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AP Music Theory Yearly Standards

Units	Learning Objective	Essential Knowledge
Unit 1 **Music Fundamentals**	**PIT-1** **IDENTIFY** pitches on the staff, using treble, bass, and C clefs, in— a. performed music b. notated music **PIT-1.B** **IDENTIFY** pitch discrepancies between notated and performed music in one or two voices. **PIT-3.A** **SIGHT-SING** the pitches and rhythms of a melody that is notated in treble or bass clef. **RHY-1.A** **IDENTIFY** the rhythmic values of notes and rests in— a. performed music b. notated music **PIT-1.C** **IDENTIFY** half and whole steps presented in- a. performed music b. notated music **PIT-1.D** **IDENTIFY** major scales presented 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.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-3.A.1**

	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.F** **IDENTIFY** major keys and key signatures in notated music. **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 **RHY-1.B** **DESCRIBE** beat division and meter type in- a. performed music b. notated music **RHY-1.C** **DESCRIBE** the meter type in- a. performed music b. notated music **RHY-1.D** **DESCRIBE** the time signature in - a. performed music b. notated music **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	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. **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). **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.1** Pitches arranged in specific patterns of half and whole steps in ascending or descending order form major and minor scales. **PIT-1.E.1** Pitches of a scale function relative to a central pitch, called

	RHY-2.B **IDENTIFY** rhythmic discrepancies between notated and performed music in one or two voices. **DES-3.A** **IDENITFY and APPLY** tempo markings, including those that indicate adjustments to the prevailing tempo, used in— a. performed music b. notated music **DES-3.B** **IDENTIFY** dynamics and changes in dynamics in— a. performed music b. notated music **DES-3.C** **IDENTIFY** articulation and changes in articulation in— a. performed music b. notated music **DES-3.D** **SIGHT-SING** a notated melody, applying all indicated markings for **DES-3.D** **SIGHT-SING** a notated melody, applying all indicated markings for**—** a. dynamics b. articulation c. tempo	the tonic, and are referred to with scale degree names (tonic, supertonic, mediant, subdominant, dominant, submediant, subtonic, and leading tone) or scale degree numbers. **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-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. **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.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 twobeat 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 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. **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 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 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-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.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 **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.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. **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.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.*
Unit 2 **Music Fundamentals II**	**PIT-1.G** **IDENITFY** forms of the minor scale, including natural, harmonic, and melodic forms in— a. performed music b. notated music **PIT-1.H** **IDENITFY and NOTATE** a relative key and its key signature. **PIT-1.I** **IDENTIFY** minor and relative keys in— a. performed music b. notated music **PIT-1.J** **DESCRIBE** key relationships 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.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

	PIT-1.K **IDENTIFY** chromatic, wholetone, and pentatonic scales in— a. performed music b. notated music **PIT-1.L** **DESCRIBE** the size and quality of an interval in— a. performed music b. notated music **PIT-1.M** **IDENITFY** interval inversions and compound intervals in— a. performed music b. notated music **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. **DES-2.A** **IDENITFY** performance media and vocal and instrumental timbres in performed music. **PIT-3.C** **IDENITFY** features of melody in— a. performed music b. notated music **PIT-3.C** **IDENITFY** features of melody in- ● performed music ● notated music **DES-1.A**	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* **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.

	IDENITFY texture types in- ● performed music ● notated music **DES-1.B** **IDENITFY** texture devices in- a. performed music b. notated music **RHY-3.A** **IDENITFY** rhythmic devices in- a. performed music b. notated music **RHY-1.E** **IDENTIFY** irregularities of beat division and/or beat grouping into measures in— a. performed music b. notated music	**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.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 1, ˆ 2, ˆ 3, ˆ 5, and ˆ 6 of the major scale. Minor ˆ pentatonic scales contain scale degrees 1, ˆ 3, ˆ 4, ˆ 5, and ˆ 7 of the natural minor scale. **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).

		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.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.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.* **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. **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. **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. **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.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. **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— ● Measure 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 (static eighth note pulse) ● Two measure of triple meter that are accented as Strong-weak-Strong-weak-Strong-weak instead of the usual Strong-weak-weak-Stong-weak-weak **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. **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, 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**	**PIT-1.0** **DESCRIBE** the quality of a chord in- a. performed music b. notated music **PIT-2.A** **IDENTIFY** chords using letters and Roman/Arabic numerals that indicate specific scale degree of the root, quality, and base note in- a. performed music b. notated music **PIT-2.B** **USE** Roman numerals to indicate the harmonic progression implied by a figured bass. **PIT-2.C** **DESCRIBE** the quality of a seventh chord in-- a. performed music b. notated music **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-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 (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 (o or d)

		• augmented (+ or A) **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.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♯). **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.1 Seventh chords have the potential for a third inversion in which the chordal seventh appears in the bass
Unit 4 **Harmony and Voice Leading I**	**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-2.E** COMPOSE a **bass line added to a given soprano line, following the normative harmonic procedures of 18th-century music.** **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. **PIT-3.D** **COMPOSE** a bass line added to a given soprano line, following the normative melodic procedures of 18th century music **RHY-2.C**	**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 by the same melodic interval ● oblique motion-one voice remains stationary while the second moves up or down ● contrary motion-voices move in opposite direction **PIT-4.A.3** Follong 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

	COMPOSE the rhythmic aspects of a bass line added to a given soprano line, following conventions of the 18th-century chorale **FOR-1.A** **IDENTIFY** the beginnings, ends, and lengths of phrases in— a. performed music b. notated music. **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 **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.C** **APPLY t**he procedures of 18th-century chord voicing and spacing through: a. score analysis b. error detection c. writing exercises **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-2.H** **IDENTIFY and DESCRIBE** harmonic function within	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. **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

	a chord progression in a. performed music b. notated music **PIT-2.I** **IDENTIFY** cadence types in- a. performed music b. notated music **PIT-4.A** **IDENTIFY and APPLY** the procedures of the 18th century voice leading through a. score analysis b. error detection c. writing exercises d. contextual listening	as chord tones will allow. Any other spacing is considered an open position **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.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. **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. **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 4 4 time that makes exclusive or almost exclusive use of half notes would be atypical of the style. **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. **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. **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 n Ⅴ7, the tonic triad may have three roots and a third (no fifth) ● In $\frac{6}{4}$ chords, always double the bass **PIT-4.B.3** All inverted triads must be spelled completely in writing the chord. **PIT-4.C.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 18thcentury 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 $\frac{4}{3}$—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.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-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 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.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 **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.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 chordals sevenths should resolve by a descending step to avoid an unresolved seventh. However, the chordal seventh in a V$\frac{4}{3}$ chord may move up a step when appearing in a I-V$\frac{4}{3}$I ^{6} progression. In some cases, teh 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 rootposition 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 viio7 diminished) and viiø7—have two possible functions: to substitute for the V or V7 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.
Unit 5	**PIT-2.H** **IDENITFY and DESCRIBE** <u>harmonic function within</u>	**PIT-2.H.7** To intensify the establishment of key, predominant chords

Harmony and Voice Leading II	a chord progression in— a. performed music b. notated music **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-2.J** **IDENITFY and DESCRIBE** harmonic function and progression in- a. performed music b. notated music **PIT-2.I** **IDENITFY cadence types in--** **a. performed music** **b. notated music** **PIT-2.K** **IDENITFY** they type of $\frac{6}{4}$ chord used in notated music **PIT-4.E** **IDENTIFY and APPLY** the procedures of 18th century voice leading of cadential $\frac{6}{4}$ chords through a. score analysis b. error detection c. part-writing exercises d. contextual listening **PIT-2.I** **DESCRIBE** the type of $\frac{6}{4}$ chord used in notated	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.B** 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.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-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 ii7 moves to a cadential $\frac{6}{4}$ chord. **PIT-2.I.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.

	music **PIT-4.F** **IDENTIFY and APPLY** the procedures of 18th-century voice leading of passing, pedal (or neighboring), and arpeggiated $\frac{6}{4}$chords through— a. score analysis b. error detection c. writing exercises d. contextual listening	**PIT-2.I.3** Cadences such as the plagal cadence—IV (iv)–I (i)—and Phrygian half cadence—iv6 -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.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 $\frac{6}{4}$ $\frac{5}{3}$ **PIT-4.E.1** In a cadential $\frac{6}{4}$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 $\frac{6}{4}$ progressing to $\frac{5}{3}$ serve as a reminder that the sixth and fourth above the bass pitch should resolve down by step.

		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. **PIT-4.F.1** When part-writing a passing $\frac{6}{4}$ chord, the fifth of the $\frac{6}{4}$ chord should be doubled, and all voices should move in stepwise motion. **PIT-4.F.2** When part-writing a pedal (or neighboring) $\frac{6}{4}$ 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 $\frac{6}{4}$ 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— ● $\frac{6}{4}$chords may appear in tonally appropriate contexts as long as they are rhythmically appropriate to their context—that is, cadential $\frac{6}{4}$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-viio , etc. ● Any chord may be implied as long as it does not result in poor chord use. Poor chord use could include—root-position viio , 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).
Unit 6 Harmony and Voice Leading III	**PIT-2.M** **IDENTIFY** types of embellishing tones, including nonharmonic tones, in— a. performed music b. notated music **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.M.** **IDENTIFY** types of embellishing tones, including	**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**

	nonharmonic tones, in— a. performed music b. notated music **PIT-2.O** **NOTATE** bellishing tones, including nonharmonic tones, indicated in a figured bass or Roman numeral progression. **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 **PIT-3.E** **IDENTIFY and APPLY** melodic procedures in— a. performed music b. notated music **RHY-3.B** **IDENTIFY and APPLY** procedures used to transform rhythmic patterns in- a. performed music b. notated music **PIT-3.E** **IDENTIFY and APPLY** melodic procedures in- a. performed music b. notated music **PIT-2.P** **IDENTIFY and APPLY** harmonic sequences in- a. performed music b. notated music	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.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. **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 Statment: When taking the AP Music Theory, exam, students need to identify and notate suspensions. They only need to identify retardations.* **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). **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. **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). **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. **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-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.
Unit 7 **Harmony and Voice Leading IV**	**PIT-2.Q** **IDENITFY and DESCRIBE** tonicization in- a. performed music b. notated music **PIT-2.E** **COMPOSE** a bass line added to a given soprano line, following the normative harmonic procedures of 18th-century music. **PIT-2.Q** **IDENTIFY and DESCRIBE** tonicization in- a. performed music b. notated music **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-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 **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 ♯4 resolving to ˆ 5, a ˆ melodic pattern that may suggest tonicization of the dominant chord (V) by means of a secondary dominant chord (V/V). **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 "viio7 of V" (notated viio7/V) tonicizes the V chord and is built on 4 of the original key; ˆ in another example, viio7/ ii would tonicize the ii chord and would be built on 1 of the ˆ original key. As with normal leading-tone chords, the triad only appears in first-inversion (i.e., viio6), but seventh chords may appear in any inversion appropriate to the harmonic context. Because the half-diminished leadingtone chord only appears in the major mode, secondary leading-tone chords that are halfdiminished in quality may only be used to tonicize major triads. **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).
Unit 8 **Modes and Form**	**PIT-1.P** **IDENTIFY** modes in- a. performed music b. notated music **FOR-1.C** **DESCRIBE** melodic relationships between phrases in- a. performed music b. notated music **FOR-1.D** **IDENITFY** periods in- a. performed music b. notated music **FOR-1.E** **IDENITFY** common sections 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. **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.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. **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.