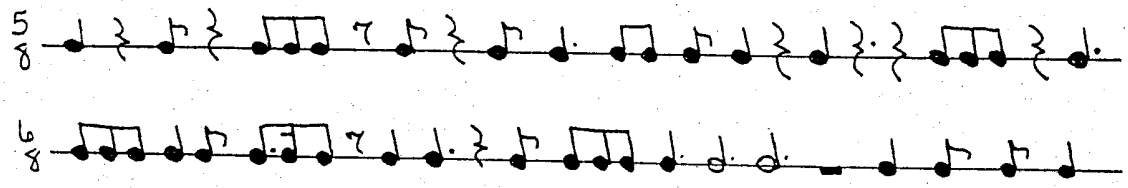
Music Review Lessons

By Dr. Susan M. Tusing

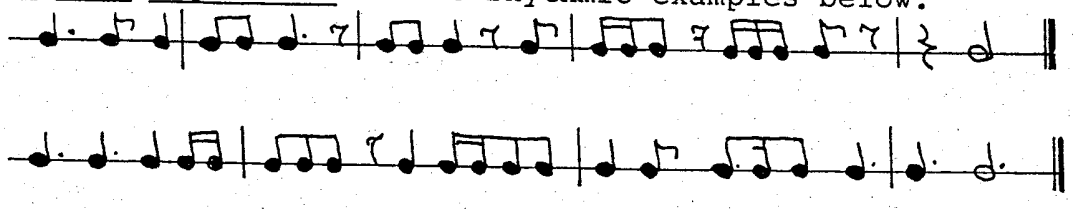
LEVEL 10

LESSON ONE

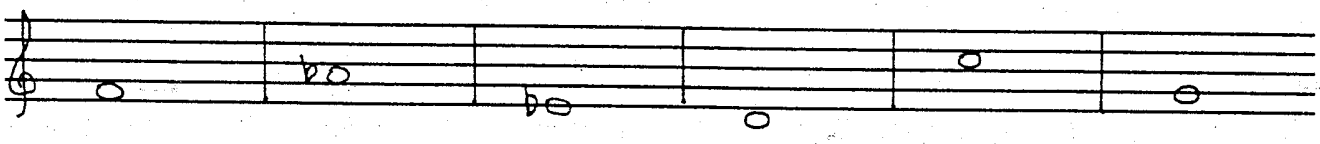
Add barlines to the following rhythmic examples.



Add the time signatures to the rhythmic examples below.

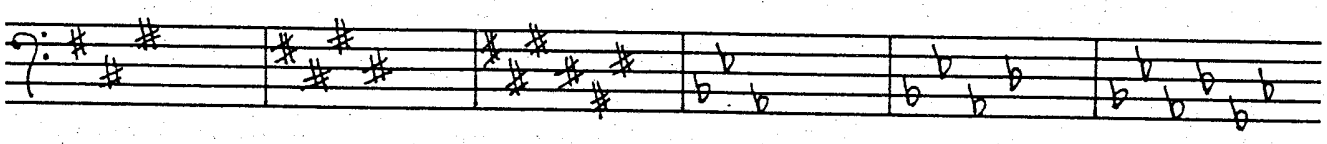


On the staff, write the note that is the correct interval above the given note.



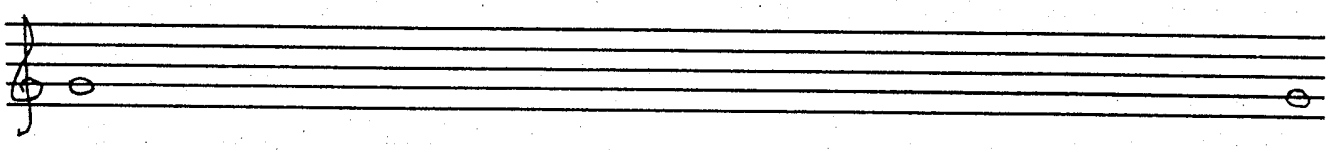
M3 P5 M2 d7 d5 M6

Name the key signatures below.

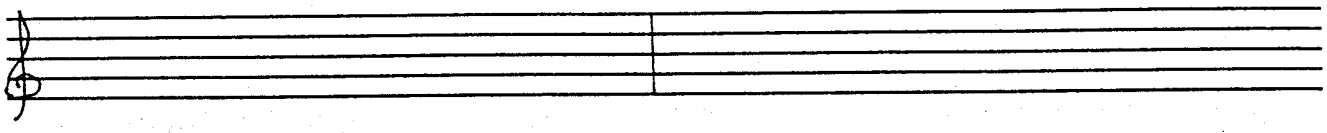


_____ _____ _____ _____ _____ _____

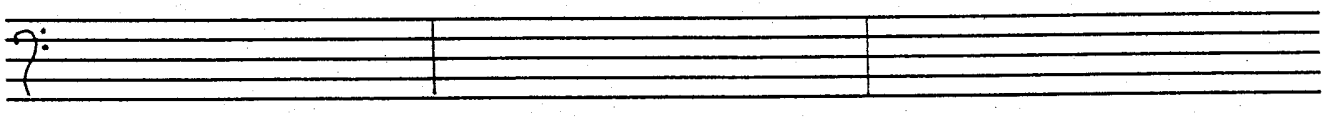
On the staff below, notate a chromatic scale. Start on the given note, ascend an octave then descend to the given note.



Write the following scales.

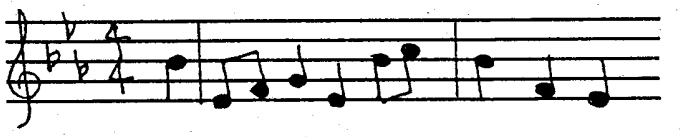


B♭ melodic minor A♭ melodic minor

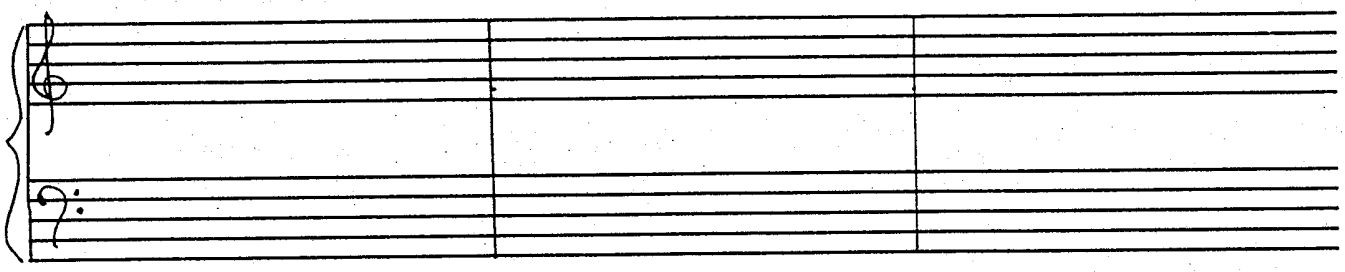


B natural minor E♭ natural minor B♭ harmonic minor

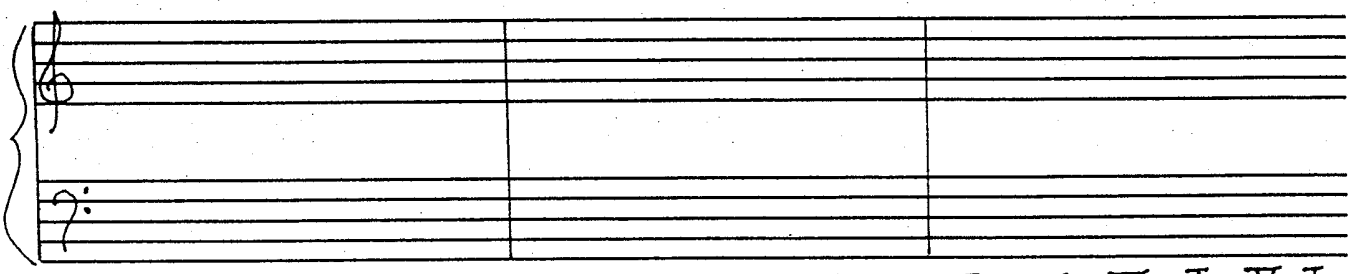
Transpose the musical example up a major 2nd and write on the second staff.



Write the following cadences on the staff. Write the chords in the treble clef and chord roots in the bass clef.



C: I IV I V I A: I IV ii V I E: I vi ii V I



G: I IV ii V I D: I vi ii V I E: I IV I V I

Write a brief definition for each of the following terms.

atonality _____

bitonality _____

modes (names) _____

polytonality _____

serial (12-tone) music _____

tonality _____

Match the modes with the correct pattern and notes.

1	Aeolian	_____A to A (K W H W W H W W)
2	Dorian	_____B to B (K H W W H W W W)
3	Ionian	_____C to C (K W W H W W W H)
4	Locrian	_____D to D (K W H W W W H W)
5	Lydian	_____E to E (K H W W W H W W)
6	Mixolydian	_____F to F (K W W W H W W H)
7	Phrygian	_____G to G (K W W H W W H W)

Ear Training

Circle the interval played.

1. P4 A4 2. P4 P5 3. m6 M6 4. m7 M7 5. m6 M7

Ear Training

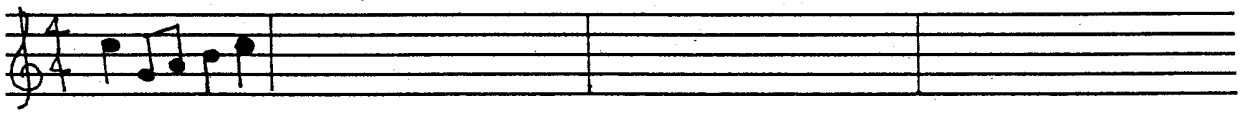
Circle the scale being played.

1. major melodic minor
2. natural minor melodic minor
3. chromatic whole tone
4. harmonic minor major

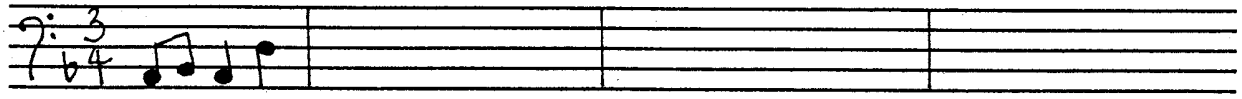
Ear Training

Write the melody being played.

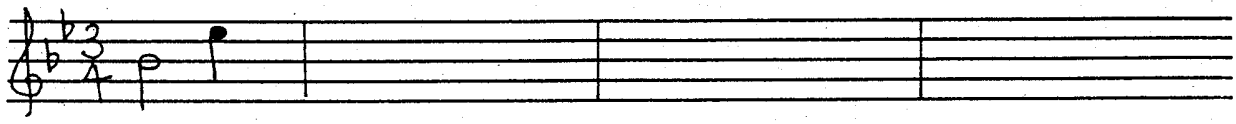
1.



2.

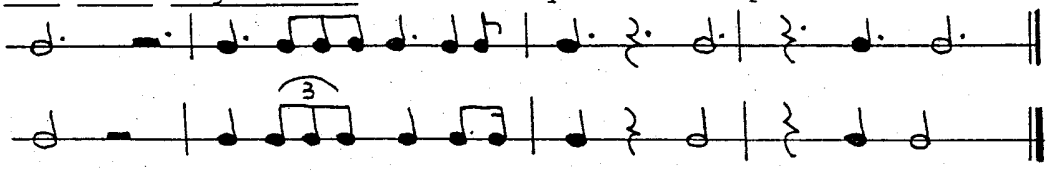


3.

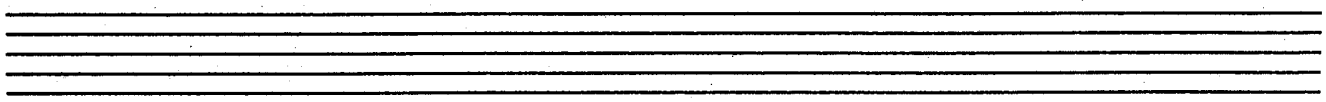


LESSON TWO

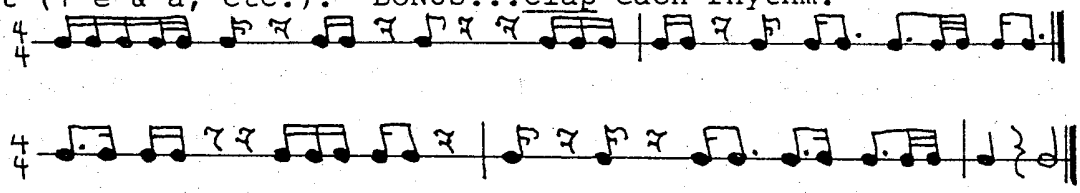
Add the time signatures to the rhythmic examples below.



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



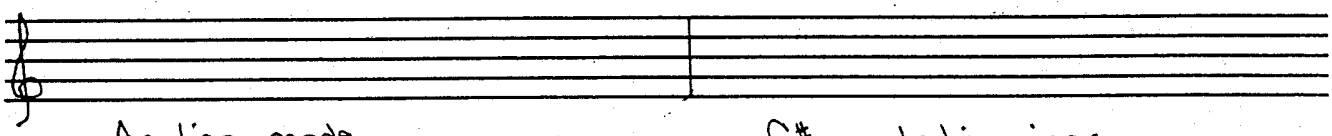
Write in the counts for each line of rhythm (which includes rests), being careful to correctly show the divisions of the beat (1 e & a, etc.). BONUS...clap each rhythm.



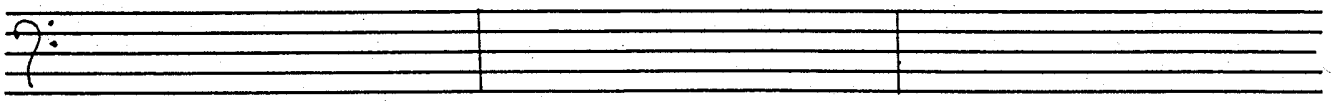
Spell the following scales.

B harmonic minor - ___ ___ ___ ___ ___ ___ ___ ___
A major - ___ ___ ___ ___ ___ ___ ___ ___
E harmonic minor - ___ ___ ___ ___ ___ ___ ___ ___
F# natural minor - ___ ___ ___ ___ ___ ___ ___ ___
B♭ major - ___ ___ ___ ___ ___ ___ ___ ___
C# major - ___ ___ ___ ___ ___ ___ ___ ___

Write the following scales.

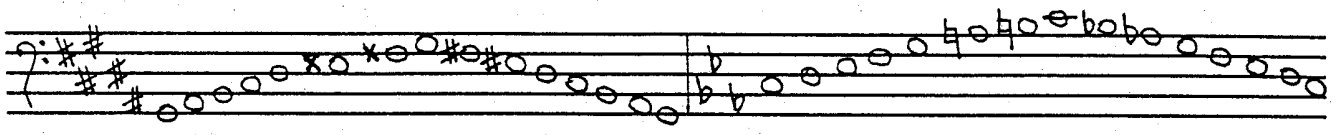


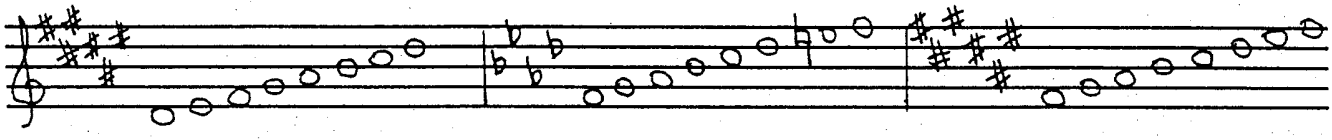
Aeolian mode C# melodic minor



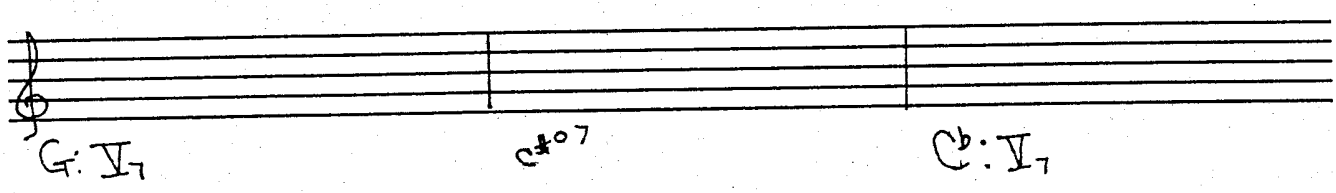
Ab natural minor G# harmonic minor G major

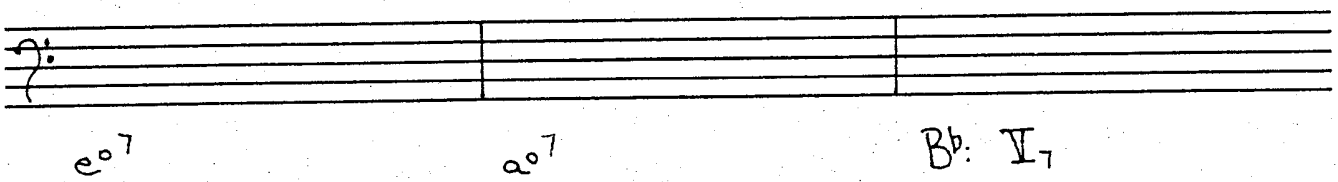
Identify the following scales.



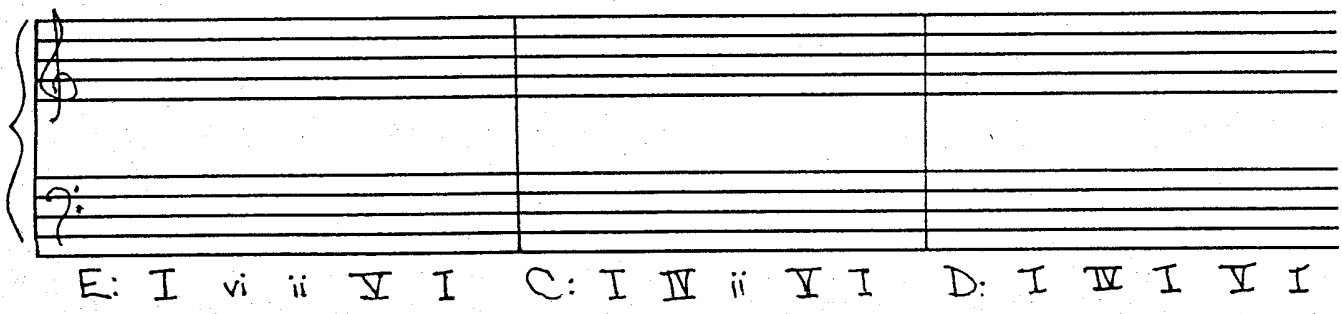


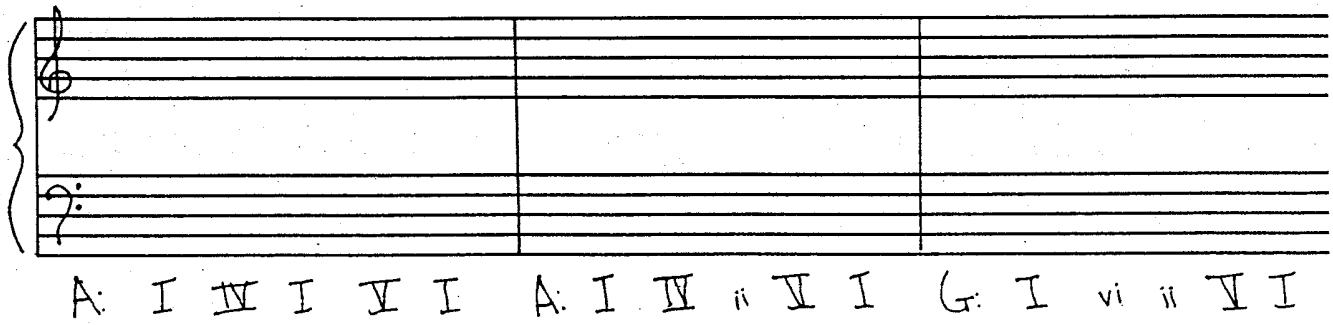
Write the following 7th chords on the staff in all 4 positions.
(root position, 1st inv., 2nd inv., 3rd inv.)





Write the following cadences on the staff. Write the chords in the treble clef and chord roots in the bass clef.





Analysis

You will be given a contemporary piece to analyse. Answer the following questions. (Your teacher may have additional questions.)

For what instrument was this music written?
Is the piece tonal? atonal? multi-tonal? 12-tone?
Is there anything unusual about the musical directions?
Is there anything unusual about the musical notation?
Does the music require any special performance techniques or pre-performance preparation?

Match the definition with the correct term.

A	an accent held for slightly longer than its full duration	_____ACOUSTICS
B	instrumental ensemble music perf. by one player for each part	_____AGOGIC
C	heavy, weighty.	_____CHAMBER MUSIC
D	music in which the composer intros elements of unpredictability in form and structure	_____CHANCE (ALEATORY) MUSIC
E	science dealing with sounds and the physical basis of music; esp. nature of musical sound/vibrations, intervals, consonance/dissonance, etc.	_____HEMIOLA
F	the term implies the ratio of 3:2; indicates use of 3 notes instead of 2 dotted notes, creating a feeling of meter change without an actual meter change written in the score	_____PESANTE

Ear Training

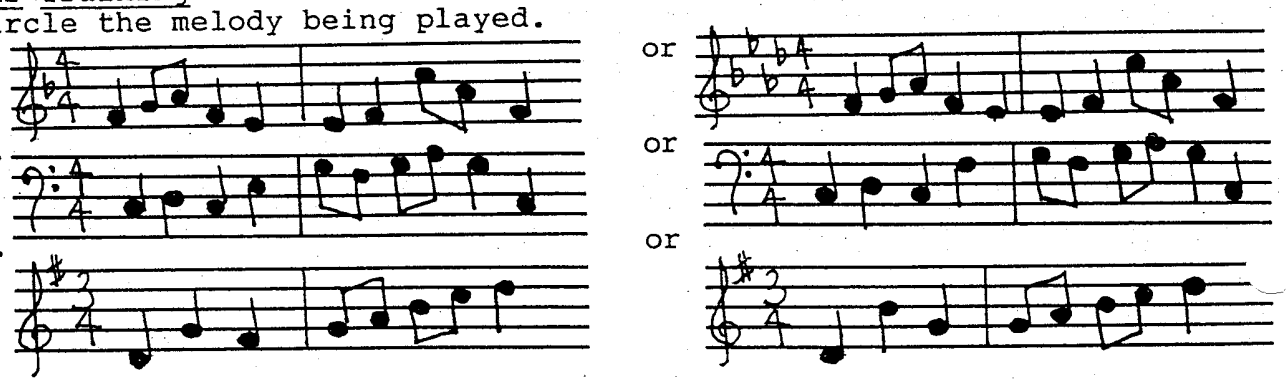
Write the Roman numerals for each cadence played.

1. 3. 5.
2. 4. 6.

Ear Training

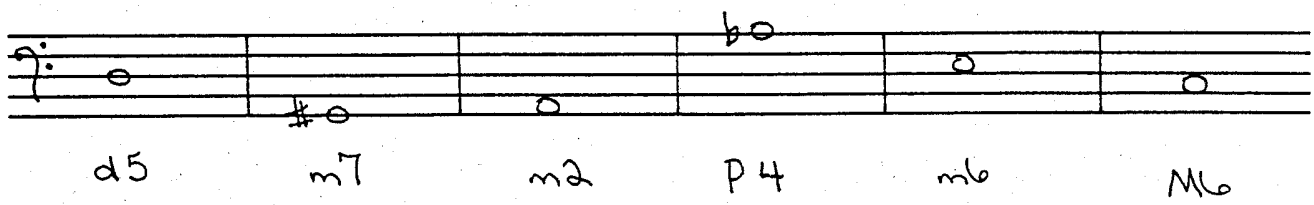
Circle the melody being played.

1.
2.
3.

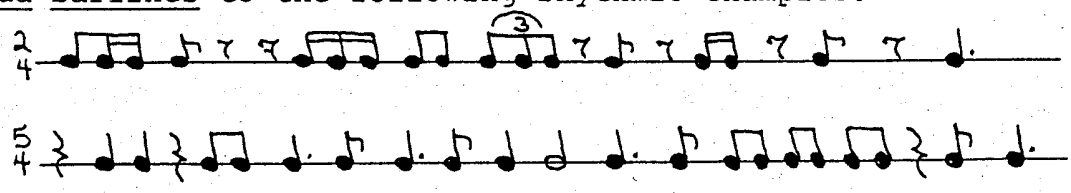


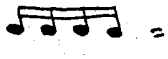
LESSON THREE

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

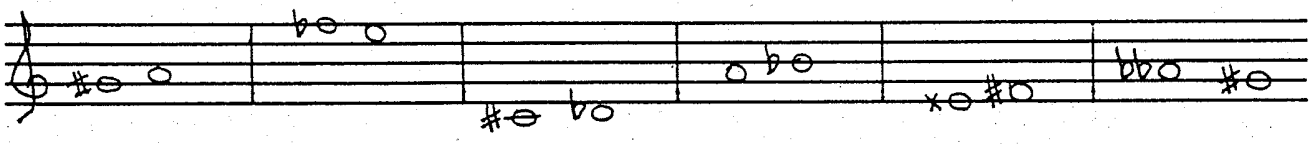


Add barlines to the following rhythmic examples.

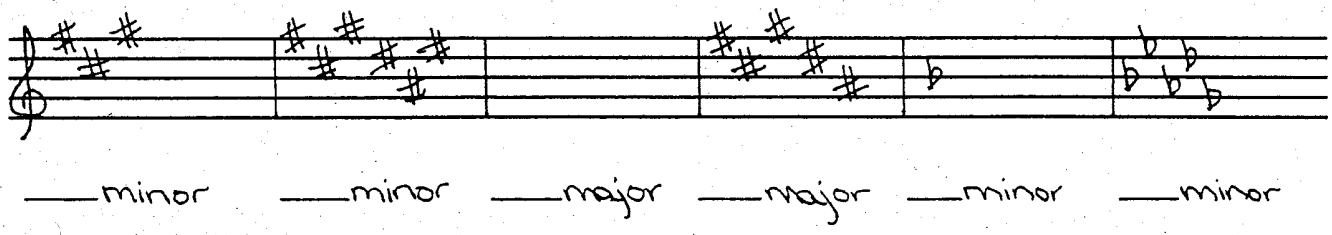


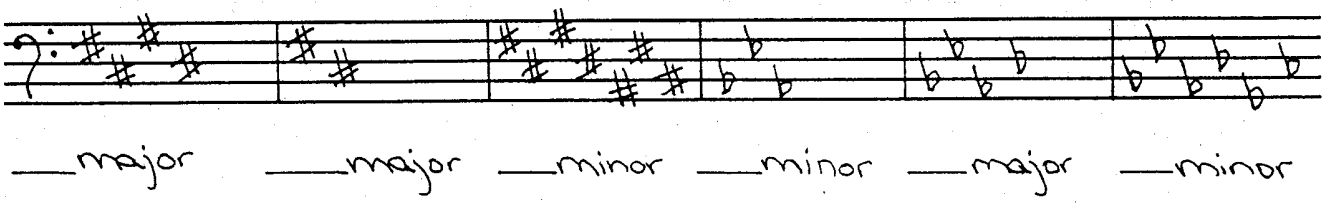
Write one rest equal to the total value of the notes given in each example. (ex.  = )

Circle the pairs of notes that are enharmonic equivalents.

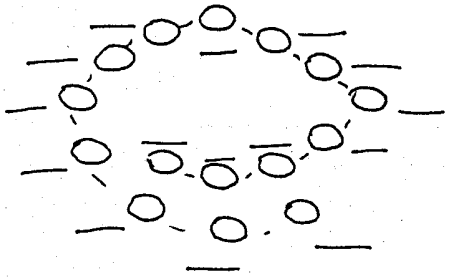


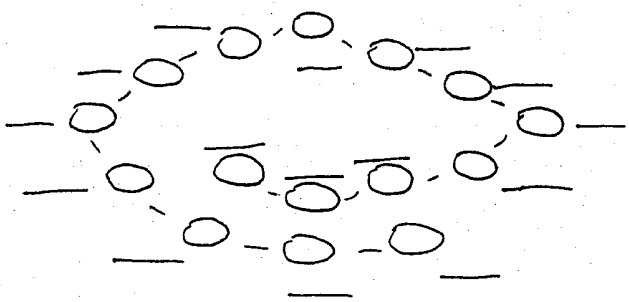
Name the key signatures below.



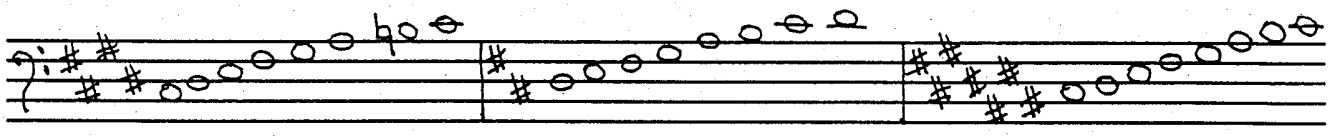


In the first circle of 5ths diagram below, write the names of all the major keys. In the second diagram, write the names of all the minor keys. In both diagrams, write the number of sharps or flats in each key (on the line given).

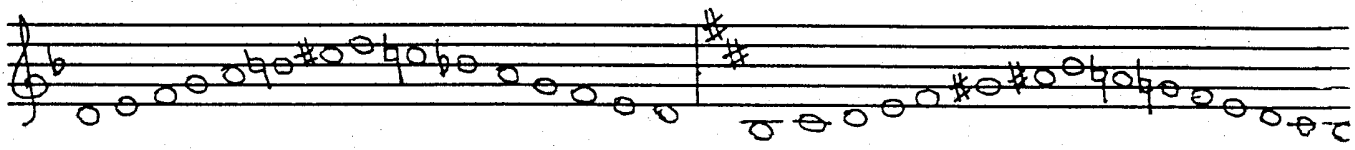




Identify the following scales.



_____ _____ _____

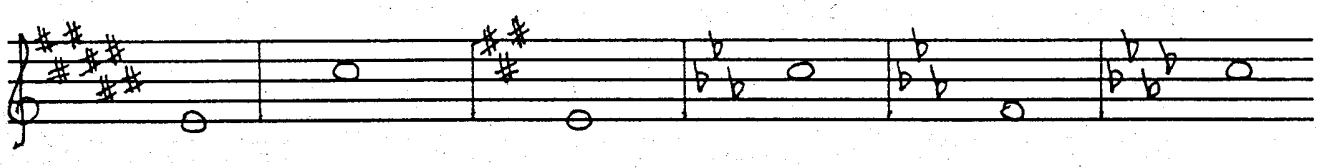


_____ _____

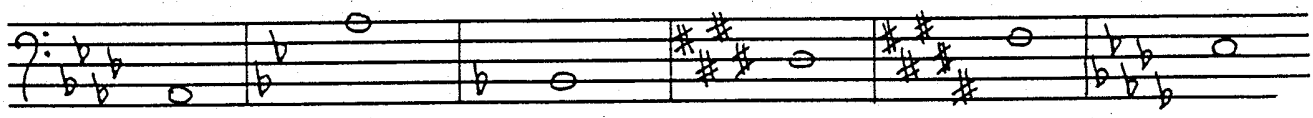
Spell the following scales.

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

Name the scale degree name (tonic, supertonic, mediant, etc.) for each chord. The key in which the chord occurs is given.



C#: _____ C: _____ A: _____ Eb: _____ Eb: _____ Ab: _____



Ab: _____ Bb: _____ F: _____ E: _____ B: _____ Db: _____

Music History

Give the dates of the Contemporary Period._____-_____

Name 8 Contemporary Composers.

_____ _____

_____ _____

_____ _____

_____ _____

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

_____ "loyalty to one tone"

_____ music written in two different keys played simultaneously

_____ Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian

_____ music in which all tones of the chromatic scale are organized into a specific order called a tone row

_____ the simultaneous use of 2, 3, or 4 different keys in different parts of the music

_____ the absence of tonality

Ear Training

Circle the interval played.

1. P4 P5 2. P4 M6 3. m7 M6 4. M6 M7 5. m7 M7

Ear Training

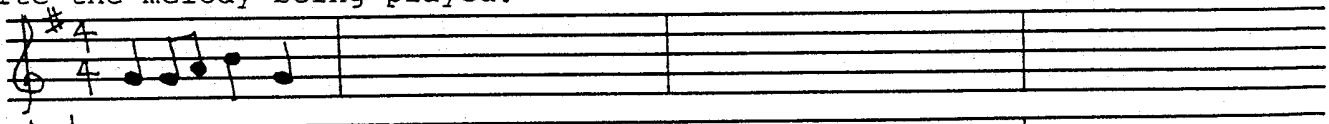
Circle the scale being played.

1. major melodic minor
2. melodic minor harmonic minor
3. chromatic whole tone
4. natural minor chromatic

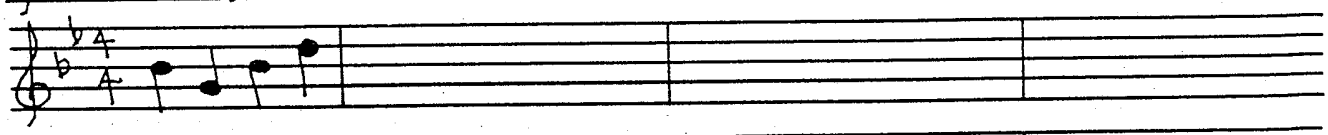
Ear Training

Write the melody being played.

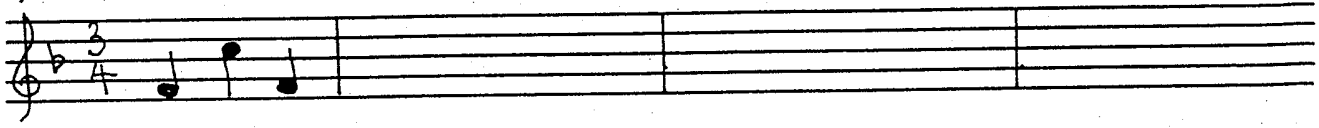
1.



2.

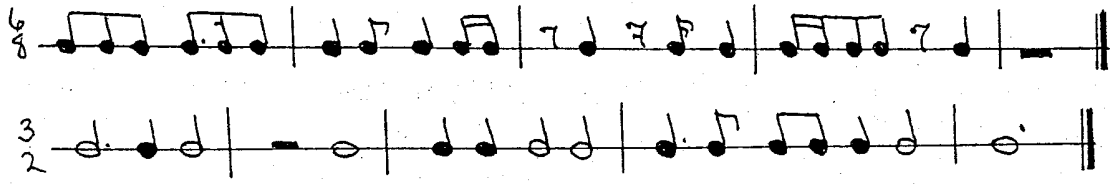


3.

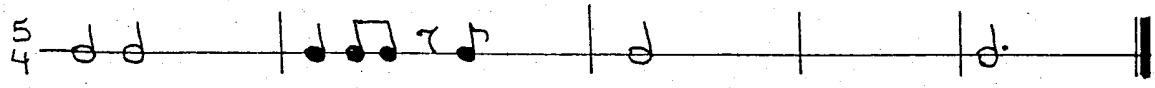


LESSON FOUR

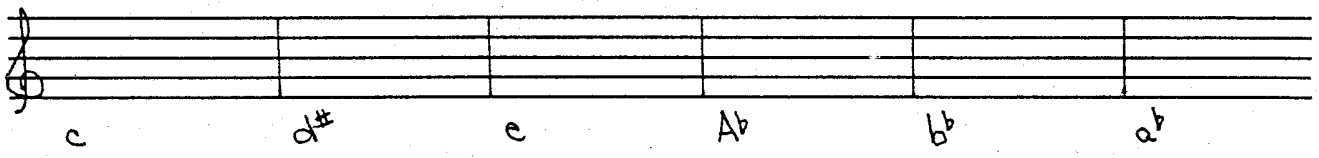
Write in the beats (such as 1 2 3, etc.) below the given rhythms.
Watch the time signatures and be careful with beat divisions!



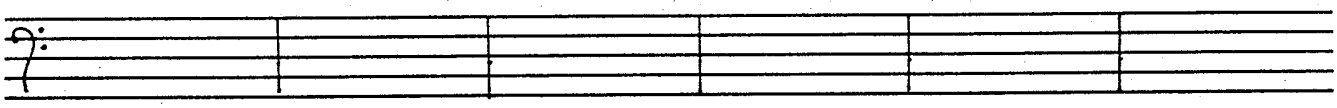
Each of the measures below is incomplete.
Fill in one rest in each measure to make it complete.



Write the key signatures on the staff below.

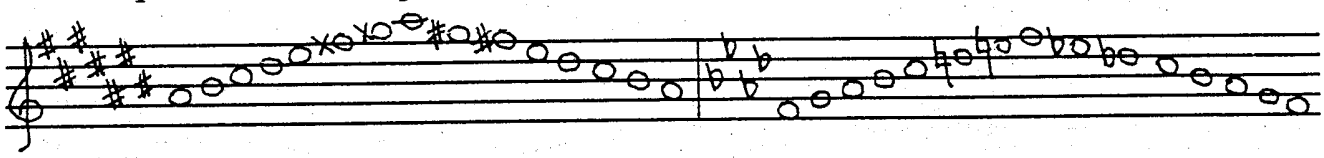


C d# e Ab b♭ a♭

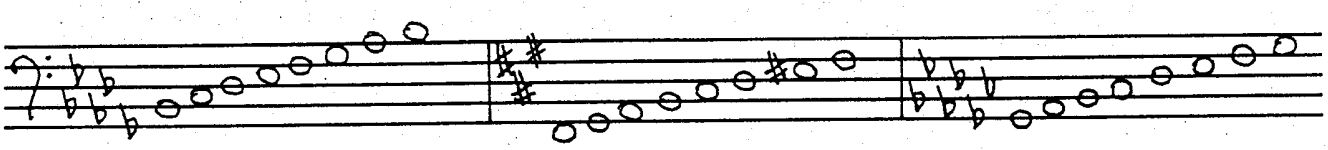


B a# d a e♭ C♭

Identify the following scales.

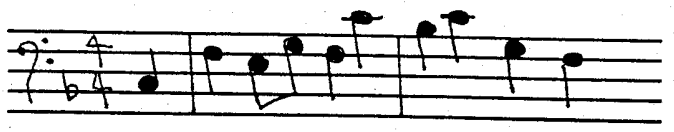


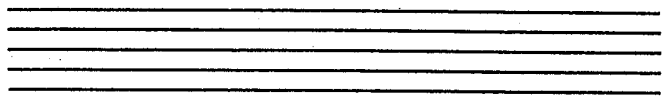
_____ _____



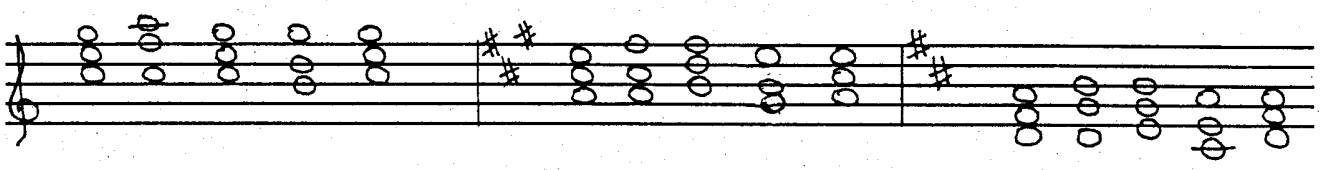
_____ _____ _____

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





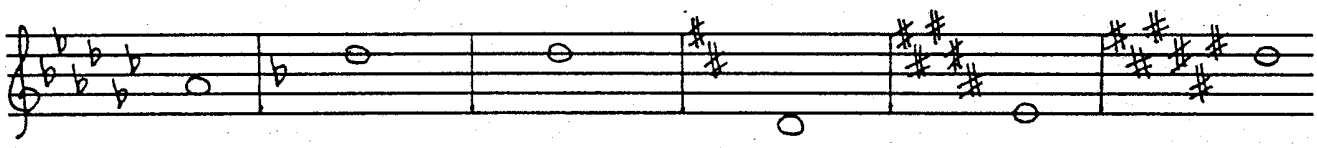
Write the Roman numerals for each cadence below.



Spell the following chords.

F major - supertonic - ____ ____ ____
A major - submediant - ____ ____ ____
B major - mediant - ____ ____ ____
D major - tonic - ____ ____ ____
C# major - leading tone - ____ ____ ____

Name the scale degree name (tonic, supertonic, mediant, etc.) for each chord. The key in which the chord occurs is given.



G♭: _____ F: _____ C: _____ D: _____ B: _____ F#: _____

Spell the following modes.

Dorian - ___ ___ ___ ___ ___ ___ ___ ___
Ionian - ___ ___ ___ ___ ___ ___ ___ ___
Locrian - ___ ___ ___ ___ ___ ___ ___ ___
Mixolydian - ___ ___ ___ ___ ___ ___ ___ ___

Analysis

You will be given a contemporary piece to analyse. Answer the following questions. (Your teacher may have additional questions.)

For what instrument was this music written?
Is the piece tonal? atonal? multi-tonal? 12-tone?
Is there anything unusual or about the musical directions?
Is there anything unusual about the musical notation?
Does the music require any special performance techniques or pre-performance preparation?

Match the definition with the correct term.

A	music written in two different keys played simultaneously	_____ATONALITY
B	music in which all tones of the chromatic scale are organized into a specific order called a tone row	_____BITONALITY
C	"loyalty to one tone"	_____MODES
D	Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian	_____POLYTONALITY
E	the absence of tonality	_____SERIAL (12 TONE) MUSIC
F	the simultaneous use of 2, 3, or 4 different keys in different parts of the music	_____TONALITY

Ear Training

Write the Roman numerals for each cadence played.

1. 3. 5.
2. 4. 6.

Ear Training

Write the rhythm being played.

1.

2.

3.

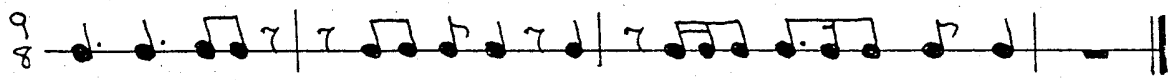
Ear Training

Is the musical example being played in duple, triple, or quadruple meter?

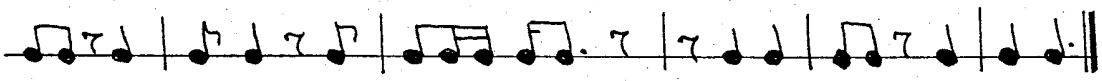
1. 2. 3.

LESSON FIVE

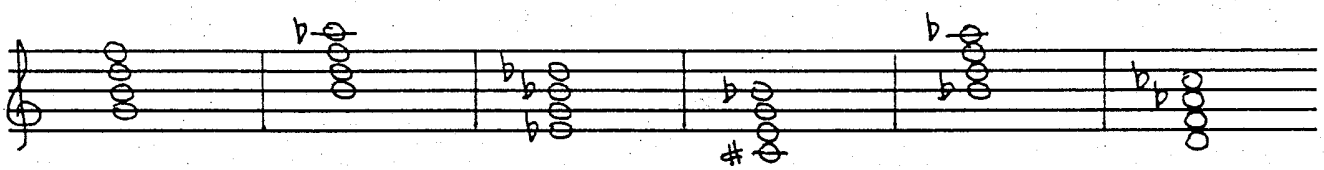
Write in the beats (such as 1 2 3, etc.) below the given rhythm. Watch the time signature and be careful with beat divisions!



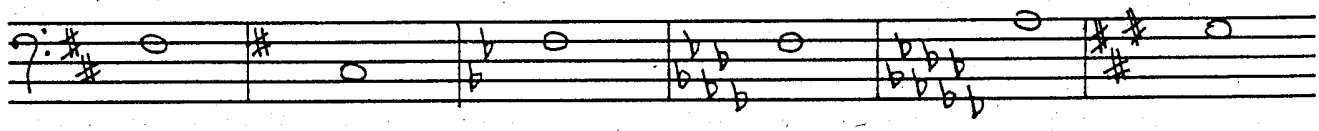
Add the time signature to the rhythmic example below.



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

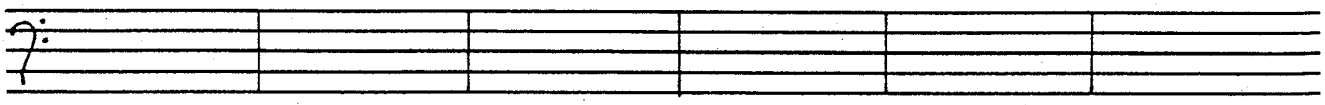


Name the scale degree name (tonic, supertonic, mediant, etc.) for each chord. The key in which the chord occurs is given.

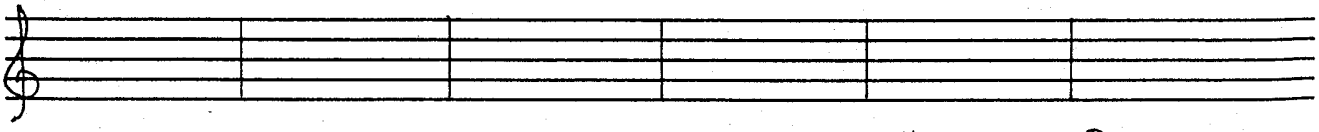


D: _____ G: _____ B♭: _____ D♭ _____ C♭ _____ A: _____

Write the correct chord on the staff. The key signature and scale degree name are given.

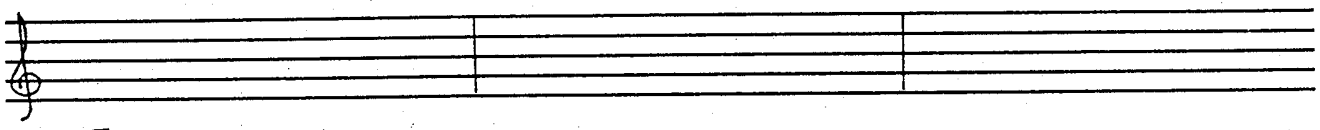


C: tonic F: supertonic B♭: leading tone C♯: sub-dominant F♯: tonic D♭: supertonic

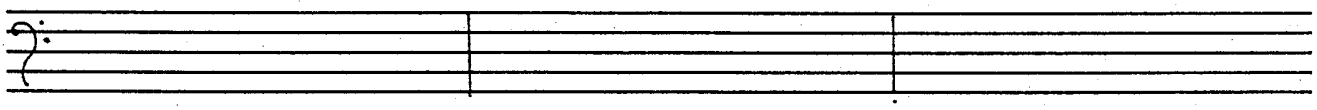


C♭: tonic E♭: supertonic E♭: mediant B: sub-mediant F♯: mediant B: sub-mediant

Write the following scales.

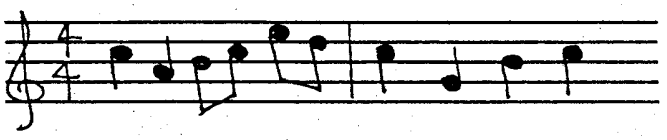


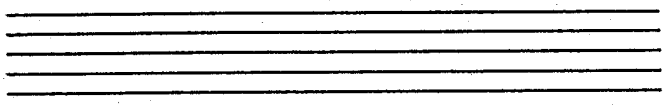
Ionian mode | Locrian mode | Phrygian mode



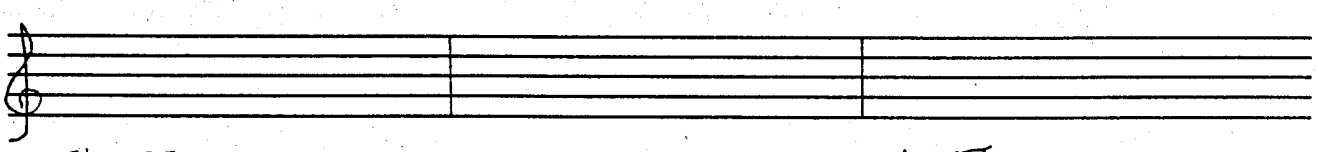
A# natural minor | C natural minor | E major

Transpose the musical example down a major 2nd and write on the second staff.

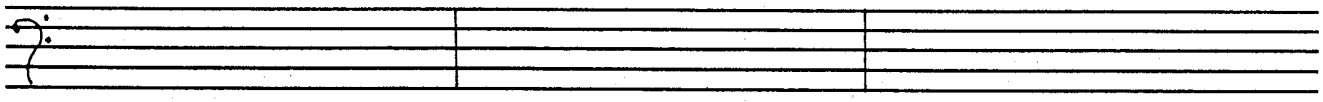




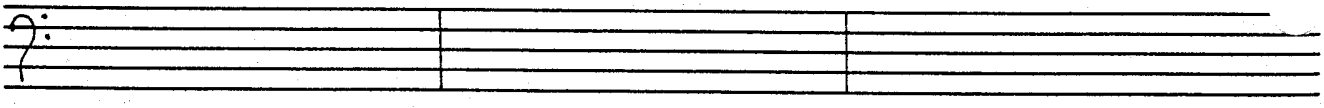
Write the following 7th chords on the staff in all 4 positions. (root position, 1st inv., 2nd inv., 3rd inv.)



E♭: V7 | d°7 | A: V7



g°7 | E: V7 | A♭: V7



C#: V7 | f#°7 | D♭: V7

Write the range of white keys for each of the following terms.

Aeolian - _____ to _____
Dorian - _____ to _____
Ionian - _____ to _____
Locrian - _____ to _____
Lydian - _____ to _____
Mixolydian - _____ to _____
Phrygian - _____ to _____

Music History

What keyboard instruments are important in Contemporary music?

_____

Describe elements of Contemporary music.
Mention use of consonance/dissonance, tonality, use of notation and musical indications, use of keyboard instruments, and forms.

_____
_____
_____
_____

Ear Training

Circle the interval played.

1. P4 A4 2. P4 P5 3. m6 M6 4. m7 M7 5. A4 M7

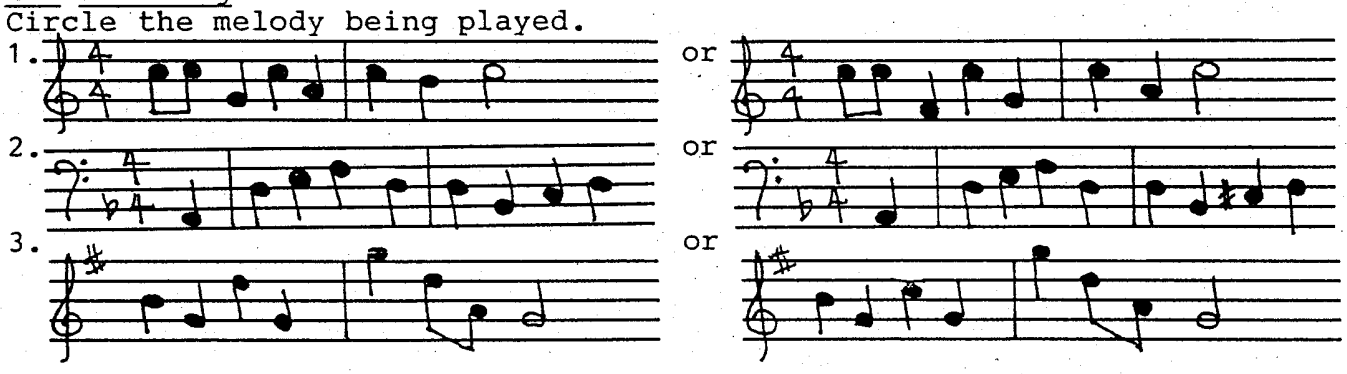
Ear Training

Name the mode played.

1. Dorian Lydian
2. Lydian Mixolydian
3. Phrygian Mixolydian
4. Dorian Phrygian

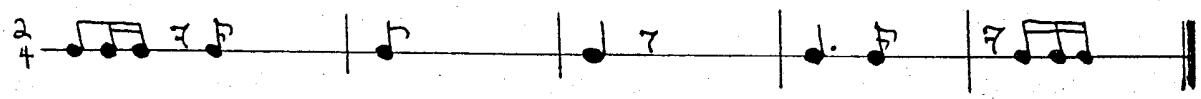
Ear Training

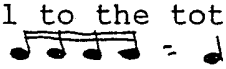
Circle the melody being played.

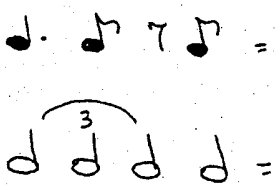


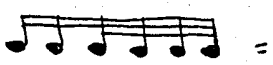
LESSON SIX

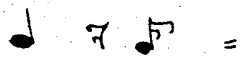
Each of the measures below is incomplete.
Fill in one note in each measure to make it complete.



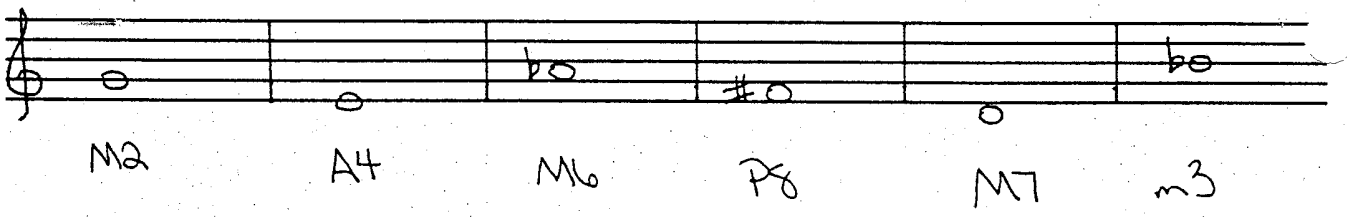
Write one note equal to the total value of the notes given in each example. (ex.  = )



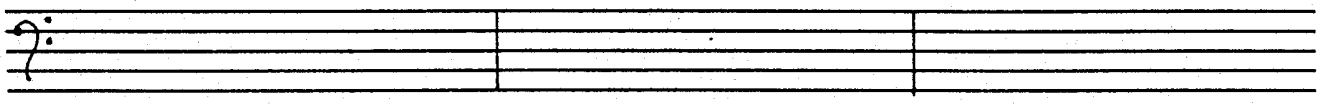




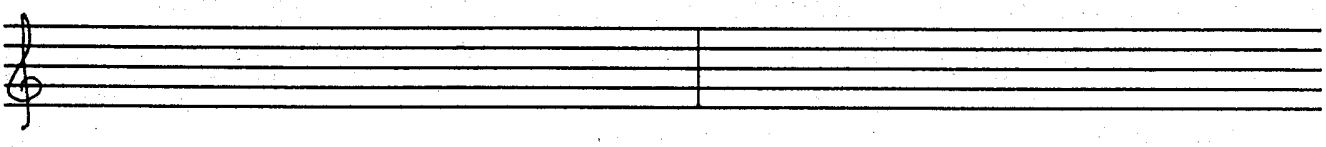
On the staff, write the note that is the correct interval above the given note.



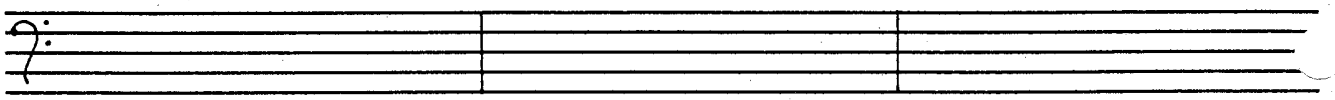
Write the following scales.



G natural minor D# harmonic minor Db major

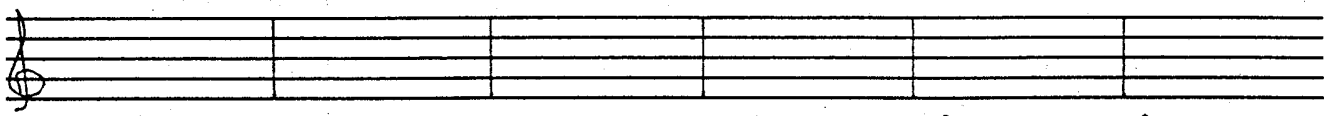


G melodic minor Eb melodic minor

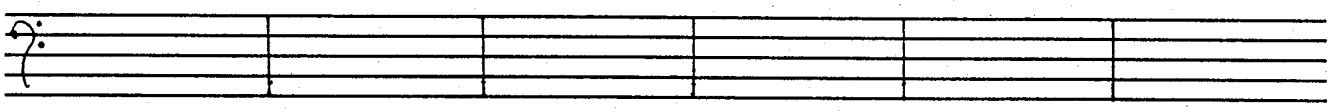


A harmonic minor Ab major G# natural minor

Write the key signatures on the staff below.

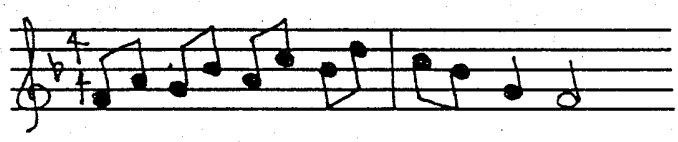


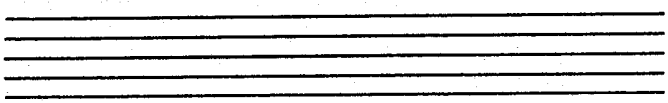
D f# C# g f Cb



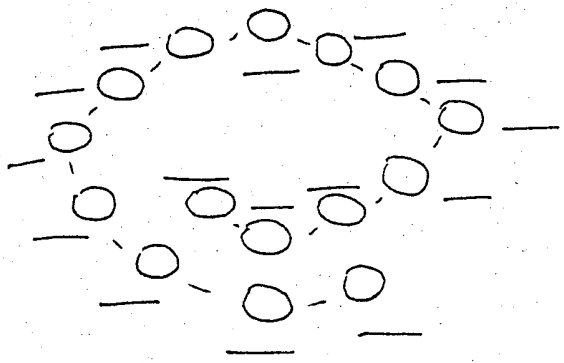
C c# E g# Eb Gb

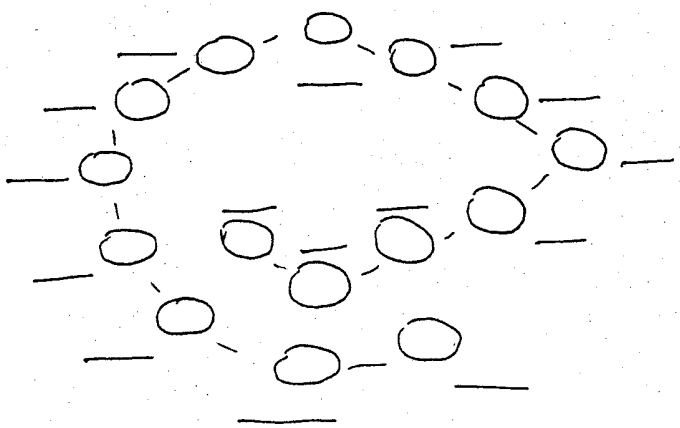
Transpose the musical example down a major 3rd and write on the second staff.





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.

_____ science dealing with sounds and the physical basis of music; esp. nature of musical sound/vibrations, intervals, consonance and dissonance, resonance, and architecture

_____ instrumental ensemble music performed by one player for each part

_____ heavy, weighty.

_____ music in which the composer introduces elements of unpredictability in regard to form and structure, and sometimes also to the actual performance

_____ an accent held for slightly longer than its full duration

_____ the term implies the ratio of 3:2; indicates use of 3 notes instead of 2 dotted notes, creating a feeling of meter change without an actual meter change written in the score

Analysis

You will be given a contemporary piece to analyse. Answer the following questions. (Your teacher may have additional questions.)

For what instrument was this music written?
Is the piece tonal? atonal? multi-tonal? 12-tone?
Is there anything unusual about the performance directions?
Is there anything unusual about the musical notation?
Does the music require any special performance techniques or pre-performance preparation?

Ear Training

Write the Roman numerals for each cadence played.

1. 3. 5.
2. 4. 6.

Ear Training

Write the rhythm being played.

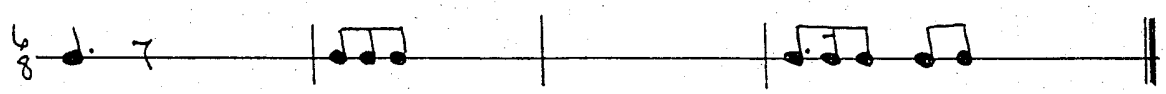
1.

2.

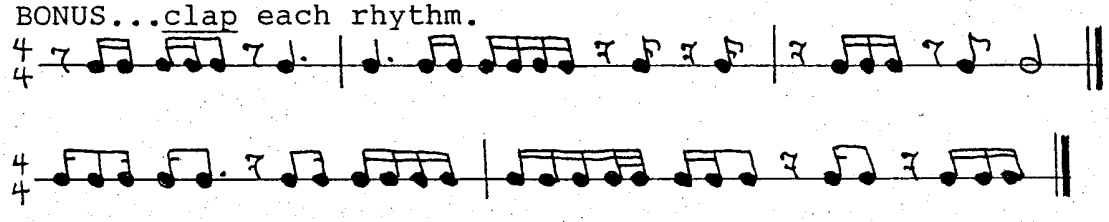
3.

LESSON SEVEN

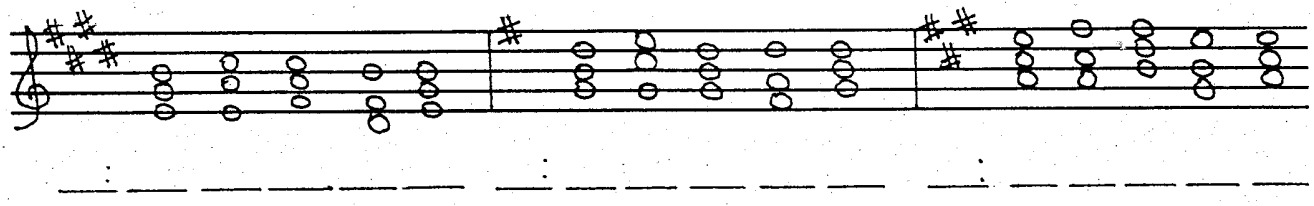
Each of the measures below is incomplete.
Fill in one note or rest in each measure to make it complete.



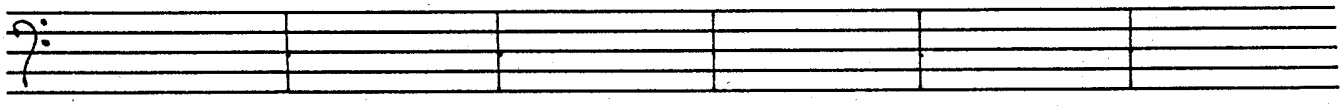
Write in the counts for each line of rhythm, being careful to correctly show the divisions of the beat (1 e & a, etc.).
BONUS...clap each rhythm.



Write the Roman numerals for each cadence below.



Write the correct chord on the staff. The key signature and scale degree name are given.

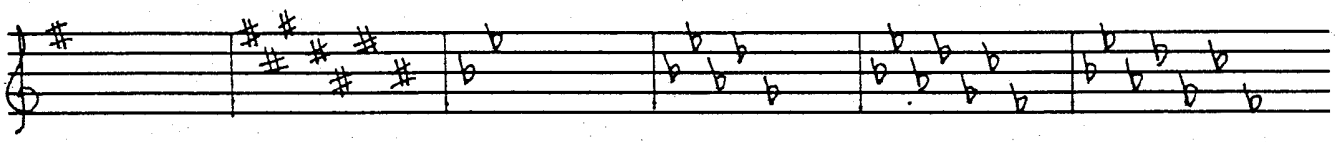


Gb: mediant Ab: sub-mediant G: leading tone A: sub-dominant E: dominant Gb: dominant

Spell the following chords.

F# major - dominant - ____ ____ ____
A♭ major - subdominant - ____ ____ ____
B♭ major - mediant - ____ ____ ____
D major - submediant - ____ ____ ____
C major - leading tone - ____ ____ ____

Name the key signatures below.

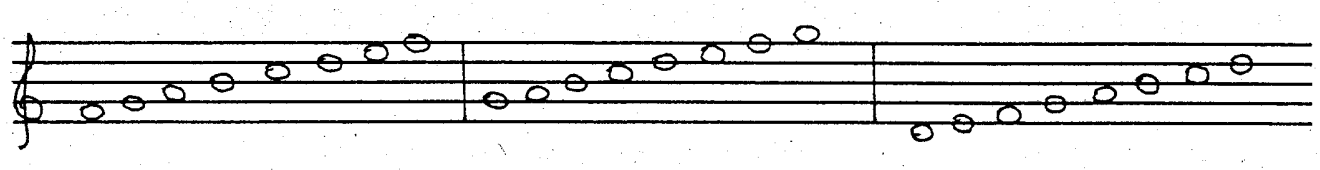


___major ___major ___major ___major ___minor ___major

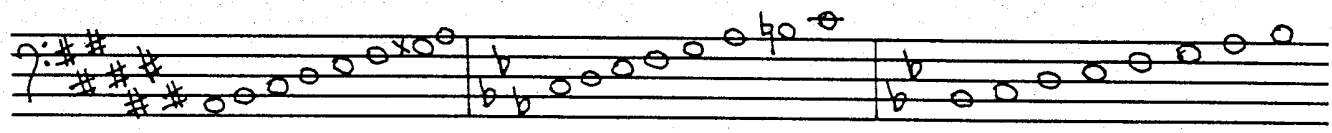
Spell the following scales.

D natural minor - ___ ___ ___ ___ ___ ___ ___ ___
G harmonic minor - ___ ___ ___ ___ ___ ___ ___ ___
B major - ___ ___ ___ ___ ___ ___ ___ ___
F# major - ___ ___ ___ ___ ___ ___ ___ ___
E♭ major - ___ ___ ___ ___ ___ ___ ___ ___
A harmonic minor - ___ ___ ___ ___ ___ ___ ___ ___

Identify the following scales.

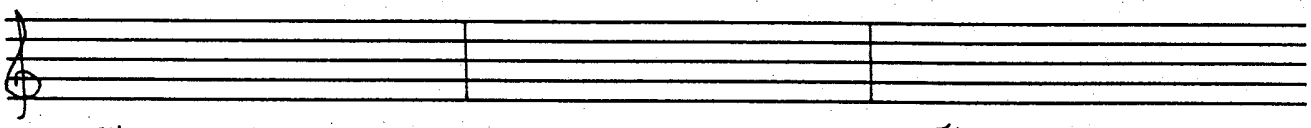


_____ _____ _____



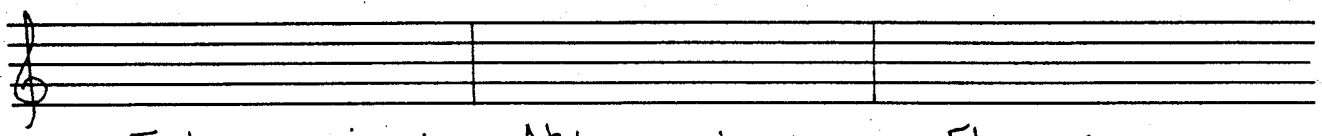
_____ _____ _____

Write the following scales.



F# natural minor D harmonic minor E♭ harmonic minor

A melodic minor D# melodic minor



E harmonic minor A♭ harmonic minor E♭ major

Spell the following modes.

Aeolian - ___ ___ ___ ___ ___ ___ ___ ___

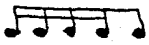
Lydian - ___ ___ ___ ___ ___ ___ ___ ___

Locrian - ___ ___ ___ ___ ___ ___ ___ ___

Phrygian - ___ ___ ___ ___ ___ ___ ___ ___

How many beats will each note/group of notes receive in 6/8 time?

 =

 =

 =

 =

Write a brief definition for each of the following terms.

acoustics _____

agogic _____

chamber music _____

chance (aleatory) music _____

hemiola _____

pesante _____

Ear Training

Circle the scale being played.

1. major melodic minor
2. natural minor harmonic minor
3. chromatic whole tone
4. natural minor chromatic

Ear Training

Write the rhythm being played.

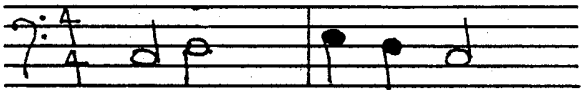
1.

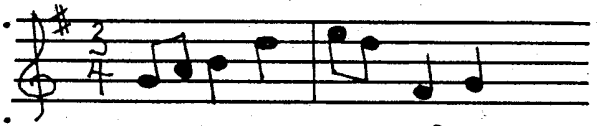
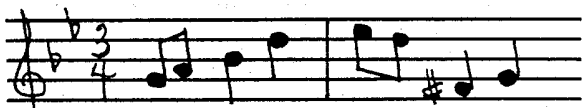
2.

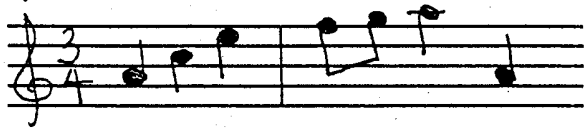
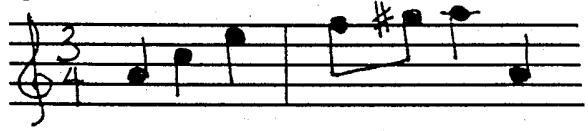
3.

Ear Training

Circle the melody being played.

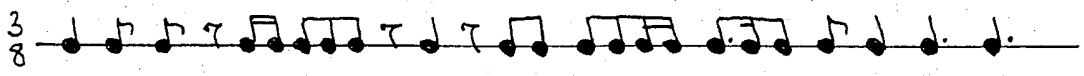
1.  or 

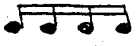
2.  or 

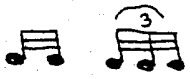
3.  or 

LESSON EIGHT

Add barlines to the following rhythmic example .

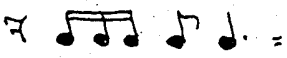


Write one note or rest equal to the total value of the notes given in each example. (ex.  =)

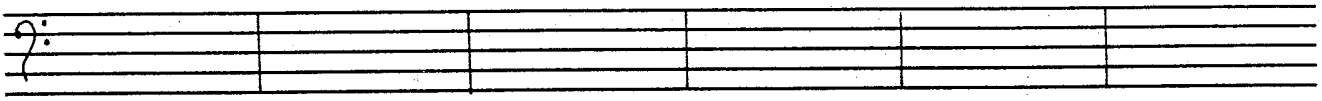
 =

 =

 =

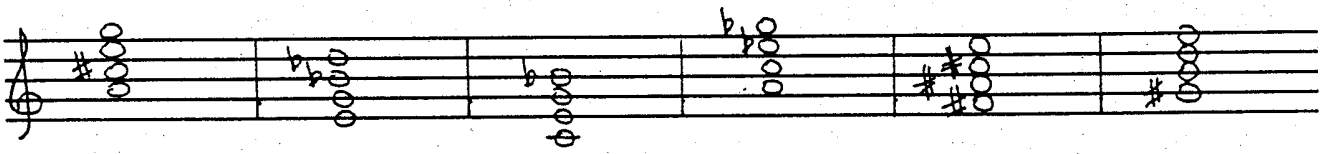
 =

Write the key signatures on the staff below.



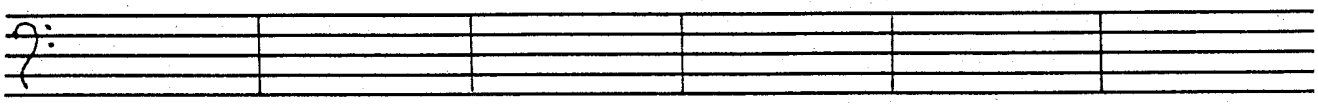
b A B♭ G F# F

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

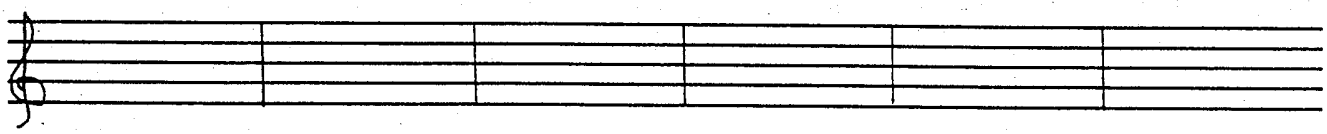


_____ _____ _____ _____ _____ _____

Write the correct chord on the staff. The key signature and scale degree name are given.

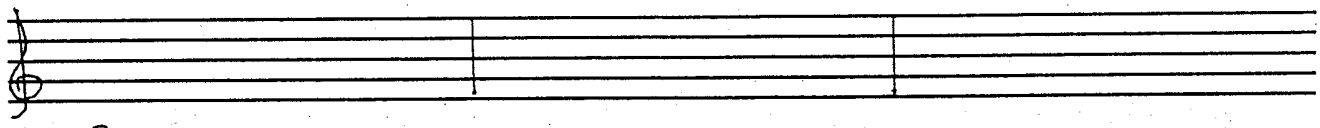


A♭: mediant G: tonic C♭: sub-dominant D: dominant F: supertonic C#: leading tone

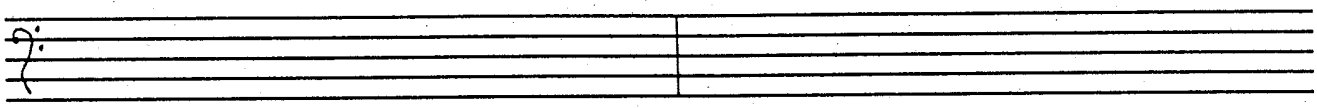


C: supertonic D♭: tonic A: leading tone E: dominant B♭: sub-mediant D: sub-dominant

Write the following scales.

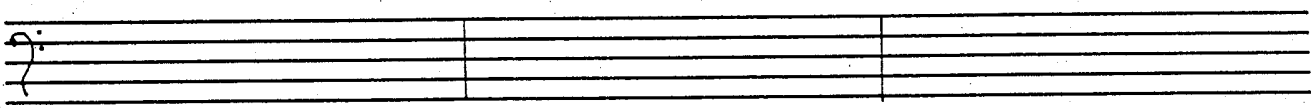


B major F natural minor C♭ major

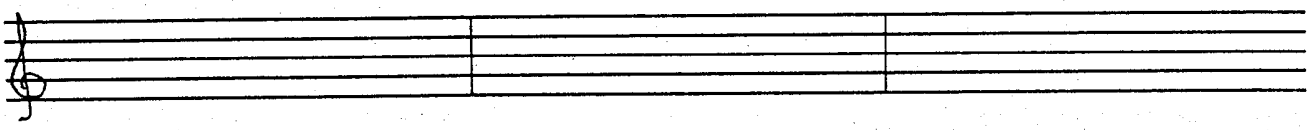


E melodic minor F♯ melodic minor

Write the following 7th chords on the staff in all 4 positions.
(root position, 1st inv., 2nd inv., 3rd inv.)

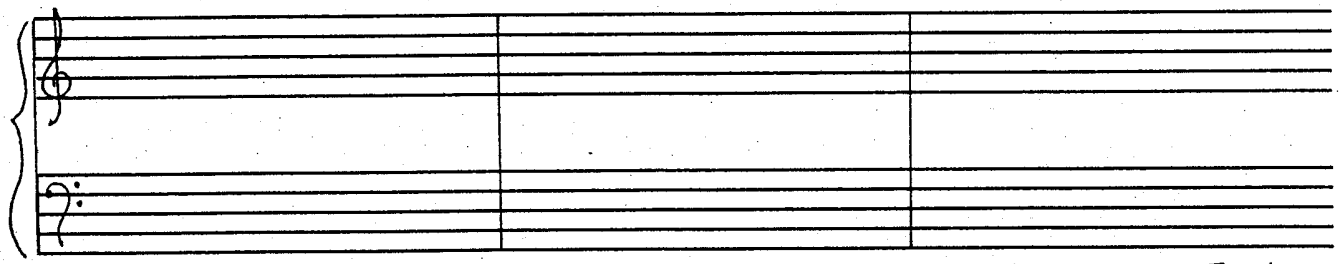


$g^{\#\circ 7}$ F♯: V_7 G♭: V_7

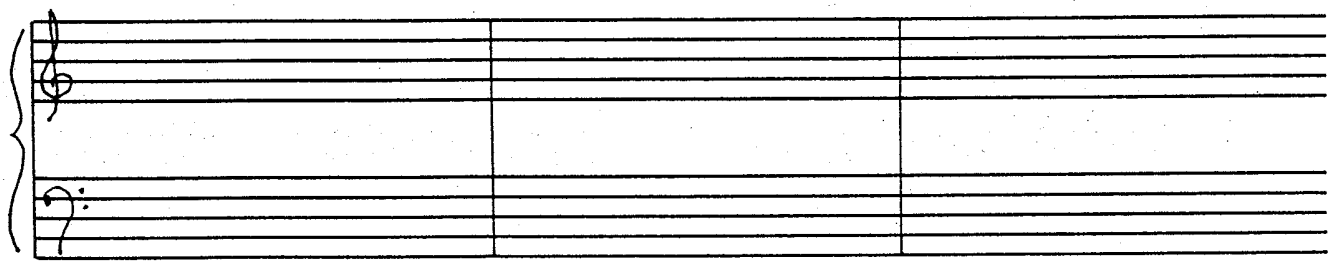


F: V_7 $b^{\circ 7}$ B: V_7

Write the following cadences on the staff. Write the chords in the treble clef and chord roots in the bass clef.

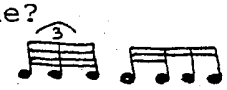


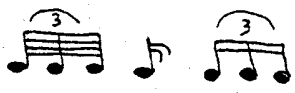
D: I IV ii V I A: I vi ii V I E: I IV I V I



G: I IV I V I C: I vi ii V I D: I IV I V I

How many beats will each note/group of notes receive in 4/4 time?

 =

 =

Fill in the blank the name of the correct mode.

A to A (all white keys) is the _____ mode.
B to B (all white keys) is the _____ mode.
C to C (all white keys) is the _____ mode.
D to D (all white keys) is the _____ mode.
E to E (all white keys) is the _____ mode.
F to F (all white keys) is the _____ mode.
G to G (all white keys) is the _____ mode.

Music History

The following are composers of the Contemporary Period. Give their birth and death dates and their native countries.

Bela Bartok	_____	- _____	_____
Leonard Bernstein	_____	- _____	_____
John Cage	_____	- _____	_____
Aaron Copland	_____	- _____	_____
Norman Dello Joio	_____	- _____	_____
George Gershwin	_____	- _____	_____
Paul Hindemith	_____	- _____	_____
Scott Joplin	_____	- _____	_____
Dmitri Kabalevsky	_____	- _____	_____
Sergei Prokofiev	_____	- _____	_____
Arnold Schoenberg	_____	- _____	_____

Ear Training

Name the mode played.

1. Dorian Lydian
2. Lydian Mixolydian
3. Phrygian Mixolydian
4. Dorian Phrygian

Ear Training

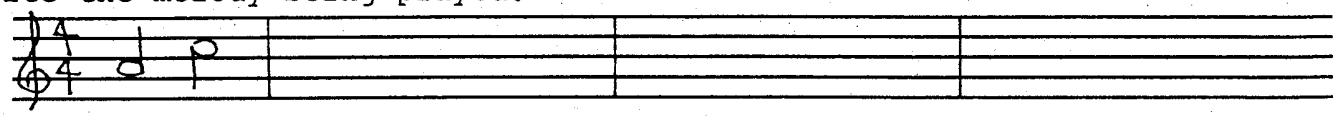
Is the musical example being played in duple, triple, or quadruple meter?

1. 2. 3.

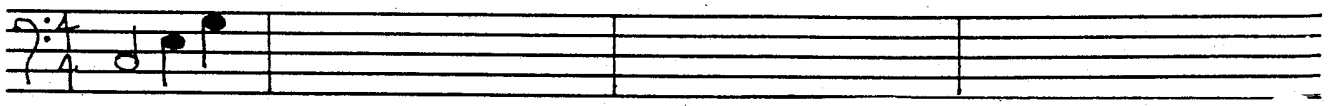
Ear Training

Write the melody being played.

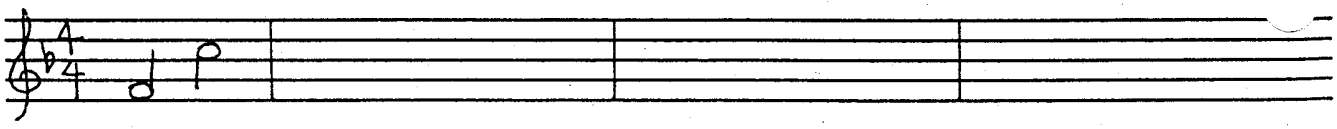
1.



2.



3.



music in which the 12 tones of the chromatic scale are organized into a specific order called a tone row; a type of atonal music	Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian
the absence of tonality (used by some 20th-century composers)	"loyalty to one tone;" one of the most remarkable features of music from its very beginnings is the fact that nearly every piece gives preference to one tone (tonic) to which all other tones are related.
the simultaneous use of 2, 3, or 4 different keys in different parts of the music	music written in two different keys played simultaneously
an accent held for slightly longer than its full duration	science which deals with sounds and the physical basis of music, esp. the nature of musical sound/vibrations, intervals, consonance and dissonance, resonance, and architecture
music in which the composer introduces elements of unpredictability in regard to form and structure, and sometimes also to the actual performance	instrumental ensemble music performed by one player for each part (as opposed to orchestral music in which there are several players for each part)

modes
(names)

serial music
(twelve-tone)

tonality

atonality

bitonality

polytonality

acoustics

agogic

chamber music

chance music
(aleatory music)

heavy, weighty. This term was often used by Schoenberg.	the term implies the ratio of 3:2; indicates use of 3 notes instead of 2 dotted notes, creating a feeling of meter change without an actual meter change wr. in the score
C to C K W W H W W W H	A to A K W H W W H W W
D to D K W H W W W H W	E to E K H W W W H W W
F to F K W W W H W W H	G to G K W W H W W H W
B to B K H W W H W W W	1900 - present

hemiola

pesante

Aeolian

Ionian

Phrygian

Dorian

Mixolydian

Lydian

Contemporary Period
(dates)

Locrian

1868-1917 USA	1874-1951 Austria/Hungary
1881-1945 Hungary	1891-1953 Russia
1898-1937 USA	1895-1963 Germany
1904-1987 Russia	1900-1991 USA
1912-1993 USA	1913- USA

Arnold Schoenberg

Scott Joplin

Sergei Prokofiev

Bela Bartok

Paul Hindemith

George Gershwin

Aaron Copland

Dmitri Kabalevsky

Norman Dello Joio

John Cage

1918-1990 USA	piano, electronic keyboard synthesizer

Keyboard Instruments
of the Contemporary
Period

Leonard Bernstein