

## 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)

## Musical Terminology

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

**Refrain****Small forms**

binary

rounded binary

ternary

Solo, soli

Stanza

**Strophic****Theme**

thematic transformation

Through-composed

Tutti

Variation

Verse

**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 "ø" 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 non-harmonic tones.

**Triads**

6 indicates a first inversion triad

6/4 indicates a second inversion triad

**Seventh Chords**

7 indicates a root-position seventh chord

Ø7 indicates a diminished (fully-diminished) seventh chord

Ø7 indicates a half-diminished seventh chord

6/5 indicates first inversion seventh chord

4/3 indicates second inversion seventh chord

4/2 indicates third inversion seventh chord

**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.

# or b standing alone in the Arabic numerals applies to the note that is a 3<sup>rd</sup> above the base note

A figure with a slash (e.g., ) 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 ø

major or M

minor or m

**Seventh chords**

-major seventh (MM; M7) ("major-major")

-dominant seventh (Mm7)

-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 (ø7; 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 (6/4) Triads**

Arpeggiating 6/4  
Cadential 6/4  
Neighboring or pedal 6/4  
Passing 6/4

**Nonharmonic Tones**

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

**Spacing/Voicing/Position**

Alto	Root
Bass	Root position
Close position	Second inversion
Doubling	Soprano
First inversion	Tenor
Inversion, inversion of chords	Third inversion
Open position	

**Voice Leading**

Common tone	Parallel motion
Contrary motion	Parallel intervals
Cross relation (false relation)	objectionable parallels
Crossed voices (voice crossing)	parallel fifths
Direct fifths (hidden fifths)	parallel octaves
Direct octaves (hidden octaves)	Similar motion
Oblique motion	Tendency tone
Overlapping voices	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  
 Texture

**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

Locrian  
Modality  
Parallel key, parallel major or minor  
Pentatonic  
Relative key, relative major or minor

Minor  
    harmonic minor  
    melodic minor,  
    ascending/descending  
    natural minor (Aeolian)

Scale degrees  
    tonic ^1  
    supertonic ^2  
    mediant ^3  
    subdominant ^4  
    dominant ^5  
    submediant ^6  
    leading tone ^7

Mode  
    ionian  
    dorian  
    phrygian  
    lydian  
    mixolydian  
    Aeolian

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  
Register  
Solo, soli  
Tessitura  
Tutti  
Walking bass

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

Aria  
Art song  
Concerto  
Fugue  
Genre(s)  
Interlude  
Opera

Prelude  
Postlude  
Sonata  
Song  
String quartet  
Symphony