

AP Music Theory
Summer Course Work 2022
Mr. Fisher

Resources: www.gmajormusictheory.net & text book

Everything that is in this packet is explained in detail in the above resources

Your assignment and instructions are below. All assignments can be turned in on our class canvas page. You should register for the course and begin turning in work as you complete it. Register here for the canvas course:

<https://slds.instructure.com/enroll/8M4FGJ>

This should clear up any confusion about the packet. If you still have questions, feel free to e-mail me at fisherl@slds.org

Chapter 1

Exercise 1-1	A,B,C - All
Exercise 1-2	A,B,C,D,E - All
Exercise 1-3	A,B,C,D,E - All
Exercise 1-4	A - Odd
Exercise 1-5	A,B,C - Odd
Exercise 1-6	A,B,C,D - Odd

Chapter 2

Exercise 2-1	A,B - All
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Chapter 3

Exercise 3-1	A,B,C,D - Odd
Exercise 3-2	A,B,C - Odd
Exercise 3-3	A - All
	B 1 - All
Exercise 3-4	A - All
	B 1 - All

Chapter 4

Exercise 4-1	A,B - All
	C 1 - All
	D - All
Exercise 4-2	A,B - All

Part I

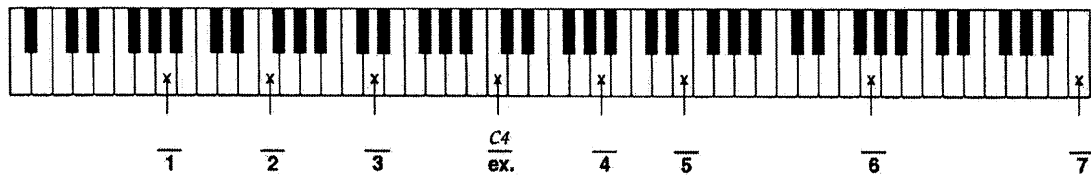
Fundamentals

Chapter 1

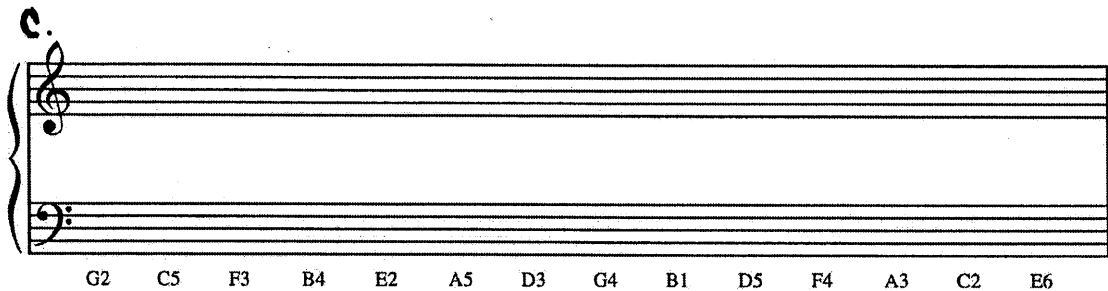
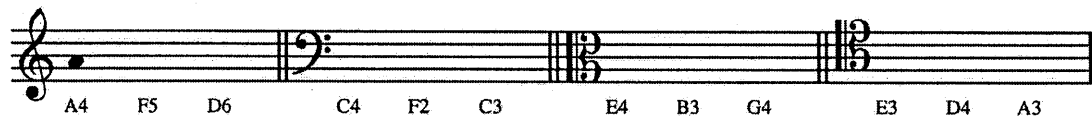
ELEMENTS OF PITCH

EXERCISE 1-1

A. Name the pitches in the blanks provided, using the correct octave register designations.



B. Notate the indicated pitches on the staff in the correct octave.



EXERCISE 1-2

- A. Notate the specified scales using accidentals, not key signatures. Show the placement of whole and half steps, as in the example.

C major A $\flat$ major

G major C $\flat$ major

B major G $\flat$ major

E $\flat$ major D major

- B. Identify these major key signatures.

C major 1 major 2 major 3 major 4 major 5 major 6 major 7 major
 ex. 1 2 3 4 5 6 7

- C. Notate the specified key signatures.

A $\flat$ major E major F major C major
 G $\flat$ major G major E $\flat$ major C $\sharp$ major

D. Fill in the blanks.

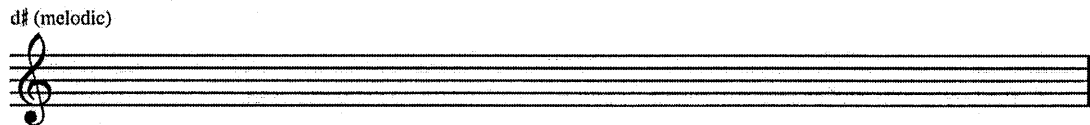
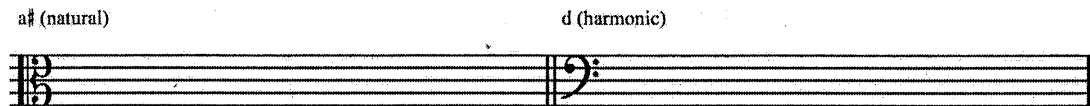
<i>Key signature</i>	<i>Name of key</i>	<i>Key signature</i>	<i>Name of key</i>
1. _____	D $\flat$ major	8. seven flats	_____ major
2. _____	G major	9. _____	F major
3. five sharps	_____ major	10. _____	E major
4. _____	E $\flat$ major	11. two sharps	_____ major
5. two flats $\flat$	_____ major	12. three flats	_____ major
6. three sharps $\sharp$	_____ major	13. _____	G $\flat$ major
7. _____	C $\sharp$ major	14. six sharps	_____ major

E. Fill in the blanks, using the example as a model.

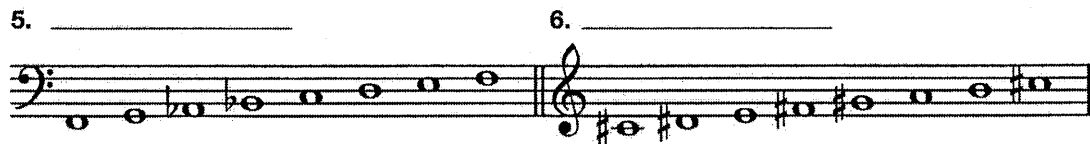
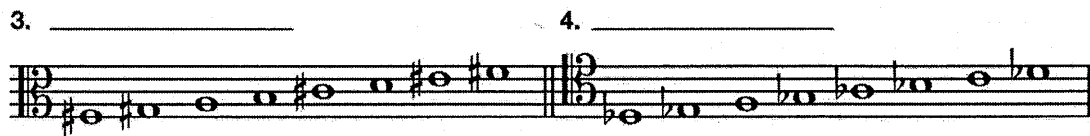
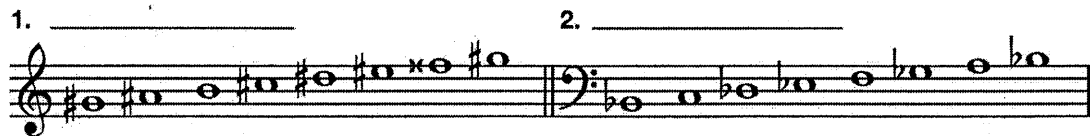
<i>Major key</i>	<i>Key signature</i>	<i>Scale degree</i>	<i>Is this note</i>
Ex. <u>C</u>	<u>0$\sharp$/0$\flat$</u>	<u>5</u>	<u>G</u>
1. <u>E</u>	_____	<u>3</u>	_____
2. _____	<u>2$\sharp$</u>	_____	<u>C$\sharp$</u>
3. _____	_____	<u>4</u>	<u>E$\flat$</u>
4. <u>G$\flat$</u>	_____	_____	<u>E$\flat$</u>
5. _____	<u>3$\sharp$</u>	<u>2</u>	_____
6. _____	<u>6$\sharp$</u>	_____	<u>C$\sharp$</u>

EXERCISE 1-3

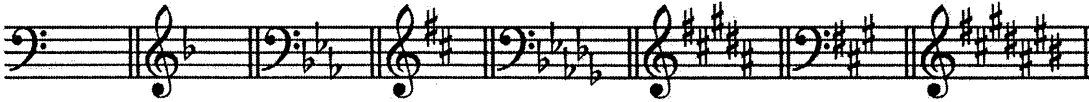
- A. Notate the specified scales using accidentals, not key signatures. The melodic minor should be written both ascending and descending.



- B. Identify the type of each scale as major, natural minor, harmonic minor, or melodic minor. Any melodic minor scales will be shown in the ascending version only.



C. Identify these minor key signatures.



$\frac{a}{\text{ex.}}$ minor $\frac{1}{\text{ex.}}$ minor $\frac{2}{\text{ex.}}$ minor $\frac{3}{\text{ex.}}$ minor $\frac{4}{\text{ex.}}$ minor $\frac{5}{\text{ex.}}$ minor $\frac{6}{\text{ex.}}$ minor $\frac{7}{\text{ex.}}$ minor

D. Notate the specified minor key signatures.



e♭ minor

c♯ minor

g minor

a minor



e minor

a♭ minor

d♯ minor

f minor

E. Fill in the blanks.

Key signature

Name of key

1. three sharps

f♯ minor

2. _____

e♭ minor

3. _____

c♯ minor

4. five flats

_____ minor

5. _____

a minor

6. four flats

_____ minor

7. seven sharps

_____ minor

Key signature

Name of key

8. _____

g minor

9. two sharps

_____ minor

10. seven flats

_____ minor

11. _____

e minor

12. one flat

_____ minor

13. _____

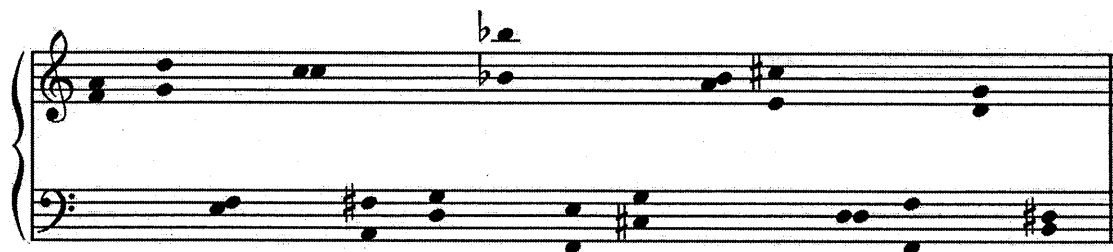
c minor

14. _____

g♯ minor

EXERCISE 1-4

A. Provide the numerical names of the intervals by using the numbers 1 through 8.



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

EXERCISE 1-5

A. All the intervals below are 4ths, 5ths, unisons, or octaves. Put a "P" in the space provided *only* if the interval is a perfect interval.



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



11 5 12 5 13 8 14 5 15 4 16 1 17 4 18 8 19 5 20 4

B. All the intervals below are 2nds, 3rds, 6ths, or 7ths. Put an "M" or an "m" in each space, as appropriate.



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



11 6 12 3 13 3 14 7 15 6 16 3 17 2 18 7 19 6 20 7

2 3 2 6 7 2 7 6 3 2

21 22 23 24 25 26 27 28 29 30

C. Notate the specified intervals above the given notes.

P4 m3 m6 M2 P4 P5 m2 P5 M7 m7

1 2 3 4 5 6 7 8 9 10

M3 P8 M6 m7 M3 M7 P8 P5 M6 m2

11 12 13 14 15 16 17 18 19 20

m3 M2 M7 M3 M6 m7 P4 M7 M6 m2

21 22 23 24 25 26 27 28 29 30

M6 M3 m3 M3 P5 m2 m6 m7 M7 M2

31 32 33 34 35 36 37 38 39 40

m6 M2 P4 m3 m7 P5 m6 P5 M7 m2

41 42 43 44 45 46 47 48 49 50

P5 P4 m3 m7 M2 P4 M6 m6 m2 M3

51 52 53 54 55 56 57 58 59 60

EXERCISE 1-6

A. Most of the intervals below are either augmented or diminished. Name each interval.

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

B. Label what each interval becomes when it is inverted.

- | | |
|---------------------|---------------------|
| 1. m3 becomes _____ | 5. M2 becomes _____ |
| 2. +5 becomes _____ | 6. +4 becomes _____ |
| 3. M6 becomes _____ | 7. P5 becomes _____ |
| 4. °7 becomes _____ | 8. m7 becomes _____ |

C. Notate the specified interval *below* the given note. (You might find it helpful to invert the interval first in some cases.)

M7 1 P4 2 m6 3 +2 4 m7 5 M3 6 +6 7 °5 8 +4 9 M6 10

m2 11 M3 12 +6 13 M2 14 °5 15 m3 16 °7 17 P4 18 +2 19 +4 20

Top staff intervals: m7 21, P5 22, m3 23, m2 24, P4 25, M7 26, m2 27, °5 28, M2 29, +6 30

Bottom staff intervals: m6 31, P4 32, M3 33, P5 34, +2 35, m3 36, P5 37, °7 38, M2 39, M6 40

D. Label each interval in this melody (from Wagner's *Götterdämmerung*).

Top staff measures: 1, 2, 3, 4, 5, 6, 7, 8, 9

Bottom staff measures: 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24

 Beneath each harmonic interval below, indicate whether it is consonant ("c"), dissonant ("d"), or dissonant only if the bass has the bottom note of the interval ("d bass").

	1. m3	2. M7	3. +6	4. P5	5. M6
c	_____	_____	_____	_____	_____
d	_____	_____	_____	_____	_____
d bass	_____	_____	_____	_____	_____

	6. °5	7. P4	8. P8	9. m2	10. M3
c	_____	_____	_____	_____	_____
d	_____	_____	_____	_____	_____
d bass	_____	_____	_____	_____	_____

Chapter 2

ELEMENTS OF RHYTHM

EXERCISE 2-1

- A. Show how many notes or rests of the shorter duration would be required to equal the longer duration.

ex. $\text{♩} \times \underline{2} = \text{♩}$

1. $\text{♩} \times \underline{\quad} = \text{♩}$

2. $\text{♩} \times \underline{\quad} = \text{♩}$

3. $\text{♩} \times \underline{\quad} = \text{♩}$

4. $\text{♩} \times \underline{\quad} = \text{♩}$

5. $\text{♩} \times \underline{\quad} = \text{♩}$

6. $\text{♩} \times \underline{\quad} = \text{♩}$

7. $\text{♩} \times \underline{\quad} = \text{♩}$

8. $\text{♩} \times \underline{\quad} = \text{♩}$

9. $\text{♩} \times \underline{\quad} = \text{♩}$

10. $\text{♩} \times \underline{\quad} = \text{♩}$

11. $\text{♩} \times \underline{\quad} = \text{♩}$

12. $\text{♩} \times \underline{\quad} = \text{♩}$

13. $\text{♩} \times \underline{\quad} = \text{♩}$

14. $\text{♩} \times \underline{\quad} = \text{♩}$

15. $\text{♩} \times \underline{\quad} = \text{♩}$

16. $\text{♩} \times \underline{\quad} = \text{♩}$

- B. Sing aloud each of the songs listed below. Then identify the meter type of each, using the terms *duple*, *triple*, and *quadruple*.

1. "Auld Lang Syne" _____

2. "Star-Spangled Banner" _____

3. "Pop Goes the Weasel" _____

4. "America" ("My Country, 'Tis of Thee") _____

5. "Swing Low, Sweet Chariot" _____

Chapter 3

INTRODUCTION TO TRIADS AND SEVENTH CHORDS

EXERCISE 3-1

A. Spell the triad, given the root and the type.

- | | | | |
|-------------------------|-------------------------|--------------------------|--------------------------|
| 1. g _____ | 4. a ^o _____ | 7. C ⁺ _____ | 10. f [#] _____ |
| 2. Eb _____ | 5. f _____ | 8. a ^{#o} _____ | 11. B ⁺ _____ |
| 3. d ^o _____ | 6. D ^b _____ | 9. E _____ | 12. eb _____ |

B. Fill in the blanks.

	ex.	1	2	3	4	5	6	7	8	9	10
5th:	G [#]	A ^b	_____	F [#]	_____	_____	_____	_____	_____	B	_____
3rd:	E	_____	_____	_____	_____	E ^b	_____	_____	B ^b	_____	A
Root:	C [#]	_____	D	_____	A ^b	_____	G [#]	E ^b	_____	_____	_____
Type:	m	M	+	m	m	o	m	M	+	m	o

C. Notate the triad, given the root and the type.

ex.	1	2	3	4	5	6	7
m	M	o	M	+	m	m	o
8	9	10	11	12	13	14	15
m	+	M	M	m	o	M	m

16 17 18 19 20 21 22 23

M ° m M + m + °

24 25 26 27 28 29 30 31

M m m ° M ° m M

D. Given the chord quality and one member of the triad, notate the remainder of the triad.

ex. 1 2 3 4 5 6 7

5th M 3rd M 3rd + 5th m root M 3rd m 5th ° 3rd m

8 9 10 11 12 13 14 15

3rd ° 5th M root m 5th + 3rd m 3rd M root ° 5th M

16 17 18 19 20 21 22 23

5th M 3rd m root + 5th m 3rd M 5th ° root M 3rd m

24 25 26 27 28 29 30 31

root ° 3rd M 5th + 3rd m root M 3rd + 5th m 5th °

EXERCISE 3-2

A. Identify the type of seventh chord, using the abbreviations given in Example 3-3.

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

B. Notate the seventh chord, given the root and type.

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

- C. Given the seventh-chord quality and one member of the chord, notate the rest of the chord.

ex. 1 2 3 4 5 6 7

5th m7 7th M7 3rd m7 5th $\sharp$ 7 5th m7 3rd Mm7 7th $\sharp$ 7 root M7

8 9 10 11 12 13 14 15

7th $\flat$ 7 root Mm7 3rd M7 3rd m7 5th $\flat$ 7 root m7 7th $\sharp$ 7 5th $\flat$ 7

EXERCISE 3-3

A. Identify the root and type of each chord and show the correct inversion symbol.

Root	_____	_____	_____	_____	_____	_____	_____	_____
Type	_____	_____	_____	_____	_____	_____	_____	_____
Inversion symbol	_____	_____	_____	_____	_____	_____	_____	_____

Root	_____	_____	_____	_____	_____	_____	_____	_____
Type	_____	_____	_____	_____	_____	_____	_____	_____
Inversion symbol	_____	_____	_____	_____	_____	_____	_____	_____

B. Fill in the blanks below each figured bass with the root and chord type that would be played at the corresponding point in the excerpt by using lead sheet symbols. The figures 5 and $\frac{5}{3}$ both mean to use a root position triad.

1. Bach, "Gott lebet noch" (adapted)

1 2 3 4 5 6 7 8 9 10 11 12 13

2. Bach, "Dich bet' ich an, mein höchster Gott"

(The first C#3 in the bass is not to be harmonized.)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

4. Corelli, Sonata V, Op. 2, Sarabande

6 6 $\frac{5}{3}$ $\frac{6}{4}$ 5 6 6

1 2 3 4 5 6 7 8 9 10 11 12 13 14

7 6 7 $\flat$ 6 6 7

15 16 17 18 19 20 21 22 23 24 25 26 27

6 7 $\flat$ 6 5 6 $\flat$

28 29 30 31 32 33 34 35 36 37 38 39 40

5. Notate using half notes on the bottom staff the chords indicated by the lead sheet symbols. Notate all chords in root position.



Terry, "Serenade to a Bus Seat"

B $\flat$ Bdim7 Am7 $\flat$ 5 D7 Gm7 C7 F

By Clark Terry. © 1958 (renewed 1986) Orpheum Music, Berkeley, CA.

EXERCISE 3-4

- A. Identify the root and type of each chord and show the correct inversion symbol. All the notes in each example belong to the same chord. The lowest note in each example is the bass note for the purpose of analysis.

Root	_____	_____	_____	_____
Type	_____	_____	_____	_____
Inversion symbol	_____	_____	_____	_____

Root	_____	_____	_____	_____	_____
Type	_____	_____	_____	_____	_____
Inversion symbol	_____	_____	_____	_____	_____

- B. The excerpts below are to be analyzed in a similar way. Each chord is numbered. Put your analysis of the chords in the blanks below the excerpt. Notes in parentheses should be ignored for the purposes of this exercise.



1. Bach, "Wer weiss, wie nahe mir mein Ende"

Root	_____																
Type	_____																
Inversion symbol	_____																
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17

Root	_____																
Type	_____																
Inversion symbol	_____																
	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34



Schumann, "Ich will meine Seele tauchen," Op. 48, No. 5

Leise

p

Ich will mei - ne See - le tau - chen in den

Root

Type

Inversion
symbol

1

2

3

4

Kelch der Li - lie hin - ein, die

Root

Type

Inversion
symbol

5

6

7

8

Li - lie soll klin - gend hau - chen ein

Root	_____	_____	_____	_____
Type	_____	_____	_____	_____
Inversion symbol	9	10	11	12

Lied von der Lieb - sten mein, Das

Root	_____	_____	_____	_____	_____	_____
Type	_____	_____	_____	_____	_____	_____
Inversion symbol	13	14	15	16	17	18
					19	

 3. Gottschalk, "Jerusalem"

	1	2	3	4
Root	_____	_____	_____	_____
Type	_____	_____	_____	_____
Inversion symbol	_____	_____	_____	_____

Maestoso

8va

8va

8va

8va

8va

8va

ben misurato

Root

Type

Inversion symbol

5

6

7

8

9

Chapter 4

DIATONIC CHORDS IN MAJOR AND MINOR KEYS

EXERCISE 4-1

- A. Given the key and the triad, supply the roman numeral. Be sure your roman numeral is of the correct type (uppercase or lowercase). Inversion symbols, where required, go to the upper right of the roman numeral (as in I⁶).

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

A: vii^o Eb: ff: E: g: F: G: c:

A: c#: Bb: g: Db: c: ff: E:

- B. In the exercise below you are given the name of a key and a scale degree number (in parentheses). *Without using key signatures*, notate the triad on that scale degree and provide the roman numeral. In minor keys be sure to use the triad types circled in Example 4-7 (p. 61).

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

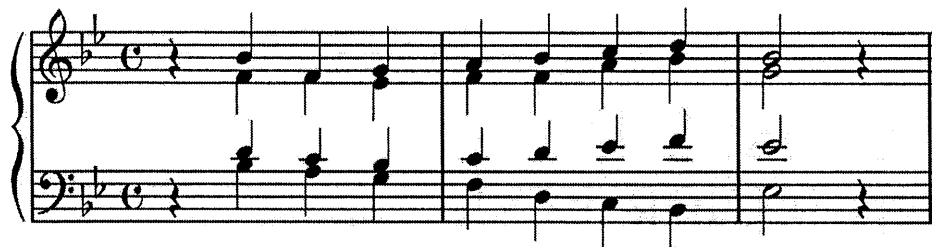
eb: VI ab: Cb: G: c: F#: e: F:
(6) (2) (7) (7) (3) (2) (6) (3)

f: C#: g#: Db: ff: Bb: D: Eb:
(7) (3) (6) (4) (5) (2) (6) (7)

C. Analysis. Write roman numerals in the spaces provided, making sure each roman numeral is of the correct type and includes an inversion symbol if necessary.



1. Handel, "Wenn mein Stündlein vorhanden ist"



Bb: 1 2 3 4 5 6 7 8



2. Handel, "Wenn mein Stündlein vorhanden ist"



Bb: 1 2 3 4 5 6 7 8 $\frac{I}{8}$

D. Fill in the blanks, using the example as a model.

Key	This chord	Has this bass note
ex. C	I^6	E
1. a	V^6	
2.	IV^6	C
3. c $\sharp$	ii^{o6}	
4. B	$\frac{6}{4}$	C $\sharp$
5.	i_4^6	D
6. F	vii^{o6}	

EXERCISE 4-2

- A. Given the key and the seventh chord, provide the roman numeral. Be sure your roman numeral is the correct type and includes an inversion symbol if necessary.

ex. 1 2 3 4 5 6 7

a: vii°7 G: _____ c#: _____ f: _____ Bb: _____ e: _____ Ab: _____ g: _____

8 9 10 11 12 13 14 15

d: _____ E: _____ F: _____ A: _____ Eb: _____ b: _____ c: _____ D: _____

- B. In the exercises below you are given the name of a key and a scale degree number (in parentheses). Without using key signatures, notate the seventh chord on that scale degree in root position and provide the roman numeral. In minor keys, be sure to use the chord types shown in Example 4-9 (p. 65).

ex. 1 2 3 4 5 6 7

G: iii°7 Bb: _____ F: _____ b: _____ f#: _____ A: _____ g: _____ D: _____
(3) (4) (1) (3) (2) (7) (7) (6)

8 9 10 11 12 13 14 15

c: _____ E: _____ G: _____ Eb: _____ c#: _____ f: _____ e: _____ Ab: _____
(1) (4) (2) (3) (5) (5) (2) (6)