

# 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 checked="" 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 type="checkbox"/> Level 3	<input type="checkbox"/> Level 9
<input type="checkbox"/> Level 4	<input type="checkbox"/> Level 10



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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 \_\_\_\_\_

Match the definition with the correct term.

- A a short figure of characteristic design that occurs frequently throughout a section or composition as a unifying element. \_\_\_\_\_ AUGMENTED CHORD
- B chord build of two successive major thirds: e.g. C-E-G# \_\_\_\_\_ DIMINISHED CHORD
- C chord build of two successive minor thirds: e.g. C-E<sup>b</sup>-G<sup>b</sup> \_\_\_\_\_ ENHARMONIC
- D 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
- E tones that are the same degree of the chromatic scale but named and written differently: e.g.: C# and D<sup>b</sup> . \_\_\_\_\_ PENTATONIC SCALE
- F in composition, the repetition, in a single part, of a short musical phrase at another pitch, usually at the 2nd above or below. \_\_\_\_\_ REPETITION
- G 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.

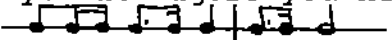
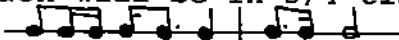
Ear Training

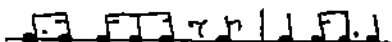
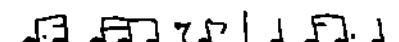
Identify each triad played as either major or minor.

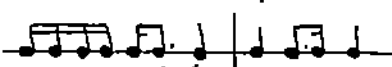
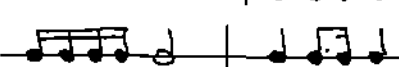
- 1. major minor              2. major minor              3. major minor

Ear Training

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

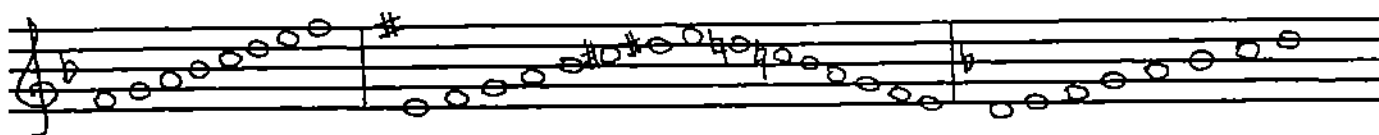
1.  or 

2.  or 

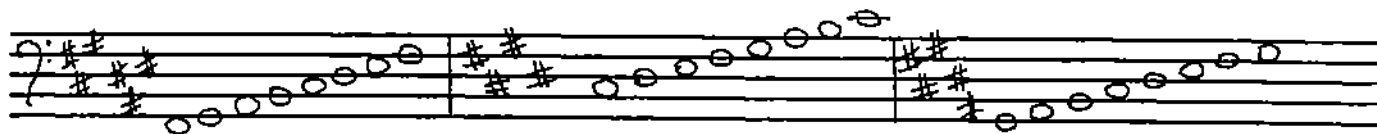
3.  or 



Identify the following scales.



\_\_\_\_\_

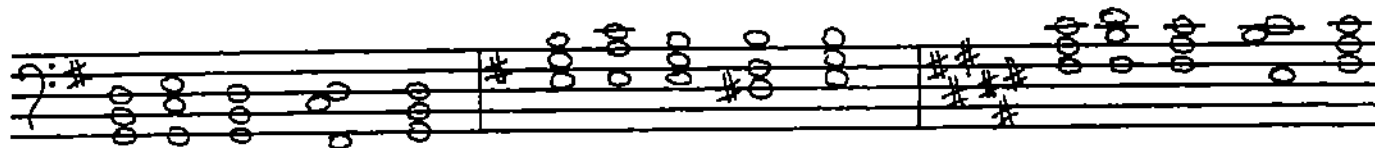


\_\_\_\_\_

Identify the following cadences.

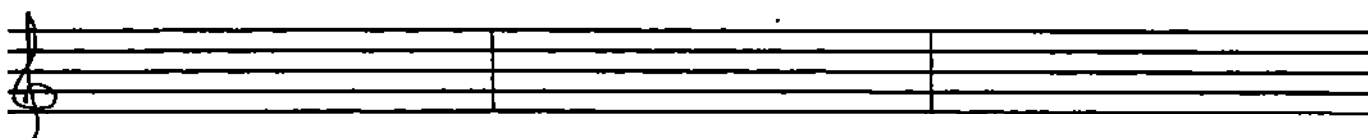


: \_\_\_\_\_ :

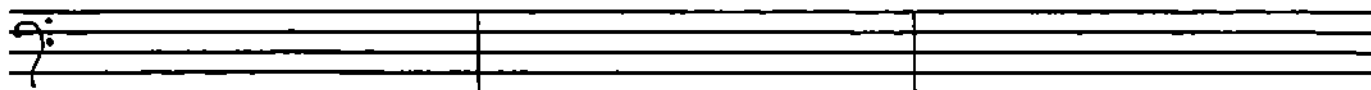


: \_\_\_\_\_ :

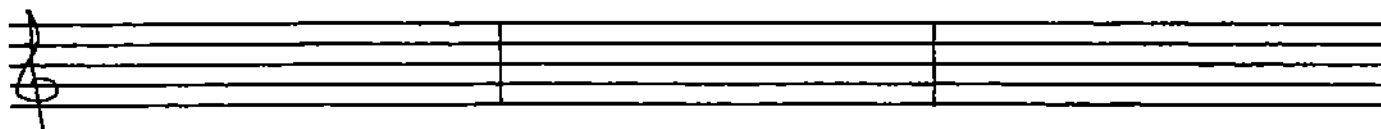
Write the cadences indicated by the Roman numerals.



c: i iv i V i e: i iv i V<sub>7</sub> i A<sup>b</sup>: I IV I V<sub>7</sub> I



E: I IV I V<sub>7</sub> 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



LESSON THREE

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

A4      M6      M3      m7      P8      d7

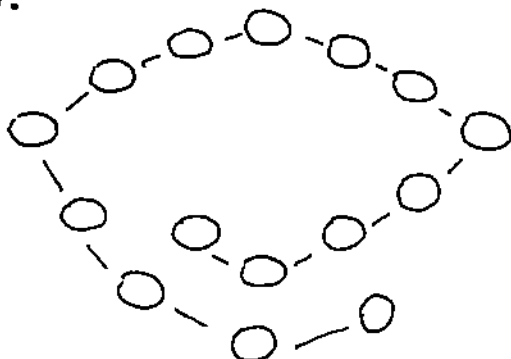
Add barlines to the following rhythmic examples.

Write one rest equal to the total value of the notes given in each example. (ex.  $\text{♪♪} = \text{♪}$ )

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.







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<sup>b</sup> .

\_\_\_\_\_ 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<sup>b</sup>-G<sup>b</sup>

\_\_\_\_\_ 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

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.

a#          D          F          g#          Ab          F#  
Identify the following scales.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Spell the following root position triads.

- |                      |   |     |     |     |                      |     |     |     |
|----------------------|---|-----|-----|-----|----------------------|-----|-----|-----|
| G <sup>b</sup> major | - | ___ | ___ | ___ | C diminished-        | ___ | ___ | ___ |
| E major              | - | ___ | ___ | ___ | G augmented          | -   | ___ | ___ |
| E <sup>b</sup> minor | - | ___ | ___ | ___ | A <sup>b</sup> major | -   | ___ | ___ |

Write the following root position triads.

A      f      C#      G<sup>b</sup>      f#      d

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

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

Identify the following cadences.

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

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

Name the relative minor for each major key.

- G \_\_\_\_\_ C# \_\_\_\_\_ A \_\_\_\_\_ E \_\_\_\_\_

Write a chromatic half step above each note.

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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            |

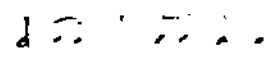
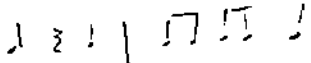
Ear Training

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. 

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<sup>b</sup> (1st inv.)    A<sup>b</sup> (root)    F<sup>#</sup> (1st inv.)

G (1st inv.)    A (root)    C<sup>#</sup> (2nd inv.)    F (2nd inv.)    D<sup>b</sup> (root)    B<sup>b</sup> (1st inv.)

E (2nd inv.)    C<sup>#</sup> (1st inv.)    D (1st inv.)    B (2nd inv.)    G (2nd inv.)    E<sup>b</sup> (root)

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  | - | ___ | ___ | ___ | F diminished- | ___ | ___ | ___ |
| B major  | - | ___ | ___ | ___ | C augmented - | ___ | ___ | ___ |
| Bb minor | - | ___ | ___ | ___ | F# minor      | -   | ___ | ___ |

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. 



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.  $\text{quarter} + \text{quarter} = \text{half}$ )

$\text{quarter} + \text{quarter} + \text{quarter} =$

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

$\text{quarter} + \text{quarter} + \text{quarter} =$

$\text{quarter} + \text{quarter} + \text{quarter} =$

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

Write the following triads in the correct position.

Write the key signatures on the staff below.

B $\flat$       A      D      C $\flat$       F $\sharp$       D $\sharp$

Write a diatonic half step below each note.

G      F $\flat$       G $\sharp$

Identify the following cadences.

B $\flat$  major      D major      D $\sharp$  major

-----

D $\sharp$  major      D major      B $\flat$  major

-----

Write the following root position triads.

B $\flat$       C $\sharp$       C      F $\sharp$       G $\sharp$       A $\flat$

F      D $\flat$       a      E      d $\sharp$       c $\sharp$

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

- \_\_\_\_\_ 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

Music History

Describe characteristics of music of the Classical Style.

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Ear Training

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

1.

2.

3.

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    |

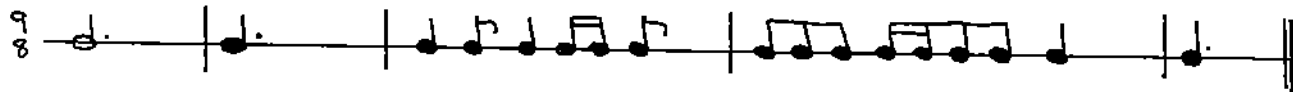
Ear Training

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

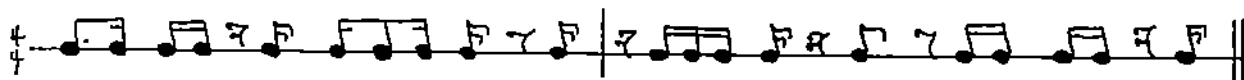
- |    |    |  |
|----|----|--|
| 1. | or |  |
| 2. | or |  |
| 3. | or |  |

LESSON SEVEN

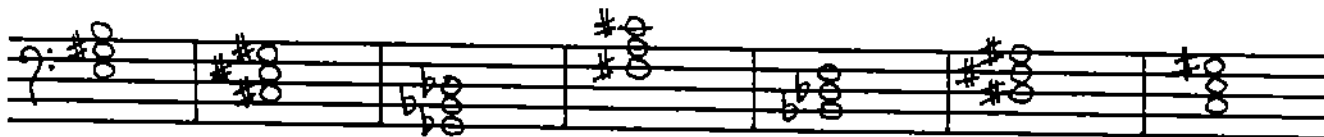
Each of the measures below is incomplete.  
Fill in one note or rest in each measure to make it complete.



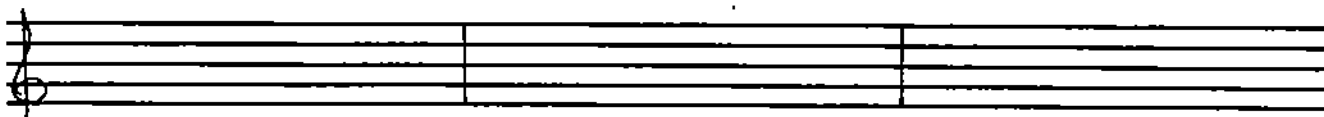
Write in the counts for each line of rhythm, being careful to correctly show the divisions of the beat (1 e & a, etc.).  
 BONUS...clap each rhythm.



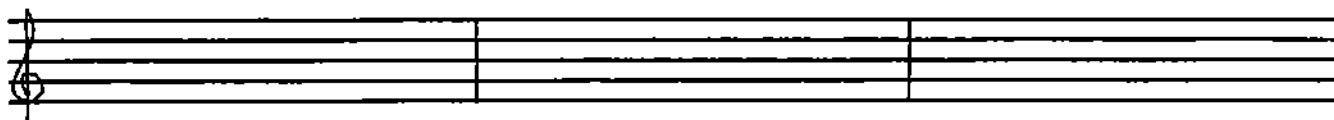
Identify the following root position triads.



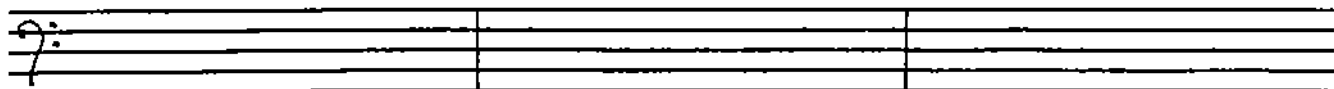
Write the cadences indicated by the Roman numerals.



F#: I IV I V I C: I IV I V<sub>7</sub> I d#: i iv i



D#: I IV I V I D: I IV I V<sub>7</sub> I Bb: I IV I V<sub>7</sub> I



C#: I IV I V<sub>7</sub> I E: I IV I V I a: i iv i

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 - \_\_\_\_\_
- E $\flat$  major - \_\_\_\_\_
- A harmonic minor - \_\_\_\_\_

Identify the following scales.

\_\_\_\_\_

\_\_\_\_\_

Write the following root position triads.

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.

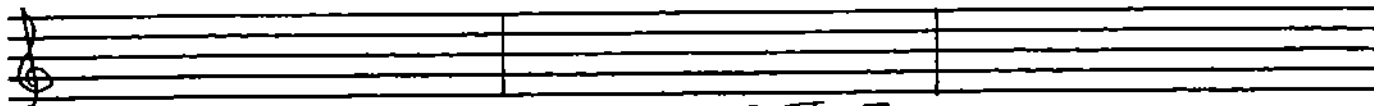
1.

2.

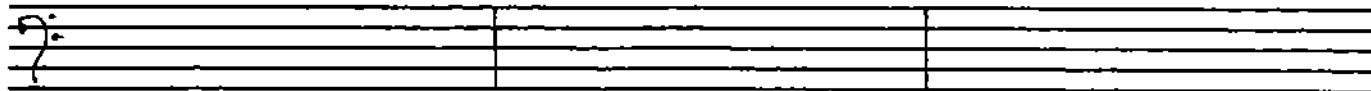
3.



Write the cadences indicated by the Roman numerals.

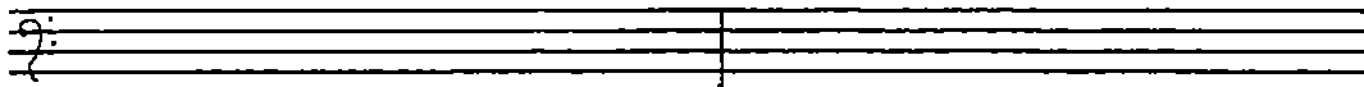


d: i iv i V : Eb: I IV I V7 I b: i iv i



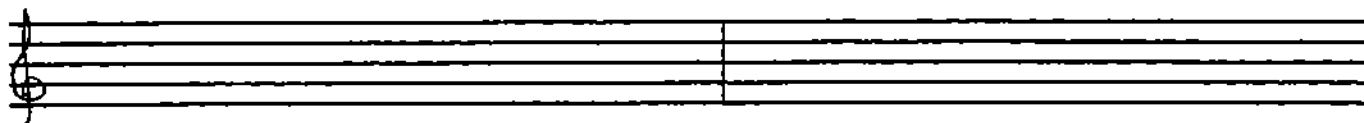
a: i iv i V7 : f: i iv i V : Db: I IV I V7 I

Write the following scales.



A<sup>b</sup> major

D melodic minor



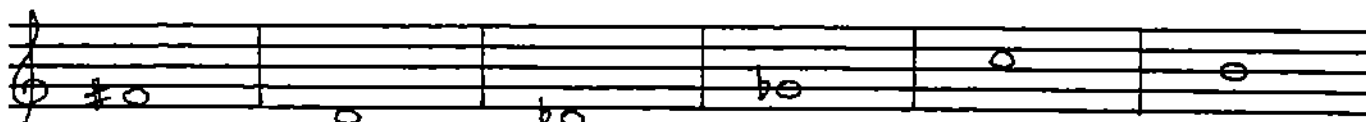
C<sup>b</sup> major

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



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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.



<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>

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articulation

development

exposition

recapitulation

sonata-allegro form

tocatta

virtuoso

augmented chord

diminished chord

enharmonic

<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>

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motive (motif)

pentatonic scale

repetition

sequence

adagio

agitato

allargando

fortississimo

largo

lento

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

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m.d.

m.s.

pianississimo