

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 checked="" type="checkbox"/> Level 8
<input type="checkbox"/> Level 3	<input type="checkbox"/> Level 9
<input type="checkbox"/> Level 4	<input type="checkbox"/> Level 10

LESSON ONE

Add barlines to the following rhythmic examples.

Two rhythmic examples on a staff. The first is in 5/8 time and the second is in 4/4 time. Both consist of a sequence of eighth and sixteenth notes.

Add the time signatures to the rhythmic examples below.

Two rhythmic examples on a staff with various note values and rests, but no time signatures.

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

A musical staff with six notes: C, Bb, G, F, E#, D. Below each note is a handwritten interval label: M3, P5, d7, d5, M2, M6.

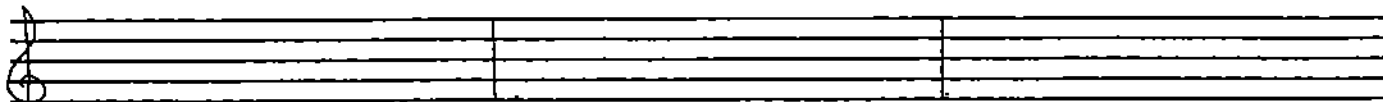
Name the key signatures below.

A musical staff with six key signatures: two sharps, two sharps, two sharps, one sharp, one flat, and three flats. Below each key signature is a handwritten label: minor, minor, major, major, minor, minor.

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

A musical staff with a treble clef, a C note on the first line, and an empty staff for writing a chromatic scale.

Write the following scales.



B natural minor B^b natural minor F harmonic minor




B^b melodic minor A^b melodic minor

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

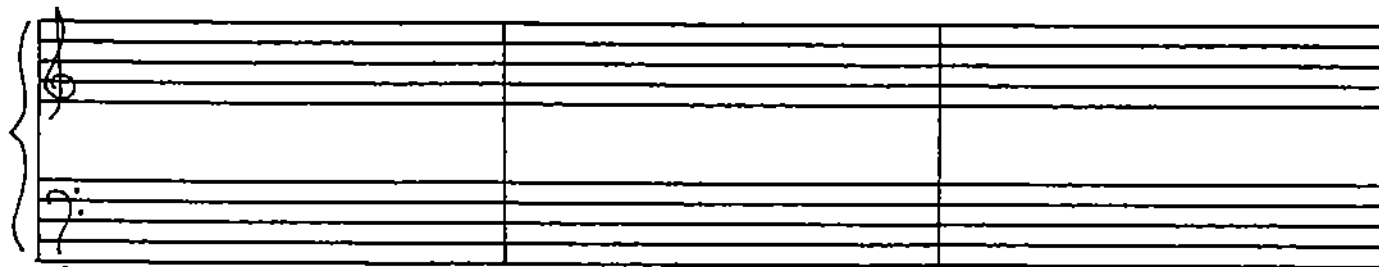
- G major - _____
- F# major - _____
- C major - _____
- A^b major - _____
- D major - _____

Write the correct dominant 7th chords (V₇).

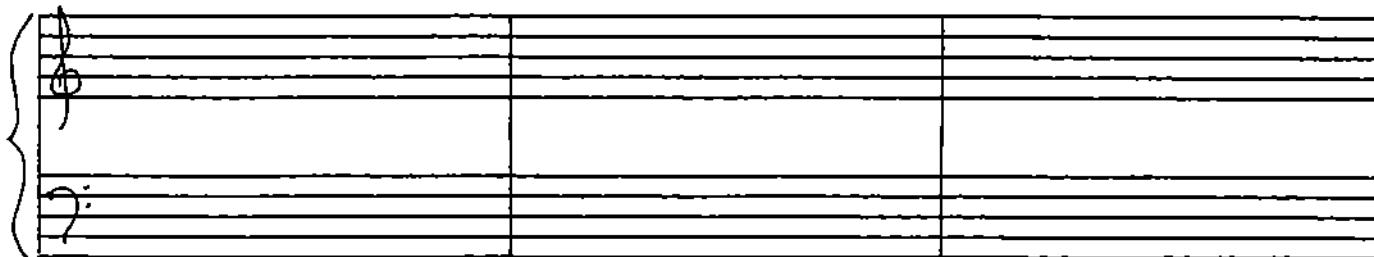


B: V₇ F: V₇ A^b: V₇ D: V₇ A: V₇ G^b: V₇

Write the correct cadences three times (with tonic chord in root position, 1st inversion, and 2nd inversion).
Write the chords in the treble clef and each chord root in the bass clef.



f. i iv i V i



Write a brief definition for each of the following terms.

alla _____
 con _____
 grazioso _____
 non troppo _____
 senza _____
 tenuto _____

Match the definition with the correct term.

- | | |
|--|------------------|
| <u>A</u> a Neapolitan dance in rapid 6/8 meter; maybe named for tarantula spider | _____ BAGATELLE |
| <u>B</u> flowing composition in free design | _____ BALLADE |
| <u>C</u> composition in free form; light, inventive, & humorous | _____ CAPRICCIO |
| <u>D</u> Pol. folk dance in triple meter w/ accents on usu. weak beats. | _____ ETUDE |
| <u>E</u> short character piece for piano | _____ MAZURKA |
| <u>F</u> (night piece), quiet, lyrical piece | _____ NOCTURNE |
| <u>G</u> orig. an intro. to a fugue, etc. became generic title for piano pieces. | _____ POLONAISE |
| <u>H</u> (exercise, study), piece written to help develop technique | _____ PRELUDE |
| <u>I</u> composition which suggests a story | _____ RHAPSODY |
| <u>J</u> Polish national dance of a stately and festive character; | _____ TARANTELLA |
| <u>K</u> dance in mod. triple time; orig. around 1800; popular to this day | _____ WALTZ |

Ear Training

Identify each interval being played.

1. 2. 3. 4. 5. 6. 7. 8.

Ear Training

Identify the quality of each root position triad (M, m, +, °).

1. 2. 3. 4. 5. 6. 7. 8.

Ear Training

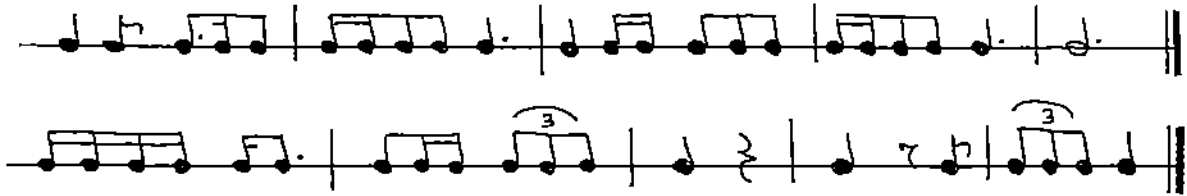
Listen to a brief musical example played by your teacher.

Is the music in duple or triple meter?

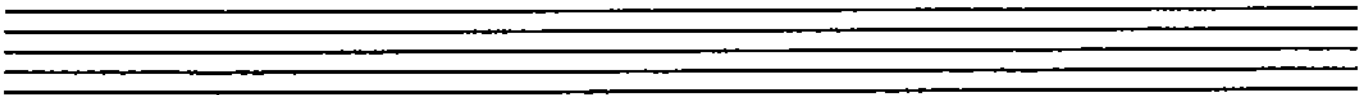
1. duple triple 2. duple triple 3. duple triple

LESSON TWO

Add the time signatures to the rhythmic examples below.



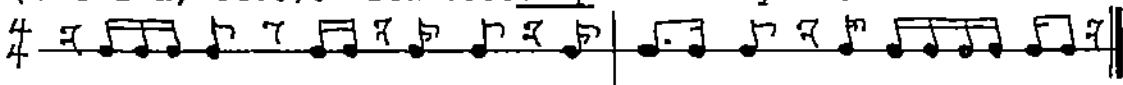
Draw the following on the staff below:
 32nd note, grouping of four 32nd notes, 32nd rest, 32nd triplet



Write two notes equal to each triplet figure below. (ex. $\overset{3}{\text{♪♪♪}} = \text{♪♪}$)



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



Spell the following scales.

- B harmonic minor - _____
- A major - _____
- E harmonic minor - _____
- F# natural minor - _____
- Bb major - _____
- C# major - _____

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

e B C# f#

Label the chord in each cadence with Roman numerals. In what position is each tonic chord (root, 1st inv., 2nd inv.)?

Identify the following scales.

Music History

Most of the music of the Romantic period was composed mainly to express _____.

Many Romantic composers wanted to reveal their deep love for _____ in their music.

How was the emphasis in writing music in the Romantic period different than in the Classical period?

6
Match the definition with the correct term.

- | | |
|---|------------------------|
| <u>A</u> music of a descriptive nature; attempts (without words) to convey ideas, feelings, things, a story. | _____ CHARACTER PIECE |
| <u>B</u> an elastic, flexible tempo involving slight accelerandos and ritardandos in alternation. | _____ CONSONANCE |
| <u>C</u> uncomfortable effect made by some intervals, esp. the 7th and 2nd, or by certain chords. | _____ DISSONANCE |
| <u>D</u> non chord tone found between chord tones of the same pitch | _____ NEIGHBOR TONE |
| <u>E</u> tones that do not belong to the chord of the moment and occur as ornamentations in one of the parts. | _____ NONHARMONIC TONE |
| <u>F</u> short piece for piano; expresses a definite mood or programmatic idea; titles are often casual. | _____ PASSING TONE |
| <u>G</u> comfortable effect made by some intervals, esp. octave and 3rd, or by certain chords | _____ PROGRAMME MUSIC |
| <u>H</u> non chord tone found between two chord tones of different pitch | _____ RUBATO |

Ear Training

Identify the quality of each triad by adding the upper two notes to the root given below.

1.  2.  3.  4.  5. 

Ear Training

Identify the quality of each scale being played (major; minor--natural, harmonic, or melodic; whole tone; chromatic).

1. 2. 3. 4. 5.

Ear Training

Write the Roman numerals for each cadence played.

- I IV I; i iv i; I V I; i V i; I V7 I; i V7 i;
 I IV I V I; I IV I V7 I;
 i iv i V i; i iv i V7 i

1. 3.
 2. 4.

LESSON THREE

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

$d5$ $m2$ $m7$ mb Mb $P4$

Add barlines to the following rhythmic examples.

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

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

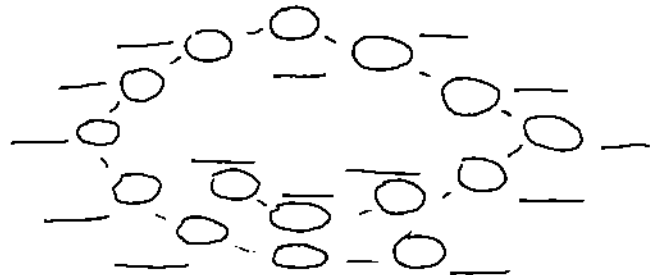
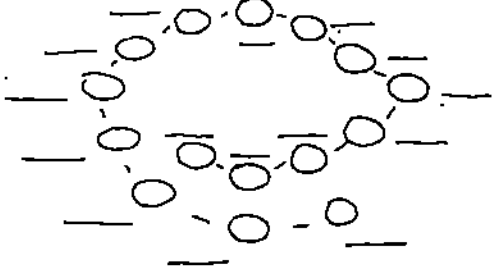
Circle the pairs of notes that are enharmonic equivalents.

Name the key signatures below.

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

8

In the first circle of 5ths diagram below, write the names of all the major keys. In the second diagram, write the names of the all the minor keys. In both diagrams, write the number of sharps or flats in each key (on the line given).



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

- F major - _____
- C# major - _____
- Gb major - _____
- Eb major - _____
- B major - _____

Identify the following scales.





Spell the following scales.

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

Music History

Name some new types of music developed in the Romantic period.

Name some of the common titles of Romantic character pieces.

Name some of the common types of Romantic dance forms.

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

_____ music of a descriptive nature which attempts through its sound (without words) to convey ideas, feelings, things, a story.

_____ short piece for piano; expresses a mood or programmatic idea; titles are often casual.

_____ uncomfortable effect made by some intervals, esp. the 7th and 2nd, or by certain chords.

_____ comfortable effect made by some intervals, esp. the octave and 3rd, or by certain chords

_____ tones that do not belong to the harmony (chord) of the moment and occur as melodic "ornamentations" in one of the parts.

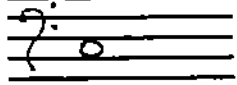
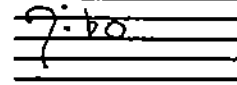
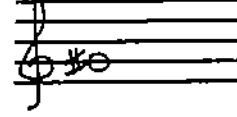
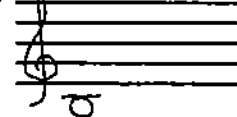
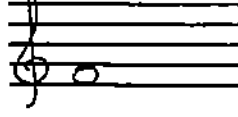
_____ auxiliary tone; a non chord tone found between harmonic tones of the same pitch

_____ non chord tone found between two harmonic tones of different pitch

_____ an elastic, flexible tempo involving slight accelerandos and ritardandos in alternation.

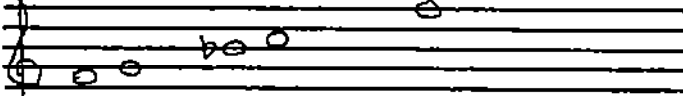
Ear Training

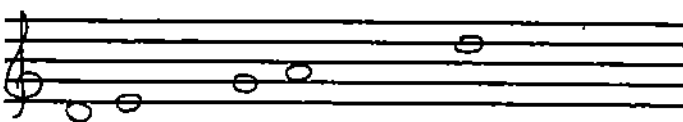
Write the second note of interval played.

1.  2.  3.  4.  5. 

Ear Training

Identify the quality of each scale by adding the missing notes.

1. 

2. 

Ear Training

Write the rhythm you hear. Each example will have 2 measures in 4/4 meter.

- 1.
- 2.
- 3.

LESSON FOUR

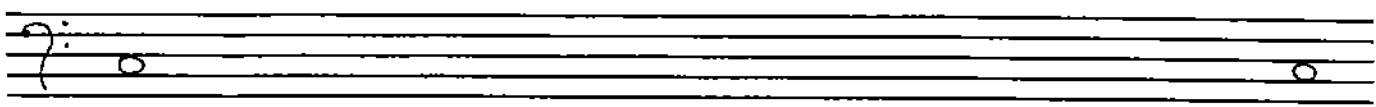
Write in the beats (such as 1 2 3, etc.) below the given rhythms. Watch the time signatures and be careful with beat divisions!

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

Write the key signatures on the staff below.

Identify the following scales.

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



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



d° F#+ b° D+ c#m EM

Label the chord in each cadence with Roman numerals. In what position is each tonic chord (root, 1st inv., 2nd inv.)?



Transpose up a major 3rd and write on the second staff.



Identify each chord. Watch the chord symbols carefully.



Analysis

You will be given a character piece of the Romantic period to analyse. Write the measure numbers in which each main section begins and indicate the key of each main section (Your piece may not have as many sections as indicated below.)

Section I is in the key of _____; it begins in measure _____.
Section II is in the key of _____; it begins in measure _____.
Section III is in the key of _____; it begins in measure _____.
Section IV is in the key of _____; it begins in measure _____.
Section V is in the key of _____; it begins in measure _____.

Match the definition with the correct term.

- | | |
|---|------------------|
| <u>A</u> without | _____ ALLA |
| <u>B</u> with | _____ CON |
| <u>C</u> graceful, dainty;
also a tempo mark
similar to andante | _____ GRAZIOSO |
| <u>D</u> not too (much) | _____ NON TROPPO |
| <u>E</u> sustained, held for
full value; equivalent
to legato | _____ SENZA |
| <u>F</u> in the manner of | _____ TENUTO |

Ear Training

Identify the quality of each root position triad (M, m, +, °).

1. 2. 3. 4. 5. 6. 7. 8.

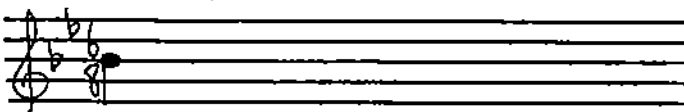
Ear Training

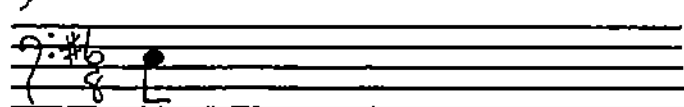
Identify the quality of each scale being played (major; minor--natural, harmonic, or melodic; whole tone; chromatic).

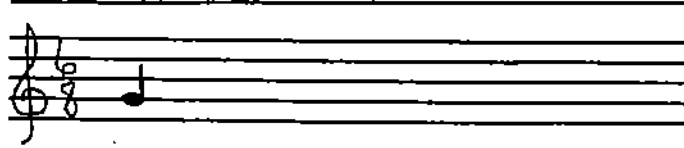
1. 2. 3. 4. 5.

Ear Training

Write each melody on the staff. Each example will have 2 measures in 6/8 meter. The first note is given.

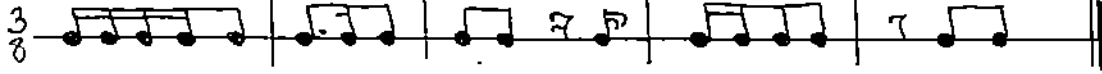
1. 

2. 

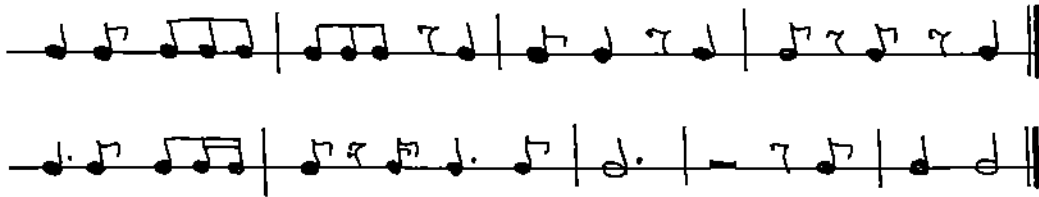
3. 

LESSON FIVE

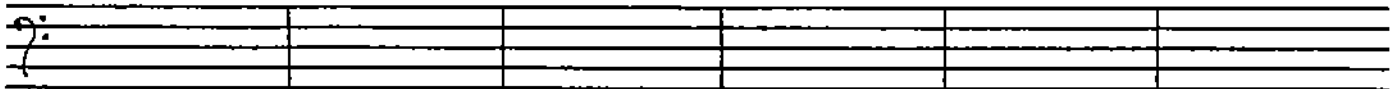
Write in the beats (such as 1 2 3, etc.) below the given rhythm. Watch the time signature and be careful with beat divisions!



Add the time signatures to the rhythmic examples below.

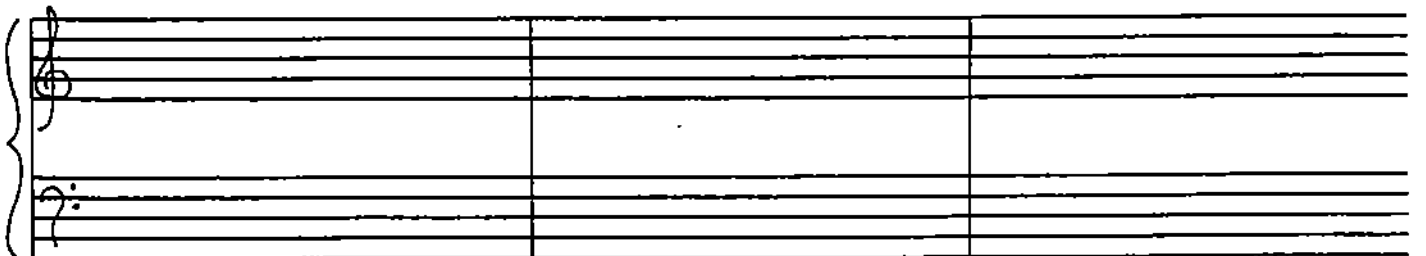


Write the correct triads on the staff. Watch the chord symbols carefully (M, m, +, °).

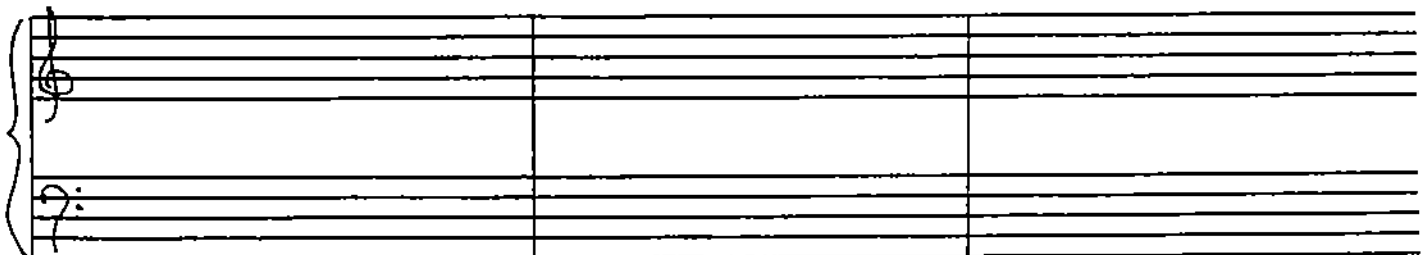


D M a m e° C+ d#° Ab+

Write the correct cadences three times (with tonic chord in root position, 1st inversion, and 2nd inversion). Write the chords in the treble clef and each chord root in the bass clef.



D^b: I IV I V I



D: I IV I V I

Write a brief definition for each of the following terms.

- character piece _____
- consonance _____
- dissonance _____
- neighbor tone _____
- nonharmonic tones _____
- passing tone _____
- programme music _____
- rubato _____

Ear Training

Identify each interval being played.

- 1. 2. 3. 4. 5. 6. 7. 8.

Ear Training

Listen to a brief musical example played by your teacher.

Is the music in duple or triple meter?

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

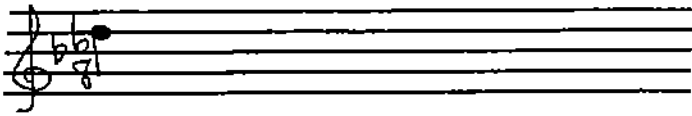
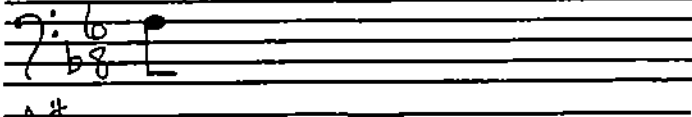
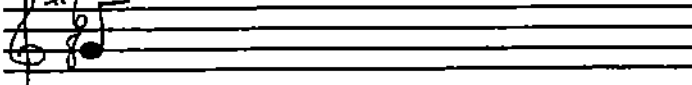
Ear Training

Write the rhythm you hear. Each example will have 2 measures in 4/4 meter.

- 1.
- 2.
- 3.

Ear Training

Write each melody on the staff. Each example will have 2 measures in 6/8 meter. The first note is given.

- 1. 
- 2. 
- 3. 

LESSON SIX

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



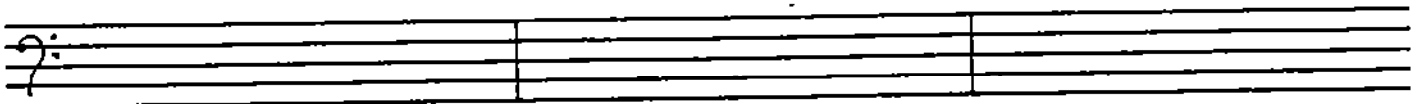
Write one note equal to the total value of the notes given in each example. (ex. $\text{quarter} + \text{quarter} = \text{half}$)



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



Write the following scales.



G# natural minor

D major

Eb natural minor

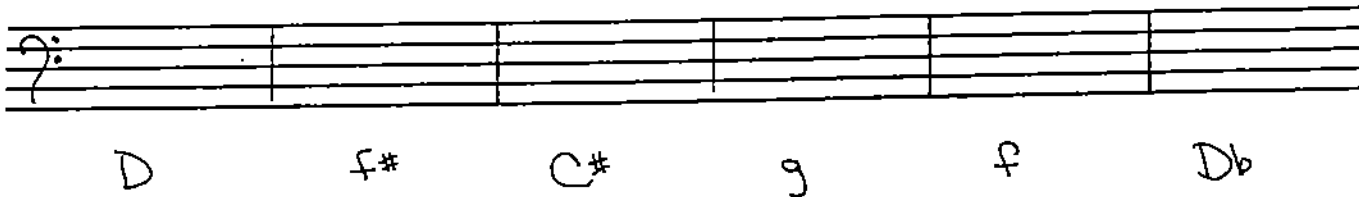
Name the major key in which each dominant 7th chord belongs.
 Name the root of each chord.



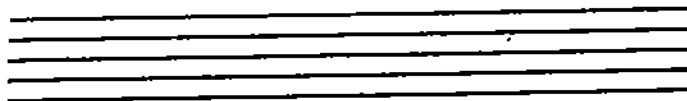
Notate the enharmonic equivalent for each note below.



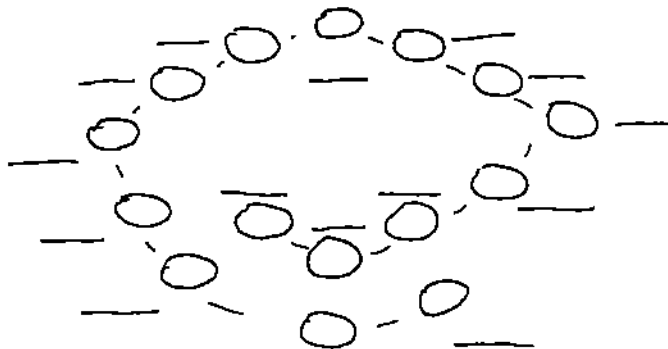
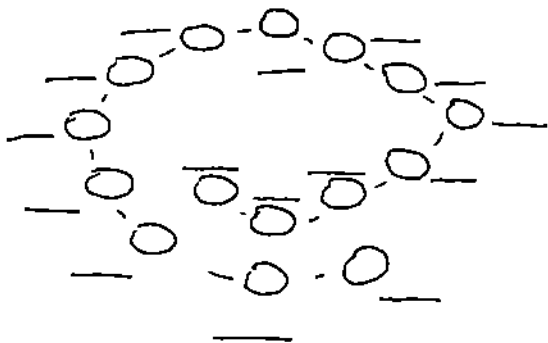
Write the key signatures on the staff below.



Transpose the musical example down a major 3rd and write on the second staff.

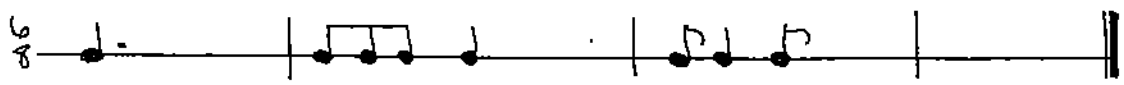


In the first circle of 5ths diagram below, write the names of all the major keys. In the second diagram, write the names of the all the minor keys. In both diagrams, write the number of sharps or flats in each key (on the line given).

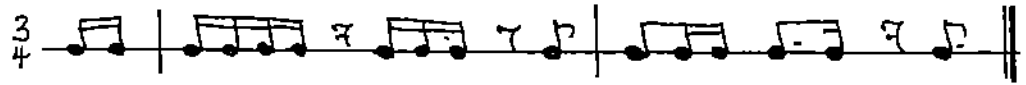


LESSON SEVEN

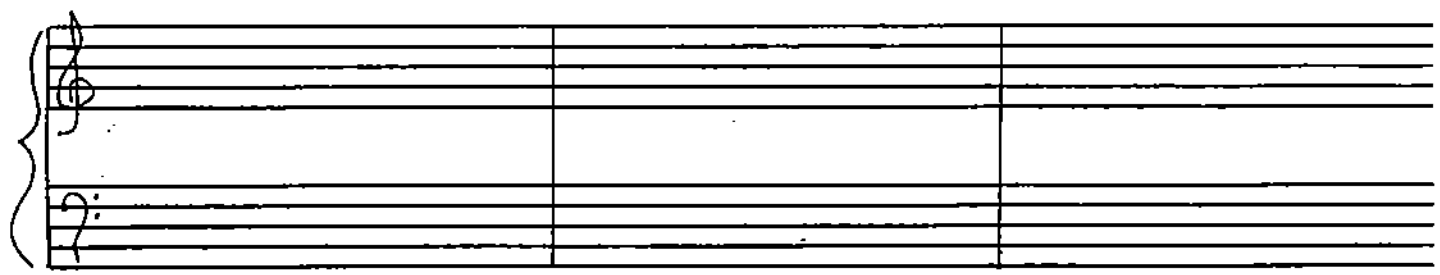
Each of the measures below is incomplete.
Fill in one note or rest in each measure to make it complete.



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.



Write the correct cadences three times (with tonic chord in root position, 1st inversion, and 2nd inversion).
Write the chords in the treble clef and each chord root in the bass clef.



G#: i iv i V i

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



Name the key signatures below.



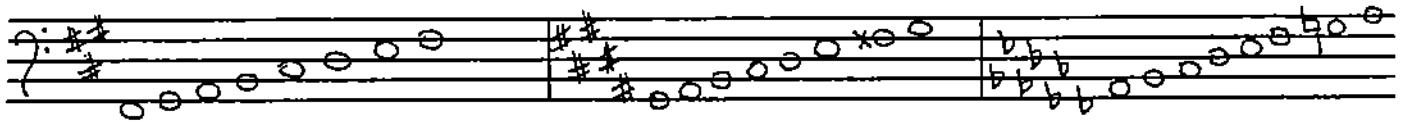
— major — minor — minor — minor — major — minor

Spell the following scales.

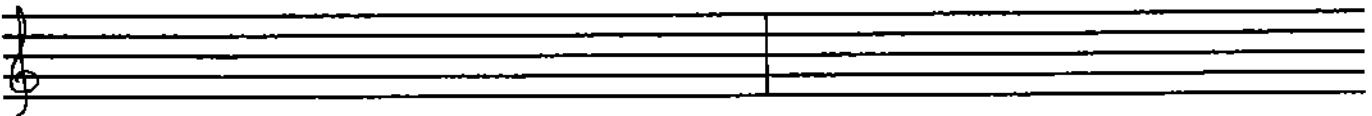
- D natural minor - _____
- G harmonic minor - _____
- B major - _____
- F# major - _____
- E^b major - _____
- A harmonic minor - _____

Identify the following scales.





Write the following scales.



D melodic minor

B melodic minor

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

- E major - _____
- D^b major - _____
- G major - _____
- A major - _____
- B^b major - _____

Write a brief definition for each of the following terms.
bagatelle _____

ballade _____

capriccio _____

etude _____

mazurka _____

nocturne _____

polonaise _____

prelude _____

rhapsody _____

tarantella _____

waltz _____

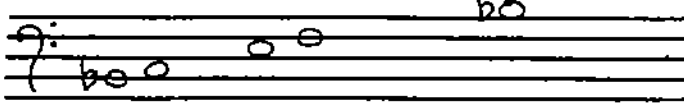
Ear Training

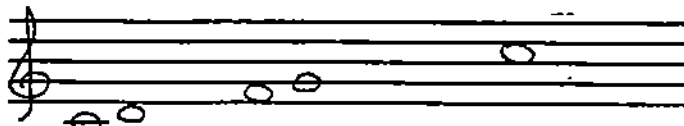
The second note of each interval is given. Write the first note.

1.  2.  3.  4.  5. 

Ear Training

Identify the quality of each scale by adding the missing notes.

1. 

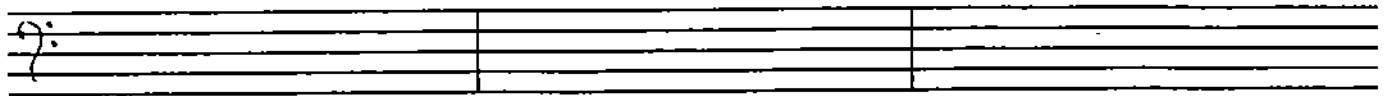
2. 

Ear Training

Write the rhythm you hear. Each example will have 2 measures in 4/4 meter.

- 1.
- 2.
- 3.

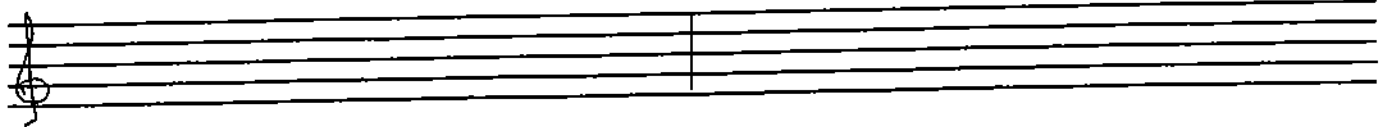
Write the following scales.



A^b major

C natural minor

A^b natural minor



G[#] melodic minor

C melodic minor

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



m3

P1

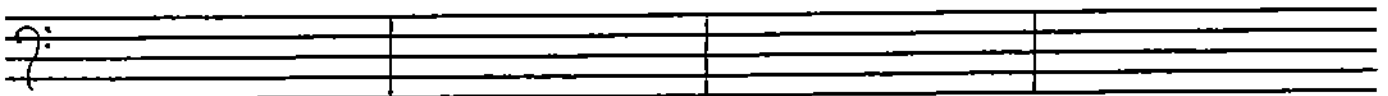
P4

~~P4~~
M7

d7

P5

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



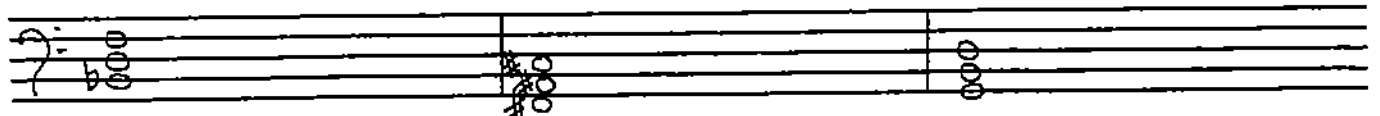
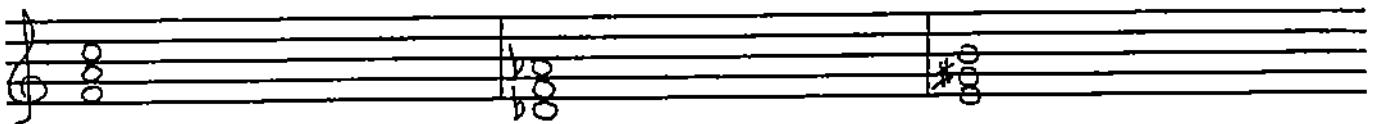
A



E^b

c

b^b

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



<p>agreeable (comfortable) effect produced by certain intervals, esp. the octave and third, or similar effects produced by chords</p>	<p>short piece for piano (or piano with other inst.) which expresses a mood or programmatic idea. Titles usu. casual and allude to their brevity: e.g., Impromptu, Moment musicale</p>
<p>(auxiliary - upper and lower), a non chord tone, rhythmically weak, found between harmonic tones of the same pitch</p> 	<p>disagreeable effect made by some intervals, esp. 7th and 2nd, or similar effects by chords. (Consonance/dissonance are foundation of harm. music. Consonance represents repose; dissonance creates element of tension.)</p>
<p>a non chord tone, rhy. weak, found between two harmonic tones of different pitch</p> 	<p>tones that do not belong to the harmony and occur as mel. "ornamentations" in one of the parts. They are either rhy. weak, occurring between two harm. tones, or rhy. strong, occurring in place of harmonic tones.</p>
<p>an elastic, flexible tempo involving slight accelerandos and ritardandos in alternation</p>	<p>music of a descriptive nature which attempts through its sound (without words) to convey ideas, feelings, things, a story. The term was first introduced by Liszt.</p>
<p>a composition which suggests a story</p>	<p>a short character piece for piano</p>

26

character piece

consonance

dissonance

neighbor tone

nonharmonic tones

passing tone

programme music

rubato

bagatelle

ballade

<p>(exercise, study), a piece wr. to develop a student's technique. Usu. devoted to one of the special problems of technique such as scales, arpeggios, octaves, trills, etc.</p>	<p>a composition in free form; light, inventive, humorous character</p>
<p>(night piece), a quiet, short, sentimental, lyrical piece for piano. The often melancholy melody is supported below by a broken chord accompaniment.</p>	<p>Polish folk dance in triple meter. A strong characteristic is the accenting of normally weak beats. The tempo can range from moderately slow to quite fast.</p>
<p>originally designed as a piece to be played as an introduction to a fugue or suite. In the 19th century it became a noncommittal title for piano pieces.</p>	<p>a Polish national dance of a stately and festive character; moderate triple meter; phrases without upbeats; often includes measures with a short repeated motif.</p>
<p>a Neapolitan dance in rapid 6/8 meter; probably named for Taranto in southern Italy, or, according to popular legend, for the tarantula spider whose poisonous bite the dance was believed to cure.</p>	<p>flowing composition consisting of one movement in free formal design</p>
<p>in the manner of</p>	<p>a dance in moderate triple time which originated around 1800 and has remained popular to this day; has inspired countless composers.</p>

capriccio

etude

mazurka

nocturne

polonaise

prelude

rhapsody

tarantella

waltz

alla

<p>graceful, dainty; also a tempo mark similar to andante</p>	<p>with</p>
<p>without</p>	<p>not too (much)</p>
	<p>sustained, held for full value; equivalent to legato</p>

30

con

grazioso

non troppo

senza

tenuto