

# **AP Music Theory Summer Work 2025**

This work is to refresh your knowledge and skills for Music Theory.

Please try to spread out the exercises, because there are many to complete.

I would almost suggest completing the work closer to the first week of school so it is fresh in your mind.

If you have any questions, you can email Mrs. Rizzotti at [marcia.rizzotti@amityregion5.org](mailto:marcia.rizzotti@amityregion5.org)

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Page 2: Links to Aural Skills and Ear Training and the Series of Fifths

Page 3: Circle of Fifths and review for major and minor scales and chords

Page 4: Worksheet to complete: Series of fifths and key signatures.

Page 5: Worksheet to complete: Key Signatures and major/minor scales.

Page 6: Worksheet to complete: Intervals and triads (chords)

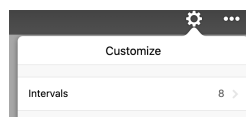
Page 7: Worksheet to complete: Triad inversions.

Page 8: Worksheet to complete: Diatonic Chords and Roman Numerals

Page 9: Worksheet to complete: Seventh Chords and Diatonic chords

## Aural Skills:

A large part of the AP Music Theory curriculum revolves around listening and identifying notes, intervals and chord qualities that you hear. Being able to hear them and identify them is the foundation that you must have when entering this course as you will then have to notate the pitches, intervals, and chords.

Objective	Resources	Task
Be able to identify major and minor intervals (within an octave) by ear.	<ul style="list-style-type: none"> <li>-<b>Perfect Unison:</b> (Do-Do) Same pitch</li> <li>-<b>Major Second:</b> (Do-Re) Happy Birthday</li> <li>-<b>Major Third:</b> (Do-Mi) <i>Do a deer</i></li> <li>-<b>Perfect Fourth:</b> (Do-Fa) Here Comes the Bride</li> <li>-<b>Perfect Fifth:</b> (Do-Sol) Twinkle Twinkle</li> <li>-<b>Major Sixth:</b> (Do-La) NBC (the tv station jingle)</li> <li>-<b>Major Seventh:</b> (Do-Ti) Take On Me</li> <li>-Octave: (Do-Do) Somewhere Over the Rainbow</li> </ul> <p>Resources for learning what the intervals sound like:</p> <ol style="list-style-type: none"> <li>1. <a href="#">Youtube video for ascending intervals (basic)</a></li> <li>2. <a href="#">Youtube video with Major and Minor</a></li> </ol> <p><i>You will be assessed on what the intervals sound like (with solfege or songs) and on hearing basic intervals when we return to school in the fall.</i></p>	<p>Visit <a href="https://www.musictheory.net">Musictheory.net</a> for interval ear training.</p> <p>You can alter the exercises by clicking the <b>gear</b> in the right hand corner.</p> 

## Notation Skills:

### Key signatures | Scales | Intervals | Chords

These basic notation skills are essential building blocks for AP Music Theory.  
Please be sure that you practice the ability to identify and write these skills quickly and correctly.  
The boxes below are resources for learning/refreshing these topics.  
*See handouts for practice at the end of this document.*

Objective	Resources	Task
Be able to identify and write key signatures.	<p style="text-align: center;"><b>Series of Fifths</b></p> <p>C <math>\flat</math> G <math>\flat</math> D <math>\flat</math> A <math>\flat</math> E <math>\flat</math> B <math>\flat</math> F C G D A E B F# C#</p> <p>7 6 5 4 3 2 1 0 1 2 3 4 5 6 7</p> <p>a <math>\flat</math> e <math>\flat</math> b <math>\flat</math> f c g d a e b f# c# g# d# a#</p> <p><i>You will be assessed on identification and construction of key signatures when we return to school in the fall.</i></p>	<p>Practice identifying major and minor key signatures on <a href="https://www.musictheory.net">MusicTheory.net</a></p> <p>Constructing key signatures on <a href="https://www.musictheory.net">MusicTheory.net</a></p>

Be able to write and identify major and minor scales using key signatures.	<p>Major Scales Minor Scales (Natural, Harmonic, Melodic)</p> <p>Resources:</p> <ol style="list-style-type: none"> <li>1. <a href="#">Video for Major Scales</a></li> <li>2. <a href="#">Video for Minor Scales</a></li> </ol> <p>PLEASE be able to write the scales using key signatures and preferably not the whole step/half step pattern (major scale: WWHWWWH)</p>	<p><a href="#">Scale Identification Exercises</a></p> <p><a href="#">Scale Writing Exercises</a></p>
Writing Intervals	<p>Major/Perfect Intervals Minor, Diminished, Augmented Intervals</p> <p>Resources:</p> <ol style="list-style-type: none"> <li>1. <a href="#">Video for Writing intervals</a></li> <li>2. <a href="#">Second Video for Writing Intervals</a></li> </ol>	<p><a href="#">Interval Identification Exercises</a></p> <p><a href="#">Interval Building Exercises</a></p>
Writing Chords	<p>Major, Minor, Diminished, Augmented Chords</p> <p>Resources:</p> <ol style="list-style-type: none"> <li>1. <a href="#">Lessons on how to build chords</a></li> </ol>	<p><a href="#">Chord Identification Exercises</a></p> <p><a href="#">Chord Building Exercises</a></p>

**\*\* Print and complete the following pages to turn in on the first day of class \*\***

NAME:

## AP MUSIC THEORY PRACTICE EXERCISES

Directions: Complete the following exercises and turn in on the first day of class. If you don't know how to do something, please use the resources on the first couple of pages.

### 1. UNDERSTANDING THE SERIES/CIRCLE OF FIFTHS

Notate the series of fifths for both major and minor keys (this should be memorized)

### 2. IDENTIFYING KEY SIGNATURES

You may need to use the series of fifths/circle of fifths above for the key signatures if you can't remember how they are organized on the staff, but the goal is that you KNOW them.

Identify the major key represented by each key signature.

1. 2. 3. 4. 5.   
G major \_\_\_\_\_

6. 7. 8. 9. 10.   
\_\_\_\_\_

Identify the minor key represented by each key signature.


1. 2. 3. 4. 5.   
E minor \_\_\_\_\_

6. 7. 8. 9. 10.   
\_\_\_\_\_

### 3. WRITING KEY SIGNATURES


Write the key signature for each major key.

1. 2. 3. 4. 5.



F major D♭ major D major F♯ major G♭ major

6. 7. 8. 9. 10.




B♭ major A major E♭ major A♭ major B major

### 4. NOTATING MAJOR SCALES


Write the ascending major scales indicated, using accidentals rather than key signatures.

1. 2.



D major A♭ major

3. 4.



F major E major

### 5. NOTATING MINOR SCALES

C minor is notated for you...

*Remember that natural minor scales only use the key signature.*

*Harmonic minor uses the minor key signature and has a raised 7th scale degree.*

*Melodic minor uses the minor key signature and has a raised 6th and 7th in the ascending pattern (and it is natural minor in the descending pattern)*

**3** Add key signatures and write the following minor scales using quarter notes.

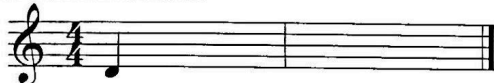
B Harmonic Minor



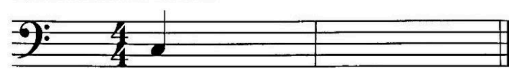
F Harmonic Minor



D Harmonic Minor



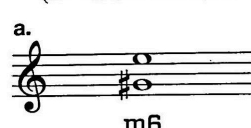
C♯ Harmonic Minor

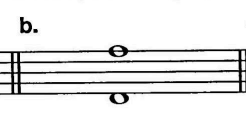



## 6. IDENTIFYING INTERVALS


Remember to treat the bottom pitch as tonic and think in that key to get the major interval, then if the top pitch is altered, figure out how it is altered compared to the major interval.


7. *Identifying all intervals:* Identify each interval with its numerical size and quality (d = diminished; m = minor; M = major; P = perfect; A = augmented).


a.  m6


b. 

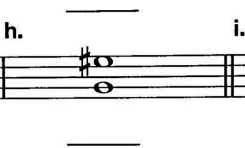
c. 


d. 

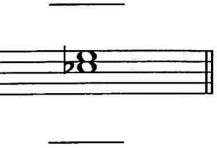
e. 

f. 

g. 

h. 

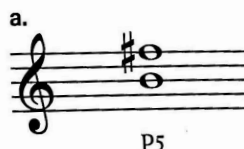
i. 

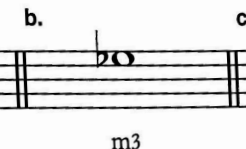
j. 

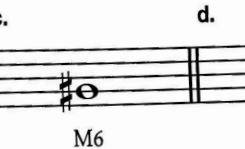
## 7. WRITING INTERVALS


Remember to treat the bottom pitch as tonic and think in that key to get the major interval. You have to alter the top pitch to make it minor, augmented or diminished.


1. Write each interval *above* the given note.


a.  P5

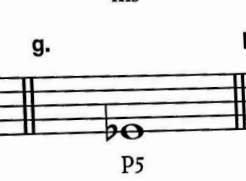
b.  m3

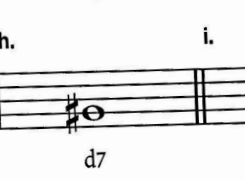
c.  M6

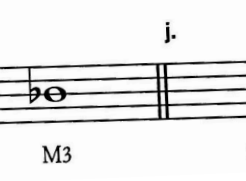
d.  P4

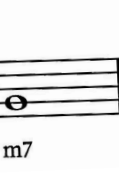
e.  A6

f.  A4

g.  P5

h.  d7

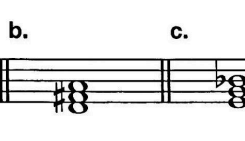
i.  M3

j.  m7

## 8. ANALYZING TRIADS

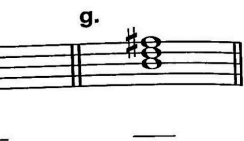
2. *Identifying triad quality for all triads:* Identify the quality of each triad (d = diminished; m = minor; M = major; A = augmented).

a.  m

b. 

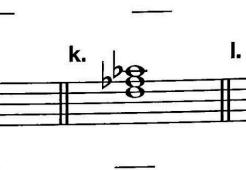
c. 

d. 

e. 

f. 

g. 

h. 

i. 

j. 

k. 

l. 

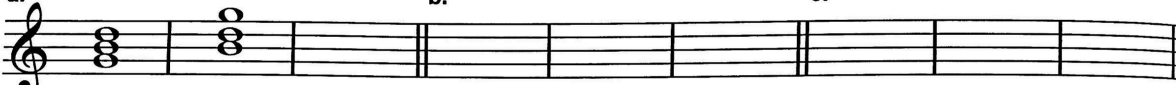
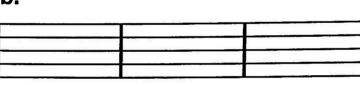
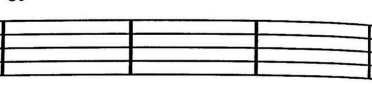
m. 

n. 

## 9. WRITING TRIADS AND THEIR INVERSIONS

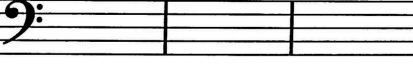
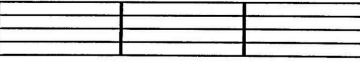
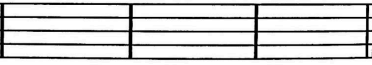
$\begin{array}{c} 5 \\ 3 \end{array}$	Root position - Root is in the bass (the lowest pitch)
$\begin{array}{c} 6 \\ 3 \end{array}$	1st inversion - The third of the triad is in the bass
$\begin{array}{c} 6 \\ 4 \end{array}$	2nd inversion - The fifth of the triad is in the bass

4. *Writing triad inversions:* Write each triad in all three positions.

a.  b.  c. 

$\begin{array}{c} 5 \\ 3 \end{array}$   $\begin{array}{c} 6 \\ 3 \end{array}$   $\begin{array}{c} 6 \\ 4 \end{array}$   $\begin{array}{c} 5 \\ 3 \end{array}$   $\begin{array}{c} 6 \\ 3 \end{array}$   $\begin{array}{c} 6 \\ 4 \end{array}$   $\begin{array}{c} 5 \\ 3 \end{array}$   $\begin{array}{c} 6 \\ 3 \end{array}$   $\begin{array}{c} 6 \\ 4 \end{array}$

G major C# minor A diminished




d.  e.  f. 

$\begin{array}{c} 5 \\ 3 \end{array}$   $\begin{array}{c} 6 \\ 3 \end{array}$   $\begin{array}{c} 6 \\ 4 \end{array}$   $\begin{array}{c} 5 \\ 3 \end{array}$   $\begin{array}{c} 6 \\ 3 \end{array}$   $\begin{array}{c} 6 \\ 4 \end{array}$   $\begin{array}{c} 5 \\ 3 \end{array}$   $\begin{array}{c} 6 \\ 3 \end{array}$   $\begin{array}{c} 6 \\ 4 \end{array}$





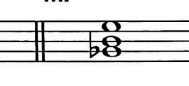
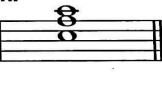

Bb major D minor Ab major

## 10. ANALYZING TRIADS (ROOT POSITION AND INVERSIONS)

1. *Identifying inversions:* Identify the position of each triad (root position =  $\begin{array}{c} 5 \\ 3 \end{array}$ ; first inversion =  $\begin{array}{c} 6 \\ 3 \end{array}$ ; second inversion =  $\begin{array}{c} 6 \\ 4 \end{array}$ ).

a.  b.  c.  d.  e.  f.  g. 

$\begin{array}{c} 6 \\ 4 \end{array}$  — — — — — — —

h.  i.  j.  k.  l.  m.  n. 

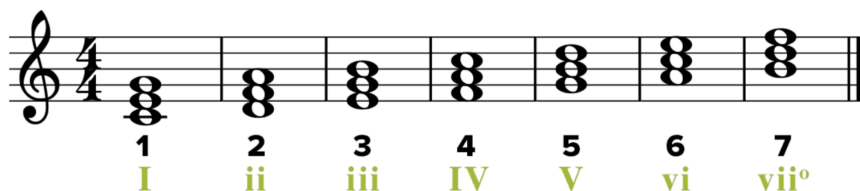
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## 11. DIATONIC TRIADS (ROMAN NUMERALS)

The roman numerals in green correspond to chords above them. Each triad is built on that scale degree. In the exercise below, you are given the key and the roman numeral. Think in that key signature and build the triad on the scale degree of that roman numeral.

*For example, if you are in the key of F and you want to write the V chord... think up F, G, A, Bb, C...*

*C is scale degree 5. So the triad is C E G. (C is the root)*



5. Writing triads in major and minor keys: Write each triad in the key indicated.

a. g: ii°6

b. F#: V

c. f: V6

d. E: IV

e. eb: i6

f. D: vi

g. F: ii6

h. f: vii°6

i. b: ii°6

j. Bb: IV

k. Gb: I4

l. b: V6

## 12. ANALYZING DIATONIC CHORDS

4. Identifying triads in major and minor keys: Identify each triad in the key indicated with a Roman numeral and figures (uppercase letters = major keys; lowercase letters = minor keys).

a. F: V6

b. Ab: \_\_\_\_\_

c. Bb: \_\_\_\_\_

d. D: \_\_\_\_\_

e. A: \_\_\_\_\_

f. Gb: \_\_\_\_\_

g. e: \_\_\_\_\_

h. g: \_\_\_\_\_

i. bb: \_\_\_\_\_

j. b: \_\_\_\_\_

k. f#: \_\_\_\_\_

l. d: \_\_\_\_\_

m. c: \_\_\_\_\_

n. D: \_\_\_\_\_

o. Eb: \_\_\_\_\_

p. c#: \_\_\_\_\_








q. F: \_\_\_\_\_

r. f: \_\_\_\_\_







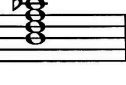


### 13. ANALYZING SEVENTH CHORDS

1. *Natural seventh-chord qualities:* Identify the quality of each seventh chord ( $^{\circ}7$  = fully diminished;  $\flat^{\circ}7$  = half-diminished;  $m^7$  = minor;  $dom^7$  = dominant;  $maj^7$  = major).

a.  **maj<sup>7</sup>**      b.       c.       d.       e.       f.       g. 

2. *All seventh-chord qualities:* Identify the quality of each seventh chord ( $^{\circ}7$  = fully diminished;  $\flat^{\circ}7$  = half-diminished;  $m^7$  = minor;  $dom^7$  = dominant;  $maj^7$  = major).

a.  **m<sup>7</sup>**      b.       c.       d.       e.       f.       g. 

### 14. WRITING DIATONIC TRIADS

- 1 Write the primary triads in the following flat keys.

 **I IV V**       **I IV V**       **I IV V**

 **I IV V**       **I IV V**       **I IV V**

- 2 Write the primary triads in the following sharp keys.

 **I IV V**       **I IV V**       **I IV V**

 **I IV V**       **I IV V**       **I IV V**