

AP Music Theory  
Summer Assignment **2011**

*Successful completion of the summer assignment is an important step towards building the skills needed to succeed in AP Music Theory. To get the most out of the assignment, spread out the exercises throughout the summer (Do not cram all the work in at once).*

The summer assignment is due on the first day of school. During the first week of school, an exam will be given on all the material covered in the summer assignment.

I. Textbook Portion (Identification and Written Exercises)

The text for this course is Benward, Bruce, and Marilyn Saker. *Music in Theory and Practice, Vol. I, 7<sup>th</sup> ed.* New York, NY: McGraw-Hill, 2003. Begin to learn the language of music theory by reading excerpts from the textbook and completing exercises on rudiments. Complete all work in PENCIL. Do not photocopy pages from the textbook – first carefully copy the questions by hand onto blank staff paper, then answer the questions.

**i. Read carefully, taking notes as necessary,**

Chapter I excerpts (p. 3-8)

Chapter II excerpts (p. 25~38)

**ii. Complete, on staff paper**

Assignments 1.1, 1.2, 1.4, (p. 19-20)

Assignments 2.1, 2.2, 2.5, 2.6 (p. 45-47)

**iii. Draw NEATLY, on a blank sheet of paper,**

A circle of fifths (fig. 2.18, p.35)

**iv. Write NEATLY, on the reverse side of your circle of fifths**

The Roman alphabets A through G, three times

The Arabic numerals 1 through 7, three times

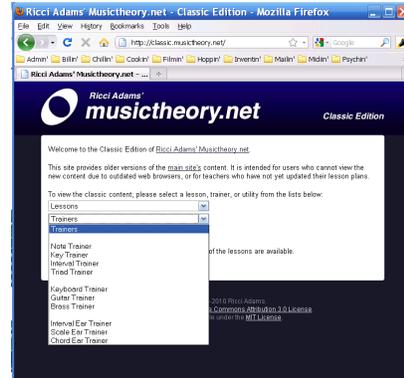
The upper case Roman numerals I through VII, three times

The lower case Roman numerals i through vii, three times

## II. Internet Portion (Identification and Aural Exercises)

The rudiments review website is Ricci Adams' [classic.musictheory.net](http://classic.musictheory.net).

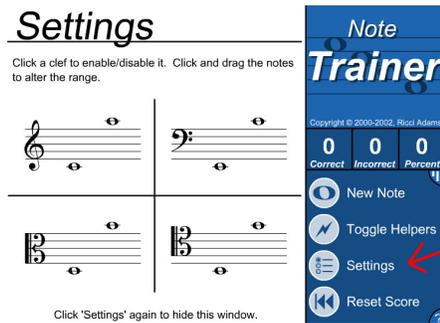
Use the "Trainers" drop-down menu to complete each exercise.



### i. Select <<Note trainer>>

Click <<Settings>> on the right hand menu to enable and disable clefs & note range. Practice naming notes by starting with one clef within a limited range, then adding other clefs and widening the range of notes.

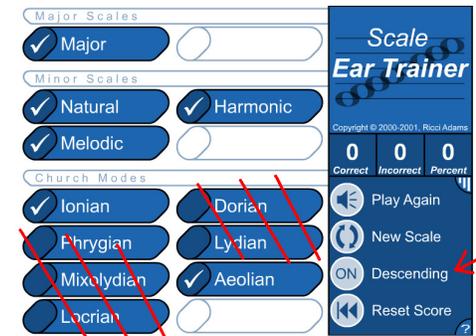
\* Remember that since all pitch placement are relative, identification of one pitch in the clef makes it possible to identify all other pitches.



### ii. Select <<Scale ear trainer>>

Deselect (uncheck) all the <<Church Modes>> except for IONIAN and AEOLIAN. (Ionian is another name for Major, Aeolian is another name for Natural Minor). Click <<Descending>> on the right hand menu to turn it ON. Practice identifying scales by ear.

\* Think about which note(s) to listen for to differentiate scales. Which notes are shared between scales, and which notes are different between scales?



### iii. Select <<Interval Ear Trainer>>

Turn on specified interval types within each group. Move onto the next group only when you are confident differentiating between the different intervals within the previous group.

Group I. Union, octave

Group II. Perfect 4th, Perfect 5th

Group III. Perfect 4th, Perfect 5th, Tritone

Group IV. Major 2nd, minor 2nd

AP Music Theory  
Summer Inventory Checklist

*Use your summer to ensure you have all the supplies you need to succeed in AP Music Theory come September.*

I. Required for each class:

- i. Pencils in working order (get a box of pencils for the year.)**
- ii. Eraser**
- iii. Large three-ring binder, with dividers, containing all handouts**
- v. Staff paper (supplied by Ms. Hsu), also printable at [www.blanksheetmusic.net](http://www.blanksheetmusic.net)**
- vi. Yourself with good attitude and focus!**

II. Required for completing homework assignments:

- i. Textbook (supplied by Ms. Hsu)**
- ii. Audio equipment with sufficient bass amplification.**
- iii. Internet connection.**

III. Browse materials from past years.

- i. Class website via [erhsnyc.net](http://erhsnyc.net)**
- ii. Attached excerpt from syllabus**

Ms. Hsu is available via email: [yhsu@erhsnyc.net](mailto:yhsu@erhsnyc.net)

# AP Music Theory

## Syllabus Excerpt

### Overview

AP Music Theory is the equivalent of a first-year college-level theory and musicianship block, covering rudiments in the first semester and introduction to tonal harmony in the second. Participation in the AP program demonstrates a commitment to perform at a high level of academic rigor. Satisfactory performance on the AP examination may result in college credit, advanced placement, and/or advanced standing.

Music theory is the study of *melody, harmony, texture, rhythm, form, musical analysis, and composition*. Through an understanding of the tangible aspects of music that we can analyze, we learn to better appreciate the abstract aspects of music that we cannot explain. Aural and keyboard skill lab drills and relevant innovations in music history are integrated into the theoretical coursework. The course draws primary examples from the standard vocal and instrumental repertoire, exposing students to the diversity of the Western musical tradition.

Studio lessons support student's continual growth as a musician on their primary instrument. Each student will study at least two contrasting pieces from the solo/chamber art music repertoire as performer and theorist. After the AP examination in May students share their pieces in class presentations and public performance. The studio lesson component is offered through co-enrollment in the course **AUUA: Musicianship**.

### Essential Questions

- How are musical ideas stated, embellished, developed, and resolved?
- How has music evolved?
- How can understanding of music theory improve musicianship?

### Objectives

Hear, vocalize, read, notate, and transpose

- (1) pitches and intervals in treble, alto, tenor, and bass clefs.
- (2) rhythmic patterns in simple and compound meters.
- (3) scales, keys, tonal centers, and modes
- (4) triadic, seventh, sixth, and altered chords in root position and inversions
- (5) cadences and non-harmonic tones

Demonstrate through listening, sight-singing, written, creative, and analytical exercises

- (1) tonal relationships
- (2) modulation to closely related keys
- (3) functional triadic harmony in two-voice and four voice texture
- (4) seventh chord functions
- (5) secondary dominant functions
- (6) Neapolitan and augmented sixth chord functions

Realize

- (1) figured basses
- (2) Roman numeral progressions
- (3) lead sheets

Compose

- (1) bass line for a given melody, implying appropriate harmony
- (2) first species counterpoint
- (3) four-part chorale
- (4) small forms
- (5) theme and variation

Perform harmonic, rhythmic, motivic, textural, and formal analysis of musical excerpts exemplifying

- (1) simple and compound forms (e.g. rounded binary, simple ternary, theme/variations, strophic, sonata)
- (2) stylistically diverse vocal and instrumental repertoire from the Western tradition
- (3) twentieth-century scales, chordal structures, and compositional procedures