error-detection in exercises of increasing length and complexity and in the following three ways: errors in pitch only, errors in rhythm only, and errors in pitch and rhythm. When appropriate, this should be expanded from single line examples to two-voice structures. In doing so, the second voice should be simple at first and increase in complexity over time. Have students create their own error-detection examples to be used in class by the instructor or with practice partners in smaller groups. These examples should feature instruments and voices of varying timbres and ranges. Have students analyze and sing a notated line in their head before hearing the notated music performed. Then, have students sing each line aloud. Finally, have students listen to the music performed while examining the score and compare what is heard to what is written to detect errors.	Close Reading Questioning the Score Double-Entry Journal

Skill Category 4: Complete music based on cues, following 18th-century stylistic norms

While traditional tonal music theory instruction typically focuses on 18th-century European art music conventions, AP Music Theory students should explore the creative choices and musical processes of composers and musicians of other traditions and time periods. To be successful with the AP Music Theory exam, students must develop proficiency in following common practice period stylistic norms, and gain familiarity with music from the standard Western tonal repertoire. At the same time, they should also be able to consider aesthetic, pragmatic, and technical aspects of composition when engaging with the works of any musical tradition, including contemporary art music, jazz, popular music, and the music of non-Western cultures."

Skill Category 4: *Complete Based on Cues*

Skills	Key Questions	Class Activity	Instructional Strategies
4.A: *Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.*	How do you apply the conventions of voice leading in the CPP to two- and four-voice textures? How do you spell the chords that you hear or that are indicated by Roman and Arabic numerals? How do you follow procedures of 18th-century voice leading to promote the independence of voices? How do you prepare and resolve tendency tones when voice leading? How do you use parallel, similar, oblique, and contrary motion when voice leading to promote independence of voices?	Distribute to students a Bach chorale score. Have the students examine each voice separately and note characteristics of each line (e.g., Which line has the most repeated pitches? Which lines exhibit the greatest range?). Then have them analyze the harmonies and note the characteristics (e.g., Are there any embellishing tones? Where do they appear? How are tendency tones prepared and resolved?) Assign a rule of voice leading to each student. Present the class with several musical scores with voice leading errors. In a timed exercise, have the students identify where an error in their voice leading rule occurs. Have students embody or use manipulatives to represent independence of voices, different types of motion, and tendency tone resolution. Delete chords or voices from an existing Bach chorale score, and have students fill in the missing notes or chords while applying correct CPP voice-leading techniques. Have students compare their compositional choices with each other, before revealing and discussing Bach's "solution" as well.	Ask the Expert Sticky Note Score Comment Kinesthetic Learning Think-Pair-Share

Skill Category 4: *Complete Based on Cues (cont'd)*

Skills	Key Questions	Class Activity	Instructional Strategies
4.B: *Complete a four-part harmonic progression by realizing a figured bass line and providing a Roman numeral analysis of the completed progression.*	How do the Arabic numbers (figured bass) help us determine the appropriate Roman numeral analysis? How do I synthesize the rules of voice leading to realize chords and perform a defensible analysis?	Through a series of preliminary exercises, guide students through a thought process for realizing a four-part harmonic progression. Sing the bass line of a given figured bass progression as a class. Identify the root of the chord and its quality. Continue with each chord and discuss how each note can smoothly lead to the next in an 18th-century progression. Sing each line of a four-part chorale separately. If there are too few students to cover all the parts, the chorale can be played on the piano or computer using sequencing or graphic notation software. Use multimodal ways (listening, writing, singing, embodying) to identify and indicate intervals, voice leading, and harmonic analysis.	Activating Prior Knowledge I Do, We Do, You Do Sharing and Responding
4.C: *Complete a four-part harmonic progression based on the Roman numeral analysis provided.*	How do you synthesize the rules of voice leading and a given Roman numeral analysis to compose a chord progression?	Given a starting pitch and Roman numeral analysis, sight-compose and sight-sing the bass line. Divide students into groups of three or four. For each chord in a progression, sing the bass note and then the solfège syllable for each interval above the bass. Have the students bring instruments to class and perform the exercise(s). Identify any transposing instruments and transpose the exercise as needed.	Activating Prior Knowledge I Do, We Do, You Do Sharing and Responding

Skill Category 4: *Complete Based on Cues (cont'd)*

Skills	Key Questions	Class Activity	Instructional Strategies
4.D: *Compose a bass line to harmonize a given melody, implying appropriate harmony, and identify the implied harmony using Roman and Arabic numerals.*	How do you synthesize the rules of voice leading to compose a bass line for a given melody? How can a Roman numeral analysis help to verify if you've followed the rules of voice leading in a two-part composition? What progressions are implied by three-note patterns such as Mi-Re-Do, Do-Ti-Do, or Sol-Fa-Mi? How can the basic phrase structure (T-P-D-T) guide your composition? What does a chromatically altered pitch signal? What is the harmonic rhythm of the example?	In a timed exercise, identify implied cadences and determine each type. Defend your argument. Given a three-note pattern, compose an accompanying bass line and provide a feasible Roman numeral analysis. In a given key, compose a three- or four-chord basic phrase in all inversions. Expand to include secondary dominant chords via chromatically altered pitches. Divide the class into two teams. Students choose one to three notes to harmonize, and then they pass the pen to the other team. Individuals can alter up to two bass notes (before or after the chosen note) but must change the corresponding Roman and Arabic numeral as well. A team receives a bonus point if the other team passes the pen before an error is recognized and corrected.	Activating Prior Knowledge Look for a Pattern Composing

Aural Skills Progression

Striking a balance between aural skills practice, written skills practice, and content instruction can sometimes be difficult. Skills with an aural or performance component—aural identification and analysis, melodic and harmonic dictation, sight-singing, and error detection—benefit from near-daily practice, but as the course progresses through increasingly complex topics it can become a challenge to incorporate aural skills practice in a way that feels organic and relevant. One way to address this challenge is to lead learning activities that combine aural and written skills every day. A sample daily schedule might include some of the following strategies:

- Singing warm-up using scales, arpeggios, or common melodic patterns to prepare students for sight-singing exercise

- Sight-singing a primarily diatonic melody of four to eight bars, possibly including patterns found in written or aural exercises from class or homework

- Engaging in a melodic or harmonic dictation exercise or in contextual listening and score analysis

- Conducting a brief review of concepts learned the previous day followed by formative assessment; reviewing concepts in aural context, assessing concepts in written context, or vice versa

- Reteaching concepts presented in an aural context from the previous day using a written context, or vice versa

- Teaching new concepts in written context followed by formative assessment in aural context, or vice versa

The following chart provides suggestions for how to pair listening and performance skills practice with content in each unit to create a scaffolded skills progression. "Singing by rote" refers to concepts and patterns students should be able to recall and perform quickly in order to sight-sing confidently and to help them with aural identification tasks. "Rhythm" refers to types of activities that involve the performance or identification of rhythmic values and patterns. "Listening highlighting" includes key concepts relevant to the topic to keep in mind when choosing excerpts for aural and score analysis. Other familiar categories of suggestions include tips for choosing melodies and progressions for sight-singing and dictation. Depending on students' strengths and areas for improvement, they may need to repeat aural skills practice from previous topics as they work toward the types of aural skills activities that appear on the exam.

Unit	Topic	Instructional Focus
1.1	Pitch and Pitch Notation	Sing by rote: Use echoing at first, then gradually shift to call-and-response as students' knowledge and skills improve. Practice phonating, sirens, sequenced warm-ups; introduce teacher selected sight-singing system syllables (e.g., solfège or numbers); sing major scales, and tendency and active tone resolutions (Ex: *fa-mi* or $\hat{4}$-$\hat{3}$, *la-sol* or $\hat{6}$-$\hat{5}$), singing octaves (*do-do* or ($\hat{1}$-$\hat{1}$) and continue throughout unit. Listening highlighting: Use standard repertoire from the common practice period. Integrate students' personal music that reinforce the same concepts. Contrast: Throughout the unit, use extreme contrasts (high/low, loud/soft, short/long) to present new material, then gradually reduce the contrast level as concepts are reinforced and students' ability to discern aural detail improves.

Unit	Topic	Instructional Focus
1.2	Rhythmic Values	Sing by rote: Using the established sight-singing system, sing arpeggios of tonic triads that include *do* an octave above the tonic note, and *sol* below the tonic note. Rhythm: Have students echo simple clapped rhythms you perform. Rhythm: Have students read and perform simple meter rhythms. Scaffold standard notation with stick notation as needed. Listening highlighting: Focus on listening to and describing rhythmic values in chosen repertoire.
1.3	Half Steps and Whole Steps	Sing by rote: Chromatic and whole-tone scales, with continued practice on the chromatic scale Listening highlighting: Chromatic scales Sight-singing: Choose stepwise melodies with a limited range (within a fifth or sixth). Display several melodies, and point to melodies of increasing difficulty for students to sing.
1.4	Major Scales and Scale Degrees	Melodic dictation: Melodies with simple rhythms Listening highlighting: Major and minor keys Sight-singing: Stepwise melodies with major scale patterns; point and sing melodies of increasing difficulty.
1.5	Major Keys and Key Signatures	Preparation to sight-sing: Identify the key and tonic note of sight-singing passages based on key signatures and melodic features.
1.6	Simple and Compound Beat Division	Rhythm: Read and perform compound meter rhythms.
1.7	Meter and Time Signature	Sing by rote: Simple melodies in different meters, with correct metric accent. Melodic dictation: Stepwise melodies with compound rhythms Listening highlighting: Varying meters
1.8	Rhythmic Patterns	Rhythm: Read and perform (clap) simple meter rhythmic patterns Rhythmic dictation: Have students notate performed rhythms that feature the rhythmic patterns studied in this topic.
1.9	Tempo	Sight-singing: Stepwise melodies that incorporate varying tempi Listening highlighting: Varying tempi
1.10	Dynamics and Articulation	Sight-singing: Stepwise melodies that incorporate marked articulations and dynamics Listening highlighting: Varying articulations and dynamic levels

Unit	Topic	Instructional Focus
2.1	Minor Scales: Natural, Harmonic, and Melodic	Sing by Rote: Minor Scales (all forms) on sight-singing system
		Sight-singing: Stepwise melodies in minor focused on the initial pentachord (scale degrees 1-5 with the minor $\hat{3}$).
		Melodic dictation: Review strategies for melodic dictation, and prepare for dictation of longer and more complex melodies. Begin with melodies with conjunct motion, and in simple meters and major keys.
		Listening highlighting: Major in contrast to minor keys
2.2	Relative Keys: Determining Relative Minor Key and Notating Key Signatures	Sing by rote: Review minor sight-singing system (minor do or minor la or numbers)
		Sight-singing: Melodies that introduce skips of a third in major keys; minor melodies with harmonic and melodic minor
		Listening highlighting: Relative key relationships
2.3	Parallel Keys	Sing by rote: Major scales and triads with their corresponding parallel minor scales and triads
		Sight-singing: Major and minor melodies with conversion of mode from major to minor and vice versa.
		Listening highlighting: Parallel key relationships
2.4	Other Scales: Chromatic, Whole-Tone, and Pentatonic	Sing by rote: Continue practicing singing chromatic and whole-tone scales, along with major and minor scales.
2.5	Interval Size and Quality	Sing by rote: Review the whole-tone scale, add singing the major and minor pentatonic scales, continue practice on chromatic scale with a focus on the scale steps.
		Listening highlighting: Pentatonic scales (American folksong, spirituals, popular music examples)
2.6	Interval Inversion and Compound Intervals	Sing by rote: Major diatonic intervals stemming from the tonic moving up (Do-Re, Do-Mi, Do-Fa, etc.); Have students sing dissonant vs. consonant intervals in harmony
		Sight-sing: Continue major and minor key sight-singing, adding skips of a third within the tonic and dominant triads.
		Melodic dictation: Add skips of a 3rd
		Harmonic dictation: 2-part counterpoint, simple rhythms, no Roman numeral analysis
2.7	Transposing Instruments	Listening highlighting: Listen to a full orchestra score and follow parts for transposing instruments to hear how they fit within the texture and the range and register of the orchestra.
2.8	Timbre	Listening highlighting: Various instrument sounds played alone, by section, by family, and with mixed instrument families

Unit	Topic	Instructional Focus
2.9	Melodic Features	Listening highlighting: Syllabic vs. melismatic passages
		Listening highlighting: Conjunct vs. disjunct motion
2.10	Melodic Transposition	Sing by rote: Short melodic patterns, transposing to different pitch classes
		Melodic dictation: Melodies that feature transposed melodic segments.
2.11	Texture and Texture Types	Sight-sing: Examples of monophony, polyphony, homophony, and heterophony
2.12	Texture Devices	Sing by rote: Sequence and imitate short pitch patterns; sing an Alberti bass pattern.
		Listening highlighting: Alberti bass, walking bass, ostinato, canon, countermelody
2.13	Rhythmic Devices	Sight-sing: Melodies that begin with an anacrusis (or point out previous melodies that began with anacrusis) and that include(d) fermatas
		Rhythm: Practice performing hemiola (claps, pats, etc.)
		Listening highlighting: Syncopation, hemiola

Unit	Topic	Instructional Focus
3.1	Triad and Chord Structure and Qualities (M, m, d, A)	Sing by rote: Arpeggios of all triad qualities in succession based on the same root pitch
		Harmonic dictation: Listening for triad qualities in isolation and in a harmonic progression (only listen for quality)
3.2	Diatonic Chords and Roman Numerals	Sing by rote: Common chord progression arpeggios (i.e., I = *do-mi-sol*, IV = *fa-la-do*, V = *sol-ti-re*)
		Sight-sing: Brief melodies that arpeggiate triads
		Harmonic dictation: Listen for changes of harmony in progressions employing a limited number of chords, but that have chords in inversion (e.g., I-I^6, IV, V-V^6, I), to identify when the bass changes but the chord is the same, versus when the chord changes.
3.3	Chord Inversions and Figures: Introduction to Figured Bass	Sing by rote: Tonic triad arpeggios in all inversions
		Sight-sing: Melodies including tonic and dominant triad arpeggios
3.4	Seventh Chords	Sing by rote: All seventh chord quality arpeggios in succession based on the same root pitch
		Sing by rote: Scales and melodic patterns in canon
		Harmonic dictation: Identify the chord quality of seventh chords isolated, and in progressions (quality only)

Unit	Topic	Instructional Focus
3.5	Seventh Chord Inversions and Figures	Sing by rote: Dominant seventh arpeggios in all inversions
		Melodic dictation: Melodies including tonic and dominant triad arpeggios, incorporate compound meters.
		Harmonic dictation: Listen for changes of harmony in progressions employing a limited number of chords, but that have seventh chords in inversion (e.g., I–I^6, ii^7 ii$^6_5$, $\underline{V}^7$–$\underline{V}$ $^6_5$, I) to identify when the bass changes but the chord is the same, versus when the chord changes.

Unit	Topic	Instructional Focus
4.1	Soprano-Bass Counterpoint	Sing by rote: Review tendency and active tone resolutions (Ex: *fa-mi, la-sol*)
		Sight-sing: 2-part sight-singing examples
		Melodic dictation: Melodies with arpeggiated inverted triads in major and minor keys.
		Harmonic dictation: Identify motion types in 2-part harmonic dictations
		Listening highlighting: 2-part counterpoint, identify motion types
4.2	SATB Voice Leading	Melodic dictation: Incorporate resolutions of tendency and active tones
		Sight-sing: SATB chorales, either one line at a time while the others are played on a piano, or in parts, to become accustomed to a SATB texture.
4.3	Harmonic Progression, Functional Harmony, and Cadences	Sight-sing: Melodies that end with a variety of cadence types.
		Harmonic dictation: Identify and practice cadence patterns
		Listening: Choose literature examples with clear cadences and listen to identify when a cadence has occurred and what the cadence type is.
4.4	Voice Leading with Seventh Chords	Sing by rote: Arpeggiate seventh chords; sing voice-leading of common brief progressions employing seventh chords (chunks)
		Harmonic dictation: Listening to brief progressions to determine if the progression includes seventh chords and where.
		Sight-sing: Melodies that arpeggiate $\underline{V}^7$
4.5	Voice Leading with Seventh Chords in Inversions	Harmonic dictation: Use tonic and dominant chords with inversions, include vii^{o6} in dominant function as a tonic prolongation.

Unit	Topic	Instructional Focus
5.1	Adding Predominant Function IV (iv) and ii (ii°) to the Phrase Model	Harmonic dictation: Include IV and ii chords Sight-sing: Melodies that imply or arpeggiate the predominants ii or IV
5.2	The vi (VI) Chord	Harmonic dictation: Include vi chords as tonic expansions and in deceptive resolutions. Sight-sing: Melodies that imply or arpeggiate predominants that include vi.
5.3	Predominant Seventh Chords	Harmonic dictation: Listening for ii or ii^7 or IV and their inversions. Sight-sing: Continue singing melodies with arpeggiations of tonic, dominant, and predominant area chords.
5.4	The iii (III) Chord	Harmonic dictation: Include iii chords in the very few idiomatic progressions in which they appear (e.g., I-iii-IV)
5.5	Cadences and Predominant Function	Harmonic dictation: Identify where the tonic, predominant, and dominant functional areas are in a basic phrase.
5.6	Cadential $^6_4$ Chords	Harmonic dictation: Chunks include cadential $^6_4$ chords; show common Roman numerals for 3- and 4-note bass lines (i.e., V^6_5, $^4_3$-I) Sing by rote: Voice-leading strands for three- and four-chord cadential $^6_4$ progressions (without and with a predominant).
5.7	Additional $^6_4$ Chords	Harmonic dictation: Include passing, pedal, neighboring $^6_4$ chords; show common Roman numerals for 3- and 4-note bass lines (i.e. I-V^6_4-I^6) Sing by rote: Voice-leading strands for common three-chord progressions with $^6_4$ chords.

Unit	Topic	Instructional Focus
6.1	Embellishing Tones: Identifying Passing Tones and Neighbor Tones	Sight-sing: Simple arias with embellishing tones Harmonic dictation: Include passing tones Listening highlighting: Embellishing tones (arias, art songs)
6.2	Embellishing Tones: Writing Passing Tones and Neighbor Tones	Harmonic dictation: Include voice exchange patterns
6.3	Embellishing Tones: Identifying Anticipations, Escape Tones, Appoggiaturas, and Pedal Points	Listening highlighting: Anticipation, escape tone, appoggiatura, and pedal point embellishing tones

Unit	Topic	Instructional Focus
6.4	Embellishing Tones: Identifying and Writing Suspensions; Identifying Retardations	Listening highlighting: Suspensions and retardations Harmonic dictations: Include suspension figures
6.5	Motive and Motivic Transformation	Listening highlighting: Melody, motive, fragmentation, sequence, imitation, augmentation, and diminution
6.6	Melodic Sequence	Melodic dictation: Add instances of melodic sequence Sing by rote: When provided a sequence pattern, sing the continuation of the sequence.
6.7	Harmonic Sequence	Listening highlighting: Locating harmonic sequences

Unit	Topic	Instructional Focus
7.1	Tonicization through Secondary Dominant Chords	Sing by rote: Resolving chromatically altered tones Sight-sing: Examples with implied applied chords Harmonic dictation: Listening for $\underline{V}^7$-I motion that is not in the tonic key.
7.2	Part Writing of Secondary Dominant Chords	Melodic dictation: Add accidentals implying applied chords
7.3	Tonicization through Secondary Leading Tone Chords	Listening highlighting: Secondary functions and key relationships Harmonic dictation: Listening for $\underline{vii}^{o7}$-I motion that is not in the tonic key.
7.4	Part Writing of Secondary Leading Tone Chords	Harmonic dictation: Include secondary functions

Unit	Topic	Instructional Focus
8.1	Modes	Sing by rote: Modes Listening highlighting: Modes
8.2	Phrase Relationships	Listening highlighting: Phrase structure (antecedent, consequent, periods) Sight-singing: Analyze phrase relationships in sight-singing excerpts
8.3	Common Formal Sections	Listening highlighting: Introduction, interlude, bridge, verse, refrain, chorus, coda, and codetta

Formative Assessments and Feedback

When planning for and teaching the AP Music Theory course, consider the foundational knowledge and skills students already have, and what they need to develop. Identify and address gaps in students' knowledge and skills through ongoing formative assessment, strategic scaffolding, and targeted differentiation of instruction.

Formative assessment is used to check learning progress and provide feedback to help students improve. Unlike summative assessments, formative assessments do not result in a score or grade. The goal is to provide specific, detailed information about what students understand, informing the learning process before summative assessment happens. By using formative assessment as a daily practice, you can empower students to see opportunities for growth, enable them to take risks, and encourage them to learn from mistakes.

At the end of each unit, use the AP Classroom website to assign the Personal Progress Checks to your students. Personal Progress Checks (PPCs) are formative assessments designed to give you and your students insight into their learning progress in each unit. PPCs include multiple-choice questions with immediate feedback to students' responses—including correction of common misconceptions—highlighting aspects of learning that need further attention. Free-response questions are also provided for each unit, along with scoring guidelines. Because each unit's content and accompanying PPC questions are scaffolded to support students' learning throughout the year, PPC questions may vary in format from summative exam questions. For example, Personal Progress Check questions allow unlimited listening to a melody provided for melodic dictation, whereas melodic dictation questions on the exam offer only four repetitions of the melody. Personal Progress Checks can be assigned during class or as homework; they can serve as self-, peer-, or teacher-guided formative assessments.

Formative assessment enables you to better understand and respond to students' learning needs. The following table includes a variety of additional formative assessment strategies you can use to support your students' success.

Strategy	Definition	Example
Boardwalk	After a practice exercise has been completed, students write their responses to a portion or all of the exercise on the board. The student walks the class through their response—explains their process, choices, and/or thinking behind their response. The student's response is discussed as a class.	After a harmonic dictation exercise, three students volunteer to write their responses on the board. In turn, the students explain what they thought they heard and if they were not sure exactly what they heard, how they arrived at their response. After the students at the board have explained their response, the whole class discusses the responses on the board.
Compounding/ Sequential Quizzes	Identical quizzes that progress with missing portions for students to recall and complete, making them aware of the knowledge they have internalized and what knowledge they have left to commit to memory.	Provide students with a quiz on content knowledge (e.g., inversions, diatonic, scales, etc.) that contains most of the material for which they will be accountable at the end of the course but features places for them to provide content knowledge they have already internalized. Throughout the semester, periodically give students the identical quiz with more places for them to provide content.

Strategy	Definition	Example
Debriefing	A form of reflection immediately following an activity in which students articulate some aspect about the lesson, a concept, a skill, etc. to demonstrate understanding and/or mastery.	At the end of a lesson about motives, students work in pairs to develop a way of explaining what motives are such that a beginning musician can understand it.
Exit Card	Exit cards are written student responses to questions posed at the end of a class, learning activity, or the end of a day.	At the end of a lesson about cadences, a teacher shows examples of an authentic, half, and plagal cadence on the board and asks students to identify each type of cadence on a small sheet of paper.
Hand Signals	Ask students to display a designated hand signal to indicate their understanding of a specific concept, principal, or process: I understand _____ and can explain it – (e.g., thumbs up). I do not yet understand _____ (e.g., thumbs down). I'm not completely sure about _____ (e.g., wave hand).	As an understanding check, the teacher asks students to use hand signals to indicate their understanding of the differences among triad qualities. The hand signals strategy can be used in a more complex manner for formative assessment. For example, a teacher can play short phrases in major and minor keys, and students use the following hand signs on their dominant hand to indicate the cadence type: - Index finger to indicate a perfect authentic cadence. - Index + middle fingers to indicate an imperfect authentic cadence. - Index + middle + ring fingers to indicate a deceptive cadence. - Index + middle + ring + little fingers to indicate a plagal cadence. (Roman numeral IV is indicated by four fingers to reinforce the subdominant.) - Index + middle + ring + little fingers + thumb to indicate a half cadence. (Roman numeral V is indicated by five fingers to reinforce the dominant.) - As sevenths are added, the thumb on the nondominant hand can be used to indicate the presence of a seventh chord. (Note: If the teacher prefers, other finger combinations can be used.) Hand signals can also be used identify changes in key (particularly parallel keys) and identify the presence of chromatically altered chords, melodic or harmonic sequences, and contrapuntal devices.
Inside-Outside Circle	Inside and outside circles of students face each other. Within each pair of facing students, students quiz each other with questions they have written. The outside circle moves to create new pairs. Repeat.	After examining a score, students develop questions about various features (e.g., identifying the type of suspension, identifying the type of cadence, size and quality of an interval, harmonic analysis of particular chords, etc.) notated in the score. Students then organize themselves into inside and outside circles to quiz each other with the questions they have written.

Strategy	Definition	Example
Melody in Canon	Small groups of students sing a melody in canon to assess their skill proficiency.	Students sing "Are You Sleeping" in a canon while the teacher walks around the room and listens to the small groups and individuals of those groups as they sing parts in turn.
Melody Mimic	The teacher sings a melody, and the class repeats the melody while the teacher listens for areas of skill proficiency and opportunities for development.	The teacher sings a melody with an arpeggiated dominant triad. Students repeat the melody as the teacher listens for students accurately arpeggiating the dominant triad.
Misconception Check	Present students with common or predictable misconceptions about a designated concept, principle or process. Ask them whether they agree or disagree and to explain why.	A teacher asks students whether they agree or disagree with the following statement: "Parallel keys share the same key signature." Students respond and explain their reasoning.
Numbered Heads Together	Each student is assigned a number. Members of a group work together to agree on an answer. The teacher randomly selects one number. The student with that number answers for the group.	Students are assigned numbers and work together in groups of four to voice-lead a three-chord progression. The students discuss possible responses and reach consensus. Time is called, and the teacher randomly selects the number fourteen, and the student assigned the number fourteen at the beginning of the activity shares and explains the voice-leading example for her group.
Observation	The teacher walks around the classroom and observes students as they perform targeted skills and/or engage in content development; the teacher evaluates students' learning progress.	After assigning students a dictation exercise, the teacher moves freely about the classroom to observe how students are approaching the given exercise. On an informal checklist, the instructor notes individual and class skill strengths and areas for further development.
Partial-Grading	Assigning a grade to a student's work for only one or two criteria while providing formative feedback for other criteria.	For a voice-leading assignment, a teacher grades only the cadences and offers feedback for other concepts students have learned thus far.
Personal Whiteboards	Students use small personal white boards to write answers to questions.	After listening to a three-chord progression, students write on their small personal white boards the Roman and Arabic numeral analysis of that progression. Students then turn their white boards toward the teacher, who quickly surveys students' responses to evaluate both individual and whole-class skill development.
Quiz	Quizzes assess students for factual information, concepts, and discrete skills. There is usually a single best answer. Some quiz examples are: Multiple-choice, True/False, Short Answer, Paper and Pencil, Matching, and Extended Response.	After a few lessons about rhythm and notation, a teacher gives students a short quiz that assess students understanding of note duration and time signatures.

continued on next page

Strategy	Definition	Example
Self-Assessment	A process in which students collect information about their own learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.	A teacher develops a self-assessment checklist for students as they study rhythm. The teacher will use information from this checklist to inform instruction, while the student will use the checklist to identify areas for additional practice. The checklist questions are as follows: 1. Can I sense the basic beat? 2. Can I sense if the basic beat is organized into measures? 3. Once I know the meter, can I conduct the pattern that represents it? 4. Can I sense the difference between the beat and the division of the beat? 5. Can I sense how long individual notes or sounds last? 6. Of the items on this list, what can I do easily and well? 7. Of the items on this list, which one(s), if any, seem(s) to be particularly challenging?
Student Conference	One-on-one conversation with students to check their level of understanding.	After completing an exercise in which students compose a bass line to harmonize a given melody, the teacher meets with students individually to discuss their work, particularly the skills and concepts that the student has mastered and the skills and concepts that students still need to develop further.
Three-Minute Pause	Every ten or fifteen minutes during a classroom activity, ask students to reflect on and verbalize something they have learned. This pause changes the mode in which students are operating by asking them to move from listening and observing (input) to reflecting and talking (output).	Every fifteen minutes during a whole-group analysis of a score, the teacher takes three minutes to pause the discussion to ask students to reflect on and verbalize something they have learned through the discussion.
Timed Relay Race	Students collaboratively complete a timed task to reinforce concepts.	Students work together in teams of four. Each team is given a chord progression of four chords indicated only by Roman and Arabic numerals. In a four-voice texture, the first student spells the first chord indicated by the Roman and Arabic numerals. Then, the first student passes the paper to the second team member. The second team member then spells the second chord indicated by the Roman and Arabic numerals but also follows 18th-century voice-leading procedures to connect the chords in the progression. Then, the second team member passes the paper to the third team member and so on until the team finishes completing the progression. The winner of the relay race is determined through a combination of finish time and accuracy.

Strategy	Definition	Example
Verbal Checks for Understanding	Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.	In the middle of a lesson to check students' understanding of seventh chords and notation, the teacher asks a student, "What is the inversion symbol of a seventh chord when the 3rd is in the bass?" As a follow-up question, the teacher asks another student, "How is that inversion symbol different from the symbol for a second-inversion triad?"
Web or Concept Map	Any of several forms of graphic organizers that allow learners to perceive relationships between concepts visually. (**graphic.org/ concept.html**)	Students develop a map or flow chart to show how diatonic triads commonly progress.

Summative Assessment

In addition to the Personal Progress Checks and other strategies for formative assessment, summative assessment provides important feedback about student learning. The format and content of formative and summative assessments often differs, due to the different intended uses of each type of assessment. For example, a melodic dictation question presented for the purpose of formative assessment early in the course will be shorter and simpler than melodies students hear on the AP Exam; the melody may be replayed an unlimited number of times with formative assessments, but with the exam, students hear the melody only four times.

Summative assessments evaluate students' ability to demonstrate essential understandings and skills that are developed across units of instruction; they can serve as indicators of performance on the AP Exam. For example, students' understanding of concepts and skills from Units 1 through 3 of the course framework could be assessed using a summative quiz asking students to connect their learning about major and minor keys, rhythm, meter, expressive elements, melody, timbre, texture, triads, and seventh chords, using melodic dictation, sight-singing, score analysis, error detection, and composition tasks. You can use the AP Music Theory Question Bank to design

cumulative summative assessments that align with the understandings and skills your students have learned at different points throughout the course.

By the midpoint of the course, teachers can consider administering an entire released exam or practice exam (available on AP Central) to begin familiarizing students with the format and content of the AP exam. After reviewing the questions, responses, and scoring guidelines with students, teachers can discuss the experience of taking the AP Exam. The more opportunities students have to practice with assessments that reflect the content, format, and test-taking experience of the AP Exam, the more confident and prepared they will be on exam day.

Aligning Scores with College Expectations

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. 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

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 grant a full year of credit to students who earn qualifying scores on the AP Music Theory Exam.

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 provide more specific information about assessment outcomes to students, AP teachers, and colleges, universities, and schools of music that determine policy about awarding credits and advanced placement. 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 than aural subscores may increase emphasis on ear training; and college faculty who see that a student's written skills are superior to aural skills may move the student into, for instance, the second semester of classroom theory but require beginning ear-training and sight-singing classes.

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, departments should rely on the overall score. As with the overall AP Exam score, subscores are reported on a scale of 1–5.

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Exam Information

Exam Overview

The AP Music Theory Exam assesses student understanding of the skills and learning objectives outlined in the course framework. The exam is just over 2 hours long and includes 75 multiple-choice questions, 7 free-response questions, and 2 sight-singing tasks. The details of the exam, including exam weighting and timing, can be found below:

Section	Question Type	Number of Questions	Exam Weighting	Timing
I	**Part A:** Multiple-choice questions: Aural	41–43	45%	approx. 45 minutes (timed recording with repetitions and pauses)
	Part B: Multiple-choice questions: Nonaural	32–34		35 minutes
II	**Part A:** Free-response questions	7	45%	70 minutes
	Question 1: Melodic dictation			approx. 25 minutes (timed recording with repetitions and pauses)
	Question 2: Melodic dictation			
	Question 3: Harmonic dictation			
	Question 4: Harmonic dictation			
	Question 5: Part-writing from figured bass			45 minutes total
	Question 6: Part-writing from Roman numerals			
	Questions 7: Harmonization of a melody			
	Part B: Sight-singing questions	2	10%	approx. 10 minutes (timed recording with repetitions and pauses)

The exam assesses content from each of the four big ideas for the course:

1. Pitch
2. Rhythm
3. Form
4. Musical Design

The exam also assesses each of the eight units:

Unit 1: Music Fundamentals I: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements

Unit 2: Music Fundamentals II: Minor Scales and Key Signatures, Melody, Timbre, and Texture

Unit 3: Music Fundamentals III: Triads and Seventh Chords

Unit 4: Harmony and Voice Leading I: Chord Function, Cadence, and Phrase

Unit 5: Harmony and Voice Leading II: Chord Progressions and Predominant Function

Unit 6: Harmony and Voice Leading III: Embellishments, Motives, and Melodic Devices

Unit 7: Harmony and Voice Leading IV: Secondary Function

Unit 8: Modes and Form

How Student Learning Is Assessed on the AP Exam

All four AP Music Theory skill categories are assessed on every AP Exam in the multiple-choice and free-response sections as detailed in the following table:

	Multiple-Choice Section	Free-Response Section
Skill Category 1: Analyze Performed Music	Approximately 48% of the multiple-choice questions (including both individual and set based) assess students' ability to analyze musical terms, concepts, and relationships to performed music (aural). Students will need to use symbols and terms to describe features of pitch; features of rhythm; melodic, harmonic, and rhythmic relationships; formal features and relationships; and aspects of musical design. Additionally, students will need to use symbols and terms to describe and apply procedures for melodic and rhythmic transformation, as well as harmonic, melodic, and rhythmic procedures of 18th-century voice leading.	The melodic and harmonic dictation free-response questions (Free-response questions 1, 2, 3, and 4) assess skill category 1.
Skill Category 2: Analyze Notated Music	Approximately 44% of the multiple-choice questions (including both individual and set based) assess students' ability to analyze musical terms, concepts, and relationships to notated music (nonaural). Students will need to use symbols and terms to describe features of pitch; features of rhythm; melodic, harmonic, and rhythmic relationships; formal features and relationships; and aspects of musical design. Additionally, students will need to use symbols and terms to describe and apply procedures for melodic and rhythmic transformation, as well as harmonic, melodic, and rhythmic procedures of 18th-century voice leading.	Free-response questions 5, 6, and 7, as well as the two sight-singing tasks, assess skill category 2.
Skill Category 3: Convert Between Performed and Notated Music	Approximately 8% of multiple-choice questions will assess students' ability to detect discrepancies in pitch and rhythm when comparing notated and performed music.	The harmonic and melodic dictation free-response questions, as well as the two sight-singing questions, assess skill category 3.
Skill Category 4: Complete Based on Cues	Skill category 4 is not assessed in multiple-choice questions.	Free-response questions 5, 6, and 7 all assess skill category 4.

Section I: Multiple-Choice

Section I of the AP Music Theory Exam includes 10 to 12 individual and 13 sets of multiple-choice questions, with each set comprising 4 to 6 questions. Questions in Section I, Part A include an aural stimulus, and questions in Section I, Part B include a printed score as a stimulus. All stimulus materials throughout the exam represent a variety of historical style periods, including baroque, classical, romantic, late 19th or 20th century, and contemporary (world music, jazz, or pop). Both instrumental and vocal music are represented.

Section II: Free-Response

Section II of the AP Music Theory Exam includes two melodic dictation questions, two harmonic dictation questions, one-part writing from figured bass, one-part writing from Roman numerals, one harmonization of a melody, and two sight-singing tasks.

Aural and Non-Aural Sections

The AP Music Theory Exam includes questions that assess both aural and non-aural skills. Aural skills are assessed in Section I, Part A of the multiple-choice section, the melodic and harmonic dictation questions (Free-response questions 1, 2, 3, and 4), and the two sight-singing questions. All of these tasks include an aural stimulus and focus on listening, dictation, and sight-singing skills. Non-aural skills are assessed in Section I, Part B of the multiple-choice section and in Free-response questions 5, 6, and 7. These tasks focus on written skills such as score analysis, part-writing, and composition.

Task Verbs Used in Free-Response Questions

The following **task verbs** are commonly used in the free-response questions:

Complete: Use music notation to compose the remainder of a bass line.

Continue logically: Proceed according to conventions of 18th-century voice-leading procedures.

Notate: Transcribe using music notation.

Realize: Complete the music notation for a chord progression in four parts following conventions of 18th-century voice-leading procedures.

Sing or Perform: Vocalize by singing (humming or whistling is also acceptable).

Transpose: Sing in a key other than the written key.

Write: Use appropriate notation to indicate chords and their inversions and/or complete a chord progression in four-part harmony, following 18th-century voice-leading procedures.

Sample Exam Questions

The sample exam questions that follow illustrate the relationship between the course framework and AP Music Theory Exam and serve as examples of the types of questions that appear on the exam. After the sample questions you will find a table that shows which skills, learning objective(s), and unit each question relates to. The table also provides the answers to the multiple-choice questions.

Please note, the sample exam includes questions with available audio. If using the downloadable PDF version of this publication, you can access the audio by clicking the audio icon 🔊. If using the print version, please visit the AP Music Theory **exam page** on AP Central for the audio.

Section I: Multiple-Choice Questions

The following are examples of the kinds of multiple-choice questions found on the exam.

🔊 1. Which of the following is played?

(A)

(B)

(C)

(D)

Pitch pattern, played twice. 🎵

🔊 2. Which of the following is played?

(A)

(B)

(C)

(D)

Rhythm pattern, played twice. 🎵

Questions 3-8 are based on an excerpt from a sonata for horn and piano. Listen to the first part of the excerpt four times and answer **Questions 3-5**. Then, listen to the middle part of the excerpt twice and answer **Question 6**. Finally, listen to the entire excerpt twice and answer **Questions 7-8**. Before listening to the first part for the first time, please read **Questions 3-5**.

3. The opening ascending interval played by the horn is a
   (A) fourth
   (B) fifth
   (C) sixth
   (D) octave

4. The nonchord tone heard in the piano at the end of the first part is a
   (A) chromatic passing tone
   (B) diatonic passing tone
   (C) chromatic lower neighbor
   (D) diatonic lower neighbor

5. The harmonic progression in the piano part is best analyzed as
   (A) $I — IV — IV — I$
   (B) $I — V — V — I$
   (C) $I — V^6_5 — V^6_5 — I$
   (D) $I — vii^{ø6}_5 — vii^{ø6}_5 — I$

🔊 Now listen to the first part for the first time and answer **Questions 3-5**. 🎵

Listen to the first part a second time. 🎵

Listen to the first part a third time. 🎵

Listen to the first part a final time. 🎵

Before listening to the middle part for the first time, please read **Question 6**.

6. The piano part features all of the following compositional devices EXCEPT
   (A) imitation
   (B) parallel $^6_4$ chords
   (C) melodic ornaments
   (D) changing meter

🔊 Now listen to the middle part for the first time and answer **Question 6**. 🎵

Listen to the middle part again. 🎵

Before listening to the entire excerpt for the first time, please read **Questions 7-8**.

7. After a repeat of the opening horn fanfare, the horn plays
   (A) a diminution of the opening piano melody
   (B) an inversion of the opening piano melody
   (C) a repetition of the opening piano melody
   (D) an augmentation of the opening piano melody

8. When the horn plays the melody, the piano accompaniment features which of the following texture devices?
   (A) Block chords
   (B) Arpeggiation
   (C) A countermelody
   (D) Doubling of the melody

🔊 Now listen to the entire excerpt for the first time and answer **Questions 7-8**. 🎵

Listen to the entire excerpt again. 🎵

9. Which of the following is a correctly notated natural minor scale?

Questions 10-15 are based on the excerpt below.

10. The harmony in box **A** is best analyzed as

    (A) ii°^{6}

    (B) vi^6

    (C) v^6/v

    (D) vii°^{6}/v

11. In measure 17, the nonharmonic tone in the alto part is

    (A) a suspension

    (B) an anticipation

    (C) a passing tone

    (D) a neighbor tone

12. The $^6_4$ chord in measure 33 is

    (A) a cadential $^6_4$ chord

    (B) a passing $^6_4$ chord

    (C) a pedal (neighboring) $^6_4$ chord

    (D) an arpeggiated $^6_4$ chord

13. Which of the following rhythmic devices is featured?

    (A) Hemiola

    (B) Triplets

    (C) Polyrhythm

    (D) Dotted rhythms

14. Compared to the opening key, the excerpt ends with a tonicization of the key of the

    (A) supertonic

    (B) subdominant

    (C) dominant

    (D) relative minor

15. The texture is best described as

    (A) canonic

    (B) contrapuntal

    (C) heterophonic

    (D) chordal homophony

Section II: Free-Response Questions

The following are examples of the kinds of free-response questions found on the exam. Note that the actual AP Exam includes two melodic dictation questions, two harmonic dictation questions, one-part writing from figured bass, one-part writing from Roman numerals, one harmonization of a melody, and two sight-singing tasks.

Melodic Dictation (Questions 1 and 2 on AP Exam)

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 four of the measures provided below and contains no rests. The melody will be played on a piano.

The pitch of the first note has been provided. Be sure to notate the rhythm of that note. Now listen to the melody for the first time and begin working.

Moderato
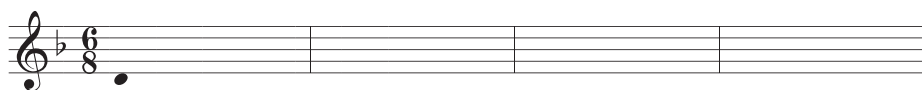
The melody for **Question 1** will now be played a second time.

The melody for **Question 1** will now be played a third time.

The melody for **Question 1** will now be played a final time.

Part Writing from Figured Bass (Question 5 on AP Exam)
(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. On the blank below each chord, write the Roman numeral that appropriately indicates harmonic function.

Answer Key and Question Alignment to Course Framework

Multiple-Choice Question	Answer	Skill	Learning Objective	Unit
1	A	1.A	PIT-1.O(a)	3
2	C	1.B	RHY-2.A(a)	1
3	A	1.A	PIT-1.L(a)	2
4	A	1.C	PIT-2.M(a)	6
5	C	1.A	PIT-2.H(a)	4
6	D	1.G	DES-1.A(a)	2
7	C	1.F	FOR-1.C(a)	8
8	B	1.G	DES-1.B(a)	2
9	A	2.A	PIT-1.G(b)	2
10	D	2.C	PIT-2.Q(b)	7
11	D	2.C	PIT-2.M(b)	6
12	A	2.C	PIT-2.K(b)	5
13	D	2.B	RHY-2.A(a)	1
14	C	2.C	PIT_2.Q(b)	7
15	B	2.G	DES-1.A(b)	2

Free-Response Question	Question Type	Skill	Learning Objective	Unit
1 and 2	Melodic dictation	3.A	PIT-1.G, RHY-2.A	1, 2
5	Part writing from figured bass	4.A, 4.B	PIT-4.A, PIT-4.B	4

The scoring information for the questions within this course and exam description, along with further exam resources, can be found on the **AP Music Theory Exam Page** on AP Central.

Appendix

Appendix: Conceptual Framework

Big Idea 1: Pitch (PIT)

Specific frequencies of sound, known as pitches, are basic units of music. Pitches that are deliberately sequenced through time create melodies, and groups of pitches presented successively or simultaneously form chords. Within an established musical style, chords relate to one another in the context of harmony. Individual voices can also be imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-1 *Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.*	**PIT-1.A** Identify pitches on the staff, using treble, bass, and C clefs, in— a. performed music b. notated music	**PIT-1.A.1** Music consists of discrete tones with specific frequencies called pitches. In music notation, the specific pitch of a note is shown by the note's position on the lines and spaces of a staff, which are assigned specific letter names by a clef (treble, bass, alto, or tenor clefs). The distance spanned from a given pitch up or down to the next pitch of the same letter name is called an octave. Pitch may be further distinguished by accidentals (e.g., sharps, flats, and naturals). When a pitch requires use of an accidental, the accidental should be drawn to the left of the notehead. **BOUNDARY STATEMENT** *On aural sections of the AP Music Theory Exam, students are expected to demonstrate relative pitch, not absolute pitch. That is, when students are asked to identify and/or notate heard pitches, they will always be given one or more pitches as a starting point.* **PIT-1.A.2** Enharmonic equivalents are tones of the same pitch spelled differently according to their musical contexts (e.g., C♯ and D♭).
	PIT-1.B Identify pitch discrepancies between notated and performed music in one or two voices.	**PIT-1.B.1** A musical score outlines specifically the pitches to be performed. With the exception of musical styles that allow for improvisation and ornamentation, performed pitches should not deviate from the score.
	PIT-1.C Identify half and whole steps presented in— a. performed music b. notated music	**PIT-1.C.1** Pitch patterns include rudimentary musical structures—such as intervals, scales, triads, and seventh chords—as well as other short successions of notes. The half step (or semitone), the smallest possible distance between two pitches, and the whole step (or whole tone), the distance equivalent to two half steps, constitute the most fundamental of pitch patterns.
	PIT-1.D Identify major scales presented in— a. performed music b. notated music	**PIT-1.D.1** Pitches arranged in specific patterns of half and whole steps in ascending or descending order form major and minor scales.
	PIT-1.E Identify the function of a pitch relative to a tonic and its scale, using scale degree names and/or numbers, in— a. performed music b. notated music	**PIT-1.E.1** Pitches of a scale function relative to a central pitch, called the tonic, and are referred to with scale degree names (tonic, supertonic, mediant, subdominant, dominant, submediant, subtonic, and leading tone) or scale degree numbers.

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-1 *Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.*	**PIT-1.F** Identify major keys and key signatures in notated music.	**PIT-1.F.1** When a particular major or minor scale is used prominently within a musical passage, the music is said to be in the corresponding key of that scale. For instance, a passage that uses the pitches of the D major scale and asserts D as the central pitch is said to be "in the key of D major." **PIT-1.F.2** The specific pitches of a major or minor scale are represented by its key signature, a grouping of sharps or flats presented in a specific order. Pitches that belong to a given major or minor scale are said to be diatonic; pitches that do not belong to the given scale are said to be chromatic. **PIT-1.F.3** The degree of relatedness among keys may be illustrated by the "circle of fifths," a visual diagram in which closely related keys appear in close proximity to each other.
	PIT-1.G Identify forms of the minor scale, including natural, harmonic, and melodic forms in— a. performed music b. notated music	**PIT-1.G.1** Pitches arranged in specific patterns of half and whole steps in ascending or descending order form major and minor scales. Scales identified in music theory include altered forms of the natural minor scale (i.e., harmonic and melodic minor scales). Melodic passages may employ these scales.
	PIT-1.H Identify and notate a relative key and its key signature.	**PIT-1.H.1** Musical passages or compositions can shift from one key to another. The key to which a passage shifts can form various key relationships with the original key, including a relative key which shares the same key signature as the original but starts on a different tonic. For example, D major and B minor both have two sharps in their key signature, but their tonics are D and B, respectively.
	PIT-1.I Identify minor and relative keys in— a. performed music b. notated music	**PIT-1.I.1** A minor key has the same key signature as the major of which it is a relative. **PIT-1.I.2** The term "mode" is used in reference to major and minor keys. For example, a major key and a minor key are described as being in the "major mode" and in the "minor mode," respectively. A shift from G major to G minor, for instance, would constitute a "change in mode." **BOUNDARY STATEMENT** *Students will not be required to specify the letter name of a key on the aural section of the AP Music Theory Exam. For example, a student may be asked if a section of music changes from a major key to a relative minor key; however, the student would not be asked to specify the key as F♯ minor.*

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-1 *Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.*	**PIT-1.J** Describe key relationships in— a. performed music b. notated music	**PIT-1.J.1** A parallel key is a key that shares the same tonic as the original but has a different key signature. For example, D major has two sharps in its key signature and is parallel to D minor, which has one flat in its key signature. **PIT-1.J.2** Closely related keys are keys whose key signatures differ from the original by no more than one accidental; these are the most common keys to which a musical passage might shift. For example, in relation to an opening tonic of D major (i.e., two sharps in the key signature), the closely related keys would consist of the relative key (B minor), the major and minor keys bearing one *additional* sharp (A major and F♯ minor), and the major and minor keys bearing one *less* sharp (G major and E minor). *The following is an alternative explanation*: The keys closely related to a given key are those whose tonic triads are the diatonic major and minor triads of the original key. For the key of D major, the closely related keys would be the supertonic key (E minor), the mediant key (F♯ minor), the subdominant key (G major), the dominant key (A major), and the submediant key (B minor). Relative keys are a subset of closely related keys. **PIT-1.J.3** Distantly related keys—keys whose key signatures differ from the original by more than one accidental. Parallel keys are a subset of distantly related keys.
	PIT-1.K Identify chromatic, whole-tone, and pentatonic scales in— a. performed music b. notated music	**PIT-1.K.1** Additional scales identified in music theory include chromatic, whole-tone, and pentatonic scales. Melodic passages may employ these scales. Chromatic scales have twelve pitches, each a half-step apart. Whole-tone scales have six notes, each a whole step apart. Pentatonic scales (major and minor) have five pitches from the seven pitches of a major or minor scale. Major pentatonic scales contain scale degrees $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{5}$, and $\hat{6}$ of the major scale. Minor pentatonic scales contain scale degrees $\hat{1}$, $\hat{3}$, $\hat{4}$, $\hat{5}$, and $\hat{7}$ of the natural minor scale.
	PIT-1.L Describe the size and quality of an interval in— a. performed music b. notated music	**PIT-1.L.1** The distance in pitch between two notes is called an interval, designated by distance between pitches (e.g., second or fifth) and quality (major, minor, perfect, diminished, or augmented). Two examples are a major second or a diminished seventh. Some intervals are alternatively designated by unique names, for example, the unison (prime) and the tritone. Intervals that sound identical but encompass different pitch spellings are enharmonic equivalents (e.g., the augmented fourth, D up to G♯, and the diminished fifth, D up to A♭). **PIT-1.L.2** Harmonic intervals describe the distance between simultaneous pitches; melodic intervals describe the distance between successive pitches. Melodic intervals are generally categorized into two generic types—a step traverses adjacent pitches of neighboring letter names (e.g., C up to D), while a leap traverses an interval larger than a step (e.g., C up to E).

continued on next page

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-1 *Pitch fundamentals— Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.*		**PIT-1.L.3** Consonance (adjective *consonant*) refers to intervals that are inherently stable, meaning they have no natural inclination to move, or resolve, to other sounds. In contrast, dissonance (adjective *dissonant*) refers to intervals that are inherently unstable, meaning they have a natural inclination to move to other, more stable, sounds (e.g., a harmonic diminished fifth resolving inward to a third).
	PIT-1.M Identify interval inversions and compound intervals in— a. performed music b. notated music	**PIT-1.M.1** An interval's inversion may be determined by transferring the lower note up an octave. An interval plus its inversion equals a perfect octave. Put another way, when an octave is divided into two smaller intervals, the resulting two intervals are interval inversions of each other. Sizes and qualities of intervals and their inversions relate consistently as follows— ▪ perfect intervals remain perfect when inverted ▪ major intervals become minor when inverted, and vice versa ▪ diminished intervals become augmented when inverted, and vice versa ▪ the sum of respective sizes of the original and inverted intervals always equals nine (e.g., a second inverts to become a seventh, or two plus seven equals nine)
		PIT-1.M.2 Intervals whose sizes are smaller than or equal to an octave may be called simple intervals. When an octave is added to a simple interval, the result is a corresponding larger interval called a compound interval. For example, an octave added to a major third yields a major tenth. Because a simple interval and its corresponding compound interval contain like pitches— sounding in different octaves—the two intervals sound similar.
	PIT-1.N Identify sounding pitches that correspond to the notated pitches of a transposing instrument when given the specific level and direction of transposition.	**PIT-1.N.1** Transposing instruments are those whose notated pitches are different from actual pitches that sound when played. Because many standard instruments in the tradition known as Western music belong to this category, musical scores often contain one or more instrumental parts that require the conversion of notated pitches into sounding pitches before analysis may proceed. **BOUNDARY STATEMENT** *With the exception of instruments whose transposition is an octave (e.g., double bass), transposing instruments included on the AP Music Theory Exam will be presented as follows— The specific level of transposition will be indicated in the score and the direction of transposition will be specified further in the question directions (e.g., "Clarinet in B♭ sounding a Major 2nd below notated pitch"). Students do not need to memorize the transpositions of specific musical instruments.*

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PIT-1 *Pitch fundamentals—Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.*	**PIT-1.O** Describe the quality of a chord in— a. performed music b. notated music	**PIT-1.O.1** A chord consists of three or more pitches sounding simultaneously; the term also applies to collections of successive pitches that form a perceived grouping, often through arpeggiation (i.e., the use of arpeggios). In the tradition known as Western music, the two basic kinds of chord are— • triads—chords whose essence consists of three distinct pitches stacked on adjacent lines or spaces (i.e., stacked in thirds) • seventh chords—chords whose essence consists of four distinct pitches stacked on adjacent lines or spaces (i.e., stacked in thirds)
		PIT-1.O.2 When the pitches of a chord are arranged in their essential configuration of stacked thirds, each pitch, or chord member, is given a specific name—the bottom note on which the chord is built is called the root, and the notes stacked above the root are called the third, the fifth, and in the case of seventh chords, the seventh.
		PIT-1.O.3 The structure of intervals of a given triad or seventh chord accounts for the chord's unique sound and allows it to be classified as a specific chord quality (or type). In the tradition known as Western music, the following qualities of triad are commonly found— • major (M) • minor (m) • diminished (° or d) • augmented (⁺ or A)
	PIT-1.P Identify modes in— a. performed music b. notated music	**PIT-1.P.1** Scales identified in music theory include these categories known as modes—Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. Melodic passages may employ these scales.

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-2 *Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.*	**PIT-2.A** Identify chords using letters and Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in— a. performed music b. notated music	**PIT-2.A.1** Triads and seventh chords built on the scale degrees of a given key constitute the diatonic chords of that key. These chords are identified using a system of symbols in which Roman numerals indicate the scale degree on which the given chord is built and the quality of the given chord. Uppercase and lowercase Roman numerals are used to indicate major and minor triads, respectively, and additional symbols are added to denote other chord qualities (e.g., lowercase Roman numerals with "o" indicating diminished triads and uppercase Roman numerals with "+" indicating augmented triads). The diatonic chords of a key can also be identified using the scale degree names of each chord's respective root (e.g., tonic, supertonic, mediant, etc.). For example, the triad built on scale degree two may be called the "supertonic triad," the triad built on scale degree four may be called the "subdominant triad," and the seventh chord built on scale degree five may be called the "dominant seventh chord." **PIT-2.A.2** The pitches of a chord may be arranged in various ways, with special attention paid to the chord member that appears in the bass (i.e., lowest part of the chord). When the chordal root appears in the bass, the chord is said to be in root position. When chord members other than the root appear in the bass, chord inversions result. First inversion and second inversion occur when the chordal third and fifth, respectively, appear in the bass. Specific chord inversions are labeled using a system of Arabic numerals that denote intervals to be rendered above given bass notes, a convention based on an 18th-century system of musical shorthand known as figured bass. With pitch content clearly defined, these Arabic numerals may be used to imply specific chords and their inversions. An alternate system for labeling chords identifies a triad's root by capital letter-name (e.g., C) and its quality by abbreviation (e.g., "m" for minor); a C-minor triad may be labeled "Cm." Chord labels such as these are used prominently in lead sheets, where they appear above the notated melody and indicate specific chord progressions.
	PIT-2.B Use Roman numerals to indicate the harmonic progression implied by a figured bass.	**PIT-2.B.1** The Arabic numerals, or figures, that appear in a figured bass denote pitches at specific intervals above each given bass note. (Octave equivalents of those pitches are also acceptable.) Since the resultant pitches are to be used in writing each corresponding chord, these Arabic numerals imply harmonies to which Roman numerals may be applied. **PIT-2.B.2** In figured bass notation, a figure with a slash or plus sign indicates the pitch denoted by that figure is to be raised a half step. An accidental appearing alone (i.e., without an Arabic numeral) indicates that the pitch lying a third above the bass should be inflected as shown (e.g., "♯" appearing under a given bass pitch of A denotes the pitch C♯).

Big Idea 1: Pitch (PIT) *(cont'd)*

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-2 *Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.*	**PIT-2.C** Describe the quality of a seventh chord in— a. performed music b. notated music	**PIT-2.C.1** The following qualities of seventh chords are commonly found— ▪ major seventh (MM; M7), or "major-major" ▪ major-minor seventh (Mm7), or "dominant seventh," used for major-minor chords exercising a dominant function ▪ minor seventh (mm; m7), or "minor-minor" ▪ half-diminished seventh (ø7; dm), or "diminished-minor" ▪ fully-diminished seventh (o7; dd), or "diminished-diminished"
		PIT-2.C.2 When a chord contains a chord member that possesses this natural inclination to resolve (e.g., a chordal seventh), that specific chord member may be called a chordal dissonance.
	PIT-2.D Identify seventh chords using Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in— a. performed music b. notated music	**PIT-2.D.1** Seventh chords have the potential for a third inversion in which the chordal seventh appears in the bass.
	PIT-2.E Compose a bass line added to a given soprano line, following the normative harmonic procedures of 18th-century music.	**PIT-2.E.1** When a bass line is added to a soprano line, harmonic progressions are implied. To keep these harmonic progressions plausible and strong, these conventions should be followed— ▪ All implied chords must allow the corresponding soprano notes to make harmonic sense. ▪ An acceptable harmonic progression can be made using tonic, supertonic, subdominant, and dominant triads exclusively, as long as the normative procedures of harmonic progression are followed. ▪ Repeated instances of a specific harmony—that is, repeating a particular chord in a particular position (root position or inversion)—are acceptable only if the repeated harmonies start on a strong beat. However, at the beginning of a phrase, the repeated harmonies may start on a weak beat.
		PIT-2.E.2 When part-writing secondary dominants, all doubling and voice-leading considerations of normal dominant chords should be maintained (e.g., chordal sevenths resolving down by step).
		PIT-2.E.3 When a bass line is added to a soprano line, harmonic progressions are implied. Chromatic pitches may suggest the tonicization of a chord other than the prevailing tonic. One common instance would be a $\sharp\hat{4}$ resolving to $\hat{5}$, a melodic pattern that may suggest tonicization of the dominant chord ($\underline{V}$) by means of a secondary dominant chord ($\underline{V}/\underline{V}$).

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-2 *Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.*	**PIT-2.F** Use Roman and Arabic numerals to indicate the specific chords and inversions implied by a bass line.	**PIT-2.F.1** Notes of a bass line, especially when combined with other voices, can imply full chords and harmonic progressions. Such progressions may be represented through Roman numeral analysis, which may include Arabic numerals to show chord inversion and/or specific voice leading. If Roman numeral analysis is accurate, all given notes must be explainable in the chords represented by the analysis.
	PIT-2.G Notate the pitches and rhythms of the outer voices (soprano and bass lines) in a performed harmonic progression that is composed in a major or minor key and may include limited use of chromatically altered pitches.	**PIT-2.G.1** Accurate dictation of the outer voices in a performed harmonic progression depends on accurate notation of the sounding pitches and rhythms. **BOUNDARY STATEMENT** *Although soprano notes should always be notated in the proper octave, octave displacement of bass-line pitches constitutes a more acceptable error and is therefore allowed on the AP Music Theory Exam.*
		PIT-2.G.2 Notes of the outer voices of a harmonic progression (the soprano and bass lines), provide important clues as to which chords are part of the performed harmonic progression. Such progressions may be represented through Roman-numeral analysis, and include Arabic numerals to show chord inversion and/or specific voice leading. In completing a Roman-numeral analysis of an outer-voice dictation, all written notes must be accounted for in the analysis.
	PIT-2.H Identify and describe harmonic function within a chord progression in— a. performed music b. notated music	**PIT-2.H.1** Music is considered to be tonal when the pitch content is organized around a central (or tonic) pitch and all other pitches relate to that central pitch in a pre-established, hierarchical way. This manner of musical organization is based on a system that prevailed in the tradition known as *Western music* from approximately 1650 to 1900. *Common practice* is another term used for this type of music. Tonal organization may also be found in music of other genres and time periods, such as popular music, folk music, and jazz, as well as in some Western music composed after 1900.
		PIT-2.H.2 Harmonic progression (or chord progression) refers to the particular sequence of chords that underlies a musical composition or passage. A harmonic progression may be represented as a succession of Roman numerals corresponding to the specific sequence of chords. When inversions are used, appropriate Arabic numerals are also included.
		PIT-2.H.3 Harmonic rhythm describes the rate at which chords change in a given musical passage or composition. For example, a phrase in $\frac{4}{4}$ time starting with chords that change once per measure might subsequently progress to chords changing at a half- or quarter-note pace, demonstrating acceleration of harmonic rhythm.

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-2 *Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.*		**PIT-2.H.4** In tonal music, the ordering of chords is governed by a web of relationships where each chord possesses a contextual role, identified as its function. Based on harmonic context, all chords in a given harmonic progression may be described as fulfilling one of the following functions—tonic, dominant, or predominant.
		PIT-2.H.5 The most fundamental harmonic progression used by tonal composers to establish key is found in the following sequence of harmonic functions—tonic-dominant-tonic.
		PIT-2.H.6 Common-practice repertoire includes specific chord successions that are considered normative and usable in the composition of a tonal chord progression. A chord progression that deviates from the norm is generally avoided in the common-practice approach. For instance, V to IV, though common in some styles of popular music, is called a retrogression.
		PIT-2.H.7 To intensify the establishment of key, predominant chords are frequently inserted, resulting in the following order of functions within a harmonic progression or melodic phrase—tonic-predominant-dominant-tonic. Composers generally expand the harmonic background provided by these fundamental progressions by creating a harmonic foreground (or surface) in which chords are ordered in myriad combinations following historical conventions of tonal music.
		PIT-2.H.8 Subdominant (IV or iv) and supertonic (ii or iiº) chords often precede the dominant functional area of a phrase, and therefore are referred to as predominant harmonies.
	PIT-2.I Identify cadence types in— a. performed music b. notated music	**PIT-2.I.1** Cadence refers to the point of relative repose that concludes a harmonic progression or melodic phrase. Through historical practice, certain chord patterns have emerged as acceptable harmonic formulas for use at cadences. This group of acceptable cadence types fit generally into two categories— inconclusive cadences (i.e., half, imperfect authentic, and deceptive cadences) and conclusive cadences (i.e., perfect authentic and plagal cadences). A perfect authentic cadence is created by the V-I progression with both harmonies in root position, ending with scale degree 1 in the soprano. An imperfect authentic cadence is also a V-I progression, but chords may be inverted, with any chord tone in the soprano. These cadence types influence phrase structure and musical form.

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PIT-2 *Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.*		**PIT-2.I.2** Certain harmonic progressions are distinctive enough in sound and/or context to warrant specific labels, such as the Picardy third, a major tonic chord that ends a section in a minor key.
		PIT-2.I.3 Cadences such as the plagal cadence—IV (iv)–I (i)—and Phrygian half cadence—iv^6-V, minor only—use predominant function as they conclude a phrase. The deceptive cadence avoids the V-I resolution of authentic cadences by having a non-tonic chord substitute for tonic.
	PIT-2.J Identify and describe harmonic function and progression in— a. performed music b. notated music.	**PIT-2.J.1** The vi (VI) chord can function as a tonic substitute or as a weaker predominant chord.
		PIT-2.J.2 Certain harmonic progressions are distinctive enough in sound and/or context to warrant specific labels, such as the deceptive progression, with the dominant chord followed by a chord other than the tonic chord, typically the submediant chord.
		PIT-2.J.3 The mediant triad is rarely used in harmonic progressions of 18th-century style. The mediant triad in a minor key—III—appears more often in its role as representing the relative major key.
	PIT-2.K Identify the type of $^6_4$ chord used in notated music.	**PIT-2.K.1** In composing tonal music, care must be taken in the use of second-inversion triads, or $^6_4$ chords, as they may only appear in four specific contexts: cadential $^6_4$, neighboring or pedal $^6_4$, passing $^6_4$, and arpeggiated $^6_4$ patterns.
		PIT-2.K.2 The cadential $^6_4$ precedes the dominant, often at a cadence. Although it contains the notes of the tonic triad, it does not exercise a tonic function but serves as an embellishment of the dominant. It occurs in a metrically stronger position than the dominant chord, and upper voices most often move by step to the tones of the dominant. It may be notated as V$^{6\text{-}5}_{4\text{-}3}$.
	PIT-2.L Describe the type of $^6_4$ chord used in notated music.	**PIT-2.L.1** The neighboring or pedal $^6_4$ occurs when the third and fifth of a root-position triad are embellished by their respective upper neighbor tones while the bass remains stationary. In this pattern, the $^6_4$ chord usually occurs on a weak beat.
		PIT-2.L.2 The passing $^6_4$ harmonizes the second note of a three-note ascending or descending scale fragment in the bass; it harmonizes a bass passing tone. In this pattern, the $^6_4$ chord usually occurs on a weak beat and the motion of the upper voices is ordinarily by step.

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PIT-2 *Harmony—Groupings of pitches that are successively and/ or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.*		**PIT-2.L.3** The arpeggiated $\frac{6}{4}$ results from triad arpeggiation in the bass. With the upper voices sounding a static chord, the bass arpeggiates a complete triad, or alternatively, it oscillates between root and fifth of the chord, as often heard in a waltz or march.
	PIT-2.M Identify types of embellishing tones, including nonharmonic tones, in— a. performed music b. notated music	**PIT-2.M.1** To expand individual lines and/or intensify expression, composers often enrich a chordal framework with various types of decorative notes, or embellishing tones. When these notes lie outside the pitch content of the prevailing chord they are called nonharmonic tones, or nonchord tones. Most nonharmonic tones may be classified as a specific type (e.g., passing tone), based on the way the nonharmonic tone is melodically approached and resolved. Rhythmic placement of a nonharmonic tone—i.e., whether it falls directly on a beat or on a division between beats—serves to further define its classification, namely whether it is accented or unaccented.
		PIT-2.M.2 Other terms that relate to nonharmonic tones include embellishment, ornament, trill, preparation, and resolution.
		PIT-2.M.3 Common classifications of nonharmonic tones include passing tones (accented and unaccented) and neighbor tones (including lower neighbor and upper neighbor).
		PIT-2.M.4 Common classifications of nonharmonic tones also include anticipation, escape tone, appoggiatura, and pedal point.
		PIT-2.M.5 Common classifications of nonharmonic tones also include suspension (including rearticulated suspension and chain of suspensions) and retardation.
		BOUNDARY STATEMENT *When taking the AP Music Theory, exam, students need to identify and notate suspensions. They only need to identify retardations.*
	PIT-2.N Compose a bass line added to a given soprano line that incorporates unaccented passing and/or neighbor tones while following the normative harmonic procedures of 18th-century harmony and voice leading.	**PIT-2.N.1** When composing a bass line in 18th-century chorale style, the essential frame of quarter notes may be enlivened by judicious use of eighth-note motion, commonly manifested as unaccented passing and/or neighbor tones. Such embellishing tones can create desirable formations with the soprano when they— ▪ complement a stationary soprano (i.e., two bass eighth notes against a quarter note in the soprano), ▪ move in parallel thirds or sixths with the soprano, ▪ engage in voice exchange with the soprano.

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PIT-2 *Harmony—Groupings of pitches that are successively and/ or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.*	**PIT-2.O** Notate embellishing tones, including nonharmonic tones, indicated in a figured bass or Roman numeral progression.	**PIT-2.O.1** In a figured bass or Roman-numeral progression, Arabic numerals may be used to indicate specific nonharmonic tones such as 4–3 (implying a suspension).
	PIT-2.P Identify and apply harmonic sequences in— a. performed music b. notated music	**PIT-2.P.1** Harmonic sequence occurs when a segment of chords is followed immediately by one or more transpositions of the same segment. The interval of transposition is usually held to a constant size—for instance, a sequence up a third, if continued, will be followed by additional transpositions up a third. Harmonic sequence sometimes occurs with a corresponding melodic sequence.
	PIT-2.Q Identify and describe tonicization in— a. performed music b. notated music	**PIT-2.Q.1** The particular key that starts and ends a given work is that work's tonic, or primary, key. However, scale degrees or chords other than the tonic may be made to sound as if they are *temporary* tonics; the process of achieving this is called tonicization. Tonicization possesses a fleeting quality due to its relatively brief duration and the lack of a clear cadence in the new key. Tonicization is a local harmonic event that does not change the primary key of the music. Diatonic scale degrees from the primary key are altered to achieve tonicization; these altered scale degrees are shown with accidentals in notated music. **PIT-2.Q.2** The most common way to effect tonicization is through use of a secondary dominant (or applied dominant) chord. A major or minor triad other than the actual tonic chord is preceded by its *own* dominant chord, the secondary (or applied) dominant, allowing the original triad to be felt as a temporary tonic (i.e., tonicized). For instance, the V chord in the key of C major (a G-major triad) could be preceded by its own dominant or dominant seventh chord, which would be spelled D-F♯-A and D-F♯-A-C, respectively. In this example, this "V of V" chord (notated V/V) would resolve to and tonicize the V chord of the original key, exploiting the power of a dominant-to-tonic progression to assert a new, albeit temporary, tonic. Although the dominant (V) is the most common chord to be tonicized by its own secondary dominant (V/V), any major or minor triad may also be tonicized through use of a secondary dominant, such as V/ii resolving to ii or V/IV resolving to IV. Secondary dominants nearly always require accidentals in their spelling, and they may appear as triads or dominant seventh chords in any inversion appropriate to the harmonic context.

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-2 *Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.*		**PIT-2.Q.3** As with secondary (or applied) dominants, secondary leading-tone chords or secondary diminished seventh chords (also referred to as applied leading-tone chords or applied diminished seventh chords) may also be used to tonicize any major or minor triad in a given key. Secondary leading-tone chords are diminished triads and diminished seventh chords (fully or half-diminished) whose root is the leading tone of the chord being tonicized. A "vii°⁷ of V" (notated vii°⁷/V) tonicizes the V chord and is built on $\hat{4}$ of the original key; in another example, vii°⁷/ ii would tonicize the ii chord and would be built on $\hat{1}$ of the original key. As with normal leading-tone chords, the triad only appears in first-inversion (i.e., vii°⁶), but seventh chords may appear in any inversion appropriate to the harmonic context. Because the half-diminished leading-tone chord only appears in the major mode, secondary leading-tone chords that are half-diminished in quality may only be used to tonicize major triads.
PIT-3 *Melody—Pitches that are deliberately sequenced through time produce an expressive musical statement known as a melody.*	**PIT-3.A** Sight-sing the pitches and rhythms of a melody that is notated in treble or bass clef.	**PIT-3.A.1** Accurate performance of a notated melody rests largely on accurate rendering of the notated pitches. Even when a melody is transposed to a key other than the notated key, melodic intervals separating pitches are retained, allowing the melody to retain its characteristic sound. **PIT-3.A.2** Although complete pitch accuracy is the goal, a sight-singing performance demonstrates partial mastery when it retains the tonic pitch or approximates the melody with correct contour. **PIT-3.A.3** In performing rhythm, it is important to sustain notes for their full duration, especially on cadential notes where inexperienced performers may be tempted to cut short the duration.
	PIT-3.B Notate the pitches and rhythms of a performed melody— a. in treble or bass clef b. composed in a major or minor key	**PIT-3.B.1** Accurate dictation of a performed melody depends on accurate identification of the relationship of the pitches to the tonic and the notation of the sounding pitches and rhythms. Pitches are accurately notated when they are spelled correctly in the given key and placed in the proper octave.
	PIT-3.C Identify features of melody in— a. performed music b. notated music	**PIT-3.C.1** Melody is produced by pitch and rhythm together, combining to create a succession of pitches through time that express a musical statement. **PIT-3.C.2** Melodies may be derived from specific scales and modes and are often organized in patterns of musical motives and phrases.

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-3 *Melody—Pitches that are deliberately sequenced through time produce an expressive musical statement known as a melody.*		**PIT-3.C.3** The pitch succession that comprises a melody may exhibit several technical features. Contour is the unique melodic shape created by the specific rise and fall of pitches. Conjunct and disjunct refer to melodic steps (conjunct) or leaps (disjunct) within a melody or melodic segment. Register refers to the relative span of pitch (e.g., high, medium, or low) of notes in a given melody or part thereof. Range refers to the overall compass of pitch in a given melody, from its lowest to its highest pitch.
		PIT-3.C.4 Motive refers to a small musical idea that recurs and is developed through the course of a musical composition or passage. A motive may be compositionally developed by pitch alone, rhythm alone, or the complete pitch-rhythm combination.
		PIT-3.C.5 In vocal music, text (known in popular music as lyrics) is set to melody, and elements of text and pitch may relate in one of two ways— ▪ When each syllable of text corresponds to a single pitch, the text setting is said to be syllabic. ▪ When a syllable of text is sung with two or more pitches, the text setting is said to be melismatic; each instance of one syllable to multiple pitches is a melisma.
		PIT-3.C.6 Melodic transposition is a commonly used form of pitch transformation; it is also a useful skill frequently required of practicing musicians. In melodic transposition, a melody or melodic segment is moved to a new pitch level while retaining its intervallic and rhythmic content. For instance, a C major melody transposed up a whole step would result in the same tune sounding a whole step higher; it would now be in the key of D major.
	PIT-3.D Compose a bass line added to a given soprano line, following the normative melodic procedures of 18th-century music.	**PIT-3.D.1** Melodic interest in a bass line may be created by balancing upward and downward motion and by balancing melodic steps and leaps.
		PIT-3.D.2 A bass line uses melodic leaps with greater frequency than upper voices or parts, which tend toward more stepwise motion. Allowable leaps include thirds, perfect fourths and fifths, sixths, and octaves, and, if resolved properly, descending diminished fifths. Octave leaps should be followed by changes in direction. The bass line may include successive leaps in the same direction as long as the pitches outline a triad.
		PIT-3.D.3 Repeated bass notes are acceptable only if they start on a strong beat. However, the repeated notes may start on a weak beat if it is the beginning of a phrase or if the second note is a suspension.

Big Idea 1: Pitch (PIT) *(cont'd)*

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-3 *Melody—Pitches that are deliberately sequenced through time produce an expressive musical statement known as a melody.*	**PIT-3.E** Identify and apply melodic procedures in— a. performed music b. notated music	**PIT-3.E.1** To enrich their works, composers often develop motives, melodic segments, or entire melodies using melodic procedures that transform those original ideas in various ways and are therefore sometimes called motivic transformation or thematic transformation. Some procedures focus solely on rhythmic transformation (e.g., augmentation), some procedures focus solely on pitch transformation (e.g., melodic inversion), and some procedures transform both pitch and rhythm (e.g., retrograde). **PIT-3.E.2** Melodic sequence occurs when a melodic segment is followed immediately by one or more transpositions of the same segment. The interval of transposition is usually held to a constant size: for instance, a sequence up a third, if continued, will be followed by additional transpositions up a third. Melodic sequence may occur with a corresponding harmonic sequence.
PIT-4 *Voice Leading— Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.*	**PIT-4.A** Identify and apply the procedures of 18th-century voice leading through— a. score analysis b. error detection c. writing exercises d. contextual listening	**PIT-4.A.1** Voice leading describes how individual voices or parts move as a harmonic progression advances from each chord to the next. This motion must take into consideration correct chord spelling, spacing, and doubling. Emulating works of the common practice era, voice leading should achieve linear smoothness and bring about independence of voices (or parts). Additionally, tendency tones are resolved according to stylistic precedent (e.g., a chordal seventh resolving down by step). **PIT-4.A.2** The linear movement between two given voices can happen in four ways— ▪ parallel motion—voices move in the same direction (both up or both down) by the same melodic interval. ▪ similar motion—voices move in the same direction but not by the same melodic interval. ▪ oblique motion—one voice remains stationary while the second moves up or down. ▪ contrary motion—voices move in opposite directions.

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-4 *Voice Leading— Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.*		**PIT-4.A.3** Following are general conventions of 18th-century voice leading— ▪ Voice leading should proceed mostly by step without excessive leaps. ▪ When possible, pitches common to adjacent chords, or common tones, should be retained in the same voice part(s). ▪ For clarity of voice leading, any chord should maintain soprano-alto-tenor-bass (SATB) order from high to low to avoid voice crossing. ▪ If a perfect fifth between two voices is not immediately repeated, it should proceed to an interval other than another perfect fifth between the same voices. This applies to parallel motion (i.e., parallel fifths) as well as contrary motion; it also applies to nonadjacent chords on successive beats. ▪ If a perfect octave or unison between two voices is not immediately repeated, it should proceed to an interval other than another perfect octave or perfect unison between the same voices. This applies to parallel motion (i.e., parallel octaves) as well as contrary motion; it also applies to nonadjacent chords on successive beats. ▪ All voices should proceed melodically with the following intervals—major and minor second, major and minor third, perfect fourth, and perfect fifth. All melodic augmented and diminished intervals should be excluded, as they produce uncharacteristic dissonances. All melodic intervals larger than a perfect fifth should also be excluded, as they create uncharacteristic disjunct motion. ▪ The leading tone in an outer voice (i.e., soprano or bass) should always resolve up by step to avoid an unresolved leading tone. **PIT-4.A.4** When composing outer voices, the normative conventions of 18th-century voice leading should be maintained (e.g., avoid parallel fifths). In addition— ▪ Outer voices may include leading tones as long as those leading tones are not doubled in another voice and resolve to the tonic by ascending in stepwise motion, to avoid an unresolved leading tone. ▪ Note-against-note dissonances between outer voices may be included only if they imply an acceptable harmonic progression—for example, a note-against-note fourth would work only as part of an acceptable pattern of second-inversion chords, such as the cadential, neighboring (pedal), or passing $\frac{6}{4}$ chord patterns. A chromatically inflected pitch that is appropriate in the musical context may be included as long as the preinflected pitch does not appear in another voice directly preceding the inflected pitch in question (i.e., avoid a cross relation).

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Enduring Understanding	Learning Objective	Essential Knowledge
PIT-4 *Voice Leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.*		**PIT-4.A.5** When chords are spaced in close position, all upper parts (i.e., all parts except the bass) are placed as close together as chord tones will allow. Any other spacing is considered an open position.
		PIT-4.A.6 When composing music in a four-voice texture, the normative conventions for writing chordal sevenths should be followed.
		PIT-4.A.7 When part-writing, chordal sevenths should be approached by common tone or by step. When the voice-leading context precludes these options, chordal sevenths may also be approached by ascending leap or (rarely) by a descending leap of a third.
		PIT-4.A.8 All chordal sevenths should resolve by a descending step, to avoid an unresolved seventh. However, the chordal seventh in a V_3^4 chord may move up by a step when appearing in a I-V_3^4-I^6 progression. In some cases, the chordal seventh may be retained in the same voice before resolving down, such as when II^7 moves to a cadential $^6_4$ chord.
		PIT-4.A.9 The fifth of a root-position dominant seventh chord may be omitted if it helps the voice leading. When the fifth is omitted in a root-position seventh chord, the root should be doubled. All inverted seventh chords, however, must be spelled completely in writing the chord.
		PIT-4.A.10 Seventh chords in inversion often connect chords in an extended progression allowing the bass to have a melodic stepwise quality. Voice leading into and out of these inverted seventh chords is typically smooth, with no or minimal leaps.
		PIT-4.A.11 Leading-tone seventh chords—the vii°^{7} diminished) and vii^{ø7}—have two possible functions: to substitute for the V or V^7 chord as part of the dominant or, placed between tonic chords, to prolong the tonic in stepwise voice leading.
		PIT-4.A.12 Inverted seventh chords should be spelled completely. Any tendency tones should appear individually (i.e., not doubled) and should be resolved according to the tendency.
		PIT-4.A.13 All chordal sevenths should resolve by a descending step (i.e., avoid an unresolved seventh). However, the chordal seventh in a V_3^4 chord may move up by step when appearing in a I-V_3^4-I^6 progression. In some cases, the chordal seventh may be retained in the same voice before resolving down, such as when ii^7 moves to a cadential $^6_4$ chord.

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-4 *Voice Leading— Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.*		**PIT-4.A.14** When part-writing secondary leading-tone chords, all doubling and voice-leading considerations of normal leading-tone chords should be maintained (e.g., chordal sevenths resolving down by step).
	PIT-4.B Apply the procedures of 18th-century chord spelling and doubling through— a. score analysis b. error detection c. writing exercises	**PIT-4.B.1** In the correct realization of a Roman-numeral progression or figured bass all chords are spelled correctly, with necessary accidentals included.
		PIT-4.B.2 Doubling occurs when the number of voices or parts used is greater than what is required to represent a given chord, allowing the composer to assign one or more chord members to multiple voices or parts. In choosing pitches for doubling, these conventions are followed— - Double the root of a triad whenever voice leading allows. - Thirds and fifths may also be doubled in triads when they result in good voice leading. - In all situations, always double non-tendency tones (i.e., tones other than the leading-tone and chordal seventh). - If the fifth is omitted in a root-position seventh chord, double the root. - Following a complete root position V^7, the tonic triad may have three roots and a third (no fifth). - In $^6_4$ chords, always double the bass.
		PIT-4.B.3 All inverted triads must be spelled completely in writing the chord.
	PIT-4.C Apply the procedures of 18th-century chord voicing and spacing through: a. score analysis b. error detection c. writing exercises	**PIT-4.C.1** The motion between outer voices (i.e., contrary, similar, parallel, or oblique motion) should vary. Progression of harmonic intervals between voices should never exceed three consecutive thirds or three consecutive sixths.

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-4 *Voice Leading— Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.*		**PIT-4.C.2** Following are additional conventions of 18th-century voice leading— • A harmonic diminished fifth should proceed to an interval other than the perfect fifth above it to avoid rising unequal fifths. One common exception to this convention occurs in the progression I—V$_3^4$—I^6, where a harmonic diminished fifth may rise to a perfect fifth. The most natural resolution of a diminished fifth is inward to a third. • If outer voices move to a perfect interval by similar motion, the upper voice should proceed by step. Avoid direct fifths and direct octaves (also known as hidden fifths and hidden octaves). • A voice, in moving to its next pitch, should never cross over an adjacent voice's current pitch, to avoid overlapping voices. This maintains independence of voices and clarity of voice leading.
		PIT-4.C.3 Although composers take care to keep each voice or part within its own optimal range, they set their chords with the freedom to distribute chord tones throughout the pitch range, creating unique voicings (or arrangements) of simple chords.
		PIT-4.C.4 In spacing a chord, adjacent upper parts may be as far apart as an octave, but no more; however, the distance between the bass pitch and its nearest neighboring part may be more than an octave.
	PIT-4.D Apply the conventions of 18th-century chord spelling, doubling, spacing, and voice leading to progressions that include chords in first inversion.	**PIT-4.D.1** When part-writing chord progressions that include first inversion triads, as with all chord progressions, the normative procedures of 18th-century voice leading should be followed.
	PIT-4.E Identify and apply the procedures of 18th-century voice leading of cadential $^6_4$ chords through— a. score analysis b. error detection c. part-writing exercises d. contextual listening	**PIT-4.E.1** In a cadential $^6_4$ chord, the sixth and fourth above the bass should always resolve down by step.
		PIT-4.E.2 In figured bass, Arabic numerals may be used to indicate specific voice leading patterns. For instance, in a cadential $^6_4$ pattern, the figures that show $^6_4$ progressing to $^5_3$ serve as a reminder that the sixth and fourth above the bass pitch should resolve down by step.

Enduring Understanding	Learning Objective	Essential Knowledge
PIT-4 *Voice Leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.*	**PIT-4.F** Identify and apply the procedures of 18th-century voice leading of passing, pedal (or neighboring), and arpeggiated $^6_4$ chords through— a. score analysis b. error detection c. writing exercises d. contextual listening	**PIT-4.F.1** When part-writing a passing $^6_4$ chord, the fifth of the $^6_4$ chord should be doubled, and all voices should move in stepwise motion. **PIT-4.F.2** When part-writing a pedal (or neighboring) $^6_4$ chord, the third and the fifth of a root-position triad are embellished by their respective upper neighbor tones while the bass remains stationary. **PIT-4.F.3** When part-writing an arpeggiated $^6_4$ chord, the bass line arpeggiates the same triad. The three upper voices are stationary and only the bass moves. **PIT-4.F.4** When a bass line is added to a soprano line, harmonic progressions are implied. To keep these harmonic progressions plausible and strong, these conventions should be followed— • $^6_4$ chords may appear in tonally appropriate contexts as long as they are rhythmically appropriate to their context—that is, cadential $^6_4$ occur on a strong beat and passing or neighboring (pedal) six-fours on a weak beat. • A chord may proceed to any other chord except for one that results in a poor chord succession, e.g., Avoid V-IV, V-ii, ii-iii, IV-iii, ii-I, V-vi⁶, and iii-vii°, etc. • Any chord may be implied as long as it does not result in poor chord use. Poor chord use could include—root-position vii°, vi⁶ (unless as part of a modulation, parallel motion by first-inversion chords, or other acceptable diatonic sequence), and iii⁶ (unless as part of parallel motion by first-inversion chords or other acceptable diatonic sequence).

Big Idea 2: Rhythm (RHY)

Music exists in the dimension of time, where long and short sounds and silences can be combined in myriad ways. This temporal aspect, called rhythm, is often governed by a layered structure of interrelated pulses known as meter. Rhythms are typically grouped into distinctive rhythmic patterns, which help define the specific identity of a musical passage. Musicians use established rhythmic devices to expand expressive possibilities, often achieving their effect by challenging the regularity of the meter or transforming rhythmic patterns.

Enduring understanding	Learning Objective	Essential Knowledge
RHY-1 *Rhythm and meter—Music exists in the dimension of time, where long and short sounds and silences can be combined in myriad ways. This temporal aspect, called rhythm, is often governed by a layered structure of interrelated pulses known as meter.*	**RHY-1.A** Identify the rhythmic values of notes and rests in— a. performed music b. notated music	**RHY-1.A.1** Rhythmic values symbolize the duration of a note or rest. The duration of notes and rests can be extended using ties and augmentation dots (single dots and double dots).
	RHY-1.B Describe beat division and meter type in— a. performed music b. notated music	**RHY-1.B.1** In most music, rhythm is governed by a layered structure of interrelated pulses called meter. Meter is fundamentally based on three interlocking pulse speeds (beat, beat division, and measure). **RHY-1.B.2** A meter in which the beat is parsed into two divisions is called simple, and a meter in which the beat is parsed into three divisions is called compound.
	RHY-1.C Describe the meter type in— a. performed music b. notated music	**RHY-1.C.1** Meter types are identified based on two relationships— the relationship of the beat to the division (simple versus compound) and the relationship of the beat to the measure. A meter in which the beat is grouped into two-beat measures is called duple, and meters in which the beats are grouped into three- and four-beat measures are called triple and quadruple, respectively. For example, meter known as common time $\frac{4}{4}$ would be considered a *simple quadruple* meter: "simple" because its quarter-note beat parses into two eighth-note divisions and "quadruple" because its beat groups into four-beat measures.

Enduring Understanding	Learning Objective	Essential Knowledge
RHY-1 *Rhythm and meter— Music exists in the dimension of time, where long and short sounds and silences can be combined in myriad ways. This temporal aspect, called rhythm, is often governed by a layered structure of interrelated pulses known as meter.*	**RHY-1.D** Describe the time signature in— a. performed music b. notated music	**RHY-1.D.1** Time signatures (or meter signatures) represent meter in a score. The upper and lower numbers of a time signature work together to imply how many beats are in a measure, which rhythmic value gets one beat, and whether the meter is simple or compound. More specifically— ▪ The upper number of a time signature reveals whether the meter is simple (2, 3, or 4) or compound (6, 9, or 12) and whether the meter is duple (2 or 6), triple (3 or 9), or quadruple (4 or 12). ▪ The lower number represents the rhythmic value of the beat in simple meters and the rhythmic value of the division in compound meters. To illustrate, in a simple meter such as $\frac{3}{8}$, the upper number indicates a simple triple meter, and the lower number shows that the eighth note gets the beat. In a compound meter such as $\frac{9}{8}$, the upper number indicates a compound triple meter, and the lower number shows that the eighth note is the division. Each measure of $\frac{9}{8}$ contains nine eighth-note divisions, and each group of three divisions forms a dotted-quarter beat. **RHY-1.D.2** Metrical accents arise from patterns of strong and weak beats that occur at regularly occurring intervals in a meter. At the beat level, the first beat of a measure, called the downbeat, is always strongest; the subsequent beats in the measure are felt as weak beats and, in some cases, lesser strong beats. In a measure of $\frac{4}{4}$, beat one is the downbeat, beat three constitutes a lesser strong beat, and beats two and four fill out the measure as weak beats. At the division level, divisions occurring directly on beats are felt as strong in relation to the intervening divisions, or offbeats, which are comparatively weak.
	RHY-1.E Identify irregularities of beat division and/or beat grouping into measures in— a. performed music b. notated music	**RHY-1.E.1** Borrowed divisions occur when compound divisions (three divisions per beat) substitute for division values in a simple meter (two divisions per beat), and vice versa. Such divisions are sometimes called triplets and duplets, respectively. Borrowed rhythmic values may also occur at the beat level; for instance, three quarter note triplets may take the place of two quarter notes. Beats may be divided into other portions (such as 5s and 7s), sometimes called irregular divisions. **RHY-1.E.2** Meter types created by recurring regularly spaced patterns of accent on the different levels of pulse (division, beat, and measure) are called symmetrical meters. However, meters are not always regularly periodic at all levels of pulse. For instance, $\frac{5}{8}$ contains beats of unequal size, with the first beat containing three eighth-note divisions and the second containing two eighth-note divisions, or vice versa. This is an example of an asymmetrical or irregular meter. Music may use time signatures that shift often, such as a measure of $\frac{3}{4}$ followed by a measure of $\frac{4}{4}$; this is known as changing or mixed meter.

Enduring Understanding	Learning Objective	Essential Knowledge
RHY-2 *Rhythmic patterns—Musical sounds and silences may be produced individually but are typically grouped into distinctive rhythmic patterns. These patterns help define the specific identity of a musical passage as it combines with other passages to create larger rhythmic formations.*	**RHY-2.A** For rhythmic patterns in simple and compound meter— a. Identify the rhythmic pattern b. Notate the rhythmic pattern c. Sight-sing the rhythmic pattern	**RHY-2.A.1** Rhythmic patterns arise from the various ways rhythmic values can fill up a beat. Simple beats have a limited number of rhythmic patterns; compound beats have only a few more possible rhythmic patterns. Learning and knowing these rhythmic patterns by sight and sound facilitates reading, notating, and analyzing music. Rhythmic patterns may be identified in performed excerpts and in scores, notated from performed excerpts, and performed through sight-singing. Some rhythmic patterns are so common and distinctive that they have names, such as dotted rhythms. **RHY-2.A.2** In notating rhythm, care should be taken to sequence rhythmic values and draw beams so the location of beats is most clearly visible. There may be no beaming across the half-bar (e.g., across beats 2 and 3 in quadruple meter). Notes, rests, ties, and beams that obscure the beat structure of a measure are difficult for the performer to interpret and considered wrong.
	RHY-2.B Identify rhythmic discrepancies between notated and performed music in one or two voices.	**RHY-2.B.1** A musical score shows notation of the specific rhythms to be performed. Except for musical styles that allow for improvisation and ornamentation, performed rhythms should not deviate from the score. Swing rhythms are an example of a musical style that allows rhythms to deviate from their notation; the addition of the word "swing" indicates that the offbeat note should occur later than it would ordinarily.
	RHY-2.C Compose the rhythmic aspects of a bass line added to a given soprano line, following conventions of the 18th-century chorale.	**RHY-2.C.1** Bass lines in 18th-century chorales tend to follow a particular rhythmic profile. Although they may feature note values ranging from half notes to eighth notes, the quarter note is the most frequent rhythmic value. A bass line of a chorale notated in $\frac{4}{4}$ time that makes exclusive or almost exclusive use of half notes would be atypical of the style.

Big Idea 2: Rhythm (RHY) *(cont'd)*

Enduring Understanding	Learning Objective	Essential Knowledge
RHY-3 *Rhythmic devices—Musicians use established rhythmic devices to expand expressive possibilities. These devices often achieve their effect by challenging the regularity of meter or transforming rhythmic patterns.*	**RHY-3.A** Identify rhythmic devices in— a. performed music b. notated music	**RHY-3.A.1** A variety of rhythmic devices and features are used in music. Some features enliven rhythm by challenging the regularity of an established meter. For example, syncopation occurs when rhythm places accent on weak beats or divisions. A cross-rhythm (or polyrhythm) is a simultaneous occurrence of two or more rhythmic patterns that do not derive from one another and are not rooted in the same meter. Hemiola, in its most fundamental meaning, refers to any arrangement of rhythm and meter that articulates a 3 to 2 ratio. Thus, hemiola occurs when three notes of equal duration take up the time previously held by two notes of equal duration, or vice versa. Common manifestations of hemiola include the following— - Measures of compound duple meter (e.g., $\frac{6}{8}$) juxtaposed with measures that articulate a simple triple meter (e.g., $\frac{3}{4}$), with the division pulse remaining constant (e.g., a static eighth-note pulse). - Two measures of triple meter that are accented as *Strong-weak-Strong-weak-Strong-weak* instead of the usual *Strong-weak-weak-Strong-weak-weak*. The contrasting metric structures that form a hemiola may be heard successively or simultaneously, with the latter forming an example of polyrhythm or "two-against-three" polyrhythm. **RHY-3.A.2** Other rhythmic devices include the following— - An agogic accent is a note that naturally receives more emphasis due to its extended (or longer) duration. - An anacrusis, or pickup, is a rhythm or rhythms that start before the first downbeat of a phrase. - A fermata is a symbol placed over a note or rest that indicates it is to be held longer than its normal duration.
	RHY-3.B Identify and apply procedures used to transform rhythmic patterns in— a. performed music b. notated music	**RHY-3.B.1** Rhythmic patterns can be transformed. Two of the most common ways to transform a rhythmic pattern are by augmentation and diminution.

Big Idea 3: Form (FOR)

Music exhibits a structural aspect known as form, in which a musical composition is organized in a hierarchy of constituent parts. The specific ways these parts are related, contrasted, and/or developed produce the unique profile of an individual composition. Specific formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure.

Enduring Understanding	Learning Objective	Essential Knowledge
FOR-1 *Form—As with language, music exhibits a structural aspect known as form, in which a musical composition is organized in a hierarchy of constituent parts. The specific ways these parts are related, contrasted, and/or developed produce the unique profile of an individual composition. Specific formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure.*	**FOR-1.A** Identify the beginnings, ends, and lengths of phrases in— a. performed music and b. notated music.	**FOR-1.A.1** Music is made up of syntactical units called phrases, which may generally be described as complete musical utterances that conclude with a cadence. By delineating phrases, cadences form punctuation points that regulate the overall sense of musical flow in a composition. Four-measure and eight-measure phrases are normative, but other lengths are possible. **FOR-1.A.2** A bass line should imply an appropriate cadence at each phrase ending. Appropriate cadences include perfect authentic, imperfect authentic, half, Phrygian half, plagal, and deceptive cadences. The final cadence must be a perfect authentic cadence. This group of acceptable cadence types fit generally into two categories—inconclusive cadences (i.e., half, imperfect authentic, and deceptive cadences) and conclusive cadences (i.e., perfect authentic and plagal cadences). A perfect authentic cadence is created by the V-I progression with both harmonies in root position, ending with scale degree 1 in the soprano. An imperfect authentic cadence is also a V-I progression, but chords may be inverted, with any chord tone in the soprano.
	FOR-1.B Identify the basic units of phrases (i.e., motives) and melodic/rhythmic procedures involving these units in— a. performed music b. notated music	**FOR-1.B.1** Phrases are made up of short melodic and/or rhythmic ideas called motives. Variations on these basic units can be generated through melodic and rhythmic procedures (also called motivic transformation). Examples include fragmentation (which yields fragments), literal repetition, and sequential repetition.
	FOR-1.C Describe melodic relationships between phrases in— a. performed music b. notated music	**FOR-1.C.1** Musical phrases within a passage may sound similar to one another to promote comprehensibility, memorability, and unity, or they may sound dissimilar to one another to create variety, interest, and contrast. Melodic relationships that result may be represented by lowercase letters. The most common are— ▪ a a – denotes a phrase and its literal repetition ▪ a a′ – denotes a phrase and a varied repetition ▪ a b – denotes two phrases that are melodically contrasting
	FOR-1.D Identify periods in— a. performed music b. notated music	**FOR-1.D.1** Two phrases may combine into a period, in which the first phrase, called the antecedent, ends with an inconclusive cadence and the second phrase, called the consequent, provides stronger harmonic repose with a conclusive cadence. A parallel period consists of two phrases that are melodically similar; a contrasting period consists of two phrases that are melodically contrasting.

Big Idea 3: Form (FOR) *(cont'd)*

Enduring Understanding	Learning Objective	Essential Knowledge
FOR-1 *Form—As with language, music exhibits a structural aspect known as form, in which a musical composition is organized in a hierarchy of constituent parts. The specific ways these parts are related, contrasted, and/or developed produce the unique profile of an individual composition. Specific formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure.*	**FOR-1.E** Identify common sections in— a. performed music b. notated music	**FOR-1.E.1** Common sections within a piece of music include the introduction, interlude, bridge, verse, refrain, chorus, coda, and codetta. **BOUNDARY STATEMENT** *On the AP Music Theory exam, the section terms listed above may be used to identify particular sections within a musical excerpt, orienting the student as they respond to specific multiple-choice questions. Students will not be asked to characterize sections on their own.*

Big Idea 4: Musical Design (DES)

Texture, timbre, and expression contribute to the overall design and character of a piece of music or musical performance. The texture of a musical passage arises from the way its layers are produced and distributed, and how they interact to form the totality of sound. Timbre refers to the distinct sounds of specific instruments and voices, arising from the physical manner in which those sounds are produced. Expressive elements are related to musical interpretation and include dynamics, articulation, and tempo.

Enduring Understanding	Learning Objective	Essential Knowledge
DES-1 *Texture—As the substance and structure of a physical object provides tactile texture, the substance and structure of music provides aural texture. The texture of a musical passage is based on the manner in which its layers are produced and distributed and how they interact to form the totality of sound.*	**DES-1.A** Identify texture types in— a. performed music b. notated music	**DES-1.A.1** Texture refers to how musical components combine simultaneously to form an overall sound. Texture is influenced by how music is produced (e.g., the distinctive qualities of sound, or timbres), the density and spacing of pitches, and the pitch range encompassed. **DES-1.A.2** Texture types are determined by the number of musical lines present, the melodic character of these lines, and the ways in which the lines are combined simultaneously. The main types of musical texture are monophony, homophony (including chordal homophony and melody with accompaniment), polyphony (nonimitative and imitative), and heterophony. These terms appear as nouns (e.g., homophony) and as adjectives (e.g., homophonic). Other terms used to describe texture include technical terms (e.g., canon/canonic) and casual terms (e.g., call and response). Counterpoint (adjective: contrapuntal) is a term that relates closely to polyphony. Counterpoint refers specifically to the practice of composing polyphonic music, often using historical conventions, and the texture that results.
	DES-1.B Identify texture devices in— a. performed music b. notated music	**DES-1.B.1** In addition to texture type (e.g., monophony), a description of texture may include the composer's use of various texture devices. Examples include devices associated with the bass line, such as Alberti bass and walking bass, and devices associated with polyphony, such as canon, imitation, and countermelody. Other terms further describe the unique texture of a musical passage, such as solo/soli, accompaniment, doubling, ostinato, and tutti.
	DES-1.C Describe relationships among musical lines, including the number of lines present in a passage and the position of a line in relation to other lines in— a. performed music b. notated music	**DES-1.C.1** Musical lines, whether in instrumental or vocal pieces, may be described using the terms soprano, alto, tenor, and bass (collectively known as SATB), depending on their pitch position in relation to other lines. Figured bass and chorale harmonization exercises are typically notated in SATB four-voice texture.

Enduring Understanding	Learning Objective	Essential Knowledge
DES-2 *Timbre—As we perceive distinctive qualities of imagery, taste, smell, and touch, we can perceive distinctive qualities of musical sound, known as timbre. Timbre is based on the specific instruments and/ or voices used for performance and the physical manner in which they produce sound.*	**DES-2.A** Identify performance media and vocal and instrumental timbres in performed music.	**DES-2.A.1** Some common examples of standard performance media (or instrumentation) are—string orchestra, string quartet, SATB choir, brass quintet, jazz trio, and solo piano. Unique ensembles may be established using a distinctive mix of voices and instruments. An individual voice or instrument may be identified by its distinctive timbre, which refers to the unique quality of sound based on how the sound is produced. The sound quality is also affected by register (i.e., which part of the voice or instrument's total range is used). The most comfortable register of a given voice or instrument, known as its tessitura, is most frequently used, but sometimes voices and instruments use extreme parts of their ranges to create special effects. **DES-2.A.2** Common instrumental families in the tradition known as Western music include strings, woodwinds, brass, percussion, and keyboards. Each of these families has many standard members, and each member is distinguished by its timbre and register (how high or low its pitches sound). The string family includes violin, viola, cello, bass, harp, and guitar. The brass family includes trumpet, French horn, trombone, euphonium, and tuba. The woodwind family includes flute, oboe, clarinet, saxophone (which comes in several different sizes, covering different registers), and bassoon. The percussion family has many members, such as drums, cymbals, marimba, and others. The keyboard family includes piano, harpsichord, and organ. In addition to these standard families, there are alternate groupings of instruments, such as winds, used to describe a combined assemblage of woodwind and brass instruments. A rhythm section consists of a harmony instrument (such as piano or guitar), a bass instrument (typically double bass), and usually a drum set that form the core instrumentation of a jazz ensemble. In the Baroque period, the basso continuo included a harmony instrument (often a harpsichord) and bass instrument (such as cello) to provide the core sound of the group.

Enduring Understanding	Learning Objective	Essential Knowledge
DES-3 *Expressive elements—The variety of expressive elements extending beyond pitch, rhythm, form, texture, and timbre affects how music sounds, offering opportunities for individual interpretation. Expressive elements include dynamics, articulation, and tempo.*	**DES-3.A** Identify and apply tempo markings, including those that indicate adjustments to the prevailing tempo, used in— a. performed music b. notated music	**DES-3.A.1** Tempo describes the relative speed of music's beat pulse. Tempo may be expressed by words that indicate this relative speed, ranging from very slow speeds, such as *largo, larghetto,* and *grave;* to slow speeds, such as *lento* and *adagio;* moderately slow speeds, such as *andante* and *andantino;* moderate speeds, such as *moderato;* and faster speeds, such as *allegretto, allegro, vivace, presto,* and *prestissimo.* Composers in different musical traditions have used words from different languages to indicate tempos, and performers are responsible for learning the meaning of tempo markings that appear in notated music. Tempo can also be indicated by a "metronome marking," which identifies a note value, such as a quarter note, as a beat-note, and then labels the number of beats per minute, such as "quarter note = 88". Tempo markings are typically placed at the start of a movement or section of a piece. **DES-3.A.2** Directions to adjust the musical tempo may be used, including some to increase the speed (*accelerando*) and some to slow it down, either gradually (*ritardando*) or abruptly (*ritenuto*). Additionally, terms may be applied that suggest general freedom with respect to tempo (*rubato*). **BOUNDARY STATEMENT** *With respect to tempo markings, students taking the AP Music Theory Exam will only be asked to know specific meanings for the Italian terms listed in DES-3.A.1. However, students should understand that there exists a much broader vocabulary in many languages on which composers draw to express tempo and tempo relationships.*
	DES-3.B Identify dynamics and changes in dynamics in— a. performed music b. notated music	**DES-3.B.1** Dynamics describe, in relative terms, how loud or soft music is. Dynamics are typically marked in music using abbreviations for the Italian words ranging from very soft to very loud—*pp* stands for *pianissimo*, *p* stands for *piano*, *mp* stands for mezzo piano, *mf* stands for *mezzo forte*, *f* stands for *forte*, and *ff* stands for *fortissimo*. Changes in dynamics may be shown with graphic symbols (sometimes called hairpins < >), with Italian words that call for gradual or sudden changes (*crescendo, decrescendo, subito*), or with abbreviations for the Italian words. A dynamic accent gives a momentary increase of volume to a specific note or notes. Dynamic accents can be indicated with *sf* or *sfz*, which stand for *sforzando*. Terraced dynamics indicate the sudden contrast of a loud passage of music followed by a soft passage of music, or a soft passage followed by a loud passage.

Enduring Understanding	Learning Objective	Essential Knowledge
DES-3 *Expressive elements— The variety of expressive elements extending beyond pitch, rhythm, form, texture, and timbre affects how music sounds, offering opportunities for individual interpretation. Expressive elements include dynamics, articulation, and tempo.*	**DES-3.C** Identify articulation and changes in articulation in— a. performed music b. notated music	**DES-3.C.1** Articulation is an aspect of performance that describes the way a sound starts (its "attack") and ends and how detached or connected adjacent pitches are. Articulations may be shown with symbols—such as staccato dots, legato (or tenuto) lines, slurs, or marcato accents—or indicated with words, such as *sempre tenuto*. Different types of accents have different markings. Interpretation of articulations may vary according to musical style or type of instrument and from performer to performer. Related to articulation is the tremolo, which is the rapid and continuous repetition of a single pitch.
	DES-3.D Sight-sing a notated melody, applying all indicated markings for— a. dynamics b. articulation c. tempo	**DES-3.D.1** Singing a melody at sight, without extended rehearsal or prior familiarity with it, requires observation and performance not only of the pitch and rhythm but also of the indicated expressive elements of dynamics, articulation, and tempo. In performing a melody with a single tempo marking, the performer should maintain steady tempo throughout. It is important to perform with continuity throughout—avoiding hesitations and restarts—to maintain the momentum of musical motion and properly observe the metric framework of the melody. No alterations in the tempo should be made unless the notation specifically indicates a change in tempo. **BOUNDARY STATEMENT** *Melodies that appear in sight-singing questions on the AP Music Theory Exam contain simple markings that indicate a loud dynamic level (e.g., forte) and a moderate tempo (e.g., moderato); markings related to articulation are limited to standard phrase slurs. These markings are specifically chosen to promote clarity of vocal projection and allow students to prioritize pitch/rhythm accuracy. It can be assumed that students will not be asked to perform melodies that require a nuanced rendering of expressive elements, such as crescendos, ritardandos, or distinctive articulations.*

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