

AP Music Theory – Summer Work/Course preparation

Upon entering this class you need to have:

1. Strong understanding of reading/notating pitches in the bass and treble clefs; basic understanding reading/notating pitches in the alto and tenor clefs.
2. Strong understanding of rhythmic notation (notes and rests) and the differences between simple and compound meters.
3. A familiarity with writing major, natural minor, harmonic minor and melodic minor scales.
4. Ability to identify both the major and minor keys represented by key signatures up to 7 flats and 7 sharps; Knowledge of the Circle of 5ths
5. An understanding that everyone (Instrumentalists...this means you too!) is expected to sing. Prepared and unprepared (sight singing) tests and quizzes are an integral part of this class. 10% of the AP exam is dedicated to sight singing. You are not graded on the quality of your singing but will be assessed on pitch and interval accuracy. The more you sing the easier it becomes and the less self conscious you will feel...sing in the shower or with the radio....just get used to it!
6. Basic knowledge of the piano -- be able to name all the keys in relationship to pitches in the treble and bass clefs.
7. Performance technique on an instrument or voice.

Study resources and musical examples:

- www.wwnorton.com/enjoy (shorter edition -- The Materials of Music Section) If you would like to borrow a textbook for the summer, please sign one out from Ms. Rudsit
- http://www.mibac.com/Pages/Theory/Main_Theory.htm
- Practical Theory Complete – A Self-Instruction Music Theory Course by Sandy Feldstein (available at Amazon.com or the Music Nook in Milford)
- www.musictheory.net Greatest Website ever!!! You must check it out!

Summer Work to be turned in for credit:

1. Summer Work Assessment (RCM Examinations Preliminary Rudiments Dec 2001 & Lesson 39, 40, 56, 57, & 58) -- to be turned in on the first day of classes. The theory resources listed previously are meant to help you get the point where you can be successful completing this assessment.
2. Aural Skills assessment on the first day of class will be from www.musictheory.net to include Major and Minor Intervals, Major and Minor Scales, and Major, Minor, Diminished, & Augmented Triads (Identify them from listening)

Please contact me with questions at:

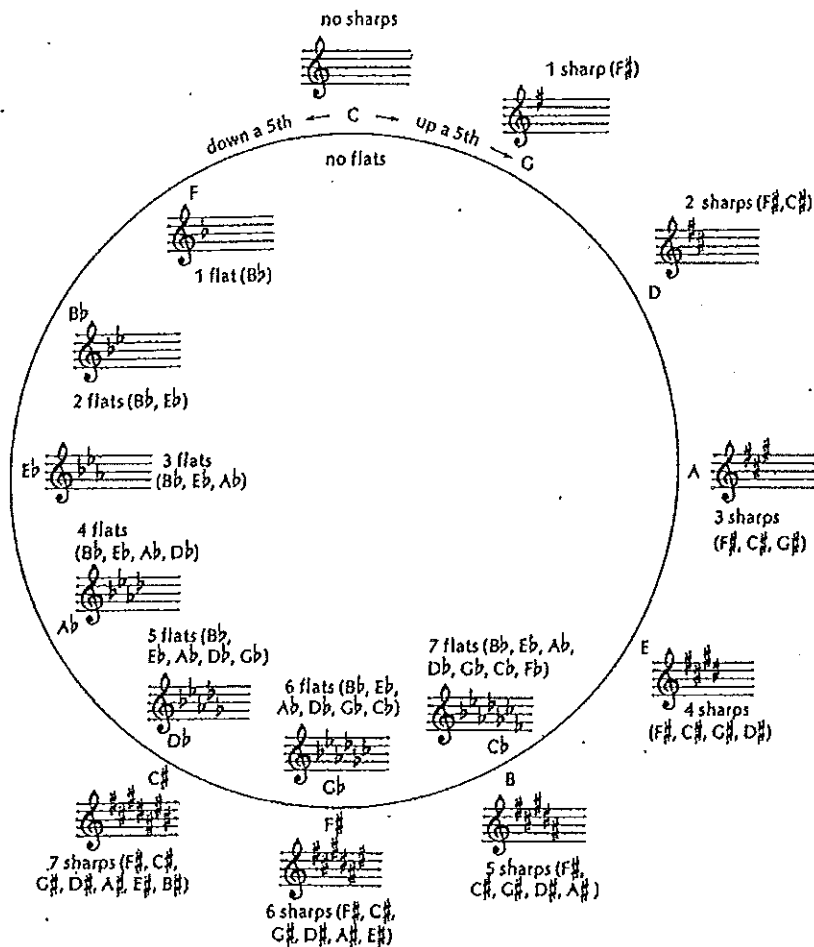
rudsitl@franklin.k12.ma.us

LESSON 39

CIRCLE OF FIFTHS

ALL MAJOR KEYS

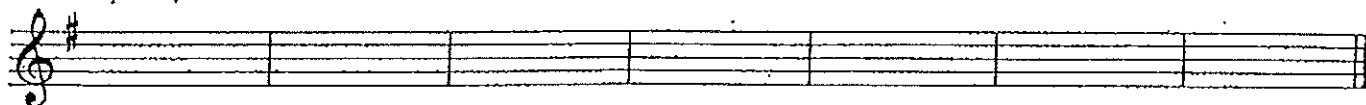
If we put the sharp keys and the flat keys together, the circle would look like this:



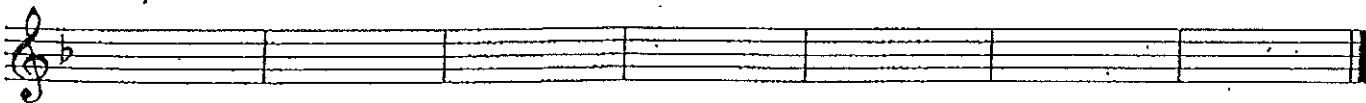
The following keys are enharmonic equivalents: Db & $C\sharp$, Gb & $F\sharp$, Cb & B .
They sound the same but are spelled differently.

1. Write the names of the keys in the circle of 5ths under the staff. Then write the key signatures of all of the keys.

Sharp Keys



Flat Keys



LESSON 40

REVIEW OF LESSONS 37-39

1. _____ are related by fifths.
2. The key of E has _____ sharps.
3. The key of _____ has 3 sharps.
4. The key of $A\flat$ has _____ flats.
5. The key of _____ has 5 flats.

6. Name the keys indicated by the following key signatures:

7. Write the following key signatures:

G $D\flat$ E $B\flat$ $E\flat$ B D F

D $B\flat$ F C $E\flat$ G $A\flat$ A

8. Write the order of sharps.

9. Write the order of flats.

LESSON 57

MAJOR CHORDS — MAJOR TRIADS

A *chord* is a combination of three or more tones sounded simultaneously.

A *triad* is a 3-note chord.

A major triad can be constructed by thinking of the 1st, 3rd and 5th notes of a major scale. It gets its name from the root note.

C Major Scale



C Major Triad



A major triad can also be constructed by thinking of intervals. The major triad is a major 3rd plus a minor 3rd.

Major 3rd



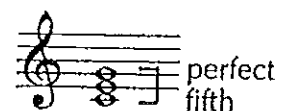
plus

Minor 3rd

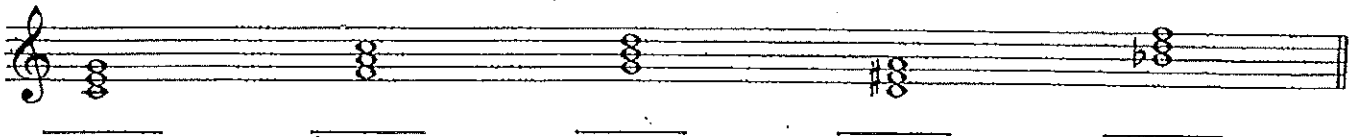


equals

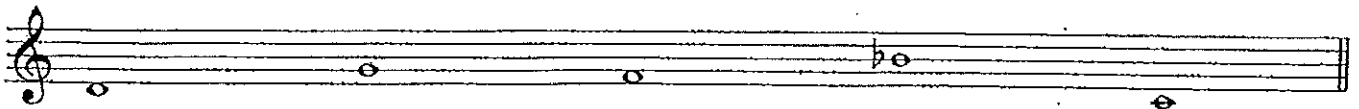
Major Triad



1. Name the following major triads.

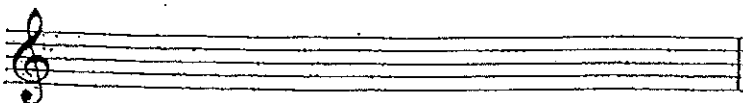


2. Build a major triad above the following notes.

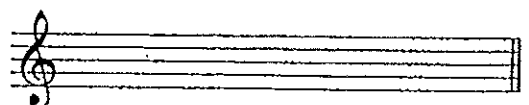


The triad built on D is the only one in the above example that uses an accidental (F#). If you did not write an F#, you either did not think about the D scale or about the major 3rd and minor 3rd.

3. Write a D scale.



4. Write a D major triad.



LESSON 58

CHORDS RELATED TO A KEY

A chord's relationship to a key and to other chords within that key is indicated by numbering the chords from 1 to 8. The numbers are shown with Roman numerals.

A musical staff in treble clef showing the C major scale. Above the staff, the notes C, F, G, and C are marked. Below the staff, the corresponding Roman numerals I, IV, V, and VIII or I are written. The chords are represented by groups of notes on the staff.

This example shows that the chord built on the 1st degree of the C scale is the C chord, which is the I chord in the key of C. The chord built on the 4th degree of the scale is the F chord, which is the IV chord in the key of C, and the chord built on the 5th degree of the scale is the G chord, which is the V chord in the key of C.

Write the chords indicated.

2. Write the chords indicated in the key of C.

An empty musical staff with a treble clef, intended for writing the chords C, F, and G.

A musical staff in treble clef with a C-clef. The notes C, F, and G are written on the staff, corresponding to the Roman numerals I, IV, and V below them.

C F G

I IV V

Give the letter name of each of the following chords.

4. Write the chords indicated in the key of F.

A musical staff in treble clef with a B-flat key signature. Three chords are written on the staff, each with a blank line underneath for identification.

A musical staff in treble clef with a B-flat key signature. The notes F, B-flat, and C are written on the staff, corresponding to the Roman numerals I, IV, and V below them.

Give the letter names of each of the following chords.

6. Write the chords indicated in the key of G.

A musical staff in treble clef with a G-clef and a key signature of one sharp (F#). Three chords are written on the staff, each with a blank line underneath for identification.

A musical staff in bass clef with a G-clef and a key signature of one sharp (F#). The notes G, B, and D are written on the staff, corresponding to the Roman numerals I, IV, and V below them.

I IV V



RCM Examinations

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Your answers must be written IN PENCIL in the space provided.
Il faut que vous écriviez vos réponses AU CRAYON dans l'espace donné.

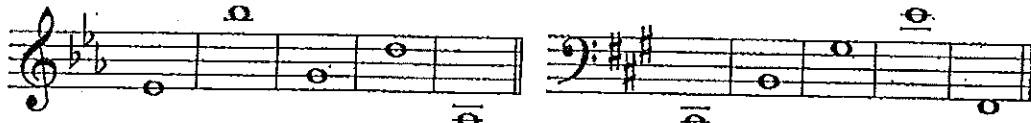
Confirmation Number
Numéro du confirmation

Maximum Marks
Points à Écrire

10

1. Name the following notes.

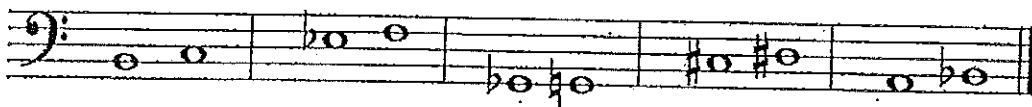
1. Nommez les notes suivantes.



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2. Name each of the following intervals as d.s. (diatonic semitone), c.s. (chromatic semitone), or w.t. (whole tone).

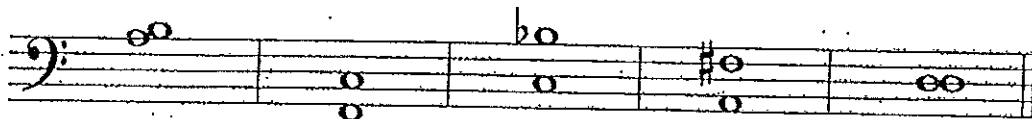
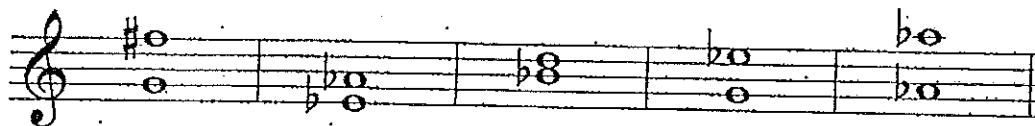
2. Nommez chacun des intervalles suivants comme d.d. (demi-ton diatonique), d.c. (demi-ton chromatique), ou t.e. (ton entier).



10

3. Name the following intervals.

3. Nommez les intervalles suivants.



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4. Write the following triads in the bass clef, using the correct KEY SIGNATURE and any necessary accidentals:

- a. the DOMINANT triad of G minor;
- b. the TONIC triad of A flat Major;
- c. the SUBDOMINANT triad of E Major;
- d. the DOMINANT triad of F minor.

4. Écrivez les accords suivants en clef de fa, en utilisant L'ARMATURE appropriée et les altérations accidentelles nécessaires:

- a. l'accord de DOMINANTE de Sol mineur;
- b. l'accord de TONIQUE de La bémol majeur;
- c. l'accord de SOUS-DOMINANTE de Mi majeur;
- d. l'accord de DOMINANTE de Fa mineur.

a.

b.

c.

d.



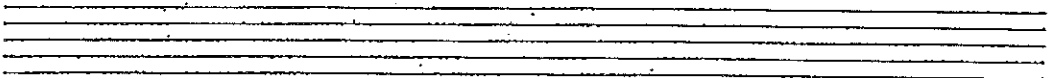
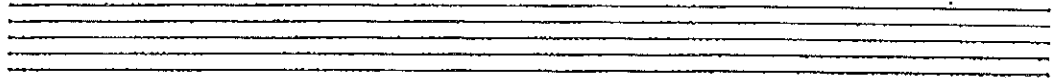
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5. Name the key of the following melody. Transpose it UP one octave into the treble clef.

5. Nommez la tonalité de la mélodie suivante. Transposez-la une octave PLUS HAUT, en clef de sol.



Key: _____
Tonalité: _____



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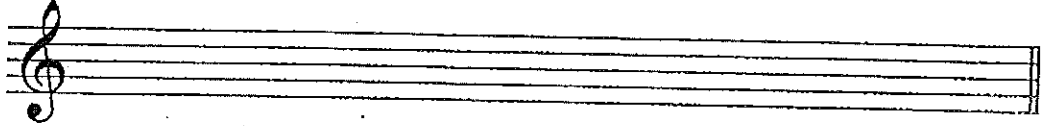
6. Write the following scales, ascending and descending, using the correct **KEY SIGNATURE** for each. Use whole notes.

- a. B flat Major in the treble clef;
- b. F sharp minor harmonic in the bass clef;
- c. D minor melodic in the treble clef;
- d. C minor, natural form, in the bass clef.

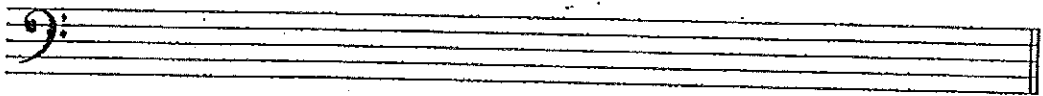
6. Écrivez les gammes suivantes, ascendante et descendante, en utilisant l'**ARMATURE** appropriée à chacune. Utilisez des rondes.

- a. Si bémol majeur en clef de sol;
- b. Fa dièse mineur harmonique en clef de fa;
- c. Ré mineur mélodique en clef de sol;
- d. Do mineur, en forme antique, en clef de fa.

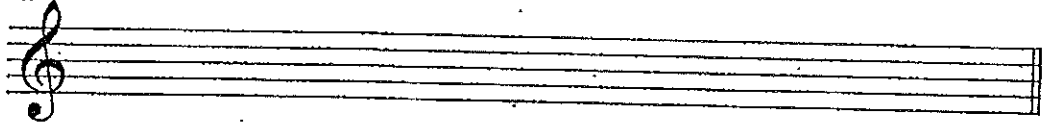
a.



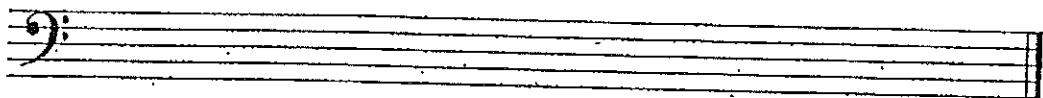
b.



c.



d.



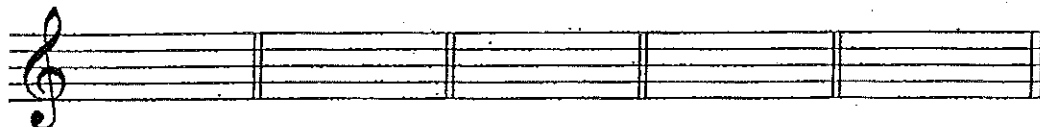
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7. In the treble clef, write the following SUBDOMINANT notes, using accidentals instead of a key signature.

7. En clef de sol, écrivez les notes SOUS-DOMINANTES suivantes, en utilisant les altérations accidentelles au lieu d'une armature.



B minor
Si mineur

F Major
Fa majeur

E flat Major
Mi bémol majeur

E minor
Mi mineur

C sharp minor
Do dièse mineur

10

8. Add rests below the brackets to complete each of the following measures.

8. Ajoutez les silences sous les parenthèses pour compléter les mesures suivantes.



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9. Match each Italian term in the left column with its English definition in the right column.

Example: *fine*

— j

allegro

dal segno, D.S.

decrescendo

grazioso

largo

maestoso

mezzo forte

prestissimo

rallentando

staccato

9. Pour chaque terme Italien de la colonne de gauche, choisissez la définition qui lui est propre dans la colonne de droite.

a. as fast as possible
aussi vite que possible

b. becoming softer
en décroissant

c. fast
vite

d. from the sign
du signe

e. gracefully
gracieux

f. majestic
majestueux

g. moderately loud
modèremment fort

h. sharply detached
détaché

i. slowing down
en ralentissant

~~j~~ the end
le fin

k. very slow
très lent

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10

10. Analyse the following piece of music by answering the questions below.

10. Analysez le morceau de musique suivant en répondant aux questions ci-dessous.

Allegro Henry Heron

- a. Add the correct time signature directly on the music.
Ajoutez le chiffre indicateur approprié directement sur la partition.
- b. Name the key of this piece.
Indiquez la tonalité de ce morceau. _____
- c. Name the composer of this piece.
Nommez le compositeur de ce morceau. _____
- d. Name the interval at letter A.
Nommez l'intervalle indiqué par la lettre A. _____
- e. Name the rest at letter B.
Nommez la sorte de silence indiqué par la lettre B. _____
- f. Name the triad at letter C. Root: _____ Kind: _____
Nommez l'accord indiqué par la lettre C. Fondamentale: _____ Sorte: _____
- g. Explain the sign at letter D.
Expliquez le signe indiqué par la lettre D. _____
- h. How many measures are in the piece above?
Combien de mesures contient le morceau ci-dessus? _____
- i. How many times does the tonic note appear in the piece above?
Combien de fois trouve-t-on la note tonique dans le morceau ci-dessus? _____
- j. Explain the meaning of *Allegro*.
Expliquez le sens de *Allegro*. _____