



MUSIC THEORY

Course Description

MAY 2007, MAY 2008

The College Board: Connecting Students to College Success

The College Board is a 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 5,000 schools, colleges, universities, and other educational organizations. Each year, the College Board serves seven 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.

Dear Colleagues:

In 2005, more than 15,000 schools offered high school students the opportunity to take AP[®] courses, and over 1.2 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 are the heart and soul of the Advanced Placement Program[®].

This AP Course Description summarizes the variety of approaches and curricula used in college courses corresponding to the AP course. Teachers have the flexibility to develop their own syllabi and lesson plans, and to bring their individual creativity to the AP classroom. In fact, AP Exams are designed around this flexibility and allow students whose courses vary significantly equal opportunities to demonstrate college-level achievement. Finally, this curricular flexibility is reflected in the AP Course Audit, which identifies elements considered by higher education as essential to a college-level course, providing a consistent standard for disparate AP classes across the world, while not setting forth a mandated AP curriculum.

The College Board is committed to supporting the work of AP teachers. AP workshops and Summer Institutes, held around the globe, provide stimulating professional development for tens of thousands of teachers each year. The College Board Fellows stipends provide funds to support many teachers' attendance at these Institutes. 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 the AP Program, to take advantage of these resources.

As we look to the future, the College Board's goal is to broaden access to AP classes 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 not only by 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 courses.

Sincerely,

A handwritten signature in black ink, reading "Gaston Caperton". The signature is fluid and cursive, with a large, sweeping initial "G" and "C".

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 enabled 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 more than 30 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-eight AP courses in a wide variety of subject areas are available now or are under development. A committee of college faculty and master AP teachers designs each AP course to cover the information, skills, and assignments found in the corresponding college course. See page 2 for a complete list of AP courses and exams.

AP Exams

Each AP course has a corresponding exam that participating schools worldwide administer in May (except for AP 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 are a culminating assessment in all 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: 2-D Design
Studio Art: 3-D Design
Studio Art: Drawing

Biology

Calculus

Calculus AB
Calculus BC

Chemistry

Chinese Language and Culture
(First offered 2006-07)

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

Italian Language and Culture

Japanese Language and Culture
(First offered 2006-07)

Latin

Latin Literature
Latin: Vergil

Music Theory

Physics

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

Psychology

Russian Language and Culture
(First offered: date to be determined)

Spanish

Spanish Language
Spanish Literature

Statistics

AP Music Theory

Important Changes to This Course Description

- Terms and Symbols Used in the AP Music Theory Exam, page 9
- Revised Administration Procedures for Sight-Singing, page 42

INTRODUCTION

The AP Music Theory 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 *AP Music Theory Teacher's Guide* 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 Exam 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

Each college and university determines its own policies for the use of AP Exam grades. Students should contact institutions to which they are applying for information on how

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

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 Exam 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 students, AP teachers, and 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 Development Committee urges the integration of different kinds of skill development in the training of students (see especially pages 6–7). 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.

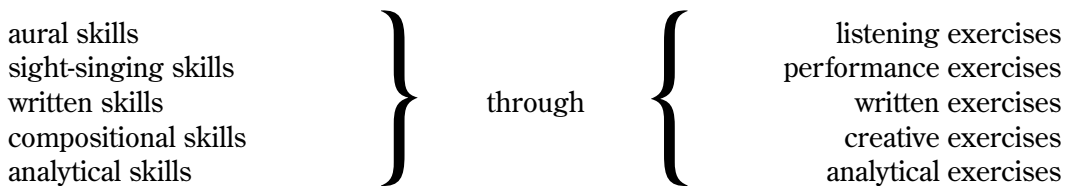
THE COURSE

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 strongly recommended that the student will have acquired at least basic performance skills in voice or on an instrument.

Goals

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:



Content

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

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

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 modal, pentatonic, and other scales; moreover, there is increasing emphasis throughout college 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.

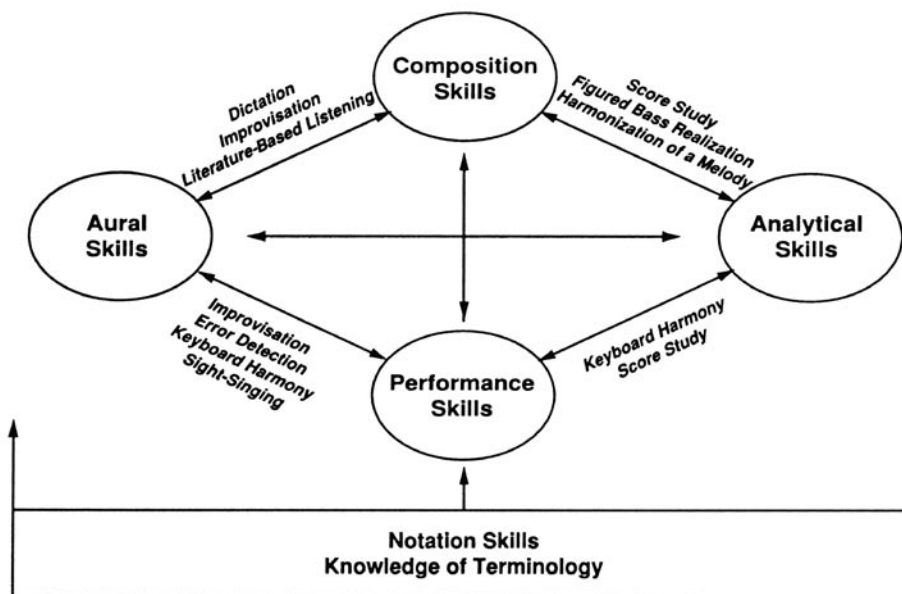
Building on this foundation, the course should progress to include more sophisticated and creative tasks, such as:

- melodic and harmonic dictation
- 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 melody, harmony, rhythm, texture, and form
- sight-singing

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

- functional triadic harmony in traditional four-voice texture (with vocabulary including nonharmonic tones, seventh chords, and secondary dominants)
- cadences
- melodic and harmonic compositional processes (e.g., sequence, motivic development)
- standard rhythms and meters
- phrase structure (e.g., contrasting period, phrase group)
- small forms (e.g., rounded binary, simple ternary, theme and variation, strophic)
- modulation to closely related keys

A brief introduction to twentieth-century scales, chordal structures, and compositional procedures should be incorporated, either through analysis or original composition. 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, sing, 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 AP Exam, 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: preconcert activities such as sight-singing, dictation, and analysis of excerpts chosen from the concert program, or postconcert 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.

Teaching Resources

There is no official textbook for the AP Music Theory course. A list of example textbooks and materials appropriate for use in this course is available on the AP Music Theory Course Home Page on AP Central (apcentral.collegeboard.com/music) and in the *AP Music Theory Teacher's Guide*.

T H E E X A M

The AP Exam in Music Theory tests the student'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 exam assumes fluency in reading musical notation and a strong grounding in music fundamentals, terminology, and analysis. It 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, quadruple, irregular) 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, simple and compound meters)
- B. Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
- 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, 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)

Terms and Symbols Used in the AP Music Theory Exam

David Lockart

The terms and symbols in the list below may appear in the directions or questions on the AP Music Theory Exam, as well as in course instructional materials. As such, the list will be an invaluable guide in the development of an AP Music Theory course, but it is not intended to limit course content—some teachers may choose to include topics not shown here.

It is important to note that the list does not include extremely basic musical vocabulary, even though such widely used terms may be used on the exam—for example, “quarter note” is not listed. Nor is every term of equal importance—for example, “strophic” and “rubato” may not appear on every exam, but “melody,” “phrase,” and “texture” certainly will.

Definitions and illustrations of the terms and concepts listed here can be found in music theory textbooks and standard reference works, such as *The New Harvard Dictionary of Music*.

Form

Symbols

Lowercase letters indicate musical phrases or subsections: for example, **a b** indicates a contrasting period; **a b a** indicates a phrase, contrasting phrase, and return to the original phrase. A prime (as in **a a'**) denotes a phrase and a varied restatement. Capital letters are used to indicate larger sections of compositions.

Terms

Cadence	Melodic procedures
Cadential extension	augmentation
Coda	conjunct
Codetta	diminution
Contour	disjunct
Counter melody	extended version
Elision (phrase elision)	fragmentation
Fragment (fragmented motive)	internal expansion
Introduction	inversion, melodic inversion
Jazz and pop terms	literal repetition
bridge	motivic transformation
chorus	octave displacement
song form (AABA)	retrograde
turnaround	rhythmic transformation
twelve-bar blues	sequence
	sequential repetition
	shortened version
	transposition
	truncation

Motive	Solo, soli
Period	Stanza
antecedent	Strophic
consequent	Theme
contrasting period	thematic transformation
double period	Through-composed
parallel period	Tutti
Phrase group	Variation
Refrain	Verse
Small forms	
binary	
rounded binary	
ternary	

Harmony

Symbols

Roman and Arabic numerals

Capital Roman numerals denote major triads.

Lowercase Roman numerals denote minor triads.

A capital Roman numeral with a “ + ” indicates an augmented triad.

A lowercase Roman numeral with a “ ° ” indicates a diminished triad.

Arabic numerals or figured-bass symbols denote intervals above the bass and hence indirectly indicate chord inversion. Arabic numerals may indicate voice leading and/or nonharmonic tones.

Triads

6 indicates a first inversion triad

$\frac{6}{4}$ indicates a second inversion triad

Seventh Chords

7 indicates a root-position seventh chord

$^{\circ}7$ indicates a diminished (fully-diminished) seventh chord

$\flat 7$ indicates a half-diminished seventh chord

$\frac{6}{5}$ indicates first inversion

$\frac{4}{3}$ indicates second inversion

$\frac{4}{2}$ indicates third inversion

Other figures

8–7 indicates melodic movement from an octave to a seventh above the bass.

9–8, 7–6, 4–3 indicate a suspension and melodic resolution.

An accidental before an Arabic numeral indicates alteration of the interval involved.

A figure with a slash (e.g., $\flat \setminus$) or a plus (e.g., 4+) indicates that the note creating the interval in question is raised a half step.

Cadence Types

- Authentic
 - imperfect authentic
 - perfect authentic
- Conclusive cadence
- Deceptive
- Half
 - Phrygian half
- Inconclusive cadence
- Plagal

Chord Quality

- Triads
 - augmented or ⁺
 - diminished or [°]
 - major or M
 - minor or m
- Seventh chords
 - major seventh (MM; M7) (“major-major”)
 - dominant seventh (Mm7) (used for major-minor seventh chords exercising a dominant function)
 - major-minor seventh (Mm7) (same quality as dominant seventh without denoting function)
 - minor seventh (m7; mm) (“minor-minor”)
 - half-diminished seventh (^ø7; dm) (“diminished minor”)
 - fully-diminished seventh ([°]7; dd) (“diminished-diminished”)

Functions and Progressions

Scale degrees/diatonic chord names	Harmonic rhythm
tonic	Modulation
supertonic	common tone modulation
mediant	phrase modulation
subdominant	pivot chord modulation
dominant	Neighboring chord
submediant	Rate of harmonic change
subtonic	Realize, realization of a figured bass,
leading tone	realization of a four-part Roman
Functions	numeral progression
tonic function	Retrogression
dominant function	Secondary dominant
predominant function	Secondary leading tone chord
Circle of fifths	Tonicization
Deceptive progression	

Treatment of second inversion ($\frac{6}{4}$) triads

Arpeggiating $\frac{6}{4}$ —a $\frac{6}{4}$ created by arpeggiation of the triad in the bass (e.g., 1a).

Cadential $\frac{6}{4}$ —a I_4^6 preceding the dominant, often at a cadence. Although it contains the notes of the tonic triad, it does not exercise a tonic function but rather serves as an embellishment of the dominant. It occurs in a metrically stronger position than the dominant, and the upper voices most often move by step to the tones of the dominant. May also be written as $V_4^6 = \frac{5}{3}$, including the resolution of the cadential $\frac{6}{4}$ to the dominant (e.g., 1b).

Neighboring or pedal $\frac{6}{4}$ (embellishing $\frac{6}{4}$, auxiliary $\frac{6}{4}$)—occurs when the third and fifth of a root position triad are embellished by their respective upper neighboring tones, while the bass is stationary, usually occurring on a weak beat (e.g., 1c).

Passing $\frac{6}{4}$ —harmonizes the second note of a three-note ascending or descending scale fragment in the bass; that is, it harmonizes a bass passing tone. The usual metric placement is on an unaccented beat and the motion of the upper voices is ordinarily by step (e.g., 1d).

1a. Arpeggiating $\frac{6}{4}$ 1b. Cadential $\frac{6}{4}$ 1c. Neighboring or pedal $\frac{6}{4}$ 1d. Passing $\frac{6}{4}$

C: I I_4^6 I ii⁶ I_4^6 V I I IV_4^6 I I⁶ V_4^6 I

or $V_4^6 = \frac{5}{3}$ I

I

Nonharmonic Tones

Anticipation	Ornament
Appoggiatura	Passing tone (accented, unaccented)
Embellishment	Pedal point
Escape tone (échappée)	Preparation
Neighboring tone (auxiliary tone, embellishing tone, neighbor note)	Resolution
double neighbor	Retardation
lower neighbor	Suspension
upper neighbor	rearticulated suspension
neighbor group (cambiata, changing tones, changing notes)	suspension chain

Spacing/Voicing/Position

Alto
Bass
Close position
Doubling
First inversion
Inversion, inversion of chords
Open position

Root
Root position
Second inversion
Soprano
Tenor
Third inversion

Voice Leading

Common tone
Contrary motion
Cross relation (false relation)
Crossed voices (voice crossing)
Direct fifths (hidden fifths)
Direct octaves (hidden octaves)
Oblique motion
Overlapping voices
Parallel motion

Parallel intervals
 objectionable parallels
 parallel fifths
 parallel octaves
Similar motion
Tendency tone
Unresolved leading tone
Unresolved seventh
Voice exchange

Miscellaneous Harmonic Terms

Arpeggio, arpeggiation
Chromatic
Common Practice Style
Consonance
Diatonic
Dissonance

Figured bass
Flatted fifth
Lead sheet
Picardy third
Resolution

Intervals

Compound interval
Half step (semitone)
Interval
Inversion, inversion of an interval
Numerical names (i.e., third, fifth, octave)
Quality or type (e.g., perfect, major, minor, diminished, augmented)
Tritone
Unison (prime)
Whole step (whole tone)

Performance Terms

Antiphonal

Articulation

arco

legato

marcato

pizzicato

slur

staccato

tenuto

Call and response

Dynamics

crescendo

diminuendo

terrace dynamics

pianissimo *pp*

piano *p*

mezzo piano *mp*

mezzo forte *mf*

forte *f*

fortissimo *ff*

Improvisation, improvisatory

Phrasing

Tempo

adagio

allegro

andante

andantino

grave

largo

lento

moderato

presto

vivace

accelerando

ritardando

ritenuto

rubato

Rhythm/Meter/Temporal Organization

Accent

agogic accent

dynamic accent

metrical accent

Anacrusis (pickup; upbeat)

Asymmetrical meter

Augmentation

Bar line

Beat

Beat type

compound

simple

Changing meter (multimeter)

Cross rhythm

Diminution

Dot, double dot

Dotted rhythm

Duplet

Duration

Hemiola

Irregular meter

Meter

duple

quadruple

triple

Note value

Polyrhythm

Pulse

Rhythm

Swing rhythm

Syncopation

Tempo

Tie

Time signature (meter signature)

Triplet

Scales/Keys/Modes

Accidental
Chromatic, chromaticism
Diatonic
Key signature
Major
Minor
 harmonic minor
 melodic minor,
 ascending/descending
 natural minor (Aeolian)
Mode
 Ionian
 Dorian
 Phrygian
 Lydian
 Mixolydian
 Aeolian
 Locrian

Modality
Parallel key, parallel major or minor
Pentatonic
Relative key, relative major or minor
Scale degrees
 tonic $\hat{1}$
 supertonic $\hat{2}$
 mediant $\hat{3}$
 subdominant $\hat{4}$
 dominant $\hat{5}$
 submediant $\hat{6}$
 leading tone $\hat{7}$
Tetrachord
Tonal
Tonality
Tonic
Whole-tone scale

Text/Music Relations

Lyrics
Melismatic
Stanza
Syllabic

Texture

Alberti bass
Canon
Canonic
Chordal accompaniment
Contrapuntal
Counterpoint
 imitation
 imitative polyphony
 nonimitative polyphony
 countermelody
 fugal imitation
Heterophony, heterophonic
Homophony, homophonic
 chordal homophony
 chordal texture (homorhythmic)
 melody with accompaniment

Instrumentation

brass
continuo
percussion
rhythm section
strings
timbre
woodwinds
Melody
Monophony, monophonic
Obbligato
Ostinato
Polyphony, polyphonic (see also
 contrapuntal)
Register
Solo, soli
Tessitura
Tutti
Walking bass

Other terms that may be used on the AP Music Theory Exam

Aria	Prelude
Art song	Postlude
Concerto	Sonata
Fugue	Song
Genre(s)	String quartet
Interlude	Symphony
Opera	

Exam Format

Five kinds of questions are ordinarily included in the exam: multiple-choice questions based on recorded music played within the exam; 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 AP Music Theory Exam follows. Sample questions follow the description of each portion of the exam. Answers to the multiple-choice questions are given on page 33.


Multiple-Choice Section

The multiple-choice section of the exam 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 V. D, E, and F in the outline on pages 7-9, 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 in the outline; 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.

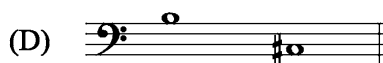
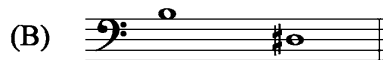
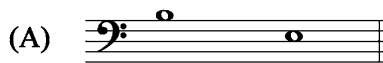
Questions 1-4 ask you to identify pitch patterns that are played. In each case the question number will be announced. You will have ten seconds to read the choices, and then you will hear the musical example played twice, with a brief pause between playings. Remember to read the choices for each question after its number is announced. Now listen to the music for *Questions 1-4* and identify the pitch patterns that are played.


1. Which of the following is played?



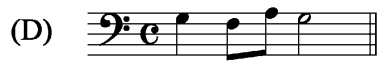
Pitch pattern, played twice. 


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?

(A) 

(B) 

(C) 

(D) 

Rhythm pattern, played twice. 


6. Which of the following is played?

(A) 

(B) 


(C) 


(D) 

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
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 final time. 

Sample Questions for **Music Theory**

Questions 17-20 are based on an excerpt from a suite for keyboard. The score is printed correctly below, 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

The image shows a musical score for a piece titled "Burlesca". It consists of two systems of music, each with a treble and bass staff. The first system contains measures 2, 3, and 4. The second system contains measures 5, 6, 7, and 8. The key signature has one sharp (F#) and the time signature is 3/4. Measure numbers 2, 3, 4, 5, 6, 7, and 8 are printed above their respective measures. The notation includes various rhythmic values and accidentals.


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 final time. 

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 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) 

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. 

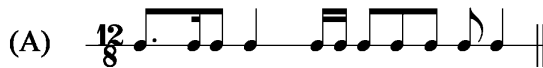
Questions Not Based on Aural Stimulus*



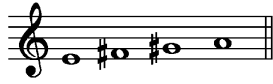
33. The key signature above is for
- (A) C# minor
 - (B) D major
 - (C) E major
 - (D) F# minor



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?



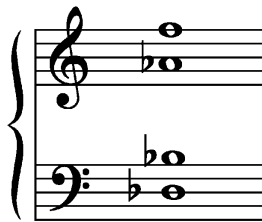
*Throughout the exam, lowercase Roman numerals indicate minor chords and uppercase Roman numerals indicate major chords.



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

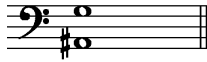


37. The chord above is an example of
- (A) a major triad
 - (B) a minor triad
 - (C) an augmented triad
 - (D) a diminished triad



38. The correct analysis of the chord above is
- (A) ii⁶₅ in A-flat major
 - (B) V⁶₅ in E-flat major
 - (C) ii⁴₂ in D-flat major
 - (D) V⁴₂ in B-flat major

Sample Questions for **Music Theory**



39. The interval shown above is
- (A) a major sixth
 - (B) an augmented sixth
 - (C) a diminished seventh
 - (D) an augmented seventh



40. What type of cadence and nonharmonic tone are illustrated above?
- (A) An imperfect authentic cadence with an appoggiatura
 - (B) A perfect authentic cadence with an escape tone (échappée)
 - (C) A plagal cadence with a passing tone
 - (D) A deceptive cadence with a neighboring tone

Questions 41-43 are based on the chord progression printed below.

D: I V⁶ vi IV V₂⁴ I IV⁶ V⁶ I I⁶ V ii₅⁶ I

41. All of the following part-writing errors are found in measure 1 of the example except
- (A) parallel octaves
 - (B) a doubled leading tone
 - (C) voice crossing
 - (D) an omitted third
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) I⁶ - V - ii₅⁶ - I
 - (B) ii₅⁶ - I - I⁶ - V
 - (C) V - ii₅⁶ - I⁶ - I
 - (D) I - I⁶ - ii₅⁶ - V

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

Menuetto 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

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.

(F continued)

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

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 (roman numerals and letters refer to topics in the outline on pages 7-9) 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

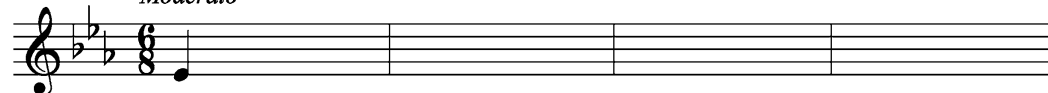
The aural stimulus for the written free-response section is provided on track 2 of the compact disc that accompanies this book.

Questions 1 and 2. For each of these questions, you are to notate on the staves provided the correct pitch and rhythm of a short melody that you will hear. Make sure that any accidentals you use are appropriate for the key signature provided. 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. The melody you will hear uses all four of the measures provided below and contains no rests. The melody will be played on a clarinet.

The first note of the melody has been provided. Now listen to the melody for the first time and begin to notate it. 

Moderato




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

Correct response to *Question 1.*

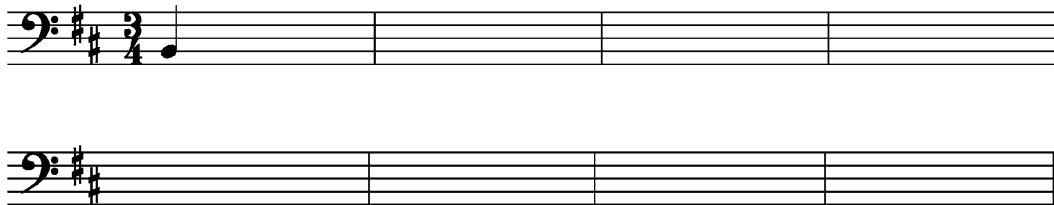
Moderato



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. The melody you will hear uses all eight of the measures provided below and contains no rests. The melody will be sung on the syllable “ta.”

The first note of the melody has been provided. Now listen to the melody for the first time and begin to notate it. 

Moderato



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

Correct response to *Question 2.*

Moderato




Sample Questions for **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 exam, the progression would be played three more times.

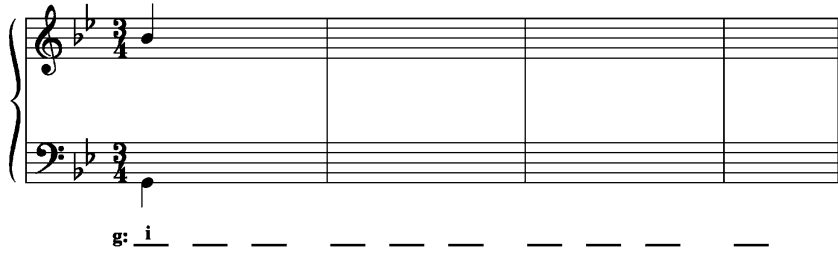
Correct response to *Question 3.*

D: I V⁶ I vi IV ii⁶ V⁴₃ vi
 or I⁶₄ V

Question 4. Before listening to the first playing, please look at the staff below. Notice that there are ten chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions.

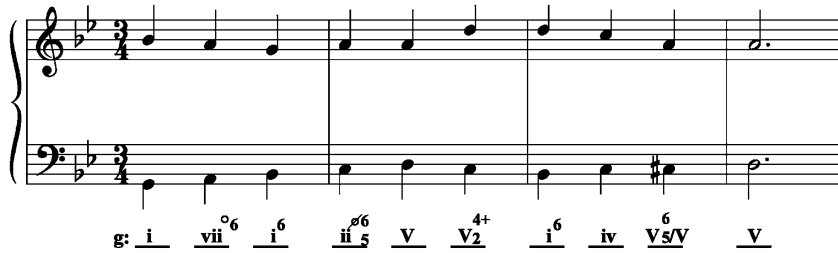
Now listen to the progression for the first time and begin working. 



g: i _ _ _ _ _ _ _ _ _ _

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

Correct response to *Question 4.*



g: i vii^o6 i⁶ ii⁶/5 V V₂⁴⁺ i⁶ iv V⁶/V V

Sample Questions for **Music Theory**

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. Do not add embellishments unless indicated by the figured bass. In the space below each chord, supply the Roman numeral that appropriately indicates 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. Do not add embellishments unless indicated by the Roman and Arabic numerals. Use only quarter and half notes.

D: I V^4/IV IV^6 ii^6_5 V^{4-3} I

One possible excellent response to *Question 6*.

D: I V^4/IV IV^6 ii^6_5 V^{4-3} I

Question 7. (Suggested time—20 minutes) Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following.

- (A) Your bass line should make melodic sense in relation to the given soprano line.
1. Give melodic interest to the bass line.
 2. Vary the motion of the bass line in relation to the soprano.
 3. You may use note values ranging from half notes to eighth notes.
- (B) Your bass line and chord choices should make harmonic sense with the melody.
1. Use an appropriate cadence at each phrase ending.
 2. Use at least two chords or two positions of the same chord per measure.
- (C) Do not notate alto and tenor lines.

Start Here
↓

Key: F
Chord analysis: V I⁶ V₄⁶ I IV V V₅⁶ I I⁶ IV⁶ I V I⁶

Chord analysis:

One possible excellent response to *Question 7*.

Start Here
↓

Key: F
Chord analysis: V I⁶ V⁶₄ I IV V V⁶₅ I I⁶ IV⁶ I V I⁶ V I V V⁶

Chord analysis: I F: I IV⁶ I V vi V⁶/V V I
 C: IV vii⁶ I⁶ I ii⁶ V I

Sight-Singing Portion

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

- Students take this portion of the exam 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 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. You will then 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 recorder.

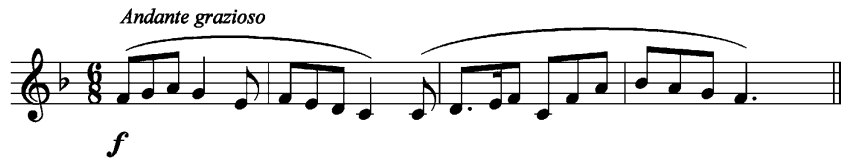
Your Performance:

- a. You may sing note names (*c-d-e*), syllable names (*do-re-mi*), scale-degree numbers (*1-2-3*), or a neutral syllable (for example, *ta-ta-ta*).
- 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.


Question 1. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody. 

(The practice time for *Question 1* is not included on the demonstration CD.)
You have 30 seconds to perform the melody.

Andante grazioso



f

Question 2. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody. 

(The practice time for *Question 2* is not included on the demonstration CD.)
You have 30 seconds to perform the melody.

Andante grazioso



f

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

AP[®] Program Essentials

The AP Reading

Each year in June, the free-response section of the exams, as well as the AP 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 (a college professor) in each AP subject. 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, you can send an e-mail 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 a composite score on 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 national percentiles. Grade distribution charts are available at AP Central, as is information on how the grade boundaries for each AP grade are established. Grade distribution charts are also available on the AP student site at www.collegeboard.com/apstudents.

Why Colleges Grant Credit, Placement, or Both for AP Grades

Colleges know that the AP grades of 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 ensured through several AP Program processes:

- College faculty serve on the committees that develop the Course Descriptions and exams in each AP course.
- 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 reviewed and updated regularly based on the results of curriculum surveys at up to 200 colleges and universities, collaborations among the College Board and key educational and disciplinary organizations, and the interactions of committee members with professional organizations in their discipline.

- Periodic 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 to 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? To see the results of several college validity studies, visit apcentral.collegeboard.com/colleges/research. (The complete Morgan and Ramist study can be downloaded from the site.)

Guidelines on Setting Credit and Placement Policies for AP Grades

The College Board has created two useful resources for admissions administrators and academic faculty who need guidance on setting an AP policy for their college or university. The printed guide *AP and Higher Education* provides guidance for colleges and universities in setting AP credit and placement policies. The booklet details how to set an AP policy, summarizes AP research studies, and describes in detail course and exam development and the exam scoring process. AP Central has a section geared toward colleges and universities that provides similar information and additional resources, including links to all AP research studies, Released Exam questions, and sample student responses at varying levels of achievement for each AP Exam. Visit apcentral.collegeboard.com/highered.

The *Advanced Placement Policy Guide* for each AP subject is designed for college faculty responsible for setting their department’s AP policy. These folios provide content specific to each AP Exam, including validity research studies and a description of the AP course curriculum. Ordering information for these 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 an online search tool, AP Credit Policy Info, that provides links to credit and placement policies at hundreds of colleges and universities. The tool helps students find the credit hours and advanced placement they can receive for qualifying exam scores within each AP subject. AP Credit Policy Info is available at www.collegeboard.com/ap/creditpolicy.

AP Scholar Awards

The AP Program offers a number of AP Scholar Awards to recognize high school students who have demonstrated college-level achievement through consistently high performance on AP Exams. Although there is no monetary award, students receive an award certificate, and the achievement is acknowledged on grade reports sent to colleges following the announcement of the awards. For detailed information about AP Scholar 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* for education professionals and the *Bulletin for AP Students and Parents* provide important Program information and details on the key events in the AP calendar. Information on ordering or downloading these publications can be found at the back of this book.

Exam Security

All parts of every AP Exam must be kept secure at all times. Forty-eight hours after the exam has been administered, the 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 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 AP Studio Art portfolios and their contents are not considered secure testing materials; see the *AP Coordinator's Manual* and the appropriate *AP Examination Instructions* book for further information. The *Manual* also includes directions on how to handle misconduct and other security problems. All schools participating in AP automatically

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

receive printed copies of the *Manual*. It is also available in PDF format at apcentral.collegeboard.com/coordinators. Any breach of security should be reported to the Office of Testing Integrity immediately (call 800 353-8570 or 609 406-5427, fax 609 406-9709, or e-mail tsreturns@ets.org).

Teacher Support

AP Central® (apcentral.collegeboard.com)

You can find the following Web resources at AP Central (free registration required):

- AP Course Descriptions, AP Exam questions and scoring guidelines, sample syllabi, research reports, and feature articles.
- A searchable Institutes and Workshops database, providing information about professional development events. AP Central offers online events that participants can access from their home or school computers.
- The Course Home Pages (apcentral.collegeboard.com/coursehomepages), which contain insightful articles, teaching tips, activities, lab ideas, and other course-specific content contributed by colleagues in the AP community.
- In-depth FAQs, including brief responses to frequently asked questions about AP courses and exams, the AP Program, and other topics of interest.
- Links to AP publications and products (some available for immediate download) that can be purchased online at the College Board Store (store.collegeboard.com).
- Moderated electronic discussion groups (EDGs) for each AP course to facilitate the exchange of ideas and practices.
- Teachers' Resources database—click on the “Teachers' Resources” tab to search for reviews of textbooks, reference books, documents, Web sites, software, videos, and more. College and high school faculty write the reviews with specific reference to the value of the resources in teaching AP courses.

Online Workshops and Events

College Board online events and workshops are designed to help support and expand the high level of professional development currently offered to teachers in Pre-AP and AP workshops and AP Summer Institutes. Because of budgetary, geographical, and time constraints, not all teachers and administrators are able to take advantage of live, face-to-face workshops. The College Board develops and offers both standard and customized online events and workshops for schools, districts, and states in both live and recorded formats. Online events and workshops are developed and presented by experienced College Board consultants and college faculty. Full-day online workshops are equivalent to one-day, face-to-face workshops and participants can earn CEU credits. For more information, visit apcentral.collegeboard.com/onlineevents.

Pre-AP[®]

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

Pre-AP is based on the following premises. The first is the expectation that all students can perform at rigorous academic levels. This expectation should be reflected in the curriculum and instruction throughout the school so that all students are consistently being challenged to bring their knowledge and skills to the next level.

The second important premise of Pre-AP is the belief that educators can prepare every student for higher intellectual engagement by starting the development of skills and the acquisition of knowledge as early as possible. When addressed effectively, the middle school 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.

Pre-AP teacher professional development explicitly supports the goal of college as an option for every student. It is important to have a recognized standard for college-level academic work. The AP Program provides these standards for Pre-AP. Pre-AP professional development resources reflect the topics, concepts, and skills taught in AP courses and assessed in AP Exams.

The College Board does not design, develop, or assess courses or examinations labeled “Pre-AP.” The College Board discourages the labeling of courses as “Pre-AP.” Typically, such courses create a track, thereby limiting access to AP classes. The College Board supports the assertion that all students should have access to preparation for AP and other challenging courses. Courses labeled “Pre-AP” can inappropriately restrict access to AP and other college-level work and, as such, are inconsistent with the fundamental purpose of the College Board’s Pre-AP initiatives.

Pre-AP Professional Development

Pre-AP professional development is available through workshops and conferences coordinated by the College Board’s regional offices. Pre-AP professional development is divided into three categories:

1. **Vertical Teaming**—Articulation of content and pedagogy across the middle school and high school years. The emphasis is on aligning curricula and improving teacher communication. The intended outcome is a coordinated program of teaching skills and concepts over several years.
2. **Classroom Strategies**—Content-specific classroom strategies for middle school and high school teachers. Various approaches, techniques, and ideas are emphasized.

3. **Instructional Leadership**—Administrators and other instructional leaders 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 apcentral.collegeboard.com/pre-ap.

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

Copies of the following items can be ordered free of charge at apcentral.collegeboard.com/freepubs. Items marked with a computer mouse icon  can be downloaded for free from AP Central.

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

This brochure, available in English and Spanish, 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.

AP Tools for Schools Resource Kit **A**

This complimentary resource assists schools in building their AP programs. The kit includes the video *Experience College Success*, the brochure *The Value of AP Courses and Exams*, and brief descriptions of the AP Credit Policy Info search tool and the Parent’s Night *PowerPoint* presentation.

Experience College Success is a six-minute video that provides a short overview of the AP Program, with commentary from admissions officers, college students, and high school faculty about the benefits of participation in AP courses. Each videotape includes both an English and Spanish version.

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

This bulletin provides a general description of the AP Program, including 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.

 **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 AP 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 through the school year step-by-step—organizing an AP program, ordering and administering the AP Exams, AP Exam payment, and grade reporting. It also includes information on teacher professional development, AP resources, and exam schedules.

 **AP and Higher Education** **A, C, T**

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 students with non-AP students, uses of AP Exams by students in college, and how faculty can get involved in the AP Program.

 **Advanced Placement Policy Guides** **A, C, T**

These policy guides are designed for college faculty responsible for setting their department's AP policy, and provide, in a subject-specific context, information about AP validity studies, college faculty involvement, and AP course curricular content. There are separate guides for each AP subject field.

Priced Publications

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

 **Course Descriptions** **A, C, SP, T**

Course Descriptions are available for each AP subject. They provide an outline of each AP course's content, explain the kinds of skills students are expected to demonstrate in the corresponding introductory college-level course, and describe the AP Exam. Sample multiple-choice questions with an answer key and sample free-response questions are included.

Note: PDF versions of current AP Course Descriptions for each AP subject may be downloaded free of charge from AP Central and the College Board's Web site for students. Follow the above instructions to purchase printed copies. (The Course Description for AP Computer Science is available in electronic format only.)

Released Exams

C, T

Periodically 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

A, T

AP Vertical Teams (APVT) are made up of teachers from different grade levels who work together to develop and implement a sequential curriculum in a given discipline. Teams help students acquire the skills necessary for success in AP courses. To assist 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*; *AP Vertical Teams Guide for Mathematics*; *AP Vertical Teams Guide for Science*; *AP Vertical Teams Guide for Social Studies*; *AP Vertical Teams Guide for World Languages and Cultures*; *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), (multinetwork site license)

SP, T

These CD-ROMs are available for AP Calculus AB, AP English Literature, AP European History, and AP U.S. History. They each include actual AP Exams, interactive tutorials, exam descriptions, answers to frequently asked questions, and test-taking strategies. Also included are 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.

Electronic Publications

Additional supplemental publications are available in electronic format to be purchased and downloaded from the College Board Store. These include a collection of 13 AP World History Teaching Units, AP Calculus free-response questions and solutions from 1969 to 1997, the *Physics Lab Guide*, and a collection of Java syllabi for AP Computer Science.

Announcements of new electronic publications can be found on the AP Course Home Pages on AP Central (apcentral.collegeboard.com/coursehomepages).

Contact Us

National Office

Advanced Placement Program
45 Columbus Avenue
New York, NY 10023-6992
212 713-8066
E-mail: ap@collegeboard.org

AP Services

P.O. Box 6671
Princeton, NJ 08541-6671
609 771-7300
877 274-6474 (toll free in the U.S.
and Canada)
E-mail: apexams@info.collegeboard.org

AP Canada Office

2950 Douglas Street, Suite 550
Victoria, BC, Canada V8T 4N4
250 472-8561
800 667-4548 (toll free in Canada only)
E-mail: gewonus@ap.ca

AP International Office

Serving all countries outside the U.S. and Canada
45 Columbus Avenue
New York, NY 10023-6992
212 373-8738
E-mail: apintl@collegeboard.org

Middle States Regional Office

*Serving Delaware, District of Columbia, Maryland,
New Jersey, New York, Pennsylvania,
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866 392-3019
E-mail: msro@collegeboard.org

Midwestern Regional Office

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866 392-4088
E-mail: sro@collegeboard.org

Southwestern Regional Office

Serving Arkansas, New Mexico, Oklahoma, and Texas
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Austin, TX 78735-6735
866 392-3017
E-mail: swro@collegeboard.org

Western Regional Office

*Serving Alaska, Arizona, California, Colorado, Hawaii,
Idaho, Montana, Nevada, Oregon, Utah, Washington,
and Wyoming*
2099 Gateway Place, Suite 550
San Jose, CA 95110-1051
866 392-4078
E-mail: wro@collegeboard.org



2005-06 Development Committee and Chief Reader

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