

# 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

<input type="checkbox"/> Preparatory A	<input type="checkbox"/> Level 5
<input type="checkbox"/> Preparatory B	<input type="checkbox"/> Level 6
<input checked="" type="checkbox"/> Level 1	<input type="checkbox"/> Level 7
<input type="checkbox"/> Level 2	<input type="checkbox"/> Level 8
<input type="checkbox"/> Level 3	<input type="checkbox"/> Level 9
<input type="checkbox"/> Level 4	<input type="checkbox"/> Level 10

#### A NOTE TO TEACHERS:

This series of music review lessons is intended to give your piano students additional practice in answering questions and solving problems in music theory, ear training, and music history. These exercises may be used as additional studio assignments for your students or as assignments or activities in group musicianship classes.

Ear training activities at the end of each lesson and analysis activities found in the appropriate levels of this series may be used with your own musical examples.

#### DR. SUSAN M. TUSING

Dr. Susan M. Tusing holds three degrees in piano performance: the Bachelor of Music from Arkansas State University, the Master of Music from the University of Missouri-Kansas City Conservatory of Music, and the Doctor of Musical Arts from Louisiana State University. Her piano teachers have included Jack Guerry, Joanne Baker, and J. D. Kelly. Dr. Tusing has taught on the music faculties of Baton Rouge (Louisiana) Magnet High School, State University of New York at Plattsburgh, and Texas A and M University at Kingsville. She is currently on the music faculty of Mississippi County Community College in Blytheville, Arkansas, and maintains a private piano studio. Dr. Tusing is active as a solo and collaborative pianist and as a piano clinician and adjudicator.

LESSON ONE

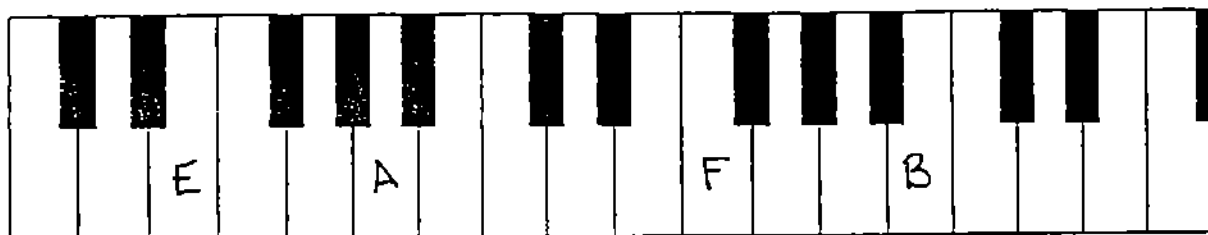
Fill in the blanks to complete the musical alphabet going up in thirds. Write one letter in each blank.

E	_____	_____	_____	_____	_____	_____
_____	_____	A	C	_____	_____	_____
_____	_____	E	_____	_____	D	_____

Write the musical alphabet going down in thirds beginning with the given letter. Write one letter in each blank.

F	_____	_____	_____	_____	_____	_____
B	_____	_____	_____	_____	_____	_____
G	_____	_____	_____	_____	_____	_____

Name the keys on the keyboard below that are a third above the given keys.



Write in the beats (such as 1 2 3 4, etc.) below the given rhythm. Watch the time signatures!

4/4

6/4

Write a rest for the answer of each addition or subtraction problem. (For example,  $d + d = \text{rest}$  )

$d + \text{rest} =$	$\text{rest} - \text{quarter} =$
$\text{quarter} + \text{quarter} =$	$d + d =$

Add barlines correctly to each line of rhythm below.  
Watch the time signatures!

Give the letter name of each note on the staff below.  
Be sure to watch the clefs!

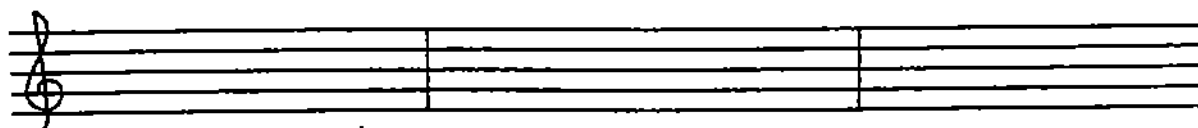
Name the notes in the C major pentascale. \_\_\_\_\_  
Name the notes in the F major pentascale. \_\_\_\_\_  
Name the notes in the G major pentascale. \_\_\_\_\_

Write the C major pentascale (5-note scale) in quarter notes.

Name the key signatures below.

Various chord progressions are written on the staves below.  
Circle the I V7 I in C Major. Underline the I V7 I in F Major.  
Check (✓) the I V7 I in G Major.

Write the correct chord progressions in whole notes on the staff below.



C: I V<sub>7</sub> I      F: I V<sub>7</sub> I      G: I V<sub>7</sub> I

Match the definition with the correct term.

- A the notes of a triad \_\_\_\_\_ ARPEGGIO
- B the notes of a chord played one after another instead of together \_\_\_\_\_ DOMINANT
- C an incomplete measure found at the beginning of a piece. The remaining beats of that measure are found at the end of the piece. \_\_\_\_\_ ROOT/THIRD/FIFTH
- D the 5th degree of the major or minor scale. \_\_\_\_\_ UPBEAT

Ear Training

For each example, your teacher will play two notes. Circle 1st or 2nd to show which note is lower.

- 1. 1st    2nd                    2. 1st    2nd                    3. 1st    2nd

Ear Training

For each example, your teacher will play two notes. Circle 2nd or 3rd to show which interval you hear.

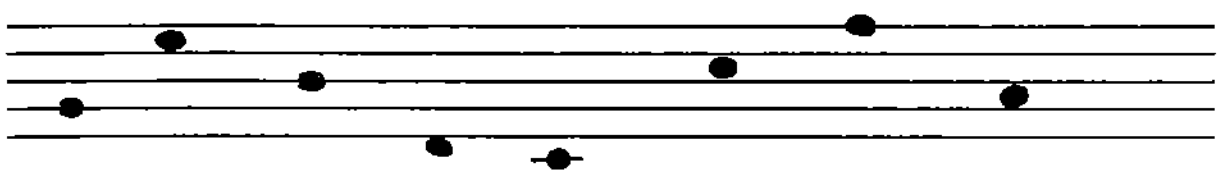
- 1. 2nd    3rd                    2. 2nd    3rd                    3. 2nd    3rd



Draw the symbol for each item below.

- |                           |                   |
|---------------------------|-------------------|
| _____ eighth note         | _____ eighth rest |
| _____ dotted quarter note | _____ ottava      |
| _____ crescendo           | _____ decrescendo |
| _____ Dal segno al Fine   | _____ Dal segno   |

Add a stem and flag to each of the note heads on the staff below to make eighth notes.



Identify each interval below (harmonic 2nd, melodic 5th, etc.).



\_\_\_\_\_

- Name the notes in the F major pentascale. \_\_\_\_\_
- Name the notes in the C major pentascale. \_\_\_\_\_
- Name the notes in the G major pentascale. \_\_\_\_\_

Write the G major pentascale (5-note scale) in half notes.



Write the F major pentascale (5-note scale) in whole notes.



8

Match the definition with the correct term.

- A (right) raises all dampers, allowing all strings to vibrate; sometimes called the loud pedal or sustaining pedal \_\_\_\_\_ BINARY FORM
- B (middle) it sustains only the tones whose dampers are already raised by the action of the keys. Allows sustaining of notes while both hands are occupied elsewhere. \_\_\_\_\_ DAMPER PEDAL
- C (left) also called soft pedal, it shifts keyboard to the right so that each hammer strikes fewer strings. It produces a softer sound and tone "color." \_\_\_\_\_ FORM
- D the structural design or pattern of a musical composition; "how it is constructed." \_\_\_\_\_ SOSTENUTO PEDAL
- E a two-part form of musical composition following the scheme--A B--with each section repeated. Section A usually ends in the dominant or relative key. The B section ends in the key in which the A section began. \_\_\_\_\_ UNA CORDA PEDAL

Ear Training

For each example, your teacher will play two rhythmic patterns. Circle the pattern you hear.

1. $\frac{4}{4}$ 	or $\frac{4}{4}$ 
2. $\frac{3}{4}$ 	or $\frac{3}{4}$ 
3. $\frac{4}{4}$ 	or $\frac{4}{4}$ 

Ear Training

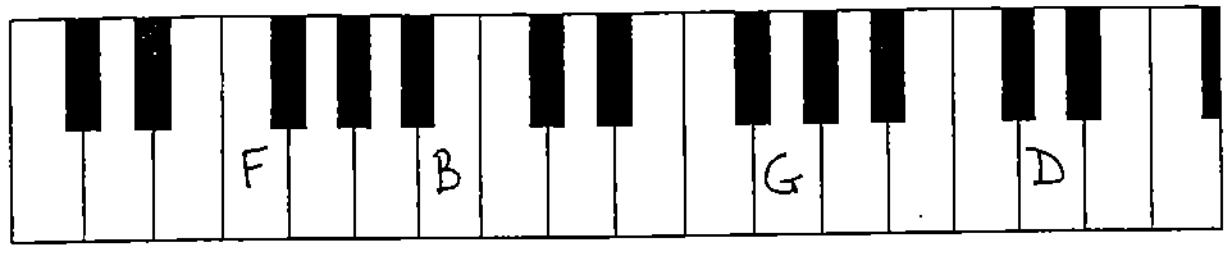
Your teacher will play 2 musical examples. Is the example legato (L) or staccato (S)?

- 1. L S                      2. L S                      3. L S



LESSON THREE

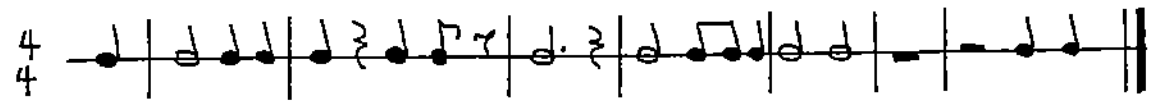
Name the keys on the keyboard below that are a third below the given key.



Give the letter name of each note on the staff below. Be sure to watch the clefs!



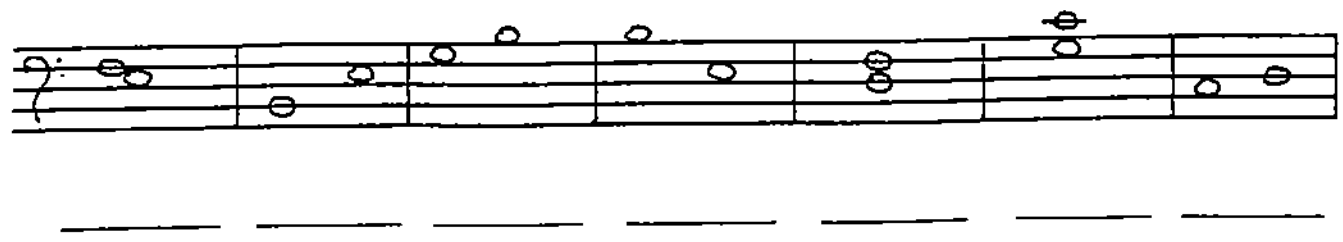
Write in the beats (such as 1 2 3 4, etc.) below the given rhythm. Watch the time signatures!



Write a note for the answer of each addition or subtraction problem. (For example,  $\text{quarter} + \text{quarter} = \text{half}$ )

$\text{quarter} + \text{quarter} =$	$\text{half} - \text{quarter} =$
$\text{quarter} + \text{eighth} =$	$\text{quarter} - \text{quarter} =$

Identify each interval below (harmonic 2nd, melodic 5th, etc.).



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

harm. 2nd    mel. 3rd    mel. 2nd    harm. 3rd    mel. 4th    harm. 4th

Name the key signatures below.

\_\_\_\_\_

Below each chord progression, write the correct Roman numerals.

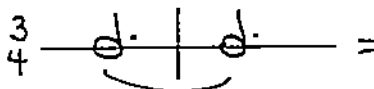
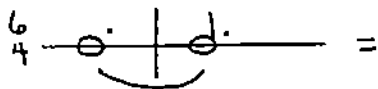
\_\_\_\_\_

Write the correct chord progressions in whole notes on the staff below.

C: I    V<sub>7</sub>    I      F: I    V<sub>7</sub>    I      G: I    V<sub>7</sub>    I

The first two measures below should be played an octave lower.  
 The last two measures below should be played an octave higher.  
 Write the correct symbols to show how the music should be played.  
 \*\*\*REVIEW\*\*\*Write a symbol to show that the last note should  
 be held longer than its normal value!

Write the number of beats for each pair of tied notes below.



Write a brief definition for each of the following terms.

arpeggio \_\_\_\_\_

ottava \_\_\_\_\_

dominant \_\_\_\_\_

loco \_\_\_\_\_

leger lines \_\_\_\_\_

root/third/fifth \_\_\_\_\_

metronome \_\_\_\_\_

upbeat \_\_\_\_\_

Ear Training

For each example, your teacher will play two notes.  
Circle 1st or 2nd to show which note is higher.

- 1. 1st    2nd                    2. 1st    2nd                    3. 1st    2nd

Ear Training

For each example, your teacher will play two rhythmic patterns.  
Circle the pattern you hear.

- 1.  $\frac{3}{4}$  d. | d d d                    or  $\frac{3}{4}$  d d | d d
- 2.  $\frac{6}{4}$  d d d d | d. d.                    or  $\frac{6}{4}$  d d d d | d. d.
- 3.  $\frac{4}{4}$  d. d | d d                    or  $\frac{4}{4}$  d d | d. d

LESSON FOUR

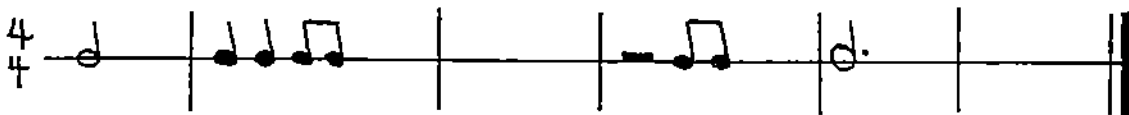
Give the letter name of each note on the staff below.  
Be sure to watch the clefs!



Write in the beats (such as 1 2 3 4, etc.) below the given rhythm. Watch the time signatures!



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



Write a rest for the answer of each addition or subtraction problem. (For example,  $\text{d} + \text{d} = \text{—}$  )

$\text{O} - \text{—} =$

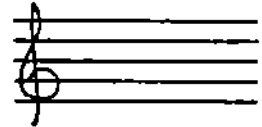
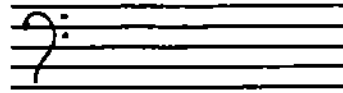
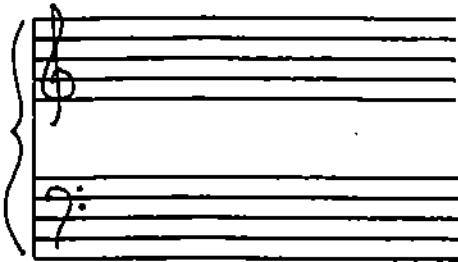
$\text{d} + \text{ } \} =$

$\text{d} - \text{ } \text{ } =$

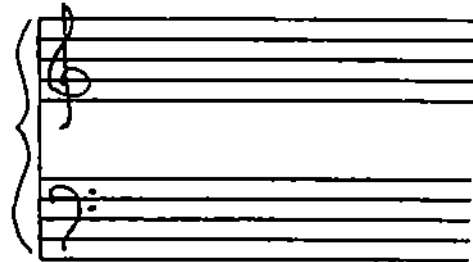
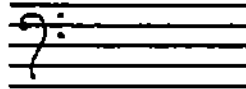
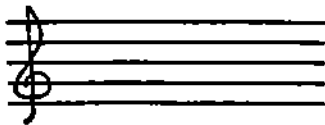
$\text{d} + \text{d} =$

- Name the notes in a C Major triad. \_\_\_\_\_
- Name the notes in a F Major triad. \_\_\_\_\_
- Name the notes in a G Major triad. \_\_\_\_\_

Write a G Major triad on each staff. Use whole notes.



Write a F Major triad on each staff. Use half notes.



Match the definition with the correct term.

- |   |                          |
|---|--------------------------|
| <p><u>A</u> short lines drawn above or below the staff to indicate notes which are too high or low to be written on that staff</p>  | <p>_____ LEGER LINES</p> |
| <p><u>B</u> an apparatus that sounds steady beats at adjustable speeds and is used to indicate the exact tempo of a composition</p> | <p>_____ LOCO</p>        |
| <p><u>C</u> (8, 8va); when it appears above note(s), play an octave higher; when it appears below note(s), play an octave lower</p> | <p>_____ METRONOME</p>   |
| <p><u>D</u> (in place), play as written; return to normal octave</p>  | <p>_____ OTTAVA</p>      |

Write a brief definition for each of the following terms.

una corda pedal \_\_\_\_\_  
\_\_\_\_\_

damper pedal \_\_\_\_\_  
\_\_\_\_\_

sostenuto pedal \_\_\_\_\_  
\_\_\_\_\_

form \_\_\_\_\_  
\_\_\_\_\_

binary form \_\_\_\_\_  
\_\_\_\_\_

a tempo \_\_\_\_\_  
\_\_\_\_\_

D.S. \_\_\_\_\_  
\_\_\_\_\_

D.S. al Fine \_\_\_\_\_  
\_\_\_\_\_

ritardando \_\_\_\_\_  
\_\_\_\_\_

Ear Training

For each example, your teacher will play two rhythmic patterns. Circle the pattern you hear.

1.  $\frac{4}{4}$  ♩ ♪ ♪ ♪ | ♩ ♩

or  $\frac{4}{4}$  ♩ ♩ ♪ ♪ | ♩ ♩

2.  $\frac{4}{4}$  ♩ ♩ ♩ | ♪ ♪ ♩ ♩

or  $\frac{4}{4}$  ♩ ♩ ♪ ♪ | ♩ ♩ ♩

3.  $\frac{3}{4}$  ♩ ♩ ♩ | ♩ ♩

or  $\frac{3}{4}$  ♩ ♩ ♩ | ♩ ♩

Ear Training

For each example, your teacher will play two notes. Circle 2nd or 3rd to show which interval you hear.

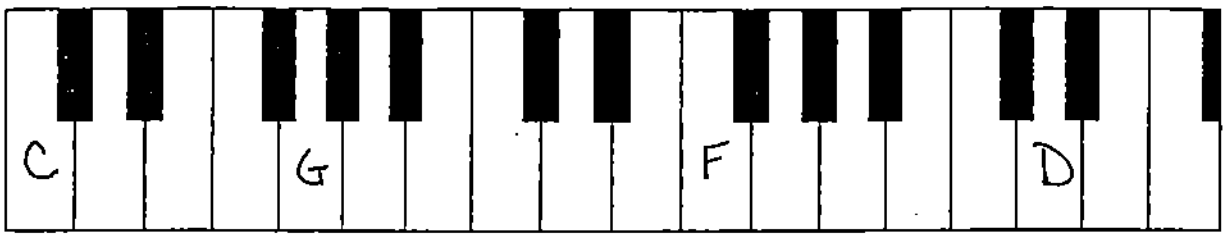
1. 2nd 3rd

2. 2nd 3rd

3. 2nd 3rd

LESSON FIVE

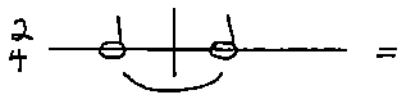
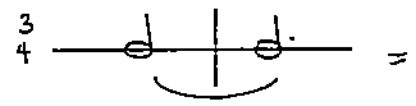
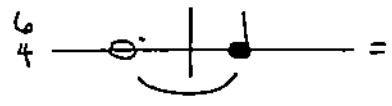
Name the keys on the keyboard below that are a third above the given key.



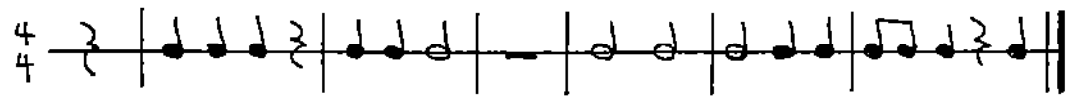
Draw the symbol for each item below.

- |                         |                   |
|-------------------------|-------------------|
| _____ crescendo         | _____ decrescendo |
| _____ Dal segno al Fine | _____ Dal segno   |
| _____ forte             | _____ mezzo forte |
| _____ mezzo piano       | _____ piano       |

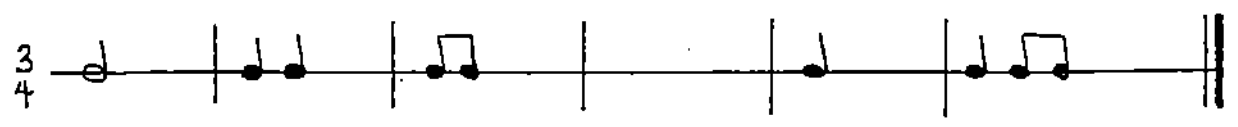
Write the number of beats for each pair of tied notes below.



Write in the beats (such as 1 2 3 4, etc.) below the given rhythm. Watch the time signatures!



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



Name the notes in a F Major triad. \_\_\_\_\_  
 Name the notes in a G Major triad. \_\_\_\_\_  
 Name the notes in a C Major triad. \_\_\_\_\_

Write a F Major triad on each staff. Use quarter notes.

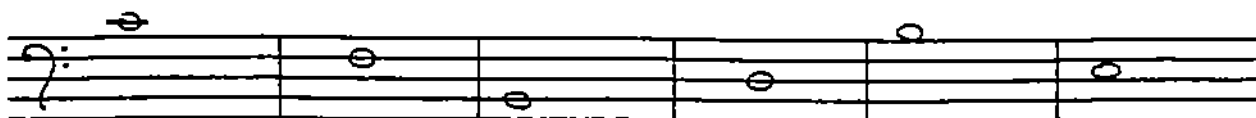
Write a C Major triad on each staff. Use half notes.

Various chord progressions are written on the staff below.  
Circle the I V7 I in C Major. Underline the I V7 I in F Major.  
 Check (✓) the I V7 I in G Major.

Identify each interval below (harmonic 2nd, melodic 5th, etc.).





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




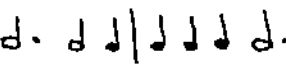
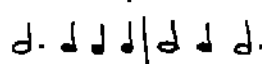

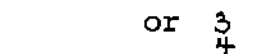


mel. 5th      harm. 3rd      mel. 2nd      harm. 4th      mel. 4th      mel. 2nd

Match the definition with the correct term.

- |          |  |                    |
|----------|--|--------------------|
| <u>A</u> | return to the sign (  )<br>and play to Fine (the end) | _____ A TEMPO      |
| <u>B</u> | (Dal segno),<br>return to the sign (  )               | _____ D.S.         |
| <u>C</u> | gradually slower   | _____ D.S. AL FINE |
| <u>D</u> | indicates a return<br>to the normal tempo<br>of the composition<br>(the original tempo)  | _____ RITARDANDO   |

Ear Training

For each example, your teacher will play two rhythmic patterns.  
Circle the pattern you hear.

- |  |    |  |
|--|----|--|
| 1. $\frac{4}{4}$ d.    o  | or | $\frac{4}{4}$    o   |
| 2. $\frac{6}{4}$ d.    d.   | or | $\frac{6}{4}$    d.  |
| 3. $\frac{3}{4}$     | or | $\frac{3}{4}$     |

Ear Training

Your teacher will play 2 musical examples.  
Is the example legato (L) or staccato (S)?

1. L      S                      2. L      S                      3. L      S

LESSON SIX

Give the letter name of each note on the staff below.  
Be sure to watch the clefs!



Draw the symbol for each item below.

\_\_\_\_\_ forte

\_\_\_\_\_ mezzo forte

\_\_\_\_\_ mezzo piano

\_\_\_\_\_ piano

\_\_\_\_\_ eighth note

\_\_\_\_\_ eighth rest

\_\_\_\_\_ dotted quarter note

\_\_\_\_\_ ottava

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



Write the number of beats for each dotted note below.

$$\frac{4}{4} \text{ d.} =$$

$$\frac{6}{4} \text{ o.} =$$

$$\frac{3}{4} \text{ d.} =$$

$$\frac{2}{4} \text{ d.} =$$

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



↓ mel. 5th

↑ harm. 4th

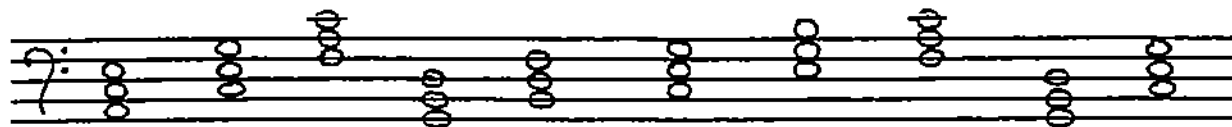
↑ harm. 2nd

↓ mel. 3rd

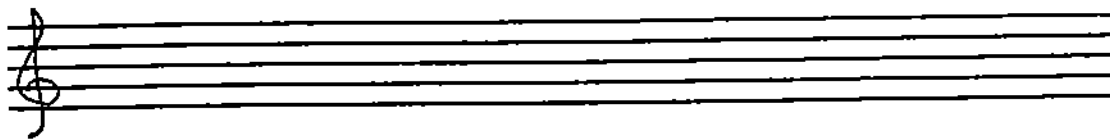
↓ mel. 4th

↑ harm. 3rd

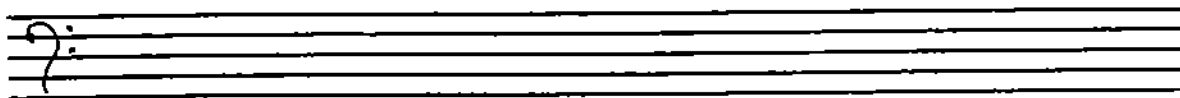
Different triads are written on the staves below.  
Circle the C Major triads. Underline the G Major triads.  
Put a check (✓) below the F Major triads.



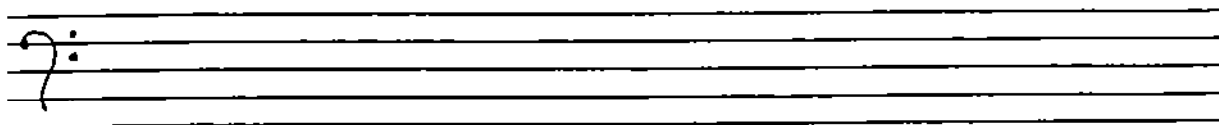
Write the G major pentascale (5-note scale) in quarter notes.



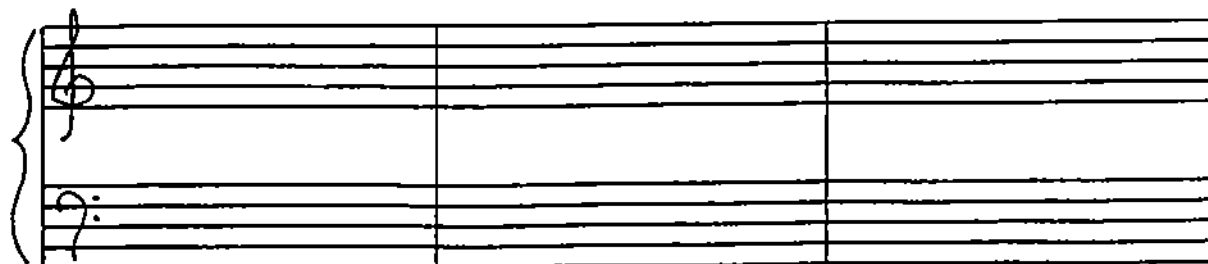
Write the C major pentascale (5-note scale) in whole notes.



Write the F major pentascale (5-note scale) in half notes.



Write the key signatures on the staves below.



G major

C major

F major

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

- \_\_\_\_\_ (Dal segno), return to sign (♯)
- \_\_\_\_\_ return to sign (♯) and play to Fine (the end)
- \_\_\_\_\_ a machine that sounds steady beats at adjustable speeds, used to indicate the exact tempo of a piece; at "60" it beats 60 beats/minute (1 beat/second)
- \_\_\_\_\_ raises all dampers, allowing all strings to vibrate; often called loud or sustaining pedal.
- \_\_\_\_\_ pedal that sustains only those tones (notes) whose dampers are already raised by action of the keys. It allows the sustaining of single notes (e.g., a pedal point in bass) while both hands are occupied elsewhere.
- \_\_\_\_\_ also called soft pedal, it shifts keyboard to the right so that each hammer strikes only 2 of the 3 unison strings for a note in treble and 1 of the 2 strings in lower register. Produces a softer sound and a different "color" in the sound.
- \_\_\_\_\_ (or pick-up) an incomplete measure found at beginning of a piece. Remaining beats of measure are found at end of the piece.
- \_\_\_\_\_ the structural design or pattern of a musical composition; "how it is constructed."
- \_\_\_\_\_ a two-part form of musical composition following the plan--A B--with each section repeated. Section A usually ends in the dominant or in the relative key. The B section ends in key in which A section began.

Ear Training

For each example, your teacher will play two notes. Circle 1st or 2nd to show which note is lower.

- 1. 1st 2nd            2. 1st 2nd            3. 1st 2nd

LESSON SEVEN

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

A musical staff with a 4/4 time signature. The staff is divided into six measures by vertical bar lines. The notes in each measure are: Measure 1: two quarter notes (C4, D4); Measure 2: one half note (E4); Measure 3: three quarter notes (F4, G4, A4); Measure 4: empty; Measure 5: two eighth notes (B4, C5); Measure 6: two eighth notes (D5, E5).

Add barlines correctly to each line of rhythm below.  
Watch the time signatures!

A musical staff with a 4/4 time signature. The staff contains a continuous line of notes without bar lines. The notes are: a half note (C4), followed by a sequence of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4), followed by a dotted quarter note (C4), and ending with a half note (C4).

Write the number of beats for each dotted note below.

$\frac{6}{4} \text{ } \circ \cdot =$      
  $\frac{3}{4} \text{ } \bullet \cdot =$      
  $\frac{2}{4} \text{ } \bullet \cdot =$      
  $\frac{4}{4} \text{ } \text{d} \cdot =$

Write a G Major triad on each staff. Use quarter notes.

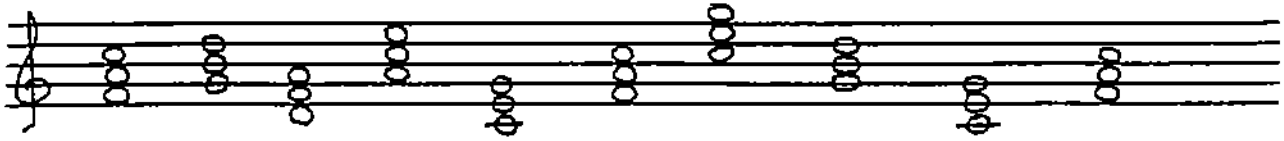
Two empty musical staves. The left staff has a treble clef and the right staff has a bass clef.

Write a C Major triad on each staff. Use whole notes.

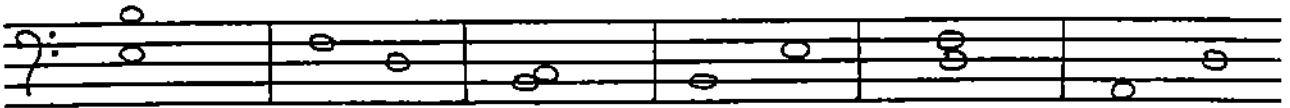
Two empty musical staves. The left staff has a bass clef and the right staff has a treble clef.

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Different triads are written on the staff below.  
Circle the C Major triads. Underline the G Major triads.  
Put a check (✓) below the F Major triads.



Identify each interval below (harmonic 2nd, melodic 5th, etc.).



\_\_\_\_\_

Name the key signatures below.



\_\_\_\_\_

Write the key signatures on the staff below.



G major   C major   F major   C major   F major   G major

Below each chord progression, write the correct Roman numerals.



: \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ :

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

- \_\_\_\_\_ lines above/below staff to indicate notes which are too high or low to be written on that staff
- \_\_\_\_\_ 8, 8va, indicates to play note(s) an octave higher or lower
- \_\_\_\_\_ gradually slower
- \_\_\_\_\_ the notes of a triad
- \_\_\_\_\_ indicates a return to the original tempo
- \_\_\_\_\_ the 5th degree of the major or minor scale
- \_\_\_\_\_ notes of a chord played separately, not together
- \_\_\_\_\_ (in place), play as written; return to normal octave; found after 8va

Write a brief definition for each of the following terms.

- root/third/fifth \_\_\_\_\_
- arpeggio \_\_\_\_\_
- dominant \_\_\_\_\_
- leger lines \_\_\_\_\_
- metronome \_\_\_\_\_
- loco \_\_\_\_\_
- upbeat \_\_\_\_\_
- ottava \_\_\_\_\_

Ear Training

For each example, your teacher will play two notes. Circle 2nd or 3rd to show which interval you hear.

- 1. 2nd 3rd      2. 2nd 3rd      3. 2nd 3rd

Ear Training

Your teacher will play 2 musical examples. Is the example legato (L) or staccato (S)?

- 1. L S      2. L S      3. L S

24



<p>the notes of a triad</p>	<p>gradually slower</p>
<p>(left) also called soft pedal, shifts keyboard to right so each hammer strikes 2 of the 3 unison strings for a note in treble and 1 of 2 strings in lower register. Produces softer sound and different sound "color."</p>	<p>(middle) optional pedal, sustains only tones whose dampers are already raised by action of keys. Allows sustaining of single notes (ie, pedal point in bass) while hands are occupied elsewhere.</p>
<p>the structural design or pattern of a musical composition; "how it is constructed."</p>	<p>(or pick-up) an incomplete measure found at the beginning of a piece. The remaining beats of that measure are found at the end of the piece.</p>
<p>two-part form of musical composition following the scheme--A B--with each section repeated. Section A usually ends in dominant or in relative key. The B section ends in the key in which the A section began.</p>	

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ritardando

root/third/fifth

sostenuto pedal

una corda pedal

upbeat

form

binary form

<p>indicates a return to the normal tempo of the composition (the original tempo)</p>	<p>the notes of a chord played one after another instead of together</p>
<p>return to the sign ( <math>\text{\textcircled{F}}</math> ) and play to Fine (the end)</p>	<p>(Dal segno), return to the sign ( <math>\text{\textcircled{F}}</math> )</p>
<p>short lines drawn above or below the staff to indicate notes which are too high or low to be written on that staff</p>	<p>the 5th degree of the major or minor scale, so called because of its "dominating" position in harmony as well as melody</p>
<p>an apparatus (machine) that sounds evenly spaced (steady) beats at adjustable speeds and is used to indicate the exact tempo of a composition; at "60" it beats 60 beats per minute (1 beat/second)</p>	<p>(in place), play as written; return to normal octave; found after 8va</p>
<p>(right) raises all the dampers, allowing all the strings to vibrate; sometimes called the loud pedal or sustaining pedal</p>	<p>(All' ottava), 8, 8va, when it appears above the note(s), play an octave higher; when it appears below note(s), play an octave lower</p>

arpeggio

a tempo

D.S.

D.S. al Fine

dominant

leger lines

loco

metronome

ottava

damper pedal