

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

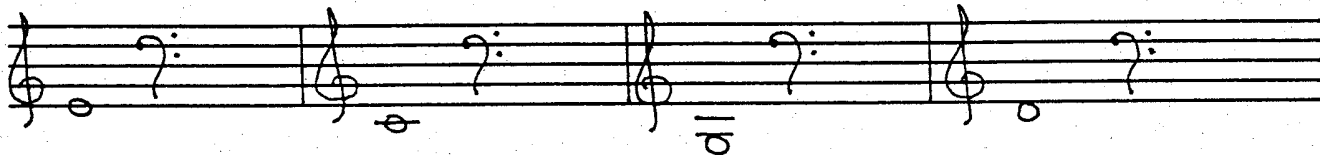


LESSON ONE

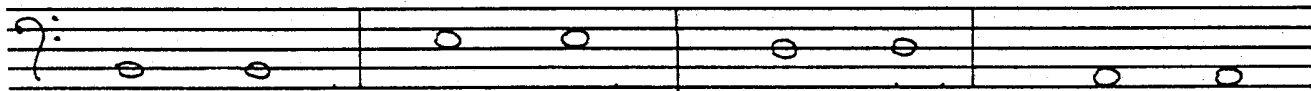
Rewrite each note an octave higher on the same staff.



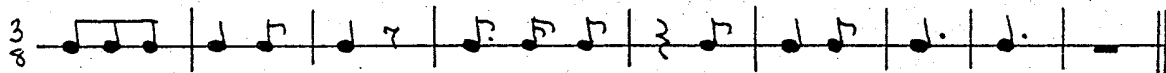
Rewrite each note on the same pitch in the bass clef.



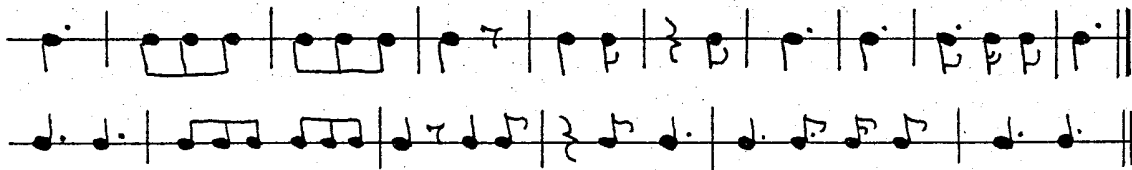
For each pair of notes, make the first one a double flat.  
Make the second one flat. (Be careful!)



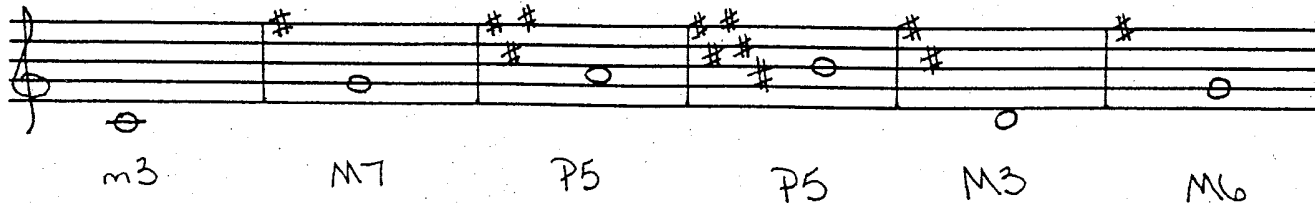
Write in the beats (such as 1 2 3, etc.) below the given rhythms.  
Watch the time signatures!



Add the time signatures to the rhythmic examples below.



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



Write a plagal cadence (I IV I) in each key. Use whole notes.  
Write the letter names for each chord.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

G:                                  C\*:                                  B:                                  A:

What is the order of sharps for key signatures?

\_\_\_\_\_

Name the "sharp" major keys around the circle of fifths.

\_\_\_\_\_

Name the notes in the A natural minor scale.  
Mark the half steps.

\_\_\_\_\_

### Analysis

Your teacher will give you a piece in rondo form to analyse.  
Label the sections below; give measure numbers for each section.  
(Your piece may contain more or fewer than five sections.)

\_\_\_\_\_ SECTION: measures \_\_\_\_\_ - \_\_\_\_\_

\_\_\_\_\_ SECTION: measures \_\_\_\_\_ - \_\_\_\_\_

\_\_\_\_\_ SECTION: measures \_\_\_\_\_ - \_\_\_\_\_

\_\_\_\_\_ SECTION: measures \_\_\_\_\_ - \_\_\_\_\_

\_\_\_\_\_ SECTION: measures \_\_\_\_\_ - \_\_\_\_\_

Write a brief definition for each of the following terms.

accompaniment \_\_\_\_\_

counterpoint \_\_\_\_\_

ornamentation \_\_\_\_\_

inversion (triad) \_\_\_\_\_

suite \_\_\_\_\_

three triad positions \_\_\_\_\_

Match the definition with the correct term.

- A a form frequently used in sonatas, symphonies, and concertos for the final movement. The "A" section "returns" after each episode of new material (ABACA...) \_\_\_\_\_ GLISSANDO
- B the playing of rapid scales on the piano by sliding the nail of the thumb or third finger across the keys \_\_\_\_\_ NATURAL MINOR SCALE
- C constructed naturally by the key signature with no alterations. K W H W W H W W \_\_\_\_\_ RONDO
- D three strings; a direction to release soft (una corda) pedal \_\_\_\_\_ SYNCOPATION
- E one string; direction to use the soft pedal (left pedal) \_\_\_\_\_ SYNCOPATION/TYPES
- F holding a note over strong beat; having rests on strong beats; placing stress on weak beat \_\_\_\_\_ TRE CORDE
- G any deliberate disturbance of the normal pulse of the meter or rhythmic grouping; the shifting of accents to normally weak beats of a measure \_\_\_\_\_ UNA CORDA

Ear Training

Is the scale being played major (M) or natural minor (m)?

1. M m                      2. M m                      3. M m

Ear Training

Your teacher will play a short musical example.  
Is the music in 3/4 or 4/4 time?

1. 3/4 4/4                      2. 3/4 4/4                      3. 3/4 4/4

Ear Training

In each example, two notes will be played.  
Name the interval you hear.

1.                      2.                      3.                      4.                      5.

LESSON TWO

Draw the symbol for each item below.

_____ double sharp	_____ 16th rest
_____ four 16th notes	_____ double flat

Identify each interval below (harmonic M3, melodic P1, etc.).

\_\_\_\_\_

Name the notes of the triads listed below.

D major -	_____	C minor -	_____
A major -	_____	E minor -	_____
B major -	_____	C# Minor -	_____
F# major -	_____	G minor -	_____

Add the time signatures to the rhythmic examples below.

Write the correct chords in root position in whole notes. Be sure to read the key signature and Roman numerals!

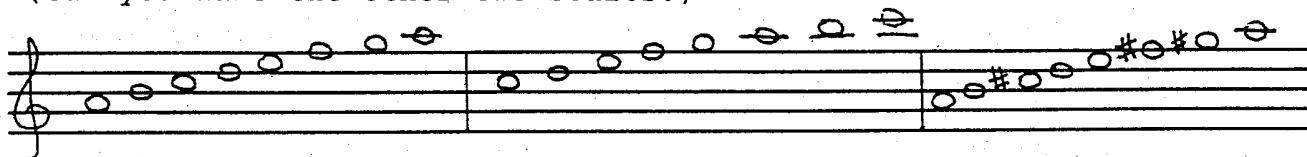
B: I      E: IV      C: V      C#: V      F#: I      D: IV

Write the sharps in their correct order on the staves below.

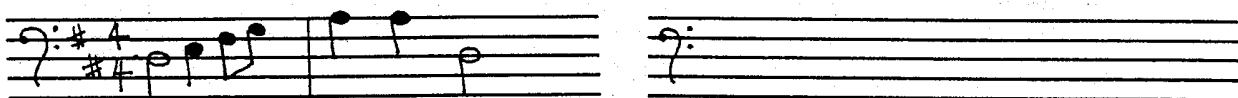
Name the notes in the major scales listed below.

E - \_\_\_\_\_  
 B - \_\_\_\_\_  
 C# - \_\_\_\_\_  
 D - \_\_\_\_\_  
 F# - \_\_\_\_\_  
 A - \_\_\_\_\_

One of the scales written below is the A natural minor scale.  
 Circle it.  
 (Can you name the other two scales?)



Transpose the following melody down a Major 2nd  
 and write it on the second staff.



Music History

Using the elements below, describe musical style during the  
Baroque Period

counterpoint \_\_\_\_\_

ornamentation \_\_\_\_\_

articulation (legato/nonlegato) \_\_\_\_\_

tonality \_\_\_\_\_

Name the keyboard forms used during the Baroque period.

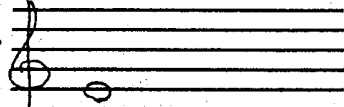
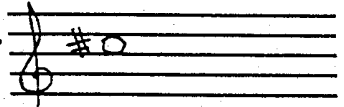
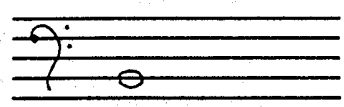
\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Match the definition with the correct term.

- |  |                   |
|--|-------------------|
| <u>A</u> as quickly as possible                  | _____ CANTABILE   |
| <u>B</u> in a similar manner,<br>in the same way | _____ DOLCE       |
| <u>C</u> in a singing style<br>or manner         | _____ MENO        |
| <u>D</u> less                                    | _____ MOSSO       |
| <u>E</u> more                                    | _____ PIU         |
| <u>F</u> motion                                  | _____ PRESTISSIMO |
| <u>G</u> sweetly                                 | _____ SIMILE      |

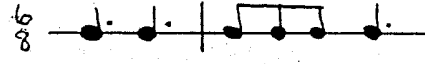
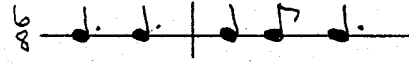
Ear Training

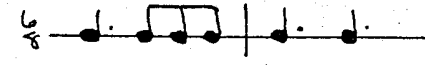
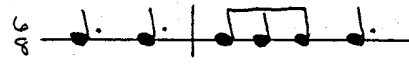
In each example, two notes (an interval) will be played.  
The 1st note is given. Write a whole note for the 2nd note.

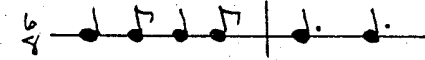
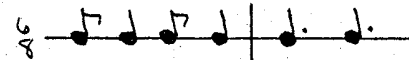
1.  2.  3. 

Ear Training

In each example, your teacher will play two rhythmic patterns.  
Circle the rhythm you hear.

1.  or 

2.  or 

3.  or 

Ear Training

Circle the chord progression below that is played.

- |           |           |           |
|-----------|-----------|-----------|
| 1. I V7 I | 2. I V7 I | 3. I V7 I |
| or        | or        | or        |
| I IV I    | I IV I    | I IV I    |



### LESSON THREE

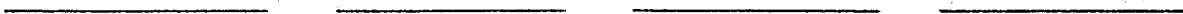
On the staff, write the note that is the correct interval above the given note.

P4
P5
M7
M6
M3
P8

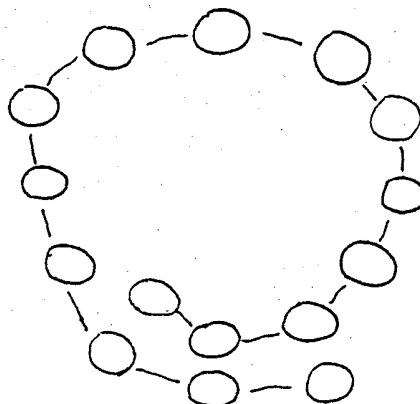
Add barlines to the following rhythmic examples.

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

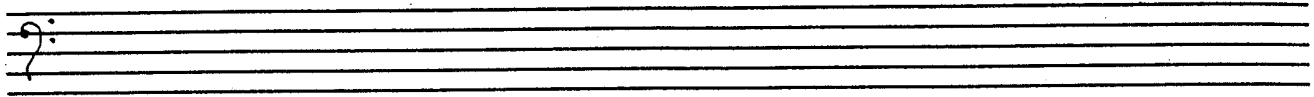
Name the key signatures below.



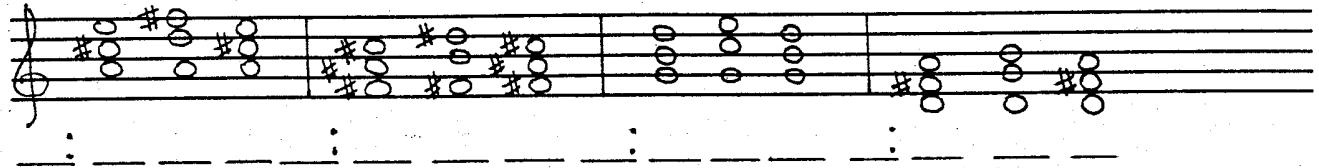
Write the names of the "sharp" major keys in the circle of fifths diagram below.



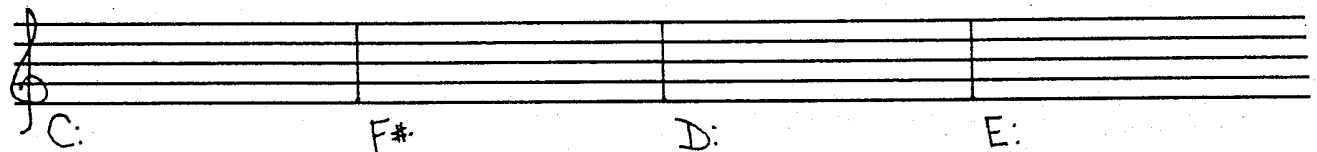
Write the A natural minor scale in half notes.  
Mark the half steps.



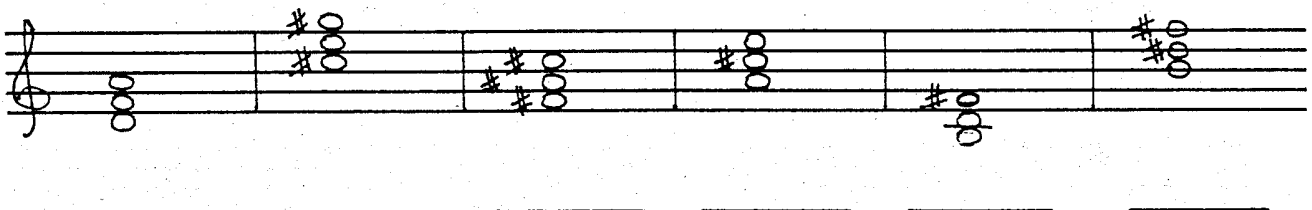
Write the correct Roman numerals under each chord in the cadences below.



Write a plagal cadence (I IV I) in each key. Use whole notes.  
Write the letter names for each chord.



Identify the triads written on the staff below.  
(C major, F minor, etc.)



Music History

What are the dances included in the Baroque suite?  
Describe the tempo and meter of each one.

_____	_____
_____	_____
_____	_____

Name some of the dances that could be included in the Baroque suite (optional dances). Describe the tempo and meter of each.

_____	_____
_____	_____
_____	_____

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

\_\_\_\_\_ the playing of rapid scales on the piano by sliding the nail of the thumb or third finger across the keys

\_\_\_\_\_ the form of the minor scale which is constructed naturally by the key signature with no alterations. K W H W W H W W

\_\_\_\_\_ a form frequently used in sonatas, symphonies, and concertos for the final movement. The "A" section "returns" after each episode of new material (ABACA...)

\_\_\_\_\_ any deliberate disturbance of the normal pulse of the meter or rhythmic grouping; the shifting of accents to normally weak beats of a measure

\_\_\_\_\_ holding onto a note over the strong beat; having rests on strong beats; placing a stress on a weak beat

\_\_\_\_\_ three strings; a direction to release the soft (una corda) pedal

\_\_\_\_\_ one string; direction to use soft pedal (left pedal)

Ear Training

Write the Roman numerals for the chord progression being played.

1. 2. 3.

Ear Training

Is the scale being played major (M) or natural minor (m)?

1. M m 2. M m 3. M m

Ear Training

Each melody written below has 3-4 missing notes.

Write in the missing notes after your teacher plays each melody.

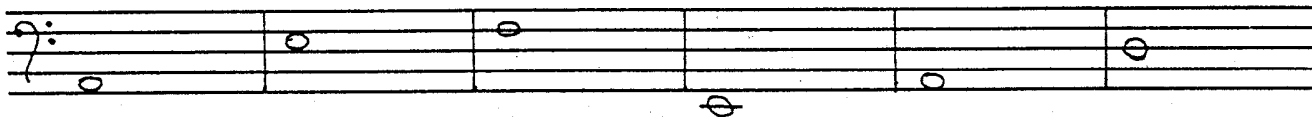
1. 

2. 

3. 

## LESSON FOUR

Rewrite each note an octave higher on the same staff.



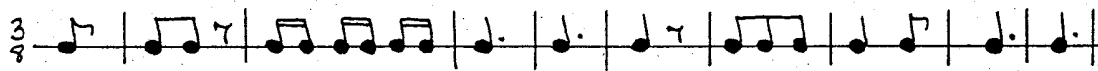
Rewrite each note on the same pitch in the bass clef.



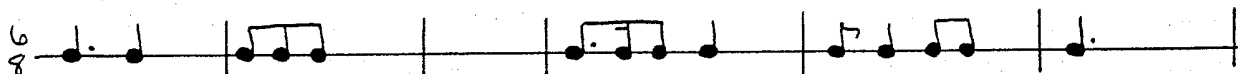
For each pair of notes, make the first one a double sharp.  
Make the second one sharp. (Be careful!)



Write in the beats (such as 1 2 3, etc.) below the given rhythms.  
Watch the time signatures!



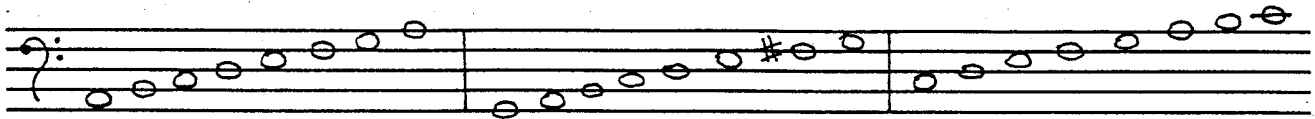
Each of the measures below is incomplete.  
Fill in one rest in each measure to make it complete.



Write the key signatures on the staff below.



One of the scales written below is the A natural minor scale.  
 Circle it.  
 (Can you name the other two scales?)



Name the "sharp" major keys around the circle of fifths.

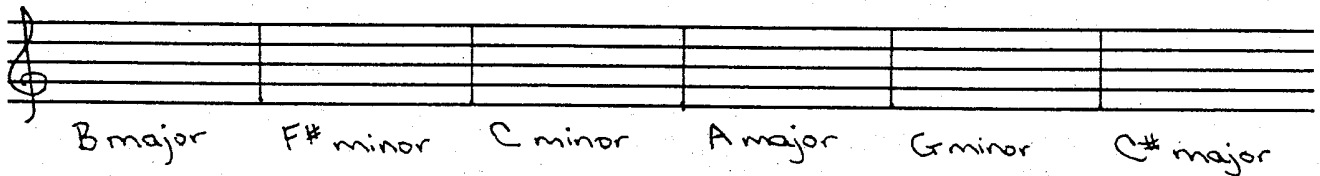
\_\_\_\_\_

Name the notes of the triads listed below.

C major - \_\_\_\_\_  
 G major - \_\_\_\_\_  
 E major - \_\_\_\_\_  
 C# major - \_\_\_\_\_

D minor - \_\_\_\_\_  
 B minor - \_\_\_\_\_  
 F# Minor - \_\_\_\_\_  
 A minor - \_\_\_\_\_

Write the correct triads on the staff. Use half notes.



Analysis

Your teacher will give you a piece in rondo form to analyse.  
 Label the sections below; give measure numbers for each section.  
 (Your piece may contain more or fewer than five sections.)

\_\_\_\_\_ SECTION: measures \_\_\_\_\_ - \_\_\_\_\_  
 \_\_\_\_\_ SECTION: measures \_\_\_\_\_ - \_\_\_\_\_  
 \_\_\_\_\_ SECTION: measures \_\_\_\_\_ - \_\_\_\_\_  
 \_\_\_\_\_ SECTION: measures \_\_\_\_\_ - \_\_\_\_\_  
 \_\_\_\_\_ SECTION: measures \_\_\_\_\_ - \_\_\_\_\_

Match the definition with the correct term.

- |   |                                |
|---|--------------------------------|
| <p><u>A</u> root position, 1st inversion, 2nd inversion</p>   | <p>_____ ACCOMPANIMENT</p>     |
| <p><u>B</u> an "upside down" chord (root is not on bottom)</p>  | <p>_____ COUNTERPOINT</p>      |
| <p><u>C</u> musical background provided for a principal part. In piano music it is the harmonic background supplied in various textures, with a melody serving as "principal part."</p> | <p>_____ ORNAMENTATION</p>     |
| <p><u>D</u> instrumental composition consisting of several movements based on dances, usually written in the same or closely related keys.</p>  | <p>_____ INVERSION (triad)</p> |
| <p><u>E</u> two or more independent melodic lines moving along at the same time. Their movement together creates harmony.</p>   | <p>_____ SUITE</p>             |
| <p><u>F</u> decorative melodic figures used to make a melody more expressive (i.e., trill, turn, grace notes).</p>  | <p>_____ TRIAD POSITIONS</p>   |

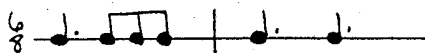
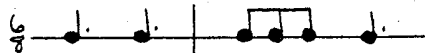

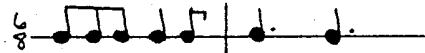
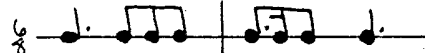
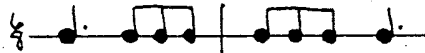
Ear Training

Circle the chord progression below that is played.

- |           |           |           |
|-----------|-----------|-----------|
| 1. I V7 I | 2. I V7 I | 3. I V7 I |
| or        | or        | or        |
| I IV I    | I IV I    | I IV I    |

Ear Training

In each example, your teacher will play two rhythmic patterns. Circle the rhythm you hear.

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

LESSON FIVE

Draw the symbol for each item below.

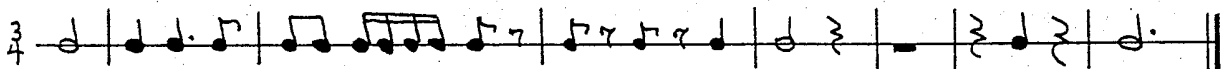
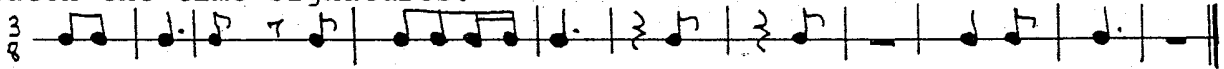
\_\_\_\_\_ four 16th notes

\_\_\_\_\_ 16th rest

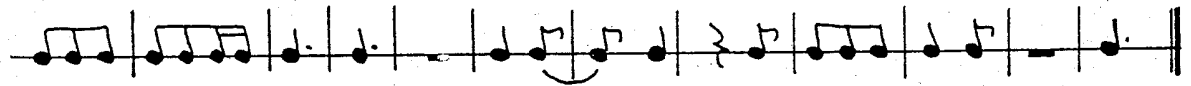
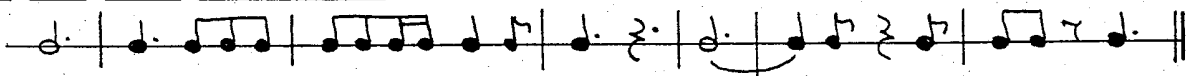
\_\_\_\_\_ 16th note

\_\_\_\_\_ dotted 8th note

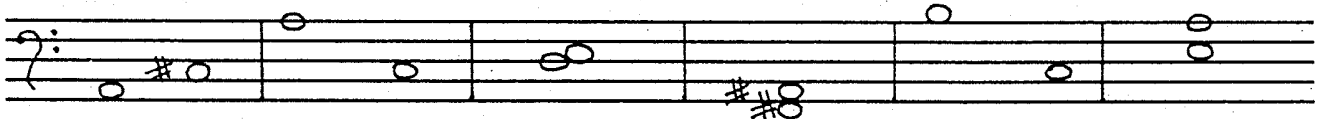
Write in the beats (such as 1 2 3, etc.) below the given rhythm.  
Watch the time signatures!



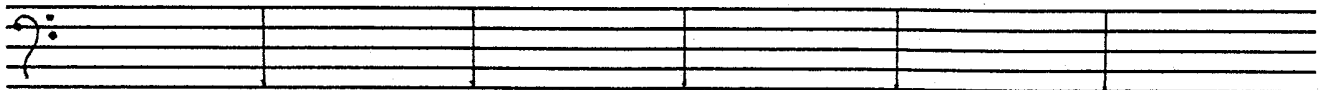
Add the time signatures to the rhythmic examples below.



Identify each interval below (harmonic M3, melodic P1 etc.).

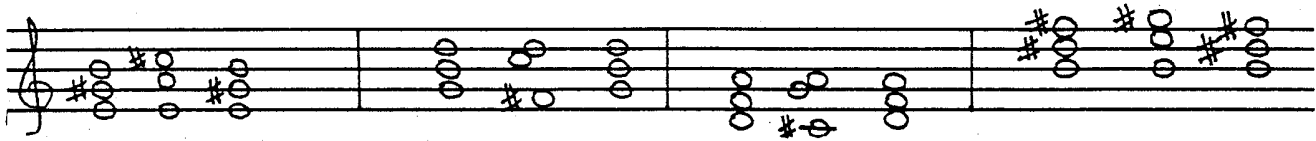


Write root position triads on the staff. Use whole notes.

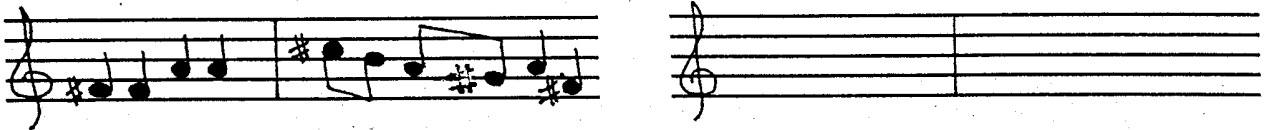


F# major   C# minor   E minor   B minor   D major   E major

Circle the chord progressions below that form a Plagal Cadence.  
 Identify each chord in each cadence with Roman numerals.



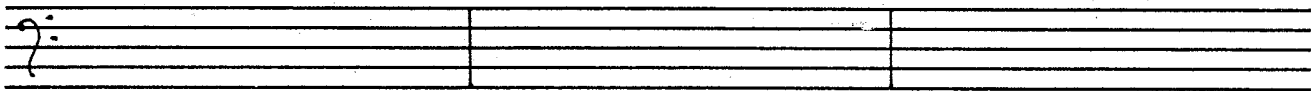
Transpose the following melody down a Major 2nd  
 and write it on the second staff.



What is the order of sharps for key signatures?

\_\_\_\_\_

Write the major scales on the staff.



D major

F# major

G major

Name the notes in the A natural minor scale.  
 Mark the half steps.

\_\_\_\_\_

Analysis

Your teacher will give you a piece in rondo form to analyse.  
 Label the sections below; give measure numbers for each section.  
 (Your piece may contain more or fewer than five sections.)

- \_\_\_\_\_ SECTION: measures \_\_\_\_\_
- \_\_\_\_\_ SECTION: measures \_\_\_\_\_
- \_\_\_\_\_ SECTION: measures \_\_\_\_\_
- \_\_\_\_\_ SECTION: measures \_\_\_\_\_
- \_\_\_\_\_ SECTION: measures \_\_\_\_\_



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

\_\_\_\_\_ two or more independent melodic lines moving along at the same time. Their movement together creates harmony.

\_\_\_\_\_ instrumental composition consisting of several movements based on dances, usually written in the same or closely related keys.

\_\_\_\_\_ an "upside down" chord in which the root is no longer on bottom.

\_\_\_\_\_ the musical background provided for a principal part. In piano music it is the harmonic background supplied in various textures, along with a melody which serves as the "principal part."

\_\_\_\_\_ decorative melodic figures used to make the melody more expressive (i.e., trill, turn, grace notes).

\_\_\_\_\_ root position, first inversion, second inversion

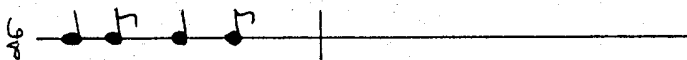
Ear Training

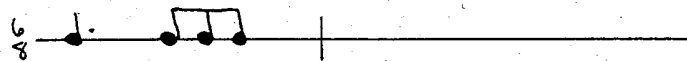
In each example, two notes will be played. Name the interval you hear.

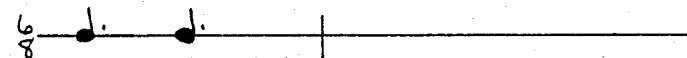
1.                      2.                      3.                      4.                      5.

Ear Training

Your teacher will play a 2-measure rhythmic pattern on one note. The first measure is given below. Write the second measure.

1. 

2. 

3. 

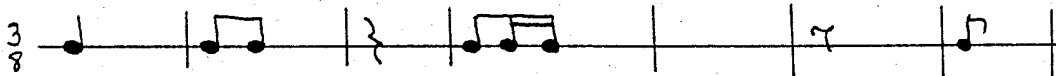
Ear Training

Your teacher will play a short musical example. Is the music major or minor?

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

## LESSON SIX

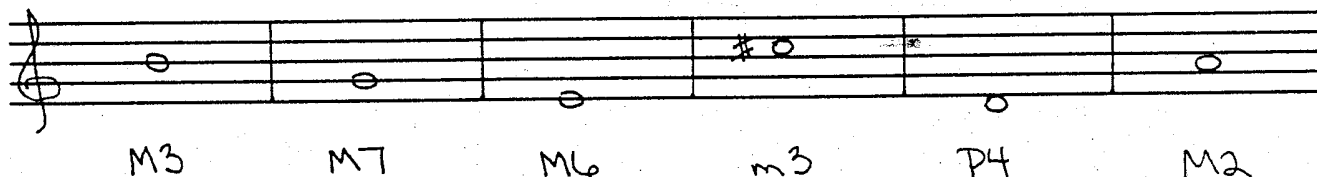
Each of the measures below is incomplete.  
Fill in one rest in each measure to make it complete.



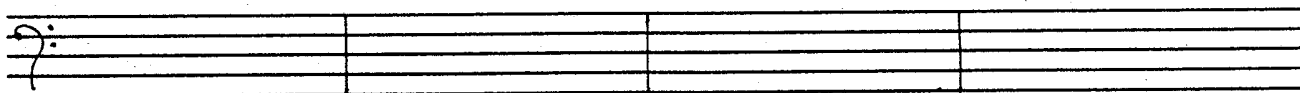
Write one rest equal to the total value of the notes given in each example. (ex.  $\text{quarter note} = \text{quarter rest}$ )



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



Write each triad in all three positions (root, 1st and 2nd inversions). Use whole notes.



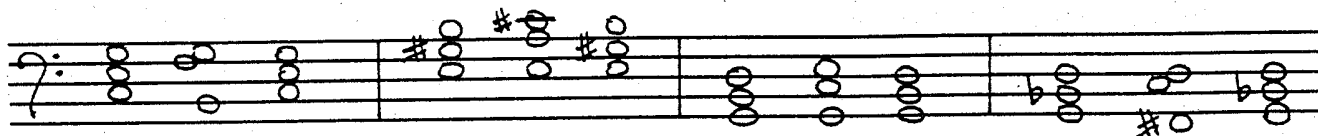
D major

C# minor

B minor

E major

Circle the chord progressions below that form a Plagal Cadence.  
 Identify each chord in each cadence with letter names.



Write the key signatures on the staff below.

C major      B major      C# major      G major

Name the major scales below.

Write the A natural minor scale in whole notes.  
Mark the half steps.

Transpose the following melody down a Major 2nd.  
and write it on the second staff.

Write the correct chords in root position in whole notes.  
Be sure to read the key signature and Roman numerals!

G: I      A: IV      D: I      F#: V      C: I      E: I

C: IV      B: V      A: I      G: V      E: V      D: V

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

- \_\_\_\_\_ in a singing style or manner
- \_\_\_\_\_ sweetly
- \_\_\_\_\_ less
- \_\_\_\_\_ motion
- \_\_\_\_\_ more
- \_\_\_\_\_ as quickly as possible
- \_\_\_\_\_ in a similar manner, in the same way

Music History

Name types of ornamentation used in Baroque music.

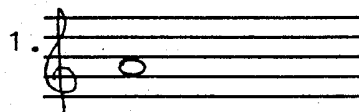
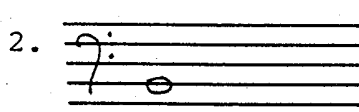
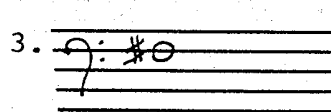
_____	_____
_____	_____
_____	_____

Listed below are several Baroque dances.  
Describe the tempo and meter of each, and tell if each was a standard (S) or optional (O) dance of the typical Baroque suite.

Allemande	_____	_____
Bourree	_____	_____
Courante	_____	_____
Gavotte	_____	_____
Gigue	_____	_____
Minuet	_____	_____
Polonaise	_____	_____
Sarabande	_____	_____

Ear Training

In each example, two notes (an interval) will be played.  
The 1st note is given. Write a whole note for the 2nd note.

1. 	2. 	3. 
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Ear Training

Two chord progressions will be played. Which one was the progression I IV I V7 I?

- |            |            |            |
|------------|------------|------------|
| 1. 1st 2nd | 2. 1st 2nd | 3. 1st 2nd |
|------------|------------|------------|

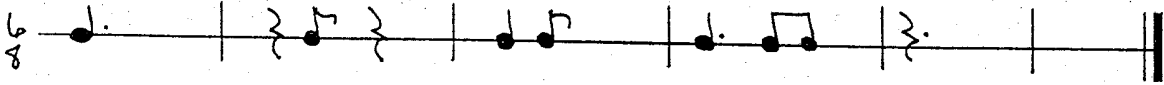
Ear Training

Your teacher will play a short musical example.  
Is the music in 3/4 or 4/4 time?

- |            |            |            |
|------------|------------|------------|
| 1. 3/4 4/4 | 2. 3/4 4/4 | 3. 3/4 4/4 |
|------------|------------|------------|

LESSON SEVEN

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

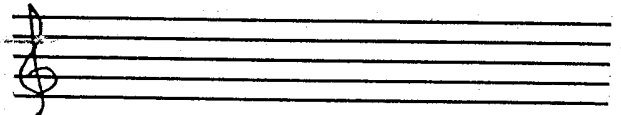
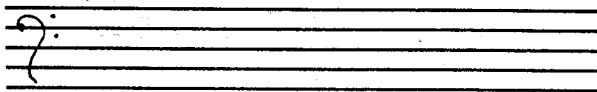


Write the correct triads on the staff. Use half notes.

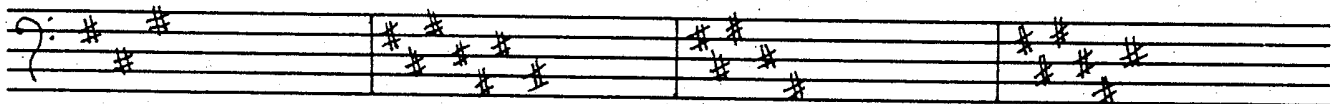


C major    B minor    G major    D minor    A minor    E major

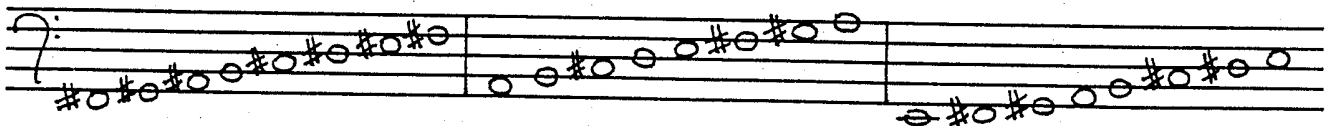
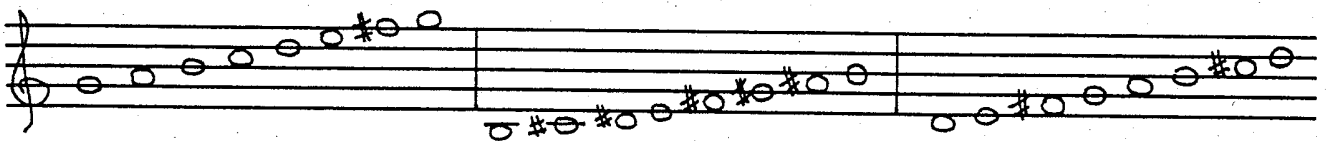
Write the sharps in their correct order on the staves below.



Name the key signatures below.



Name the major scales below.



Write the major scales on the staff.

B major                      E major                      C# major

Write each triad in all three positions (root, 1st and 2nd inversions). Use whole notes.

A major                      B major                      D minor                      C minor

Write the letter names under each chord in the cadences below..

\_\_\_\_\_

Music History

In your own words, describe musical style during the Baroque period.

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Write a brief definition for each of the following terms.

- glissando \_\_\_\_\_
- natural minor scale \_\_\_\_\_
- rondo \_\_\_\_\_
- syncopation \_\_\_\_\_
- types of syncopation \_\_\_\_\_
- tre corde \_\_\_\_\_
- una corda \_\_\_\_\_

Ear Training

Write the Roman numerals for the chord progression being played.

1.

2.

3.

Ear Training

Your teacher will play a 2-measure rhythmic pattern on one note. The first measure is given below. Write the second measure.

- 1.
- 2.
- 3.

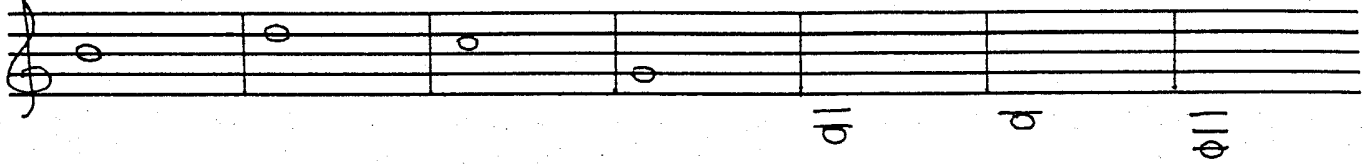
Ear Training

Each melody written below has 3-4 missing notes. Write in the missing notes after your teacher plays each melody.

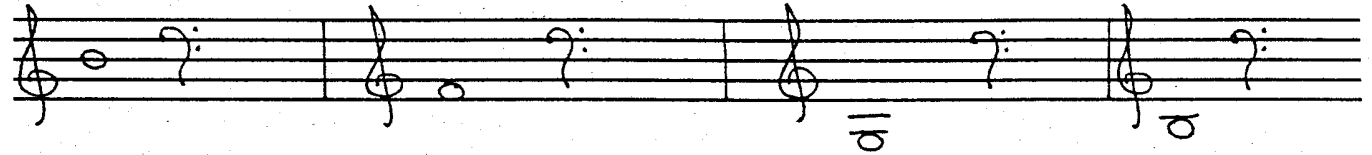
- 1.
- 2.
- 3.

# LESSON EIGHT

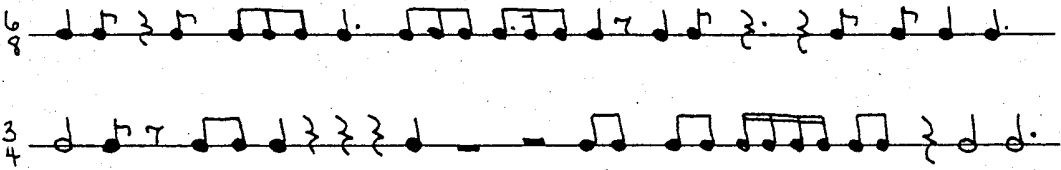
Rewrite each note an octave higher on the same staff.



Rewrite each note on the same pitch in the bass clef.



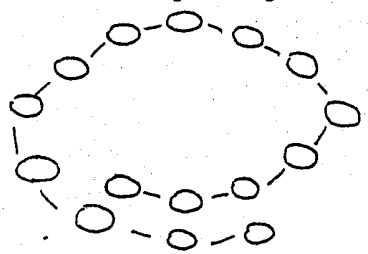
Add barlines to the following rhythmic examples.



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

=	=
=	=

Write the names of the "sharp" major keys in the circle of fifths diagram below.



Name the notes in the major scales listed below.

- C - \_\_\_\_\_
- F# - \_\_\_\_\_
- C# - \_\_\_\_\_
- A - \_\_\_\_\_
- G - \_\_\_\_\_
- D - \_\_\_\_\_



Write a plagal cadence in each key. Use whole notes. Write the Roman numerals for each chord.


C. \_\_\_\_\_ F# \_\_\_\_\_ D. \_\_\_\_\_ E. \_\_\_\_\_

Write a brief definition for each of the following terms.

- cantabile
- dolce
- meno
- mosso
- piu
- prestissimo
- simile

Analysis

Your teacher will give you a piece in rondo form to analyse. Label the sections below; give measure numbers for each section. (Your piece may contain more or fewer than five sections.)

- SECTION: measures \_\_\_\_\_
- SECTION: measures \_\_\_\_\_
- SECTION: measures \_\_\_\_\_
- SECTION: measures \_\_\_\_\_
- SECTION: measures \_\_\_\_\_
- SECTION: measures \_\_\_\_\_

Ear Training  
Two chord progressions will be played. Which one was the progression I IV I V7 I?

- 1. 1st 2nd
- 2. 1st 2nd
- 3. 1st 2nd

Ear Training  
Your teacher will play a short musical example. Is the music major or minor?

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

Write the major scales on the staff.

F# major      D major      E major

Identify the triads written on the staff below. (C major, F minor, etc.)

Write each triad in all three positions (root, 1st and 2nd inversions). Use whole notes.

A minor      F# major      E minor      G major

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

P4      M3      P5      M7      m3      M6      P5

Write the correct chords in root position in whole notes. Be sure to read the key signature and Roman numerals!

G: IV      A: V      B: IV      C: IV      C: I      F#: IV

<p>Allemande, Courante, Sarabande, Gigue</p>	<p>trill, turn, mordent, appoggiatura, suspension, grace notes, rapid scale passages</p>
<p>concertos, preludes and fugues, inventions, sonatas, suites, theme and variations</p>	<p>includes Gavotte, Minuet, Polonaise, Bourree</p>
<p>lively tempo</p>	<p>4/4, moderate tempo, short upbeat</p>
<p>6/8, fast tempo</p>	<p>3/4, slow tempo</p>
<p>3/4, slow tempo</p>	<p>4/4, moderate tempo, begins on 3rd beat of measure</p>

types of ornamentation

standard dances of the  
Baroque suite

optional dances of  
the Baroque suite

Baroque Keyboard Forms

Allemande

Courante

Sarabande

Gigue

Gavotte

Minuet

<p>3/4, stately tempo</p>	<p>2/4, fast tempo, begins on upbeat</p>
<p>the form of the minor scale which is constructed naturally by the key signature with no alterations. K W H W W H W W</p>	<p>the playing of rapid scales on the piano by sliding the nail of the thumb or third finger across the keys</p>
<p>any deliberate disturbance of the normal pulse of the meter or rhythmic grouping; the shifting of accents to normally weak beats of a measure</p>	<p>a form frequently used in sonatas, symphonies, and concertos for the final movement. The "A" section "returns" after each episode of new material (ABACA...)</p>
<p>three strings; a direction to release the soft (una corda) pedal</p>	<p>holding onto a note over the strong beat; having rests on strong beats; placing a stress on a weak beat</p>
<p>in a singing style or manner</p>	<p>one string; direction to use the soft pedal (left pedal)</p>

Bourree

Polonaise

glissando

natural minor scale

rondo

syncopation

types of syncopation

tre corde

una corda

cantabile

less	sweetly
motion	more
in a similar manner, in the same way	as quickly as possible
an "upside down" chord (root is not on bottom)	root position, 1st inversion, 2nd inversion
instrumental composition consisting of several movements based on dances, usually written in the same or closely related keys.	musical background provided for a principal part. In piano music it is the harmonic background supplied in various textures, with a melody serving as "principal part."

dolce

meno

piu

mosso

prestissimo

simile

three triad positions

inversion (triad)

accompaniment

suite



	two or more independent melodic lines moving along at the same time. Their movement together creates harmony.
	decorative melodic figures used to make a melody more expressive (i.e., trill, turn, grace notes).

counterpoint

ornamentation