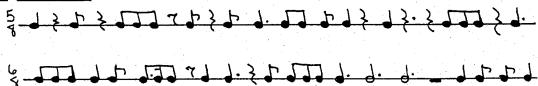
Music Review Lessons

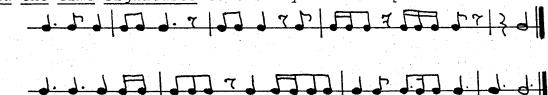
By Dr. Susan M. Tusing LEVEL 9 ...

#### LESSON ONE

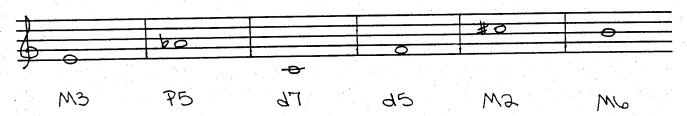
Add barlines to the following rhythmic examples.



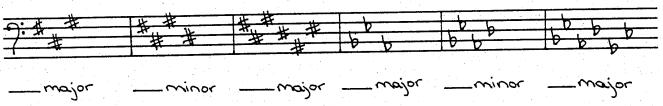
Add the time signatures to the rhythmic examples below.



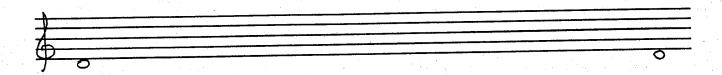
On the staff, write the note that is the correct interval above the given note.



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 natural minor	Bb natural minor	F harmonie minor

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

3)		
7:		
9:	i iv i I i	

Write a brief affetuoso	definition	for	each of	f the	following	terms.	
				•			
anticipation_							
appoggiatura_							
calando							
giusto							
mordent						<u></u>	
stringendo							
suspension							
trill							
<u> </u>							

Match tl	ne definition	with the	correc	t te	erm.	*	
A	chamber musi	c for 3 pl	ayers:			AEO	LIAN MODE
	piano, violi	n, cello					
<u>B</u>	soprano; alt	o; tenor;	bass			ARI	A
· · · · · · · · · · · · · · · · · · ·				_			
<u>C</u>	elaborate co					DOR	IAN MODE
	voice with i	nst. accom	npanime	nt			
_	1						
<u>D</u>	scale found					ION	IAN MODE
	from C to C						
	KWWHWW	w n; same	as maj	OL S	scare		
E	scale found	on white k	AVC			MOD	FC
<b>=</b> 1	from A to A			ern			LO.
	KWHWWH				minor		
		,					
<u>F</u>	scale found	on white b	keys fr	om		PIA	NO TRIO
	D to D formi				WHW		
<u>G</u>	selection of				a <sub>.</sub>	VOI	CE PARTS
	scale, formi			al			
	material of						
	term usu. re						
	going back t	o medieva.	times	•			
•							
Ear Tra	ining	· · · · · · · · · · · · · · · · · · ·					
	e intervals p	laved.					
1.	2. 3.	4.	5.		6.	7.	8.
Ear Tra							
	y the scale b		ed.	_			. <u> </u>
-	lian Ionian			3.	Aeolian		
2. Aeo	lian Ionian	Dorlan		4.	Aeolian	Ionian	Dorian
Ear Tra	ining						
	he time signa	ture and	rhvthm	for	each 2-	neasure e	example.
1.	<b>-</b>						
						*. * ***	
2.							
					141		
3.							
					•		
					:		
Ear Tra		mala for	+ha ===	10÷-	og boin-		
	he Roman nume		che cac	enc	es perud		
1. 2.		3. 4.				5. 6.	
4 •		7.				<b>∨•</b> , ,	

#### LESSON TWO

Add the time signatures to the rhythmic examples below. Draw the following on the staff below: 32nd note, grouping of four 32nd notes, 32nd rest, 32nd triplet 64th note, grouping of four 64th notes, 64th rest, 64th triplet Write two notes equal to each triplet figure below. (e. - ) 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. PTHTP4TH 一月7月. Fara D. G. F. Spell the following scales. B harmonic minor -A major E harmonic minor -F# natural minor -Bb major

C# major

Identify the following scales.

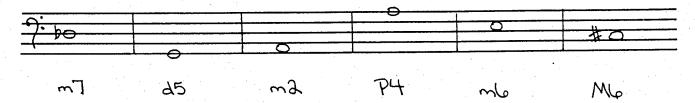
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) 0000 o 40 #00 to		0 0 0	001	200
•	<del></del> -		* . * <del></del>	
- 0 <del>-0</del>	•		_	0 40
// b 0000000000000000000000000000000000	**			<del>o o o þ</del> o
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000	1 3 2 0	0		
•				
7	h	aaab leas in s	all moditions	
Spell the dominant 7th	n cnord or	each Key in a	r zrr hosicions	•
(root position, 1st in		v., sra inv.)	,	
Ab major		E major -		•
		e Table 1		
				<u> </u>
				· · · ·
		3		
Bb major		A major	<del>-</del>	
	<del></del>			
- An Annual Control of the Control o	<del>_</del>		<del></del>	
				_ · <del></del>
		-1		
C major	<del></del>	Eb major		
	<del></del>			<del>-</del>
	* * ·	Marie Carlos		<del></del>
				<del></del>
	7-h shords	bolow its p	osition and	the
Identify each of the	7th chords	below, its p	osition, and	the
Identify each of the key it is in.	7th chords	below, its p	osition, and	the
Identify each of the key it is in.	7th chords	below, its p	osition, and	the
Identify each of the key it is in.		below, its p	osition, and	the
Identify each of the key it is in.	7th chords	below, its p	osition, and	the
Identify each of the key it is in.		below, its p	b-S	the
Identify each of the key it is in.		below, its p	b-e	the
Identify each of the key it is in.		below, its p	be	the
Identify each of the key it is in.		below, its p	be	the
Identify each of the key it is in.		below, its p	besition, and	the
key it is in.		below, its p	besition, and	the
Music History	#8	## 8°	b-8   8 	the
key it is in.	#8	## 8°	b-8   8 	the
Music History What are dates of the	e Impression	nistic Period	1?	#8
Music History	e Impression	nistic Period	1?	#8
Music History What are dates of the	e Impression	nistic Period	1?	#8
Music History What are dates of the	e Impression	nistic Period	1?	#8

Match t	he definition with the correct term. section of fugue not including statements of subject	ANSWER
<u>B</u>	2nd statement of a fugue subject, on the dominant	AUGMENTATION
<u>c</u>	mature form of imitative counter- point dev. in 17th cent.; perfected by J. S. Bach; usu. in 3-4 voices; based on a short melody called a subject	DIMINUTION
<u>D</u>	<pre>imitation of fugue subject in close succession (overlapping) producing intensity; esp. effective toward end.</pre>	EPISODE
<u>E</u>	section of fugue containingstatements of subject in all voices	EXPOSITION
<u>F</u>	short melody on which a fugue is based; stated first on tonic.	FUGUE
<u>G</u>	intervals - decrease size by $\frac{1}{2}$ step without changing letter names; rhythm - half value of notes	STRETTO
<u>H</u>	intervals - increase size by $\frac{1}{2}$ step without changing letter names; rhythm - double value of notes	SUBJECT
Ear Tra Identif 1.	<pre>ining y the quality of the triad being played (M, 2. 3. 4. 5. 6. 7.</pre>	•
Ear Tra Write t	ining he time signature and rhythm for each 2-mea	asure example.
2.		
Ear Tra Write t	ining he melody for each 2-measure example.	
2.		
3. \frac{1}{9}		
48		

J

# 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. )

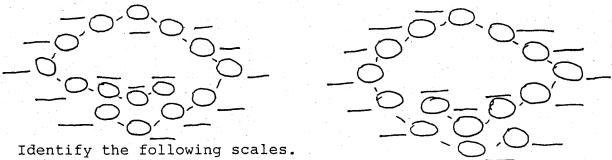
Circle the pairs of notes that are enharmonic equivalents.



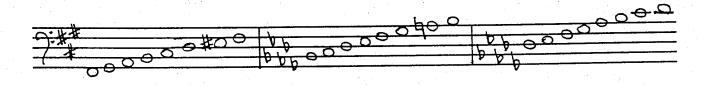
Name the key signatures below.



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







Spell the following scales.

F major

C# natural minor -

C# harmonic minor-

D harmonic minor -

E major

E natural minor

Identify the following triads. Watch the symbols carefully.

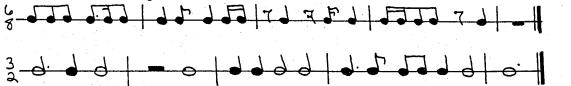
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		100		1 460
A - b - b - c - c	<del></del>	100	- L N	
A - 8			7	
<del>V                                    </del>				
<b>)</b> -	and the second of the second of			
				<ul> <li>* The second of t</li></ul>

Masic Histor						
Describe the	e Impressionistic	style.	. Mention	treatment	of	melody
and rhythm,	pianistic effect	s, and	titles.			

Fill in the blank th	e term that fits the defing selection of tones arrange forming the basic tonal ma	ed in a scale, sterial of a
	composition; term usu. res going back to medieval tim	
	scale found on white keys the pattern K W H W W H W natural minor	
	scale found on white keys the pattern K W W H W W W major scale	
	scale found on white keys the pattern K W H W W H	
	an elaborate composition family with instrumental accompan	
	soprano; alto; tenor; bass	5
	_chamber music for three p violin, cello	layers: piano,
Ear Training The first note of ear	ach interval is given. Wr	ite the second.
1.	3.	_ 4
60		<del>(</del> 0
Ear Training Write the time sign	ature and rhythm for each	2-measure example.
1.		
3.		
Ear Training		
	r each 2-measure example.	
2.		
7.61		
3.		

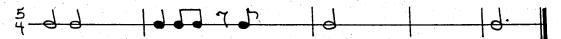
## LESSON FOUR

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

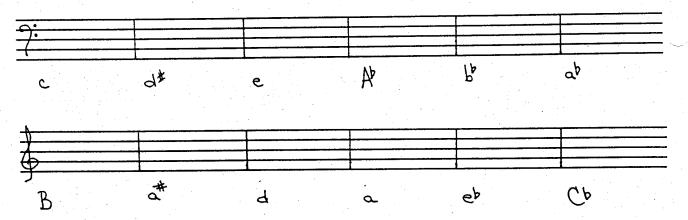


Each of the measures below is incomplete.

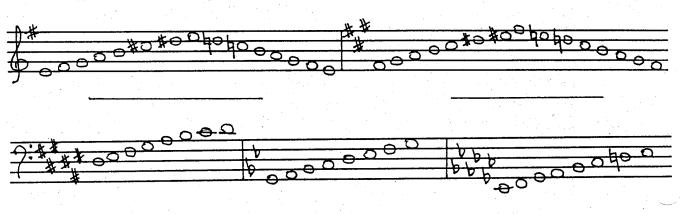
Fill in one rest in each measure to make it complete.



Write the key signatures on the staff below.



Identify the following scales.



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

7: 13 -	•	1	
-			

Spell the following modes (all white keys)  Dorian  Ionian  Dorian
Aeolian
Spell the <u>dominant 7th</u> chord of each key in all positions. (root position, 1st inv., 2nd inv., 3rd inv.)
major F major
B major F# major
C# major

Identify the following triads. Watch the symbols carefully.

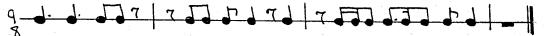
				, <b>X</b> O		
<del></del>	<del>- 60</del>	<del>-                                    </del>		14/19		
<del>**</del>	9	17'8	1 3	79		
76 S	- B		1 2		<del></del>	
7			VO		#-	
					_	

		and the second			
Spell the diminished	7th	chords	with the	followin	g roots.
D -			F# -	·	·
G -			C# -	<del></del>	
Δ _			E -		

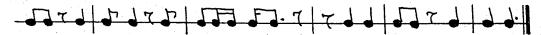
	E I be given a fugue to analyse. Answer thens about the piece.	following
Mark the	y voices does this fugue have? e first entrances of the subject and/or ar	
Where a	l the later entrances of the subject or ar re the episodes? measures e fugue contain a stretto section? Where?	
5005 011		
Match t	he definition with the correct term.  non chord tone tied over from  previous chord (where it occurs  in same part); resolves by step,  usu. downward.	AFFETUOSO
<u>B</u>	gradually diminishing	ANTICIPATION
<u>C</u>	direction to perform with more tension (therefore faster)	APPOGGIATURA
<u>D</u>	tender	CALANDO
<u>E</u>	musical ornament (tr ~~ ); rapid alternation of a given note with diatonic 2nd above it.	GIUSTO
<u>F</u>	non chord tone; occurs on beat; 2nd above or below chord tone it replaces; resolves by 2nd to chord tone.	MORDENT
<u>G</u>	just, right	STRINGENDO
<u>H</u>	a musical ornament ( ; alternation of written note with note below it	SUSPENSION
Ī	non chord tone, appears between chord tones of 2 different chords and is same as one of chord tones in 2nd chord	TRILL
Ear Tra Name th	nining ne intervals played. 2. 3. 4. 5. 6.	7. 8.
Ear Tra Identif (major; chromat 1.	y the scale being played. natural, harmonic, or melodic minor; who	le tone; or 5. 6.

# LESSON FIVE

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



Add the time signature to the rhythmic example below.

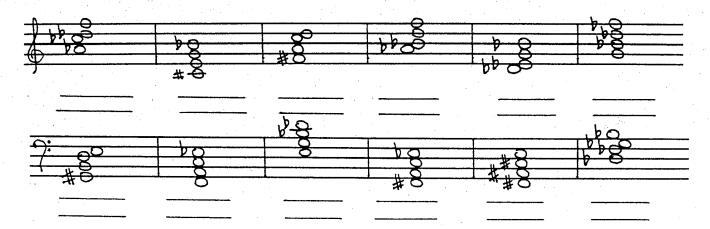


Write the correct cadences three times (with tonic chord in root position, 1st inversion, and 2nd inversion). Write the chords in the treble clef and each chord root in the bass clef.

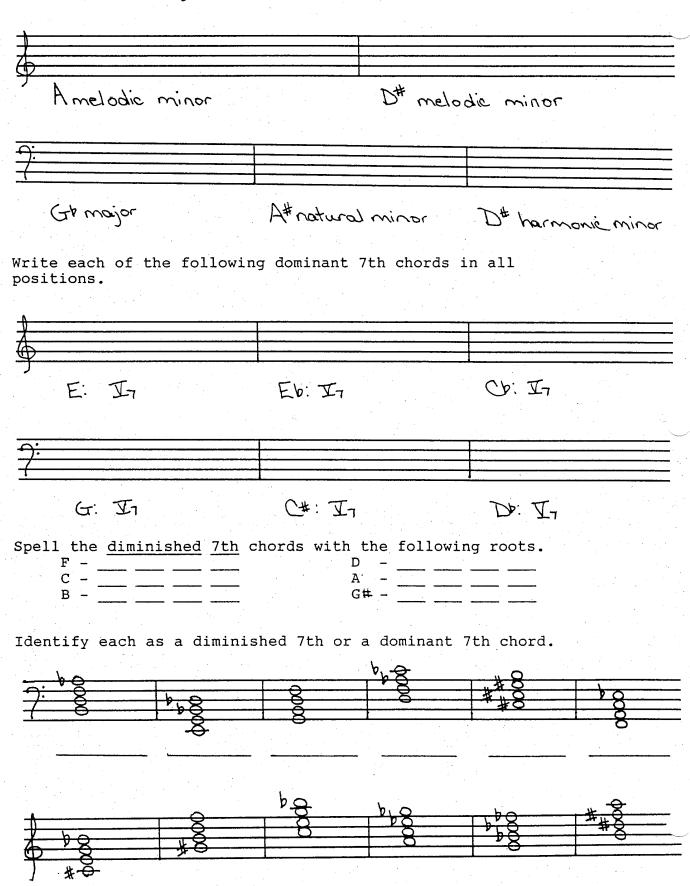
1			
(			
١.			
١.	(4)		
7			
)			
1	0.		
1	· )•		
1			
•			

Ab. I T I I I

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



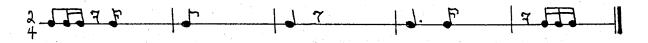
Write the following scales.



Analysis You will be given a fugue to analyse. Answer the following questions about the piece. How many voices does this fugue have? Mark the first entrances of the subject or answer in each voice. Mark all the later entrances of the subject or answer. Where are the episodes? measures Does the fugue contain a stretto section? Where? Write a brief definition for each of the following terms. augmentation diminution\_\_\_\_ (fugue) episode (fugue) exposition fuque stretto subject Ear Training Ear Training Write the Roman numerals for the cadences being played. 1. 6. 2. Ear Training Write the melody for each 2-measure example. 2. 3.

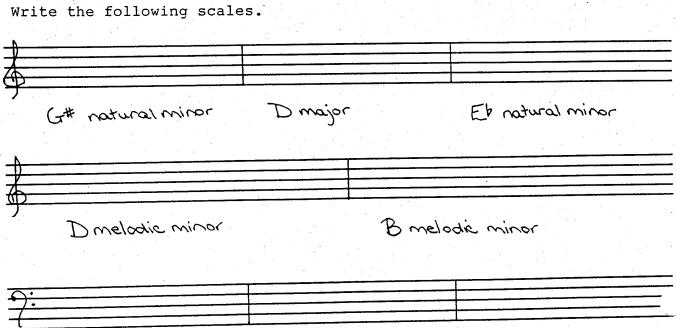
## LESSON SIX

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



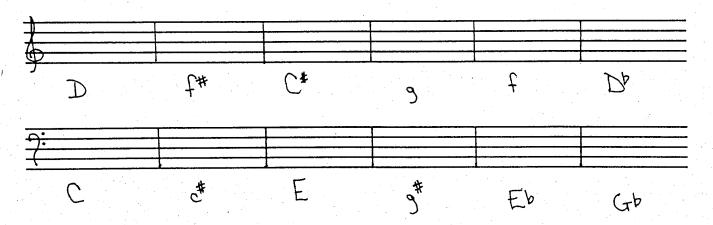
On the staff, write the note that is the correct interval above the given note.





?:
Ab major Cnatural minor Ab natural minor

Write the key signatures on the staff below.



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



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

Fill in the blank t	he term that fits the definition givenjust, right
	_tender
	_gradually diminishing
	_(drawing tight, squeezing); direction to perform with more tension (therefore faster)
	musical ornament ( $tr \sim )$ ; rapid alternation of given note with diatonic 2nd above it.
	_a musical ornament ( <a>); alternation of written note with note immediately below</a>
	non chord tone tied over from previous chord (where it occurs in the same part); resolves by step, usu. downward.
	non chord tone, rhy. weak, appears between harmonic tones of 2 different chords and is same as one of chord tones in 2nd chord
	_non chord tone; rhy. strong; occurs on beat and is 2nd above or below the chord tone it replaces; resolves by 2nd to chord tone.
Analysis You will be given a questions about the	a fugue to analyse. Answer the following e piece.
Mark the first entrance Mark all the later Where are the epison	es this fugue have? rances of the subject or answer in each voice. entrances of the subject or answer. odes? measures tain a stretto section? Where?
Ear Training The first note of  1. 2.	each interval is given. Write the second.

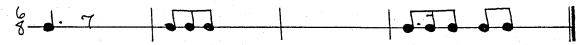
Ear Training
Identify the scale being played.
1. Aeolian Ionian Dorian
2. Aeolian Ionian Dorian

- 3. Aeolian Ionian4. Aeolian Ionian Dorian
- Dorian

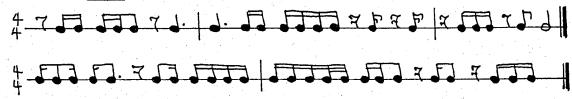
#### LESSON SEVEN

Each of the measures below is incomplete.

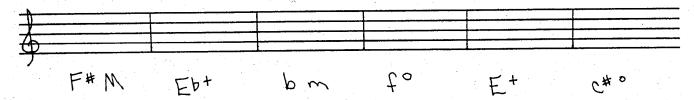
Fill in one note or rest in each measure to make it complete.



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



Write the following triads. Watch the symbols carefully.



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

<b>9</b>		
7:		
B: IWIJI		
Y		
7:		
- a# :	· · ·	

Name the key signatures below.

$\sim$ 1 $^{12}$				<del></del>	<del></del>
<del>*)、***********************************</del>	- ## L	*	<del>\</del>	b 1	
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				•	V V
·					
Spoll +b	ne following		N.C.		
			<b>50</b> •		
	natural mino	_			
Gh	narmonic min	or -			
Вп	najor				<del></del>
	major	<u>.</u> -			<del></del>
	major	-			<del></del>
			<del></del>		<del></del>
Ar	narmonic min	ior		<del></del> . <del></del>	
	The second section				
Identify	y the follow	ing s	cales.		
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	The second		Salar Sa		
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<del>-</del>					
Write the	he following	g scal	es.		
Write the	he following	g scal	es.		
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Write the	he following	g scal	es.		
Write the	he following	g scal	es.		
Write the	he following	g scal	es.		
	he following	g scal	es.		
Write the	he following	g scal	es.		
	he following	g scal	es.		
<b>)</b>				C me!	
<b>)</b>	he following			C me'	lodic minor
<b>)</b>				C me!	
<b>)</b>				C me!	
<b>)</b>				C me!	
<b>)</b>				C me!	
<b>)</b>				C me!	
<b>)</b>				C me!	
Gr#	* melodic				lodic minor
Gr#					
Gr#	* melodic				lodic minor
Gr#	* melodic				lodic minor
Gr#	* melodic				lodic minor
Gr#	* melodic				lodic minor
Gr#	* melodic				lodic minor
Gr#	* melodic				lodic minor
Gr#	* melodic				lodic minor
Gr# Dor	* melodic	minor		sban	lodic minor

Identify each of the  $\underline{\text{dominant}}$   $\underline{\text{7th}}$  chords below, its position, and the key it is in.

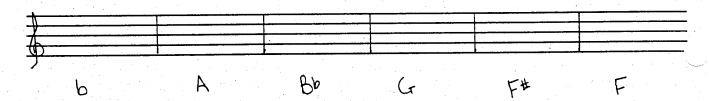
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	V2	<b>*</b> 0	1,0		1 b 0
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<del>Y #: Q</del>	<del>- 8 -</del>	<del></del>	<del>-1700</del>		
/ ♣↔			•		
				<del></del> .	
•		and the second			
		-	<del>-</del>		· • • • • • • • • • • • • • • • • • • •
		adm mba	most of one	sh chord is a	iven
Write diminis	sned /th cr	iorus. The	TOOL OI ead	on chora is 9	1 4 011 .
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<u>•••</u>					0
<del></del>	<del>                                     </del>	# 0			
<del>( 0</del>	1			7 40 -	<u> </u>
			2		
		C	-f the following	leving torms	
Write a brie	f definition	<u>on</u> for each	or the ror	rowing cerms.	
Aeolian mode					
neorium mode					
	<u> </u>				<del> </del>
aria					
	<del></del>				
Dorian mode_					
Ionian mode		```			
Touran mode_				<del></del>	
± .					
modes					1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 -
modes					
piano trio	· · · · · · · · · · · · · · · · · · ·				
<u>-</u>		-			* 1
stretto					·
					· · · · · · · · · · · · · · · · · · ·
woide parts					
voice parts_	,, <u>, , , , , , , , , , , , , , , , , , </u>				
and the second		and the second		e e e e e e e e e e e e e e e e e e e	and the second second
	11				
Ear Training	<b>J</b>				
Identify the	onality c	of the triad	d being play	yed (M, m, +	°).
idencity end	, 4444	1		7.	8.
1. 2.	3.	4.	b. 6.		
			Laboration of the second		
			9 · ·		
Ear Training	<u>I</u>		_		
Write the Ro	oman numera	als for the	cadences be	eing played.	and the second
		3.		5.	
1.				6.	
2.	1. 1.	4.		0.	
* · · · · · · · · · · · · · · · · · · ·					
Ear Training	a				
Tagetife th	a gasla ha	havela pai	(maior: na	atural, harmo	nic,
rdentity the	= scare ne.	rind braken.			•
or melodic	minor; who.	re cone; or	chromatic)	_	
1.		3.		5.	
				6.	
2.		4.		•	
		* · · · · · · · · · · · · · · · · · · ·			- N

# LESSON EIGHT

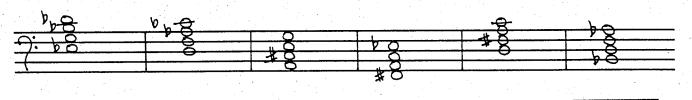
Add barlines to the following rhythmic example .



Write the key signatures on the staff below.



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



Write diminished 7th chords. The root of each chord is given.



Write the following scales.

) <b>.</b>					
Cnajor		F# major		B harmon	rie minor
D					
C# natural	mina	B major		C# major	
Spell the fol Dorian Ionian Aeolian Write each of positions.		s (all white			
Ab: I	7	(Jb: ]	L <sub>1</sub>	B: <b>I</b> -	
F#: J7 Write the fol	lowing tria	Bo: I		A. In	
Wille the 101		ad.			
9°	F*+	P°	* m	$\mathcal{D}_{+}$	EM
7:					
e°	DM	(1+	a m	9# 0	A6+

*.	
	Fill in the blank the term that fits the definition given.  mature form of imitative counterpoint dev.
+ *	during 17th cent.; perfected by J. S. Bach;
	usually in 3 or 4 voices; based on a short
	melody called a subject
L	intervals - decrease size by ½ step without
	changing letter names;
	rhythm - half value of notes
	intervals - increase size by $\frac{1}{2}$ step without
	changing letter names;
	rhythm - double value of notes
	in a fugue, imitation of subject in close
	succession (overlapping) producing intensity;
	esp. effective toward the end.
	esp. cirective toward the end.
	section of fugue not including statements
	of subject
	Of Subject
	2nd statement of fugue subject on deminent
	2nd statement of fugue subject, on dominant
	godtion of funda containing atalaments of
	section of fugue containing statements of
	subject in all voices
	short melody on which a fugue is based;
	stated first on tonic.
	AND A THE TRAINING AND A STATE OF THE STATE
•	Music History
	What was the major keyboard instrument of the Impressionistic
$(x,y) \in \mathcal{S}_{\mathcal{A}}(X,Y) \to \mathcal{S}_{\mathcal{A}}(X,Y)$	composers?
	Give the birth/death dates for the following Impressionist
	composers and their native countries.
	Claude Debussy -
	Charles Tomlinson Griffes
	Maurice Ravel
	Ear Training
	The root of each triad is given. Write the remaining notes.
	1 2 3 4 5 6 7 8
	760 9:0 1 1: 10 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
	<u>₩</u>
	7 - <del>1</del>
	Ear Training
	Identify the scale being played.
	(major; natural, harmonic, or melodic minor; whole tone; or
	chromatic)
	<b>3.</b>
*	2

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

.

affetuoso

anticipation

appoggiatura

calando

giusto

mordent

stringendo

suspension

trill

answer

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

augmentation

diminution

(fugue) episode

(fugue) exposition

fugue

stretto

subject

Aeolian mode

aria

Dorian mode

Ionian mode

modes

piano trio

voice parts

Claude Debussy

Dates of the Impressionistic Period

Charles Tomlinson Griffes Maurice Ravel

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