

KEYBOARD ASSIGNMENT #1

Be prepared to play:

- 1- a 1-octave **major** scale in any major key, ascending and descending
- 2- a 1-octave **natural minor** scale in any minor key, ascending and descending
- 3- a 1-octave **harmonic minor** scale in any minor key, ascending and descending
- 4- a 1-octave **melodic minor** scale in any minor key, ascending and descending

Pass off these scales to me any time before or after school, during lunch, or other moments during class, etc.

Due by Sept. 28, 2012

AP QUIZ- Major/minor Key Signatures

Fill in the blank spaces with the correct answers as determined by the given information.

MAJOR	Minor	# of sharps or flats in key sig.
D		
	d	
		3#
G ♭		
	a ♭	
		5 ♭
E ♭		
	f	
		6#
	g#	
	e	
A		
		4#
	g	
F#		
	c	
		7#
A ♭		
	a	
		5#

Intervals Quiz

Write the note in the blank which creates the interval above/below the given note.
If the interval is not possible to create, write "impossible" in the blank.

1. _____ M3↑ A#

2. _____ P4↓ B

3. _____ M2↓ C

4. _____ M6↑ D[♭]

5. _____ m7↓ E#

6. _____ P5↓ F[♭]

7. _____ m2↑ G

8. _____ m6↓ A#

9. _____ +4↑ B[♭]

10. _____ M7↓ C[♭]

11. _____ m3↑ D

12. _____ [°]5↓ E[♭]

13. _____ +2↑ F#

14. _____ [°]6↑ G

15. _____ +3↓ A#

16. _____ [°]7↑ B

17. _____ M6↓ C[♭]

18. _____ M2↑ D[♭]

19. _____ m3↑ E[♭]

20. _____ +6↓ F#

AP 3rds Assignment

	M3 up	M3 down	m3 up	m3 down
A ^{..}				
A				
A#				
B ^{..}				
B				
B#				
C ^{..}				
C				
C#				
D ^{..}				
D				
D#				
E ^{..}				
E				
E#				
F ^{..}				
F				
F#				
G ^{..}				
G				
G#				

Triad Assignment

Use the GIVEN note as the ROOT of the designated triad

	M	m	°	+
A [°]				
A				
A#				
B [°]				
B				
B#				
C [°]				
C				
C#				
D [°]				
D				
D#				
E [°]				
E				
E#				
F [°]				
F				
F#				
G [°]				
G				
G#				

Triad Assignment

Use the GIVEN note as the 3rd of the designated triad.

M m ° +

A [♭]				
A				
A [♯]				
B [♭]				
B				
B [♯]				
C [♭]				
C				
C [♯]				
D [♭]				
D				
D [♯]				
E [♭]				
E				
E [♯]				
F [♭]				
F				
F [♯]				
G [♭]				
G				
G [♯]				

Triad Assignment

Use the GIVEN note as the 5th of the designated triad

M

m

°

+

A [°]				
A				
A#				
B [°]				
B				
B#				
C [°]				
C				
C#				
D [°]				
D				
D#				
E [°]				
E				
E#				
F [°]				
F				
F#				
G [°]				
G				
G#				

7th Chords

Use the GIVEN note as the ROOT of the designated 7th Chord

	M7	Mm7	m7	±7	°7
A [°]					

A					
A#					
B [♭]					
B					
B#					
C [♭]					
C					
C#					
D [♭]					
D					
D#					
E [♭]					
E					
E#					
F [♭]					
F					
F#					
G [♭]					
G					
G#					

7th Chords

Use the GIVEN note as the 3rd of the designated 7th Chord

	M7	Mm7	m7	±7	°7
A [♭]					
A					

A#					
B [°]					
B					
B#					
C [°]					
C					
C#					
D [°]					
D					
D#					
E [°]					
E					
E#					
F [°]					
F					
F#					
G [°]					
G					
G#					

7th Chords

Use the GIVEN note as the 5th of the designated 7th Chord

	M7	Mm7	m7	±7	°7
A [°]					
A					
A#					

B [♭]					
B					
B [♯]					
C [♭]					
C					
C [♯]					
D [♭]					
D					
D [♯]					
E [♭]					
E					
E [♯]					
F [♭]					
F					
F [♯]					
G [♭]					
G					
G [♯]					

7th Chords

Use the GIVEN note as the 7th of the designated 7th Chord

	M7	Mm7	m7	±7	°7
A [♭]					
A					
A [♯]					
B [♭]					

B					
B#					
C [°]					
C					
C#					
D [°]					
D					
D#					
E [°]					
E					
E#					
F [°]					
F					
F#					
G [°]					
G					
G#					

KEYBOARD ASSIGNMENT #2

- 1- Given a root, be able to play any type of triad (M, m, +, °) in all positions (Root position, 1st inversion, 2nd inversion)
2. Given a root, be able to play any type of 7th chord (M7, Mm7, m7, ø7, °7) in all positions (Root position, 1st inversion, 2nd inversion, 3rd inversion)

Due by Nov. 20, 2012

“Triad- 7th chord Spell”

I. Write the type of triad indicated, using the given note as the root of the triad (#1-5), then using it again as the 3rd of the triad (#6-10), and finally as the 5th of the triad (#11-15). If it is impossible to create a triad using the given note, write “impossible”

Example: A Major (As the root- **A**C#E, as the 3rd- FAC, as the 5th- DF#**A**)

1. F Major
2. D Minor
3. G# Diminished

4. E Augmented

5. B# Major

II. Write the type of 7th chord indicated, using the given note as the root of the chord (#1-5), then using it again as the 3rd of the chord (#6-10), as the 5th of the chord (#11-15), and finally as the 7th of the chord (#16-20). If it is impossible to create a 7th chord using the given note, write “impossible”

1. F# Major 7th

2. D Major-minor 7th

3. G Minor 7th

4. E Half-diminished 7th

5. B Diminished 7th

KEYBOARD ASSIGNMENT #3

Be prepared to play:

1- a I-IV-V-I chord progression in any major key

2- a I-vi-IV-V7-I chord progression in any major key

3- a I-ii6-I-V7-I chord progression in any major key

4- a i-iv-i-V7-i chord progression in any minor key

Due by: ???

Strategy for Part-Writing (FR 5 &6)

Solve the figured bass (remember: the arabic numbers mean the interval above the bass note)

Make a chord grid. Follow it carefully to be sure the chords are spelled correctly!!!

Write the soprano line (watch out for the 7th scale degree—be sure it always go up to tonic)

Check for and fix direct 5ths or octaves

Write the inner parts (check the chord grid often to be sure of the spelling)

Check for:

- parallel 5ths or octaves
- unequal 5ths
- spacing problems
- improper doubling

wrong spelling

suspensions: preparation, suspension and resolution must all be in the same voice
resolution of the 7th of a V7 resolves down

Remember: Write all parts as stepwise as possible.

Boring is Beautiful!!!

AP Composition/Harmonization (FR 7)

Proceed in this order:

1. What is the key? Be sure to check the final note before you decide it is in major.
2. Identify cadence points. These will usually have fermatas. The examples are generally 8 measures long, so plan on a cadence every 2 measures.
3. Decide what kind of cadence works best. ALWAYS end the piece on an authentic cadence. The end of the 2nd phrase is usually a good place for a half cadence. The end of the 3rd phrase is usually a good place for a deceptive cadence. The cadence of the 1st phrase will usually be given to you.
4. Make a chord grid
I
ii

IV
V
vi
V/V
V/ii
V/vi

5. Observe any chromatic alterations in the melody. These will almost always be a secondary dominant.
6. Make a chart of the harmonic progressions.
7. Sing the melody in your head. Try to “hear” a harmony.
8. Write the harmonic progression.
9. Write the bass line. Use half notes!
10. **KEEP IT SUPER SIMPLE!!!!**
11. If there is an opportunity to add a passing tone in the bass (i.e., I - I6), go ahead and add it.

Sight-Singing Strategies

Check the clef.

Check key signature- In what key is the melody written? (Be sure to check for major/minor)

Check the meter signature.

Look at the general contour of the melody.

Look for any patterns in the melody (i.e., stepwise, triads, outline a chord

Analyze melody for key, range, tricky leaps, tricky rhythms, long-term steps.

Clap and count the rhythm (1, 2-and, 3-e-and-a, 4).

Sing the tonal grid (scale degrees 1-3-5) for the given tonality.

Adapt the tonal grid for the particular melody (e.g., it may go from 5 below tonic to 5 above) and sing that.

Embellish the adapted tonal grid by adding any neighbor tones (5-6-5, 1-7-1) contained in the melody.

Practice the melody silently.

Practice out loud.

Repair any spots that fall apart.

Practice out loud correctly.

Perform.

Ear-Training Assignment

Go to the following internet site: www.musictheory.net

Click on "Interval Ear Training"

Scroll down: "Would you like to customize your exercise?" Click yes

Click on all intervals

"Allow intervals to be changed during the exercise?" Click yes

"How should intervals be played?" Click the fourth option- melodic ascending and harmonic

"At what speed should notes be played?" Click slower, slow, or normal

"Which instrument should be used?" Click piano

Click on all triads only

“Should inversions of chords be used?” Click Yes.

“Which range?” Leave as C3 and C5

Start the Exercise.

Score 20 at 100% correct (for example, if you get 15 in a row correct and miss one, reset your score and start over until you get 20 in a row correct)

Print the report.

Chord Identification Assignment

- Go to the following internet site: www.musictheory.net
- Click on “Exercises”
- On the menu, you will see “Chord Identification.” Click on it.
- Scroll down. “Would you like to customize your exercise?” Click Yes
- You only need to do Treble and Bass clefs. Be sure you disable the Alto and Tenor clefs.
- Set the range for the 2nd ledger line below the staff as the low note, and the 2nd ledger line above the staff as the high note (this is the 3rd choice given).
- Enable all of the key signatures so that all are checked.

- Click on all triads only
- “Should inversions of chords be used?” Click Yes.
- Click on level 2
- Start the Exercise.
- Score 50 at **100% correct** (for example, if you get 45 in a row correct and miss one, reset your score and start over until you get 50 in a row correct)
- Print the report.
- If you need more practice or explanation of lines and spaces, the website gives a detailed explanation under “Lessons” found on the same screen as “Exercises” above.

Topics That MUST Be Covered in AP

- ▶ Chord progressions
- ▶ Cadences
- ▶ Scale Degrees
- ▶ Compositional Procedures (cadential extension, modulation, sequence, fragmentation, repetition, transposition, inversion, augmentation, diminution, retrograde)
- ▶ Texture
- ▶ Meter Type (simple/compound, duple/triple)
- ▶ Elements (rhythm, meter, tempo, dynamics, register, medium, texture)
- ▶ Aural Error Detection
 - A. Rhythm on treble line
 - B. Pitch on treble line
 - C. Rhythm on bass line
 - D. Pitch on Bass Line

- ▶ Visual error detection (part-writing errors)
- ▶ Rhythms (swing, syncopated)
- ▶ Arpeggios
- ▶ Triad/chord types
- ▶ Non-Chord Tones (especially kinds of suspensions)
- ▶ Meter signatures
- ▶ Types of Scales and Modes
- ▶ Names of Scale Degrees
- ▶ Instrumentation
- ▶ Phrase Relationships (ex. 1st phrase in I, 2nd in V--What is the same/different?)
- ▶ Key Signatures
- ▶ Relative and parallel Major/minor Key signatures
- ▶ C Clef
- ▶ Picardy 3rd
- ▶ Hemiola
- ▶ Retardation
- ▶ Secondary Dominants
- ▶ Visual Analysis
- ▶ Enharmonic
- ▶ “Which scales contain these 4 notes?”
- ▶ Basic Modulation

AP MUSIC QUESTIONNAIRE

Name _____ Grade _____

Performing Groups in which you currently participate:

Do you play piano? _____ Private piano instruction? _____ How long? _____

What instruments do you play? _____

What are your career goals? _____

What are your educational goals after high school?_____

What role do you see music taking in your future?_____

What do you like about music?_____

What kind of music do you like best?_____

Who is your favorite composer?_____

What is your favorite musical composition?_____

**AP Music Quiz
Non-Chord Tones**

1. What is an NCT?
2. How are NCTs classified?
3. What is a passing tone?
4. What is an upper neighbor tone?
5. What is a lower neighbor tone?
6. What is a suspension?
7. What is an appoggiatura?
8. What is an escape tone?

9. What is an anticipation?

10. What is a pedal point?

Chapter 10- Vocabulary

1. Form-

2. Cadence-

3. Authentic Cadence-

4. Perfect Authentic Cadence-

5. Imperfect Authentic Cadence-

6. Root position IAC-

7. Inverted IAC-
8. Leading-tone IAC-
9. Deceptive Cadence-
10. Half Cadence-
11. Phrygian Half Cadence-
12. Plagal Cadence-
13. Motive-
14. Phrase-
15. Phrase segment-
16. Period-
17. Parallel period-
18. Contrasting period-
19. Three-phrase period (phrase group)-
20. Double period-
21. Repeated period-

22. Antecedent-consequent-

AP Study Outline- 2012

Beginning April 16:

- every morning from 6:15- questions, individual help
- every morning from 6:45- specific topics

Tuesday, 4/17-	melodic dictation
Wednesday, 4/18-	harmonic dictation
Thursday, 4/19-	chord identification
Friday, 4/20-	listening practice
Saturday, 4/21 (8:am)	Practice Exam- 2008 Exam total (3 hrs.)
Monday, 4/23-	sight-singing
Tuesday, 4/24-	harmonization
Wednesday, 4/25-	part-writing
Thursday, 4/26-	melodic dictation
Friday, 4/27-	harmonic dictation
Monday, 4/30-	chord identification
Tuesday, - 5/1-	listening practice

Wednesday, 5/2-	sight-singing
Thursday, 5/3-	harmonization
Friday, 5/4-	part-writing
Mon-Fri, 5/7-11	ANYTHING AND EVERYTHING!!!
Monday, 5/14	Breakfast and turn on the ears!!!

- B-4 class period

Monday 4/16	ear training, sight singing strategies
Wednesday 4/18	'98 exam, Section I- take it
Friday 4/20	'98 exam, Section I-correct and discuss
Tuesday 4/24	'98 exam, Section II- take it
Thursday 4/26	'98 exam, Section II- correct and discuss
Monday 4/30	'03 exam, Section I- correct and discuss
Wednesday 5/2	'03 exam, Section I- correct and discuss
Friday 5/4	'03 exam, Section II- take it
Tuesday 5/8	'03exam, Section II- correct discuss
Thursday 5/10	last minute cram!!
Monday 5/14	TEST DAY!!!
Wednesday 5/16	Celebrate! Pizza, pop and general delirium
Friday 5/18	Careers
Tuesday 5/22	Careers
Thursday 5/24	Careers
Wednesday 5/29	Final exam/ Grade check

AP Final Project-2011

Final project can be either a **composition/arrangement** or a written report/oral presentation on any **career in music**.

Original Composition/Arrangement

- must be at least 32 measures long
- written for 4 or 5-part ensemble (string quartet, brass quartet/quintet, woodwind quintet, vocal quartet)
- you arrange for performers
- you rehearse it
- copy of full score must be turned in to receive credit
- must be performed in class on either May 20 or May 26

Career in Music

- do research on any career in music

- career topic must be cleared by me in advance of doing any research
- research must include at least one interview of someone currently active in the career field
- include in your research such things as the job description, job availability, approximate salary, education/training required, pros and cons to this career
- prepare a written report of not less than three pages covering your research and your findings. (The class will have a copy of your paper, so make sure your writing is perfect.)
- make an oral presentation of your report to our class (this does not mean for you to read your report to us).

The Final Project is worth 200 points on your 4th quarter grade.

Turn in your project intention by Friday, April 26.

Sample Music Careers

- | | |
|--|-----------------------------|
| Performing Artist | Ethnomusicologist |
| Musical Theater | Professional Accompanist |
| Recording Artist | Private Teacher |
| Music Therapist | Elementary Music Consultant |
| Conductor | Music Publisher |
| Private or Public School Music Teacher | Opera Singer |
| Music Critic | Film Scoring |
| College Music Instructor | Studio Musician |
| Musicologist | Instrument Making/Repairing |
| Composer/Arranger | Piano Tuner |
| Recording Engineer | Music Store owner-Sales |
| Orchestra Musician | |

AP Music Final Spelling Test

Using the given note and the chord type, spell the chord in the following manner:

1-10= the given note is the root of the given chord; **11-20**= the given note is the 3rd of the given chord; **21-30**= the given note is the 5th of the given chord; **31-40**= the given note is the 7th of the given chord.

1. D ♭ M7	1.	11.	21.	31.
2. F# Mm7	2.	12.	22.	32.
3. A ♭ m7	3.	13.	23.	33.
4. B# ∅7	4.	14.	24.	34.
5. E ♭ o7	5.	15.	25.	35.
6. G# M7	6.	16.	26.	36.
7. F ♭ Mm7	7.	17.	27.	37.

8. G# m7	8.	18.	28.	38.
9. C b Ø7	9.	19.	29.	39.
10. E# o 7	10.	20.	30.	40.

Using the given note and the secondary dominant, determine the **Major and the minor key** in which the chord built on that note would be found. Ex: D=V7/V in ? Key: Answer is C M/ c min when D is the root, A b M/m when D is the 3^d, F M/m when D is the 5th, etc.

41-50= the given note is the root of the chord: **51-60**= the given note is the 3rd of the chord:

61-70= the given note is the 5th of the chord: **71-80**= the given note is the 7th of the chord

1. C V7/V	41.	51.	61.	71.
2. B b V7/ii	42.	52.	62.	72.
3. F# V7/vi	43.	53.	63.	73.
4. E b V7/V	44.	54.	64.	74.
5. G V7/ii	45.	55.	65.	75.
6. A# V7/vi	46.	56.	66.	76.
7. B V7/V	47.	57.	67.	77.
8. D# V7/ii	48.	58.	68.	78.
9. E V7/vi	49.	59.	69.	79.
10. G# V7/V	50.	60.	70.	80.

Based on the following criteria, what do you honestly feel your grade should be for this quarter?

1. Completion on all assignments on time
2. Understanding of the concepts presented and practiced
3. Facility with the basic fundamentals of music theory
4. Confidence that you could take a first-semester Music Theory class in college and get a high grade
5. What score do you think (not hope for. . .) you will get on the AP Music Exam?
(Consider only if you took the exam)_____
6. So. . .what do you honestly feel your grade should be for this quarter?_____