

MUSIC REVIEW LESSONS



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

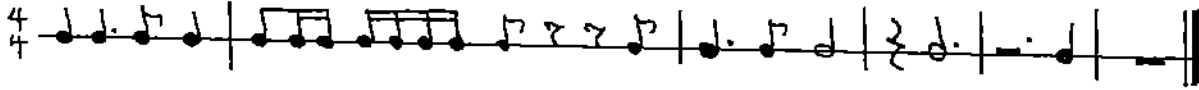
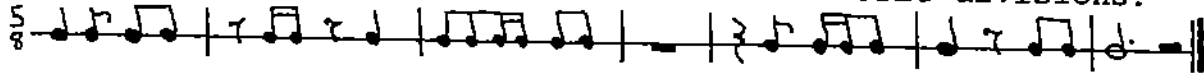
For classroom or studio use

designed and prepared by
Dr. Susan M. Tusing

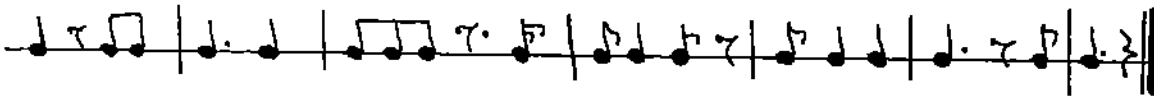
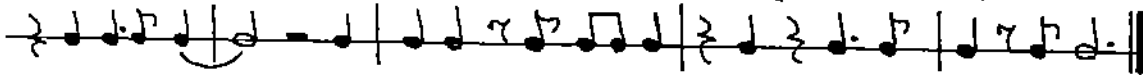
<input type="checkbox"/> Preparatory A	<input type="checkbox"/> Level 5
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LESSON ONE

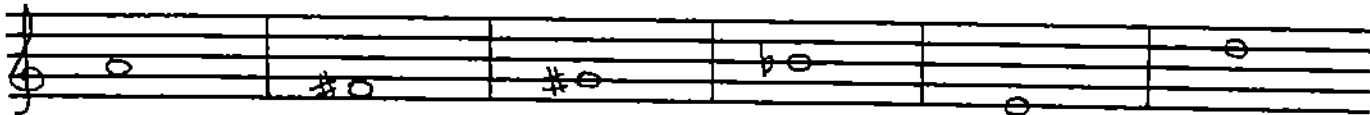
Write in the beats (such as 1 2 3, etc.) below the given rhythms. Watch the time signatures and be careful with beat divisions!



Add the time signatures to the rhythmic examples below.



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



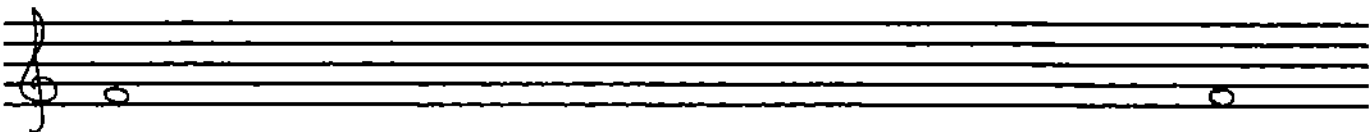
m2 A4 d7 M7 M3 m6

Name the key signatures below.



— major — minor — minor — minor — minor — major

On the staff below, notate a chromatic scale. Start on the given note, ascend an octave then descend to the given note.



2

An augmented 4th (A4) and diminished 5th (d5) sound alike.
Circle the intervals on the staff that would sound alike.

Write the following scales.

E natural minor C \flat major C \sharp major

C melodic minor E \flat melodic minor

Write the correct triads on the staff in all 3 positions (root, 1st inversion, 2nd inversion)

F major G major A minor D \sharp minor

Write the correct dominant 7th chords (V7).

A: V $_7$ C \sharp : V $_7$ C: V $_7$ B: V $_7$ F: V $_7$ D \flat : V $_7$

Write the correct Roman numerals for each type of cadence.

plagal - _____
 authentic - _____
 extended authentic - _____

Write a brief definition for each of the following terms.

andantino _____
 animato _____
 con brio _____
 giocoso _____
 maestoso _____
 morendo _____

Match the definition with the correct term.

- | | |
|--|--------------------------------|
| <u>A</u> a composition for orchestra and solo instrument | _____ CONCERTO |
| <u>B</u> tones that do not belong to the chord that is sounding at the moment | _____ DIMINISHED SEVENTH CHORD |
| <u>C</u> a scale which is constructed entirely of whole steps: e.g. C D E F# G# A# C | _____ NONHARMONIC TONES |
| <u>D</u> tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone | _____ SCALE DEGREES |
| <u>E</u> a 4-note chord build entirely of minor thirds: e.g. C#-E-G-B ^b | _____ TWO-PART INVENTION |
| <u>F</u> a polyphonic composition with 2 musical lines moving independently and in imitation of each other | _____ WHOLE TONE SCALE |

Ear Training

Two notes will be played. Name the interval you hear.

1. 2. 3. 4. 5.

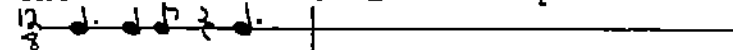

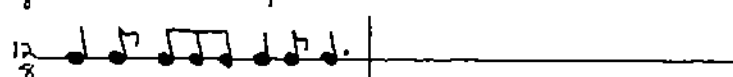
Ear Training

What type of minor scale is being played? (natural, harmonic, melodic)

1. 2. 3. 4.

Ear Training

Complete the rhythm being played by writing the note values in the 2nd measure. Each example is in 12/8 meter.

1. 
2. 
3. 

Identify the following scales.

Change each major triad below to augmented, minor, and diminished triads. (Do not change the root.)

Write the correct triads on the staff. Watch the chord symbols carefully (M, m, +, °).

BM fm e° a° A+ D+

Below are written several dominant 7th chords (V7). Name the major key to which they belong.

LESSON THREE

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

P4 P1 m6 M3 m7 m2

Add barlines to the following rhythmic examples.

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

Circle the pairs of notes that are enharmonic equivalents.

Name the key signatures below.

— minor — major — major — major — minor — major

— minor — minor — major — major — major — major

8

Identify the following scales.

Spell the following scales.

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

Write the correct triads on the staff in all 3 positions (root, 1st inversion, 2nd inversion)

B major G# minor C minor Ab major

Write the correct triads on the staff. Watch the chord symbols carefully (M, m, +, °).

G+ bm EM AM d° g°

F+ b° B+ em f° E+

Music History

What was the important keyboard instrument of the Romantic Era?

How was it different than in the Classical Era?

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

_____ a polyphonic composition with 2 lines moving independently and in imitation of each other

_____ a work for orchestra and solo instrument

_____ a four-note chord build entirely of minor thirds: e.g. C#-E-G-B^b

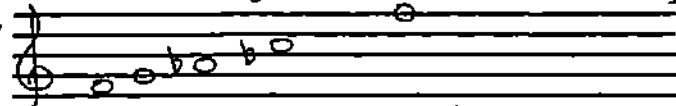
_____ a scale which is constructed entirely of whole steps: e.g. C D E F# G# A# C

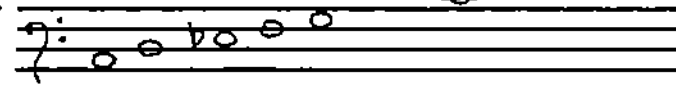
_____ tones that do not belong to the chord that is sounding at the moment and occur as melodic ornamentations in one of the parts

_____ tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone

Ear Training

Add the missing notes to each scale you hear.

1. 

2. 

Ear Training

What is the quality of the 1st triad being played?

1. M m + ° 2. M m + ° 3. M m + °

Ear Training

Complete the melody being played. Each is in a minor key.

1. 

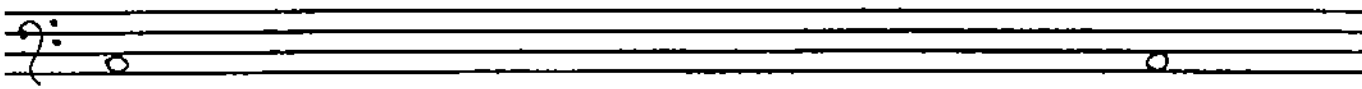
2. 

3. 

Notate the enharmonic equivalent for each note below.



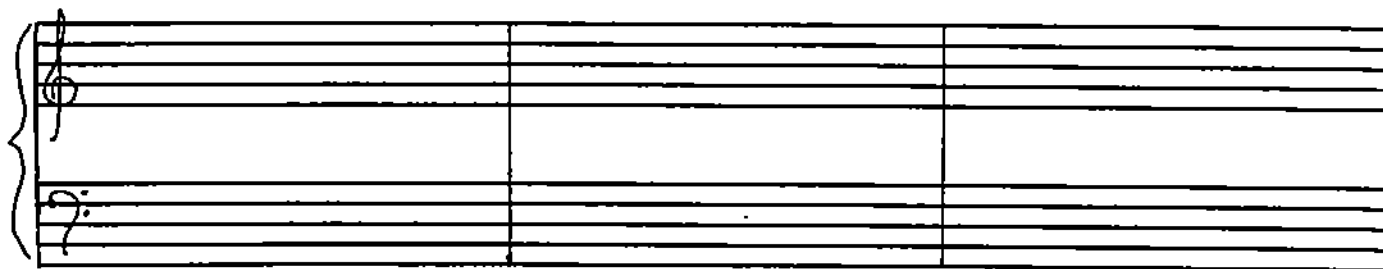
On the staff below, notate a chromatic scale. Start on the given note, ascend an octave then descend to the given note.



Spell the dominant seventh chord (root position) in each key.

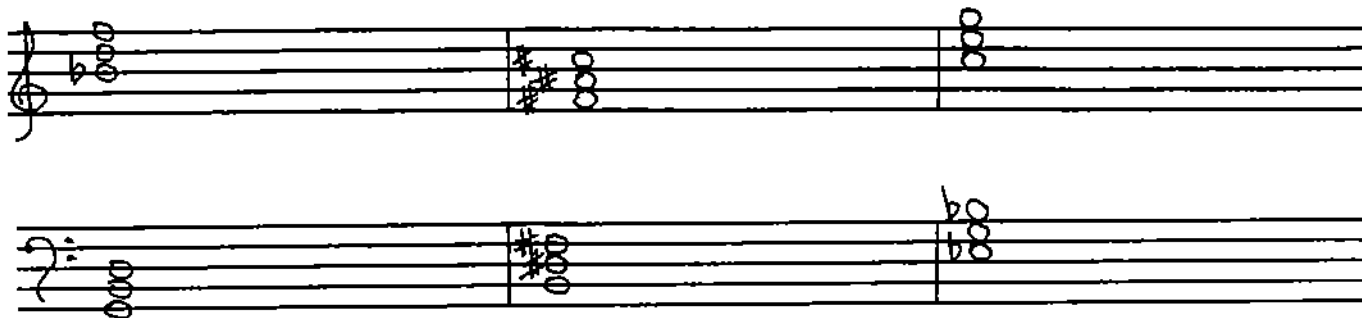
- G major - _____
- F# major - _____
- C major - _____
- A major - _____
- D major - _____

On the grand staff below, write the correct cadences (extended authentic). Write the chords in the treble clef and each chord root in the bass clef.



g: i iv i V₇ i F#: I IV I V₇ I g^b: i iv i V i

Change each major triad below to augmented, minor, and diminished triads. (Do not change the root.)



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Analysis

You will be given a 1st movement of a sonatina to analyse.

The Sonata-Allegro form consists of 3 main sections;
they are I _____ II _____ III _____.

The two parts of Sections I and III are the
(1) _____ theme and the (2) _____ theme.

Section I

(1) begins at measure _____ and is in the key of _____.

(2) begins at measure _____ and is in the key of _____.

Section II begins at measure _____.

Section III

(1) begins at measure _____ and is in the key of _____.

(2) begins at measure _____ and is in the key of _____.

Match the definition with the correct term.

- | | |
|--|-----------------|
| <u>A</u> fading away (dying out) | _____ ANDANTINO |
| <u>B</u> (Italian: "lively")
animated, spirited | _____ ANIMATO |
| <u>C</u> jocose, humorous | _____ CON BRIO |
| <u>D</u> with vigor and spirit | _____ GIOCOLO |
| <u>E</u> majestic | _____ MAESTOSO |
| <u>F</u> usually indicates a tempo
a little quicker than andante. | _____ MORENDO |

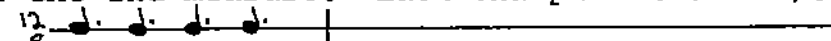
Ear Training

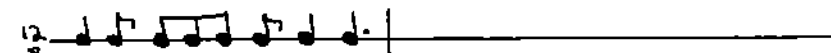
Two notes will be played. Name the interval you hear.

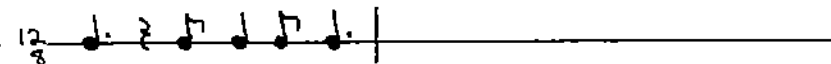
1. 2. 3. 4. 5.

Ear Training

Complete the rhythm being played by writing the note values
in the 2nd measure. Each example is in 12/8 meter.

1. 

2. 

3. 

14

Write the following scales.

B natural minor B major G natural minor

A^b major D harmonic minor B^b harmonic minor

Write the correct dominant 7th chords (V7).

G: V₇ D: V₇ F#: V₇ E: V₇ B: V₇ F: V₇

On the grand staff below, write the correct cadences (extended authentic). Write the chords in the treble clef and each chord root in the bass clef.

B: I IV I V I f*: i iv i V₇ i e: i iv i V i

Re-spell each major triad make an augmented, minor, and diminished triad. (Do not change the root.)

Analysis

You will be given a 1st movement of a sonatina to analyse.

The Sonata-Allegro form consists of 3 main sections;
they are I _____ II _____ III _____.

The two parts of Sections I and III are the
(1) _____ theme and the (2) _____ theme.

Section I

- (1) begins at measure _____ and is in the key of _____.
- (2) begins at measure _____ and is in the key of _____.

Section II begins at measure _____.

Section III

- (1) begins at measure _____ and is in the key of _____.
- (2) begins at measure _____ and is in the key of _____.

Write a brief definition for each of the following terms.

antecedent/consequent _____

cadenza _____

homophony _____

imitation _____

polyphony _____

retrograde _____

texture _____

Ear Training

What type of minor scale is being played?

- 1. 2. 3. 4.

Ear Training

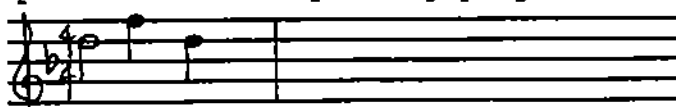
Write the Roman numerals for each cadence played.


(I IV I V I, I IV I V7 I, i iv i V i, i iv i V7 i)


- 1. 2. 3. 4.

Ear Training

Complete the melody being played. Each is in a minor key.

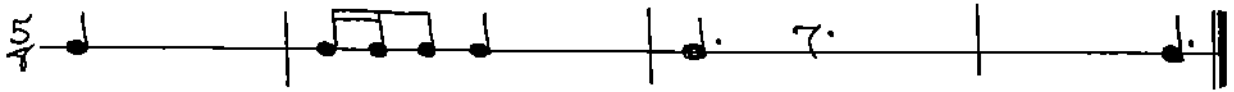
1. 


2. 

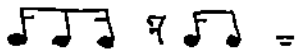
3. 

LESSON SIX

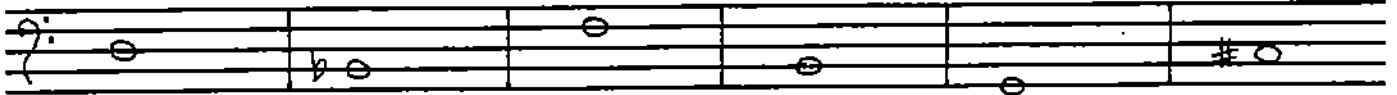
Each of the measures below is incomplete.
Fill in one note in each measure to make it complete.



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



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



d5

M2

P4

m7

M7

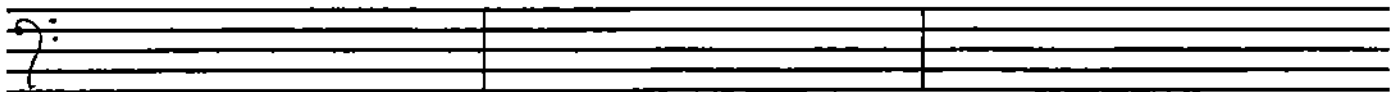
M6

Write the following scales.



E melodic minor

Bb melodic minor



Db major

C major

Eb natural minor



D melodic minor

F melodic minor

Notate the enharmonic equivalent for each note below.

Write the key signatures on the staff below.

Write the correct triads on the staff in all 3 positions (root, 1st inversion, 2nd inversion)

On the grand staff below, write the correct cadences (extended authentic). Write the chords in the treble clef and each chord root in the bass clef.

D^b: I IV I V₇ I E: I IV I V I c: i iv i V₇ i

Fill in the blank the term that fits the definition given.
_____ fading away (dying out)

_____ (Italian: "lively") animated, spirited
_____ with vigor and spirit

_____ a tempo a little faster than andante

_____ jocose, humorous

_____ majestic

Music History

What are the dates of the Romantic Period? _____

Give the native country and birth/death dates for each composer.

Frederic Francois Chopin	-	_____	_____
Robert Schumann	-	_____	_____
Edward MacDowell	-	_____	_____
Edvard Grieg	-	_____	_____
Franz Liszt	-	_____	_____
Felix Mendelssohn	-	_____	_____
Johannes Brahms	-	_____	_____
Sergei Rachmaninoff	-	_____	_____

Ear Training

Add the missing notes to each scale you hear.

1.

2.

Ear Training

What is the quality of each triad being played?
(major, minor, augmented, diminished)

- 1. 2. 3. 4. 5.

Ear Training

Complete the melody being played. Each is in a minor key.

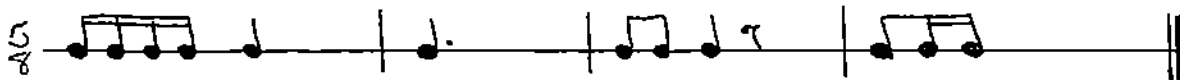
1.

2.

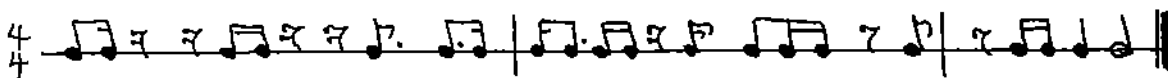
3.

LESSON SEVEN

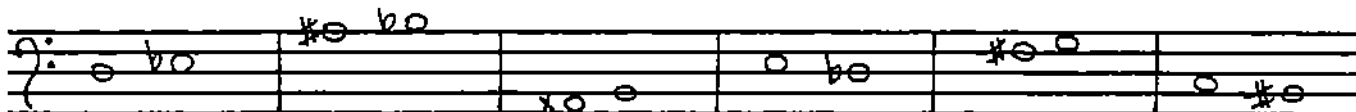
Each of the measures below is incomplete.
Fill in one note or rest in each measure to make it complete.



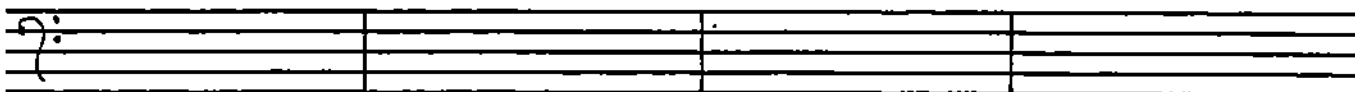
Write in the counts for each line of rhythm, being careful to correctly show the divisions of the beat (1 e & a, etc.).
 BONUS...clap each rhythm.



Circle the pairs of notes that are enharmonic equivalents.



Write the correct triads on the staff in all 3 positions (root, 1st inversion, 2nd inversion)



E Gb g f#

Spell the dominant seventh chord (root position) in each key.

- F major - _____
- C# major - _____
- G major - _____
- E major - _____
- B major - _____

Name the key signatures below.

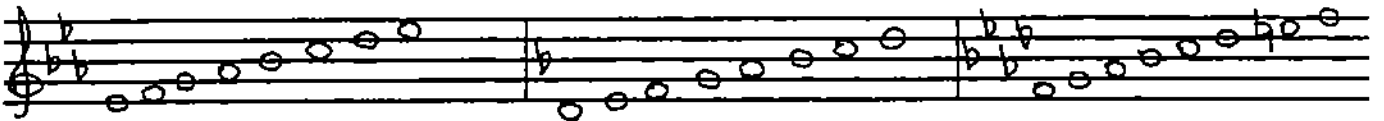


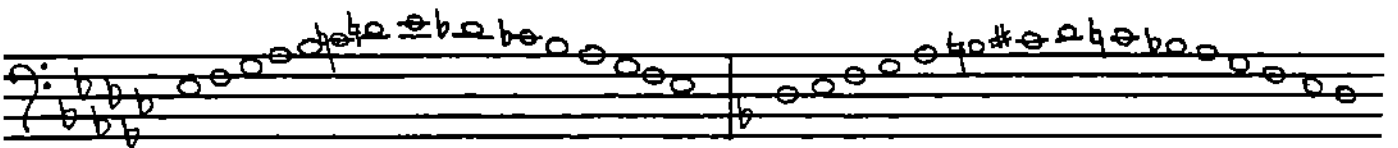
— major — minor — major — major — minor — major

Spell the following scales.

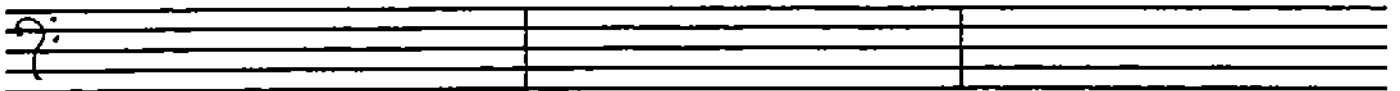
- D natural minor - _____
- G harmonic minor - _____
- B major - _____
- F# major - _____
- Eb major - _____
- A harmonic minor - _____

Identify the following scales.





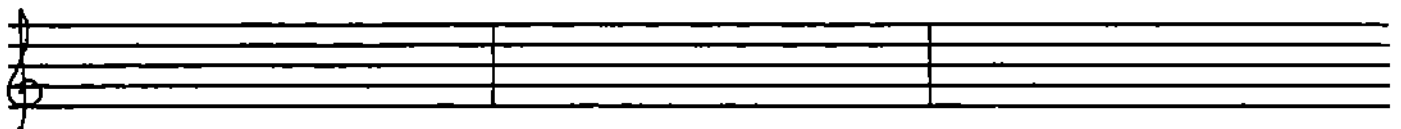
Write the following scales.



A major

Eb harmonic minor

F harmonic minor



A harmonic minor

Bb major

Gb major

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

_____ a term used loosely when describing the vertical characteristics of a piece of music; examples include homophonic and polyphonic

_____ a passage which gives a performer a chance to show his technical mastery of the instrument. Traditionally found in concertos

_____ the repetition or restatement of a motive, theme, or melody in another voice or line of the music

_____ music with several lines or parts, with the parts moving to some extent independently

_____ a succession of notes played backwards, either keeping or discarding the rhythm of the original

_____ phrases that relate to each other as question/answer or statement/confirmation

_____ music in which one voice leads melodically, while being supported by an accompaniment

Ear Training

Two notes will be played. Is the interval a M2 or a m2?

- 1. 2. 3. 4. 5.

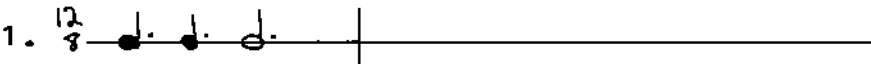
Ear Training

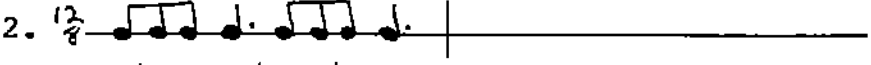
What is the quality of the 2nd triad being played?

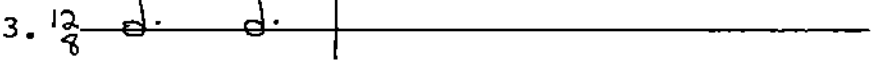
- 1. M m + ° 2. M m + ° 3. M m + °

Ear Training

Complete the rhythm being played by writing the note values in the 2nd measure. Each example is in 12/8 meter.

1. 

2. 

3. 

Write the following scales.

B melodic minor

G melodic minor

F# major

Chromatic minor

E^b major

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

P5 M6 P5 m3 M6 d7

On the grand staff below, write the correct cadences (extended authentic). Write the chords in the treble clef and each chord root in the bass clef.

f: i iv i V i c#: i iv i V₇ i D: i iv i V₇ i

B^b: I IV I V₇ I g: i iv i V₇ i b: i iv i V i

Name the note that is the enharmonic equivalent in each example.

C# _____ B _____ A# _____ G# _____ F _____

Write a brief definition for each of the following terms.

concerto _____

diminished seventh chord _____

nonharmonic tones _____

scale degrees _____

two-part invention _____

whole tone scale _____

Analysis

You will be given a 1st movement of a sonatina to analyse.

Answer the following questions the form of the piece.

The Sonata-Allegro form consists of 3 main sections; they are I _____ II _____ III _____.

The two parts of Sections I and III are the (1) _____ theme and the (2) _____ theme.

Section I

(1) begins at measure _____ and is in the key of _____.

(2) begins at measure _____ and is in the key of _____.

Section II begins at measure _____.

Section III

(1) begins at measure _____ and is in the key of _____.

(2) begins at measure _____ and is in the key of _____.

Ear Training

Write the Roman numerals for each cadence played.

(I IV I V I, I IV I V7 I, i iv i V i, i iv i V7 i)

- 1. 2. 3. 4.

Ear Training

Complete the melody being played. Each is in a minor key.

1. 

2. 

3. 

<p>(Italian: "lively") animated, spirited</p>	<p>diminutive form of the tempo mark, <u>andante</u> (walking tempo). Most modern musicians use the term to indicate a tempo a little quicker than andante.</p>
<p>jocose, humorous</p>	<p>with vigor and spirit</p>
<p>fading away (dying out)</p>	<p>majestic</p>
<p>passage, usually near the end of a concerto, gives performer a chance to show technical mastery. Draws thematic material from piece and has virtuoso passage work. Begin after 6/4 chord, usu. close with extended trill on V chord.</p>	<p>phrases that relate to each other as question/answer or statement/confirmation</p>
<p>the repetition or restatement of a motive, theme, or melody in close succession in another voice or line of the music</p>	<p>music in which one voice leads melodically, while being supported by an accompaniment in chordal or sometimes slightly more elaborate style.</p>

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andantino

animato

con brio

giocosso

maestoso

morendo

antecedent/consequent

cadenza

homophony

imitation

<p>(backwards; reverse), a succession of notes played backwards, either keeping or discarding the rhythm of the original.</p>	<p>music with many (several) lines or parts, in a style in which all or several parts move to some extent independently</p>
<p>composition for orch. and solo instr. (often piano or violin). Gen. has 3 mvmts. & borrows form (types of mvmts.) from sonata. Orch. & soloist perform on "equal terms," each having own statement of themes in expo</p>	<p>a term used loosely when describing the vertical characteristics of a particular piece of music. It is used most often, perhaps, in noting the differences in the texture of homophonic and polyphonic music.</p>
<p>tones that do not belong to the chord that is sounding at the moment and occur as melodic ornamentations in one of the parts</p>	<p>a four-note chord build entirely of minor thirds: e.g. C#-E-G-B^b</p>
<p>polyphonic composition with two-parts (musical lines) which move independently and in imitation of each other</p>	<p>tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone</p>
<p><u>homophonic</u> - melody line most important, other parts depend on each other <u>polyphonic</u> - sev. lines move independently & in imitation of each other</p>	<p>a scale which is constructed entirely of whole steps: e.g. C D E F# G# A# C</p>

28

polyphony

retrograde

texture

concerto

diminished seventh
chord

nonharmonic tones

scale degrees

two-part invention

whole tone scale

2 types of musical
texture

<p>1820-1900</p>	<p>1810-1849 Poland</p>
<p>1810-1856 Germany</p>	<p>1811-1886 Hungary</p>
<p>1833-1897 Germany</p>	<p>1873-1943 Russia</p>
<p>1809-1847 Germany</p>	<p>1843-1907 Norway</p>
	<p>1861-1908 USA</p>

30

Frederic Francois
Chopin

Dates of the
Romantic Period

Franz Liszt

Robert Schumann

Sergei Rachmaninoff

Johannes Brahms

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