MUSIC
REVIEW LESSONS

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

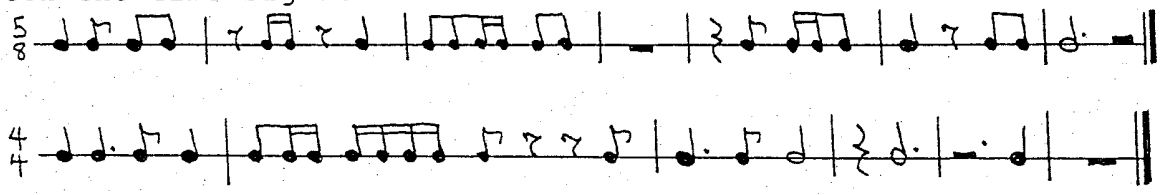
For classroom or studio use

designed and prepared by
Dr. Susan M. Tusing

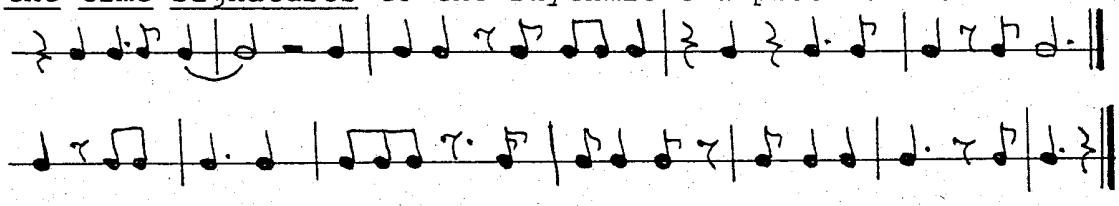
____ Preparatory A
____ Preparatory B
____ Level 1
____ Level 2
____ Level 3
____ Level 4
____ Level 5
____ Level 6
_X_ Level 7
____ Level 8
____ Level 9
____ Level 10

LESSON ONE

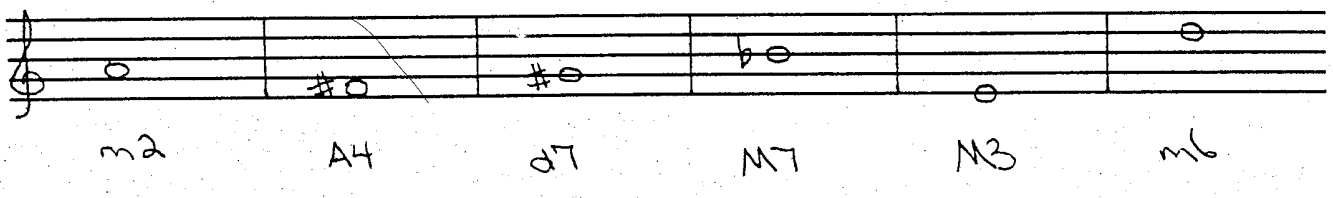
Write in the beats (such as 1 2 3, etc.) below the given rhythms. Watch the time signatures and be careful with beat divisions!



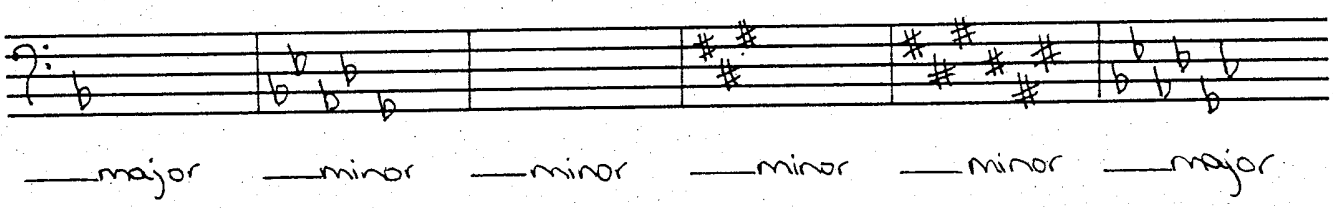
Add the time signatures to the rhythmic examples below.



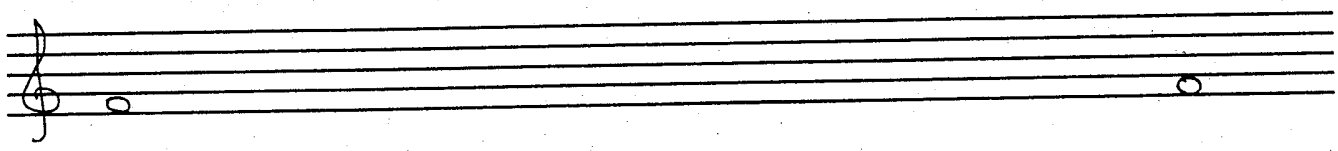
On the staff, write the note that is the correct interval above the given note.



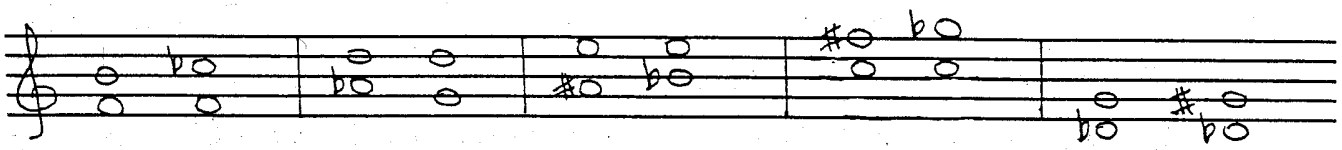
Name the key signatures below.



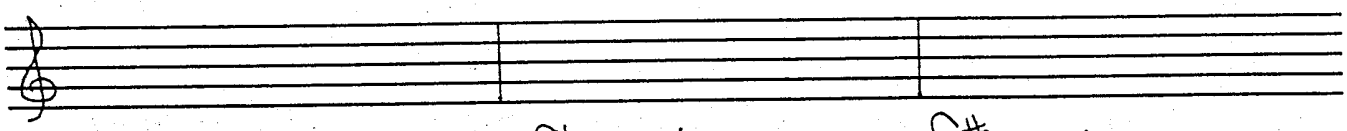
On the staff below, notate a chromatic scale. Start on the given note, ascend an octave then descend to the given note.



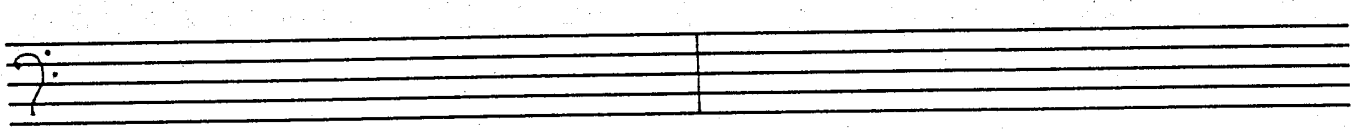
An augmented 4th (A4) and diminished 5th (d5) sound alike.
Circle the intervals on the staff that would sound alike.



Write the following scales.

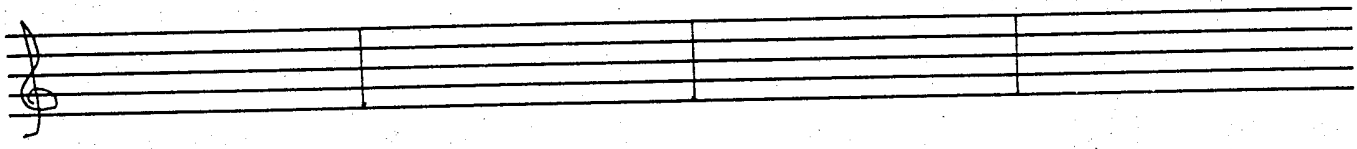


E natural minor C♭ major C# major



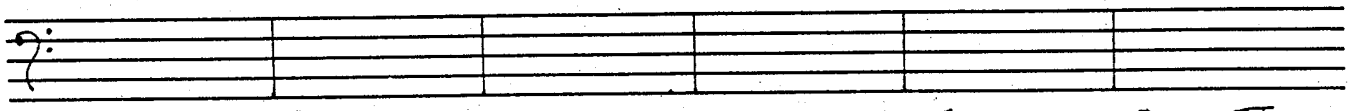
C melodic minor E♭ melodic minor

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



F major G major A minor D# minor

Write the correct dominant 7th chords (V7).



A: V7 C#: V7 C: V7 B: V7 F: V7 Db: V7

Write the correct Roman numerals for each type of cadence.

plagal - _____

authentic - _____

extended authentic - _____

Write a brief definition for each of the following terms.

andantino _____

animato _____

con brio _____

giocoso _____

maestoso _____

morendo _____

Match the definition with the correct term.

A	a composition for orchestra and solo instrument	_____CONCERTO
B	tones that do not belong to the chord that is sounding at the moment	_____DIMINISHED SEVENTH CHORD
C	a scale which is constructed entirely of whole steps: e.g. C D E F# G# A# C	_____NONHARMONIC TONES
D	tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone	_____SCALE DEGREES
E	a 4-note chord build entirely of minor thirds: e.g. C#-E-G-B♭	_____TWO-PART INVENTION
F	a polyphonic composition with 2 musical lines moving independently and in imitation of each other	_____WHOLE TONE SCALE

Ear Training

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

1. 2. 3. 4. 5.

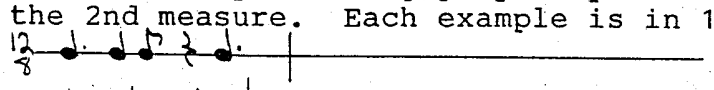
Ear Training

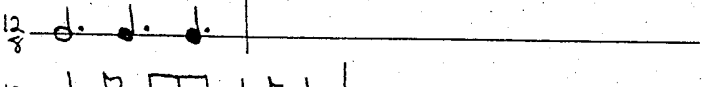
What type of minor scale is being played?
(natural, harmonic, melodic)

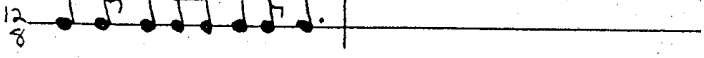
1. 2. 3. 4.

Ear Training

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

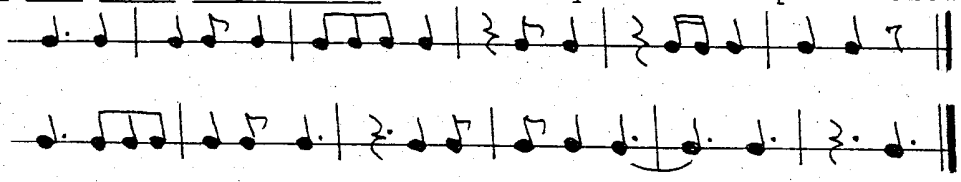
1. 

2. 

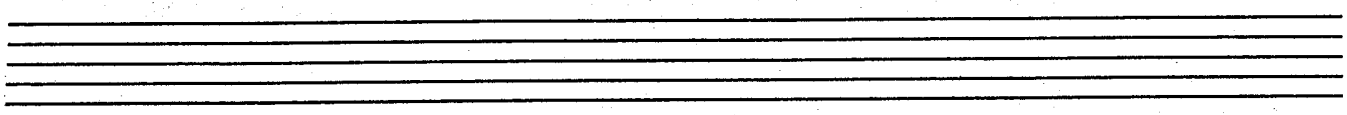
3. 

LESSON TWO

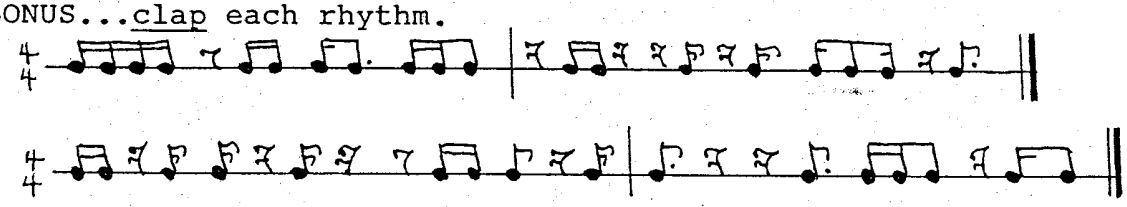
Add the time signatures to the rhythmic examples below.



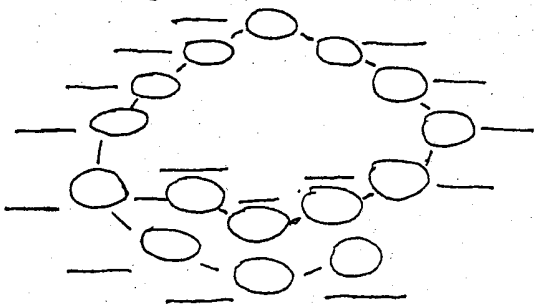
Draw the following on the staff below:
a 32nd note, a grouping of four 32nd notes, a 32nd rest.

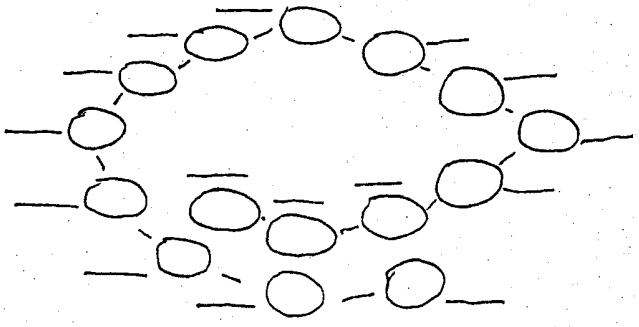


Write in the counts for each line of rhythm (which includes rests), being careful to correctly show the divisions of the beat (1 e & a, etc.).
BONUS...clap each rhythm.



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

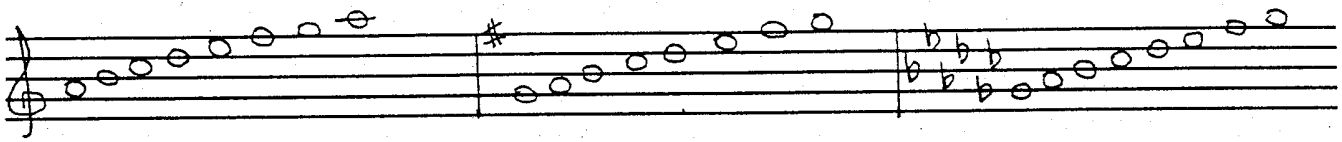




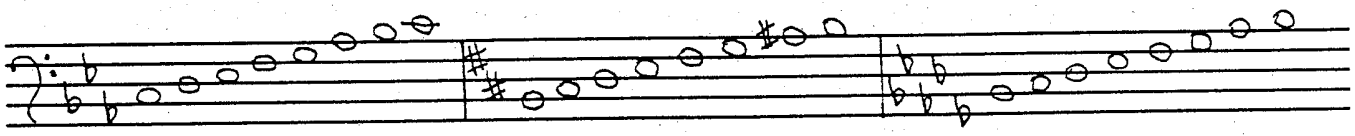
Spell the following scales.

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

Identify the following scales.

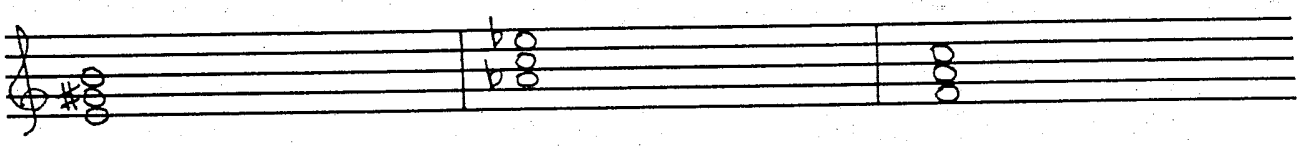


_____ _____ _____

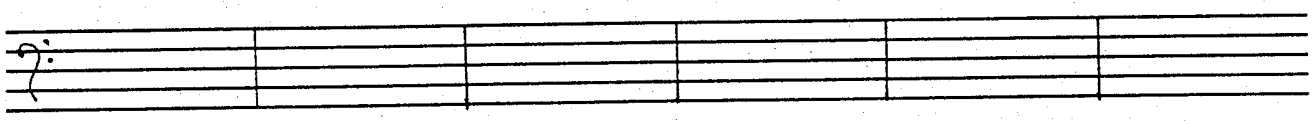


_____ _____ _____

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

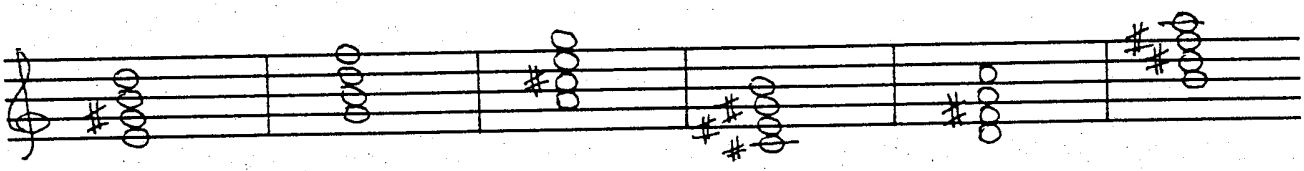


Write the correct triads on the staff. Watch the chord symbols carefully (M, m, +, °).

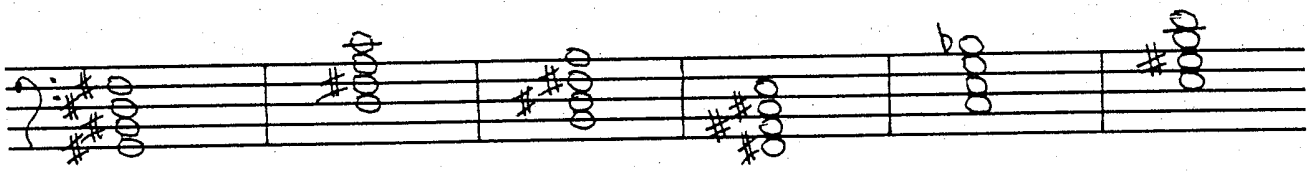


BM fm e° a° A+ D+

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



_____ _____ _____ _____ _____ _____



_____ _____ _____ _____ _____ _____

Music History

What are the dates of the Romantic Period? _____

Name eight composers of the Romantic Period.

_____ _____ _____

_____ _____ _____

_____ _____

Match the definition with the correct term.

A	a succession of notes played backwards	_____ANTECEDENT/ CONSEQUENT
B	music in which one voice leads melodically, while being supported by an accompaniment	_____CADENZA
C	repetition of a motive in another voice or line of the music	_____HOMOPHONY
D	phrases that relate to each other as question/answer	_____IMITATION
E	a passage which gives a performer a chance to show his technique. Traditionally found in concertos.	_____POLYPHONY
F	music with several lines or parts, with the parts moving to some extent independently	_____RETROGRADE
G	describes the vertical characteristics of a piece of music; examples include homophonic and polyphonic	_____TEXTURE

Ear Training

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

1. 2. 3. 4. 5.

Ear Training

Write the Roman numerals for each cadence played.

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

1. 2. 3. 4.

Ear Training

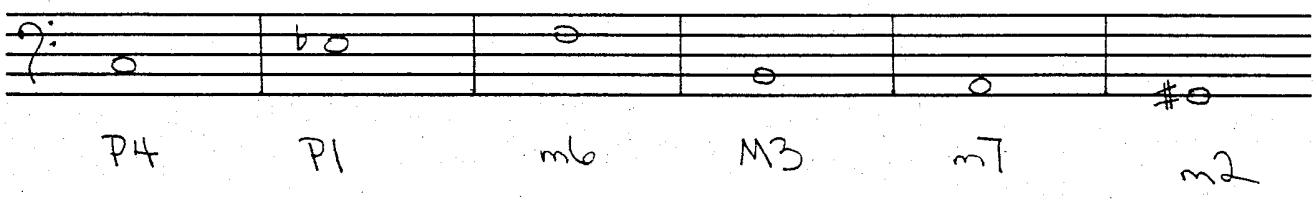
What is the quality of each triad being played?

(major, minor, augmented, diminished)

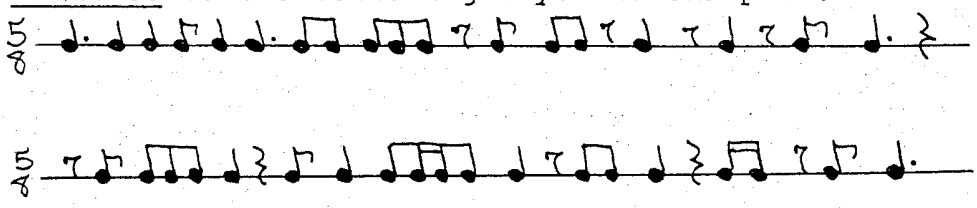
1. 2. 3. 4. 5.

LESSON THREE

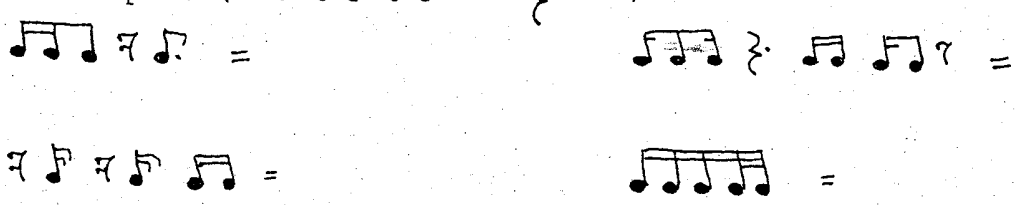
On the staff, write the note that is the correct interval above the given note.



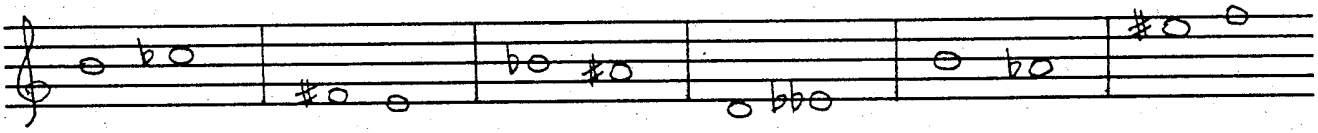
Add barlines to the following rhythmic examples.



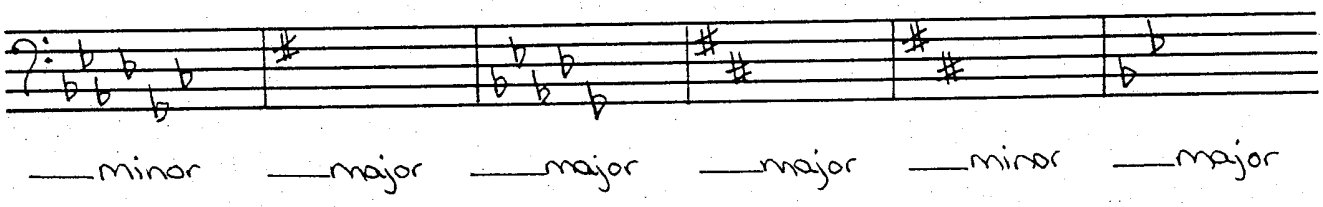
Write one rest equal to the total value of the notes given in each example. (ex. =)



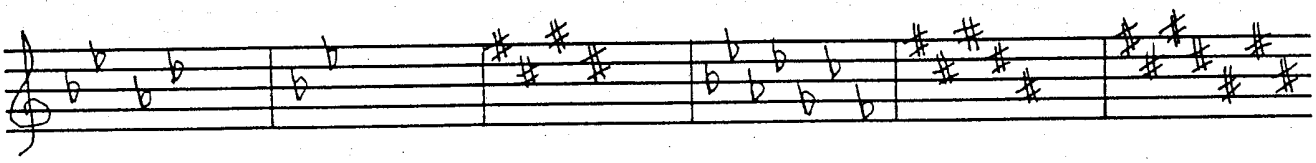
Circle the pairs of notes that are enharmonic equivalents.



Name the key signatures below.

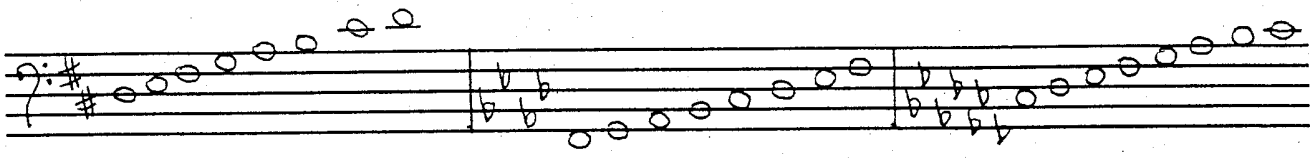


___minor ___major ___major ___major ___minor ___major

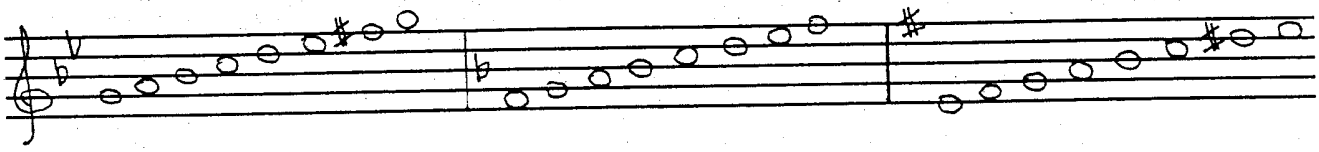


___minor ___minor ___major ___major ___major ___major

Identify the following scales.



_____ _____ _____

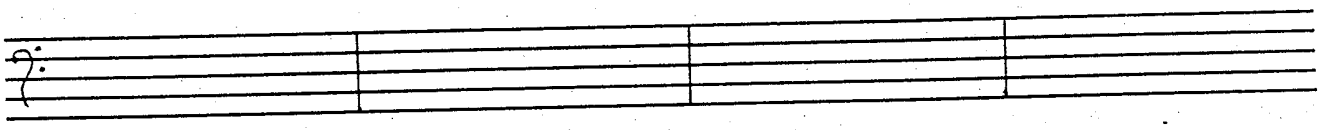


_____ _____ _____

Spell the following scales.

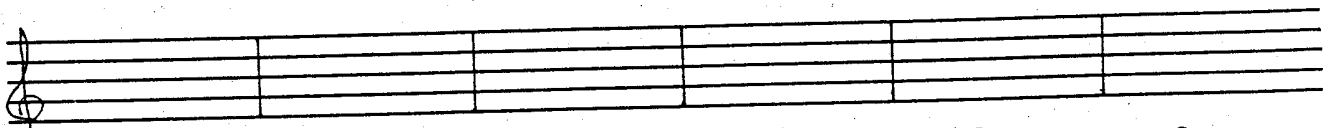
F major - ___ ___ ___ ___ ___ ___ ___ ___
C# natural minor - ___ ___ ___ ___ ___ ___ ___ ___
C# harmonic minor- ___ ___ ___ ___ ___ ___ ___ ___
D harmonic minor - ___ ___ ___ ___ ___ ___ ___ ___
E major - ___ ___ ___ ___ ___ ___ ___ ___
E natural minor - ___ ___ ___ ___ ___ ___ ___ ___

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

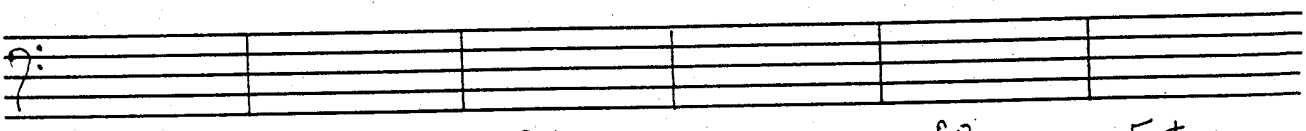


B major G# minor C minor Ab major

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



G+ bm EM AM d° g°



F+ b° B+ em f° E+

Music History

What was the important keyboard instrument of the Romantic Era?

_____

How was it different than in the Classical Era?

_____

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

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

_____ a work for orchestra and solo instrument

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

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

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

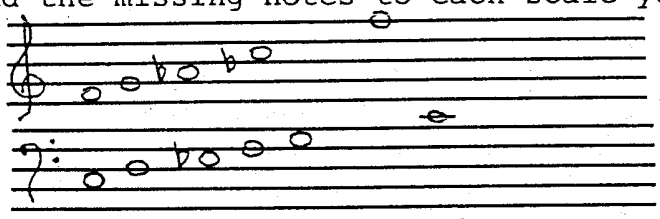
_____ tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone

Ear Training

Add the missing notes to each scale you hear.

1.

2.



Ear Training

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

1. M m + ° 2. M m + ° 3. M m + °

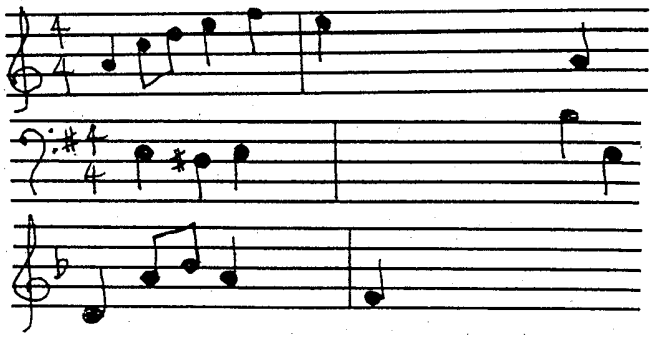
Ear Training

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

1.

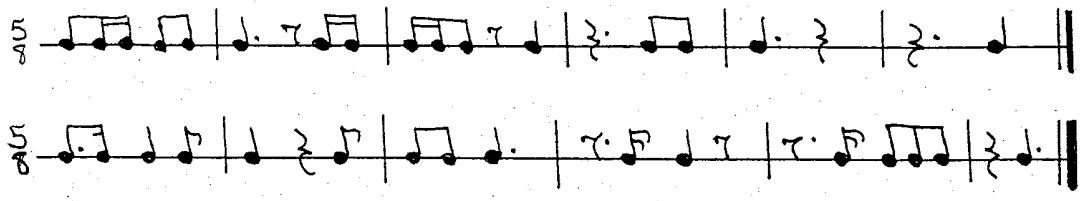
2.

3.

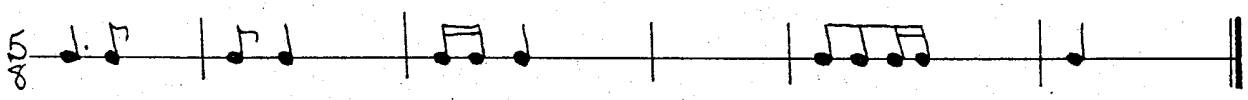


LESSON FOUR

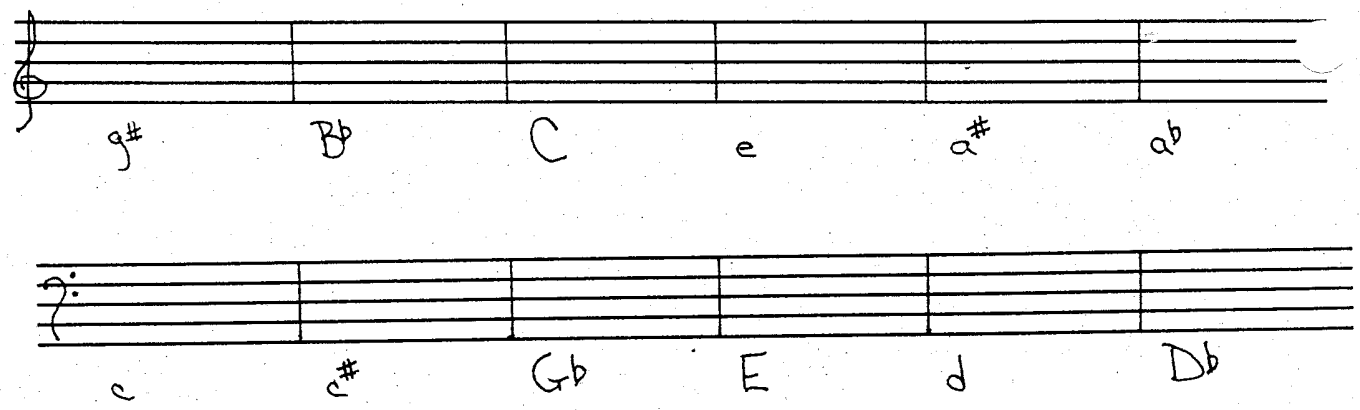
Write in the beats (such as 1 2 3, etc.) below the given rhythms.
Watch the time signatures and be careful with beat divisions!



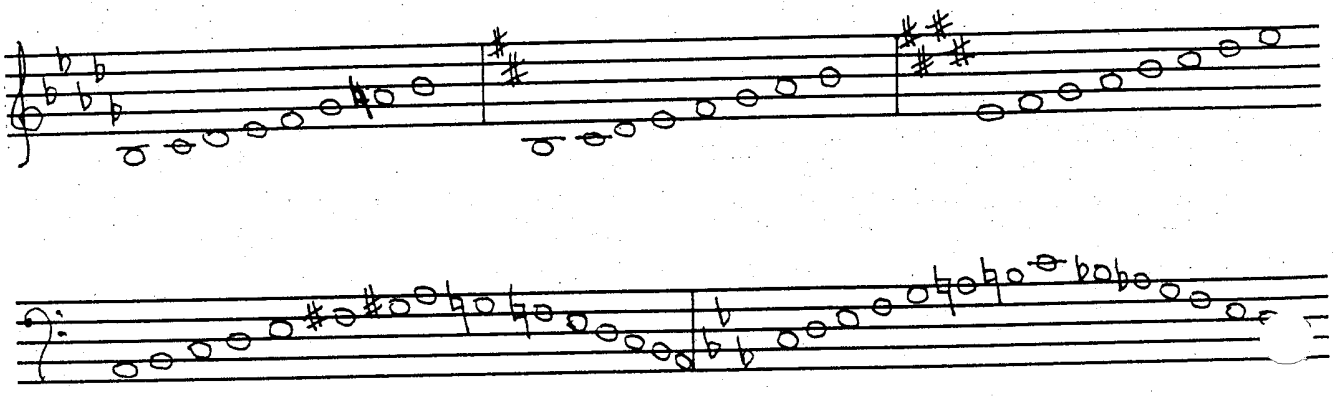
Each of the measures below is incomplete.
Fill in one rest in each measure to make it complete.



Write the key signatures on the staff below.

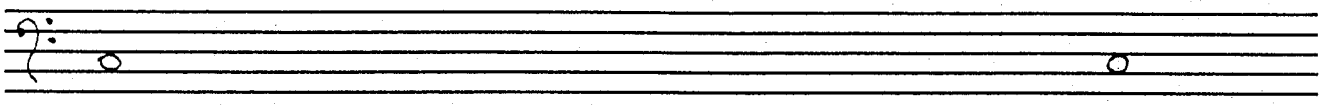


Identify the following scales.



Notate the enharmonic equivalent for each note below.

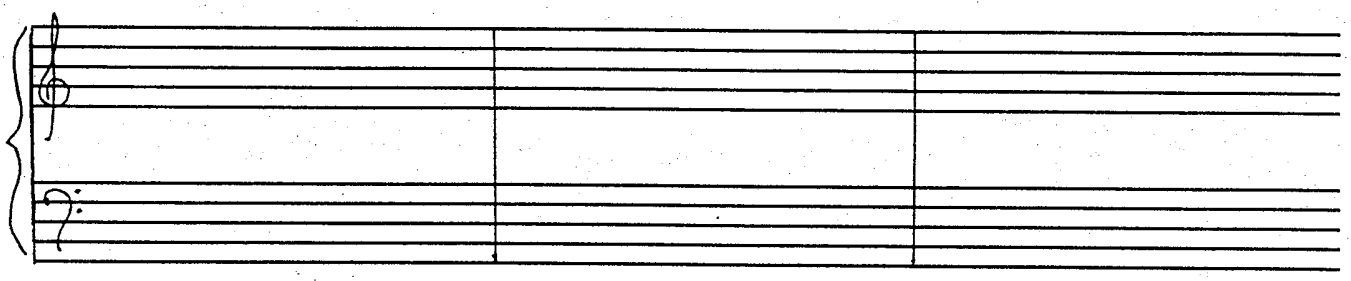
On the staff below, notate a chromatic scale. Start on the given note, ascend an octave then descend to the given note.



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

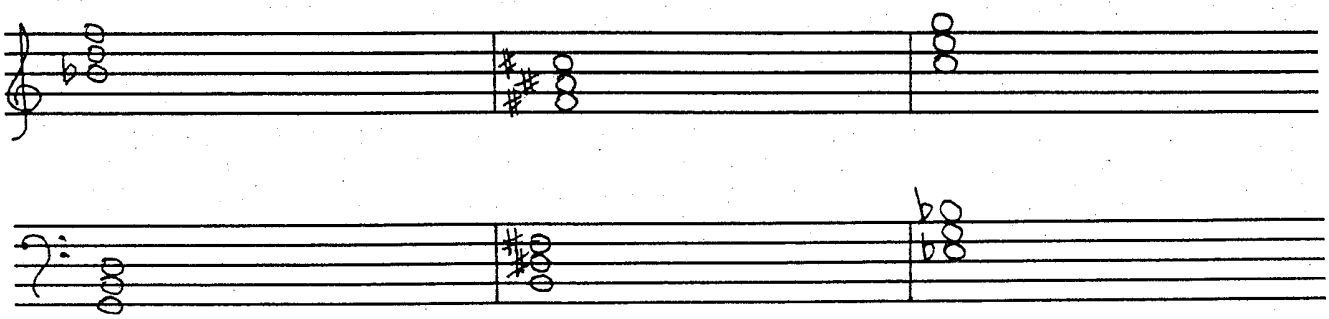
G major - ____ ____ ____ ____
F# major - ____ ____ ____ ____
C major - ____ ____ ____ ____
A major - ____ ____ ____ ____
D major - ____ ____ ____ ____

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



g: i iv i V7 i F#: I IV I V7 I g♭: i iv i V i

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



Analysis

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

The Sonata-Allegro form consists of 3 main sections; they are I_____ II_____ III_____.

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

Section I
(1) begins at measure _____ and is in the key of _____.
(2) begins at measure _____ and is in the key of _____.
Section II begins at measure _____.
Section III
(1) begins at measure _____ and is in the key of _____.
(2) begins at measure _____ and is in the key of _____.

Match the definition with the correct term.

A	fading away (dying out)	_____ANDANTINO
B	(Italian: "lively") animated, spirited	_____ANIMATO
C	jocose, humorous	_____CON BRIO
D	with vigor and spirit	_____GIOCOSO
E	majestic	_____MAESTOSO
F	usually indicates a tempo a little quicker than andante.	_____MORENDO

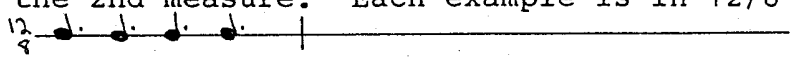
Ear Training

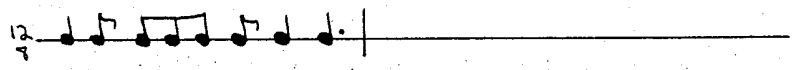
Two notes will be played. Name the interval you hear.

1. 2. 3. 4. 5.

Ear Training

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

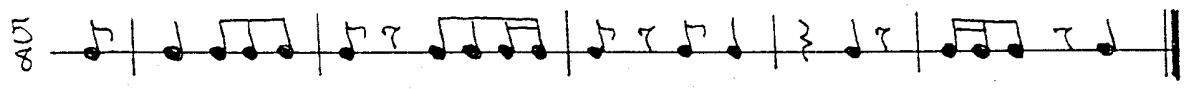
1. 

2. 

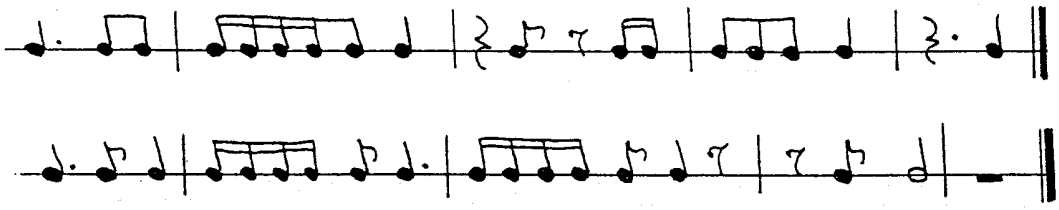
3. 

LESSON FIVE

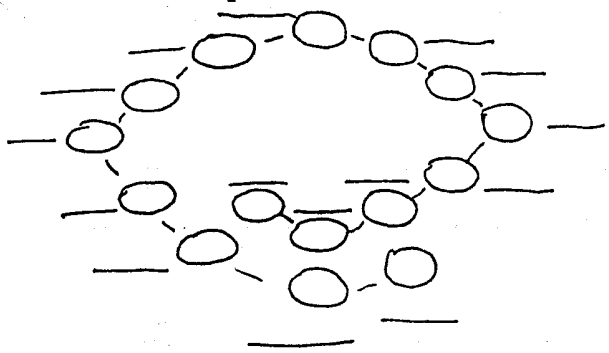
Write in the beats (such as 1 2 3, etc.) below the given rhythm. Watch the time signature and be careful with beat divisions!

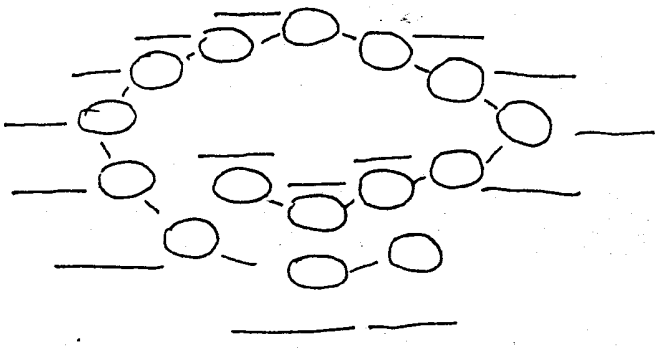


Add the time signatures to the rhythmic examples below.

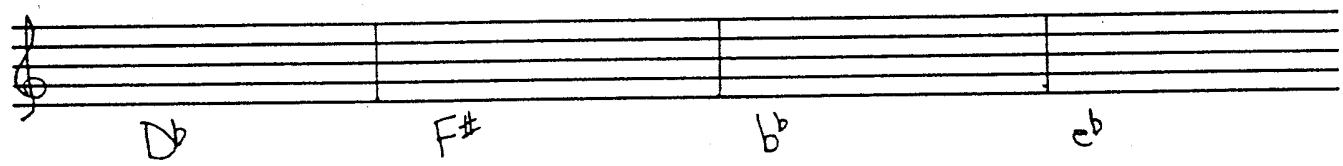


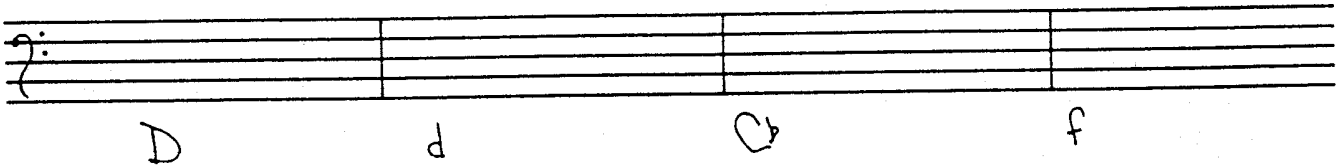
In the first circle of 5ths diagram below, write the names of all the major keys. In the second diagram, write the names of the sharp (#) minor keys. In both diagrams, write the number of sharps or flats in each key (on the line given).

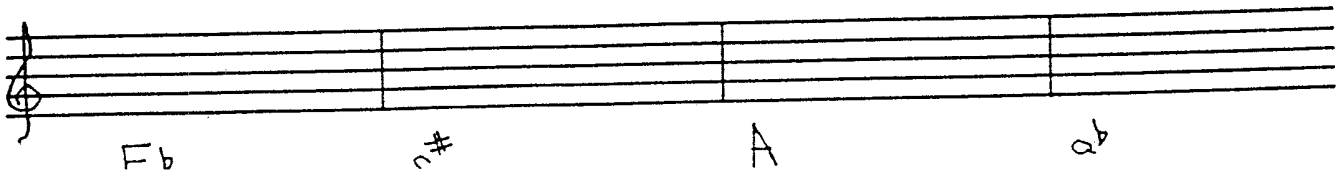




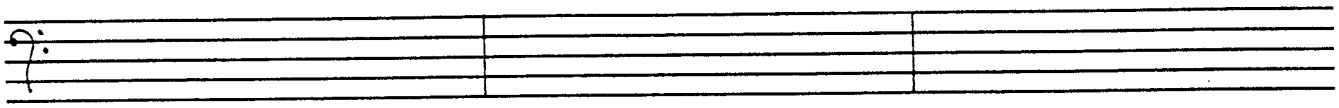
Write the correct triads on the staff in all 3 positions (root, 1st inversion, 2nd inversion)



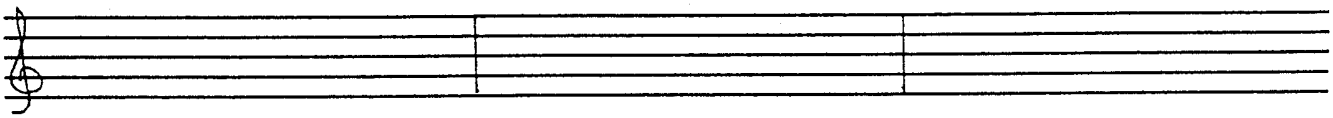




Write the following scales.

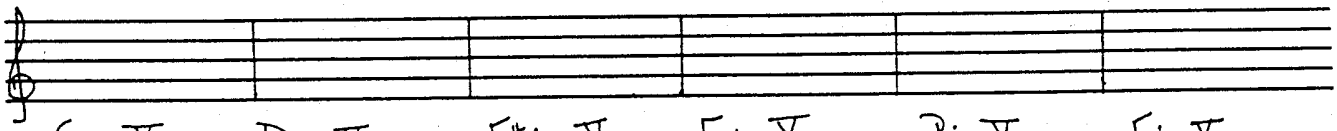


B natural minor B major G natural minor



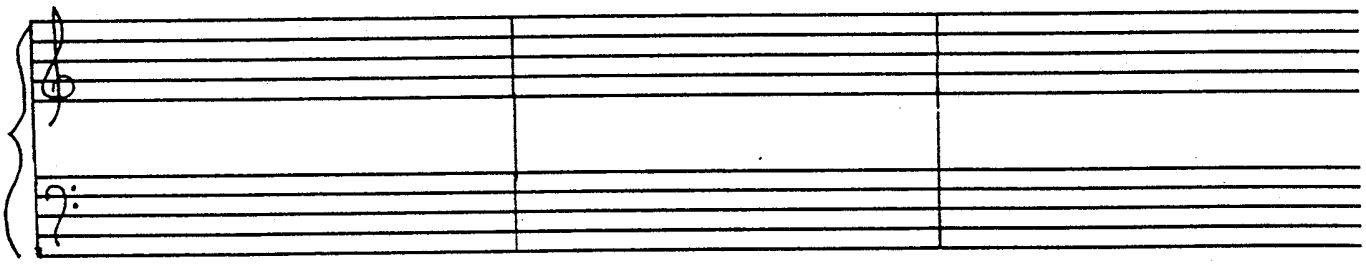
A♭ major D harmonic minor B♭ harmonic minor

Write the correct dominant 7th chords (V7).



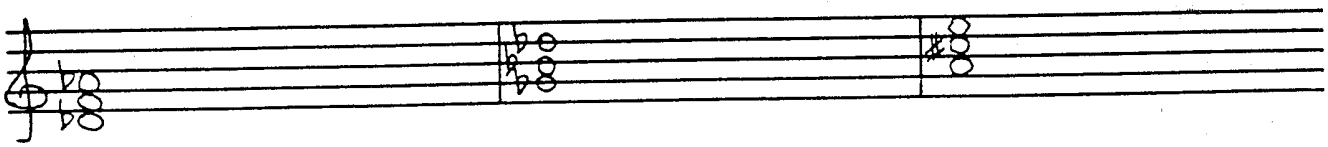
G: V7 D: V7 F♯: V7 E: V7 B♭: V7 F: V7

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



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

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



Analysis

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

The Sonata-Allegro form consists of 3 main sections; they are I_____ II_____ III_____.

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Section I

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

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

Section II begins at measure _____.

Section III

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

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

Write a brief definition for each of the following terms.

antecedent/consequent_____

cadenza_____

homophony_____

imitation_____

polyphony_____

retrograde_____

texture_____

Ear Training

What type of minor scale is being played?

1. 2. 3. 4.

Ear Training

Write the Roman numerals for each cadence played.

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

1. 2. 3. 4.

Ear Training

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

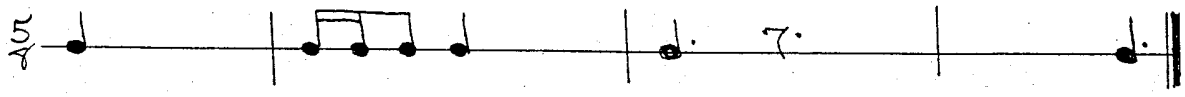
1.

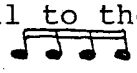
2.

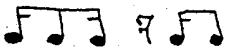
3.

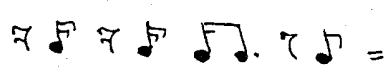
LESSON SIX

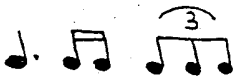
Each of the measures below is incomplete.
Fill in one note in each measure to make it complete.



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

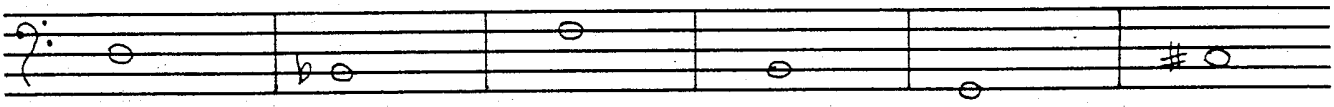
 =

 =

 =

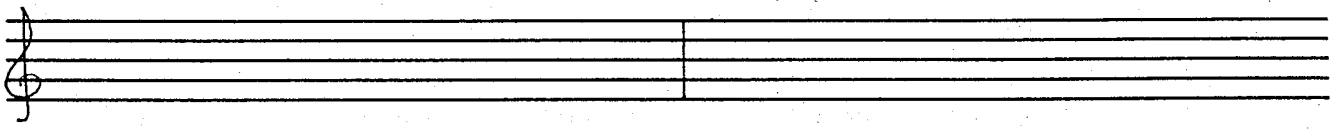
 =

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

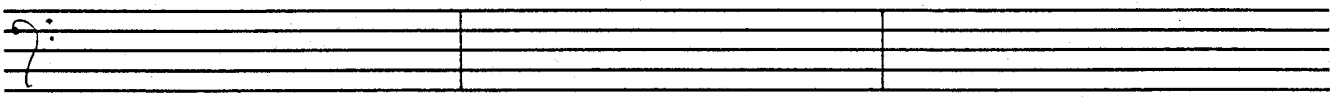


d5 M2 P4 m7 M7 M6

Write the following scales.



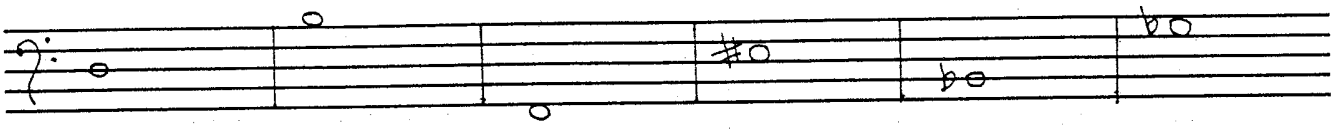
E melodic minor B♭ melodic minor



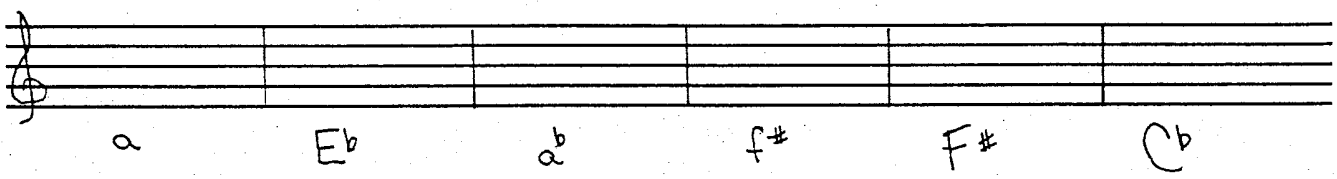
D♭ major C major E♭ natural minor

D melodic minor F melodic minor

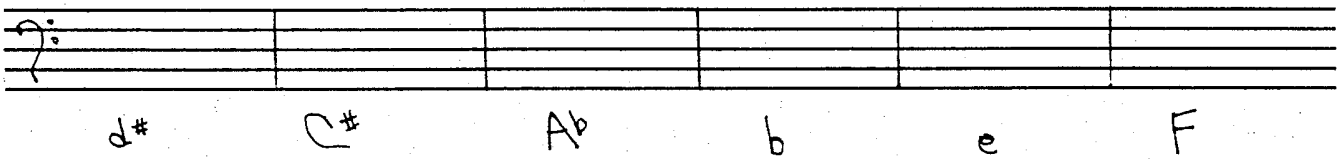
Notate the enharmonic equivalent for each note below.



Write the key signatures on the staff below.

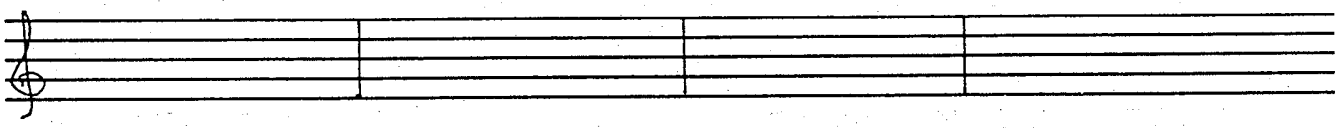


a E♭ a♭ f♯ F♯ C♭



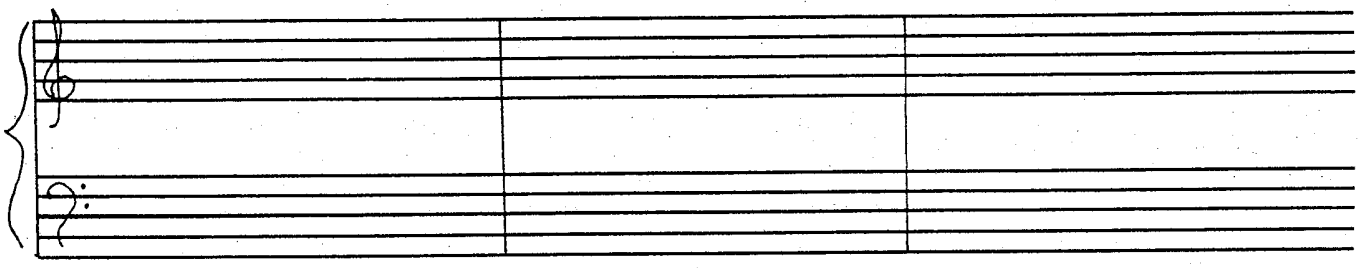
d♯ C♯ A♭ b e F

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



C♯ b a♯ B♭

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



D♭: I IV I V7 I E: I IV I V I c: i iv i V7 i

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

_____ fading away (dying out)

_____ (Italian: "lively") animated, spirited

_____ with vigor and spirit

_____ a tempo a little faster than andante

_____ jocose, humorous

_____ majestic

Music History

What are the dates of the Romantic Period? _____

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

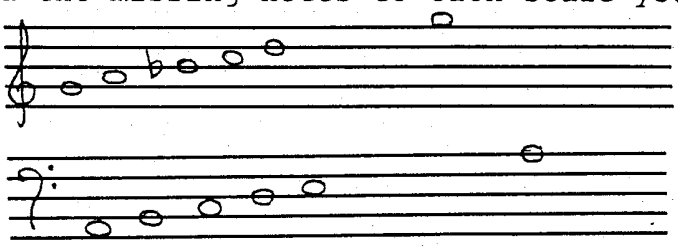
Frederic Francois Chopin	-	_____	_____-_____
Robert Schumann	-	_____	_____-_____
Edward MacDowell	-	_____	_____-_____
Edvard Grieg	-	_____	_____-_____
Franz Liszt	-	_____	_____-_____
Felix Mendelssohn	-	_____	_____-_____
Johannes Brahms	-	_____	_____-_____
Sergei Rachmaninoff	-	_____	_____-_____

Ear Training

Add the missing notes to each scale you hear.

1.

2.



Ear Training

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

1. 2. 3. 4. 5.

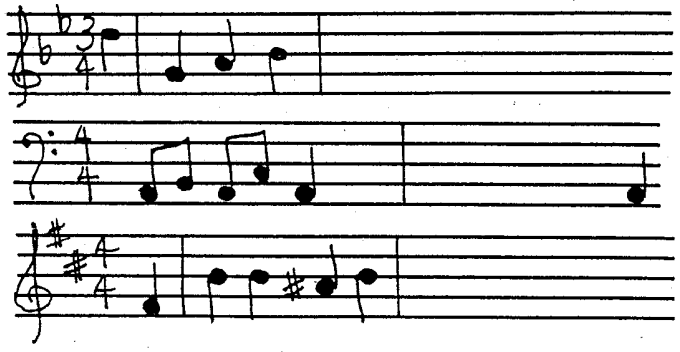
Ear Training

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

1.

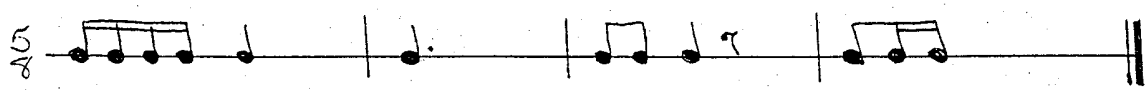
2.

3.

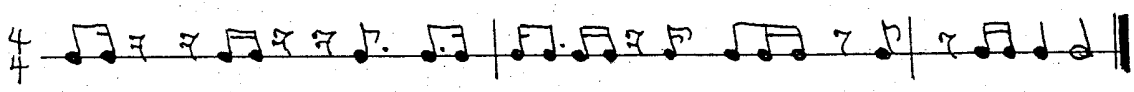


LESSON SEVEN

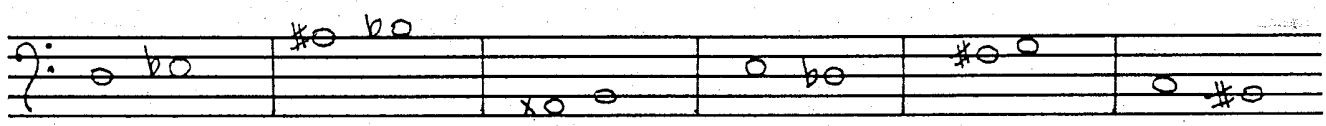
Each of the measures below is incomplete.
Fill in one note or rest in each measure to make it complete.



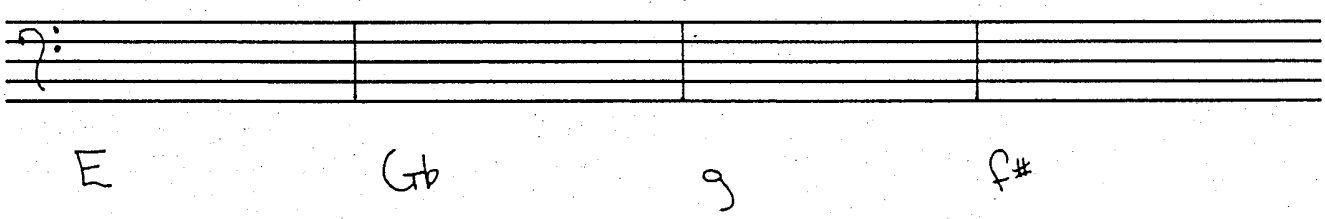
Write in the counts for each line of rhythm, being careful to correctly show the divisions of the beat (1 e & a, etc.).
BONUS...clap each rhythm.



Circle the pairs of notes that are enharmonic equivalents.



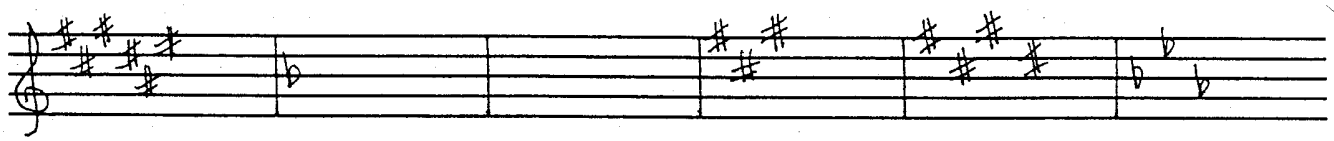
Write the correct triads on the staff in all 3 positions (root, 1st inversion, 2nd inversion)



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

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

Name the key signatures below.

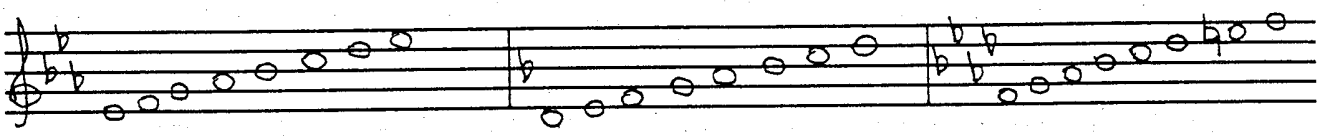


____major ____minor ____major ____major ____minor ____major

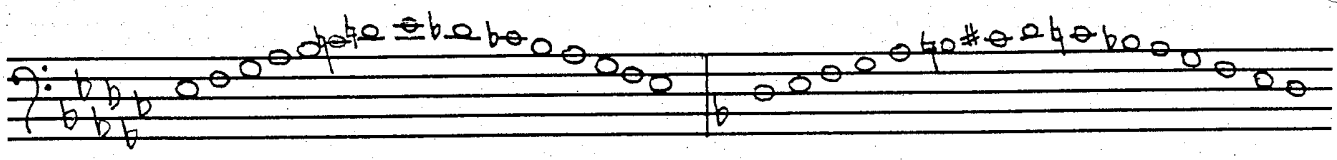
Spell the following scales.

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

Identify the following scales.

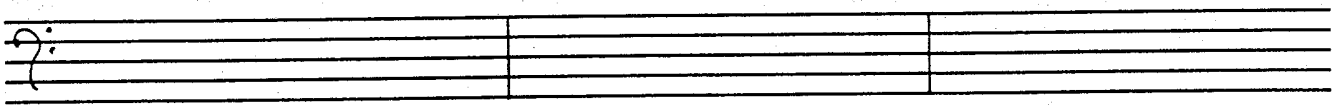


_____ _____ _____

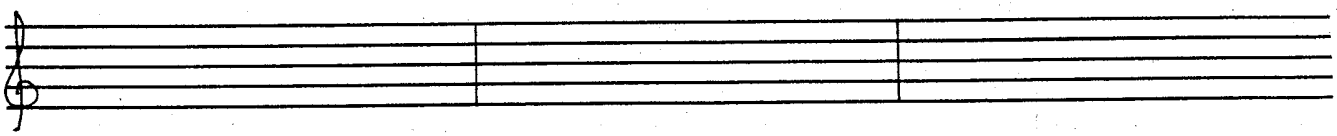


_____ _____

Write the following scales.



A major Eb harmonic minor F harmonic minor



A harmonic minor B♭ major G♭ major

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

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

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

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

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

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

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

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

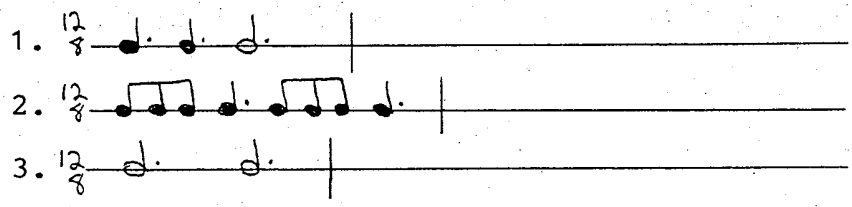
Ear Training
Two notes will be played. Is the interval a M2 or a m2?

1. 2. 3. 4. 5.

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

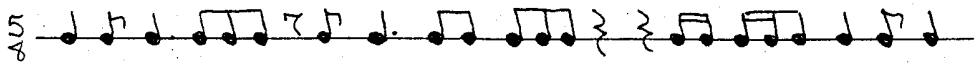
1. M m + ° 2. M m + ° 3. M m + °

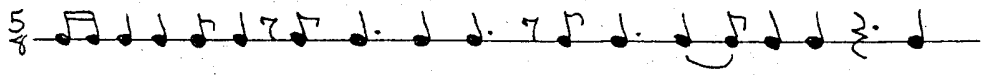
Ear Training
Complete the rhythm being played by writing the note values in the 2nd measure. Each example is in 12/8 meter.

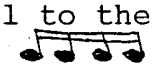


LESSON EIGHT

Add barlines to the following rhythmic examples.

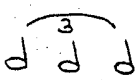


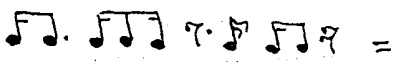


Write one note or rest equal to the total value of the notes given in each example. (ex. )

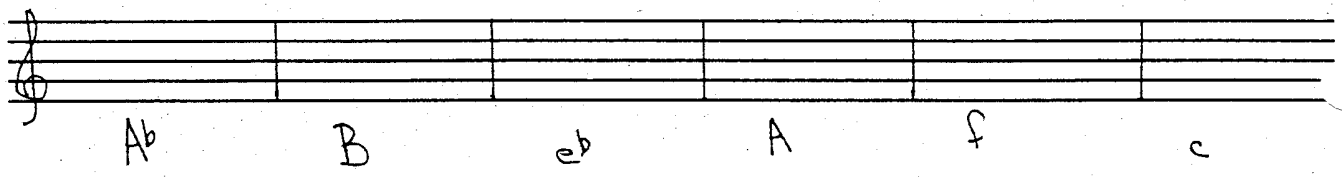
 =

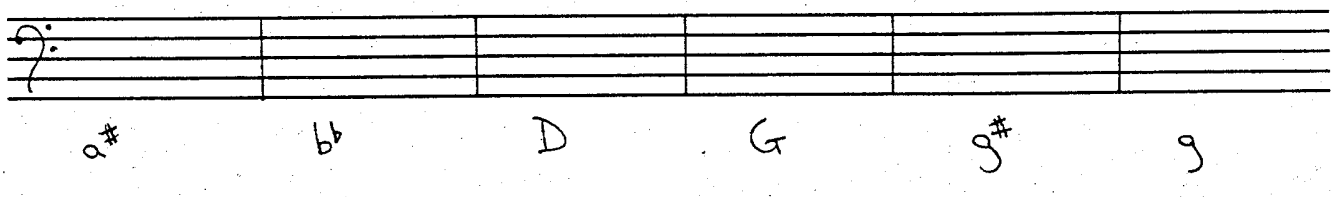
 =

 =

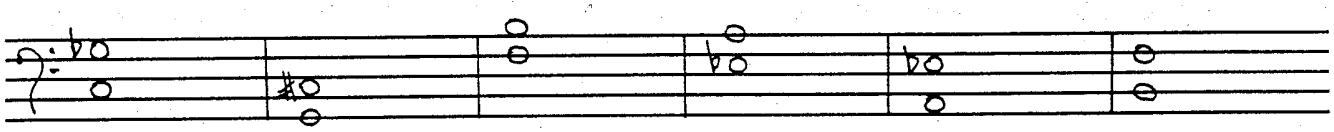
 =

Write the key signatures on the staff below.

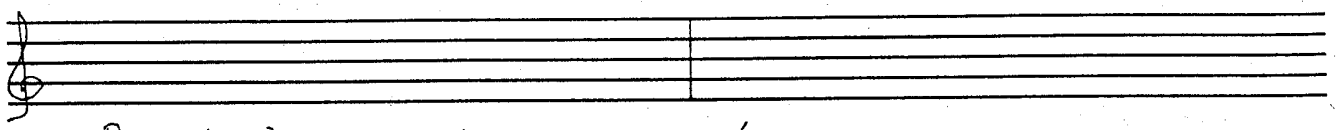




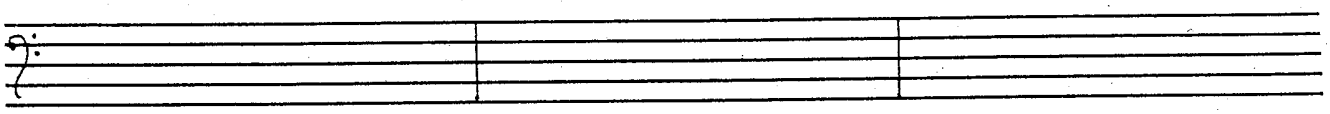
An augmented 4th (A4) and diminished 5th (d5) sound alike. Change each interval below (A4 or d5) to its enharmonic equivalent.



Write the following scales.

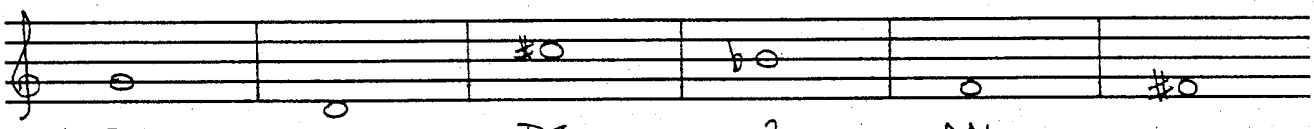


B melodic minor G melodic minor



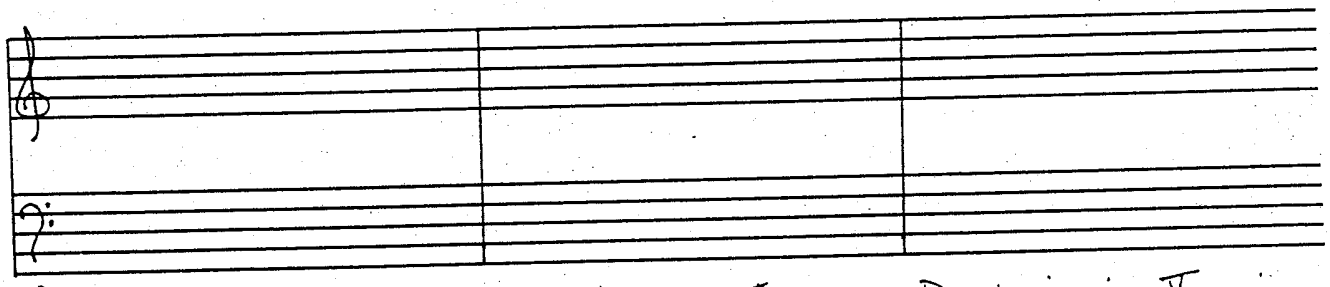
F# major C harmonic minor E♭ major

On the staff, <u>write the note</u> that is the correct interval <u>above</u> the given note.

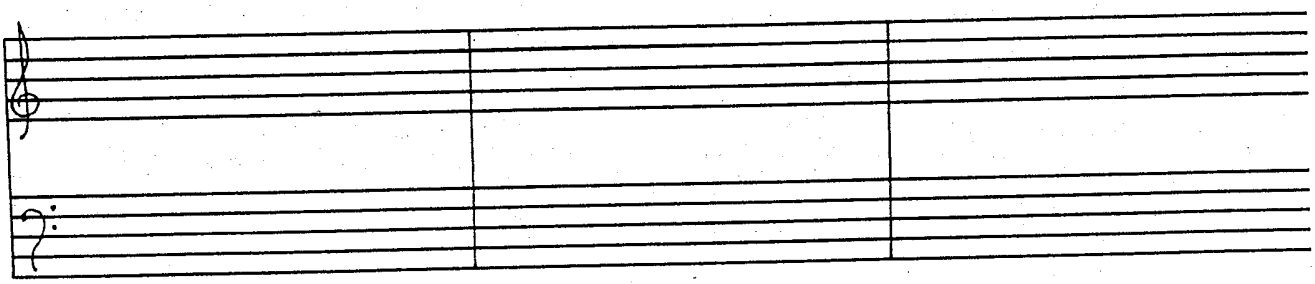


P5 M6 P8 m3 M6 d7

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



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



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

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

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

Write a brief definition for each of the following terms.

concerto _____

diminished seventh chord _____

nonharmonic tones _____

scale degrees _____

two-part invention _____

whole tone scale _____

Analysis

You will be given a 1st movement of a sonatina to analyse.
Answer the following questions the form of the piece.

The Sonata-Allegro form consists of 3 main sections;
they are I_____ II_____ III_____.

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

Section I
(1) begins at measure _____ and is in the key of _____.
(2) begins at measure _____ and is in the key of _____.
Section II begins at measure _____.
Section III
(1) begins at measure _____ and is in the key of _____.
(2) begins at measure _____ and is in the key of _____.

Ear Training

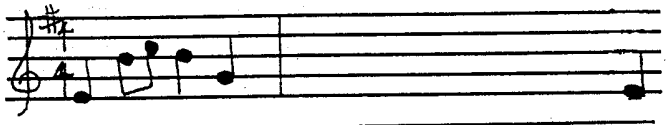
Write the Roman numerals for each cadence played.
(I IV I V I, I IV I V7 I, i iv i V i, i iv i V7 i)

1. 2. 3. 4.

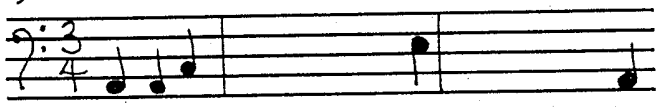
Ear Training

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

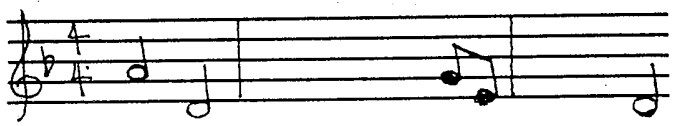
1.



2.



3.



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

andantino

animato

con brio

giocoso

maestoso

morendo

antecedent/consequent

cadenza

homophony

imitation

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

polyphony

retrograde

texture

concerto

diminished seventh chord

nonharmonic tones

scale degrees

two-part invention

whole tone scale

2 types of musical texture

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

Frederic Francois Chopin

Dates of the Romantic Period

Franz Liszt

Robert Schumann

Sergei Rachmaninoff

Johannes Brahms

Edvard Grieg

Felix Mendelssohn

Edward MacDowell