

LESSON ONE

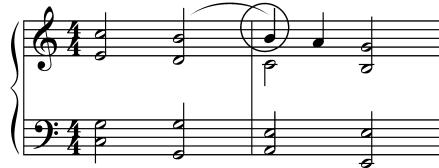
New Terms

Anticipation *a note between two chords, dissonant to the first and consonant to the second*



example

Suspension *a non-harmonic tone carried over from the previous chord where it was harmonic*



example

(note: suspensions are frequently tied to the previous note, but this is not always the case)

Matching (review)

- | | |
|-----------------|---|
| ____ rubato | a. Start at the next movement without a break |
| ____ sotto voce | b. A slow dance in triple time. |
| ____ segue | c. Get slower and softer. |
| ____ calando | d. Subdued, in an undertone. |
| ____ sarabande | e. A rhythmic device superimposing two beats in the time of three, or three beats in the time of two. |
| ____ courante | f. A dance in moderate time, most often in 4/4 or 2/4 meter. |
| ____ attacca | g. Slight flexibility of tempo |
| ____ hemiola | h. The next section follows without a break |
| ____ gigue | i. A fast dance in triple time. |
| ____ allemande | j. A lively dance in compound time. |

Modes

Modes are scales that are neither major nor minor. It may be easiest to learn them by memorizing the patterns as they occur on white keys.



To write each mode beginning on other notes:

Dorian mode: Raise the 6th degree of a natural minor scale.
(Half steps occur between scale degrees 2 – 3 and 6 – 7)

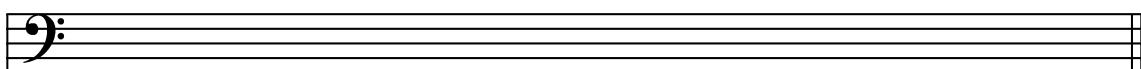
Phrygian mode: Lower the 2nd degree of a natural minor scale.
(Half steps occur between scale degrees 1 – 2 and 5 – 6)

Lydian mode: Raise the 4th degree of a major scale.
(Half steps occur between scale degrees 4 – 5 and 7 – 8)

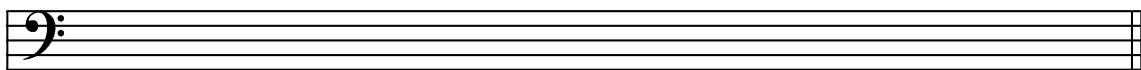
Mixolydian mode: Lower the 7th degree of a major scale.
(Half steps occur between scale degrees 3 – 4 and 6 – 7)

Write each mode beginning on A.

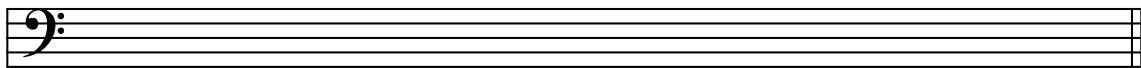
Dorian



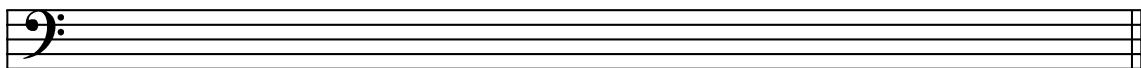
Phrygian



Lydian



Mixolydian



Musical Excerpt

Old French Song

Tchaikovsky

The musical score consists of two staves of music. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. Both staves are in 2/4 time. The key signature is one flat. The music includes various note values such as eighth and sixteenth notes, along with rests. Measure 1 starts with a dynamic 'p'. Measures 2 and 3 show eighth-note patterns. Measures 4 and 5 show sixteenth-note patterns. Measures 6 and 7 show eighth-note patterns again. Measures 8 and 9 show sixteenth-note patterns.

1. The music is written in the key of _____.
2. *Old French Song* was composed during the _____ musical style period.
3. Locate, circle, and label an example of:
 - A passing tone (PT)
 - An upper neighboring tone (UN)
 - An anticipation (ANT)

Key Signature Review

Fill in the major and minor keys for each key signature.

Number of sharps:	major	minor	Number of flats:	major	minor
1	—	—	1	—	—
2	—	—	2	—	—
3	—	—	3	—	—
4	—	—	4	—	—
5	—	—	5	—	—
6	—	—	6	—	—
7	—	—	7	—	—

LESSON TWO

New Terms

Fugue	<i>a contrapuntal form in which a short musical theme or subject is presented consecutively by each voice; these statements of the subject alternate with episodes</i>
Subject	<i>a basic theme stated at the beginning of a composition</i>
Countersubject	<i>a melody appearing consistently against the subject</i>
Answer (real and tonal)	<i>the imitation of a fugal subject in a different key; a <u>real</u> answer is an exact transposition of the subject, while a <u>tonal</u> answer contains altered intervals</i>
Exposition	<i>the opening section of a fugue in which the voices enter one by one in this order: subject – answer – subject – answer</i>
Episode	<i>sections of a fugue in which the subject is not present or does not appear in its entirety</i>

Seventh Chords

There are four basic types of seventh chords.

Major 7th	major chord plus major 7 th
Dominant 7th	major chord plus minor 7 th
Minor 7th	minor chord plus minor 7 th
Half diminished 7th	diminished chord plus minor 7 th
Fully diminished 7th	diminished chord plus diminished 7 th

A musical staff with five vertical bar lines. Above the first bar is a treble clef. The first chord consists of three notes on the bottom three lines. The second chord has two notes on the bottom two lines. The third chord has three notes on the bottom three lines. The fourth chord has two notes on the bottom two lines. The fifth chord has three notes on the bottom three lines. Below the staff, the labels "major 7th", "dominant 7th", "minor 7th", "half diminished 7th", and "fully diminished 7th" are written from left to right under their respective chords.

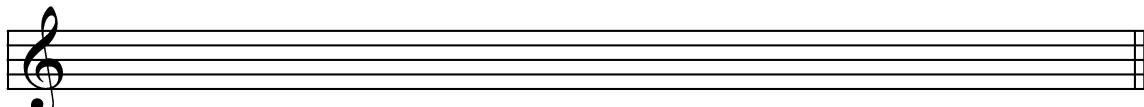
Write each 7th chord above the given note.

A musical staff with four vertical bar lines. Above the first bar is a treble clef. There are four open circles on the staff, one in each bar. Below the staff, the labels "minor 7th", "dominant 7th", "fully diminished 7th", and "major 7th" are written from left to right under their respective notes.

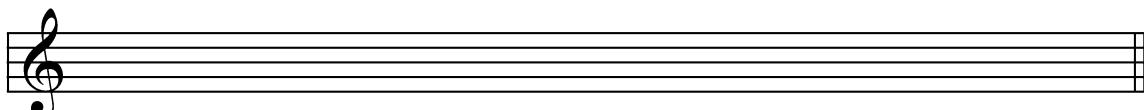
Modes

Write each mode beginning on D.

Phrygian



Mixolydian



Score Analysis

- The following example is *Fugue in a minor* BWV 895 by J.S. Bach.
- There are four voices, which enter one by one.
- These voices are named using the Chorale terminology of soprano, alto, tenor, and bass. Although the voices may enter in any order, the alternation of subject and answer is always the same.
- Note the contrasting tonality of the answer.
- In this fugue the answer is *tonal*, not real (a real answer is an exact transposition of the subject into the key of the dominant). There is no countersubject in this fugue - some fugues do not have a countersubject.

subject – answer – subject – answer
tonic dominant tonic dominant

The image shows two measures of musical notation. The first measure, labeled "subject", consists of eighth-note patterns: a dotted half note followed by a sixteenth-note休止符, then a eighth-note on D, a sixteenth-note on E, a eighth-note on F, a sixteenth-note on G, a eighth-note on A, a sixteenth-note on B, a eighth-note on C, and a sixteenth-note on D. The second measure, labeled "answer", begins with a half note on D, followed by a sixteenth-note休止符, then a eighth-note on E, a sixteenth-note on F, a eighth-note on G, a sixteenth-note on A, a eighth-note on B, a sixteenth-note on C-sharp, a eighth-note on D, and a sixteenth-note on E.

- Mark each statement of the subject with **S**, and each answer with **A** throughout the fugue.
- The subject is in the key of _____.
- The answer is in the key of _____.
- The exposition of the fugue ends in measure ___ and an _____ begins.
- The name of the ornament in measure 4 is _____. Write in the notes (using small noteheads without stems) for the notes that should be played.
- The name of the ornament in measure 13 is _____. Write in the noteheads for the notes that should be played.
- An example of *stretto* (overlapping statements of the subject) occurs in measures _____.
- Identify the key of the cadences in the following measures:

7 – 8 _____ 14 – 15 _____ 29 – 30 _____

Fugue in A Minor, BWV 895

J. S. Bach

The musical score consists of six staves of music for two voices. The top two staves are in common time (indicated by 'c') and the bottom four staves are in common time (indicated by 'c'). The key signature is A minor (no sharps or flats). The music is divided into measures numbered 1 through 14. Measure 1 starts with a treble clef and a bass clef, followed by a rest. Measures 2-3 show the bass line entering. Measures 4-5 show the bass line continuing. Measures 6-7 show the bass line continuing. Measures 8-9 show the bass line continuing. Measures 10-11 show the bass line continuing. Measures 12-13 show the bass line continuing. Measures 14-15 show the bass line continuing.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers 17, 20, 23, 26, 29, and 32 are visible above the staves. The music consists of six staves of music, each starting with a different measure number (17, 20, 23, 26, 29, 32). The notation includes various note values (eighth notes, sixteenth notes), rests, and dynamic markings like accents and staccato dots.

LESSON THREE

New Terms

Melodic inversion	<i>a compositional technique in which the direction of each melodic interval is reversed (i.e. up a fifth becomes down a fifth)</i>
Retrograde inversion	<i>a compositional technique in which a melody is altered so that the notes are in reverse order and the direction of each melodic interval is reversed</i>

Matching

- | | |
|---|--|
| <input type="checkbox"/> Anticipation | a. a contrapuntal form in which a short musical theme or subject is presented consecutively by each voice; these statements of the subject alternate with episodes |
| <input type="checkbox"/> Answer | b. a basic theme stated at the beginning of a composition |
| <input type="checkbox"/> Episode | c. a melody appearing consistently against the subject |
| <input type="checkbox"/> Suspension | d. the imitation of a fugal subject in a different key |
| <input type="checkbox"/> Fugue | e. the opening section of a fugue in which the voices enter one by one in this order: subject – answer – subject – answer |
| <input type="checkbox"/> Countersubject | f. sections of a fugue in which the subject is not present or does not appear in its entirety |
| <input type="checkbox"/> Exposition | g. a note between two chords, dissonant to the first and consonant to the second |
| <input type="checkbox"/> Subject | h. a non-harmonic tone carried over from the previous chord where it was harmonic |

Intervals

Identify the following intervals.

Seventh Chords

Write each 7th chord above the given note.

half diminished 7th major 7th minor 7th dominant 7th

Musical Excerpt

Fugue XV, WTC II by J. S. Bach

1. This Fugue has ____ voices.
2. Give inclusive measure numbers for each appearance of the subject.
 - a. _____
3. Give inclusive measure numbers for each appearance of the answer.
 - a. _____
4. The opening section of a Fugue is called _____.
5. The ornament in measure 10 is called: ____ a trill ____ a turn ____ a mordent
6. The non-harmonic tone on the first beat of measures 11, 17, 18, 19, 20, 21, 22
 - a. is: ____ an anticipation ____ a suspension
7. This piece was written during the _____ period.
8. The compositional technique used in measures 17 - 19 is: _____

The musical score consists of four staves of music for two voices. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). Measure numbers are placed above the top staff. The music features various note values, rests, and dynamic markings. Measures 1-6 show a rhythmic pattern of eighth and sixteenth notes. Measures 7-12 show more complex patterns, including a trill in measure 10. Measures 13-17 show a continuation of the melodic line. Measures 18-23 show a final section with a bass line appearing in the lower staves.

New Terms

Using your own words, write a definition of each term.

Melodic inversion _____

Retrograde inversion _____

The Baroque Suite

The Baroque Suite consists of a set of dances in the same key. In Level 9, the four standard dances were introduced:

- Allemande:** (of German origin) a dance in moderate 2/4 or 4/4 time: usually the first dance of a Baroque suite.
- Courante:** (of French origin) a dance in triple time.
- Corrente:** a dance in quick triple time (3/4 or 3/8): the Italian equivalent of the French Courante.
- Sarabande:** (of Spanish origin) a slow dance in triple time.
- Gigue (Jig, Giga):** (of English origin) a lively dance in compound time.

In addition to the four standard dances, most Baroque Dance Suites contained other dances. The most commonly used optional dances are listed below. It is highly likely that you have played a number of them.

- Minuet:** (of French origin) a dance in moderate 3/4 meter
- Bourrée:** (of French origin) a dance in quick duple meter.
- Gavotte:** (of French origin) a dance in moderate 4/4 meter.
- Passepied:** (of French origin) a spirited dance in quick 3/8 or 6/8 meter.
- Polonaise:** (of Polish origin) a stately dance in moderate triple meter.

Study the characteristics of these optional dances. *Later, you will be asked to name two or more of the dances, and to list the characteristics of each.*

LESSON FOUR

New Terms

Tonal center	<i>the pitch around which the music centers</i>
Atonality	<i>refers to music which has no tonal center</i>
Bitonality	<i>refers to music which has two simultaneous tonal centers</i>
Polytonality	<i>refers to music with two or more simultaneous tonal centers</i>

During the twentieth century, the major-minor tonal system was replaced by a variety of compositional styles. Even music that is not harmonically based on a major or minor scale can have an implied *tonal center*. The example below emphasizes the note A as a tonal center by repeating it over and over.

Free Variations

Bartok

The *bitonality* of the second example is obvious from the dual key signatures. However, bitonality can also be achieved by the use of accidentals.

Melody against Double Notes

Bartok

Bartok

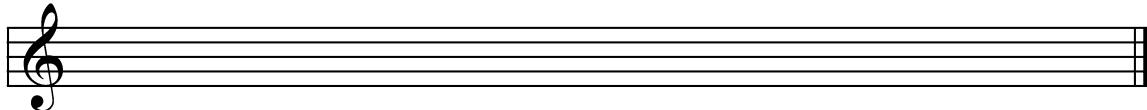
Intervals

Identify the following intervals.

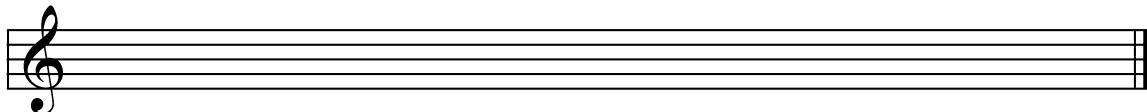
Modes

Write each mode beginning on E.

Dorian



Lydian



The Baroque Suite

Name two optional dances from the Baroque suite and list the characteristics of each.

Modulation Using a Pivot Chord

When a composer wishes to modulate within a composition, a chord that is common to both keys is used as a transitional device. This chord is known as a pivot chord. In the example below, measures 1 – 4 are used to establish the primary key of G major. A modulation to D major begins in measure 5 using an e minor triad as the pivot chord. This triad functions as a vi chord in the key of G, but as a ii chord in the new key of D major. The pivot chord is given two Roman numerals; that of the old key is placed above and the new key below. Following the pivot chord, the harmony is analyzed in the new key.

Sonatina Op. 168, No. 2 (excerpt)

Diabelli

A musical score for piano in G major. The top staff shows the treble clef and the bottom staff shows the bass clef. Measure 1: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth-note pairs on the first and third spaces. Measure 2: Treble staff has eighth notes on the first, second, and fourth lines. Bass staff has eighth-note pairs on the first and third spaces. Measure 3: Treble staff has eighth notes on the first, second, and fourth lines. Bass staff has eighth-note pairs on the first and third spaces. Measure 4: Treble staff has eighth notes on the first, second, and fourth lines. Bass staff has eighth-note pairs on the first and third spaces. Measures 5-8: Key changes to D major. Treble staff has eighth-note pairs on the first and third spaces. Bass staff has eighth-note pairs on the first and third spaces. Roman numerals below the staff indicate the harmonic analysis: I, ii6, V7, I.

A continuation of the musical score for piano in D major. The top staff shows the treble clef and the bottom staff shows the bass clef. Measures 9-12: Treble staff has eighth-note pairs on the first and third spaces. Bass staff has eighth-note pairs on the first and third spaces. Roman numerals below the staff indicate the harmonic analysis: vi, V, I, V7, I.

Score Analysis

Polonaise

Bach

The musical score consists of two staves of music in 3/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (three sharps). The music is divided into eight measures, numbered 1 through 8 above the staves. Measure 1 starts with a sixteenth-note grace followed by eighth notes. Measure 2 features a grace note followed by a sixteenth note. Measure 3 has a grace note followed by a sixteenth-note grace and eighth notes. Measure 4 shows a sixteenth-note grace followed by eighth notes. Measures 5 and 6 continue the pattern of grace notes and sixteenth-note graces. Measures 7 and 8 show more complex patterns of sixteenth-note grace notes and eighth notes.

1. The music was written during the _____ musical style period.
2. The music is written in the key of _____.
3. The name of the ornament in measures 2 and 4 is _____.
4. In measure 2, write in the notes as they would be played.
5. The music modulates to the key of _____.
6. Circle the pivot chord. Give the Roman numeral with figured bass for the pivot chord in: the original key _____ the new key: _____
7. How is the new key related to the original key? _____

Matching

- | | |
|---|---|
| <input type="checkbox"/> Atonality | a. The opening section of a fugue in which the voices enter one by one in this order: subject – answer – subject – answer |
| <input type="checkbox"/> Episode | b. Sections of a fugue in which the subject is not present or does not appear in its entirety |
| <input type="checkbox"/> Anticipation | c. Refers to music which has no tonal center |
| <input type="checkbox"/> Suspension | d. A melody appearing consistently against the subject |
| <input type="checkbox"/> Answer | e. A note between two chords, dissonant to the first and consonant to the second |
| <input type="checkbox"/> Countersubject | f. A non-harmonic tone carried over from the previous chord where it was harmonic |
| <input type="checkbox"/> Exposition | g. The imitation of a fugal subject in a different key |

LESSON FIVE

New Terms

Tertian harmony

harmony built on the interval of a third

Quartal harmony

harmony built on the interval of a fourth

The excerpt below is an example of *quartal harmony*.

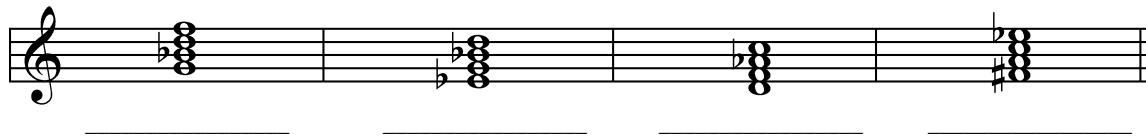
Rhapsody
(excerpt)

Jeanine Yeager



Seventh Chords

Identify the type of each 7th chord.



Intervals

Write the following intervals above the given notes.

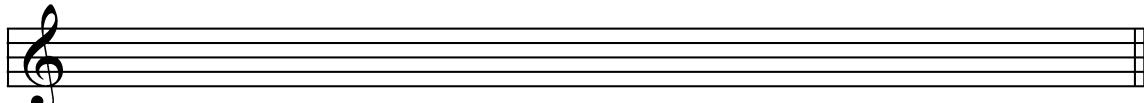


augmented 4th major 6th diminished 3rd minor 7th

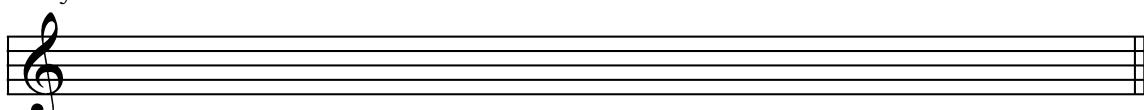
Modes

Write each specified mode beginning on F.

Phrygian



Mixolydian



Fill in the Blanks

In a fugue, a melody appearing consistently against the subject. _____

The opening section of a fugue in which the voices enter one by one in this order:
subject – answer – subject – answer _____

Sections of a fugue in which the subject is not present or does not appear in its entirety. _____

A note between two chords, dissonant to the first and consonant to the second.

A non-harmonic tone carried over from the previous chord where it was harmonic.

Score Analysis

The following questions refer to the musical excerpt, *Arabesque*, by Claude Debussy.

1. Identify the style period represented. _____

2. Write the meaning of the following terms:

Andantino con moto _____

poco a poco cresc. _____

sempre cresc. _____

3. Write the letter name, figured bass symbol and quality of the circled triad in measure 4. _____

4. Identify the quality of the circled 7th chords in measures 11 and 15.

Measure 11:

dominant 7th

major 7th

minor 7th

half diminished 7th

fully diminished 7th

Measure 15:

dominant 7th

major 7th

minor 7th

half diminished 7th

fully diminished 7

6. Identify the boxed interval in measure 14 by size and quality. _____

7. In the music, circle and label at least one example of:

A passing tone

A neighboring tone

Arabesque #1

Andantino con moto

1

p

Debussy

4

rit.

pp

A tempo

8

poco a poco cresc.

sempre cresc. e stringendo - - - - -

12

The musical score consists of four staves of music for piano. Staff 1 (top) starts with a dynamic of *p* and includes a circled measure at the end. Staff 2 (middle) includes dynamics *rit.* and *pp*. Staff 3 (bottom) includes a dynamic *A tempo*. Staff 4 (bottom) includes dynamics *poco a poco cresc.* and *sempre cresc. e stringendo - - - - -*. The score is in common time, with a key signature of three sharps. Measures are numbered 1, 4, 8, and 12.

LESSON SIX

New Terms

Serialism	<i>Music that is organized by a particular succession of pitches, rhythms, dynamics etc. that are repeated over and over to provide structure</i>
12-tone row	<i>The 12 tones of the chromatic scale are organized into a row using a set order; these are used over and over to provide the structure of a composition</i>

Score Analysis

HARK THE HERALD ANGELS SING

Mendelssohn

The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music consists of eighth and sixteenth note patterns. The right side of the image has the name 'Mendelssohn' written vertically.

1. The music was written during the _____ musical style period.
2. The texture is: _____ homophonic _____ polyphonic _____ chordal
3. Identify the beginning key. _____
4. Identify the ending key. _____
5. Write the harmony (Roman numeral with figured bass) under each chord. *Under the pivot chord, write both harmonic functions of the chord.* The following chords should be named in the new key.
6. Circle and label an example of a suspension (SUS).

Intervals

Write the following intervals above the given notes.



A musical staff with four notes. From left to right: a note on the G line labeled 'Perfect 5th'; a note on the A line labeled 'minor 3rd'; a note on the B line labeled 'augmented 2nd'; and a note on the C line labeled 'minor 7th'.

The 12-Tone Row

During the 20th Century, composers began to search for different systems to organize their compositions. Arnold Schoenberg was the first of several composers to use the 12-tone row, a type of serialism. The 12 tones of a chromatic scale are arranged in a particular order called a tone row. Each note of the row must be used before the row can begin again. The resulting composition is usually atonal.

- Several notes can be used at the same time
- Each note can be used in any octave.

The example below is the tone row for Schoenberg's *Aufgeben Stück*. A brief excerpt appears below in which two appearances of the tone row are presented (the second appearance is the boxed area). Note: *enharmonically equivalent notes can be used. For example, the 3rd note of the tone row, Ab, is written as G# in the boxed section.*

The image shows a musical score. At the top is a single-line tone row consisting of twelve notes: C, D, E, F, G, A, B, C, D, E, F, G. Below this is a piano-roll style notation for a piece by Arnold Schoenberg. The score consists of two staves. The top staff is in treble clef and 3/4 time, with dynamics like *p* and *f*. The bottom staff is in bass clef and 3/4 time. A large rectangular box highlights a section of the music where the tone row is used. The notes within this box correspond to the notes in the tone row above, though some are transposed (e.g., A is written as G#).

A tone row may also be used in several forms.

Inversion

all intervals of the tone row are inverted

Retrograde

the notes of the tone row are written in reverse order (backward, from last to first)

Retrograde inversion

the retrograde form of the inverted tone row

Tone Row

A single-line musical staff showing the 12-tone row: C, D, E, F, G, A, B, C, D, E, F, G.

Inversion

A single-line musical staff showing the inverted 12-tone row: G, F, E, D, C, B, A, G, F, E, D, C.

Retrograde

A single-line musical staff showing the retrograde 12-tone row: G, F, E, D, C, B, A, G, F, E, D, C.

Retrograde inversion

A single-line musical staff showing the retrograde-inverted 12-tone row: C, D, E, F, G, A, B, C, D, E, F, G.

Fill in the Blanks

- _____ Music that is organized by a particular succession of pitches, rhythms, dynamics etc. that are repeated over and over.
- _____ A compositional technique in which the direction of each melodic interval is reversed (i.e. up a fifth becomes down a fifth)
- _____ A compositional technique in which a melody is altered so that the notes are in reverse order and the direction of each melodic interval is reversed
- _____ The pitch around which the music centers
- _____ Refers to music which has no tonal center
- _____ Refers to music which has two simultaneous tonal centers
- _____ Refers to music with two or more simultaneous tonal centers
- _____ A contrapuntal form in which a short musical theme or subject is presented consecutively by each voice; these statements of the subject alternate with episodes
- _____ A basic theme stated at the beginning of a composition
- _____ A melody appearing consistently against the subject
- _____ The imitation of a fugal subject in a different key
- _____ The opening section of a fugue in which the voices enter one by one in this order: subject – answer – subject – answer
- _____ Sections of a fugue in which the subject is not present or does not appear in its entirety
- _____ A note between two chords, dissonant to the first and consonant to the second
- _____ A non-harmonic tone carried over from the previous chord where it was harmonic

The Baroque Suite

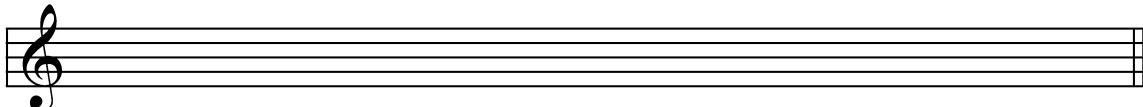
Name two optional dances from the Baroque suite and list the characteristics of each.

LESSON SEVEN

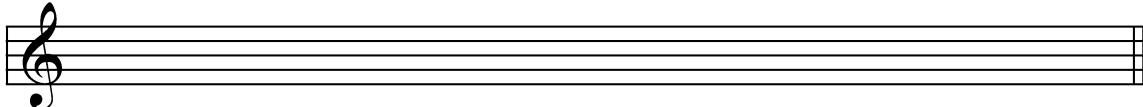
Modes

Write each mode beginning on G.

Dorian



Phrygian



Seventh Chords

Write each 7th chord above the given note.

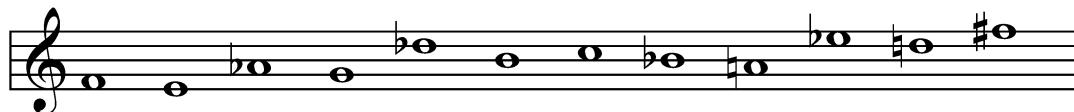
A musical staff with four notes. From left to right: a note with a flat symbol below it, a note with a circle symbol below it, a note with a circle symbol below it, and a note with a sharp symbol below it.

fully diminished 7th minor 7th major 7th half diminished 7th

The 12-Tone Row

Identify each form of the given tone row.

tone row



1. retrograde inversion retrograde inversion



2. retrograde inversion retrograde inversion



3. retrograde inversion retrograde inversion



Key Signatures

Write each specified key signature.

f minor B major Db major c# minor Bb major

Written Harmonization

Harmonize the melody below.

1. Write the bass line following the given chord symbols.
2. Add 2 additional voices between the bass and the melody.

I I6 ii6 V I V7/IV IV I V vi I6 ii6 V7 I

Musical Excerpt

Answer the questions about the musical excerpt on the next page.

1. Identify the time signature of the example. Use numbers as well as the correct term. _____
2. During which style period was the music written? _____
3. The example is the first page of music written in *Sonata-Allegro Form*. What is this section called? _____
4. Name the other two sections: _____
5. What is the name of the ornament in measure 12? _____
6. Write the letter names of the notes that would be played. _____
7. Measures 9 and 10 exemplify which compositional technique? _____
8. Identify the harmony found in measure 14. Use Roman numerals and figured bass. _____

Sonata

Opus 49 No.2

1 Allegro, ma non troppo

Beethoven

5

9

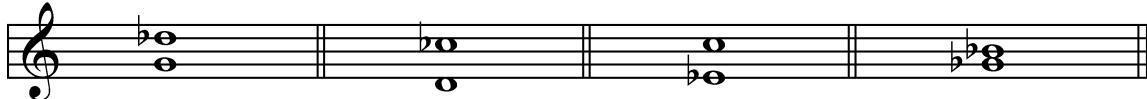
13

17

LESSON EIGHT

Intervals

Identify the following intervals.



Matching

- | | |
|---|---|
| <input type="checkbox"/> subject | a. A note between two chords, dissonant to the first and consonant to the second. |
| <input type="checkbox"/> answer | b. A non-harmonic tone carried over from the previous chord where it was harmonic. |
| <input type="checkbox"/> countersubject | c. Refers to music which has two simultaneous tonal centers. |
| <input type="checkbox"/> fugue | d. Harmony built on the interval of a fourth. |
| <input type="checkbox"/> exposition | e. A contrapuntal form in which a short musical theme or subject is presented consecutively by each voice; these statements of the subject alternate with episodes. |
| <input type="checkbox"/> episode | f. A basic theme stated at the beginning of a composition. |
| <input type="checkbox"/> tertian harmony | g. Music that is organized by a particular succession of pitches, rhythms, dynamics etc. that are repeated over and over. |
| <input type="checkbox"/> quartal harmony | h. A compositional technique in which the direction of each melodic interval is reversed (i.e. up a fifth becomes down a fifth). |
| <input type="checkbox"/> bitonality | i. A compositional technique in which a melody is altered so that the notes are in reverse order and the direction of each melodic interval is reversed. |
| <input type="checkbox"/> serialism | j. A melody appearing consistently against the subject. |
| <input type="checkbox"/> melodic inversion | k. Harmony built on the interval of a third. |
| <input type="checkbox"/> retrograde inversion | l. The imitation of a fugal subject in a different key. |
| <input type="checkbox"/> anticipation | m. The opening section of a fugue in which the voices enter one by one in this order: subject – answer – subject – answer |
| <input type="checkbox"/> suspension | n. Sections of a fugue in which the subject is not present or does not appear in its entirety. |

The Baroque Suite

Name two optional dances from the Baroque suite and list the characteristics of each.

Written Harmonization

Write the bass line and add two voices between bass and soprano.

A musical staff with a treble clef, a key signature of one flat, and a common time signature. It consists of five measures. The first measure has a bass note followed by four quarter notes. The second measure has three eighth notes. The third measure has a bass note followed by three eighth notes. The fourth measure has four eighth notes. The fifth measure has a bass note followed by three eighth notes. Below the staff are Roman numerals indicating harmonic progressions: I, vi, V/V, V, I, V7/V, V, I, ii, vi, IV, V, I.

Secondary Dominants

Using Roman numerals and figured bass, identify these chords.

Four musical staves, each with a bass clef and a key signature. The first staff shows a bass note with a circled 8, labeled "g minor: ____ of ____". The second staff shows a bass note with a circled 8, labeled "B major: ____ of ____". The third staff shows a bass note with a circled 8, labeled "c minor: ____ of ____". The fourth staff shows a bass note with a circled 8, labeled "G major: ____ of ____".

Score Analysis

The following questions refer to the musical example *Folk Song Op. 68 No. 9* by Robert Schumann.

1. Name the beginning key of the piece. _____
2. The texture of the music is predominantly:
____ homophonic ____ polyphonic ____ chordal
3. Identify the circled interval in measure 3 (size and quality). _____
4. Identify the cadence in measure 4. _____
5. Identify the boxed chord in measure 6 using a Roman numeral and figured bass symbol. _____
6. Measures 9 – 12 appear to be in which key? _____
7. How does the tonality of measures 9 – 12 relate to the main key?
____ it is the relative major ____ it is the key of the dominant
____ it is the parallel major ____ it is the parallel minor
8. Identify the boxed chord in measure 17 using a Roman numeral and figured bass symbol. _____
9. Identify the boxed chord in measure 19 using a Roman numeral and figured bass symbol. _____
10. The example was written during the _____ musical style period.

Folk Song Op. 68 No. 9

Volksliedchen

Schumann

Sorrowfully

p

mf

p

Cheerfully

mf

mp

dim.

p

mf

p

mf

LESSON NINE

Seventh Chords

Identify the type of each 7th chord.

Intervals

Identify the following intervals.

Musical Excerpts

A. Song of the Cowherd by Edvard Grieg

1. Locate and circle an example of an *anticipation* in the example below.

2. Which of the following style periods does it represent?

Baroque Classical Romantic 20th Century

3. What is the meaning of the *con pedale* notation in the first measure?

4. The texture of the music is: homophonic polyphonic

5. Identify the cadence in the last two measures. _____

B. Sonata, Op. 14 No. 2 by Beethoven, *Andante*

1. The example is written in the key of _____.
 2. It was written during the _____ musical style period.
 3. Identify the cadence in measure 4:
 half plagal authentic deceptive
 4. Fill in the blanks below measures 3 – 4, 6, 9 – 10, and 11 with Roman numerals and figured bass.
 5. The meaning of the tempo marking, *Andante*, means _____.
 6. The quality of the circled chord in measure 7 is:
 dominant 7th half diminished 7th fully diminished 7th
 7. The quality of the circled chord in measure 8 is:
 dominant 7th half diminished 7th fully diminished 7th
 8. The non-harmonic tone in the treble clef of measure 12 is an example of:
- _____

LESSON TEN

Fill in the Blanks

A note between two chords, dissonant to the first and consonant to the second.

A non-harmonic tone carried over from the previous chord where it was harmonic.

Refers to music which has two simultaneous tonal centers.

Harmony built on the interval of a fourth.

A contrapuntal form in which a short musical theme or subject is presented consecutively by each voice; these statements of the subject alternate with episodes.

Theme A basic theme stated at the beginning of a composition.

Music that is organized by a particular succession of pitches, rhythms, dynamics etc. that are repeated over and over.

A compositional technique in which the direction of each melodic interval is reversed (i.e. up a fifth becomes down a fifth).

A compositional technique in which a melody is altered so that the notes are in reverse order and the direction of each melodic interval is reversed.

Contrary Melody A melody appearing consistently against the subject.

Harmony built on the interval of a third.

The imitation of a fugal subject in a different key.

The opening section of a fugue in which the voices enter one by one in this order: subject – answer – subject – answer

Sections of a fugue in which the subject is not present or does not appear in its entirety.

Seventh Chords

Write each 7th chord above the given note.

A musical staff in G clef shows four chords. From left to right: a fully diminished 7th chord (C, E, G, B-flat), a major 7th chord (C, E, G, C-sharp), a dominant 7th chord (C, E, G, B), and a half diminished 7th chord (C, E, G, B-flat).

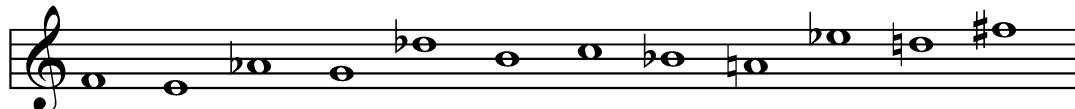
The Baroque Suite

Name two optional dances from the Baroque suite and list the characteristics of each.

The 12-Tone Row

Identify each form of the given tone row.

tone row



1. _____



2. _____



3. _____



Intervals

Write the following intervals below the given notes.

major 7th diminished 5th Perfect 4th minor 6th

Modes

Write each mode beginning on D.

Phrygian

D E-flat F G A B-flat C

Mixolydian

D E F G A B C D

Musical Excerpts

A *Impromptu, Op. 90 No. 4* by Schubert

1. The example illustrates the following technique: ___ diminution ___ hemiola
2. Fill in the blanks with the chord *quality* (ex. Major/minor/diminished 7th etc).
3. The music was written during the _____ musical style period.

B *March* by Bartok

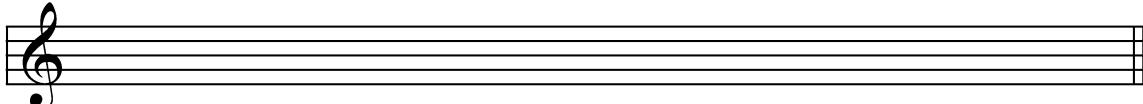
- a) What is the meaning of *sempre simile* (measure 3)? _____
- b) What is the meaning of *m.d.* (measure 6)? _____
- c) The left hand compositional pattern in measures 1 – 4 can be best described as:
___ alla breve ___ ostinato ___ pedal point
- d) The music was composed during the _____ period.

LESSON ELEVEN

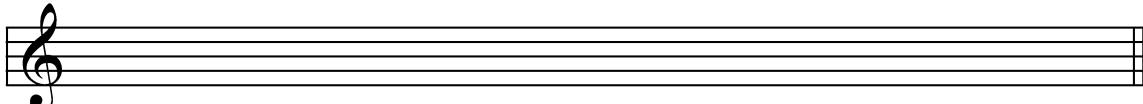
Modes

Write each mode beginning on F.

Dorian



Mixolydian



Intervals

Identify the following intervals.

Four pairs of notes on a bass clef staff. The first pair consists of an open circle (F) and a filled circle (G). The second pair consists of a filled circle (G) and an open circle (A). The third pair consists of an open circle (F) and a filled circle (G). The fourth pair consists of a filled circle (G) and an open circle (A).

_____ _____ _____ _____

Secondary Dominants

Fill in the blanks.

Four pairs of notes on a treble clef staff. The first pair consists of an open circle (D) and a filled circle (E). The second pair consists of a filled circle (B-flat) and an open circle (C). The third pair consists of an open circle (G) and a filled circle (A). The fourth pair consists of a filled circle (B-flat) and an open circle (C).

D major: V7 of _____ Bb major: V7 of _____ G major: V7 of _____ Ab major: V7 of _____

Musical Excerpts

A. Intermezzo Op. 119 No. 3 by Brahms

- Which term best describes the rhythmic relationship of measures 1 and 2 with measures 41 and 42?

_____ diminution _____ syncopation _____ hemiola

- The music was composed during the _____ period.

Two staves of musical notation. The top staff shows measures 1 and 2 in 6/8 time, with a treble clef and a key signature of one sharp. The bottom staff shows measures 41 and 42 in 6/8 time, with a bass clef and a key signature of one sharp. Measure 1 has six eighth-note chords. Measure 2 has six eighth-note chords. Measure 41 has six eighth-note chords. Measure 42 has six eighth-note chords.

B. *Prelude No. 22, WTC I* by Bach

1. The repeated note, Bb, in the bass is an example of _____.
2. Give the quality of the boxed 7th chords. *The repeated note is not part of the chord for examples 2 and 3.*

1. _____ 2. _____ 3. _____

1. 2. 3.

C. *Waltz Op. 64 No. 1* by Chopin

1. Fill in the blanks with Roman numerals and figured bass.
2. The music was written during the _____ period.
3. The texture of the music is:

_____ polyphonic _____ homophonic _____ chordal

(Db Major)

D. *Sonatina Op. 36 No. 6* by Clementi

1. The left hand pattern in measures 1 – 6 is called _____.
2. Give the meaning of the tempo marking, *Allegro con spirito*.

3. **fz** is an abbreviation for the term, _____, and means _____

4. The repeated D broken octaves in measures 12 – 15 are an example of:

5. Identify the key for the cadences in the following measures:

7 – 8 _____ 19 – 20 _____ 21 – 22 _____

6. The music was written during the _____ musical style period.

Sonatina

Op. 36, No. 6

Clementi

Allegro con spirito

mf

fz

fz

cresc.

f

ff

fz

fz

fz

>mf

mp

p cresc.

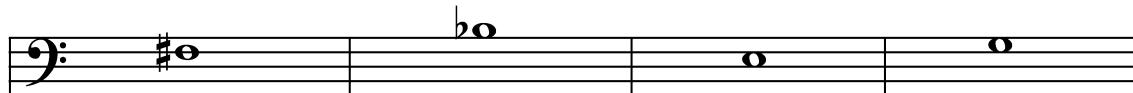
f

20

LESSON TWELVE

Intervals

Write the intervals below each note.



major 6th

augmented 5th

minor 7th

diminished 4th

Matching

- | | |
|---|---|
| <input type="checkbox"/> Exposition | a. A pitch around which the music centers. |
| <input type="checkbox"/> Anticipation | b. A basic theme stated at the beginning of a composition. |
| <input type="checkbox"/> Tonal center | c. A non-harmonic tone carried over from a previous chord where it was harmonic. |
| <input type="checkbox"/> Diminution | d. Refers to music which has no tonal center. |
| <input type="checkbox"/> Subject | e. A melody appearing consistently against the subject. |
| <input type="checkbox"/> Bitonality | f. Sections of a fugue in which the subject is not present. |
| <input type="checkbox"/> Episode | g. The opening section of a fugue in which the voices enter one by one. |
| <input type="checkbox"/> Suspension | h. A form of repetition in which note values are doubled. |
| <input type="checkbox"/> Augmentation | i. Refers to music having two tonal centers. |
| <input type="checkbox"/> Atonality | j. A form of repetition in which note values are halved. |
| <input type="checkbox"/> Countersubject | k. A note between two chords, dissonant to the first and consonant to the second. |

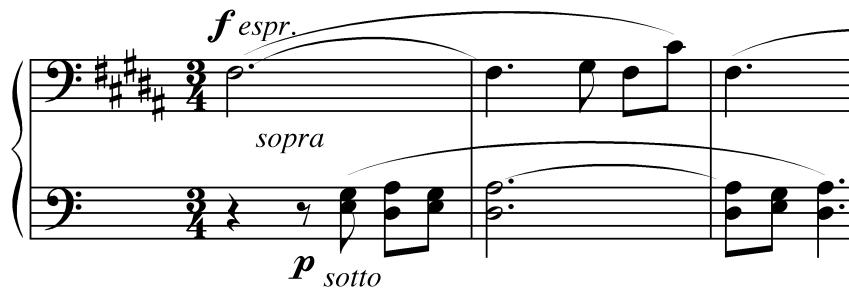
The Baroque Suite

Name two optional dances from the Baroque suite and list the characteristics of each.

Musical Excerpts

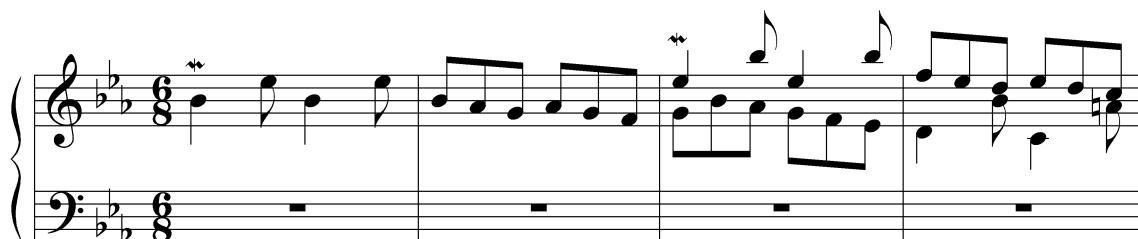
A

1. Which term describes the tonality of the excerpt below? _____
2. In which musical style period was the music composed? _____
3. What is the meaning of the 3 musical terms?
espr. _____
sopra _____
sotto _____



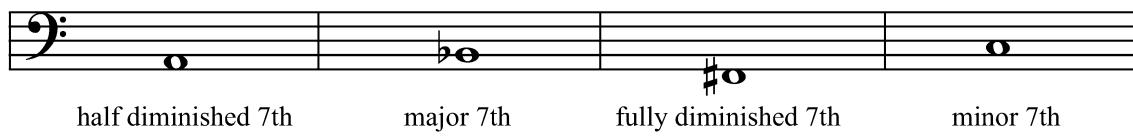
B

1. Which one of the standard dances of a Baroque suite is represented by the excerpt below?
____ Allemande ____ Courante ____ Sarabande ____ Gigue.
2. Give the name of the ornament found in measures 1 and 3. _____
3. What is the texture of the example? _____



Seventh Chords

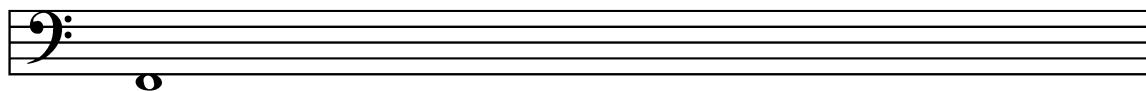
Write the chords indicated, using the given note as the root.



half diminished 7th major 7th fully diminished 7th minor 7th

Modes

Write a scale in Mixolydian mode beginning on the given note.

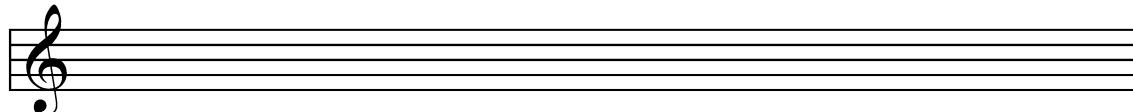


12 - Tone Rows

The following 12-tone row is used in the first piece of Ernst Krenek's *12 Short Piano Pieces, Op. 83*.



Write out the tone row in *retrograde* form on the blank staff below.



Score Analysis

The following questions refer to *Fugue XVI*, WTC book 1, by Bach.

1. What is the tonality of the Fugue? _____
2. How many voices does it have? _____
3. Is the answer real or tonal? ____ real ____ tonal
4. Give inclusive measure numbers for the Exposition. _____
5. Label each appearance of the subject (**S**), or answer (**A**) wherever they occur throughout the fugue.
6. Label the countersubject (**CS**) *in the exposition only*.
7. Locate and label an example of a sequence (**seq.**).
8. By measure numbers, locate an example of *stretto*, where appearances of the subject overlap. _____
9. By measure numbers, locate areas of the fugue which have modulated to the following keys:

Bb major: _____

F major: _____

C minor: _____

G minor: _____

Fugue XVI, WTC1

Bach

The musical score consists of six staves of music for two voices. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. The music is divided into measures by vertical bar lines. Measure 1 starts with a rest in the treble staff followed by eighth-note pairs. Measure 2 begins with eighth-note pairs in the bass staff. Measures 3-4 show eighth-note patterns in both staves. Measures 5-6 continue the eighth-note patterns. Measures 7-8 show more complex eighth-note figures. Measures 9-10 show eighth-note pairs in the bass staff. Measures 11-12 show eighth-note patterns. Measures 13-14 show eighth-note pairs in the bass staff. Measures 15-16 show eighth-note patterns.

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and includes a key signature of one flat. Measure 18 begins with a treble clef, followed by a bass clef in measure 19. Measures 20 through 23 show a return to the treble clef. Measures 24 and 25 continue with the bass clef. Measures 26 through 29 show a return to the treble clef. Measure 30 begins with a bass clef. Measures 31 and 32 show a return to the treble clef. The music consists of various note heads, stems, and bar lines, with some notes having vertical dashes or dots indicating specific performance techniques.