Welcome!
Please take the time to read all of the information below so that you understand the demands of the course.

Pre-Requisites: It is highly recommended that students who are planning to take AP Music Theory be currently enrolled in a Performing Arts class. The purpose of AP Music Theory is to provide students with a comprehensive understanding of the theoretical concepts that can be found in a performance-based curriculum. It is understood that those students who are achieving at a high level of individual proficiency on a primary instrument/voice, along with the foundations that are established in the Summer Assignment, will be best prepared to interact and engage with the material presented in AP Music Theory. It is recommended that any non-performance students who plan to take AP Music Theory speak to Mr. Sciaino or Mrs. Britez and discuss the potential success in the course based on prior musical knowledge and experience.

The Course: Advanced Placement (AP) courses are overseen by College Board (www.collegeboard.org) and are designed by using both college-level textbooks and resources. AP Music Theory operates like the first year of a college music theory experience, developing both theoretical and aural skills (usually taught as two separate courses in college). Because of this, the level of academic and musical rigor is extremely high; homework assignments will be given daily, quizzes will be given weekly, and a primarily competency-based (not effort-based) grading policy will be used throughout the course of the school year. In May, students will be prepared to take the AP Music Theory Exam – those students who score a 3 or higher may receive college credit for up to a year of Music Theory and/or Aural Skills. For more information, visit the AP Music Theory Course Description on the College Board Website: http://apcentral.collegeboard.com/apc/public/repository/ap-music-theory-course-description.pdf

Summer Assignment: A full description of the three separate components of the Summer Assignment for AP Music Theory can be found in this packet. This assignment is due on the first day of school and is critical to a successful start in September. Please be advised that students who do not submit their Summer Assignment will be recommended for removal from the course.

Diagnostic Test: Within the first week of classes in September, there will be a diagnostic test on the topics listed in the assignment. Doing well on the test will require some summer studying,
even for those who have prior music theory knowledge. This test will provide you with a greater understanding of your early strengths and weaknesses as we begin this journey.

**Summer Tasks Checklist**

- **Assemble Class Materials:**
  - 2” Binder with Dividers
  - Mechanical pencils
  - Staff Paper (book of staff paper or 100 sheets of 3 punch staff paper)
  - Noteflight Login
  - Red pen
  - Headphones/Earbuds

- **Complete All 3 Sections of the Summer Assignment**
  - Part 1: John Steffa’s Intro to Music Theory Worksheets
  - Part 2: MusicTheory.net Verification Codes
  - Part 3: Listening Log
SUPPLEMENTAL RESOURCES:

Please bookmark and familiarize yourself with the following websites that can assist you with the Summer Assignment and throughout the school year:

**WEBSITES**
- [www.wpmusictheory.weebly.com](http://www.wpmusictheory.weebly.com) *(Whippany Park AP Music Theory Site)*
- [https://wpmusictheory.sites.noteflight.com](http://https://wpmusictheory.sites.noteflight.com) *(Whippany Park AP Music Theory Noteflight Site)*
- [www.musictheory.net](http://www.musictheory.net)
- [www.teoria.com](http://www.teoria.com)
- [www.good-ear.com](http://www.good-ear.com)
- [www.easymusictheory.com](http://www.easymusictheory.com)
- [www.emusictheory.com](http://www.emusictheory.com)
- [www.gmajormusictheory.org](http://www.gmajormusictheory.org)
- [http://imslp.org/](http://imslp.org/)

**APPS**
- [Tenuto](http://Tenuto) *(MusicTheory.net companion app)*
- [Nota](http://Nota)
- [Music Theory Calculator](http://Music Theory Calculator)

FINALLY – Make sure you are comfortable with singing out loud! Sing along as you listen to music. Sing in the shower. Sing on the beach or at the pool. Sing when you’re at work and sing when you’re doing the laundry. Find music in the public library to check out and sing to yourself. If you know solfege, review it by singing solfege syllables instead of words. You may also sing using scale degree numbers.

Please be as thorough as possible in your preparation of all of the material. While I understand this looks like an enormous task, **much of it will go quickly**, and honestly, you probably already know some or all of it from the music classes/lessons you have had.

You will learn more about music in the next year than you have ever learned in your life! I am looking forward to a great class and a great year – please do not hesitate to e-mail with questions.

Mr. Sciaino - [psciaino@hpreg.org](mailto:psciaino@hpreg.org)
Mrs. Britez - [hbritez@hpreg.org](mailto:hbritez@hpreg.org)
AP MUSIC THEORY SUMMER ASSIGNMENT

PART 1: John Steffa's Intro to Music Theory Course

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.

Part 1 of 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.

Summer Assignment Part 1 Website:
http://john.steffa.net/IntroToTheory/introduction/ChapterIndex.html

The following website chapters are included in your Summer Assignment Part 1 Packet:
Ch. 1 – Musical Symbols
Ch. 2 – Note and Rest Values
Ch. 3 – Rhythm
Ch. 4 – Meter Signatures
Ch. 7 – Major Scales
Ch. 8 – Minor Scales
Ch. 9 – Key Signatures
Ch. 10 – Triads

(Please be sure to read Chapter 5 regarding Intervals as well.)
AP Music Theory Summer Assignment – PART 1

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, 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? _______________________________
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 – Note and Rest Values

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 what? ____________________________

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/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
(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
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

**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?  

Page 18 (circle) 1 2 3
Page 19 (circle) 1 2 3
Page 20 (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 15** (circle) 1 2 3
**Page 16** (circle) 1 2 3
**Page 17** (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**? _____________
Chapter 8 – Minor Scales

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 melodic 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
1. ______________________ 5. ______________________ 9. ______________________
2. ______________________ 6. ______________________ 10. ______________________
3. ______________________ 7. ______________________
4. ______________________ 8. ______________________

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

Page 13
1. What is the order of sharps in a key signature? ________________________________

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

6. ____________________ 8. ____________________
7. ____________________ 9. ____________________

Page 14 What is the key signature:

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

Page 15

1. ____________________ 5. ____________________ 9. ____________________
2. ____________________ 6. ____________________ 10. ____________________
3. ____________________ 7. ____________________
4. ____________________ 8. ____________________

Chapter 10 – Triads

Page 8: Name the quality of these triads.

1. _________________ 5. _________________ 9. _________________
2. _________________ 6. _________________ 10. _________________
3. _________________ 7. _________________
4. _________________ 8. _________________

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

11. _________________ 15. _________________ 19. _________________
12. _________________ 16. _________________ 20. _________________
13. _________________ 17. _________________
14. _________________ 18. _________________
**PART 2: MusicTheory.net Drills**

Use the MusicTheory.net website (both the lessons and exercises) to help you understand the following material. **Once you are ready, complete 100 each for the following exercises with YOUR BEST SCORE POSSIBLE.** Be sure to use each specific URL below. Email your MT.net verification codes IN ONE E-MAIL. Write the codes in the blanks below for a backup. You can get your verification code by clicking on the circle in the upper right-hand corner of the screen and selecting “Show Progress Report” on each exercise.

### STAFF IDENTIFICATION EXERCISES

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### KEYBOARD IDENTIFICATION EXERCISES

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### EAR TRAINING EXERCISES

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PART 3: Listening Log

One of the most important qualities of a great musician (and AP Music Theory student) is the instinctual love of and curiosity for/about all different types of music, regardless of genre. For your Summer Listening Log, I would like you to include specific examples from each of the following categories:

1. Western Classical Repertoire *(dates in parentheses are approximate)*
   - Baroque (1600-1750) – 1 Example
   - Classical (1750-1820) – 2 Examples *(Most of our focus in will be from this period)*
   - Romantic (1820-1900) – 1 Example

2. Repertoire of a specific ensemble (Band, Chorus, Orchestra) - 2 Examples

3. Solo Music for your Specific Instrument or Voice Type – 2 Examples

4. Music that you enjoy listening to in your free time – whatever it may be! – 4 Examples

**You should have a total of 12 Examples on your Listening Log with the following information:**

- Song Title (and if it is part of a larger work [i.e. the 2nd Movement from Beethoven's 7th Symphony or Mambo from *West Side Story]*)
- Composer (i.e. Gustav Mahler, Franz Liszt, Paul McCartney) **AND** Performing Artist(s) on the specific recording you heard (i.e. Yo-Yo Ma, Radiohead, Dallas Brass, Berlin Philharmonic)
- Genre or Period (For music from specific periods – tell me which one; for “your” music – instrumental, jazz, country, indie, orchestral, rock, etc.)
- 2-3 Sentences of Analysis/Response (Your personal connection to the music, specific elements that you hear/appreciate)

There are several great ways to listen to music (as you know)! Spotify, Pandora, iTunes, YouTube, etc. If you are having issues finding any required music, ask your friends or e-mail me ASAP.
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