

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.)
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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.