

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

LESSON ONE

Add barlines to the following rhythmic examples.

Add the time signatures to the rhythmic examples below.

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

M3 P5 d7 d5 M2 M6

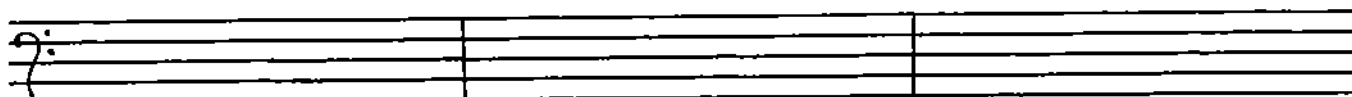
Name the key signatures below.

— major — minor — major — major — 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

Write the following scales.



B natural minor

B \flat natural minor

F harmonic minor

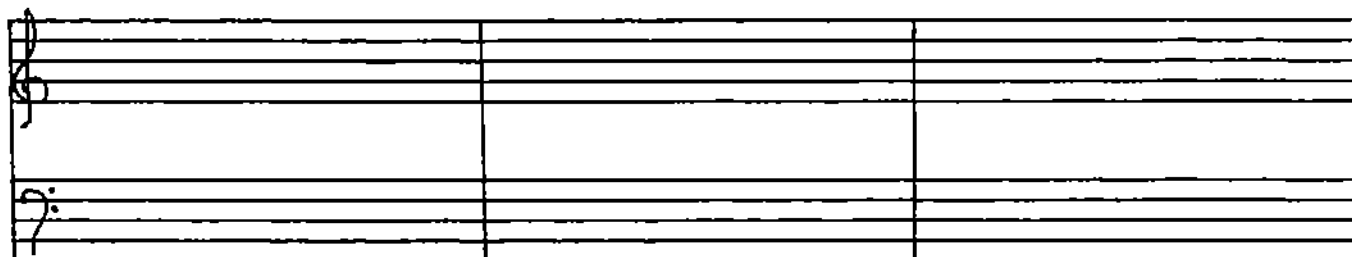


B \flat melodic minor

A \flat melodic minor

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

Write chords in the treble clef and chord roots in bass clef.



g: i iv i V i

Write a brief definition for each of the following terms.

affettuoso _____

anticipation _____

appoggiatura _____

calando _____

giusto _____

mordent _____

stringendo _____

suspension _____

trill _____

Match the definition with the correct term.

- | | |
|---|--------------------|
| <u>A</u> chamber music for 3 players:
piano, violin, cello | _____ AEOLIAN MODE |
| <u>B</u> soprano; alto; tenor; bass | _____ ARIA |
| <u>C</u> elaborate composition for solo
voice with inst. accompaniment | _____ DORIAN MODE |
| <u>D</u> scale found on white keys
from C to C forming the pattern
K W W H W W W H; same as major scale | _____ IONIAN MODE |
| <u>E</u> scale found on white keys
from A to A forming the pattern
K W H W W H W W; same as natural minor | _____ MODES |
| <u>F</u> scale found on white keys from
D to D forming pattern K W H W W W H W | _____ PIANO TRIO |
| <u>G</u> selection of tones arranged in a
scale, forming the basic tonal
material of a composition;
term usu. reserved for scales
going back to medieval times. | _____ VOICE PARTS |

Ear Training

Name the intervals played.

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

Ear Training

Identify the scale being played.

- | | | | | | |
|------------|--------|--------|------------|--------|--------|
| 1. Aeolian | Ionian | Dorian | 3. Aeolian | Ionian | Dorian |
| 2. Aeolian | Ionian | Dorian | 4. Aeolian | Ionian | Dorian |

Ear Training

Write the time signature and rhythm for each 2-measure example.

1.
2.
3.

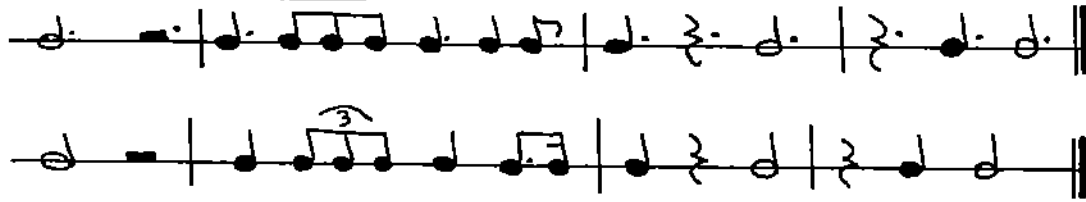
Ear Training

Write the Roman numerals for the cadences being played.

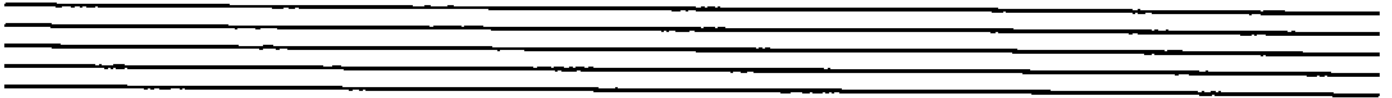
- | | | |
|----|----|----|
| 1. | 3. | 5. |
| 2. | 4. | 6. |

LESSON TWO

Add the time signatures to the rhythmic examples below.



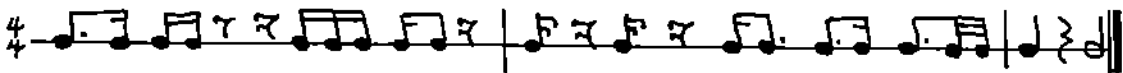
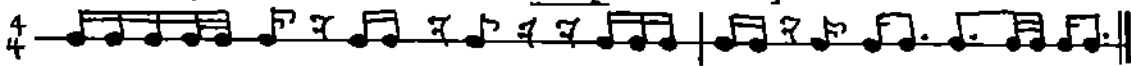
Draw the following on the staff below:
32nd note, grouping of four 32nd notes, 32nd rest, 32nd triplet
64th note, grouping of four 64th notes, 64th rest, 64th triplet



Write two notes equal to each triplet figure below. (ex. - =)



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 - _____

Match the definition with the correct term.

- A section of fugue not including statements of subject _____ ANSWER
- B 2nd statement of a fugue subject, on the dominant _____ AUGMENTATION
- C mature form of imitative counterpoint dev. in 17th cent.; perfected by J. S. Bach; usu. in 3-4 voices; based on a short melody called a subject _____ DIMINUTION
- D imitation of fugue subject in close succession (overlapping) producing intensity; esp. effective toward end. _____ EPISODE
- E section of fugue containing statements of subject in all voices _____ EXPOSITION
- F short melody on which a fugue is based; stated first on tonic. _____ FUGUE
- G intervals - decrease size by $\frac{1}{2}$ step without changing letter names; rhythm - half value of notes _____ STRETTO
- H intervals - increase size by $\frac{1}{2}$ step without changing letter names; rhythm - double value of notes _____ SUBJECT

Ear Training

Identify the quality of the triad being played (M, m, + °).

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

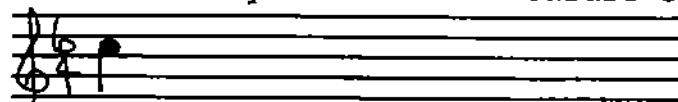
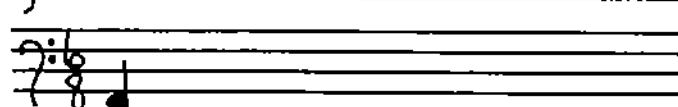
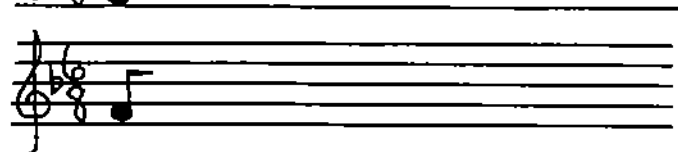
Ear Training

Write the time signature and rhythm for each 2-measure example.

- 1.
- 2.
- 3.

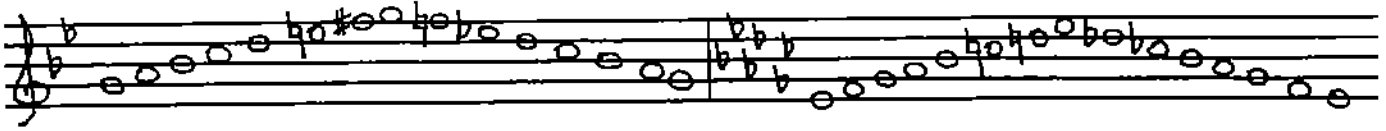
Ear Training

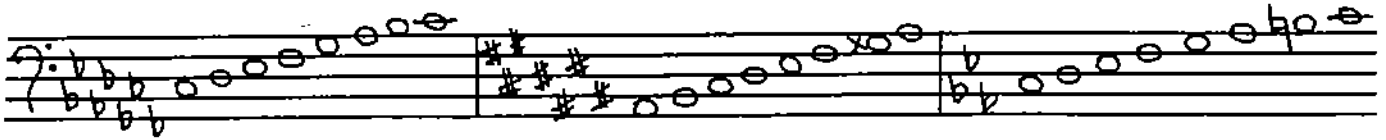
Write the melody for each 2-measure example.

1. 
2. 
3. 

6

Identify the following scales.





Spell the dominant 7th chord of each key in all positions.
(root position, 1st inv., 2nd inv., 3rd inv.)

<p>Ab major - _____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>E major - _____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>Bb major - _____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>A major - _____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>C major - _____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>Eb major - _____</p> <p>_____</p> <p>_____</p> <p>_____</p>

Identify each of the 7th chords below, its position, and the key it is in.

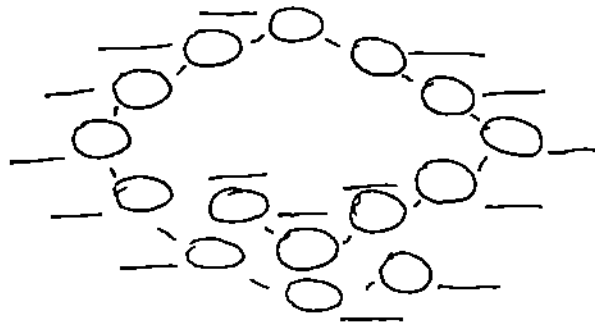
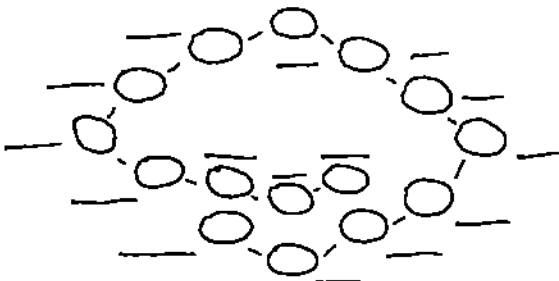


Music History

What are dates of the Impressionistic Period? _____ - _____

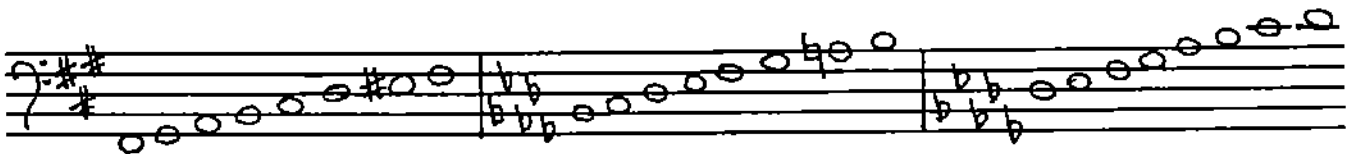
Who were three important composers of the Impressionistic Period?

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



Identify the following scales.





Spell the following scales.

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

Identify the following triads. Watch the symbols carefully.



Music History

Describe the Impressionistic style. Mention treatment of melody and rhythm, pianistic effects, and titles.

LESSON THREE

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

m7 d5 m2 P4 m6 M6

Add barlines to the following rhythmic examples.

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

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

Circle the pairs of notes that are enharmonic equivalents.

Name the key signatures below.

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

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

Fill in the blank the term that fits the definition given.
 _____ selection of tones arranged in a scale, forming the basic tonal material of a composition; term usu. reserved for scales going back to medieval times.

_____ scale found on white keys from A to A forming the pattern K W H W W H W W; same as the natural minor

_____ scale found on white keys from C to C forming the pattern K W W H W W W H; same as the major scale

_____ scale found on white keys from D to D forming the pattern K W H W W W H W;

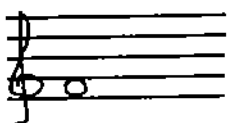
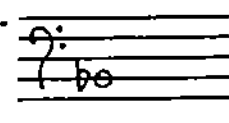

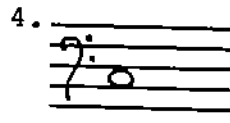
_____ an elaborate composition for solo voice with instrumental accompaniment

_____ soprano; alto; tenor; bass

_____ chamber music for three players: piano, violin, cello

Ear Training

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

1.  2.  3.  4. 

Ear Training

Write the time signature and rhythm for each 2-measure example.

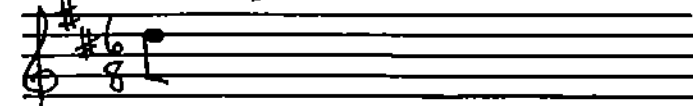
1.

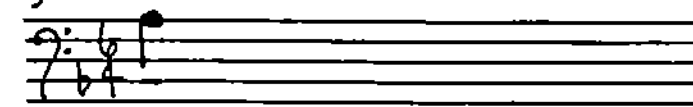
2.

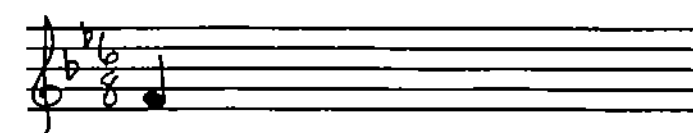
3.

Ear Training

Write the melody for each 2-measure example.

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.

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

Spell the following modes (all white keys)

Dorian _____
 Ionian _____
 Aeolian _____

Spell the dominant 7th chord of each key in all positions.
 (root position, 1st inv., 2nd inv., 3rd inv.)

D ^b major - _____	F major - _____
_____	_____
_____	_____
_____	_____
B major - _____	F# major - _____
_____	_____
_____	_____
_____	_____
C# major - _____	D major - _____
_____	_____
_____	_____
_____	_____

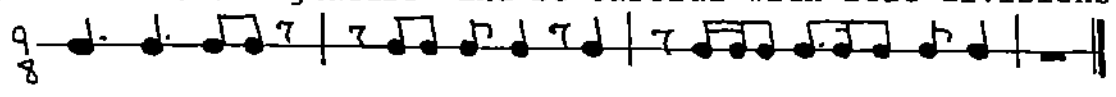
Identify the following triads. Watch the symbols carefully.

Spell the diminished 7th chords with the following roots.

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

LESSON FIVE

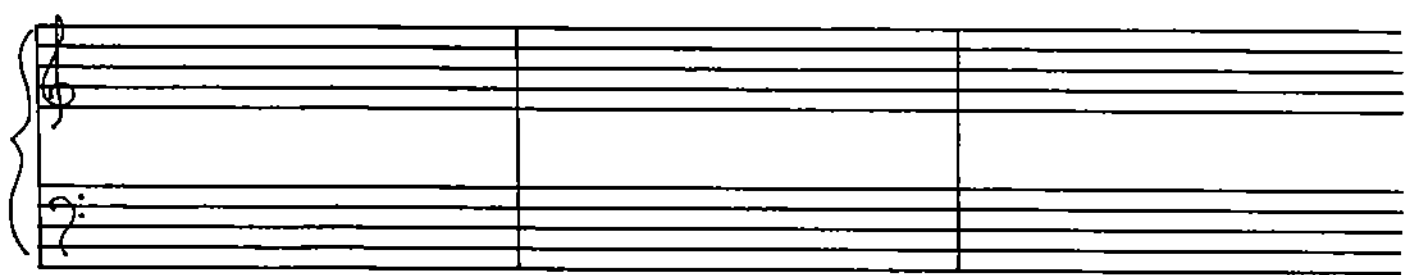
Write in the beats (such as 1 2 3, etc.) below the given rhythm. Watch the time signature and be careful with beat divisions!



Add the time signature to the rhythmic example below.

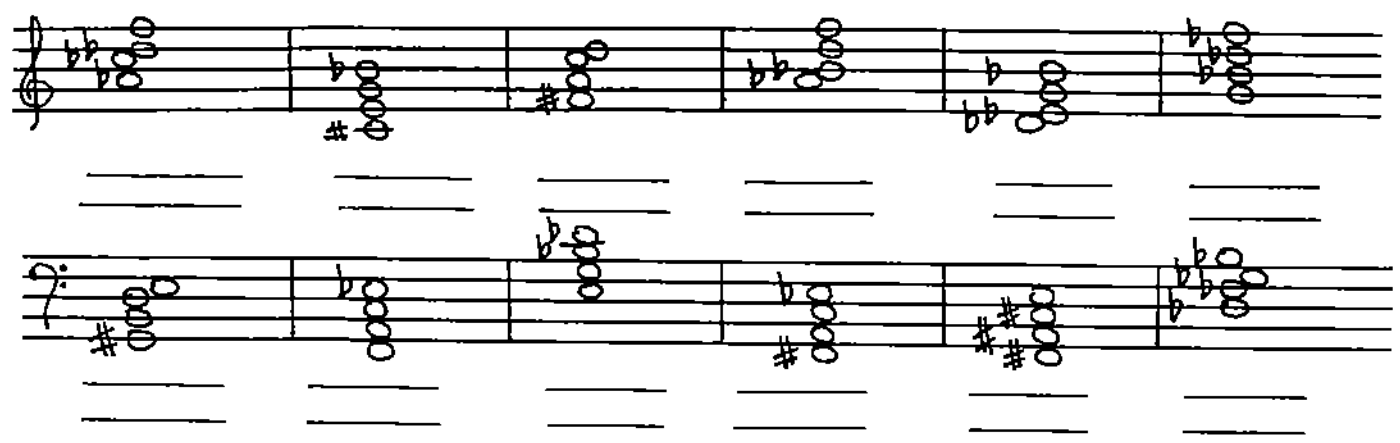


Write the correct cadences three times (with tonic chord in root position, 1st inversion, and 2nd inversion). Write the chords in the treble clef and each chord root in the bass clef.



Ab: I IV I V I

Identify each of the 7th chords below, its position, and the key it is in.



14

Write the following scales.

Handwritten musical staves for scale exercises. The first staff is in treble clef and contains two empty boxes labeled "A melodic minor" and "D# melodic minor". The second staff is in bass clef and contains three empty boxes labeled "G# major", "A# natural minor", and "D# harmonic minor".

Write each of the following dominant 7th chords in all positions.

Handwritten musical staves for dominant 7th chord exercises. The first staff is in treble clef and contains three empty boxes labeled "E: V7", "Eb: V7", and "Cb: V7". The second staff is in bass clef and contains three empty boxes labeled "G: V7", "C#: V7", and "D#: V7".

Spell the diminished 7th chords with the following roots.

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

Identify each as a diminished 7th or a dominant 7th chord.

Handwritten musical staves for chord identification exercises. The first staff is in bass clef and contains six chord diagrams with accidentals: b , b , b , b , $\#$, and b . The second staff is in treble clef and contains six chord diagrams with accidentals: b , $\#$, b , b , b , and $\#$.

Analysis

You will be given a fugue to analyse. Answer the following questions about the piece.

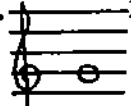
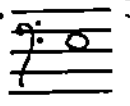
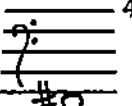





- How many voices does this fugue have? _____
- Mark the first entrances of the subject or answer in each voice.
- Mark all the later entrances of the subject or answer.
- Where are the episodes? measures _____
- Does the fugue contain a stretto section? Where? _____

Write a brief definition for each of the following terms.

- answer _____
- augmentation _____
- diminution _____
- (fugue) episode _____
- (fugue) exposition _____
- fugue _____
- stretto _____
- subject _____

Ear Training

The root of each triad is given. Write the remaining notes.

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

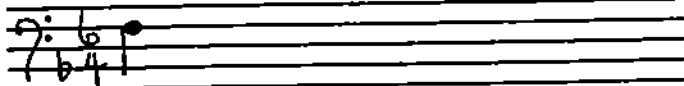
Ear Training

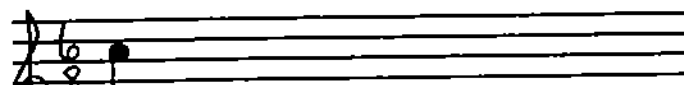
Write the Roman numerals for the cadences being played.

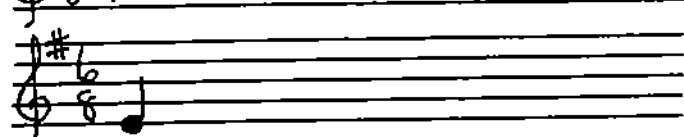
- 1. _____ 3. _____ 5. _____
- 2. _____ 4. _____ 6. _____

Ear Training

Write the melody for each 2-measure example.

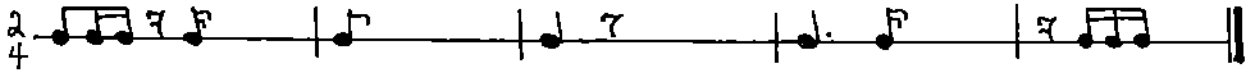
1. 

2. 

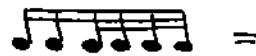
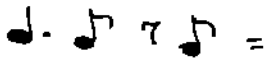
3. 

LESSON SIX

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



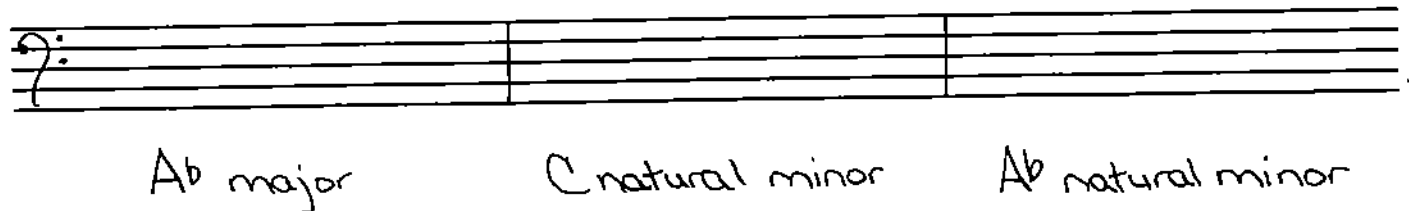
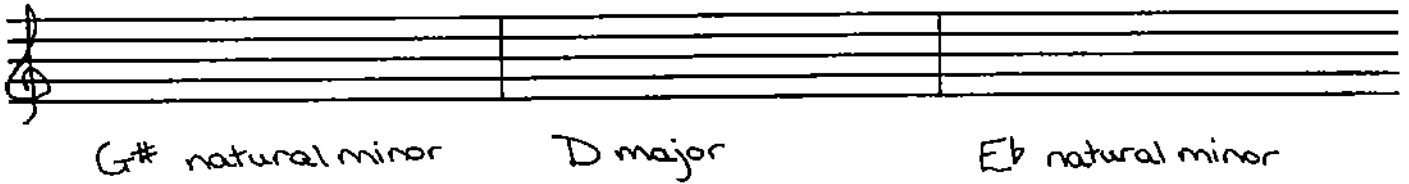
Write one note equal to the total value of the notes given in each example. (ex. $\text{quarter} + \text{quarter} + \text{quarter} = \text{quarter}$)



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



Write the following scales.



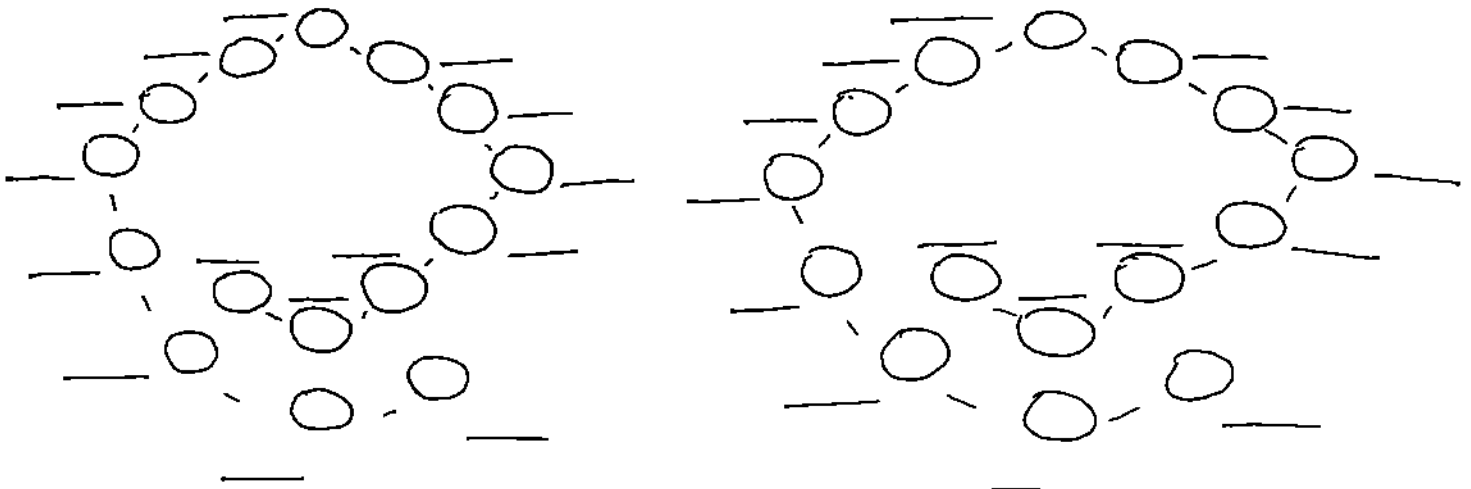
Write the key signatures on the staff below.

D f# C# g f D^b

C c# E g# E^b G^b

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 all the minor keys. In both diagrams, write the number of sharps or flats in each key (on the line given).



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

_____ just, right

_____ tender

_____ gradually diminishing

_____ (drawing tight, squeezing); direction to perform with more tension (therefore faster)

_____ musical ornament (tr ~); rapid alternation of given note with diatonic 2nd above it.

_____ a musical ornament (tr ~); alternation of written note with note immediately below

_____ non chord tone tied over from previous chord (where it occurs in the same part); resolves by step, usu. downward.

_____ non chord tone, rhy. weak, appears between harmonic tones of 2 different chords and is same as one of chord tones in 2nd chord

_____ non chord tone; rhy. strong; occurs on beat and is 2nd above or below the chord tone it replaces; resolves by 2nd to chord tone.

Analysis

You will be given a fugue to analyse. Answer the following questions about the piece.

How many voices does this fugue have? _____

Mark the first entrances of the subject or answer in each voice.

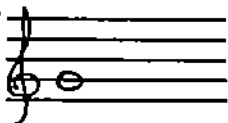
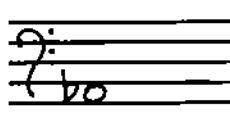
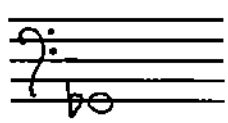
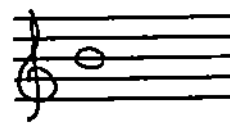
Mark all the later entrances of the subject or answer.

Where are the episodes? measures _____

Does the fugue contain a stretto section? Where? _____

Ear Training

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

1.  2.  3.  4. 

Ear Training

Identify the scale being played.

1. Aeolian Ionian Dorian

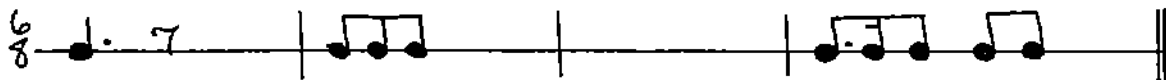
3. Aeolian Ionian Dorian

2. Aeolian Ionian Dorian

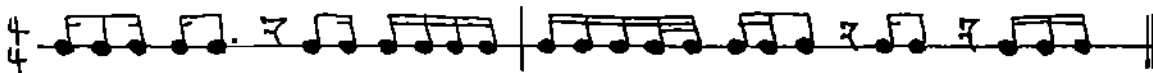
4. Aeolian Ionian Dorian

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.

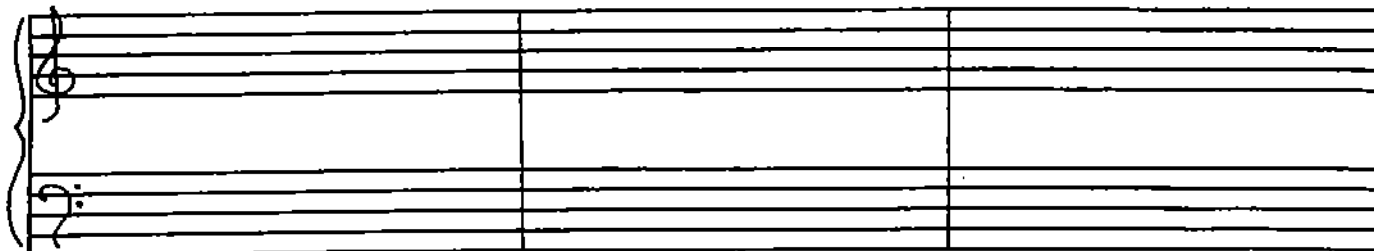


Write the following triads. Watch the symbols carefully.

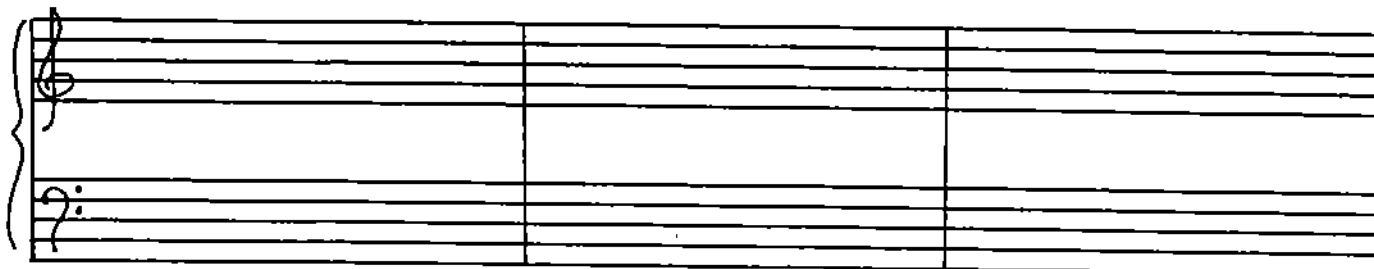


F# M Eb+ b m f° E+ c#°

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.



Bb: I IV I V I



c#: i iv i V i

Name the key signatures below.

A musical staff in bass clef showing six measures with the following key signatures: F# major, D# minor, Bb major, Gb major, Eb major, and Cb major.

Spell the following scales.

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

Identify the following scales.

A musical staff in bass clef showing three scales: D# minor, Bb major, and Eb major.

A musical staff in treble clef showing three scales: F# major, D# minor, and Eb major.

Write the following scales.

Two blank musical staves in treble clef for writing scales.

G# melodic minor

C melodic minor

Three blank musical staves in bass clef for writing scales.

Dorian mode

Ionian mode

Aeolian mode

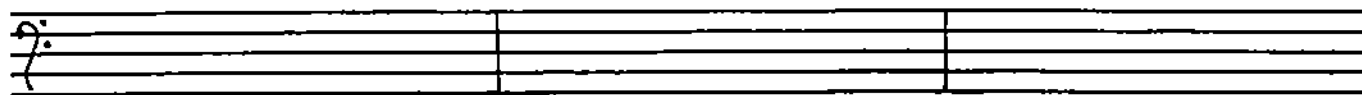
Three blank musical staves in treble clef for writing scales.

A harmonic minor

G major

D natural minor

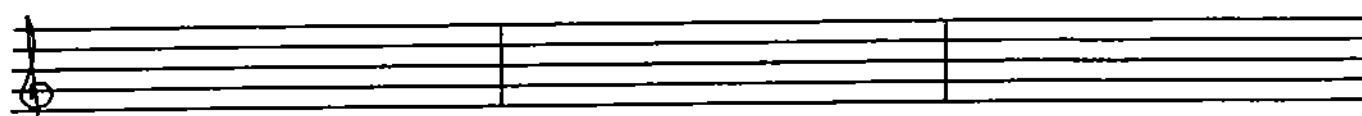
Write the following scales.



C major

F# major

B harmonic minor



C# natural minor

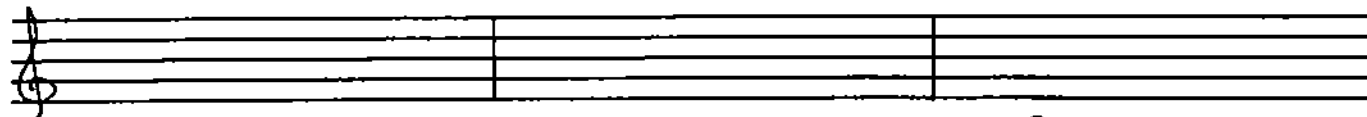
B major

C# major

Spell the following modes (all white keys)

Dorian	_____	_____	_____	_____	_____	_____	_____	_____
Ionian	_____	_____	_____	_____	_____	_____	_____	_____
Aeolian	_____	_____	_____	_____	_____	_____	_____	_____

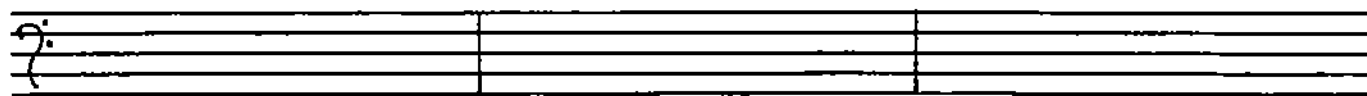
Write each of the following dominant 7th chords in all positions.



A^b: V₇

G^b: V₇

B: V₇

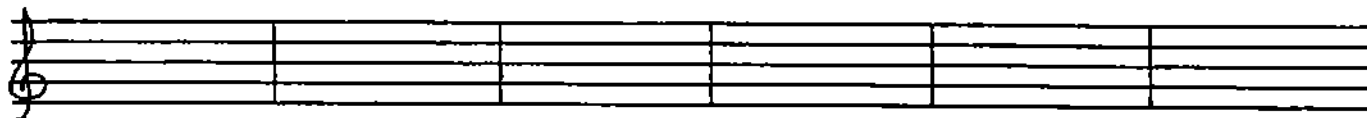


F#: V₇

B^b: V₇

A: V₇

Write the following triads. Watch the symbols carefully.



d^o

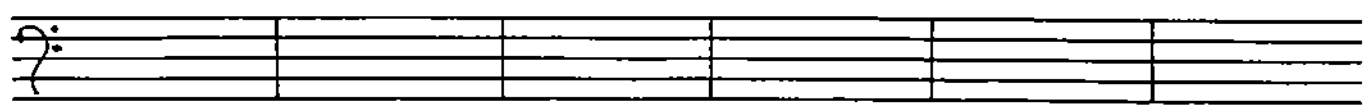
F#+

b^o

c# m

D+

E M



e^o

D M

C+

a m

d#^o

A^b+

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

_____ mature form of imitative counterpoint dev. during 17th cent.; perfected by J. S. Bach; usually in 3 or 4 voices; based on a short melody called a subject

_____ intervals - decrease size by $\frac{1}{2}$ step without changing letter names;
rhythm - half value of notes

_____ intervals - increase size by $\frac{1}{2}$ step without changing letter names;
rhythm - double value of notes

_____ in a fugue, imitation of subject in close succession (overlapping) producing intensity; esp. effective toward the end.

_____ section of fugue not including statements of subject

_____ 2nd statement of fugue subject, on dominant

_____ section of fugue containing statements of subject in all voices

_____ short melody on which a fugue is based; stated first on tonic.

Music History



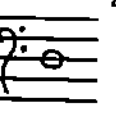
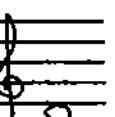
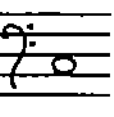
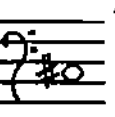
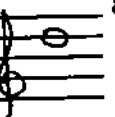

What was the major keyboard instrument of the Impressionistic composers? _____

Give the birth/death dates for the following Impressionist composers and their native countries.

Claude Debussy	_____ - _____	_____
Charles Tomlinson Griffes	_____ - _____	_____
Maurice Ravel	_____ - _____	_____

Ear Training

The root of each triad is given. Write the remaining notes.

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

Ear Training

Identify the scale being played.

(major; natural, harmonic, or melodic minor; whole tone; or chromatic)

- | | | |
|----|----|----|
| 1. | 3. | 5. |
| 2. | 4. | 6. |

<p>non chord tone, rhy. weak, appears between harmonic tones of two different chords and is the same as one of the chord tones in 2nd chord ("anticipates" the new chord tone.</p>	<p>tender</p>
<p>gradually diminishing</p>	<p>non chord tone; rhy. strong; occurs on the beat and is a 2nd above or below the chord tone it replaces; resolves by 2nd to chord tone.</p>
<p>a musical ornament (tr); alternation of the written note with the note immediately below it; receives part of value of written note and should not be played before it.</p>	<p>just, right (tempo giusto - fitting tempo or strict tempo)</p>
<p>non chord tone which is tied over from previous chord (where it occurs in the same part); resolves by step, usu. downward.</p>	<p>(drawing tight, squeezing); a direction to perform with more tension and therefore faster (part participle of this word is stretto)</p>
<p>second statement of a fugue subject, on the dominant</p>	<p>musical ornament (tr ~); the rapid alternation of a given note with the diatonic 2nd above it.</p>

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affettuoso

anticipation

appoggiatura

calando

giusto

mordent

stringendo

suspension

trill

answer

<p>intervals - decrease size by $\frac{1}{2}$ step without changing letter names; rhythm - half value of notes</p>	<p>intervals - increase size by $\frac{1}{2}$ step without changing letter names; rhythm - double value of notes</p>
<p>section of a fugue containing statements of the subject in all voices</p>	<p>section of a fugue not including statements of the subject</p>
<p>in a fugue, imitation of subject in close succession (overlapping), producing intensity; particularly effective toward the end.</p>	<p>mature form of imitative counterpoint dev. during 17th century; perfected by J. S. Bach; usually in 3 or 4 voices; based on a short melody called a subject</p>
<p>scale found on white keys from A to A forming the pattern K W H W W H W W; same as the natural minor</p>	<p>short melody on which a fugue is based; stated first on the tonic.</p>
<p>scale found on white keys from D to D forming the pattern K W H W W H W</p>	<p>an elaborate composition for solo voice with instrumental accompaniment</p>

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augmentation

diminution

(fugue) episode

(fugue) exposition

fugue

stretto

subject

Aeolian mode

aria

Dorian mode

Ionian mode

modes

piano trio

voice parts

Claude Debussy

Dates of the
Impressionistic Period

Charles Tomlinson
Griffes

Maurice Ravel

30

<p>the selection of tones arranged in a scale, forming the basic tonal substance of a composition; the term usu. reserved for scales going back to medieval times.</p>	<p>scale found on white keys from C to C forming the pattern K W W H W W W H; same as the major scale</p>
<p>soprano (highest female voice); alto (also contralto, low range of the female voice); tenor (highest male voice); bass (lowest male voice)</p>	<p>chamber music for three players: piano, violin, cello</p>
<p>1890-1910</p>	<p>1862-1918 France</p>
<p>1875-1937 France</p>	<p>1884-1920 USA</p>