

Kostka, 8e *Tonal Harmony* Correlation to AP Music Theory Exam Concepts and Terminology

			Pages in Kostka SE and WB
I. Musical Terminology			
	A. Terms for		
		Intervals	SE: 16-23 WB: 7-10
		Triads	SE: 38-40 WB: 19-20
		Seventh chords	SE: 40-43 WB: 21-23
		Scales	SE: 4-15 WB: 3-5
		Modes	SE: 461-465 WB: 269-271
	B. Terms pertaining to		
		Rhythm and meter	SE: 24-37 WB: 11-15
		Melodic construction and variation	SE: 66-69, 176-177 WB: 87-88
		Harmonic function	SE: 66-67, 95-113, 260-270 WB: 35-88
		Cadences and phrase structure	SE: 145-154 WB: 79-86
		Texture	Homophony – throughout Polyphony – SE: 176-184 WB: 87-90 Monophony – none Heterophony – none
		Small forms	SE: 332-336 WB: 185-202
		Musical performance	(see Terms and Symbols Used on the AP Music Theory Exam)
II. Notational Skills			
	A. Rhythms and meters		SE: 24-37 WB: 11-15
	B. Clefs and pitches		SE: 1-3 WB: 1-3
	C. Key signatures, scales, and modes		SE: 4-15 WB: 3-6 Modes: (See I. A. above)
	D. Intervals and chords		SE: 16-43 WB: 7-20
	E. Melodic transposition		SE: 517 WB: -
III. Basic Compositional Skills			
	A. Four-voice realization of figured-bass symbols and Roman numerals		SE: 235, 253, 271 WB: 106-108, 115-118, 130
	B. Composition of a bass line (with chord symbols) for a given melody		SE: 108-109 WB: 59
IV. Score Analysis			
	A. Small-scale and large-scale harmonic procedures, including:		
		1. Identification of cadence types	SE: 145-149 WB: 79-86

		2. Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords	Figured Bass Analysis: SE: 91, 110-111, 130-131, 165-166 WB: 55, 65-68, 83-86 Non-harmonic Tones: SE: 194, 202-203, 214-215 WB: 93-95, 99-102 Seventh Chords: (See I. A.) Secondary-Dominant Chords: SE: 291-296 WB: 149-154
		3. Identification of key centers and key relationships; recognition of modulation to closely related keys	Key: SE: 4-15 WB: 3-5 Modulation: SE: 298-312 WB: 165-172
	B. Melodic organization and developmental procedures		
		1. scales (e.g., major, minor, pentatonic, whole-tone, modal)	M/m: SE: 4-15 WB: 3-5 Pentatonic: SE: 166-168 WB: - Whole Tone: SE: 468 WB: -
		2. motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)	SE: 96-98, 517 WB: -
	C. Rhythmic/metric organization		
		1. meter type (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound)	SE: 25-37 WB: 11-15
		2. rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)	Hemiola: SE: 270, 492 WB: 143 Augmentation: - Diminution: -
	D. Texture		
		1. types (e.g., monophony, homophony, polyphony)	See: I. B. Texture
		2. devices (e.g., imitation, canon)	Canon: SE 123, 541-542 WB: - Imitation: SE: 96, 123 WB: -
	E. Formal devices and/or procedures		
		1. phrase structure	SE: 150-160 WB: 80-86
		2. phrases in combination (e.g., period, double	SE: 150-160 WB: 80-86

		period, phrase group)	
		3. small forms	SE: 332-336 WB: 185-199
V. Aural Skills			
	A. Sight-singing		
	B. Melodic dictation		
	C. Harmonic dictation		
		1. notation of soprano and bass lines	
		2. harmonic analysis in a four-voice texture	SE: 91, 110-111 WB: 55, 65-68
	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)	SE: 4-16, 150-152, 300 WB: 1-6, 80-86
		2. harmonic organization (e.g., chord function, inversion, quality)	SE: 38-49, 66-67, 95-113, 260-270 WB: 19-23
		3. tonal organization (e.g., cadence types, key relationships)	SE: 145-149, 300-301 WB: 79-86, 163-169
		4. meter and rhythmic patterns	SE: 24-37 WB: 11-15
		5. instrumentation (i.e., identification of timbre)	
		6. texture (e.g., number and position of voices, degrees of independence, presence of imitation, density)	There are recorded examples provided throughout the SE: and WB:
		7. formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)	SE: 150-160 WB: 79-86

Kostka, 8e *Tonal Harmony* Correlation to Terms and Symbols Used on the AP Music Theory Exam

FORM	Pages in Kostka SE and WB	
	Symbols	
	Terms	
	Cadence	SE: 88-89, 135-149, 164-165 WB: 79-87
	Cadential extension	SE: 147 WB: 79-87
	Coda	SE: 338 WB: 185-202
	Codetta	-
	Contour	SE: 173-176 WB: 87-90
	Counter melody	-
	Elision (phrase elision)	SE: 152 WB: 79-86
	Fragment (fragmented motive)	SE: 150 WB: -
	Introduction	-
	Jazz and pop terms	-
	Bridge	SE: 335 WB: 185-202
	Chorus	-
	Song form (ABBA)	-
	Turnaround	-
	Twelve-bar blues	-
	Melodic procedures	
	Augmentation	-
	Conjunct	SE: 656 WB: -
	Diminution	-
	Disjunct	-
	Extension, phrase extension	-
	Fragmentation	-
	Internal expansion	-
	Inversion, melodic inversion	SE: 659
	Literal repetition	-
	Motivic transformation	-
	Octave displacement	-
	Retrograde	SE: 617
	Rhythmic transformation	-
	Sequence	SE: 96-98 WB: 55-60
	Sequence repetition	SE: 96-98 WB: 55-60
	Transposition	SE: 509-510, 555 WB: -
	Truncation	-
	Motive	SE: 150- 162 WB: 79-86
	Period	
	Antecedent	SE: 154 WB: 79-80
	Consequent	SE: 154 WB: 79-80
	Contrasting period	SE: 156-157 WB: 79-80
	Double period	SE: 155, 158-159 WB: 79-80
	Parallel period	SE: 155-156 WB: 79-80

HARMONY

Phrase group	SE: 160 WB: 79-80
Refrain	-
Small forms	
Binary	SE: 329-332 WB: 185-202
Rounded binary	SE: 335-336 WB: 185-202
Simple binary	SE: 329-332, 335-336 WB: 185-202
Ternary	SE: 332-225, 338 WB: 185-202
Solo, soli	-
Stanza	-
Strophic	-
Theme	-
Thematic transformation	-
Through-composed	-
Tutti	-
Variation	-
Verse	-
Symbols	
Roman and Arabic numerals	SE: 38-45 WB: 19-30
Traids	SE: 38-40 WB: 19-30
Seventh Chords	SE: 40-43 WB: 19-30
Other figures	SE: 44-45, 200-202 WB: 19-30, 91-98
Cadence Types	
Authentic	SE: 145, 147, 149, 241 WB: 79-86
imperfect authentic	SE: 146-147, 151 WB: 79-86
perfect authentic	SE: 145, 420 WB: 79-86
Conclusive cadence	SE: 149 WB: 79-86
Deceptive	SE: 88-89, 105, 147, 149, 151, 262 WB: 41-54, 79-86
Half	SE: 147-148, 149, 192, 451 WB: 79-86
Phrygian half	SE: 148 WB: 79-86
Inconclusive cadence	-
Plagal	SE: 148, 149, 240, 241, 419 WB: 79-86
Chord Quality	
Triads	SE: 38-40 WB: 19-30
Augmented or ⁺	SE: 38-40 WB: 19-30
Diminished or [°]	SE: 38-40 WB: 19-30
Major or M	SE: 38-40 WB: 19-30
Minor or m	SE: 38-40 WB: 19-30
Seventh chords	SE: 40-43 WB: 19-30
Major seventh	SE: 40-43 WB: 19-30
Dominant seventh	SE: 40-43 WB: 19-30
Major-minor seventh	SE: 40-43 WB: 19-30
Minor seventh	SE: 40-43 WB: 19-30

Half-diminished seventh	SE: 40-43 WB: 19-30
Fully-diminished seventh	SE: 40-43 WB: 19-30
Functions and Progressions	
Scale degrees/diatonic chord names	SE: 15-16 WB: 1-10
Tonic	SE: 15-16 WB: 1-10
Supertonic	SE: 15-16 WB: 1-10
Mediant	SE: 15-16 WB: 1-10
Subdominant	SE: 15-16 WB: 1-10
Dominant	SE: 15-16 WB: 1-10
Submediant	SE: 15-16 WB: 1-10
Subtonic	SE: 15-16 WB: 1-10
Leading tone	SE: 15-16 WB: 1-10
Functions	
Tonic function	SE: 98-99 WB: 55-60
Dominant function	SE: 98-99, 102-103 WB: 55-60
Predominant function	SE: 99-100, 103-104 WB: 55-60
Circle of fifths	SE: 7-8, 11-12 WB: 1-10
Deceptive progression	SE: 226, 262, 449, 147 WB: 105-122
Harmonic rhythm	SE: 149-150 WB: 80-86
Modulation	
Common tone modulation	SE: 317-322, 443-445 WB: 177-186, 253-268
Phrase modulation	SE: 198-199, 322-323 WB: 91-98, 177-186
Pivot (common) chord modulation	SE: 302-304 WB: 161-176
Neighboring chord	-
Rate of harmonic change	SE: 149-150 WB: 80-86
Realize, realization of a figured bass, realization of a four-part Roman numeral progression	SE: 110-111, 130-131, 165-166 Figured Bass: WB: 55, 65-68, 83-86 RN Prog: WB: 35-60
Retrogression	-
Secondary dominant	SE: 242, 424, 433, 441 WB: 133-160
Secondary leading tone chord	SE: 260-261, 273-281 WB: 133-160
Tonicization	SE: 298-300, 316 WB: 161-176
Treatment of second inversion triads	SE: 133-144 WB: 71-78
Arpeggiating	SE: 133-144 WB: 71-78
Cadential	SE: 133-144 WB: 71-78
Neighboring or pedal	SE: 133-144 WB: 71-78
Passing	SE: 133-144 WB: 71-78
Nonharmonic Tones (Nonchord Tones)	
Anticipation	SE: 186, 208-209 WB: 91-104
Appoggiatura	SE: 186, 205-206 WB: 91-104

Embellishment	SE: 200-201 WB: 91-104
Escape tone (échappée)	SE: 186, 207, 240 WB: 91-104
Neighboring tone (auxiliary tone, embellishing tone, neighbor note)	SE: 186, 207 WB: 91-104
Double neighbor	SE: 186, 207 WB: 91-104
Lower neighbor	SE: 186, 207 WB: 91-104
Upper neighbor	SE: 186, 207 WB: 91-104
Neighbor group (cambiata, changing tones, changing notes)	SE: 186, 207 WB: 91-104
Ornament	-
Passing tone (accented, unaccented)	SE: 186, 187-189, 212, 423 WB: 91-104
Pedal point	SE: 186, 210-211 WB: 91-104
Preparation	SE: 195 WB: 91-98
Resolution	SE: 195-200 WB: 91-98
Retardation	SE: 186, 196 WB: 91-98
Suspension	SE: 186, 195-200 WB: 91-98
Rearticulated suspension	SE: 186, 195-200 WB: 91-98
Suspension chain	SE: 186, 195-200 WB: 91-98
Spacing/Voicing/Position	
Alto	SE: 70, 72 WB: 35-40
Bass	SE: 70, 72 WB: 35-40
Close position	SE: 71-72 WB: 35-40
Doubling	SE: 82 WB: 35-40
First inversion	SE: 43, 45, 114-132 WB: 19-30, 61-70
Inversion, inversion of chords	SE: 42, 45 WB: 19-30
Open position	SE: 71-72 WB: 35-40
Root	SE: 39 WB: 19-30
Root position	SE: 43, 45, 81-94 WB: 19-30, 41-54
Second inversion	SE: 43, 45, 133-144, 353 WB: 19-30, 71-78
Soprano	SE: 70, 72 WB: 35-40
Tenor	SE: 70, 72 WB: 35-40
Third inversion	SE: 43, 45, 240-241 WB: 19-30, 123-132
Voice Leading	SE: 66-80 WB: 35-40
Common tone	SE: 83, 84, 86 WB: 41-54
Contrary motion	SE: 74, 123, 287, 390, 456, 477 WB: 35-40, 61-70, 147-160
Cross relation (false relation)	-
Crossed voices (voice crossing)	SE: 71, 181 WB: 35-40
Direct fifths (hidden fifths)	SE: 77-78 WB: 35-40
Direct octaves (hidden octaves)	SE: 77-78 WB: 35-40
Oblique motion	SE: 74, 124 WB: 35-40
Overlapping voices	SE: 181 WB: 35-40
Parallel motion	SE: 73-78 WB: 35-40
Parallel intervals	SE: 73-78 WB: 35-40

	Objectionable parallels	SE: 73-78 WB: 35-40
	Parallel fifths	SE: 73-78 WB: 35-40
	Parallel octaves	SE: 73-78 WB: 35-40
	Similar motion	SE: 74, 83, 123 WB: 35-40, 61-70
	Tendency tone	SE: 67, 442 WB: 35-40, 235-268
	Unresolved leading tone	SE: 177, 220 WB: 87-90, 105-122
	Unresolved seventh	SE: 219 WB: 105-122
	Voice exchange	SE: 113, 138, 451 WB: 55-60, 71-78
	Miscellaneous Harmonic Terms	
	Arpeggio, arpeggiation	SE: 115-116, 134, 189-190 WB: 35-40, 61-70
	Chromatic	SE: 54, 195 WB: 31-34, 91-98
	Common practice style	SE: 463 WB: -
	Consonance	SE: 21-22, 180-181 WB 1-10, 87-90
	Diatonic	SE: 54-65 WB: 31-34
	Dissonance	SE: 21-22, 133, 174, 195, 196, 197, 442 WB: 1-10, 71-78, 87-98 NB: Dissonance is present throughout virtually all musical examples.
	Figured bass	SE: 44-45, 201-202 WB: 19-30, 91-98
	Flatted fifth	SE: 20 WB: 1-10
	Lead sheet	SE: 45-47, 557-558 WB: 19-30
	Picardy third	SE: 208, 357-358 WB: 99-104, 203-216
	Resolution	SE: 195, 221 WB: 91-98, 105-122
INTERVALS	Compound interval	SE: 17 WB: 1-10
	Half step (semitone)	SE: 4 WB: 1-10
	Interval	SE: 16-22 WB: 1-10
	Inversion, inversion of an interval	SE: 21-22 WB: 1-10
	Numerical names (i.e., third, fifth, octave)	SE: 16 WB: 1-10
	Quality or type (e.g., perfect, major, minor, diminished, augmented)	SE: 17-22 WB: 1-10
	Tritone	SE: 20 WB: 1-10
	Unison (prime)	SE: 16 WB: 1-10
	Whole step (whole tone)	SE: 4 WB: 1-10
	PERFORMANCE TERMS	Antiphonal
Articulation		-
arco		-
legato		-
Marcato		-
Pizzicato		-
Slur		-

RHYTHM/METER/TEMPORAL ORGANIZATION

Staccato	-
Tenuto	-
Call and response	-
Dynamics	-
crescendo	-
Diminuendo	-
Terrace dynamics	-
Pianissimo	-
Piano	-
Mezzo piano	-
Mezzo forte	-
Forte	-
Fortissimo	-
Sforzando	-
Improvisation, improvisatory	-
Phrasing	-
Tempo	SE: 24-25 WB: 11-18
Tremolo	-
Trill	-
Accent	-
Agogic accent	-
Dynamic accent	-
Metrical accent	SE: 25 WB: 11-18
Anacrusis (pickup; upbeat)	-
Asymmetrical meter	SE: 493 WB: -
Augmentation	-
Bar line	SE: 27 WB: 11-18
Beat	SE: 27 WB: 11-18
Beat type	SE: 27 WB: 11-18
Compound	SE: 27 WB: 11-18
Simple	SE: 27 WB: 11-18
Changing meter	-
Cross rhythm	SE: 494 WB: -
Diminution	-
Dot, double dot	SE: 24, 30, 33, 496-497 WB: 11-18, 269-296
Dotted rhythm	-
Duplet	SE: 33 WB: 11-18
Duration	-
Hemiola	SE: 270, 492 WB: 147-160, 269-296
Irregular meter	-
Meter	SE: 25-26 WB: 11-18
Duple	SE: 25-26 WB: 11-18
Quadruple	SE: 25-26 WB: 11-18
Triple	SE: 25-26 WB: 11-18
Note value	SE: 24 WB: 11-18
Polyrhythm	SE: 494 WB: 269-296

SCALES/KEYS/MODES

Pulse	SE: 24-25 WB: 11-18
Rhythm	SE: 24-37, 492-501 WB: 11-18, 169-196
Swing rhythm	-
Syncopation	SE: 33 WB: 11-18
Tempo	SE: 24-25 WB: 11-18
Tie	SE: 24, 33, 296-297 WB: 11-18, 269-296
Time signature (meter signature)	SE: 28-32 WB: 11-18
Triplet	SE: 33 WB: 11-18
Accidental	SE: 5-7, 17, 256, 654 WB: 1-10, 133-146
Chromatic, chromaticism	SE: 195, 255, 423, 441-442, 449-450 WB: 133-146, 245-268
Diatonic	SE: 54-65, 195 WB: 31-34
Key signature	SE: 6-10 WB: 1-10
Major	SE: 6-10 WB: 1-10
Minor	
Harmonic minor	SE: 10-13 WB: 1-10
Melodic minor, ascending/descending	SE: 10-13 WB: 1-10
Natural minor (Aeolian)	SE: 10-13 WB: 1-10
Mode	SE: 464-465 WB: 269-272
Ionian	SE: 464-465 WB: 269-272
Dorian	SE: 464-465 WB: 269-272
Phrygian	SE: 464-465 WB: 269-272
Lydian	SE: 464-465 WB: 269-272
Mixolydian	SE: 464-465 WB: 269-272
Aeolian	SE: 464-465 WB: 269-272
Locrian	SE: 464-465 WB: 269-272
Modality	SE: 357-361 WB: 203-216
Parallel key, parallel major or minor	SE: 11, 13, 300 WB: 1-10, 161-176
Pentatonic	SE: 466-468, 479-480 WB: 269-296
Relative key, relative major or minor	SE: 11, 12, 300 WB: 1-10, 161-176
Scale degrees	SE:15-16 WB: 1-10
Tonic	SE:15-16 WB: 1-10
supertonic	SE:15-16 WB: 1-10
Mediant	SE:15-16 WB: 1-10
Subdominant	SE:15-16 WB: 1-10
Dominant	SE:15-16 WB: 1-10
Submediant	SE:15-16 WB: 1-10
Leading tone	SE:15-16 WB: 1-10
Tetrachord	SE: 5, 521, 560 WB: 1-10, 297-318
Tonal	-
Tonality	SE: xiv, 38 WB: 19-30

TEXT/MUSIC RELATIONS	Tonic	SE: 15-16 WB: 1-10	
	Whole-tone scale	SE: 468-469 WB: 269-296	
	Lyrics	-	
	Melismatic	-	
	Stanza	-	
	Syllabic	-	
TEXTURE	Alberti bass	-	
	Canon	SE: 123, 541-542 WB: 61-70	
	Canonic	SE: 123, 541-542 WB: 61-70	
	Chordal accompaniment	-	
	Contrapuntal	SE: 95 WB: 55-60	
	Counterpoint	SE: 66, 95, 122-123	
	Imitation	SE: 96, 123 WB: 55-70	
	Imitative polyphony	SE: 123 WB: 61-70	
	Nonimitative polyphony	-	
	Counter melody	-	
	Fugal imitation	SE: 125 WB: 61-70	
	Heterophony, heterophonic	-	
	Homophony, homophonic	SE: 125 WB: 61-70	
	Chordal homophony	-	
	Chordal texture	-	
	Melody with accompaniment	-	
	Instrumentation	SE: 91-92, 555-556 WB: 41-54	
	Melody	SE: 66-69 WB: 35-40	
	Monophony, monophonic	-	
	Obbligato	-	
	Ostinato	SE: 500 WB: -	
	Polyphony, polyphonic	(see counterpoint)	
	Register	SE: 555-556 WB: -	
	Solo, soli	-	
	Tessitura	-	
	Tutti	-	
	Walking bass	-	
	OTHER TERMS	Aria	-
		Art song	-
		Concerto	-
		Fugue	SE: 125 WB: 61-70
		Genre(s)	-
Interlude		-	
Opera		-	
Prelude		-	
Postlude		-	
Sonata		SE: 338-348 WB: 185-202	
Song		SE: 298 WB: 161-176	
String quartet		-	
Symphony		-	

