

# 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 type="checkbox"/> Level 1	<input type="checkbox"/> Level 7
<input type="checkbox"/> Level 2	<input type="checkbox"/> Level 8
<input checked="" type="checkbox"/> Level 3	<input type="checkbox"/> Level 9
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## 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

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



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



Name the notes of the pentascales listed below.

- |               |               |
|---------------|---------------|
| C minor _____ | G major _____ |
| D major _____ | F minor _____ |
| A Major _____ | A minor _____ |

Write the correct pentascales on the staff below. Use quarter notes.



- D minor                      E major                      G minor                      A major

Arrange the following dynamic signs from loudest to softest.

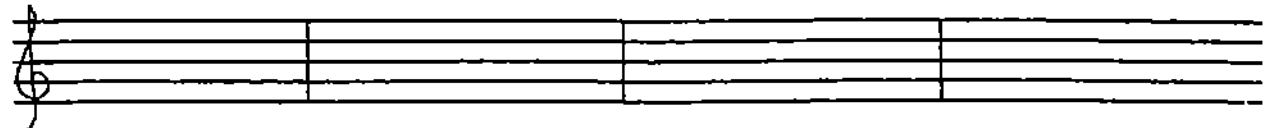
- pp    f    ff    mp    p    mf
- \_\_\_\_\_

Identify the chord progressions written on the staff below. (C major, F minor, etc.)



- \_\_\_\_\_

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

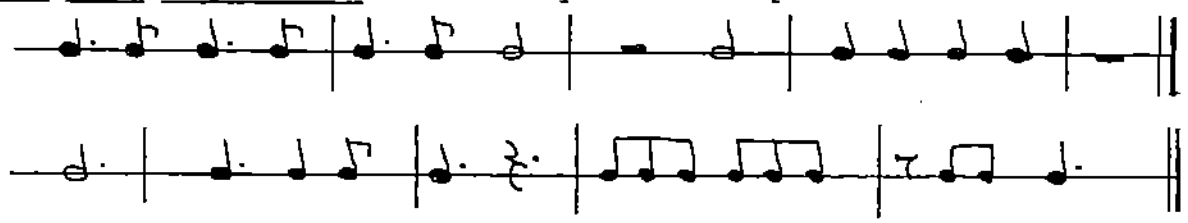


f: i V<sub>7</sub> ; A: I V<sub>7</sub> I d: i V<sub>7</sub> ; G: I V<sub>7</sub> I

What is the stepwise pattern for a major scale?  
(K=keynote, W=whole step, H=half step)



Add the time signatures to the rhythmic examples below.



Match the definition with the correct term.

- |   |                   |
|---|-------------------|
| <u>A</u> four consecutive notes; the major scale consists of two of them separated by a whole step. | _____ DOMINANT    |
| <u>B</u> the first scale degree   | _____ POCO A POCO |
| <u>C</u> the fourth scale degree  | _____ PRESTO      |
| <u>D</u> the fifth scale degree   | _____ SEMPRE      |
| <u>E</u> a quick, lively tempo faster than allegro.   | _____ SFORZANDO   |
| <u>F</u> a very fast tempo faster than allegro  | _____ SUBDOMINANT |
| <u>G</u> a sudden strong accent   | _____ SUBITO      |
| <u>H</u> always   | _____ TETRACHORD  |
| <u>I</u> little by little   | _____ TONIC       |
| <u>J</u> suddenly   | _____ VIVACE      |

Write a brief definition for each of the following terms.

- binary form \_\_\_\_\_
- ternary form \_\_\_\_\_
- common time \_\_\_\_\_
- duet \_\_\_\_\_
- trio \_\_\_\_\_
- half step \_\_\_\_\_
- whole step \_\_\_\_\_

Ear Training

Is the pentascale that is being played MAJOR or MINOR?

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

Ear Training

In each example, your teacher will play a rhythmic pattern. On the staff write the rhythm you hear.

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_

Ear Training

Circle the chord progression below that is played.

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

6

LESSON TWO

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

A musical staff with a treble clef and a bass clef. The treble clef has notes on the 1st line (G), 2nd space (A), 3rd line (B), and 4th space (C). The bass clef has notes on the 4th space (C), 3rd line (B), 2nd space (A), and 1st line (G). There are also some handwritten symbols above and below the staff.

Draw the symbol for each item below.

- |                   |                   |
|-------------------|-------------------|
| _____ Common Time | _____ Sforzando   |
| _____ Crescendo   | _____ Decrescendo |
| _____ Diminuendo  |                   |

Identify each interval below (harmonic M3, melodic P1, etc.).

A musical staff with a treble clef and a key signature of one sharp (F#). The notes are: G# (1st line), A (1st space), B (2nd line), C (2nd space), D (3rd line), E (3rd space), F# (4th space), G (5th line).

Name the notes of the pentascales listed below.

- |               |               |
|---------------|---------------|
| G minor _____ | F major _____ |
| E major _____ | C major _____ |
| d minor _____ | e minor _____ |

Write the correct pentascales on the staff below.  
Use whole notes.

A musical staff with a treble clef, divided into four measures. Below the staff are labels for each measure: F minor, E minor, D major, and F major.

Name the notes of the triads listed below.

- |               |               |
|---------------|---------------|
| C minor _____ | G major _____ |
| F minor _____ | D major _____ |
| A minor _____ | A major _____ |

Add the time signatures to the rhythmic examples below.

Write the correct chords in root position in whole notes. Be sure to read the key signature and Roman numerals!

D: I    F: IV    F: I    A: V    C: I    G: IV

What is the order of sharps for key signatures?

\_\_\_\_\_

Write the sharps in their correct order on the staves below.

What is the stepwise pattern for a major scale? (K=keynote, W=whole step, H=half step)

\_\_\_\_\_

Name the notes in the major scales listed below.

- C Major - \_\_\_\_\_
- G Major - \_\_\_\_\_
- F Major - \_\_\_\_\_

Music History

What are the dates of the Baroque Period? \_\_\_\_\_ - \_\_\_\_\_

What were the three keyboard instruments commonly used during the Baroque Period?

\_\_\_\_\_

8

Match the definition with the correct term.

- |   |                         |
|---|-------------------------|
| <u>A</u> (C) four beats to the measure (4/4)  | _____ AUTHENTIC CADENCE |
| <u>B</u> V - I, dominant to tonic   | _____ BINARY FORM       |
| <u>C</u> IV - I, subdominant to tonic   | _____ COMMON TIME       |
| <u>D</u> a composition played or sung by three people   | _____ DUET              |
| <u>E</u> a composition played or sung by two people   | _____ HALF STEP         |
| <u>F</u> (semitone), found from one key to the next with no keys in between                   | _____ PLAGAL CADENCE    |
| <u>G</u> the interval of a Major 2nd; from one key to a neighboring key with one key between. | _____ TERNARY FORM      |
| <u>H</u> AB   | _____ TRIO              |
| <u>I</u> ABA  | _____ WHOLE STEP        |

Ear Training

Is the triad that is being played MAJOR or MINOR?

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

Ear Training

In each example, your teacher will play two rhythmic patterns. Circle the rhythm 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

In each example, two notes will be played. Circle the interval you hear.

1. M2      M3      2. M3      P4      3. P4      P5



LESSON THREE

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

$\text{d} \cdot + \text{d} =$	$\text{d} \cdot - \text{d} =$
$\text{d} + \text{d} \flat =$	$\text{d} \cdot - \text{d} =$

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

A musical staff with a treble clef and a key signature of one flat (Bb). The staff is divided into six boxes, each containing a note and a label below it:
 

- Box 1: Note Bb, label P4
- Box 2: Note F, label M7
- Box 3: Note G, label Ma
- Box 4: Note Ab, label M3
- Box 5: Note Bb, label P8
- Box 6: Note F, label P5

Identify the pentascales below (G minor, F major, etc.).

A musical staff with a treble clef and a key signature of one flat (Bb). It contains four pentascales (five-note scales) written in treble clef:
 

- Scale 1: Bb, C, D, E, F
- Scale 2: G, Ab, Bb, C, D
- Scale 3: E, F, G, Ab, Bb
- Scale 4: C, D, E, F, G

Name the key signatures below.

A musical staff with a treble clef and a key signature of one flat (Bb). It contains ten key signature symbols:
 

- 1. Bb
- 2. C#
- 3. D#
- 4. E#
- 5. F#
- 6. G#
- 7. A#
- 8. B#
- 9. C#
- 10. Bb

Below each chord progression, write the correct Roman numerals.

A musical staff with a treble clef and a key signature of one flat (Bb). It contains four chord progressions, each consisting of four chords:
 

- Progression 1: Bb, C, D, E
- Progression 2: G, Ab, Bb, C
- Progression 3: E, F, G, Ab
- Progression 4: C, D, E, F

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

C: I  $\text{V}_7$  I F: I  $\text{V}_7$  I E: I  $\text{V}_7$  I d: i  $\text{V}_7$  i

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

$\frac{4}{4}$  =

$\frac{8}{8}$  =

$\frac{6}{8}$  =

$\frac{4}{4}$  =

How many beats will each note or rest get in 6/8 time?

=

=

=

=

Add barlines to the following rhythmic example.

Arrange the following dynamic signs from softest to loudest.

pp   f   ff   mp   p   mf

\_\_\_\_\_

Identify the triads written on the staff below.

(C major, F minor, etc.)

\_\_\_\_\_

Music History

What are the dates of the Baroque Period? \_\_\_\_\_ - \_\_\_\_\_

Name three important composers of during the Baroque Period?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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

- \_\_\_\_\_ the first scale degree
- \_\_\_\_\_ the fifth scale degree
- \_\_\_\_\_ the fourth scale degree
- \_\_\_\_\_ a quick, lively tempo, faster than allegro.
- \_\_\_\_\_ little by little
- \_\_\_\_\_ suddenly
- \_\_\_\_\_ a very fast tempo, faster than allegro
- \_\_\_\_\_ four consecutive notes; the major scale consists of two separated by a whole step
- \_\_\_\_\_ a sudden strong accent
- \_\_\_\_\_ always

Ear Training

Is the pentascale that is being played MAJOR or MINOR?

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

Ear Training

Is the melody that is being played MAJOR or MINOR?

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

Ear Training

In each example, two notes will be played. The 1st note is given. Write a whole note for the 2nd note.

1.       2.       3. 

LESSON FOUR

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

A musical staff with a treble clef on the left and a bass clef on the right. The treble clef side contains notes on the first, second, and third lines. The bass clef side contains notes on the first, second, and third spaces. Some notes have stems and flags.

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

A rhythmic notation on a staff in 4/4 time. It consists of several measures with various note values and rests, including quarter notes, eighth notes, and a triplet.

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

A musical staff with five measures. Each measure contains a partial musical phrase (notes and stems) that is incomplete, requiring a rest to complete the measure.

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

$d - d =$

$\text{—} - d =$

$d + \text{—} =$

$\text{—} - \text{—} =$

Identify the pentascales below (G minor, F major, etc.).

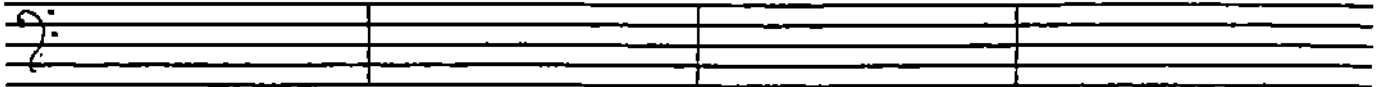
A musical staff with a treble clef and a key signature of one flat. It contains four measures, each showing a five-note pentascale starting on a different note.

\_\_\_\_\_

Name the notes of the triads listed below.

G minor _____	F major _____
D minor _____	E major _____
E minor _____	C major _____

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



E: I  $\text{V}_7$  I d: i  $\text{V}_7$  i a: i  $\text{V}_7$  i G: I  $\text{V}_7$  I

Match the definition with the correct term.

- |  |                         |
|--|-------------------------|
| <u>A</u> the motion of one chord to another  | _____ ACCIDENTALS       |
| <u>B</u> the art of creating music spontaneously   | _____ CADENCE           |
| <u>C</u> the sharps (#) or flats (b) at the beginning of a piece that show which notes are to be sharped or flatted and tell what key it is in | _____ CHORD PROGRESSION |
| <u>D</u> a small sonata  | _____ COMPOUND METERS   |
| <u>E</u> brings a section of music to a temporary or final conclusion.   | _____ IMPROVISE         |
| <u>F</u> a composition for piano or other instrument; usu. consists of 3 or 4 separate sections called movements.                              | _____ KEY SIGNATURE     |
| <u>G</u> sharps, flats, and naturals found in a piece, but not in the key signature  | _____ MAJOR SCALE       |
| <u>H</u> K W W H W W W H (K=keynote, W=whole step, H=half step)  | _____ SIMPLE METERS     |
| <u>I</u> 6/8, 9/4, 12/16, etc.   | _____ SONATA            |
| <u>J</u> 2/4, 3/8, 4/4, etc.   | _____ SONATINA          |

Analysis

Your teacher will give you a short piece to analyse.  
 The piece will be in a two- or three-part form and may include an introduction and a coda.

List the measure numbers for all the sections of the piece.

(\* = may or may not be in the music you analyse)

introduction: measures \_\_\_\_\_ - \_\_\_\_\_ \*  
 section "A": measures \_\_\_\_\_ - \_\_\_\_\_  
 section "B": measures \_\_\_\_\_ - \_\_\_\_\_  
 section "A": measures \_\_\_\_\_ - \_\_\_\_\_ \*  
 coda: measures \_\_\_\_\_ - \_\_\_\_\_ \*



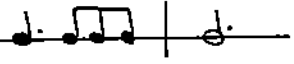
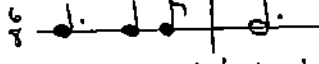


Ear Training

Is the triad that is being played MAJOR or MINOR?

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

Ear Training

In each example, your teacher will play two rhythmic patterns.  
 Circle the rhythm you hear.

1. $\frac{2}{4}$ 	or	$\frac{2}{4}$ 
2. $\frac{6}{8}$ 	or	$\frac{6}{8}$ 
3. $\frac{5}{4}$ 	or	$\frac{5}{4}$ 

Ear Training

In each example, add the missing note(s) to the given melody to match the melody being played.

1. 

2. 

3. 

LESSON FIVE

Draw the symbol for each item below.

\_\_\_\_\_ Common Time          \_\_\_\_\_ Sforzando

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

Add the time signatures to the rhythmic examples below.

Identify each interval below (harmonic M3, melodic P1 etc.).

\_\_\_\_\_

Write the correct triads on each staff. Use quarter notes.


Identify the chord progressions written on the staff below. (C major, F minor, etc.)

How many beats will each note or rest get in 6/8 time?

 =

 =

 =

 =


Transpose the following melody up a Major 2nd and write it on the second staff.



What is the order of sharps for key signatures?

\_\_\_\_\_

Write the major scales on the staff.  
Mark the half steps.

	
G major	C major

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

- \_\_\_\_\_ AB
- \_\_\_\_\_ ABA
- \_\_\_\_\_ IV - I, subdominant to tonic
- \_\_\_\_\_ V - I, dominant to tonic
- \_\_\_\_\_ ( C ) four beats to the measure (4/4)
- \_\_\_\_\_ a composition played or sung by two people
- \_\_\_\_\_ (semitone), found from one key to the next with no keys in between (the smallest interval in Western music)
- \_\_\_\_\_ a composition played or sung by three people
- \_\_\_\_\_ the interval of a Major 2nd; from one key to a neighboring key with one key between.



Analysis

Your teacher will give you a short piece to analyse.  
 The piece will be in a two- or three-part form and may include an introduction and a coda.

List the measure numbers for all the sections of the piece.  
 (\* = may or may not be in the music you analyse)

introduction: measures \_\_\_\_\_ - \_\_\_\_\_ \*  
 section "A": measures \_\_\_\_\_ - \_\_\_\_\_  
 section "B": measures \_\_\_\_\_ - \_\_\_\_\_  
 section "A": measures \_\_\_\_\_ - \_\_\_\_\_ \*  
 coda: measures \_\_\_\_\_ - \_\_\_\_\_ \*

Ear Training

In each example, two notes will be played.  
 Circle the interval you hear.

1. P5          M6                  2. M6          M7                  3. M7          P8

Ear Training

Circle the chord progression below that is played.

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

Ear Training

In each example, your teacher will play a rhythmic pattern.  
 On the staff write the rhythm you hear.

1. \_\_\_\_\_ 2. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

3. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

LESSON SIX

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

Two musical staves with rhythmic patterns. The first staff is in 4/4 time and the second is in 6/8 time. Each staff contains six measures of music with a bracketed space for a rest.

Add the time signatures to the rhythmic examples below.

Two musical staves with rhythmic patterns and bracketed spaces for time signatures.

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

A musical staff with seven notes and arrows indicating intervals: up major 6th, down major 3rd, up perfect 8th, down major 7th, up perfect 4th, up perfect 5th, down major 2nd.

Identify the chord progressions written on the staff below.  
 (C major, F minor, etc.)

A musical staff with four chords: C major, F minor, D major, and G minor.

Write the correct pentascales on the staves below.  
 Use half notes.

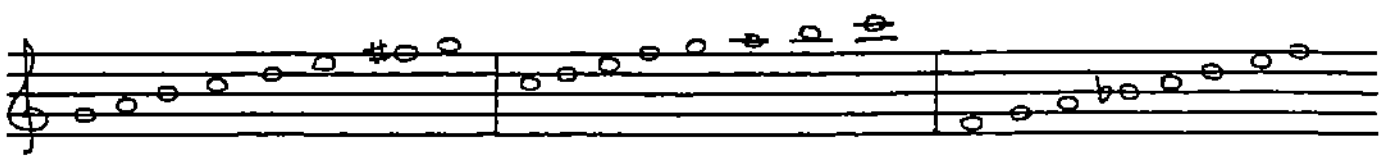
Two musical staves for writing pentascales. The first staff is labeled with A minor, D major, E major, and F minor. The second staff is labeled with G minor, A major, C major, and D minor.

Write the key signatures on the staff below.



D major    C major    F major    A major    G major    E major

Name the major scales below.



Transpose the following melody up a Major 2nd.  
and write it on the second staff.



Write the correct chords in root position in whole notes.  
Be sure to read the key signature and Roman numerals!



C: IV    E: V    A: I    D: V    F: V    G: IV

Music History

What are the birth/death dates for the following Baroque composers? What were their home countries?

- Johann Sebastian Bach \_\_\_\_\_ - \_\_\_\_\_
- George Frederic Handel \_\_\_\_\_ - \_\_\_\_\_
- Domenico Scarlatti \_\_\_\_\_ - \_\_\_\_\_

Name three keyboard instruments in use during their lifetimes?



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

- \_\_\_\_\_ a composition for piano (or another inst.) consists of 3 or 4 sections called movements.
- \_\_\_\_\_ creating ("making up") music spontaneously
- \_\_\_\_\_ the motion of one chord to another
- \_\_\_\_\_ the sharps (#) or flats (b) at beginning of composition; show which notes are sharped or flatted and what key it is in
- \_\_\_\_\_ a chord progression which brings a section of music to a temporary or final conclusion.
- \_\_\_\_\_ 8 notes of a key played in this order:  
K W W H W W W H
- \_\_\_\_\_ sharps, flats, and naturals found in a piece, but not in the key signature
- \_\_\_\_\_ 2, 3, or 4 is upper number--2/4, 3/8, etc.
- \_\_\_\_\_ multiple of 3 is upper number--6/8, 9/4, etc.)
- \_\_\_\_\_ a small sonata

### Ear Training

Is the melody that is being played MAJOR or MINOR?

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

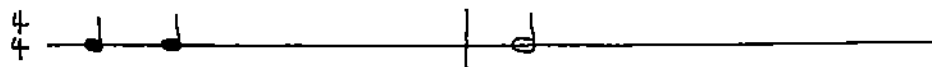
### Ear Training

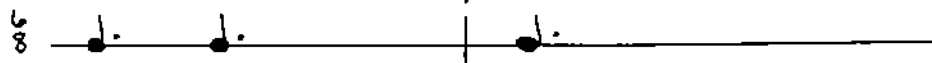
In each example, two notes will be played.  
Circle the interval you hear.

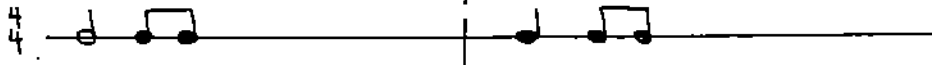
1. P1      P8      2. M3      P5      3. P5      P8

### Ear Training

In each example, add the missing note(s) to the given rhythmic pattern to match the rhythmic pattern being played.

1. 

2. 

3. 

LESSON SEVEN

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

Identify the pentascales below (G minor, F major, etc.).

\_\_\_\_\_

Identify each interval below (harmonic M3, melodic P1, etc.).

\_\_\_\_\_

Write the correct triads on the staff. Use half notes.

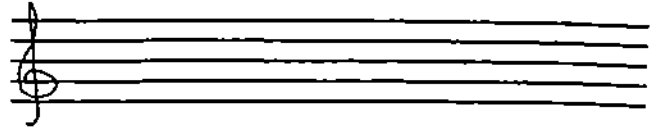
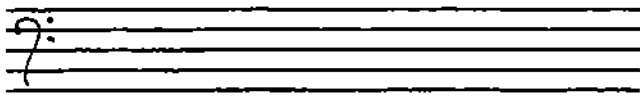
G minor    E major    E minor    C minor    D major    A major

Name the key signatures below.

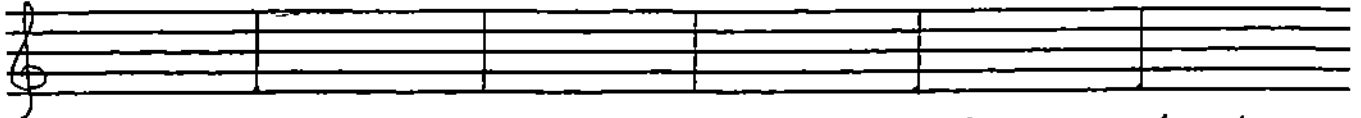
\_\_\_\_\_

22

Write the sharps in their correct order on the staves below.

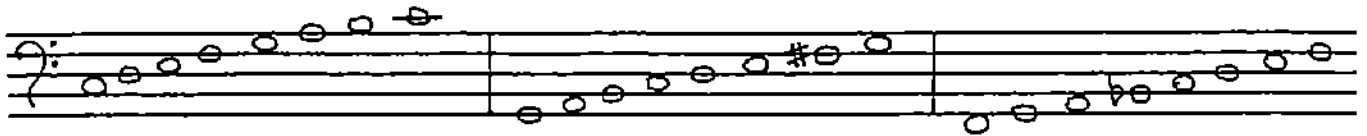


Write the key signatures on the staff below.



E major    D major    C major    A major    F major    G major

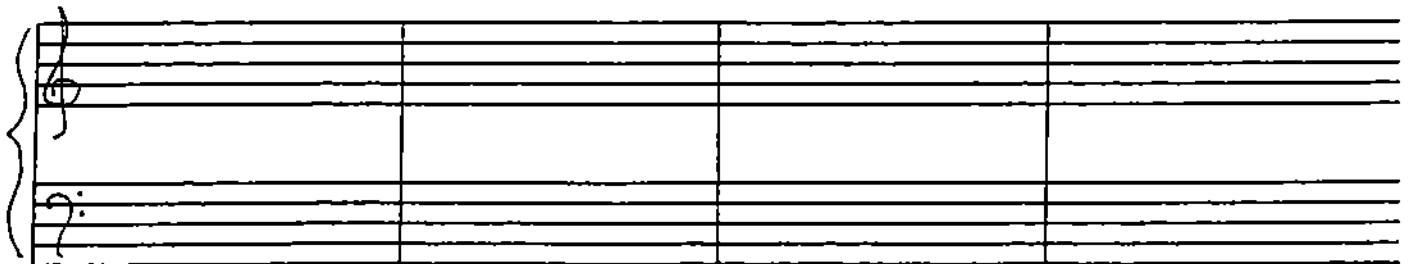
Name the major scales below.



Label each chord in the progressions below with letter names.



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



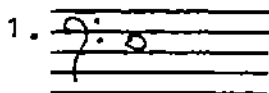
D: I V<sub>7</sub> I    a: i I<sub>7</sub> i    g: i I<sub>7</sub> i    e: i V<sub>7</sub> i

Write a brief definition for each of the following terms.

- accidentals \_\_\_\_\_
- authentic cadence \_\_\_\_\_
- cadence \_\_\_\_\_
- chord progression \_\_\_\_\_
- compound meters \_\_\_\_\_
- improvise \_\_\_\_\_
- key signature \_\_\_\_\_
- major scale \_\_\_\_\_
- plagal cadence \_\_\_\_\_
- simple meters \_\_\_\_\_
- sonata \_\_\_\_\_
- sonatina \_\_\_\_\_

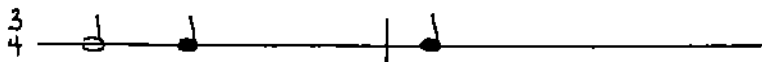
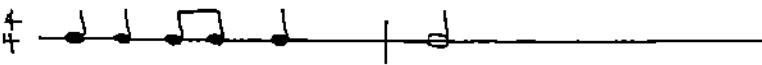
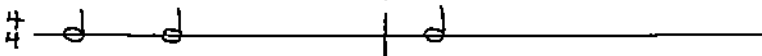
### Ear Training

In each example, two notes will be played.  
The 1st note is given. Write a whole note for the 2nd note.



### Ear Training

In each example, add the missing note(s) to the given rhythmic pattern to match the rhythmic pattern being played.

1. 
2. 
3. 

LESSON EIGHT

Add the time signatures to the rhythmic examples below.

Add barlines to the following rhythmic example.

Name the notes in the major scales listed below.

- F Major - \_\_\_\_\_
- C Major - \_\_\_\_\_
- G Major - \_\_\_\_\_

Write the major scales on the staff.  
Mark the half steps.

Identify the triads written on the staff below.  
(C major, F minor, etc.)

Write the correct triads on the staff. Use whole notes.

- C major
- F major
- E major
- D major
- A major
- G major



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

↑P5      ↑M7      ↓P8      ↑M6      ↑M6      ↓P4

Write the correct chords in root position in whole notes. Be sure to read the key signature and Roman numerals!

E: IV    C: V    D: IV    E: I    G: V    A: IV

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

c: i V<sub>7</sub> i    D: I V<sub>7</sub> I    f: i V<sub>7</sub> i    e: i V<sub>7</sub> i

Write a brief definition for each of the following terms.

- dominant \_\_\_\_\_
- poco a poco \_\_\_\_\_
- presto \_\_\_\_\_
- sempre \_\_\_\_\_
- sforzando \_\_\_\_\_
- subdominant \_\_\_\_\_
- subito \_\_\_\_\_
- tetrachord \_\_\_\_\_
- tonic \_\_\_\_\_
- vivace \_\_\_\_\_

Analysis

Your teacher will give you a short piece to analyse.  
The piece will be in a two- or three-part form and may include an introduction and a coda.

List the measure numbers for all the sections of the piece.  
(\* = may or may not be in the music you analyse)

introduction: measures	_____	-	_____	*
section "A": measures	_____	-	_____	
section "B": measures	_____	-	_____	
section "A": measures	_____	-	_____	*
coda: measures	_____	-	_____	*

Ear Training

In each example, add the missing note(s) to the given melody to match the melody being played.

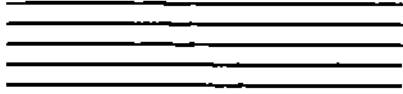
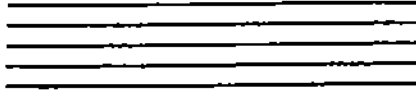
1. 

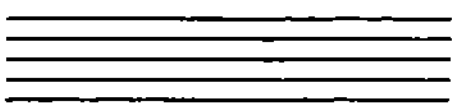
2. 

3. 

Ear Training

In each example, your teacher will play a rhythmic pattern.  
On the staff write the rhythm you hear.

1.       2. 

3. 

Ear Training

Is the triad that is being played MAJOR or MINOR?

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

AB	ABA
a chord progression which brings a section of music to a temporary or final conclusion. Common types are Plagal and Authentic.	sharps, flats, and naturals found in a piece, but not in the key signature
IV - I, subdominant to tonic	V - I, dominant to tonic
(C) four beats to the measure (4/4)	the motion of one chord to another
(semitone), found from one key to the next with no keys in between (the smallest interval in Western music)	a composition played or sung by two people

28

ternary form

binary form

accidentals

cadence

Authentic cadence

Plagal cadence

chord progression

common time

duet

half step

<p>composition for piano (or another instrument, usu. with accompaniment); consists of 3 or 4 sections called movements; Movements usu. can stand alone as independent pieces</p>	<p>have a number which is a multiple of 3 as the upper number of the time signature. For example: 6/8, 9/8, 12/8, 6/4, 6/2, 9/4, 12/4, 12/16</p>
<p>(sf, sfz), a sudden strong accent</p>	<p>a small sonata</p>
<p>four consecutive notes; the Major scale consists of two tetrachords constructed of K W W H, and connected between them by a W</p>	<p>suddenly</p>
<p>a tempo marking meaning quick, lively. It is faster than allegro.</p>	<p>a composition played or sung by three people</p>
<p>1600 - 1750</p>	<p>the interval of a Major 2nd; from one key to a neighboring key with one key between. (two half steps = one whole step)</p>

30

compound meters

sonata

sonatina

sforzando

subito

tetrachord

trio

vivace

whole step

Baroque Period  
(dates)

<p>1685 - 1750, Germany</p>	<p>J. S. Bach, G. F. Handel, D. Scarlatti</p>
<p>1685 - 1759, Germany</p>	<p>1685 - 1757, Italy</p>
<p>clavichord, harpsichord, organ</p>	

32

Baroque composers

Johann Sebastian Bach

Domenico Scarlatti

George Frederic Handel

• Baroque Keyboard  
Instruments



<p>the sharps (# ) or flats ( b ) at the beginning of a composition that show which notes are to be sharped or flatted throughout and tell what key it is in</p>	<p>the art of creating music spontaneously ("making up" music as you go)</p>
<p>the key note of a key; key the main note; the first scale degree</p>	<p>the eight notes of a key played in order from tonic to tonic an octave higher in this relationship: K W W H W W W H (K=keynote, W=whole step, H=half step)</p>
<p>the fifth scale degree of a key; so called because of its dominating position in harmony as well as melody</p>	<p>the fourth scale degree of a key, so named because it is a fifth below the tonic</p>
<p>a tempo marking meaning very fast, faster than allegro</p>	<p>little by little</p>
<p>have 2, 3, or 4 as the upper number of the time signature. For example: 2/2, 2/4, 3/2, 3/4, 3/8, 4/2, 4/4, 4/8, 4/16</p>	<p>always (e.g. sempre legato = always legato)</p>

34

improvise

key signature

major scale

tonic

sub dominant

dominant

poco a poco

presto

sempre

simple meters