

MUSIC REVIEW LESSONS



A comprehensive series of review lessons
in music theory, ear training, and music history
for the piano student

For classroom or studio use

designed and prepared by
Dr. Susan M. Tusing

____ Preparatory A
____ Preparatory B
____ Level 1
____ Level 2
____ Level 3
____ Level 4

____ Level 5
~~____~~ Level 6
____ Level 7
____ Level 8
____ Level 9
____ Level 10

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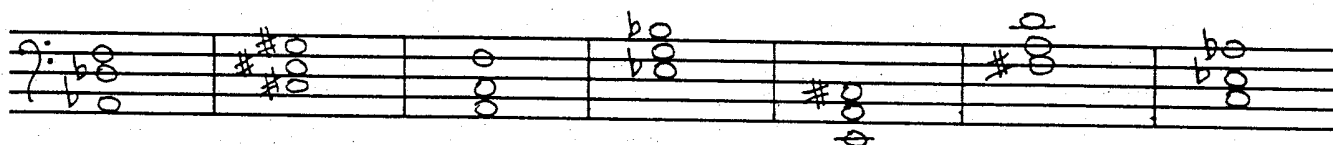
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Figure 1 illustrates the experimental setup. A participant is seated at a table, looking at a screen. On the screen, a 3D model of a hand holding a tool is shown. A red dot on the screen indicates the target location. The participant's hand is positioned near the tool. The setup is used for studying the effects of tool use on reaching behavior.

Name the notes of the triads listed below in all three positions.
(listing the notes left to right will indicate bottom to top)

	(root)	(1st inversion)	(2nd inversion)
G major	- — — —	— — —	— — —
E major	- — — —	— — —	— — —
F# major	- — — —	— — —	— — —
Bb major	- — — —	— — —	— — —
D major	- — — —	— — —	— — —
Db major	- — — —	— — —	— — —

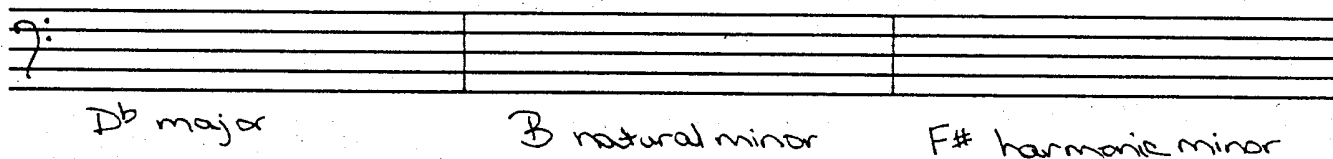
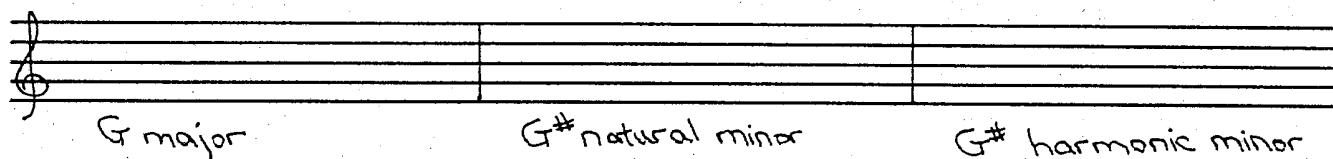
Identify each triad and position (root, 1st inver., 2nd inver.).



Name the relative minor for each major key.

D F# C B

Write the following scales.

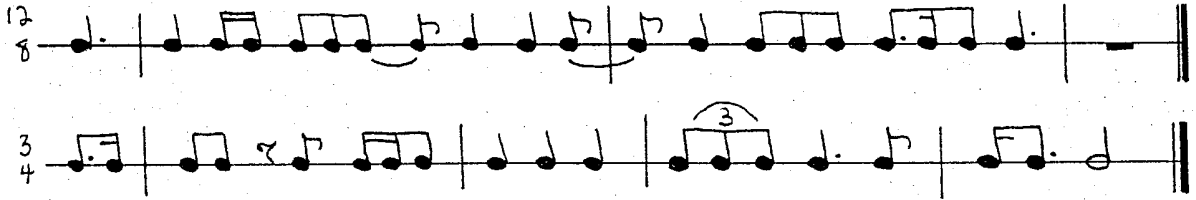


Write a brief definition for each of the following terms.

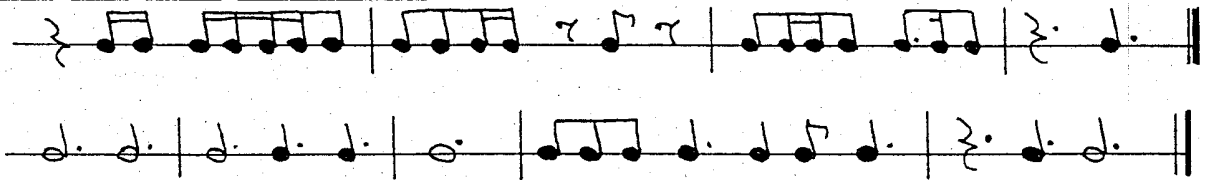
adagio _____
 agitato _____
 allargando _____
 fortississimo _____
 largo _____
 lento _____
 m.d. _____
 m.s. _____
 pianississimo _____

LESSON ONE

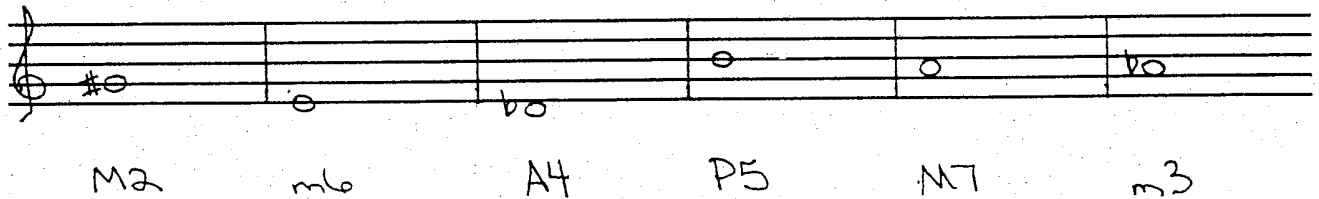
Write in the beats (such as 1 2 3, etc.) below the given rhythms.
Watch the time signatures and be careful with beat divisions!



Add the time signatures to the rhythmic examples below.



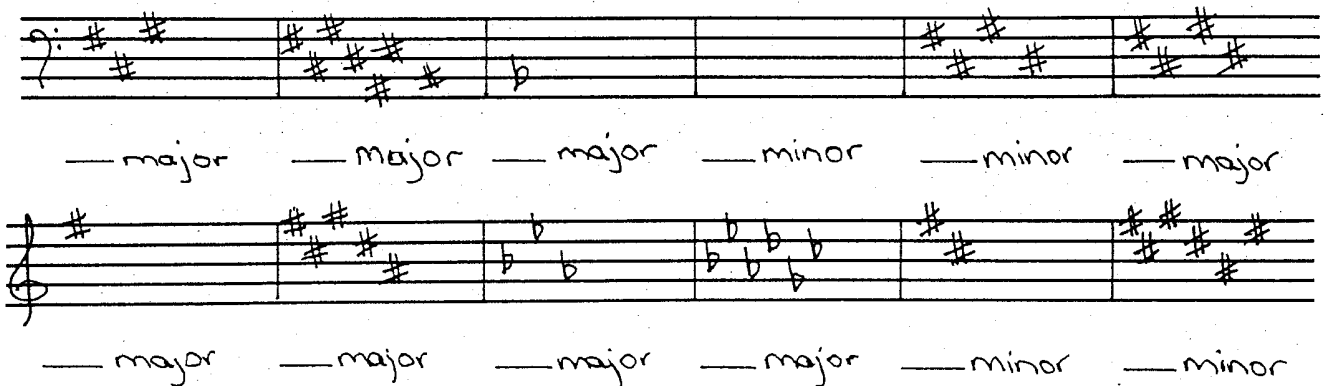
On the staff, write the note that is the correct interval above the given note.



Name the "sharp" major keys around the circle of fifths.

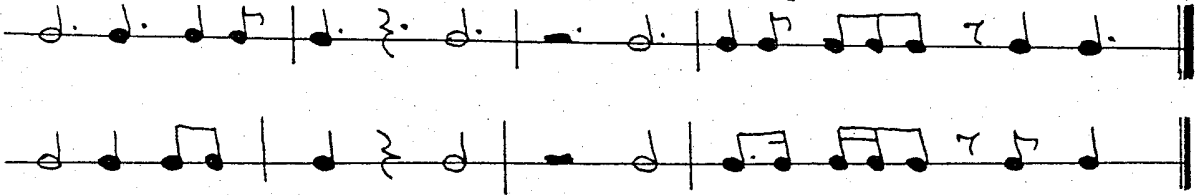
Name the "flat" major keys around the circle of fifths.

Name the key signatures below.



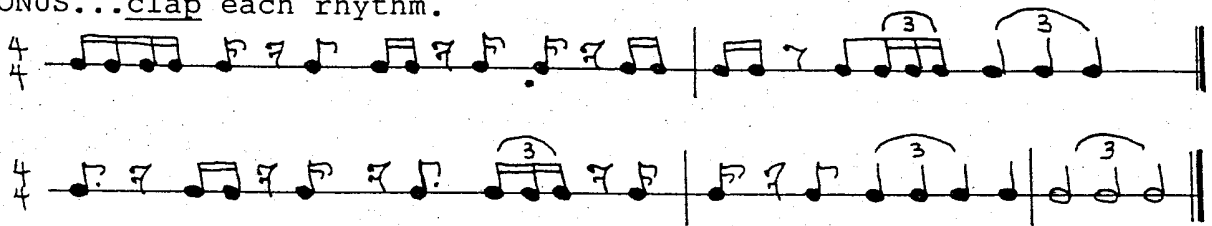
LESSON TWO

Add the time signatures to the rhythmic examples below.

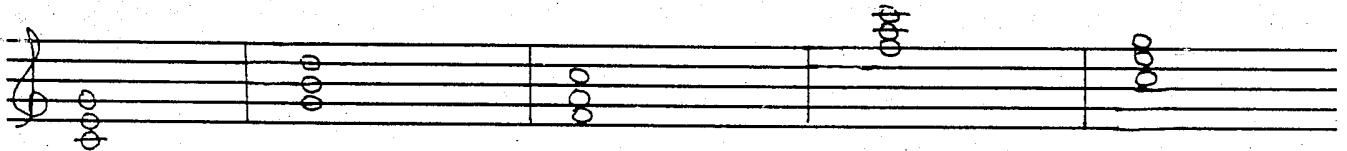


Write in the counts for each line of rhythm (which includes rests), being careful to correctly show the divisions of the beat (1 e & a, etc.).

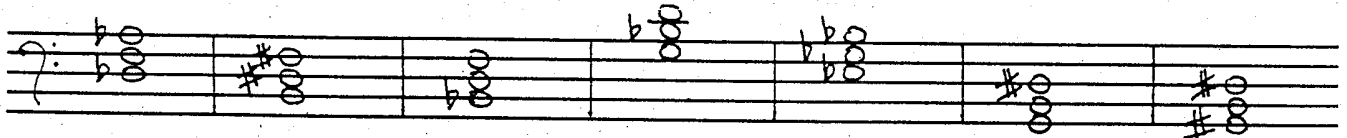
BONUS...clap each rhythm.



Change each major chord to a diminished chord.



Identify the following root position triads.



Spell the following root position triads.

D major	-	_____	F augmented	-	_____
D \flat minor	-	_____	G diminished	-	_____
E \flat major	-	_____	C minor	-	_____

Spell the following scales.

B harmonic minor	-								
A major	-								
E harmonic minor	-								
F# natural minor	-								
B \flat major	-								
C# major	-								

Match the definition with the correct term.

- | | |
|---|------------------------|
| <u>A</u> a short figure of characteristic design that occurs frequently throughout a section or composition as a unifying element. | _____ AUGMENTED CHORD |
| <u>B</u> chord build of two successive major thirds: e.g. C-E-G# | _____ DIMINISHED CHORD |
| <u>C</u> chord build of two successive minor thirds: e.g. C-E ^b -G ^b | _____ ENHARMONIC |
| <u>D</u> a scale that has 5 tones to the octave. Can be found by playing the 5 black keys of the piano: C# D# F# G# A#. | _____ MOTIVE |
| <u>E</u> tones that are the same degree of the chromatic scale but named and written differently: e.g.: C# and D ^b . | _____ PENTATONIC SCALE |
| <u>F</u> in composition, the repetition, in a single part, of a short musical phrase at another pitch, usually at the 2nd above or below. | _____ REPETITION |
| <u>G</u> one of the most important principles of musical composition, may be exact or varied. | _____ SEQUENCE |

Ear Training

Name the interval you hear.

1. 2. 3. 4. 5.

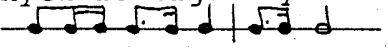
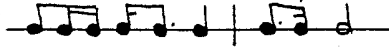
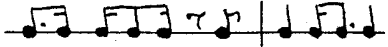

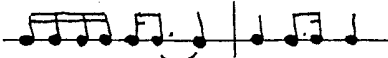
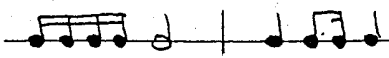
Ear Training

Identify each triad played as either major or minor.

1. major minor 2. major minor 3. major minor

Ear Training

Circle the rhythmic figure you hear. Each will be in 3/4 time.

1.  or 
2.  or 
3.  or 

Music History

How was each of the following used in the Classical period.

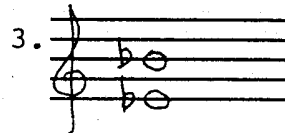
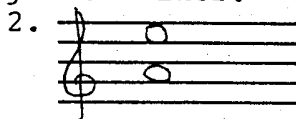
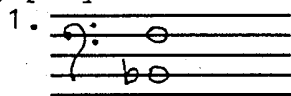
dynamics _____
articulation _____
phrasing _____
slurs _____
form _____
pedalling _____
ornamentation _____

Match the definition with the correct term.

- | | |
|---|---------------------|
| <u>A</u> a very slow and usually expressive tempo | _____ ADAGIO |
| <u>B</u> a slow tempo | _____ AGITATO |
| <u>C</u> a slow tempo (between largo and andante) | _____ ALLARGANDO |
| <u>D</u> excited; agitated | _____ FORTISSISSIMO |
| <u>E</u> an instruction to slow down the tempo and often to develop a fuller and more majestic style. | _____ LARGO |
| <u>F</u> very, very soft | _____ LENTO |
| <u>G</u> very, very loud | _____ M.D. |
| <u>H</u> Italian abbrev. meaning right hand | _____ M.S. |
| <u>I</u> Italian abbrev. meaning left hand | _____ PIANISSISSIMO |

Ear Training

Add the missing third to each triad below to identify the triad being played as either major or minor.



Ear Training

Identify each cadence.

- | | | | |
|-----------|-----------|-----------|-----------|
| 1. I IV I | 2. I IV I | 3. I IV I | 4. I IV I |
| or | or | or | or |
| I V7 I | I V7 I | I V7 I | I V7 I |

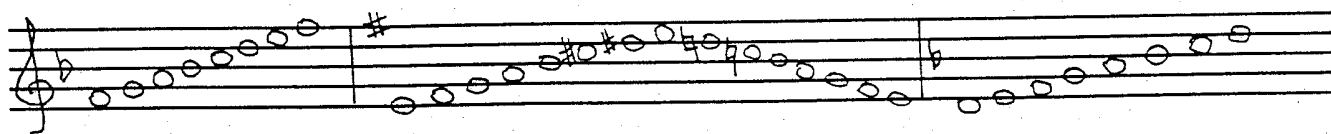
Ear Training

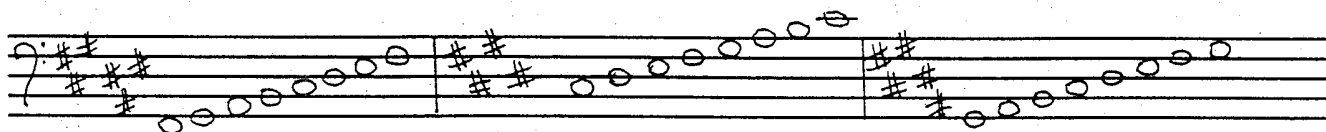
What is the quality of each scale being played?

(major, natural minor, harmonic minor, melodic minor, chromatic)

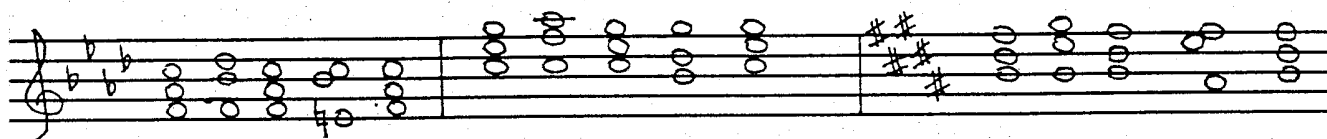
1. _____ 2. _____ 3. _____

Identify the following scales.

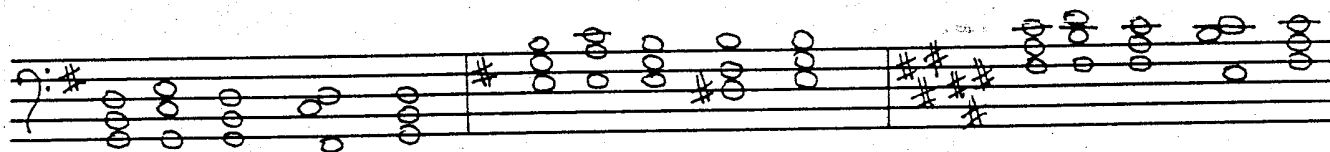




Identify the following cadences.

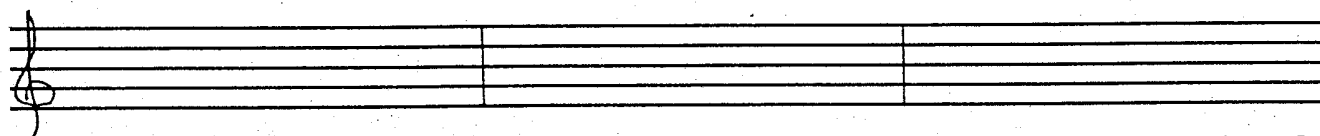


: _____ :

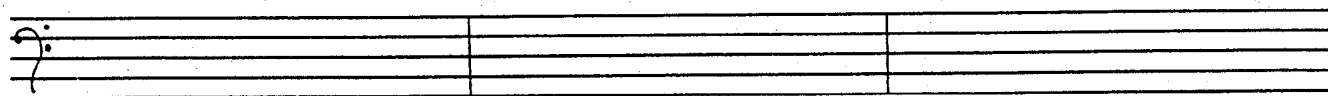


: _____ :

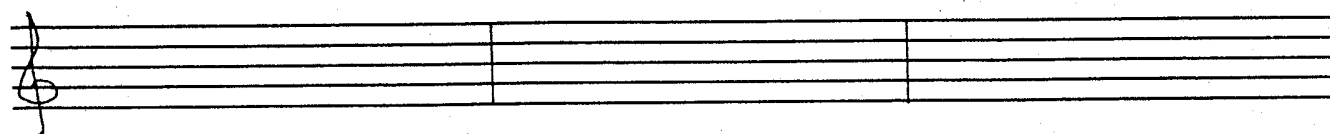
Write the cadences indicated by the Roman numerals.



c: i iv i V i e: i iv i V₇ i A^b: I IV I V₇ I

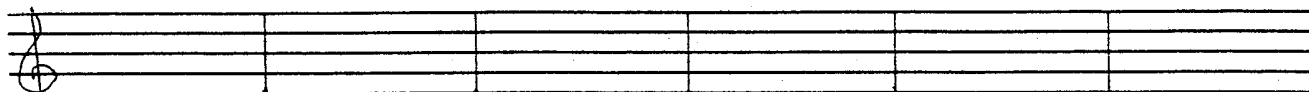


E: I IV I V₇ I b: i iv i V i a: i iv i V i



g: i iv i V i F: I IV I V I A: I IV I V I

Write the following triads in the correct position.

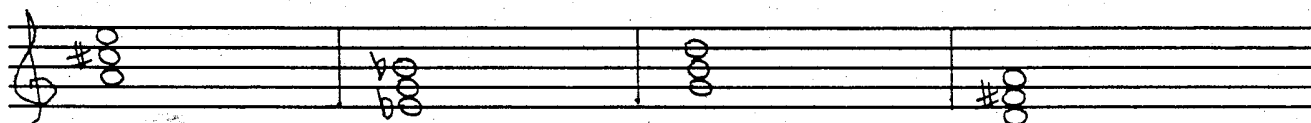


D (root) E (1st inv.) F (1st inv.) A (2nd inv.) F# (2nd inv.) D (1st inv.)

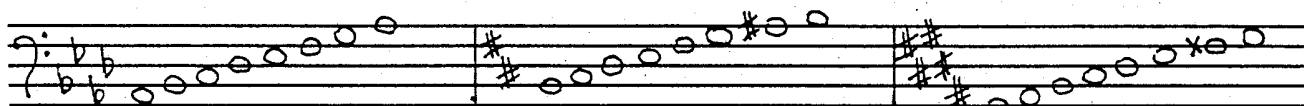
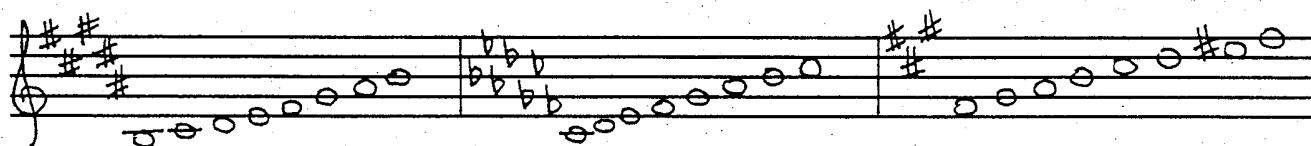
Name the notes of the triads listed below in all three positions.
(listing the notes left to right will indicate bottom to top)

	(root)	(1st inversion)	(2nd inversion)
A major	- - -	- - -	- - -
E \flat major	- - -	- - -	- - -
A \flat major	- - -	- - -	- - -
C# major	- - -	- - -	- - -
B major	- - -	- - -	- - -
F major	- - -	- - -	- - -

Change each major chord to an augmented chord.



Identify the following scales.

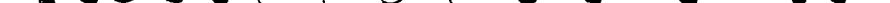
Spell the following scales.

F major	-	-	-	-	-	-	-
C# natural minor	-	-	-	-	-	-	-
C# harmonic minor	-	-	-	-	-	-	-
D harmonic minor	-	-	-	-	-	-	-
E major	-	-	-	-	-	-	-
E natural minor	-	-	-	-	-	-	-


LESSON THREE

On the staff, write the note that is the correct interval above the given note.

Add barlines to the following rhythmic examples.

82 

Write one rest equal to the total value of the notes given in each example. (ex. =)



A musical notation showing a triplet of eighth notes. Three eighth notes are beamed together, with a bracket underneath labeled with the number 3.

[illegible]

Name the key signatures below.

major

—major

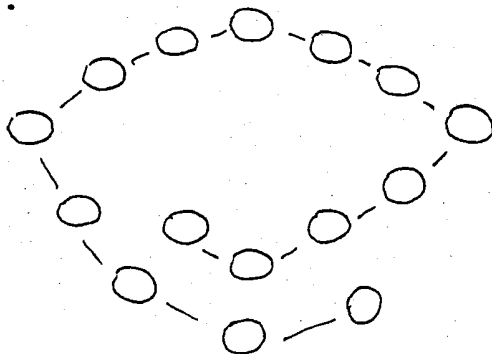
—major

—major

_____ minor

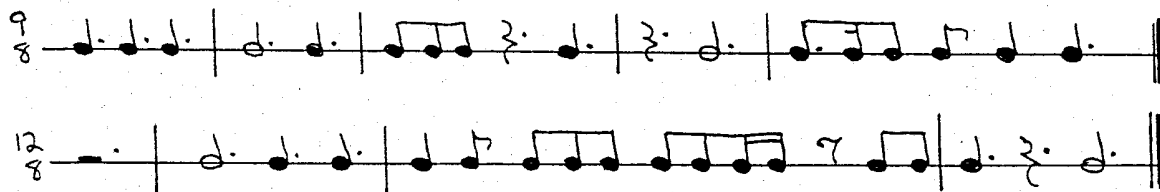
minor

Write the names of all the major keys in the circle of fifths diagram below.

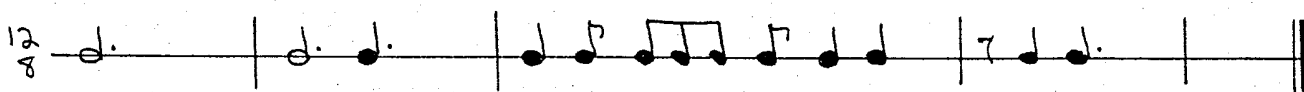


LESSON FOUR

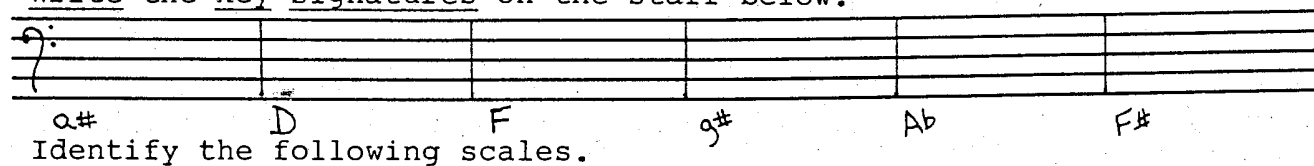
Write in the beats (such as 1 2 3, etc.) below the given rhythms. Watch the time signatures and be careful with beat divisions!



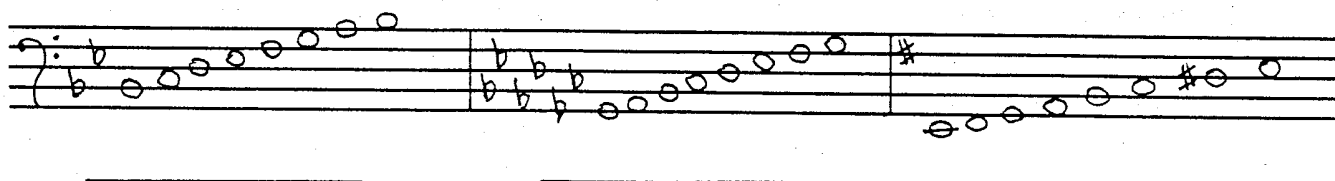
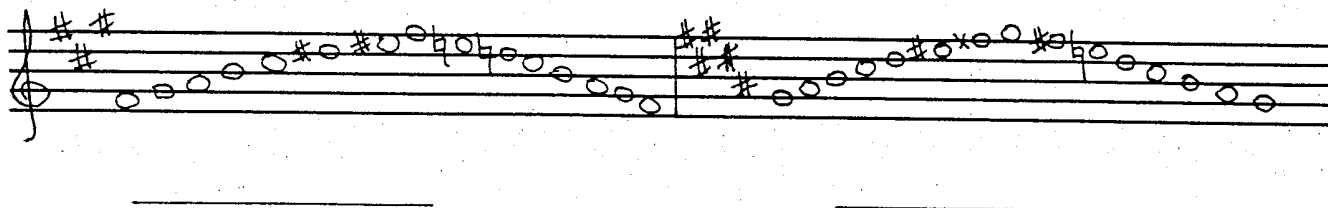
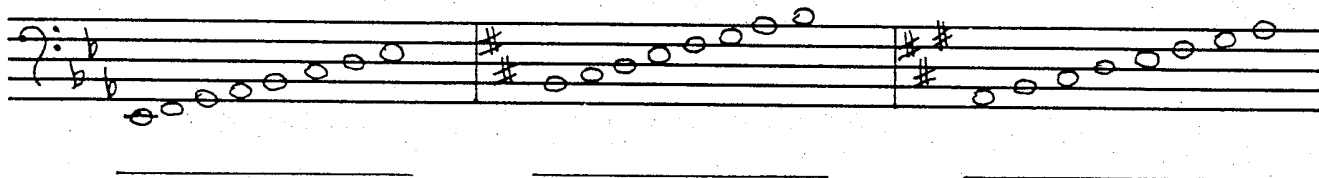
Each of the measures below is incomplete. Fill in one rest in each measure to make it complete.



Write the key signatures on the staff below.



Identify the following scales.



Music History

What was the primary musical form of the Classical Period?

Explain the following terms:

Sonata _____

Sonatina _____

Sonata-Allegro Form _____

Fill in the blank the term that fits the definition given.

_____ one of the most important principles of musical composition, may be exact or varied.

_____ in composition, the repetition of a short musical phrase at another pitch

_____ tones that are the same degree of the chromatic scale but are named and written differently: e.g.: C# and D^b .

_____ a short figure of characteristic design that occurs very frequently throughout a section or composition as a unifying element.

_____ a scale that has five tones to the octave. This scale has no half steps.

_____ a chord build of two minor thirds: C-E^b-G^b

_____ a chord build of two major thirds: C-E-G#

Ear Training

Name the interval you hear.

1. _____

2. _____

3. _____

4. _____

5. _____

Ear Training

Is the example being played in a duple or triple meter?

1. duple triple

2. duple triple

3. duple triple

Ear Training

Identify each cadence being played as plagal (I IV I) or authentic (I V7 I).

1. plagal authentic

2. plagal authentic

3. plagal authentic

Analysis

You will be given a piano composition in sonata-allegro form to analyse. Identify the three main sections of the form (exposition, development, recapitulation) by writing in the measure numbers below.

EXPOSITION	measures	_____	-	_____
DEVELOPMENT	measures	_____	-	_____
RECAPITULATION	measures	_____	-	_____

Match the definition with the correct term.

- | | |
|---|--------------------------|
| <u>A</u> "Return" of the material of the exposition, all now in I (tonic) | _____ARTICULATION |
| <u>B</u> a performer who excels in technical ability | _____DEVELOPMENT |
| <u>C</u> a manner of clearly and distinctly performing the music according to the composer's specifications | _____EXPOSITION |
| <u>D</u> varies material from the exposition; modulates among one or more new keys | _____RECAPITULATION |
| <u>E</u> the themes of the movement are "exposed." | _____SONATA-ALLEGRO FORM |
| <u>F</u> a piece intended primarily as a display of manual dexterity or technical brilliance | _____TOCCATA |
| <u>G</u> most important musical form from the Classical period to the 20th century | _____VIRTUOSO |

Ear Training

Identify each triad played as either major or minor.

1. major minor 2. major minor 3. major minor

Ear Training

Write the rhythmic pattern you hear in each example.

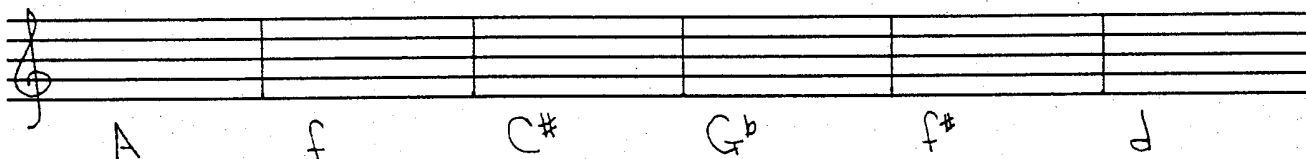
Each will be 2 measures in length in 3/4 time.

1.
2.
3.

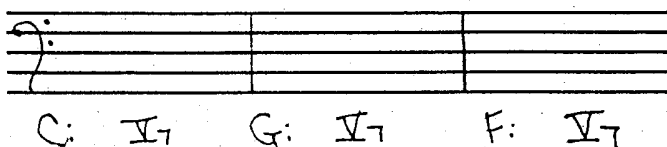
Spell the following root position triads.

G ^b major	-	___	___	___	C diminished	-	___	___	___
E major	-	___	___	___	G augmented	-	___	___	___
E ^b minor	-	___	___	___	A ^b major	-	___	___	___

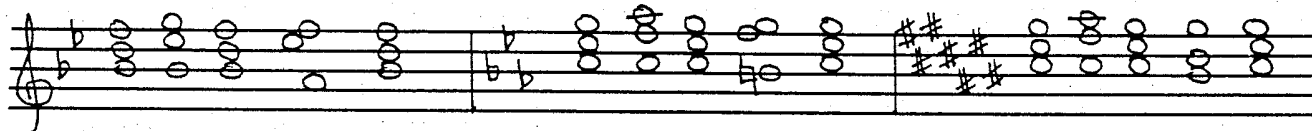
Write the following root position triads.



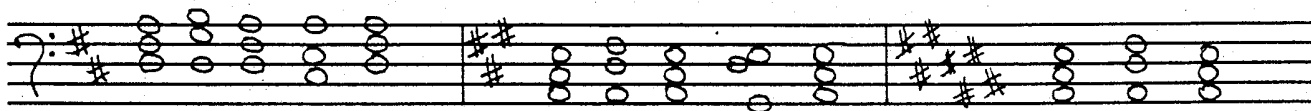
Write the dominant seventh (V7) chords in root position.



Identify the following cadences.



_____ ; _____ ; _____

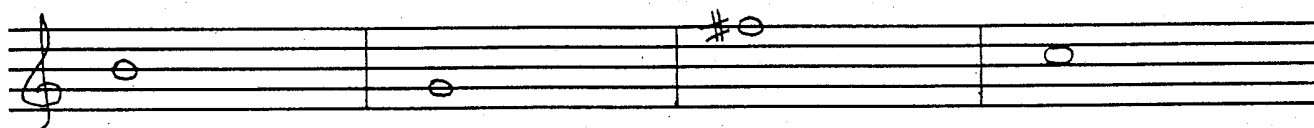


_____ ; _____ ; _____

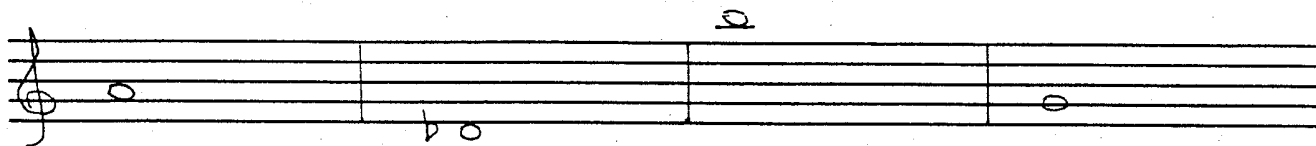
Name the relative minor for each major key.

G _____ C# _____ A _____ E _____

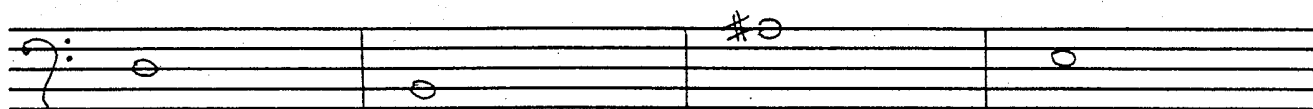
Write a chromatic half step above each note.



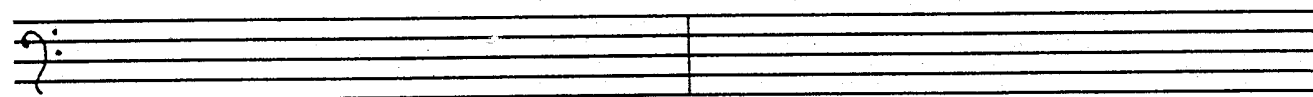
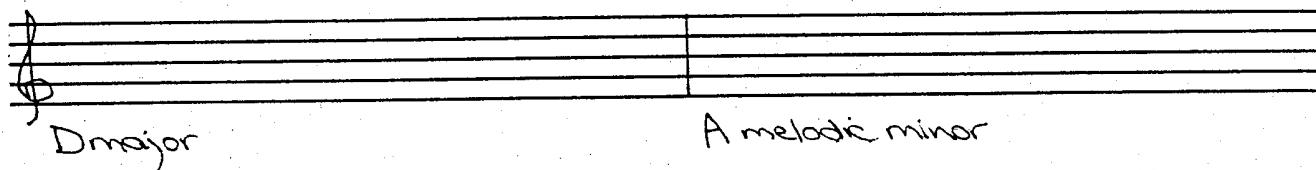
Write a chromatic half step below each note.



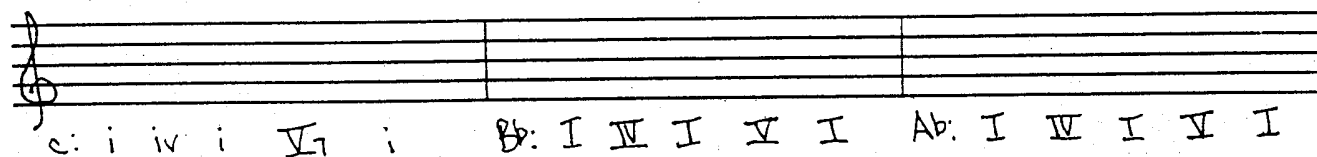
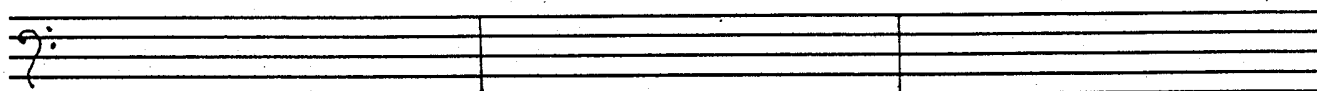
Write a diatonic half step above each note.



Write the following scales.



Write the cadences indicated by the Roman numerals.



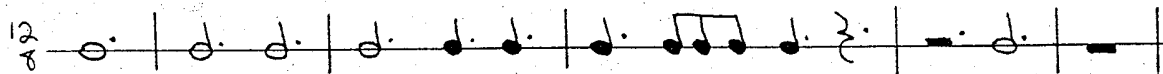
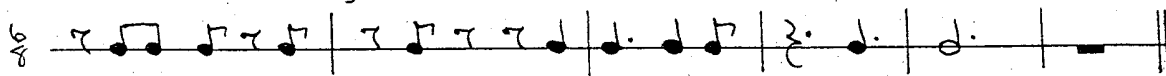
Spell the following root position triads.

D minor - - -
B major - - -
Bb minor - - -

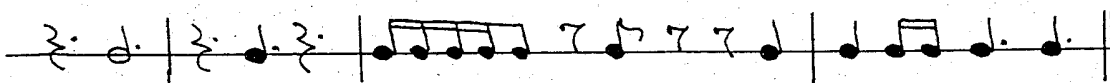
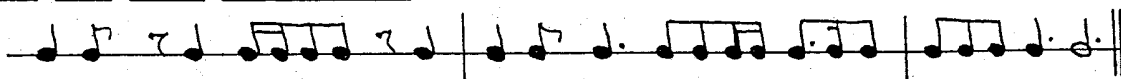
F diminished- - -
C augmented - - -
F# minor - - -

LESSON FIVE

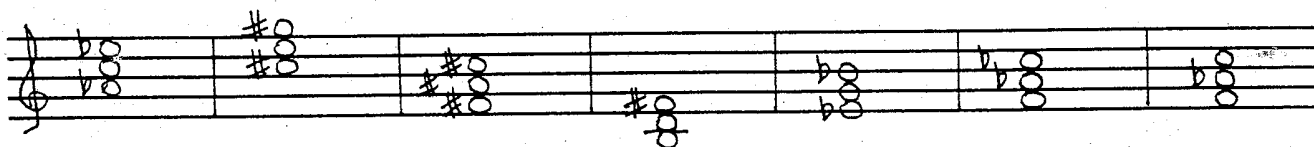
Write in the beats (such as 1 2 3, etc.) below the given rhythm.
Watch the time signatures and be careful with beat divisions!



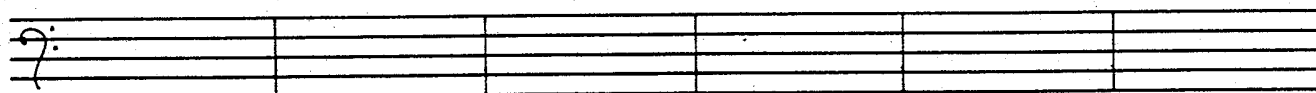
Add the time signatures to the rhythmic examples below.



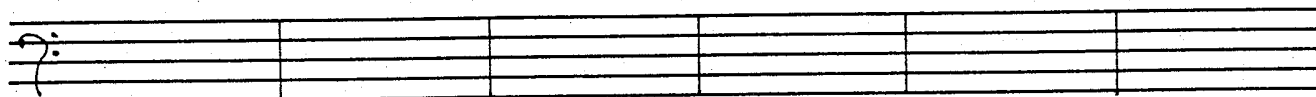
Identify the following root position triads.



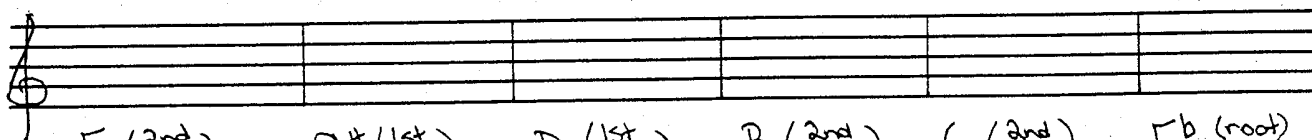
Write the following triads in the correct position.



C (root) B (1st inv.) F (root) E^b (1st inv.) A^b (root) F[#] (1st inv.)



G (1st inv.) A (root) C# (2nd inv.) F (2nd inv.) D \flat (root) B \flat (1st inv.)



E (2nd inv.) $C^\#$ (1st inv.) D (1st inv.) B (2nd inv.) G (2nd inv.) E^b (root)

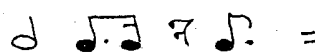
LESSON SIX

Each of the measures below is incomplete.

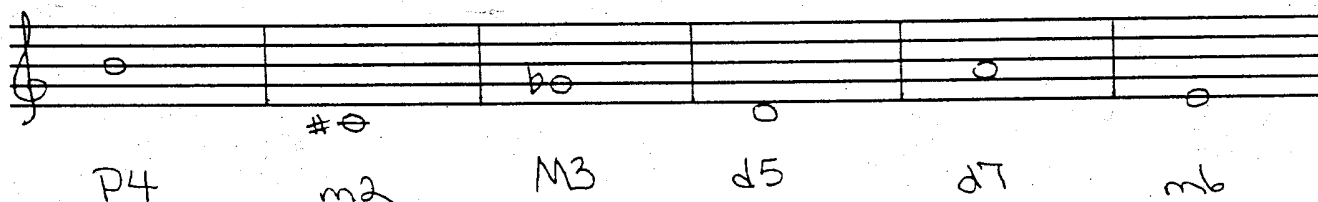
Fill in one note in each measure to make it complete.



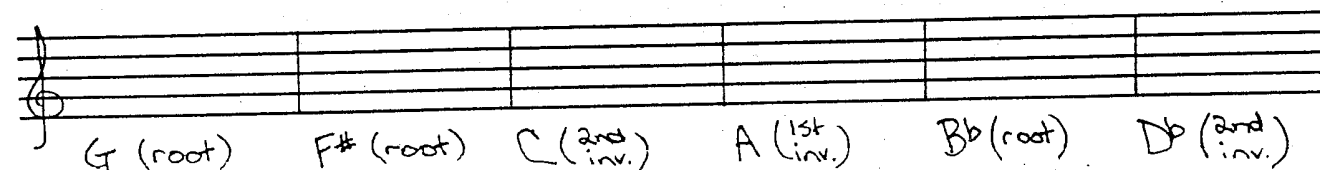
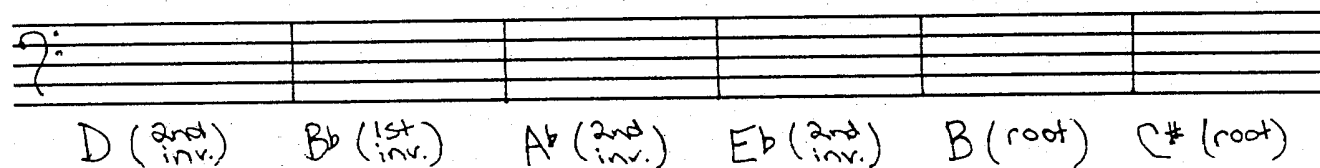
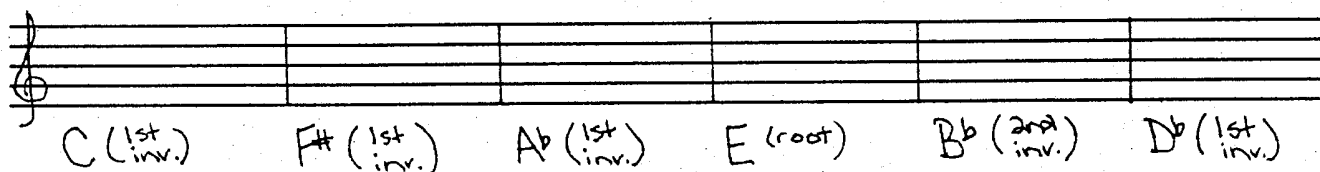
Write one note equal to the total value of the notes given in each example. (ex. $\text{quarter} + \text{quarter} = \text{half}$)



On the staff, write the note that is the correct interval above the given note.



Write the following triads in the correct position.



Analysis

You will be given a piano composition in sonata-allegro form to analyse. Identify the three main sections of the form (exposition, development, recapitulation) by writing in the measure numbers below.

EXPOSITION	measures	_____	-	_____
DEVELOPMENT	measures	_____	-	_____
RECAPITULATION	measures	_____	-	_____

Write a brief definition for each of the following terms.

augmented chord _____

diminished chord _____

enharmonic _____

motive (motif) _____

pentatonic scale _____

repetition _____

sequence _____

Ear Training

Name the interval you hear.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

Ear Training

What is the quality of each scale being played?

(major, natural minor, harmonic minor, melodic minor, chromatic)

1. _____ 2. _____ 3. _____

Ear Training

For each melodic example being played, complete by writing in the correct notes on the staff below.

1. 

2. 

3. 

themes are "exposed." 1st theme in I; 2nd theme in V; Closing theme in V.

"Return" of the material of the exposition, all now in I (tonic)

a performer who excels in technical ability

most important principle of musical form from the Classical period to the 20th century; often the form used for the 1st movement of sonatas, symphonies, etc.


a manner of clearly and distinctly performing the music (includes correct breathing, phrasing, attack, legato, staccato, etc.)

varies material from the exposition; modulates among one or more new keys

piece intended primarily as a display of technical brilliance; almost always characterized by free form and free rhythm

Describe characteristics of music of the Classical Style.







Add the missing third to each triad below to identify the triad being played as either major or minor.

1.  raining

Identify each cadence.

1. I IV I 2. I IV I 3. I IV I 4. I IV I
or
I V7 I I V7 I I V7 I I V7 I

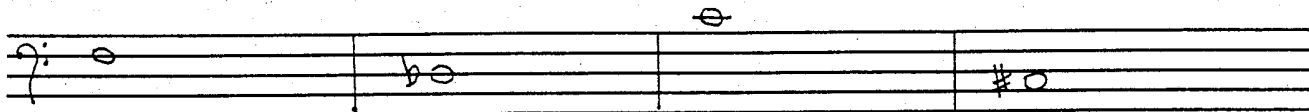
Exercise 2
Circle the rhythmic figure you hear. Each will be in 3/4 time.

1.  or 
2.  or 
3.  or 

Write the key signatures on the staff below.

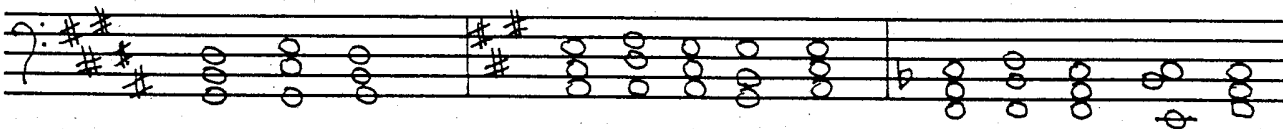


Write a diatonic half step below each note.

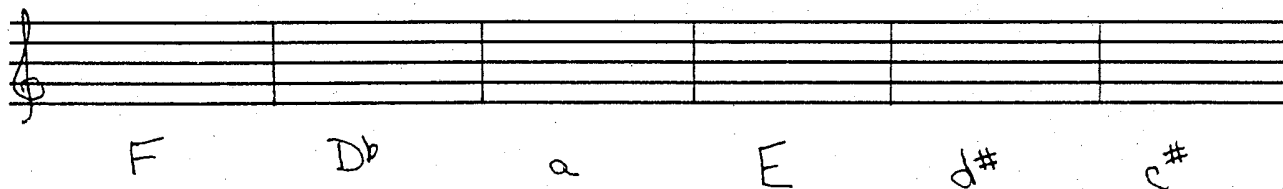
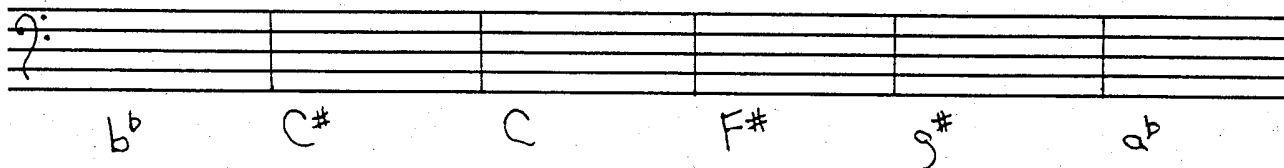


Identify the following cadences.

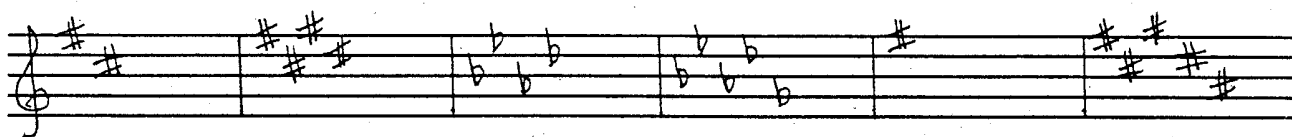




Write the following root position triads.



Name the key signatures below.

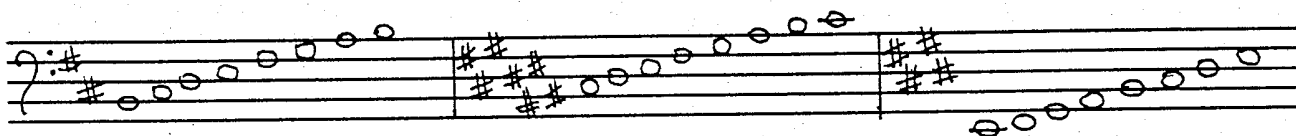


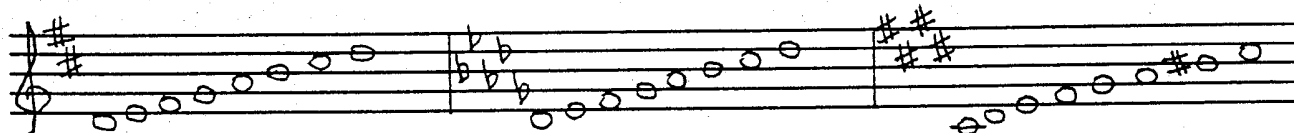
_____ major _____ major _____ major _____ major _____ minor _____ minor

Spell the following scales.

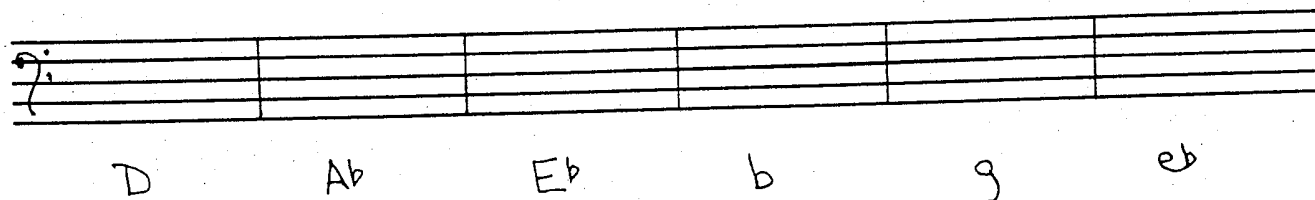
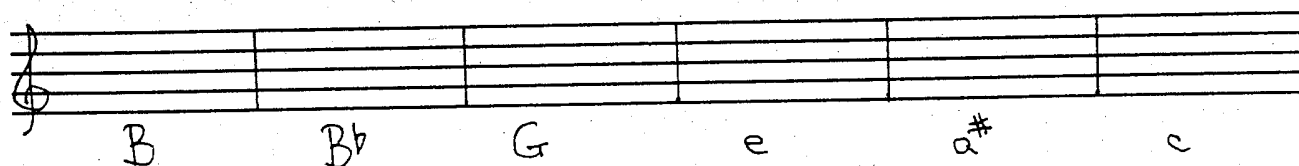
D natural minor	-	_____	_____	_____	_____	_____	_____
G harmonic minor	-	_____	_____	_____	_____	_____	_____
B major	-	_____	_____	_____	_____	_____	_____
F# major	-	_____	_____	_____	_____	_____	_____
Eb major	-	_____	_____	_____	_____	_____	_____
A harmonic minor	-	_____	_____	_____	_____	_____	_____

Identify the following scales.



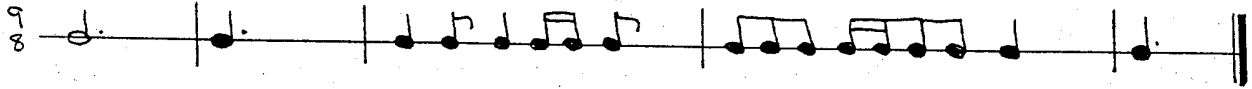


Write the following root position triads.

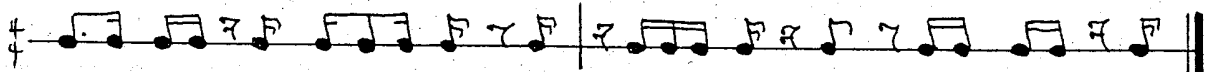
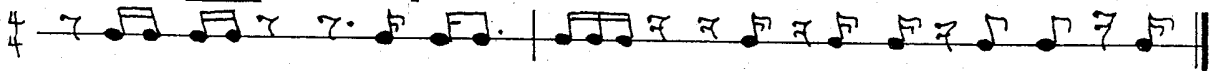


LESSON SEVEN

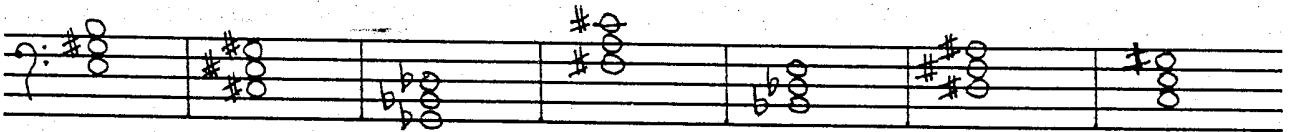
Each of the measures below is incomplete.
Fill in one note or rest in each measure to make it complete.



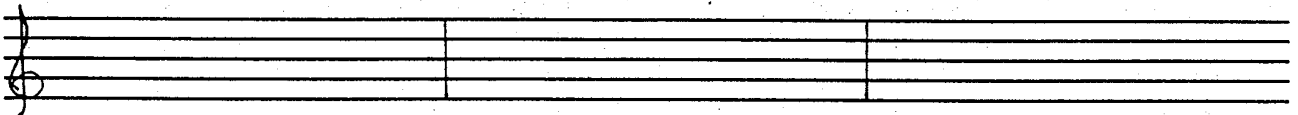
Write in the counts for each line of rhythm, being careful to correctly show the divisions of the beat (1 e & a, etc.).
 BONUS...clap each rhythm.



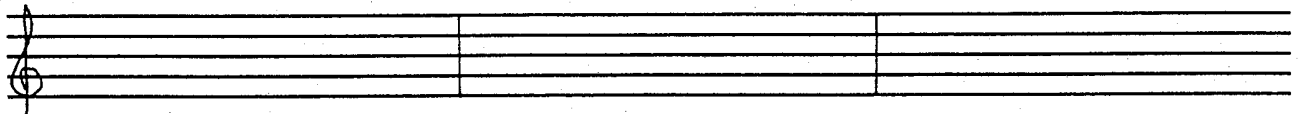
Identify the following root position triads.



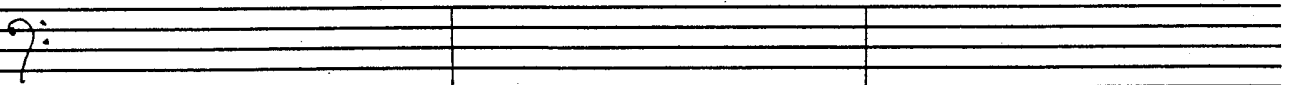
Write the cadences indicated by the Roman numerals.



F#: I IV I V I C: I IV I V₇ I d#: i iv i



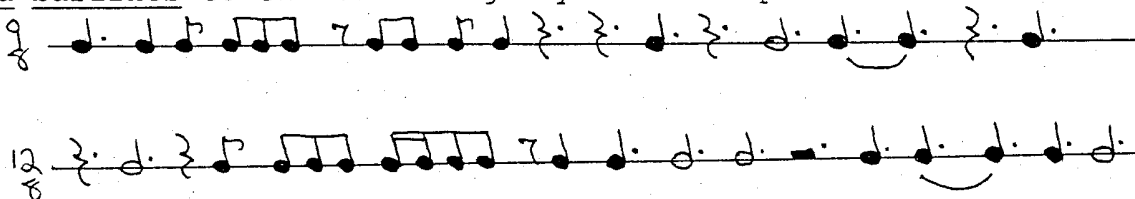
D: I IV I V I D: I IV I V₇ I Bb: I IV I V₇ I




C#: I IV I V₇ I E: I IV I V I a: i iv i

LESSON EIGHT

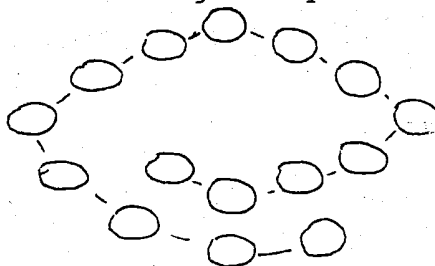
Add barlines to the following rhythmic examples.



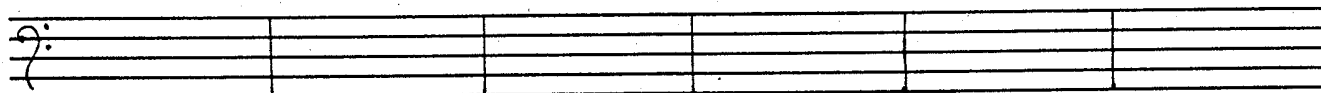
Write one note or rest equal to the total value of the notes given in each example. (ex. )



Write the names of all the major keys in the circle of fifths diagram below.

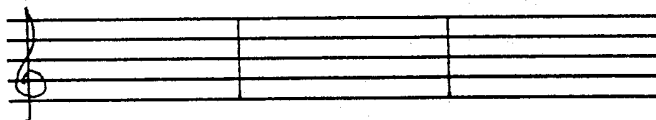


Write the key signatures on the staff below.



#9

Write the dominant seventh (V7) chords in root position.


$$F: \mathbb{Y}_7$$

Fill in the blank the term that fits the definition given.

- _____ excited; agitated
- _____ very, very loud
- _____ very, very soft
- _____ a very slow and usually expressive tempo
- _____ a slow tempo
- _____ Italian abbrev. meaning left hand
- _____ Italian abbrev. meaning right hand
- _____ a slow tempo (between largo and andante);
used also as the title for a composition
in slow tempo, especially for second
movements of sonatas or symphonies.
- _____ (It.: broadening, spreading), an instruction
to slow down the tempo and often to develop
a fuller and more majestic playing style.

Ear Training

What is the quality of each scale being played?

(major, natural minor, harmonic minor, melodic minor, chromatic)

1.

2.

3.

Ear Training

Write the rhythmic pattern you hear in each example.

Each will be 2 measures in length in 3/4 time.

1.

2.

3.

Ear Training

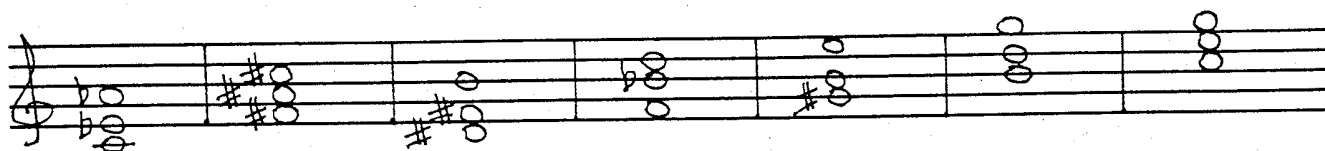
For each melodic example being played, complete by writing in the correct notes on the staff below.

1. 

2. 

3. 

Identify each triad and position (root, 1st inver., 2nd inver.)



Write a brief definition for each of the following terms.

articulation _____
 development _____
 exposition _____
 recapitulation _____
 sonata-allegro form _____
 toccata _____
 virtuoso _____

Analysis

You will be given a piano composition in sonata-allegro form to analyse. Identify the three main sections of the form (exposition, development, recapitulation) by writing in the measure numbers below.

EXPOSITION measures _____ - _____
 DEVELOPMENT measures _____ - _____
 RECAPITULATION measures _____ - _____

Ear Training

Is the example being played in a duple or triple meter?

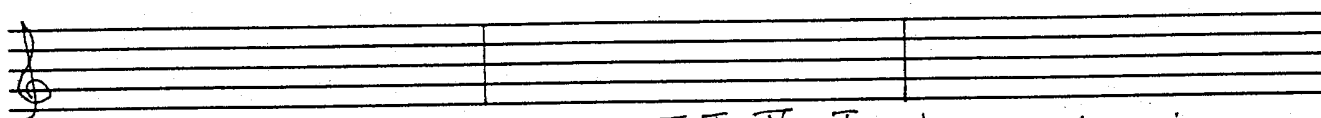
1. duple triple 2. duple triple 3. duple triple

Ear Training

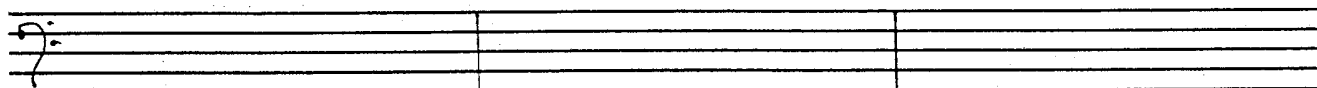
For each melodic example being played, complete by writing in the correct notes on the staff below.



Write the cadences indicated by the Roman numerals.

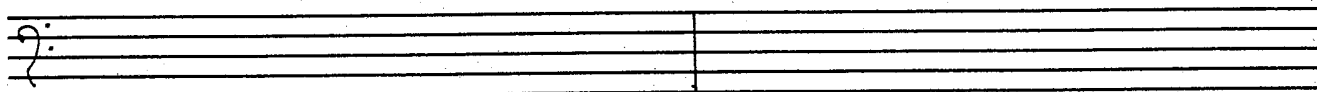


d: i iv i V : Eb: I IV I V₇ I b: i iv i



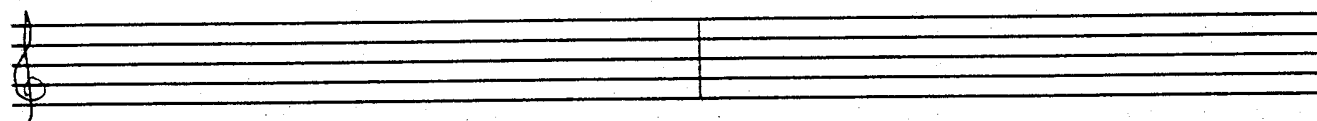
a: i iv i V₇ i f: i iv i V ; D: I IV I V₇ I

Write the following scales.



A^b major

D melodic minor



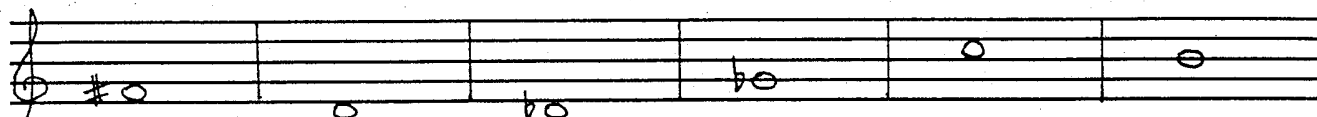
C^b major

B melodic minor

Write the dynamic symbol for each of the following:

_____ very loud	_____ soft
_____ very soft	_____ moderately loud
_____ moderately soft	_____ very, very soft
_____ very, very loud	_____ loud

On the staff, write the note that is the correct interval above the given note.



m3

M6

m7

P8

m2

A4

articulation

development

exposition

recapitulation

sonata-allegro form

toccata

virtuoso

augmented chord

diminished chord

enharmonic

<p>develops material from the exposition, however the composer wishes. Modulates among one or more new keys (accidentals are prevalent as the composer does not change the key signature)</p>	<p>breathing, phrasing, attack, legato, staccato are some elements of articulation; a manner of clearly and distinctly performing the music according to the composer's specifications</p>
<p>"Return" of the material of the exposition, all now in I (tonic)</p>	<p>themes of the movement are "exposed." 1st theme (or group of themes in large works) in I (tonic), 2nd theme (or group of themes) in V (dominant), Closing theme in V (usually appears only in larger works).</p>
<p>(Italian "toccare," to touch), a piece intended primarily as a display of manual dexterity or technical brilliance; almost always char. by free form and free rhythm, almost always written for solo keyboard instrument.</p>	<p>most important principle of musical form from the Classical period to the 20th century. It is often the form used for the first movement of sonatas, sonatinas, symphonies, and concertos.</p>
<p>a chord build of two successive major thirds: e.g. C-E-G# (a root with a major third and augmented fifth above it)</p>	<p>a performer who excels in technical ability</p>
<p>tones that are actually the same degree of the chromatic scale but are named and written differently: e.g.: C# and Db .</p>	<p>a chord build of two successive minor thirds: e.g. C-Eb-Gb (a root with a minor third and diminished fifth above it)</p>

motive (motif)

pentatonic scale

repetition

sequence

adagio

agitato

allargando

fortississimo

largo

lento

<p>a scale that has 5 tones to the octave. Can be found by playing the 5 black keys of the piano: C# D# F# G# A#. A distinct feature of this scale is that it has no half steps.</p>	<p>a short figure of characteristic design that occurs very frequently throughout a section or composition as a unifying element.</p>
<p>in composition, the repetition, in a single part, of a short musical phrase at another pitch, usually at the 2nd above or below.</p>	<p>one of the most important principles of musical composition, ranging from exact repetition of a motive, theme, etc. to whole sections of the piece. May include repetition but with some manner of variation.</p>
<p>excited; agitated</p>	<p>indicates a slow tempo (between largo and andante); used also as the title for a composition in slow tempo, especially for second movements of sonatas or symphonies.</p>
<p>very, very loud fff</p>	<p>(It.: broadening, spreading), an instruction to slow down the tempo and often to develop a fuller and more majestic playing style.</p>
<p>a slow tempo</p>	<p>indicates a very slow and usually expressive tempo</p>

m.d.

m.s.

pianississimo

	abbrev. for Italian <u>mano</u> <u>destra</u> or French <u>main</u> <u>droite</u> , meaning right hand
	abbrev. for Italian <u>mano</u> <u>sinistra</u> , meaning left hand
	very, very soft ppp