



AP[®] **ADVANCED
PLACEMENT
PROGRAM**[®]

Course
Description

**M U S I C
T H E O R Y**



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MAY 2005, MAY 2006

The College Board is a national not-for-profit membership association whose mission is to connect students to college success and opportunity. Founded in 1900, the association is composed of more than 4,500 schools, colleges, universities, and other educational organizations. Each year, the College Board serves over three million students and their parents, 23,000 high schools, and 3,500 colleges through major programs and services in college admissions, guidance, assessment, financial aid, enrollment, and teaching and learning. Among its best-known programs are the SAT[®], the PSAT/NMSQT[®], and the Advanced Placement Program[®] (AP[®]). The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities, and concerns.

For further information, visit www.collegeboard.com.

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

For more information about equity and access in principle and practice, contact the National Office in New York.

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For the College Board's online home for AP professionals, visit AP Central at apcentral.collegeboard.com.

Dear Colleagues:

In 2003, more than 14,000 schools offered high school students the opportunity of participating in AP[®] courses, and over one million students then took the challenging AP Exams. These students felt the power of learning come alive in the classroom, and many earned college credit and placement while still in high school. Behind these students were talented, hardworking teachers who collectively are the heart and soul of the AP Program.

The College Board is committed to supporting the work of AP teachers. This AP Course Description outlines the content and goals of the course, while still allowing teachers the flexibility to develop their own lesson plans and syllabi, and to bring their individual creativity to the AP classroom. To support teacher efforts, a Teacher's Guide is available for each AP subject. Moreover, AP workshops and Summer Institutes, held around the globe, provide stimulating professional development for more than 60,000 teachers each year. The College Board Fellows stipends provide funds to support many teachers' attendance at these Institutes. Stipends are now also available to middle school and high school teachers who use Pre-AP[®] strategies.

Teachers and administrators can also visit AP Central[®], the College Board's online home for AP professionals, at apcentral.collegeboard.com. Here, teachers have access to a growing set of resources, information, and tools, from textbook reviews and lesson plans to electronic discussion groups (EDGs) and the most up-to-date exam information. I invite all teachers, particularly those who are new to AP, to take advantage of these resources.

As we look to the future, the College Board's goal is to broaden access to AP while maintaining high academic standards. Reaching this goal will require a lot of hard work. We encourage you to connect students to college and opportunity by not only providing them with the challenges and rewards of rigorous academic programs like AP, but also by preparing them in the years leading up to AP.

Sincerely,

A handwritten signature in black ink that reads "Gaston Caperton". The signature is fluid and cursive, with a large, sweeping initial "G" and a long, horizontal flourish at the end.

Gaston Caperton
President
The College Board

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Welcome to the AP® Program

The Advanced Placement Program (AP) is a collaborative effort between motivated students, dedicated teachers, and committed high schools, colleges, and universities. Since its inception in 1955, the Program has allowed millions of students to take college-level courses and exams, and to earn college credit or placement while still in high school.

Most colleges and universities in the United States, as well as colleges and universities in 22 other countries, have an AP policy granting incoming students credit, placement, or both on the basis of their AP Exam grades. Many of these institutions grant up to a full year of college credit (sophomore standing) to students who earn a sufficient number of qualifying AP grades.

Each year, an increasing number of parents, students, teachers, high schools, and colleges and universities turn to the AP Program as a model of educational excellence.

More information about the AP Program is available at the back of this Course Description and at AP Central, the College Board's online home for AP professionals (apcentral.collegeboard.com). Students can find more information at the AP student site (www.collegeboard.com/apstudents).

AP Courses

Thirty-four AP courses in a wide variety of subject areas are currently available. Developed by a committee of college faculty and AP teachers, each AP course covers the breadth of information, skills, and assignments found in the corresponding college course. See page 2 for a list of the AP courses and exams that are currently offered.

AP Exams

Each AP course has a corresponding exam that participating schools worldwide administer in May. Except for Studio Art, which is a portfolio assessment, AP Exams contain multiple-choice questions and a free-response section (either essay or problem solving).

AP Exams represent the culmination of AP courses and are thus an integral part of the Program. As a result, many schools foster the expectation that students who enroll in an AP course will take the corresponding AP Exam. Because the College Board is committed to providing access to

AP Exams for homeschooled students and students whose schools do not offer AP courses, it does not require students to take an AP course prior to taking an AP Exam.

AP Courses and Exams

Art

Art History
Studio Art (Drawing Portfolio)
Studio Art (2-D Design Portfolio)
Studio Art (3-D Design Portfolio)

Biology

Calculus

Calculus AB
Calculus BC

Chemistry

Computer Science

Computer Science A
Computer Science AB

Economics

Macroeconomics
Microeconomics

English

English Language and Composition
English Literature and
Composition

Environmental Science

French

French Language
French Literature

German Language

Government and Politics

Comparative Government and
Politics
United States Government and
Politics

History

European History
United States History
World History

Human Geography

Latin

Latin Literature
Latin: Vergil

Music Theory

Physics

Physics B
Physics C: Electricity and
Magnetism
Physics C: Mechanics

Psychology

Spanish

Spanish Language
Spanish Literature

Statistics

AP Music Theory

Introduction

The AP Music Development Committee has sought the advice of both high school and college faculties to define the scope of work that would be equivalent to first-year college courses in music theory. Because the theory curriculum varies considerably from college to college, the Development Committee has chosen to provide general course guidelines rather than a precise course description. The *Teacher's Guide—Music Theory* contains several sample syllabi of actual AP and college theory courses. Additional resources for teachers include workshops offered by the College Board Regional Offices and advice from members of the Development Committee. Committee members, listed on the back cover, welcome hearing from AP teachers who wish to consult with them.* Although the guidelines contained in this Course Description may not match any particular college program, they do reflect the coverage of content and level of skills typical of most first-year college courses. Each AP teacher is encouraged to keep the guidelines in mind while designing a course that best fits his or her specific situation and training.

The AP Music Theory Exam is intended for secondary school students who have completed music studies comparable to a first-year college course in music theory. In some cases, the AP course may reflect the content and skills covered in one-semester college courses with an accelerated curriculum.

The College Board recommends that credits and advanced standing for the AP Music Theory Examination be awarded as follows:

Composite AP GRADE	Up to 6 Semester Hours: General Humanities/Arts Credits	Placement into Second Semester (with Credit for First Semester)	Placement into Second Year (with Credit for First Year)
5	Extremely Well Qualified	Extremely Well Qualified	Well Qualified
4	Well Qualified	Well Qualified	Qualified
3	Qualified	Qualified	Possibly Qualified
2	Possibly Qualified	Possibly Qualified	No Recommendation
1	No Recommendation	No Recommendation	No Recommendation

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

Music Theory

Each college and university determines its own policies for the use of AP Music Theory Exam grades. Students should contact institutions to which they are applying for information on how AP Music Theory grades will be used. Credit for the AP Music Theory Exam may fulfill either general humanities or arts requirements, or it may help to fulfill the requirements for the music major. Students intending to major in music should inquire about both the institution's general policy and the music department's policy.

Subscore Grades

Subscore grades are reported along with the overall AP Examination grade. There are two subscore grades, one based on the exam questions with aural stimulus and one based on the exam questions without aural stimulus. Subscore grades are reported in order to provide more particular information about students' strengths and weaknesses to the students, to the AP teachers, and to the colleges, universities, and schools of music that determine policy about the awarding of credits and advanced standing. For example, a student may learn that she needs to concentrate on written skills such as score analysis and composition; a teacher who sees a pattern of higher nonaural subscore grades than aural subscore grades may increase emphasis on ear-training exercises in the course; a college that sees that a student's written skills are superior to his aural skills may move the student into, for instance, the second semester of classroom theory but require him to take beginning ear-training and sight-singing classes. Clearly, the Committee urges the integration of different kinds of skill development in the training of students (see especially pages 7-8). At the same time, the Committee recognizes the desire of students and teachers for more information about exam performance and it recognizes the reality that aural and nonaural skills are taught in separate courses in many colleges, universities, and schools of music.

The Committee recommends that, for courses that cover aural skills such as listening, dictation, and sight-singing, departments of music rely primarily on the aural skills subscore grade 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 grade in making decisions. And for courses that cover both aural and written skills, the Committee recommends reliance primarily on the overall grade. As with the overall grade, subscore grades are reported on a scale of 1-5.

The Course

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

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

Course Objectives

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



Course Content

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

- notation
- intervals
- scales and keys
- chords
- metric organization
- rhythmic patterns

Music Theory

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

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

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

- composition of a bass line for a given melody, implying appropriate harmony
- realization of a figured bass
- realization of a Roman numeral progression
- analysis of repertoire, including study of motivic treatment, examination of rhythmic and melodic interaction between individual voices of a composition, and harmonic analysis of functional tonal passages

A brief introduction to twentieth-century scales, chordal structures, and compositional procedures should be incorporated, either through analysis or original composition.

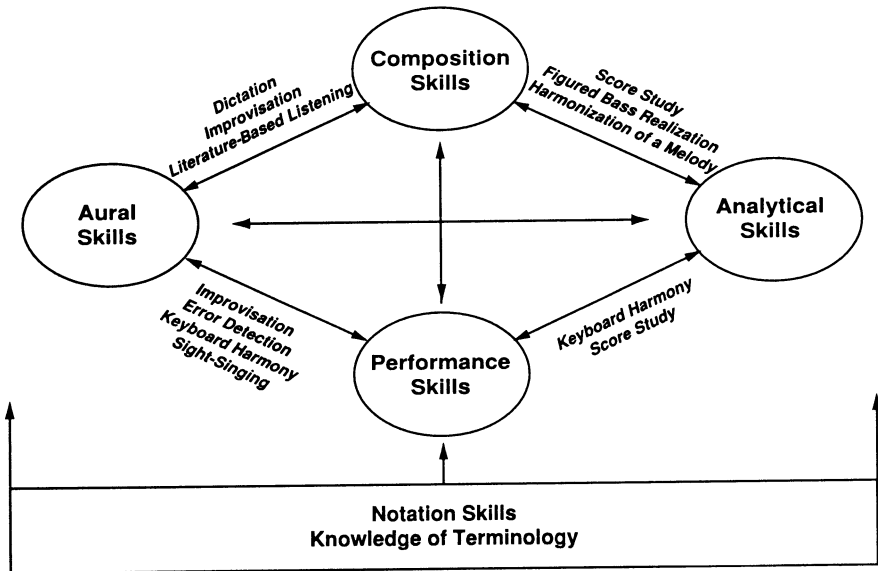
Like most first-year college courses, the AP course should emphasize procedures based in common-practice tonality:

- functional triadic harmony in traditional four-voice texture (with vocabulary including nonharmonic tones, seventh chords, and secondary dominants)
- tonal relationships
- modulation to closely related keys

The course should also emphasize:

- standard rhythms and meters
- phrase structure
- small forms (e.g., rounded binary, simple ternary, theme and variation, strophic)

Chromatic harmony, techniques of modulation, more distant key relationships, and larger musical forms may be touched upon but should generally receive less emphasis.



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

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

Students should work both inside and outside the classroom. Regular homework assignments are an indispensable component of instruction. Whenever possible, teachers should provide access to practice space and equipment for out-of-class assignments. Music libraries, especially those with substantial holdings in recorded music, can be an invaluable enhancement to the course. Where concert performances are accessible, teachers are encouraged to use them as extensions of the classroom and to allot class time accordingly: 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. Many meaningful exercises can likewise be derived from the students' own solo and ensemble repertoire. In addition to technical knowledge and skills, students should gain exposure to and familiarity with a wide variety of musical literature, and the ability to apply their knowledge and skills to it.

Selecting a Textbook

There is no official textbook for the AP Music Theory course. A list of commonly used college-level texts and materials is provided in the current edition of the *AP Music Theory Teacher's Guide*.

The Examination

The AP Examination in Music Theory tests the candidate's understanding of musical structure and compositional procedures through recorded and notated examples. Strong emphasis is given to listening skills, particularly those involving recognition and comprehension of melodic and rhythmic patterns, harmonic functions, small forms, and compositional techniques. Most of the musical examples are taken from standard repertoire, although some examples of contemporary, jazz, vernacular music, or music beyond the Western tradition are included for testing basic concepts. The examination assumes fluency in reading musical notation and a strong grounding in music fundamentals, terminology, and analysis. A list of commonly used terms that may appear in the examination can be found in the current edition of the *Teacher's Guide*. The examination may include any or all of the following:

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

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

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

- IV. Score Analysis (with or without aural stimulus)
 - A. Small-scale and large-scale harmonic procedures, including:
 - 1. identification of cadence types
 - 2. Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
 - 3. identification of key centers and key relationships; recognition of modulation to closely related keys
 - B. Melodic organization and developmental procedures
 - 1. scale types; modes
 - 2. motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
 - C. Rhythmic/metric organization
 - 1. meter type (e.g., duple, triple, and quadruple) and beat type (e.g., simple, compound)
 - 2. rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
 - D. Texture
 - 1. types (e.g., monophony, homophony, polyphony)
 - 2. devices (e.g., imitation, canon)
 - E. Formal devices and/or procedures
 - 1. phrase structure
 - 2. phrases in combination (e.g., period, double period, phrase group)
 - 3. small forms

- V. Aural Skills
 - A. Sight-singing (major and minor modes, treble and bass clefs, diatonic and chromatic melodies)
 - B. Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies)

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

Examination Format

Five kinds of questions are ordinarily included in the examination: multiple-choice questions based on recorded music played within the examination; multiple-choice questions without aural stimulus; written free-response questions with aural stimulus; written free-response questions without aural stimulus; and sight-singing. The written free-response and sight-singing sections are scored by AP Music Theory teachers and college music faculty. A description of the Music Theory examination follows. Sample questions follow the description of each portion of the examination. Answers to the multiple-choice questions are given on page 27.

Multiple-Choice Section

The multiple-choice section of the examination consists of about 75 questions and counts for 45 percent of the total grade.


- Questions based on aural stimulus test a student's listening skill and knowledge about theory largely in the context of examples from actual literature. Most of these questions will cover topics described above in V, D, E, and F, although emphasis is likely to be on the

various elements mentioned in V. F. Some aural stimulus questions may test the student's skill in score analysis.

- Questions not based on aural stimulus emphasize those materials listed in IV. A-E above; they may include knowledge and skills of I, II, and III as well.

Sample Multiple-Choice Questions

Questions Based on Aural Stimulus

For the following questions, the  indicates when music will be played. You can hear the aural stimulus for these multiple-choice questions on track 1 of the accompanying compact disc.

Questions 1–4 ask you to identify pitch patterns. After a question is announced, you will have ten seconds to read the relevant choices. It is important that you read the choices carefully before the example is played. Each example will be played twice, with a brief pause between playings. Now listen to the music for *Questions 1–4* and identify the pitch patterns that are played.

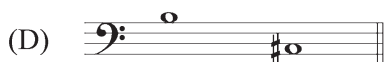
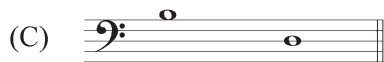
1. Which of the following is played?



Pitch pattern, played twice. 

Music Theory

2. Which of the following is played?



Pitch pattern, played twice. 

3. Which of the following is played?



Pitch pattern, played twice. 

4. Which of the following is played?



Pitch pattern, played twice.

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

5. Which of the following is played?



Rhythm pattern, played twice.

6. Which of the following is played?



Rhythm pattern, played twice.

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

7. Which of the following best represents the meter of the excerpt?

(A) $\frac{2}{4}$

(B) $\frac{3}{4}$

(C) $\frac{4}{4}$

(D) $\frac{5}{4}$

8. In relation to the first phrase, the second phrase is in the

(A) dominant

(B) parallel major

(C) relative major

(D) relative minor


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

The first portion will now be played again.

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

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

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

The entire excerpt will now be played again. 

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

11. The first two pitches of the opening theme, in scale-degree numbers, are
 - (A) 1 up to 5
 - (B) 5 up to 1
 - (C) 1 up to 3
 - (D) 5 up to 3
12. The first chord change is from tonic to
 - (A) subdominant
 - (B) submediant
 - (C) mediant
 - (D) dominant
13. What is the instrumentation of the excerpt?
 - (A) Piano and violin only
 - (B) Piano and cello only
 - (C) Piano and string bass only
 - (D) Piano, violin, and cello

Music Theory

14. Which element of the first section does NOT return at the beginning of the second section?
- (A) The melody
 - (B) The countermelody
 - (C) The harmonic progression
 - (D) The Alberti bass accompaniment
15. In contrast to the end of the first section, the end of the second section contains
- (A) a sequence
 - (B) a tonic pedal
 - (C) an extended phrase
 - (D) a shortened phrase
16. Which of the following describes the cadences at the end of each section?
- (A) Both are authentic.
 - (B) Both are half.
 - (C) The first is authentic; the second is half.
 - (D) The first is half; the second is authentic.

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

The excerpt will now be played a second time. 

The excerpt will now be played a third and final time. 

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

Burlesca

17. In measure 2, there is an error in
 (A) upper-staff pitch
 (B) upper-staff rhythm
 (C) lower-staff pitch
 (D) lower-staff rhythm
18. In measure 3, there is an error in
 (A) upper-staff pitch
 (B) upper-staff rhythm
 (C) lower-staff pitch
 (D) lower-staff rhythm
19. In measure 6, there is an error in
 (A) upper-staff pitch
 (B) upper-staff rhythm
 (C) lower-staff pitch
 (D) lower-staff rhythm
20. In measure 8, there is an error in
 (A) upper-staff pitch
 (B) upper-staff rhythm
 (C) lower-staff pitch
 (D) lower-staff rhythm

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

The excerpt will now be played a second time.

The excerpt will now be played a third time.

The excerpt will now be played a fourth and final time.

Music Theory

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


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

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

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

23. With what type of cadence does phrase 2 end?
- (A) Imperfect authentic
 - (B) Phrygian
 - (C) Deceptive
 - (D) Half
24. The most significant change in phrase 3, compared to phrase 1, is in
- (A) tempo
 - (B) harmonic progression
 - (C) orchestration
 - (D) tonality
25. Phrases 1 and 3 both contain
- (A) pedal point
 - (B) chromaticism
 - (C) disjunct melodic motion
 - (D) imitative polyphony

26. The opening melodic interval of phrases 2 and 4 is a
- (A) M3
 - (B) P4
 - (C) P5
 - (D) M6
27. What is the meter type?
- (A) Simple duple
 - (B) Simple triple
 - (C) Compound triple
 - (D) Compound quadruple

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

The entire excerpt will now be played a second time. 

The entire excerpt will now be played a third and final time. 

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


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

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

Music Theory

29. The melody of the first verse begins on scale degree

- (A) 1
- (B) 3
- (C) 5
- (D) 7

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

The introduction and first verse will now be played again. 

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

30. The song employs a mixture of major and what other scale or mode?

- (A) Pentatonic
- (B) Phrygian
- (C) Lydian
- (D) Mixolydian


31. Which of the following diagrams best represents the form of the song?

- (A) Introduction A A B Codetta
- (B) Introduction A B A Codetta
- (C) Introduction A B B Codetta
- (D) Introduction A B C Codetta

32. The last two scale degrees of the melody in the codetta are

- (A) 2–1
- (B) 3–1
- (C) 5–1
- (D) 7–1

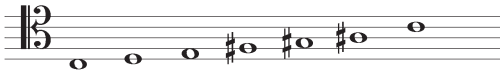
Now listen to the entire song for the first time and answer *Questions 30–32*. 

The song will now be played again. 

Questions Not Based on Aural Stimulus*



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



34. The scale shown above is a
- (A) whole-tone scale
 - (B) major scale
 - (C) natural minor scale
 - (D) pentatonic scale
35. Which of the following rhythms is beamed correctly?



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



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



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



38. The correct analysis of the chord above is
- (A) ii₅⁶ in A-flat major
 - (B) V₅⁶ in E-flat major
 - (C) ii₂⁴ in D-flat major
 - (D) V₂⁴ in B-flat major

Music Theory

42. The part-writing error found in measure 2 is
- (A) parallel fifths
 - (B) an unresolved seventh
 - (C) a doubled leading tone
 - (D) incorrect spacing
43. Which of the following reorderings of measure 3 would most improve the cadential preparation, taking into account the voice leading into and out of measure 3?
- (A) $I^6 - V - ii_5^6 - I$
 - (B) $ii_5^6 - I - I^6 - V$
 - (C) $V - ii_5^6 - I^6 - I$
 - (D) $I - I^6 - ii_5^6 - V$

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

The musical score is titled "Trio" and is in 3/4 time. It consists of 33 measures. The key signature has one flat (B-flat). The score is written for piano and includes various musical notations such as slurs, ties, and dynamic markings. The dynamics are marked as *p* (piano) for most of the piece, *ff* (fortissimo) for measures 21-22, and *p* and *pp* (pianissimo) for measures 23-25. The score includes a repeat sign at measures 10-11 and a double bar line at the end of measure 33.

Memetto D.C.

44. The harmonic progression in measures 1-4 is best analyzed as
- (A) I vi V⁶ I
 - (B) I V⁷ vii⁰⁷ I
 - (C) I ii₂⁴ V₅⁶ I
 - (D) I IV₄⁶ V⁷ I
45. The lowest voice in measures 11–14 is a
- (A) pedal tone
 - (B) sequence
 - (C) chromatic passing tone
 - (D) suspension
46. The chords in measures 20-24 are all
- (A) secondary dominants
 - (B) first inversion triads
 - (C) anacruses
 - (D) tonic substitutes
47. The cadence at measure 25 is
- (A) a deceptive cadence in the subdominant
 - (B) a Phrygian cadence in the tonic
 - (C) an imperfect authentic cadence in the dominant
 - (D) a half cadence in the tonic
48. Which of the following best represents the form of the piece?
- (A) ||: A :||: A :||
 - (B) ||: A :||: B A' :||
 - (C) ||: A :||: B C D :||
 - (D) ||: A B :||: B A' :||
49. Which of the following compositional devices is featured prominently throughout the excerpt?
- (A) Melodic sequence
 - (B) Motivic fragmentation
 - (C) Rhythmic transformation
 - (D) Stretto

Music Theory

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

The musical score is in 3/4 time and consists of three systems. The key signature has three flats (B-flat, E-flat, A-flat). The first system shows a piano introduction with a forte (*f*) dynamic. Segment A is a melodic phrase in the right hand, and segment B is its inversion in the left hand. The second system features a crescendo (*cresc.*) and includes segments C, D, E, and F. Segment C is a melodic phrase in the right hand, D is its inversion in the left hand, E is a rhythmic transformation of C in the left hand, and F is a melodic phrase in the right hand. The third system includes segment G, which is a melodic phrase in the right hand with a forte (*f*) dynamic. The score concludes with the text "(F continued)".

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

Written Free-Response Section

The written free-response section contains seven questions and counts for 45 percent of the composite grade. The question types in this section include:

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

Sample Free-Response Questions

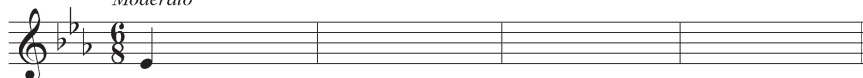
The aural stimulus for the written free-response section is provided on track 2 of the compact disc that accompanies this booklet.

Questions 1 and 2. For each of these questions, you are to notate on the staves below the correct pitch and rhythm of a short melody that you will hear. In each case, the pulse will be established before the first playing of the melody.

Question 1. The melody will be played three times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. Notice that the first note of the melody has been provided. There are no rests in the melody you will hear. It will be played on a clarinet.

Now listen to the melody for the first time and begin to notate it. 

Moderato



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

Correct response to *Question 1.*

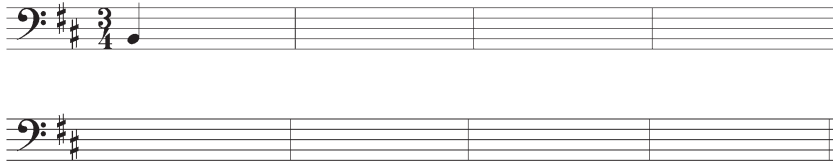
Moderato



Question 2. The melody will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. Notice that the first note of the melody has been provided. There are no rests in the melody you will hear. It will be sung on the syllable “ta.”

Now listen to the melody for the first time and begin to notate it. 

Moderato



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

Correct response to *Question 2.*

Moderato



Music Theory

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

- (A) Notate the soprano and bass voices. (Do NOT notate the alto and tenor voices.)
- (B) On the lines provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.

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

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

D: I _ _ _ _ _ _ _ _

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

Correct response to *Question 3.*

D: I V⁶ I vi IV ii⁶ V⁴₃ vi

or ⁶I₄ V

Music Theory

Questions 5 and 6.

Question 5. (Suggested time—15 minutes.) Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. In the space below each chord, supply the Roman numerals that appropriately indicate harmonic function.

f: _____

One possible excellent response to Question 5.

f: i V i iv i⁶₄ V i

Question 6. (Suggested time—10 minutes.) Write the following progression in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord.

D: I V_2^4/IV IV⁶ ii⁶₅ V⁴⁻³ I

One possible excellent response to *Question 6*.

D: I V_2^4/IV IV⁶ ii⁶₅ V⁴⁻³ I

Music Theory

Question 7. (Suggested time—20 minutes.) Complete the bass line for the melody below. Your bass line should make both melodic and harmonic sense in common practice style and should remain consistent with the given first phrase. Show your harmonization of the melody by placing Roman numerals with inversion symbols under your bass line. (Do NOT notate an alto or tenor line.)

Observe the following in composing the bass line and in making chord choices.

- (A) Give melodic interest to the bass line by balancing conjunct and disjunct motion, providing shape and direction, and covering an ample range.
- (B) Vary the motion of the bass line in relation to the soprano, employing some contrary motion.
- (C) Use an appropriate cadence at each phrase ending.
- (D) Use at least two chords (or two positions of the same chord) per measure.
- (E) Appropriate use of inversions and seventh chords is permitted.
- (F) Use eighth, quarter, and half notes. Note values ranging from eighth to half notes are permitted.

Key: E

Chord Analysis:

I V I — IV⁶ IV I IV V⁶ I

Chord

Analysis:

One possible excellent response to *Question 7*.

Key: E
 Chord Analysis: I V I — IV⁶ IV I IV V⁶ I V₃⁴ I V

Chord Analysis: I V₃⁴ I⁶ IV⁶ I⁶ V⁷ vi V₅⁶/V V I V⁶ I ii⁶ V I

Sight-Singing Portion

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

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

Sample Sight-Singing Questions

Track 3 of the compact disc contains the directions and starting pitches for these questions.

Questions 1 and 2.

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

Procedure: In each case, you will hear the starting pitch at the beginning of the practice period. You will have 75 seconds to warm up and practice. After hearing the starting pitch again, you will have 30 seconds to perform the melody. A recorded announcement will alert you to the end of each practice and performance period. Directions on the recording will assist you in operating the tape recorder.

Your Performance:

- a. You may sing syllable names (*do-re-mi*), scale-degree numbers (*1-2-3*), a neutral syllable (for example, *ta-ta-ta*), or note names (*c-d-e*). You may whistle if you prefer.
- b. Even though you will hear the starting pitch of the printed melody, you may transpose the melody to a register that is comfortable.
- c. You should use some of the warm-up and practice time to perform out loud. You may write on the music if you wish.
- d. You may NOT use any device (for example, a metronome, a musical instrument) to assist you in your practice or performance.

- e. You will be evaluated on pitch accuracy (relative to tonic), rhythm, and continuity (maintaining a steady tempo). You may start over, if you need to, but there will be a deduction from your score. You will NOT be evaluated on the quality of your singing voice.

(The practice time for *Question 1* is not included on the demonstration CD.)

Question 1. This is the starting pitch of the printed melody. You have 30 seconds to perform the melody.



(The practice time for *Question 2* is not included on the demonstration CD.)

Question 2. This is the starting pitch of the printed melody. You have 30 seconds to perform the melody.



Track 4 of the compact disc contains student performances of the sight-singing melodies.

AP[®] Program Essentials

The AP Reading

In June, the free-response sections of the exams, as well as the Studio Art portfolios, are scored by college faculty and secondary school AP teachers at the AP Reading. Thousands of Readers participate, under the direction of a Chief Reader in each field. The experience offers both significant professional development and the opportunity to network with like-minded educators.

If you are an AP teacher or a college faculty member and would like to serve as a Reader, you can apply online at apcentral.collegeboard.com/reader. Alternatively, send an e-mail message to apreader@ets.org, or call Performance Assessment Scoring Services at 609 406-5384.

AP Grades

The Readers' scores on the essay and problem-solving questions are combined with the results of the computer-scored multiple-choice questions, and the total raw scores are converted to AP's 5-point scale:

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

Grade Distributions

Many teachers want to compare their students' grades with the national percentiles. Grade distribution charts are available at AP Central, as is information on how the grade boundaries for each AP grade are calculated. Grade distribution charts are also available on the AP student site at www.collegeboard.com/apstudents.

Why Colleges Grant Credit and/or Placement for AP Grades

Colleges know that the AP grades of their incoming students represent a level of achievement equivalent to that of students who take the same

course in the colleges' own classrooms. That equivalency is assured through several Advanced Placement Program processes:

- College faculty serve on the committees that develop the course descriptions and examinations in each AP subject.
- College faculty are responsible for standard setting and are involved in the evaluation of student responses at the AP Reading.
- AP courses and exams are updated regularly, based on both the results of curriculum surveys at up to 200 colleges and universities and the interactions of committee members with professional organizations in their discipline.
- College comparability studies are undertaken in which the performance of college students on AP Exams is compared with that of AP students to confirm that the AP grade scale of 1–5 is properly aligned with current college standards.

In addition, the College Board has commissioned studies that use a “bottom-line” approach to validating AP Exam grades by comparing the achievement of AP students with non-AP students in higher-level college courses. For example, in the 1998 Morgan and Ramist “21-College” study, AP students who were exempted from introductory courses and who completed a higher-level course in college compared favorably, on the basis of their college grades, with students who completed the prerequisite first course in college, then took the second, higher-level course in the subject area. Such studies answer the question of greatest concern to colleges: Are AP students who are exempted from introductory courses as well prepared to continue in a subject area as students who took their first course in college? A follow-up to the Morgan and Ramist study will be published in 2004 that similarly compares the achievement of AP students with non-AP students. To see the results of several college validity studies, go to AP Central. (The complete Morgan and Ramist study can be downloaded from the site.)

Guidelines on Setting Credit and/or Placement Policies for AP Grades

The College Board has created two useful resources for admissions administrators who need guidance on setting AP policies for their colleges or universities. AP Central has a section geared toward colleges and universities that details how to set policies and summarizes AP research validity studies. Additionally, the printed guide *AP and Higher Education* includes similar information. Ordering information for this and other publications can be found in the AP Publications and Other Resources section of this Course Description.

College and University AP Credit and Placement Policies

Each college and university sets its own AP credit and placement policies. The AP Program has created a new AP Credit Policy Search tool that provides links to college and university Web pages that detail their AP credit and placement policies. Users can find out the credit hours and advanced placement they can receive for qualifying exam scores within each AP subject. The AP Credit Policy Search tool can be accessed via the College Board's Web site (www.collegeboard.com).

AP Awards

The AP Program offers a number of awards to recognize high school students who have demonstrated college-level achievement through AP courses and exams. Although there is no monetary award, students receive an award certificate, and achievement is acknowledged on any grade report sent to colleges following the announcement of the awards. For detailed information on AP awards, including qualification criteria, visit AP Central or contact the College Board's national office. Students can find this information at www.collegeboard.com/apstudents.

AP Calendar

The *AP Program Guide* and the *Bulletin for AP Students and Parents* provide education professionals and students respectively with information on the various events associated with the AP year. Information on ordering and downloading these publications can be found at the back of this booklet.

Test Security

The entire AP Exam must be kept secure at all times. Forty-eight hours after the exam has been administered, the green and blue inserts containing the free-response questions (Section II) can be made available for teacher and student review.* **However, the multiple-choice section (Section I) must remain secure both before and after the exam administration.** No one other than students taking the exam can ever have access to or see the questions contained in Section I: This includes AP Coordinators and all teachers. The multiple-choice section must never

*The alternate form of the free-response section (used for late testing administration) is NOT released.

be shared, copied in any manner, or reconstructed by teachers and students after the exam. **Schools that knowingly or unknowingly violate these policies will not be permitted to administer AP Exams in the future and may be held responsible for any damages or losses the College Board and/or ETS® incur in the event of a security breach.**

Selected multiple-choice questions are reused from year to year to provide an essential method of establishing high exam reliability, controlled levels of difficulty, and comparability with earlier exams. These goals can be attained only when the multiple-choice questions remain secure. This is why teachers cannot view the questions, and students cannot share information about these questions with anyone following the exam administration.

To ensure that all students have an equal opportunity to demonstrate their abilities on the exam, AP Exams must be administered in a uniform manner. **It is extremely important to follow the administration schedule and all procedures outlined in detail in the most recent *AP Coordinator's Manual*.** Please note that Studio Art portfolios and their contents are not considered secure testing materials; see the *AP Coordinator's Manual* for further information. The manual also includes directions on how to deal with misconduct and other security problems. Any breach of security should be reported to Test Security immediately (call 800 353-8570, fax 609 406-9709, or e-mail tsreturns@ets.org).

Teacher Support

You can find the following Web resources at AP Central:

- Teachers' Resources (reviews of classroom resources).
- Institutes and Workshops (a searchable database of professional development opportunities).
- The most up-to-date and comprehensive information on AP courses, exams, and other Program resources.
- The opportunity to exchange teaching methods and materials with the international AP community.
- An electronic library of AP publications, including sample exam questions, the *AP Coordinator's Manual*, Course Descriptions, and sample syllabi.
- Opportunities for professional involvement in the AP Program.
- Information about state and federal support for the AP Program.
- AP Program data, research, and statistics.

- FAQs about the AP Program.
- Current news and information in education.

AP teachers can also use a number of AP publications, CD-ROMs, and videos that supplement these Web resources. Please see the following pages for an overview and ordering information.

Pre-AP[®]

Pre-AP[®] is a suite of K–12 professional development resources and services to equip middle and high school teachers with the strategies and tools they need to engage their students in high-level learning, thereby ensuring that every middle and high school student has the depth and understanding of the skills, habits of mind, and concepts they need to succeed in college.

Pre-AP rests upon a profound hope and heartfelt esteem for teachers and students. Conceptually, Pre-AP is based on the following two important premises. The first is the expectation that all students can perform at rigorous academic levels. This expectation should be reflected in curriculum and instruction throughout the school so that all students are consistently being challenged to expand their knowledge and skills to the next level.

The second important premise of Pre-AP is the belief that we can prepare every student for higher intellectual engagement by starting the development of skills and acquisition of knowledge as early as possible. Addressed effectively, the middle and high school years can provide a powerful opportunity to help all students acquire the knowledge, concepts, and skills needed to engage in a higher level of learning.

Since Pre-AP teacher professional development supports explicitly the goal of college as an option for every student, it is important to have a recognized standard for college-level academic work. The Advanced Placement Program (AP) provides these standards for Pre-AP. Pre-AP teacher professional development resources reflect topics, concepts, and skills found in AP courses.

The College Board does not design, develop, or assess courses labeled “Pre-AP.” Courses labeled “Pre-AP” that inappropriately restrict access to AP and other college-level work are inconsistent with the fundamental purpose of the Pre-AP initiatives of the College Board. We encourage schools, districts, and policymakers to utilize Pre-AP professional development in a manner that ensures equitable access to rigorous academic experiences for all students.

Pre-AP Professional Development

Pre-AP professional development is administered by Pre-AP Initiatives, a unit in K–12 Professional Development, and is available through workshops and conferences coordinated by the regional offices of the College Board. Pre-AP professional development is divided into three categories:

1. **Vertical Teaming**—Articulation of content and pedagogy across the middle and high school years. The emphasis of professional development in this category is aligning curriculum and improving teacher communication. The intended outcome from articulation is a coordinated program of teaching skills and concepts over several years.
2. **Classroom Strategies**—Classroom strategies for middle and high school teachers. Various approaches, techniques, and ideas are emphasized in professional development in the category.
3. **Instructional Leadership**—Administrators will examine how to use Pre-AP Professional Development—especially AP Vertical Teams—to create a system that challenges all students to perform at rigorous academic levels.


For a complete list of Pre-AP Professional Development offerings, please contact your regional office or visit AP Central at apcentral.collegeboard.com.

AP Publications and Other Resources

A number of AP resources are available to help students, parents, AP Coordinators, and high school and college faculty learn more about the AP Program and its courses and exams. To identify resources that may be of particular use to you, refer to the following key.

AP Coordinators and Administrators	A
College Faculty	C
Students and Parents	SP
Teachers	T

Free Resources

Items marked with a computer mouse icon  can be downloaded for free from AP Central. To order printed copies of these items, please go to apcentral.collegeboard.com/freepubs.

 **The Value of AP Courses and Exams** **A, SP, T**

This new brochure can be used by school counselors and administrators to provide parents and students with information about the many benefits of participation in AP courses and exams.

Parent Presentation Video **A, SP**

This five-minute video provides a short overview of the AP Program, with words from admissions officers, college students, and high school faculty about the benefits of participation in the AP Program. (Each videotape includes both an English and a Spanish version.)

 **Bulletin for AP Students and Parents** **SP**

This bulletin provides a general description of the AP Program, including how to register for AP courses, and information on the policies and procedures related to taking the exams. It describes each AP Exam, lists the advantages of taking the exams, describes the grade reporting process, and includes the upcoming exam schedule. The *Bulletin* is available in both English and Spanish.

 **Opening Classroom Doors: Strategies for Expanding Access to AP** **A, T**

Increasing AP participation while maintaining AP's high academic standards is a challenge for many schools. This booklet profiles best practices from urban, suburban, and rural schools nationwide that have successfully met this challenge, and offers powerful strategies for fostering a culture of excellence and equity.

Get With the Program **SP**

All students, especially those from underserved backgrounds, should understand the value of a high-quality education. Written especially for students and their families, this bilingual (Spanish/English) brochure highlights the benefits of participation in the Advanced Placement Program. (The brochure can be ordered in large quantities for students in grades 8–12.)

 **AP Program Guide** **A**

This guide takes the AP Coordinator step-by-step through the school year—from organizing an AP program, through ordering and administering the AP Exams, payment, and grade reporting. It also includes information

on teacher professional development, AP resources, and exam schedules. The *AP Program Guide* is sent automatically to all schools that register to participate in the AP Program.

AP and Higher Education

T, C, A

This publication is intended to inform and help educational professionals at the secondary and postsecondary levels understand the benefits of having a coherent, equitable AP credit and placement policy. Topics included are development of AP courses and exams, grading of AP Exams, exam validation, research studies comparing the performance of AP with non-AP students, uses of AP exams by students in college, sample AP policies, and how faculty can get involved in the AP Program.

Pre-AP

A, T

This brochure describes the Pre-AP concept and the professional development opportunities available to middle school and high school teachers.

Priced Publications

The following items can be ordered through the College Board store at store.collegeboard.com. Alternatively, you can download an Order Form from AP Central.

Course Descriptions

SP, T, A, C

Course Descriptions provide an outline of the AP course content, explain the kinds of skills students are expected to demonstrate in the corresponding introductory college-level course, and describe the AP Exam. They also provide sample multiple-choice questions with an answer key, as well as sample free-response questions. Note: The Course Description for AP Computer Science is available in electronic format only.

Released Exams

T

About every four to five years, on a rotating schedule, the AP Program releases a complete copy of each exam. In addition to providing the multiple-choice questions and answers, the publication describes the process of scoring the free-response questions and includes examples of students' actual responses, the scoring standards, and commentary that explains why the responses received the scores they did.

Teacher's Guides

T

For those about to teach an AP course for the first time, or for experienced AP teachers who would like to get some fresh ideas for the classroom, the *Teacher's Guide* is an excellent resource. Each *Teacher's Guide* contains syllabi developed by high school teachers currently teaching the AP course and college faculty who teach the equivalent course at colleges and universities. Along with detailed course outlines and innovative teaching tips, you'll also find extensive lists of suggested teaching resources.

AP Vertical Team Guides

T, A

AP Vertical Teams[®] (APVT) is made up of teachers from different grade levels who work together to develop and implement a sequential curriculum in a given discipline. The team's goal is to help students acquire the skills necessary for success in AP courses. To help teachers and administrators who are interested in establishing an APVT at their school, the College Board has published these guides: *AP Vertical Teams Guide for English*; *Advanced Placement Mathematics Vertical Teams Toolkit*; *AP Vertical Teams Guide for Social Studies*; *AP Vertical Teams Guide for Fine Arts, Vol. 1: Studio Art*; *AP Vertical Teams Guide for Fine Arts, Vol. 2: Music Theory*; and *AP Vertical Teams Guide for Fine Arts, Vols. 1 and 2 (set)*.

Multimedia

APCD[®] (home version), (multi-network site license)

SP, T

These CD-ROMs are available for Calculus AB, English Language, English Literature, European History, and U.S. History. They each include actual AP Exams, interactive tutorials, and other features, including exam descriptions, answers to frequently asked questions, study-skill suggestions, and test-taking strategies. There is also a listing of resources for further study and a planner to help students schedule and organize their study time.

The teacher version of each CD, which can be licensed for up to 50 workstations, enables you to monitor student progress and provide individual feedback. Included is a Teacher's Manual that gives full explanations along with suggestions for utilizing the APCD[®] in the classroom.

College Board Offices

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