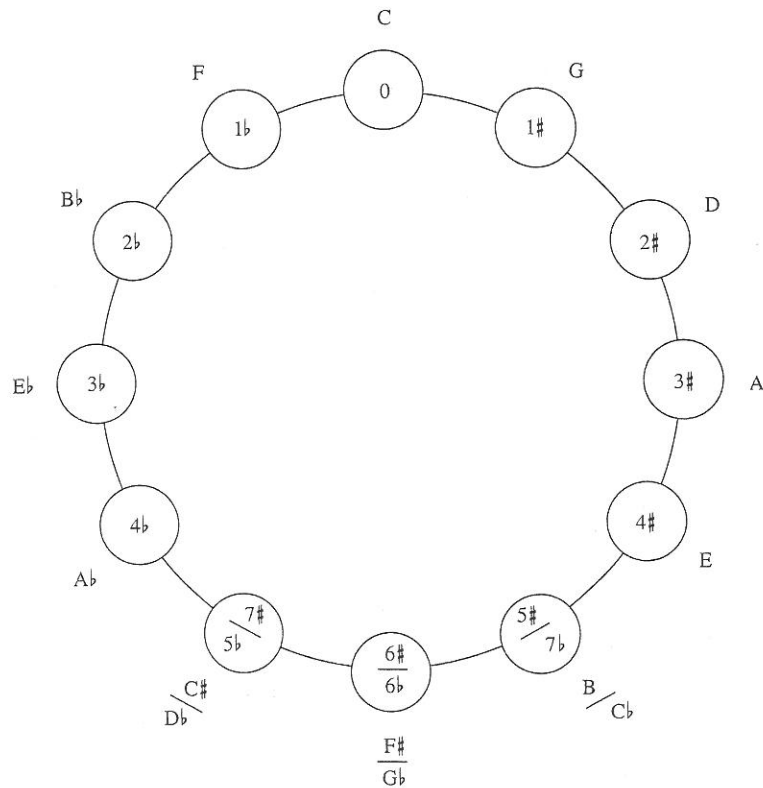


**AP
Review
Packet**



CHECKPOINT

1. Does G \flat lie below or above middle C?
2. How is a double sharp notated?
3. Half steps in the major scale occur between scale degrees _____ and _____ as well as between scale degrees _____ and _____.
4. The major scale consists of two identical four-note patterns called _____.

Self-Test 1-2

(Answers begin on page 562.)

- A. Notate the specified scales using accidentals, *not* key signatures. Show the placement of whole and half steps, as in the example.

Interval Overview

Interval Definition: The space or distance between two notes as measured by quantity and quality. Quantity always comes first~

Step 1 – Identify the Quantity (Regardless of the accidental)!

Very simply, count the quantity always counting the first note as one. Some examples:

- “A” up to “Bb” is a **2nd** as we count “A” as one
- “B” to “G#” is a **6th** as we count “B” as one
- “C#” to “G” is a **5th** as we count “C#” as one

Step 2 – Identify the Quality:

Use the bottom note as the name of the major key and ask yourself if the top note is diatonic (or lives~) in that key. If the answer is yes, the interval is **Perfect** (1,4,5,8) or **Major** (2,3,6,7). If the answer is no, simply adjust. If the bottom note is not part of the major key circle of fifths make a logical adjustment (take away a flat, spell enharmonically, etc.) You can use the following chart as a guide:

Quantity	Possible Qualities
Unisons (1), Fourths (4), Fifths (5), Octaves (8)	Diminished (d), Perfect (P) , Augmented (A)
Seconds (2), Thirds (3), Sixths (6), Sevenths (7)	Diminished (d), Minor (m), Major (M) , Augmented (A)

Triad/7th Chord/Inversion Review

Triads

Type of Triad	Root to 3 rd	3 rd to 5 th	Root to 5 th	Symbol
Major	M3	m3	P5	M
Minor	m3	M3	P5	m
Diminished	m3	m3	d5	o
Augmented	M3	M3	A5	+

7th Chords

Type of 7 th Chord	Quality of Triad	Root to 7th	Symbol
Major	Major	Major	M7
Minor	Minor	Minor	m7
Major-Minor or Dominant	Major	Minor	Mm7 or Dom7
Half-Diminished (m3, m3, M3)	Diminished	Minor	$\flat 7$
Fully-Diminished (m3, m3, m3)	Diminished	Diminished	o7

Triad Inversions

Position or Inversion	Full Symbol	Abbreviated Symbol	Part of Triad as Bass or Lowest Tone
Root	5 3		Root
1 st	6 3	6	Third
2 nd	6 4	n/a	Fifth

7th Chord Inversions

Position or Inversion	Full Symbol	Abbreviated Symbol ☺	Part of 7 th Chord as Bass or Lowest Tone
Root	7 5 3	7	Root
1 st	6 5 3	6 5	Third
2 nd	6 4 3	4 3	Fifth
3 rd	6 4 2	4 2	Seventh

Altered Figured Bass Symbols (all in relationship to the bass/lowest note and key signature):

- A lone accidental refers to the third above the bass being altered
- A slash through a note or a plus next to note refers to raising that interval (usually a 6th) above the bass
- A plus sign to the right of the note refers to raising that interval (usually a 4th) above the bass
- An accidental directly to the right of the figured bass symbol asks you to make that specific alteration (for example 7 \flat would refer to a root position 7th chord where the 7th above the bass is “flatted”)

Connecting Triads in Root Position when the Bass Moves by a 4th/5th

The smoothest way of voice leading in this style is to keep one common tone as you move from chord to chord. Notice that the distribution of voices is two roots, one third, and one fifth.

Piano

D: vi ii V I

5

Pno.

g: VII III VI iio V i

Similar motion : The soprano, alto, and tenor voices move down to the next nearest chord tone. If this is done correctly there will be no skips larger than a third. In the case of V - I (i) notice the leading tone (or scale degree 7) does not ascend to the tonic (or scale degree 1) however moves down by a third to scale degree 5. This is generally avoided in the soprano voice.

11

Pno.

F: V I g: V i Ab: ii V

17 Third to Third: This method still uses the common tone, but the third of one triad skips up (by the interval of a Perfect 4th) to the third of the next triad.

Pno.

C: V I a: V i

21 Tripled Root: Often at a strong cadence and (usually) in a V - I (i) progression, the tonic triad will have three roots and one THIRD, as opposed to the other methods that we looked at that had one two roots, one third, and one fifth.

Pno.

Gb: V I c#: V i

Connecting Triads in Root Position when the Bass Moves by 1/8 or 3/6

When the bass remains at a unison or moves by an octave we have two simple options:
We can re-articulate (repeat) the chord **or** move the tenor, alto, and soprano up or down in the same direction (aka similar motion).
See the following examples (all use two roots, one, third, and one fifth):

Piano

Eb: I I I I I I I I

Bass remains at unison,
other voices re-articulate/
repeat prior voicing.

Bass moves down by octave,
other voices re-articulate/
repeat prior voicing.

Bass remains at unison,
other voices move down
to the next nearest
chord tone. Notice no
skip is larger than a
Perfect Fourth.

Bass remains at unison,
other voices move up
to the next nearest
chord tone. Notice no
skip is larger than a
Perfect Fourth.

When the bass moves by a third/sixth (ex. vi-i; IV-ii; IV-vi; etc.) the motion is quite simple:
Move the bass by an actual third/sixth and keep **two** common tones (once again we have the typical
voice distribution of two roots, one third, and one fifth):

Pno.

D: vi I vi I c: iio IV F#: vi IV

The bass moves up a minor
third; the tenor and alto
voices remain
as common tones

Same idea, but bass
moves down
by a major sixth;
the tenor and
alto voices remain
as common tones

The bass moves up a minor
third; the alto and soprano
voices remain
as common tones

The bass moves down a major
sixth; the tenor and alto
voices remain
as common tones

Connecting Triads in Root Position when the Bass Moves by a 2nd/7th

When we have bass motion by a 2nd/7th, it poses voice leading concerns in a four part-style. In particular, three voice-leading tendencies to avoid in **THIS** style are Parallel 5ths, Parallel 8ves, and the Melodic Augmented 2nd.

Piano

G: IV V G: IV V

Notice in this example, that **every** voice moves in the same direction - in this style this does not lead to the fullest and deepest sound. With more specificity, the bass and tenor are moving in Parallel Fifths, and the bass and soprano are moving in Parallel Octaves.

In this case, we avoid the Parallel motion by moving the tenor, alto, and soprano down to the next nearest chord tone, as the bass ascends. **This is preferable stylistically.**

Pno.

c: iv V iv V V

In this case, notice not only the Parallel Fifths (Alto and Soprano), and the Parallel Octaves (Bass and Alto), but the interval of the Augmented 2nd (aka the Melodic Augmented 2nd) in the tenor voice. In this style, this is not quite as smooth as the interval of the major 2nd.

In this case, once again, we avoid the Parallel motion by moving the tenor, alto, and soprano down to the next nearest chord tone, as the bass ascends.

Pno.

A: V vi a: V VI a:V VI

Notice a similar approach in the deceptive cadence.

BUT, if we did the same progression in the parallel minor, notice the melodic augmented 2nd in the alto.

We can avoid this by doubling the third of the VI chord.

Examples of Triads in 1st Inversion

Fundamentally triads in first inversion are not as strong as those in root position, and, therefore we have more pliability when we choose a doubling in a four-part style. This means we can double the root, third, or fifth depending on the context. However, we tend to avoid doubling the leading tone in the style - this is because the leading tone has as strong tendency to resolve up and, when uses in two of four voices (aka doubled) will lead to parallel octaves.

I - viio6 - I is a very common "passing" progression

Piano

I *viio6 (doubled 5th)* *I6 (doubled third)*

Bb:

4

Pno.

b: i *viio6 (doubled 5th)* *i6 (doubled third)*

7 I - IV6 - V6 - I is also a quite functional progression:

Pno.

I *IV6 (doubled root)* *V6 (doubled 5th)* *I*

Db:

11

Pno.

bb: i *IV6 (notice the use of the major subdominant triad to avoid the Melodic A2 in the bass)* *V6 (doubled 5th)* *i*

15 If we add a ii6 (or IV) and V to the first progression we can achieve a stepwise ascending bass line:

Pno.

I *viio6 (doubled 5th)* *I6 (doubled 3rd)* *ii6 (doubled 5th)* *V*

AP Music Theory: Triads in 2nd Inversion

#1 **The Cadential Six Four:** One of the strongest progressions in tonal harmony is the Cadential Six-Four. As the name implies, it has a cadential feel (aka a resting or high point). Notice the two possible notations:

Piano

F: I_6^4 V I V $6-5$ I
4 - 3

Pno.

b: i_6^4 V I V $6-5$ i
4 - 3

#2. **The Pedal Six Four:** As the name implies two of the four voices remain as pedals or repeated tones, while the other two voices just use an upper neighbor tone pattern. Some may argue, however, that this not a functional progression, and posit that the upper neighbor tones just embellish the first and last chord of the three.

Pno.

Db: I IV_6^4 I *E:* V I_6^4 V

#3. **The Passing Six-Four:** As the name implies, we can use a triad in second inversion to pass through two other chords. It essentially serves as a "filler" between the first and third chords. The first of the two progressions is **very** common:

Pno.

eb: I V_6^4 I_6^4 *A:* IV_6^4 I_6^4 ii_6^4

AP Theory - Sequences of 7th Chords

Piano

Eb: $iii7(c)$ $vi7(i)$ $ii7(c)$ $V7(i)$ I

When using a sequence of 7th chords in root position, complete 7th chords will alternate with incomplete. Besides the bass line that moves by 4th/5th each other voice should remain as a common tone or move down by step.

Pno.

$f: VII7(c)$ $III4(c)$ $VI7(c)$ $iio4(c)$ $V7(c)$ i (tripled root)

If one wishes to use 7th chords with all four members present throughout the sequence, one needs to alternate inversions. (7 to 4 or 6 to 4)

3 5 2

Notice that each voice moves by step or remains as a common tone.

Pno.

$D: iii4(c)$ $vi6(c)$ $ii4(c)$ $V6(c)$ $I(C)$

AP Music Theory
Secondary Functions
Veronamusic.org/music-theory

Overview

For the first time in theory we have been dealing with triads/seventh chords that are not part of the diatonic major and minor modes. Secondary functions, which include secondary dominants and leading tone triads/7th chords, **temporarily tonicize any major or minor triad of the major and minor mode**. One can not tonicize a diminished triad. Secondary functions differ from modulations where a change of key takes place.

Secondary Dominants

In this category of secondary functions we can use either a **major triad or dominant seventh chord** to tonicize. The notation is as follows: *V/ii*

Leading Tone Triads/Seventh Chords

In this category of secondary functions we can use either use a diminished triad, a half-diminished seventh chord*, or a fully-diminished seventh chord* to tonicize. The notation is as follows: *viio7/vi*.

* Half –diminished seventh or fully-diminished seventh chords tonicize major triads

* Fully-diminished seventh chords tend to tonicize minor triads.

Resolution

When using secondary functions the actually “altered chord” (ex. *viio/V*) tends to resolve to the triad that it is tonicizing: *viio/V – V*.

However, as we saw in our sequence of secondary dominants may work in a sequential progression such as: *V/vi - V/ii – V/V- V - I*

Voice-Leading

Typical voice-leading considerations of this time period apply. The seventh usually resolves down by step, unless it is approaching the next chord as a common tone. Avoid doubling the temporary leading-tone in the altered chords. This, as usual, will lead to parallel octaves.

AP Music Theory
Term Sheet
Updated 4.8.15

Scale Degree Names-

- 1st = Tonic
- 2nd = Supertonic
- 3rd = Mediant
- 4th = Subdominant
- 5th = Dominant
- 6th = Submediant
- Lowered 7th = Subtonic
- 7th = Leading Tone

Scales –

- Major
- Minor (Natural, Harmonic, Melodic)
- Whole Tone
- Pentatonic (Five Note Scale)
- Blues Scale (from major, 1,b3,4,#4,5,b7)
- Chromatic

Modes –

- Ionian (Major)
- Dorian (Major w/Lowered 3rd and 7th Scale Degrees)
- Phrygian (Natural Minor, w/Lowered 2nd Scale Degree)
- Lydian (Major w/ Raised 4th Scale Degree)
- Mixolydian (Major w/Lowered 7th Scale Degree)
- Aeolian (Natural Minor)
- Locrian (Natural Minor w/ Lowered 2nd and 5th Scale Degrees)

Motion –

- Static – voices do not move
- Oblique – One voice stays, the other moves
- Parallel – Voices move in the same direction
- Contrary – One voice moves up, the other moves down
- Arpeggio – notes of chord played consecutively/melodically
- Alberti Bass - A stereotyped accompaniment played on a keyboard instrument with the left hand. The chords of the Alberti Bass are played as arpeggios, or broken chords.

Cadences –

- Authentic – Dominant to Tonic Chords (perfect or imperfect)
- Plagal – Subdominant to Tonic Chords

- Deceptive – Dominant Chord to something besides the tonic chord (usually submediant)
- Half Cadence – Ends with a dominant chord
- Phrygian Half Cadence – iv6 – V in a minor key

Non-Chord Tones –

- Passing Tone
- Neighboring Tone (upper, lower)
- Suspension (preparation, suspension, resolution)
- Retardation (suspension with upward resolution)
- Appoggiatura (approached by ascending leap, left by descending step)
- Escape Tone (approached by step, left by leap)
- Anticipation

Voice Leading –

- Parallel Fifths and Octaves – the interval of P5/P8 repeated in any two consecutive voices
- Melodic Augmented 2nd (usually in minor key)
- Unequal Fifths – The interval of a d5 moving to a P5 (or vice versa). Stylistically acceptable, as long as it does not happen in conjunction with the bass voice.
- Direct Octaves/Fifths – When the interval of the P5/P8 is approached in the same direction. (Try to avoid by approaching these intervals in contrary motion.)
-

Rhythmic Terms –

- Hemiola – Three over two
- Syncopation – Rhythms that fall on rhythmically weak beats
- Augmentation – elongation of the rhythmic phrase
- Diminution – shortening of the rhythmic phrase
- Duple – beat divided into two
- Triple – beat divided into three
- Quadruple – beat divide into four
- Simple meter – two big beats per measure
- Compound – three big beats per measure

Texture Terms –

- Monophonic/monophony – music for a single voice/ unaccompanied melody
- Polyphonic/polyphony – music for two or more independent voices(contrapuntal)/the independent treatment of parts (counterpoint)
- Homophonic/homophony – Melody plus accompaniment
- **Heterophonic - type of texture characterized by the simultaneous variation of a single melodic line (variation of polyphony)**
- Imitation – the repetition of motive, phrase, or theme, by one voice that was stated by another voice (canonic)
- Conjunct – Smooth, mostly stepwise shape of the line

- Disjunct – Line characterized by a large, and often unresolved, leaps

20th century terms (see matrix) –

- 12 tone, atonal, serialism – Refer to a set of pitches that do not focus around a tonal center
- Retrograde – A pitch set that is repeated backwards
- Inversion – All intervals of a set are reversed in their direction
- Retrograde Inversion – A set of pitches that is played in reverse order that also mirrors the original set
- Transposition – The transfer of a set pitches to another set pitch level while keeping the same intervallic structure

Articulations –

- Staccato – separated
- Marcato – emphasized
- Accent – stressed
- Slur – connected (no tongue or bow)
- Tie – held over, not re-articulated

Totally Wandom-

- Anacrusis – Pick up
- Sequence – a formal idea repeated another pitch level (real sequence modulates and tonal sequence does not)
- Stretto - In a fugue, that situation in which the subject and answer overlap one another, or when two subjects enter in close succession.

Here is a checklist to prepare for Part Writing/Figured Bass:

1. Correct Notes
2. Spacing
3. Range
4. Overall Smoothness (most likely you can avoid jumps of a P4 or higher)
5. Root Position Voice Distribution: Two Roots, One Third, One Fifth (with the exception of V-vi(VI) where the vi(VI) triad can have One Root, Two Thirds, One Fifth)
6. 1st Inversion Voice Distribution: choose the doubling that works best (root, third, or fifth) for the situation while avoiding doubling the leading tone or 7th scale degree (the later works in general in this style)
7. 2nd inversion triads – double the 5th of the chord
8. 7th chords – use all notes or two roots, third, and seventh (omit fifth)
9. Avoid the “Three Demons” – Parallel Octaves, Parallel Fifths, Melodic Augmented 2nd
10. Unequal fifths (moving from a d5 to P5 or vice versa) works in the alto/tenor

Tips for Harmonization on the AP Exam (and Beyond)

On the AP exam you will be asked to harmonize a simple melody in the style of tonal harmony we have studied thus far - this is completely in line with our studies.

1. Start at the cadences/fermatas and work back each mini phrase in the most functional way (think **C**ircle of Fifths, **C**adences, **S**ubstitutions) possible.
2. Quite simply ask yourself if the triad or seventh chord you chose fits the given soprano note. If not, choose another chord.
3. Think of your typical cadences as you start at the fermata:
 - *Authentic (most likely at the end)*
 - *Plagal*
 - *Half*
 - *Deceptive*
4. Strive for contrary motion between bass and soprano.
5. Do not write alto and soprano lines.
6. Be as detailed as possible with your roman numerals and make sure they reflect the quality of the triads/seventh chords you have chosen.
7. Keep the rhythm simple, quarter notes tend to work best in this style.

Tips for Melodic Dictation on Exam (and Beyond)

- 1. After you hear the example for the first time, make a plan that will direct your listening for the remaining playings of the example.** It may be easy to think that a four bar example played four times should have a plan for a measure at a time, but this does not presuppose context - For example, the last measure is almost always a whole note.
- 2. Use the system for identifying the pitches that works best for you.** This will most likely be solfege or simply note names, though some may use scale degree numbers. Remember the ultimate goal is to get the correct notes/rhythms, so get there the best way you see fit.
- 3. Remember that shape or contour of the line you will be dictating will follow the melodies of the four-part style we have studied for so long. With that said:**
Melodies tend to move by step or
Use Arpeggios and
Larger skips tend to resolve in the opposite direction
- 4. Use a short-hand system to save time for rhythms and notes as you listen/notate!**
Use the time in between playings to fine tune your notation.
- 5. Watch your accidentals in the minor mode!** You will see more examples of the leading tone than the subtonic. In G minor more likely to see F#. Obviously your ear trumps all.
- 6. Common chromatic motion includes:**
Raised Scale degree (G# in D major)
Lower Seventh Scale Degree (Bb in C major)
Lower Chromatic Neighbor Tones
- 7. Try not to get overwhelmed and at least get something during each playing!**

Preparation for Harmonic Dictation

• 1 2 3 4 5 6 7 1

I VII^o I^b IV⁺/iv⁺ V^b I^b I^b (I^b 5^b/vi^b → vi^b)

(i) VII^o 5^b (i) ii^b 5^b/ii^b 5^b I^b 4^b V^b 7^b (i)

V^b 4^b V^b 3^b V^b 5^b I^b 4^b V^b 7^b (i)

• 1 7 1

I V^b(5) I

(i) (i)

• 1 6 7 1

I IV^b V^b I

(i) (i)

• 1 b7 6 5 1

I V^b 7^b/IV^b IV^b V^b I

(i) (iv) (iv) (i)