

# AP MUSIC THEORY SUMMER ASSIGNMENT

AP Music Theory Students and Parents,

You are receiving this letter because you or your son/daughter is enrolled in AP Music Theory for this next school year. Please take the time to read all of the information below so that you understand the demands of the course. ***After you have read this, please send me an email to acknowledge that you have received the information*** – [jkopasz@murrieta.k12.ca.us](mailto:jkopasz@murrieta.k12.ca.us). Please feel free to contact me by e-mail if you have any questions or problems (I will not be at school to check phone messages until August). Students will be expected to take a diagnostic quiz on the first day of class. Please use the information in this letter to help you prepare.

**The Course:** Advanced Placement courses are presented on a college level using college-level textbooks. AP Music Theory runs like the first year of a college music theory experience, developing both theoretical and aural skills (usually taught as **two** separate courses in college!). In May, AP Music Theory students take the AP Music Theory Exam; students who score well may receive college credit for up to a year of Music Theory and/or Aural Skills. AP Exams typically cost around \$80; fee reductions and other assistance are often available for students who qualify.

**Summer Assignment:** Like MMHS' other AP courses, I have created a summer assignment. We have much content to cover during the year including extensive aural skills (ear training); students are expected to do preparatory work prior to the first day of class. All of the students enrolled in AP Theory have musical experience; parts of this summer assignment may feel like review for advanced musicians. Either way, this Summer Assignment is critical to a successful start in August.

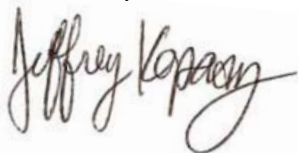
I have attached the summer assignment to complete and bring with you on the first day of class. This study guide will be your first graded assignment. The study guide contains a list of topics that will be covered on the First-Day Quiz as well as a few excellent (and free!) internet sources for you to use for additional instruction and practice questions. You may have to work hard understand this material – YOU CANNOT 'CRAM' FOR AP MUSIC THEORY.

**First-Day Quiz:** On the first day of class in August, there will be a diagnostic quiz on the topics listed on the following pages. **Doing well on the quiz will require some summer studying, even if you have prior music theory knowledge.** Don't be afraid of it – it's an efficient way for me to check everyone's knowledge and make sure that my plans for the year will move at the right pace.

**Parents:** Please encourage your students to get started. DO NOT wait until the day before to do the assignment. There is a lot of information to cover. Feel free to contact me with questions.

Good luck with your summer assignment. **Remember to send me an e-mail to acknowledge you've read this letter and know what I expect.** – [jkopasz@murrieta.k12.ca.us](mailto:jkopasz@murrieta.k12.ca.us)

Sincerely,



Mr. Kopasz  
Choral Director, Murrieta Mesa High School  
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# AP MUSIC THEORY SUMMER ASSIGNMENT

## Concepts Covered:

- Identify notes in treble, bass, alto and tenor clefs
- Identify rhythmic symbols and their values
- Demonstrate understanding of meter signatures
- Demonstrate understanding of rhythmic notation and organization
- Notate and identify major scales
- Notate and identify all three forms of the minor scales
- Identify major and minor key signatures
- Identify triad qualities, major, minor, augmented and diminished

## Summer Assignment Website:

<http://john.steffa.net/IntroToTheory/introduction/ChapterIndex.html>

Your summer assignment is based on John Steffa's Music Theory Site. It was designed as an online course but you will **use the site for instruction and practice questions at the end of each chapter**. If you find yourself in a chapter that you already know, skip to the last few pages of the chapter, find the practice questions, and answer them in the Summer Assignment packet. You can always go back and review material that may be unfamiliar to you.

*The following website chapters are included in your Summer Assignment packet:*

- Ch. 1 – **Musical Symbols** – Read chapter, answer pg.11-12 questions on your summer assignment.  
Ch. 2 – **Note and Rest Values** – Read chapter, answer pg.9-10 questions.  
Ch. 3 – **Rhythm** – Read chapter, answer pg.6-11 questions. (skip the counting system on pg.3)  
Ch. 4 – **Meter Signatures** – Read chapter, answer pg.12-19. (skip the counting system on pg.4-5)  
Ch. 7 – **Major Scales** – Read chapter, answer pg.7-19 questions.  
Ch. 8 – **Minor Scales** – Read chapter, answer pg.11-12 questions.  
Ch. 9 – **Key Signatures** – Read chapter, answer pg.13-15 questions. (skip pages 16-26)  
Ch. 10 – **Triads** – Read chapter, answer pg.8-9 questions.

## Additional Resources:

### MusicTheory.net

This site has Flash-based lessons for note reading, rhythms, key signatures, scales, triads, and more. You can also find Trainers (practice questions) on these topics. You can set your topic and then click on the settings button for that trainer. In the Note Trainer, for instance, you can choose which clef you want to practice. If you need help figuring out a practice question, click on Toggle Helpers for guides. This is a great way to build up your speed reading notes and key signatures!

### Teoria.com

This great website is similar to MusicTheory.net but contains more exercises in a bit different format. Teoria also has a lot of ear training exercises which you should definitely look at (interval recognition, chord sounds, etc). You can also customize exercises by selecting specific types of chords/intervals/notes/key sig/etc.

### EasyMusicTheory.com

More free online lessons on some basic concepts.

### **Mr. Kopasz's MMHS page:** <http://www.murrieta.k12.ca.us/domain/2242>

Please feel free to contact me if you need assistance or further explanation. This looks like a big packet, but much of it will go quickly. You might already know some of it from the classes and/or lessons you have had. Don't let this intimidate you –use this as an opportunity to prepare yourself for a successful year and a lot of growth as a musician!

*Remember: You MUST bring your completed summer assignment the first day of class!*

# AP MUSIC THEORY SUMMER ASSIGNMENT

Adapted from <http://john.steffa.net/IntroToTheory/introduction/ChapterIndex.html>

## Chapter 1 – Musical Symbols

### Page 11

- From the list below, select another name for the F CLEF. \_\_\_\_\_
- What are the names of the **four spaces** found on the TREBLE CLEF? \_\_\_\_\_
- What are the names of the **five lines** found on the ALTO CLEF? \_\_\_\_\_
- As your hand moves to the **right** on the piano keyboard, do the pitches go **up** or **down**?
- Which of the following is a **BASS CLEF**? (circle) 1 2 3
- What are the names of the **five lines** found on the BASS CLEF? \_\_\_\_\_
- Which of the following is the **G CLEF**? (circle) 1 2 3
- Which of the following is a **METER SIGNATURE**? (circle) 1 2 3
- Which of the following is a **KEY SIGNATURE**? (circle) 1 2 3
- Which of the following represents the **lines and spaces** for the TREBLE CLEF? \_\_\_\_\_

### Page 12

- The **smallest** interval in the Western European tradition of music is \_\_\_\_\_
- What three symbols are placed at the beginning of music? \_\_\_\_\_
- What are **rhythmic units** in music called? \_\_\_\_\_
- How far does a **double flat** lower a note? \_\_\_\_\_
- Where is **Middle C** found on the piano? \_\_\_\_\_
- How many lines and spaces are found on a **staff**? \_\_\_\_\_
- Which two clefs are typically found on a **grand staff**? \_\_\_\_\_
- The purpose of **ledger lines** is to allow notes to be written \_\_\_\_\_
- What are rhythmic units separated by in musical notation? \_\_\_\_\_
- A diatonic half step is best defined as: \_\_\_\_\_

## Chapter 2 – Note and Rest Values

### Page 9

- Written notes can represent: \_\_\_\_\_
- Which of the following numbers points to the **note head**? (circle) 1 2 3
- Notes are usually **beamed** together into the same what? \_\_\_\_\_
- Which of the following is a **sixteenth note**? (circle) 1 2 3
- Which of the following is an **eighth rest**? (circle) 1 2 3
- Which of the following groups of notes equals a **half note**? (circle) 1 2 3
- Which of the following groups of notes equals a **quarter note**? (circle) 1 2 3
- Which of the following groups of notes equals an **eighth note**? (circle) 1 2 3

## AP Music Theory Summer Assignment

- |  |   |   |   |
|--|---|---|---|
| 9. Which of the following groups of notes and rests equals a <b>quarter note</b> ? (circle)        | 1 | 2 | 3 |
| 10. Which of the following groups of <b>tied</b> notes equals a <b>dotted half note</b> ? (circle) | 1 | 2 | 3 |

### Page 10

- |   |   |   |   |
|---|---|---|---|
| 1. Which of the following equations is correct? (circle)                    | 1 | 2 | 3 |
| 2. Which of the following equations is correct? (circle)                    | 1 | 2 | 3 |
| 3. Which of the following equations is correct? (circle)                    | 1 | 2 | 3 |
| 4. Select the <b>natural division</b> of a dotted quarter note. (circle)    | 1 | 2 | 3 |
| 5. Select the <b>natural subdivision</b> of a dotted quarter note. (circle) | 1 | 2 | 3 |
| 6. Select the <b>natural division</b> of a dotted half note. (circle)       | 1 | 2 | 3 |
| 7. Select the <b>natural subdivision</b> of a dotted half note. (circle)    | 1 | 2 | 3 |
| 8. What does <b>allegro</b> mean? (circle)                                  | 1 | 2 | 3 |
| 9. <b>Andante</b> is a musical term meaning what? (circle)                  | 1 | 2 | 3 |
| 10. The Italian term, <b>quasi</b> , means what in English? (circle)        | 1 | 2 | 3 |

## Chapter 3 – Rhythm (Skip the counting system on page 3.)

### Page 6

1. The organization of **patterns of duration** in music is what musical element. \_\_\_\_\_
2. The basic rhythmic pulse in music is referred to as what? \_\_\_\_\_
3. Which of the following suggests **duple** meter? \_\_\_\_\_
4. Which of the following suggests **compound triple** meter? \_\_\_\_\_
5. How many beats are in a measure of **compound quintuple** meter? \_\_\_\_\_
6. With **compound quadruple** meter, the term "**compound**" refers to \_\_\_\_\_
7. Which of the following is an example of **simple meter**? \_\_\_\_\_
8. Which of the following is an example of **compound meter**? \_\_\_\_\_
9. Which of the following is an example of **quadruple meter**? \_\_\_\_\_
10. Which of the following represents **borrowed division** in compound time? (circle)    1            2            3

Page 7            (circle)    1            2            3

Page 10            (circle)    1            2            3

Page 8            (circle)    1            2            3

Page 11            (circle)    1            2            3

Page 9            (circle)    1            2            3

## Chapter 4 – Meter Signatures (Skip the counting system, pp. 4-5)

### Page 12

1. What is another name for **meter signature**? \_\_\_\_\_
2. In which of the following meters is there **3 beats per measure**? (circle)    1            2            3
3. In which of the following meters does the beat **naturally divide into 2** parts? (circle)    1            2            3
4. In which of the following meters does the beat **naturally divide into 3** parts? (circle)    1            2            3

## AP Music Theory Summer Assignment

- |   |          |   |   |    |
|---|----------|---|---|----|
| 5. Which of the following meters is an example of <b>compound duple</b> ?                           | (circle) | 1 | 2 | 3. |
| 6. Which note represents <b>the beat in 6/8</b> meter?  | (circle) | 1 | 2 | 3  |
| 7. Which note represents <b>the beat in 9/8</b> meter?  | (circle) | 1 | 2 | 3  |
| 8. In <b>compound meter</b> , if the <b>division</b> is a quarter, what note equals a <b>beat</b> ? | (circle) | 1 | 2 | 3  |
| 9. Which of the following is the symbol for <b>alla breve</b> ?                                     | (circle) | 1 | 2 | 3  |
| 10. <b>Alla breve</b> is similar to which <b>meter signature</b> ?                                  | (circle) | 1 | 2 | 3  |

### Page 13

- |  |          |   |   |   |
|--|----------|---|---|---|
| 1. Which of the examples below is the same rhythm as the one on the right? | (circle) | 1 | 2 | 3 |
| 2. Which of the examples below is the same rhythm as this one?             | (circle) | 1 | 2 | 3 |
| 3. Which of the examples below is the same rhythm as this one?             | (circle) | 1 | 2 | 3 |
| 4. Which of the examples below is the same rhythm as this one?             | (circle) | 1 | 2 | 3 |
| 5. Which of the examples below is the same rhythm as this one?             | (circle) | 1 | 2 | 3 |

**Page 14**      (circle) 1      2      3

**Page 18**      (circle) 1      2      3

**Page 15**      (circle) 1      2      3

**Page 19**      (circle) 1      2      3

**Page 16**      (circle) 1      2      3

**Page 20**      (circle) 1      2      3

**Page 17**      (circle) 1      2      3

## Chapter 7 -Major Scales

### Page 7

1. Which **church mode** contains the same whole/half-step pattern as the **Major scale**? \_\_\_\_\_
2. Between what **scale degrees** do half-steps occur in a **Major scale**? \_\_\_\_\_
3. What is the pattern of **whole-steps** and **half-steps** for a **Major scale**? \_\_\_\_\_
4. Where do **natural half-steps** occur? \_\_\_\_\_
5. Which of the following examples is a **Major scale**?      (circle)      1      2      3
6. Which of the following examples is a **Major scale**?      (circle)      1      2      3
7. Which of the following examples is a **Major scale**?      (circle)      1      2      3
8. If the **upper tetrachord** contains E, F#, G#, A, what is the **Major scale**? \_\_\_\_\_
9. If the **lower tetrachord** contains D, E, F#, G, what is the **Major scale**? \_\_\_\_\_
10. If the **upper tetrachord** contains C, D, E, F, what is the **Major scale**? \_\_\_\_\_

**Page 8**      (circle) 1.      2.      3.

**Page 14**      (circle) 1.      2.      3.

**Page 9**      (circle) 1.      2.      3.

**Page 15**      (circle) 1.      2.      3.

**Page 10**      (circle) 1.      2.      3.

**Page 16**      (circle) 1.      2.      3.

**Page 11**      (circle) 1.      2.      3.

**Page 17**      (circle) 1.      2.      3.

**Page 12**      (circle) 1.      2.      3.

**Page 18**      (circle) 1.      2.      3.

**Page 13**      (circle) 1.      2.      3.

**Page 19**      (circle) 1.      2.      3.

## Chapter 8 – Minor Scales

### Page 11

- What are the three types of **minor scales**? \_\_\_\_\_
- The **aeolian mode** is the same as which form of **minor**? \_\_\_\_\_
- Which **tetrachord** is the same with **all 3 forms** of minor? \_\_\_\_\_
- Which of the following **patterns** applies to **natural minor**? \_\_\_\_\_
- Which of the following **patterns** applies to **harmonic minor**? \_\_\_\_\_
- Which of the following **patterns** applies to **melodic minor**? \_\_\_\_\_
- In **c natural minor**, which pitch is altered to create **c harmonic minor**? \_\_\_\_\_
- In **f-sharp natural minor**, which pitch is altered to create **f-sharp harmonic minor**? \_\_\_\_\_
- In which form of minor is the **descending** scale different from the **ascending** scale? \_\_\_\_\_
- In **melodic minor**, which scale degrees are altered from the **natural minor** version? \_\_\_\_\_

### Page 12

- |          |          |           |
|----------|----------|-----------|
| 1. _____ | 4. _____ | 7. _____  |
| 2. _____ | 5. _____ | 8. _____  |
| 3. _____ | 6. _____ | 9. _____  |
|          |          | 10. _____ |

## Chapter 9 – Key Signatures (don't do pages 16-26)

### Page 13

- What is the **order of sharps** in a **key signature**? \_\_\_\_\_

What is the **key name** for the following **MAJOR key signatures**?

- |          |          |
|----------|----------|
| 2. _____ | 4. _____ |
| 3. _____ | 5. _____ |

What is the **key name** for the following **MINOR key signatures**?

- |          |          |
|----------|----------|
| 6. _____ | 8. _____ |
| 7. _____ | 9. _____ |

### Page 14: What is the **key signature**:

- |   |   |
|---|---|
| 1. For <b>F-sharp Major</b> . (circle) 1. 2. 3. | 6. For <b>f-sharp minor</b> ? (circle) 1. 2. 3. |
| 2. For <b>B-flat Major</b> ? (circle) 1. 2. 3.  | 7. For <b>b-flat minor</b> ? (circle) 1. 2. 3.  |
| 3. For <b>e minor</b> ? (circle) 1. 2. 3.       | 8. For <b>A Major</b> ? (circle) 1. 2. 3.       |
| 4. For <b>C-sharp Major</b> ? (circle) 1. 2. 3. | 9. For <b>A-flat Major</b> ? (circle) 1. 2. 3.  |
| 5. For <b>C-flat Major</b> ? (circle) 1. 2. 3.  | 10. For <b>f minor</b> ? (circle) 1. 2. 3.      |

### Page 15

- |          |          |           |
|----------|----------|-----------|
| 1. _____ | 4. _____ | 7. _____  |
| 2. _____ | 5. _____ | 8. _____  |
| 3. _____ | 6. _____ | 9. _____  |
|          |          | 10. _____ |

**Chapter 10 – Triads**

**Page 8:** Name the **quality** of these **triads**.

- |          |          |           |
|----------|----------|-----------|
| 1. _____ | 4. _____ | 7. _____  |
| 2. _____ | 5. _____ | 8. _____  |
| 3. _____ | 6. _____ | 9. _____  |
|          |          | 10. _____ |

**Page 9:** Name the **root** and **quality** of these **triads**.

- |           |           |           |
|-----------|-----------|-----------|
| 11. _____ | 14. _____ | 17. _____ |
| 12. _____ | 15. _____ | 18. _____ |
| 13. _____ | 16. _____ | 19. _____ |
|           |           | 20. _____ |