

AP MUSIC THEORY STUDY GUIDE
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FORM- ways in which composition is shaped

Cadence- a harmonic goal, specifically the chords used at the goal

Cadential extension- delay of cadence by addition of material

Coda- conclusion of composition

Codetta- marks end of sonatas, ends in perfect cadence

Contour- shape of the melody

- **Conjunct-** stepwise
- **Disjunct-** with leaps
- **Focal point-** highest note of the melody

Countermelody- accompanying melody sounding against the principle melody

Elision (phrase elision)- when last note of one phrase serves as first note of next phrase

Introduction- section which opens a movement, establishes melodic, harmonic, and/or rhythmic elements

Jazz and pop terms

- **Bridge-** contrasting section which also prepares for the return of the original material section
- **Chorus (refrain)-** line or lines that are repeated
- **Song form (AABA)-** most popular structure
- **Turnaround-** passage at end of a section which leads to the next section, often repetition of previous section
- **Twelve-bar blues-** three four-bar phrases, aab or abc pattern, most commonly I|I|I|I|IV|IV|I|I|V|IV|I|I|

Melodic procedures

- **Fragmentation-** division of a musical idea into segments
- **Internal expansion-** phrase extends beyond the expected phrase length
- **Inversion-** any arrangement of chord other than root position
 - **Root position-** 1 in bass
 - **First inversion-** 3 in bass
 - **Second inversion-** 5 in bass
 - **Third inversion-** 7 in bass (n/a for triads)
- **Literal repetition-** sequences are repeated, indicated by repeat sign, capo, or segno
- **Motivic transformation-** rhythmic theme is changed
 - **Augmentation-** multiplication
 - **Diminution-** division
 - **Retrograde-** backwards
 - **Extension-** addition
 - **Truncation-** subtraction
- **Octave displacement-** taking a melodic line and moving some of the notes into a different octave
- **Sequence-** pattern that is repeated immediately in the same voice but that begins on a different pitch class
 - **Tonal sequence-** keeps pattern in single key, interval modifiers (major,

minor, etc.) change (C-D-E to D-E-F)

- **Real sequence-** transposes pattern to new key (C-D-E to D-E-F[#])
- **Modified sequence-** neither tonal nor real
- **Circle-of-fifths progression-** series of roots related by descending 5ths (and/or ascending 4ths)

- **Transposition-** to write or play music in some key other than the original

Motive- smallest identifiable musical idea, can consist of pitch pattern, rhythmic pattern, or both

- **Phrase-** relatively independent musical idea terminated by a cadence
- **Subphrase-** distinct portion of a phrase, usually not terminated by cadence

Period- two or more phrases in antecedent-consequent relationship, ends in cadence

- **Antecedent-** “question,” first phrase in a period
- **Consequent-** “answer,” terminal phrase in a period
- **Parallel period-** both phrases begin with similar material
- **Contrasting period-** period in which phrase beginnings are not similar
- **Three-phrase period-** three different phrases, 2A/1C or 1A/2C
- **Double period-** four phrases in two pairs, cadence at end of second pair is stronger than cadence at the end of the first pair
 - **Parallel-** melodic material that begins two halves similar
 - **Contrasting-** melodic material that begins two halves different
- **Repeated phrase/period-** two identical phrases

Phrase group- group of phrases seem to belong together without forming period or double period

Small forms

- **Binary-** movement with two main sections
 - **Sectional binary-** first section ends on tonic triad or main key
 - **Continuous binary-** first section ends on any other chord
- **Ternary-** A B A, or statement-contrast-return
- **Rounded binary-** A B 1/2A – almost identical to ternary

Solo, soli- alone

Stanza (verse)- two or more sections of a song have similar music and different lyrics

Strophic form- A A' A''- repetition of one formal section

Theme- initial or primary melody

Through-composed- continuous, non-sectional, non-repetitive

Tutti- every instrument playing together

Variation- material is altered during repetition

HARMONY- use of different pitches simultaneously

Cadence types

- **Authentic cadence-** V or vii^o → I
 - **Perfect authentic cadence-** V⁽⁷⁾ → I (with tonic in soprano)
 - **Imperfect authentic cadence-** all ACs that are not PACs
 - **Root position IAC-** V → I (w/ 3 or 5 in melody)
 - **Inverted IAC-** V⁽⁷⁾ → I (w/ at least one inverted)
 - **Leading tone IAC-** vii^o → I

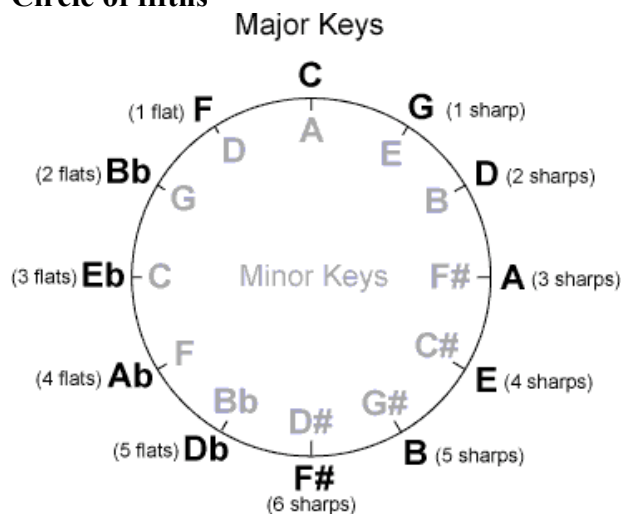
- **Deceptive cadence-** V → anything but I (usually vi)
- **Half cadence-** ends in V
 - **Phrygian half cadence-** iv⁶ → V
- **Plagal cadence-** IV → I

Chord quality

- **Triads**
 - **Major**
 - **Augmented-** 5th is raised 1/2 step from major
 - **Minor-** 3rd is lowered 1/2 step from major
 - **Diminished-** 3rd and 5th are lowered 1/2 step from major
- **Seventh chords**
 - **Major seventh-** major triad + major third
 - **Major-minor seventh-** major triad + minor third
 - **Minor seventh-** minor triad + minor third
 - **Half-diminished seventh-** diminished triad + major third
 - **Fully-diminished seventh-** diminished triad + minor third

Functions and progressions

- **Scale degrees/diatonic chord names**
 - (1) Tonic - Ionian
 - (2) Supertonic - Dorian
 - (3) Mediant - Phrygian
 - (4) Subdominant - Lydian
 - (5) Dominant - Mixolydian
 - (6) Submediant - Aeolian
 - (7-flat) Subtonic
 - (7) Leading tone – Locrian
- **Functions**
 - **Tonic function-** “closer,” place where progression finishes
 - **Dominant function-** leads to tonic
 - **Subdominant function-** prepare for the dominant
- **Circle of fifths**



- **Deceptive progression-** V → vi (makes you think you're going to I)
- **Harmonic rhythm-** rate at which chords change

- **Modulation/tonicization-** shift of tonal center that takes place within a movement
 - **Enharmonically equivalent keys-** two keys that sound the same (C# major and Db major)
 - **Parallel keys-** major and minor keys with same tonic (ex. C major and c minor)
 - **Change of mode (mode mixture)-** switch between parallel keys
 - **Relative keys-** major and minor keys with same key signature (ex. C major and a minor)
 - **Closely related keys-** two keys that have similar amount of sharps or flats (ex. Eb major and Ab major)
 - **Common (pivot) chord modulation-** using one or more chords that are common to both keys as an intersection between them
 - **Common tone modulation-** using one or more tones that are common to both keys as an intersection between them
 - **Phrase modulation-** modulations without common chords or tones
- **Neighboring chord-** formed by 2-3 neighbor notes occurring at the same time in similar motion to make a new chord
- **Realization-** structure of figured bass
- **Retrogression-** series of chords that weakens a tonality
- **Secondary dominant-** V or V⁷ of a major or minor triad, to spell it:
 - Find the root of the chord that is to be tonicized.
 - Go up a P5.
 - Using that note as the root, spell a major triad (for V of) or a major-minor seventh chord (for V⁷ of)
- **Secondary leading tone chord-** vii^o of or vii^{o7} of

Treatment of second inversion (6/4) triads

- **Arpeggiating 6/4** - created by arpeggiation of the triad in the bass
- **Cadential 6/4** - precedes the dominant, often at a cadence, embellishes dominant
- **Neighboring or pedal 6/4-** 3rd and 5th of a root position triad are embellished by upper neighboring tones, bass is stationary, usually occurs on weak beat
- **Passing 6/4-** harmonizes a bass passing tone, usually on unaccented beat and upper voices move by step

Arpeggiating	Cadential	Neighboring	Passing
<p> C I I₄ I ii⁶ I₄ V I I IV₄ I I⁶ V₄ I </p> <p> or I </p> <p> V₄ = I₄ </p>			

Nonharmonic tones- tone that is not a member of the chord

- **Passing tone-** approached by step, left by step in same direction

- **Accented-** falls on stronger position than it resolves to
- **Unaccented-** falls on weaker position than it resolves to
- **Neighboring tone-** approached by step, left by step in opposite direction
 - **Upper neighbor-** above the main tone
 - **Lower neighbor-** below the main tone
 - **Neighbor group-** escape tone + appoggiatura
- **Suspension-** approached by same tone, left by step down
 - **Preparation-** tone preceding the suspension (same pitch as suspension)
 - **Resolution-** tone following the suspension (2nd below it)
 - **Rearticulated suspension-** suspension that is rearticulated on the beat
 - **Chain of suspensions-** resolution of one suspension serves as preparation for another
- **Retardation-** approached by same tone, left by step up
- **Appoggiatura-** approached by leap, left by step
- **Escape tone (échappé)-** approached by step, left by leap in opposite direction
- **Anticipation-** approached by step or leap, left by same tone
- **Pedal point-** CT→NCT→CT
- **Embellishment-** melodic decoration (an ornament note)

Spacing/voicing/position

- **Soprano, alto, tenor, bass**
- **Close structure-** less than an octave between soprano and tenor
- **Open structure-** an octave or more between soprano and tenor
- **Doubling-** only double root

Voice leading- ways in which chords are connected

- **Common tone-** tone shared by two or more chords
- **Rules for simple melodies**
 - **Rhythm-** keep it simple, most durations equal to or longer than beat
 - **Harmony-** every melody note belongs to chord
 - **Contour-** conjunct (stepwise), clear and simple, single focal point
 - **Leaps**
 - Avoid augmented intervals, 7ths, intervals larger than P8. Diminished intervals followed by change in direction
 - Interval larger than P4 best approached and left in direction opposite to leap
 - Small leaps outline a triad
 - **Tendency tones-** 7→1 except in 1→7→6→5, 4→3
- **Crossed voices-** do not allow any part to cross above soprano or below bass
- **Static motion-** no movement
- **Oblique motion-** one voice stays the same, one moves
- **Similar motion-** both voices in move in same direction
- **Contrary motion-** voices move in different directions
- **Parallel motion-** voices move together
- **Objectionable parallels**
 - **Parallel fifths-** two parts that are separated by P5 move to new pitch classes separated by the same interval
 - **Parallel octaves-** two parts that are separated by P8 move to new pitch

classes separated by the same interval

- **Unequal 5ths**- result when a P5 is followed by a $^{\circ}5$, or the reverse, in the same two voices
- **Direct (hidden) fifths**- results when the outer parts move in the same direction into a P5, with a leap in the soprano
- **Direct (hidden) octaves**- results when the outer parts move in the same direction into a P8, with a leap in the soprano
- **Cross relation (false relation)**- simultaneous or adjacent occurrence of a note in its natural and chromatically inflected ($\#/b$) form in different voices (sounds bad)

Miscellaneous harmonic terms

- **Arpeggio, arpeggiation**- notes that outline a chord
- **Consonance**- pleasing to the ear, major and more 3rds and 6ths and perfect 5ths and 8ves
- **Dissonant**- unpleasant to the ear, all other intervals, except P4, which is only dissonant in bass
- **Diatonic**- chords that contain only notes found in the scale
- **Chromatic**- chords that contain notes not found in the scale
- **Flatted fifth**- diminished fifth (dissonant)
- **Lead sheet**- an abbreviated musical score, consisting of a melody line with chord names or symbols, and sometimes lyrics
- **Picardy third**- suddenly ending a minor composition in a major triad

INTERVALS

Compound interval- interval greater than a P8

Inversion of an interval- 9 minus the number and the opposite of the quality gives you the inversion (ex. M2 \rightarrow m7, $+6 \rightarrow ^{\circ}3$, P4 \rightarrow P5)

Quality- perfect, major, minor, diminished, augmented

Tritone- interval that spans 3 whole tones, $+4$ or $^{\circ}5$

Unison (prime)- same note

PERFORMANCE TERMS

Accent

- **Agogic accent**- longer than surrounding notes
- **Dynamic accent**- louder than surrounding notes
- **Metrical accent**- accent on the beat

Anacrusis- pickup measure, lead-in syllables that precede 1st full measure

Asymmetrical meter- meters that have an odd number of subdivisions, measure cannot be divided into equal beats (ex. 5/8)

Beat type

- **Simple**- beats divide into two equal parts
- **Compound**- beats divide into three equal parts

Cross rhythm (polyrhythm)- simultaneous combination of contrasting rhythms

Dot- adds 50% to the note's duration

Double dot- adds 75% to the note's duration

Hemiola- two bars in simple triple time are articulated as if they were three bars in simple duple time

Meter

- **Duple**- two beats per measure
- **Triple**- three beats per measure
- **Quadruple**- four beats per measure

Multimeter- changing meter

Swing rhythm- duration of the initial note in a pair is augmented and that of the second is diminished

Syncopation- stress on a normally unstressed beat, or a missing beat where a stressed one would normally be expected

TEXT/MUSIC RELATIONS

Melismatic- changing the note of a single syllable of text while it is being sung

Syllabic- each syllable of text is matched to a single note

TEXTURE

Alberti bass- arpeggiated accompaniment, where the notes of the chord are presented in the order lowest, highest, middle, highest

Canon- contrapuntal composition, which employs a melody with one or more imitations

Counterpoint, polyphony- relationship between two or more voices independent in contour and rhythm

- **Imitation**- musical gesture is repeated later in a different form, but retaining its original character
- **Imitative polyphony**- two or more equally prominent, simultaneous melodic lines, those lines being similar in shape and sound
- **Nonimitative polyphony**- two or more melodic lines playing distinct melodies
- **Fugal imitation**- each phrase of text is assigned a musical subject that is then taken up by each of the voices

Heterophony- simultaneous variation of a melodic line

Homophony- two or more parts move together

- **Chordal homophony**
- **Chordal texture, homorhythm**- sameness of rhythm in all parts
- **Melody with accompaniment**

Monophony- melody without accompaniment

Obbligato- played exactly as written

Ostinato- motif or phrase that is persistently repeated in the same musical voice

Tessitura- the pitch range that predominates in a particular piece