

AP MUSIC THEORY INTRODUCTORY LETTER

SPECIAL NOTE FOR COVID-19 YEAR:

Below is the Summer work and Letter I normally send out. It of course assumes in-person class. As we come to more conclusions about what the Fall will look like, I will stay in touch through email over the Summer on how that particularly affects AP Music Theory. For now, this document should suffice as it provides fully digital resources

2020-2021 AP Music Theory Students and Parents,

You are receiving this letter because you (or your son/daughter) is enrolled in AP Music Theory for the 2020-21 school year at Cheltenham High School. Please take time to read all of the information below. If you have any questions, concerns, or simply want to talk about any particular aspect of music theory, you may contact me at mberntsen@cheltenham.org.

The Course:

Advanced Placement (AP) courses are courses based on college-level concepts and resources. All AP courses also serve as preparation for an AP exam from the College Board. AP Music Theory covers material comparable to that taught throughout the first two semesters of a typical college music major's curriculum. In this course, the theoretical aspects of music are taught through the scope of Western Art Music (colloquially known as "classical music"). Through this course you will develop analytical skills in both the written and aural understanding of music.

Summer Assignment:

Similar to other AP courses at CHS, there is a summer assignment. This assignment serves as a jumping off point for the subject and as preparation for the large amount of material the course covers throughout the school year.

Attached is the summer assignment to be **completed for the first day of class.** This work will be the first graded assignment of the first marking period. **Within the first five classes we will review this material and have an exam based on the summer assignment.** Not only should you complete the assignment, but you should also do some further research on the topics covered. There are many great resources online to aid in your understanding (I provided just a few on the next page). **Before the end of the 2019-20 school you should share your e-mail with Mr. B for some additional resources to use throughout the Summer.**

Good luck with your summer assignment! I look forward to working with all of you this coming school year.

Sincerely,



Matthew A. Berntsen
Director of Bands
Cheltenham High School

AP MUSIC THEORY SUMMER ASSIGNMENT

Concepts covered:

- ❖ Notation of pitches (Clefs, pitch names, and the piano)
- ❖ Rhythmic symbols and values
- ❖ Meter/Time signature and rhythmic organization
- ❖ Intervals (the relationship of different pitches)
- ❖ Modes and Scales (various arrangements of a sequence of pitches)
- ❖ Key signatures
- ❖ Triads (various iterations of three pitches played together)

Summer assignment website:

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

Your summer assignment is based on John Steffa's Music Theory Site. The website will offer instruction and the practice questions are your prompts for the summer assignment. 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 website is interactive and will require the correct browser to hear audio examples and interact.

The following website chapters are included in your summer assignment packet. The page numbers below reference the numbered webpages within each given chapter. **There is also an "addendum" to the website on the next page.** The addendum simply has some of my own additions/changes to the website. This is your summer assignment:

Chapter 1— Musical Symbols: Read the chapter; answer all questions on pgs. 11-12

Chapter 2— Note and Rest Values: Read the chapter; answer all questions on pgs. 9-10

Chapter 3— Rhythm: Read the chapter; answer all questions on pgs. 6-11

Chapter 4— Meter Signatures: Read the chapter; answer all questions on pgs. 12-16

Chapter 5— Intervals: Read the chapter; answer all questions on pgs. 16-18

Chapter 6— Modes: Read the chapter; answer all questions on pgs. 7-14

Chapter 7— Major Scales: Read the chapter; answer all questions on pgs. 7 and 11-13

Chapter 8— Minor Scales: Read the chapter; answer all questions on pgs. 11-12 and 16-18

Chapter 9— Key Signatures: Read the chapter; answer all questions on pgs. 13-15 and 19-21

Chapter 10— Triads: Read the chapter; answer all questions on pgs. 8-9

Additional Resources...PLEASE CHECK THESE OUT!!!

[Tonal Harmony by Stefan Kostka](#): This will be our primary textbook for the school year.

[MUSICTHEORY.NET](#): This website is interactive. The lessons are in a great order/sequence, so I'd recommend going in the order they are presented. The exercises are highly adjustable to create more or less constraints.

[Music Crash Courses](#): Great overall website just for reading, but with great content and a clean layout.

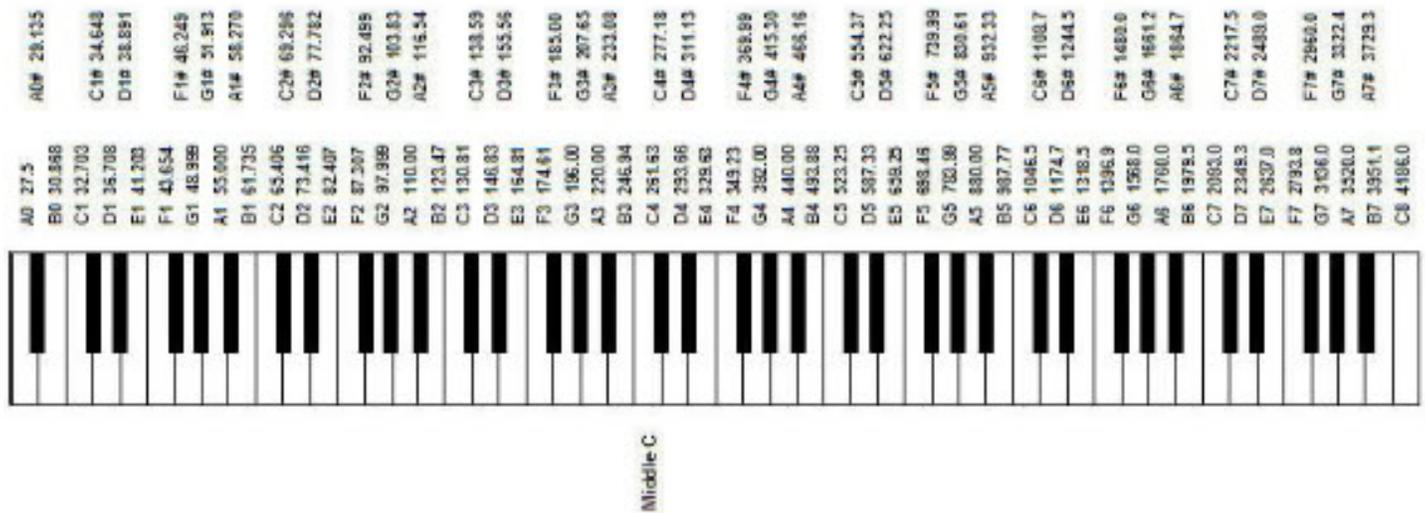
[Two Minute Theory](#): Awesome youtube channel that presents topics in easy, bite-sized forms.

[Rick Beato on YouTube](#): This is not meant to be comprehensive, but I love this guy's videos on everything, including music theory concepts. Check it out.

REMEMBER: YOU MUST BRING YOUR COMPLETED SUMMER ASSIGNMENT TO THE FIRST DAY OF CLASS! YOU WILL ALSO BE TESTED ON THE MATERIAL WITHIN THE FIRST 5 CLASSES!

ADDENDUM TO WEBSITE

Chapter 1, page 1: I will be using this pitch system instead. C4 is middle C for this system. See the keyboard below:



Chapter 1, page 4: The content on this page needs some elaboration. An **interval** is the distance between any two pitches. The smallest **interval** in music is called a **half step**. Therefore, (with help using the piano above) the interval between C4 and C4# is a half step. Also, the interval between B3 and C4 is a half step because there is no black key in between. A **whole step** is two consecutive half steps. Therefore an example of a whole step is C4 and D4 (C4# is in between). Another example of a whole step is B3 and C4# because there is no black key between B3 and C4, so we must go up another pitch to create a whole step. KNOWING THE CONSTRUCTION OF THE PIANO IS ESSENTIAL IN UNDERSTANDING THE PITCH AND TONAL ASPECTS OF MUSIC.

Chapter 2, page 3-4: I just want to note that the duration of all of the note values is relative to the given **tempo** of a piece of music. **Tempo** is the speed/pace of a particular piece of music. Tempo is measured in beats per minute (BPM). This means that a specific note value is specified as the **beat** (The **beat** is the underlying pulse in a piece of music.). This is covered later in the chapter, but this gives this section some context.

Chapter 5, page 18; Chapter 6, page 9; Chapter 8, page 12; Chapter 9, page 15: In identifying intervals aurally, it is helpful to associate each one with a particular interval from the very beginning of common songs. Below is a website of those songs. Find a song that you know for each interval and use that to help you identify the interval by ear.

http://www.people.vcu.edu/~bhammel/theory/resources/macgamut_theory/songs_interval_recognize.html

Chapter 6, pages 12-14: Use Chapter 6, page 3 to help with this identification.

Name: _____

Summer Theory Packet Answer Sheet

The website: <http://john.steffa.net/IntroToTheory/introduction/ChapterIndex.html> will correspond with the following questions.

Chapter 1 – Musical Symbols

Page 11

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

Page 12

1. The **smallest** interval in the Western European tradition of music is... _____
2. What three symbols are placed at the beginning of music?
 - a. _____
 - b. _____
 - c. _____
3. What are **rhythmic units** in music called? _____
4. How far does a **double flat** lower a note? _____
5. Where is **Middle C** found on the piano? _____
6. How many lines and spaces are found on a **staff**? _____
7. Which two clefs are typically found on a **grand staff**? _____
8. The purpose of **ledger lines** is to allow notes to be written... _____
9. What are rhythmic units separated by in musical notation? _____
10. A diatonic half step is best defined as... _____

Chapter 2 – Notes and Rests

Page 9

1. Written notes can represent: _____
2. Which of the following numbers points to the **note head**? (circle) 1 2 3
3. Notes are usually **beamed** together into the same... _____
4. Which of the following is a **sixteenth note**? (circle) 1 2 3
5. Which of the following is an **eighth rest**? (circle) 1 2
3
6. Which of the following groups of notes equals a **half note**? (circle) 1 2
3
7. Which of the following groups of notes equals a **quarter note**? (circle) 1 2 3
8. Which of the following groups of notes equals an **eighth note** (circle) 1 2 3
9. Which of the following groups of notes and rests equals a **quarter note**? (circle) 1 2
3
10. Which of the following groups of **tied** notes equals a **dotted half note**? (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 **natural division** of a dotted quarter note. (circle) 1 2 3
5. Select the **natural subdivision** of a dotted quarter note. (circle) 1 2 3
6. Select the **natural division** of a dotted half note. (circle) 1 2 3
7. Select the **natural subdivision** of a dotted half note. (circle) 1 2 3
8. What does **allegro** mean? (circle) 1 2 3
9. **Andante** is a musical term meaning what? (circle) 1 2
3
10. The Italian term, **quasi** , 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 (do not do pages 17-20)

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

Page 13

1. Which of the examples below is the same rhythm as the one on the right?

7. What is the name of this interval? _____
8. What is the name of this interval? _____
9. What is the name of this interval? _____
10. What is the name of this interval? _____

Page 18 (see addendum)

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

Chapter 6 – Modes (do not do 15-19)

Page 7

1. How many notes are required for a complete, one-octave **diatonic** scale? _____
2. What is the interval from the **1st note** to the **last notes** of a diatonic scale? _____
3. A basic scale which begins on “**A**” is also known as which **church mode**? _____
4. A basic scale which begins on “**D**” is also known as which **church mode**? _____
5. Between what scale degrees are the **half steps** in the **Ionian mode**? _____
6. If the **mixolydian mode** begins on “**G**”, between what pitches will you find **half steps**?

7. If the **ionian mode** begins on “**G**”, between what pitches will you find **half steps**? _____
8. If the **dorian mode** begins on “**C**”, between what pitches will you find **half steps**? _____
9. If the **aeolian mode** begins on “**D**”, between what pitches will you find **half steps**? _____
10. What note is the **tonic** pitch when the **Phrygian mode** begins on “**E**”? _____

Page 8

1. What **church mode** is the following scale? _____
2. What **church mode** is the following scale? _____
3. What **church mode** is the following scale? _____
4. What **church mode** is the following scale? _____
5. What **church mode** is the following scale? _____

Page 9 (see addendum)

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

Page 10 (circle) 1 2 3

Page 11 (circle) 1 2 3

Page 12* (circle) 1 2 3

Page 13* (circle) 1 2 3

Page 14* (circle) 1 2 3

*See addendum

Chapter 7 – Major Scales (do not do 8-10 and 14-19)

Page 7

- Which **church mode** contains the same whole/half-step pattern as the **Major scale**?

- Between what **scale degrees** do **half-steps** occur in a **Major scale**? _____
- What is the pattern of **whole-steps** and **half-steps** for a **Major scale**?

- Where do **natural half-steps** occur? _____
- Which of the following examples is a **Major scale**? (circle) 1 2 3
- Which of the following examples is a **Major scale**? (circle) 1 2 3
- Which of the following examples is a **Major scale**? (circle) 1 2 3
- If the **upper tetrachord** contains E, F#, G#, A, what is the **Major scale**?

- If the **lower tetrachord** contains D, E, F#, G, what is the **Major scale**? _____
- If the **upper tetrachord** contains C, D, E, F, what is the **Major scale**?

Page 11 (circle) 1 2 3

Page 12 (circle) 1 2 3

Chapter 8 – Minor Scales (do not do pages 13-15 and 19-23)

Page 11

1. What are the three types of **minor scales**? _____

2. The **aeolian mode** is the same as which form of **minor**? _____
3. Which **tetrachord** is the same with **all 3 forms** of minor? _____
4. Which of the following **patterns** applies to **natural minor**? _____
5. Which of the following **patterns** applies to **harmonic minor**? _____
6. Which of the following **patterns** applies to **nmelodic minor**? _____
7. In **c natural minor**, which pitch is altered to create **c harmonic minor**? _____
8. In **f-sharp natural minor**, which pitch is altered to create **f-sharp harmonic minor**?

9. In which form of minor is the **descending** scale different from the **ascending** scale?

10. In **melodic minor**, which scale degrees are altered from the **natural minor** version?

Page 12 (see addendum)

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

Chapter 9 – Key Signatures (do not do 16-18 or 22-25)

Page 13

1. What is the **order of sharps** in a **key signature**? _____
2. What is the **key name** for the following **MAJOR key signature**? _____
3. What is the **key name** for the following **MAJOR key signature**? _____
4. What is the **key name** for the following **MAJOR key signature**? _____
5. What is the **key name** for the following **MAJOR key signature**? _____
6. What is the **key name** for the following **MINOR key signature**? _____
7. What is the **key name** for the following **MINOR key signature**? _____
8. What is the **key name** for the following **MINOR key signature**? _____
9. What is the **key name** for the following **MINOR key signature**? _____

Page 14: What is the key signature?

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

Page 15 (see addendum)

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

Page 19 (circle) 1 2 3

Page 20 (circle) 1 2 3

Page 21 (circle) 1 2 3