AP Music Theory

Review Packet

Congratulations on choosing AP Music Theory! This should be a fun, challenging, and rewarding class that incorporates many different aspects of music, including, singing, listening, and analyzing. To help prepare you for this upcoming school season, it is important that you have a basic understanding of musical principles. The following packet is for you to complete before the start of school.

The ultimate goal of an AP Music Theory course is to develop a student’s ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score. The achievement of this goal may be best promoted by integrated approaches to the student’s development of: aural skills listening exercises sight-singing skills performance exercises written skills through written exercises compositional skills creative exercises analytical skills analytical exercises

Review Packet

- Clef & Pitch Notation
- Key Signatures
- Circle of 5ths
- Tetrachords
- Major Scales
- Minor Scales

WEBSITES TO USE:
http://www.musictheory.net/
https://sites.google.com/a/friscoisd.org/ap-music-theory-whs/

*Please feel free to email me at anytime during the summer with any questions. Please be patient however, as I may be away at times.
My Email: phsbandmusic@gmail.com

Name:__________________________________________
1. Identify the notes by writing the note names under each note

2. Write the following Bass clef notes in the treble, in the same pitch. Place the name under each note.
3. Write the following TREBLE clef notes in the bass, TWO octaves below. Place the name under each note.

4. Write the following BASS clef notes in the treble, TWO octaves above. Place the name under each note.

5. Identify the notes by writing the note names under each note.

Bonus: ____________________________
KEY SIGNATURE CALLIGRAPHY

The order of sharps in a key signature is always the same:

The order of flats in a key signature is always the same:

Draw a key signature that contains:
1. three sharps  2. two flats  3. five sharps  4. four flats  5. six sharps  6. five flats

MAJOR KEY SHORTCUTS

To find out the name of a major key when there are sharps in the key signature:
1. Name the sharp that is farthest to the right in the key signature.
2. Go up one letter name.
3. Add the word “major” and you have the key!

NOTE: If there is only one flat in the key signature, the key is F major. If there are no flats or sharps in the key signature, the key is C major.

To find out the name of a major key when there are flats in the key signature:
1. Name the flat that is second from the right in the key signature.
2. Add the word “flat” to the letter name of that flat.
3. Add the word “major” and you have the key!

Name the major key:
1. 
2. 
3. 
4. 
5. 
6. 

7. 
8. 
9. 
10. 
11. 
12. 

Draw the major key signature:
Circle of Fifths

UPPERCASE = MAJOR
lowercase = minor (inner circle)
Fill in the key signatures for each major key on the circle above and on the staff below.
Label the keys below

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>sharps</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>flats</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Circle of 5ths
Bass Clef

Fill in the key signatures for each major key on the circle above and on the staff below.
Label the keys below.

<table>
<thead>
<tr>
<th>sharps</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>flats</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
EXERCISES

A. Identify the major key signatures.

Supply the specified major key signatures.
WHOLE AND HALF STEPS

Tones of the scale are separated by whole and half steps which are easily seen on a piano keyboard.

Adjacent piano keys are a half step apart; therefore, E to F is a half step while C to D, which includes C# (two keys or two half steps), is a whole step. You will notice that the black keys get their names from the white keys. Each black key has two names. When going up the keyboard, the black keys are a half step higher than the white keys and are called by their sharp names—C, C#, D, D#, etc. When going down the keyboard the black keys are a half step lower than the white keys and are called by their flat names—B, Bb, A, Ab, etc. Although the black keys have two names, they have only one sound. Two notes that sound the same but are written differently are called ENHARMONIC notes.

1. Name the notes and indicate if the distance between the first and second notes is a whole step (w) or a half step (½).

2. Name the notes and indicate the distance between them.

3. Indicate the distance between the notes.
The chromatic scale is made up of all of the notes on the keyboard. Therefore, every note of the scale is a half step apart. When going up the scale, we use the sharp name for the black keys. When coming down the scale, we use the flat names.

Going up the scale is called ascending.
Going down the scale is called descending.

1. Write the ascending version of the chromatic scale starting on the note C, then name the notes.

2. Write the descending version of the chromatic scale starting on the note C, then name the notes.

3. Fill in the missing notes in this chromatic scale.
Tetrachords (F, C and B♭), Whole and Half Steps

1. Write a half note in each measure above or below the first half note as indicated. Use the next note name (up or down) in alphabetical order. This example uses all the whole and half steps in the F, C and B♭ tetrachords.

   a. whole step below  
   b. half step below  
   c. whole step above  
   d. whole step below  
   e. half step below  
   f. whole step below  

   g. whole step above  
   h. whole step above  
   i. half step above  
   j. whole step above  
   k. half step above  
   l. whole step above  

   m. whole step below  
   n. half step below  
   o. whole step below  
   p. whole step above  
   q. whole step below  
   r. half step above  

2. Circle the incorrect note in each tetrachord below, then write the correct note name below it.

   a.  
   b.  

   c.  
   d.  

   e.  
   f.  

3. The tones of a scale are called the _______ (or steps) of the scale.

4. The keynote is the _______ and _______ note of a scale.
Constructing Major Scales

Construct the MAJOR SCALE for each key. Include the key signature AND write each sharp and flat in each scale.

C
G
D
A
E
B
F#
F
Bb
Eb
Ab
Db
Gb
Constructing Major Scales

Construct the MAJOR SCALE for each key. Include the key signature AND write each sharp and flat in each scale.

C
G
D
A
E
B
F♯
F
B♭
E♭
A♭
D♭
Gb
LESSON 73

RELATIVE MINOR KEY SIGNATURES

NATURAL MINOR

All major keys have a relative minor key which uses the same key signature. The key tone of the minor key is a minor third, or 3 half steps, below the key tone of its relative major.

C Major down a minor 3rd from C is A  A Minor A minor and C major both have the same key signature.

The natural minor scale uses the key signature of the relative major scale.

A natural minor

Write the name, key signature, and key tone of the relative minor of the following major keys.

<table>
<thead>
<tr>
<th>Major Key</th>
<th>Minor Key</th>
<th>Key Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Write the A natural minor scale.

Write the D natural minor scale.

Write the G natural minor scale.
LESSON 74
HARMONIC MINOR

The harmonic minor is the most commonly used minor scale in Western music. It is based on the natural minor, but the 7th scale degree is raised ½ step.

A Natural Minor

A Harmonic Minor

Write the following harmonic minor scales. First write the relative major key signature. Then write the natural minor scale. Then raise the 7th scale degree ½ step.

1. D Harmonic Minor

2. E Harmonic Minor

3. G Harmonic Minor

4. C Harmonic Minor
The *melodic minor* scale is different ascending and descending. Ascending, the 6th and 7th degrees of the natural minor scale are raised $\frac{1}{2}$ step; descending, the natural form of the minor is used (both accidentals are cancelled).

A Melodic Minor

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 7 & 6 & 5 & 4 & 3 & 2 & 1
\end{array}
\]

Write the ascending and descending form of the following melodic minor scales. First write the relative major key signature. Then write the natural minor scale ascending and descending. Then raise the 6th and 7th scale degrees ascending and return them to their original form descending.

D Melodic Minor

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 7 & 6 & 5 & 4 & 3 & 2 & 1
\end{array}
\]

G Melodic Minor

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 7 & 6 & 5 & 4 & 3 & 2 & 1
\end{array}
\]

C Melodic Minor

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 7 & 6 & 5 & 4 & 3 & 2 & 1
\end{array}
\]

E Melodic Minor

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 7 & 6 & 5 & 4 & 3 & 2 & 1
\end{array}
\]
LESSON 76
REVIEW OF LESSONS 73–75

1. The key tone of a relative minor scale is a minor _______ below the key tone of its relative major scale.

2. The ________________ minor scale uses the key signature of the relative major scale without any accidentals.

3. The harmonic minor scale raises the ________________ scale degree of a natural minor scale _______ step.

4. The ________________ minor is different ascending and descending.

5. The ascending version of the melodic minor scale raises the ________________ and ________________ scale degrees ________________ step.

6. The descending version of the ________________ minor scale is the same as the ________________ minor.

Write the following scales:

7. A Melodic Minor (Ascending and Descending)

8. C Natural Minor

9. F# Harmonic Minor

10. B Melodic Minor (Ascending and Descending)
MINOR SCALES

Each Major key will have a Relative Minor key. The Relative Minor Scale is built upon the sixth tone of the Major Scale. The Key Signature of both will be the same. The Minor Scale will have the same number of tones (7) as the Major. The difference between the scales is the arrangement of the whole-steps and half-steps. There are three forms of the minor scale: 1. PURE or NATURAL, 2. HARMONIC, 3. MELODIC.

THE MAJOR AND RELATIVE MINOR KEYS

<table>
<thead>
<tr>
<th>C</th>
<th>Am</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>Dm</td>
</tr>
<tr>
<td>G</td>
<td>Dm</td>
</tr>
<tr>
<td>Bb</td>
<td>Gm</td>
</tr>
<tr>
<td>B</td>
<td>Gm</td>
</tr>
<tr>
<td>Eb</td>
<td>Em</td>
</tr>
<tr>
<td>E</td>
<td>Em</td>
</tr>
<tr>
<td>Ab</td>
<td>Fm</td>
</tr>
<tr>
<td>A</td>
<td>Fm</td>
</tr>
<tr>
<td>Db</td>
<td>Bm</td>
</tr>
<tr>
<td>D</td>
<td>Bm</td>
</tr>
<tr>
<td>Gb</td>
<td>Em</td>
</tr>
<tr>
<td>G</td>
<td>Em</td>
</tr>
</tbody>
</table>

The NATURAL or PURE MINOR SCALE begins on the 6th degree of its relative major scale and ascends or descends for one octave using the key signature of the major scale. We usually use small letters to indicate minor keys. The half steps occur between 2-3 and 5-6.

c minor (natural)

<table>
<thead>
<tr>
<th>C</th>
<th>Am</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>Dm</td>
</tr>
<tr>
<td>G</td>
<td>Dm</td>
</tr>
<tr>
<td>Bb</td>
<td>Gm</td>
</tr>
<tr>
<td>B</td>
<td>Gm</td>
</tr>
<tr>
<td>Eb</td>
<td>Em</td>
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<tr>
<td>E</td>
<td>Em</td>
</tr>
<tr>
<td>Ab</td>
<td>Fm</td>
</tr>
<tr>
<td>A</td>
<td>Fm</td>
</tr>
<tr>
<td>Db</td>
<td>Bm</td>
</tr>
<tr>
<td>D</td>
<td>Bm</td>
</tr>
<tr>
<td>Gb</td>
<td>Em</td>
</tr>
<tr>
<td>G</td>
<td>Em</td>
</tr>
</tbody>
</table>

The HARMONIC MINOR SCALE begins on the 6th degree of its relative major scale and ascends or descends for one octave using the key signature of the major scale except that the 7th tone is raised 1/2 step. (See arrow in the example below) The half steps occur between 2-3, 5-6, and 7-8.*

c minor (harmonic)

*The raised seventh scale tone in the harmonic minor creates the distance of a step and one half between 6-7.

The MELODIC MINOR SCALE also begins on the 6th degree of its relative major scale and ascends or descends for one octave using the key signature of the major scale except that in ascending the 6th and 7th tones are raised 1/2 step and in descending the 6th and 7th tones return to the natural or pure minor scale form.*

c minor (melodic)

* In the melodic minor ascending, the half steps occur between the 2-3 and 7-8 scale tones. When descending, between 6-5 and 3-2. The descending melodic form is actually the form of a pure minor scale.
1. Relative minor scales are constructed upon the sixth scale tone of the related major scales.

2. The first five tones of the three forms of the minor scales are the same in any given key signatures.

3. The seventh scale tone of the pure minor is raised to form the harmonic minor scale.

4. The sixth and seventh scale tones of the pure minor are raised in ascending and lowering.

5. This accidental is not included in the key signature.

6. The accidentals used in the melodic minor scale.

7. Are not included in the key signature.

Ascending form to raise 6-7 to form the melodic minor scale.
Minor Scales

Remember, there are 15 major scales with unique key signatures—see Book 2, page 50. For every major key, there is a RELATIVE MINOR KEY that has the same key signature.

Each relative minor scale begins on the 6th note of the RELATIVE MAJOR SCALE. The 6th note is the keynote of the minor scale and the note from which the scale gets its name.

C Major Scale

A Minor Scale

The keynote of a relative minor scale may also be found by descending a minor 3rd from the keynote of the major scale.

Conversely, the keynote of the relative major scale may be found by ascending a minor 3rd from the keynote of the minor scale.

The keys of C major and A minor are relatives because they have the same key signature (no #s, no b♭s).

Exercises

1. Write the relative minor key name and the key signature for each major key.

   G major: ____ minor
   F major: ____ minor
   D major: ____ minor
   B♭ major: ____ minor
   A major: ____ minor
   E♭ major: ____ minor
   E major: ____ minor

   A♭ major: ____ minor

2. Write the following minor key signatures and scales.

   D minor
Natural, Harmonic and Melodic Minor Scales

There are three types of minor scales: the NATURAL, HARMONIC and MELODIC.

The NATURAL MINOR SCALE uses only the tones of the relative major scale.

```
\( \text{\#5} \) \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \\
1 \ 2 \ 3 \ 4 \ 5 \ 6 \ 7 \ 8
```

The HARMONIC MINOR SCALE raises the 7th tone (G) by a half step ascending and descending.

```
\( \text{\#5} \) \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \\
1 \ 2 \ 3 \ 4 \ 5 \ 6 \ \#7 \ 8
```

The MELODIC MINOR SCALE raises the 6th (F) and 7th (G) tones by a half step ascending. It descends like the natural minor scale.

```
\( \text{\#5} \) \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \\
1 \ 2 \ 3 \ 4 \ 5 \ \#6 \ \#7 \ 8 \ 8 \ \#7 \ \#6 \ 5 \ 4 \ 3 \ 2 \ 1
```

The Harmonic Minor Scale is the most frequently used of the three minor scales.

**THE DIATONIC INTERVALS OF THE HARMONIC MINOR SCALE**

All diatonic intervals in the harmonic minor scale are either perfect (P), major (M) or minor (m).

The perfect intervals are the unison, 4th, 5th and octave; the major intervals are the 2nd and 7th; the minor intervals are the 3rd and 6th. This is true for all harmonic minor scales. Compare with the major scale intervals in Book 2, page 56.

```
\( \text{\#5} \) \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \\
P1 \ \text{M2} \ \text{m3} \ P4 \ P5 \ m6 \ M7 \ P8 \\
Unison \ \text{M2} \ \text{m3} \ P4 \ P5 \ m6 \ M7 \ Octave
```

**xercises**

1. Write the following harmonic minor scales with key signatures using quarter notes.

   **E Harmonic Minor**
   - Ascending
   - Descending

   \( \text{\#5} \) \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \\
   \( \text{\#5} \) \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \text{\#5} \\

   **D Harmonic Minor**
   - Ascending
   - Descending