

LESSON ONE

New Terms

Cambiata: *a non-harmonic note reached by skip of (usually a third) and resolved by a step.*



Echappée: *a non-harmonic note reached by step (usually up) from a chord tone, and resolved by leap.*



Accented passing tone: *a passing tone occurring on a strong beat.*



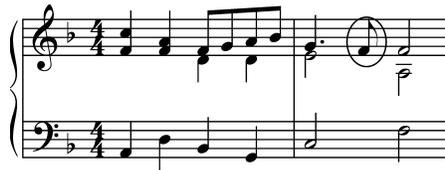
Review Terms

Passing Tone: *a nonharmonic tone which fills in a melodic skip.*

Neighboring Tone (upper and lower): *a nonharmonic tone occurring a second above or below a harmonic tone and then returning to the same pitch.*

Appoggiatura: *a nonharmonic tone on a strong beat, resolving stepwise and sometimes written as a small note.*

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



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



Musical Excerpt

Grieg

5

10

1. The music was written during the _____ [musical style] period.
2. It is written in the key of _____.
3. Identify the circled nonharmonic tones in the following measures:
 - Measure 2: _____
 - Measure 8: _____
 - Measure 13: _____
 - Measure 14: (small note) _____
4. The cadence in measures 14 - 15 is:
 ___ authentic ___ plagal ___ half ___ deceptive

Dictation

Your teacher will play the example several times. Write down what you hear. The first measure is given.

Teacher example is in the Answer Key.

LESSON TWO

New Terms

Tuplet: A note value, beat, or part of a beat can be divided into a number of irregular time values.



Duplet: Two notes in the time of three of the same value



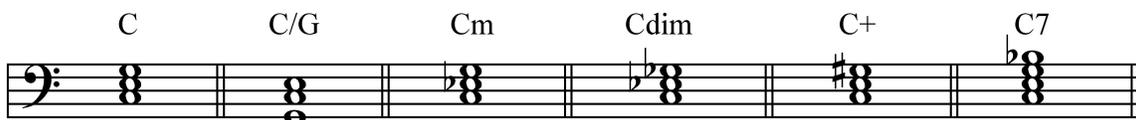
Matching

- | | |
|---------------------------|---|
| ___ anticipation | a. a nonharmonic tone reached by step (usually up) from a chord tone, and resolved by leap. |
| ___ duplet | b. a nonharmonic tone carried over from the previous chord where it was harmonic. |
| ___ cambiata | c. a nonharmonic tone reached by skip and resolved by step. |
| ___ accented passing tone | d. a nonharmonic tone between two chords, dissonant to the first and consonant to the second. |
| ___ tuplet | e. a nonharmonic tone on a strong beat, resolving stepwise and sometimes written as a small note. |
| ___ echappee | f. a note value, beat, or part of a beat can be divided into a number of irregular time values. |
| ___ suspension | g. a nonharmonic tone occurring a second above or below a harmonic tone and then returning to the same pitch. |
| ___ neighboring tone | h. two notes in the tie of three of the same value. |
| ___ passing tone | i. a nonharmonic tone which fills in a melodic skip. |
| ___ appoggiatura | j. a passing tone occurring on a strong beat. |

Lead Sheet Notation

Chord symbols are used for harmonization in a variety of styles. They are an efficient and quick method of chord notation.

- A capital letter alone designates a **major** triad.
- A capital letter followed by “m” designates a **minor** triad.
- A capital letter followed by “dim” designates a **diminished** triad.
- A capital letter followed by “+” designates an **augmented** triad.
- A capital letter followed by “7” designates a major chord with an added minor 7th from the root. It is **dominant 7th chord**.
- Any chord symbol followed by a slash means that *the note following the slash should be the lowest note played*.



Although there are other ways to indicate some of these chords (especially in jazz notation), the chord symbols listed above will be tested at Level 11.

The example below illustrates the use of lead sheet notation to harmonize a melody.

Follow these steps.

1. Locate the chords with your left hand.
2. Play the melody and chords together.

(You will not be asked to play a harmonized melody on the test, but *will* need to be able to write out the notes of various chords on a staff.)

Love's Old Sweet Song

The image shows a musical score for the song "Love's Old Sweet Song" by Molloy. It consists of three staves of music in 3/4 time, with a key signature of one flat (B-flat). The melody is written in treble clef. Chord symbols are placed above the staff to indicate the harmony. The chords are: F, C7, F, A7, Dm, G7, C, F, C7, F, F7, Bb, F/C, C, C7, F, Dm, Bb, F/C, C7, F.

LESSON THREE

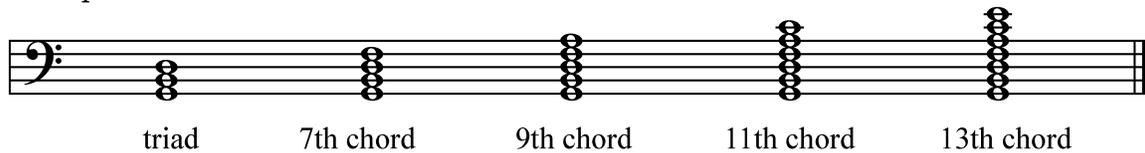
New Terms

Lead sheet: Chord symbols indicated above a single line melody.

Perfect authentic cadence: [V (dominant) - I (tonic)]. Both chords must be in root position and the uppermost note in the tonic chord must be the tonic.

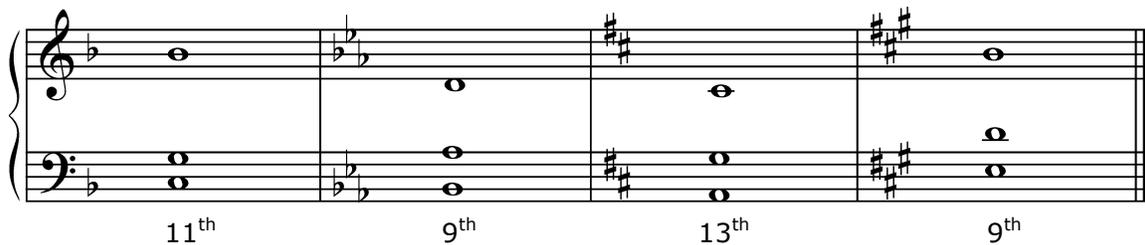
9th, 11th and 13th Chords

Note that all the chords shown below are built in thirds. Just as a 7th chord is formed by adding a note at the interval of a third from the top of a triad, 9th, 11th, and 13th chords are formed by stacking successive thirds on top of a 7th chord. In each case, the number describes the interval between the root and the top note.

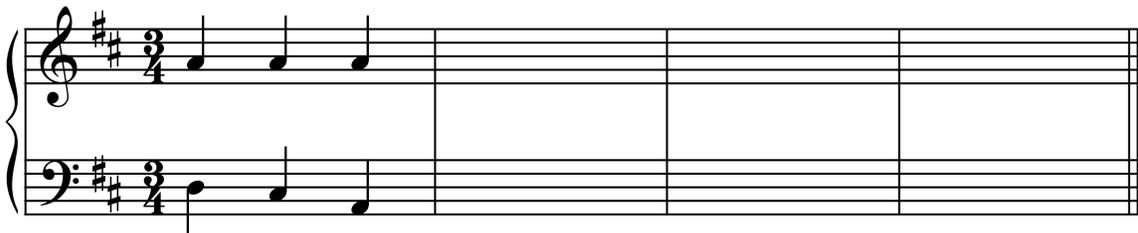


All of the possible notes of a 9th, 11th, or 13th chord are rarely used. Frequently a seventh chord with missing 3rd or 5th will form the foundation, and the 9th, 11th or 13th added.

- The chords in the example below are in root position.
- Add the 9th, 11th, or the 13th in the treble clef to form the specified chord.
- No accidentals are needed.



Dictation



Teacher example is in the Answer Key.

Intervals

Write the designated interval below the given note.

P4 below m7 below M3 below m6 below

Score Analysis

Answer the following questions about the first movement of Sonata KV. 284 by Mozart.

Note: You will need to consult a copy of the Sonata; musical scores will not be written out.

1. The Sonata is written in the key of _____ .
2. The example is written in Sonata Allegro form. Give inclusive measure numbers for the following sections.

Exposition, first theme: ___ - ___
Exposition, second theme: ___ - ___
Development: ___ - ___
Recapitulation, first theme: ___ - ___
Recapitulation, second theme: ___ - ___

3. Write the Roman numerals with figured bass for the harmonies:

Measure 117, beats 1 and 2 _____
Measure 117, beats 3 and 4 _____
Measure 118, beat 1 _____

4. Identify the non-harmonic tones in the following measures. Your choices are:
appoggiatura, passing tone, upper neighbor, lower neighbor, cambiata, echappee

measure 7, beat 1: treble clef F# _____
measure 7: beat 2, treble clef F#c _____
measure 37: beat 1, treble clef G# _____
measure 101: small note B _____

5. Identify the quality of the following chords using *lead sheet notation*.

measure 13: (whole measure) _____
measure 14 (whole measure) _____
measure 15 (whole measure) _____

6. The music was written during the _____ [musical style] period.
7. The texture of the music is: ___ polyphonic ___ homophonic
8. The repeated bass clef D's in measures 9 - 12 are called _____.
- 9 The accompaniment pattern in measures 48 and 49 is called _____.
10. Identify the cadence in measure 21 (type of cadence). _____
11. Identify the cadence in measure 51 (type of cadence). _____
12. Identify the bass clef interval on beat 1 of measure 47. _____

LESSON FOUR

New Terms

Chromatic, diatonic

A chromatic melodic line consists entirely of half steps. Letter names of notes may be repeated (i.e. C - C# - D - D# ...)

A diatonic melodic line moves through pitch letter names in sequence, without skipping or repeating letter names (i.e. C - D - E - F ...)

Matching

- | | |
|----------------------|---|
| ___ anticipation | a. a nonharmonic tone reached by step (usually up) from a chord tone, and resolved by leap. |
| ___ duplet | b. a nonharmonic tone carried over from the previous chord where it was harmonic. |
| ___ cambiata | c. a nonharmonic tone reached by skip and resolved by step. |
| ___ lead sheet | d. a nonharmonic tone between two chords, dissonant to the first and consonant to the second. |
| ___ tuplet | e. a nonharmonic tone on a strong beat, resolving stepwise and sometimes written as a small note. |
| ___ echange | f. a note value, beat, or part of a beat can be divided into a number of irregular time values. |
| ___ suspension | g. a nonharmonic tone occurring a second above or below a harmonic tone and then returning to the same pitch. |
| ___ neighboring tone | h. two notes in the tie of three of the same value. |
| ___ chromatic | i. chord symbols indicated above a single line melody |
| ___ appoggiatura | j. a melodic line consisting entirely of half steps. |

Written Definition

Describe a perfect authentic cadence:

Lead Sheet Notation

Write the notes of each chord.

A/E D7 Eb+ Fdim

9th, 11th and 13th Chords

- All chords are in root position.
- Add the 9th, 11th, or the 13th in the treble clef to form the specified chord. No accidentals are needed.

9th 13th 11th 9th

Harmonization with Lead Sheet Notation

Study the example, and locate the chords briefly before playing.

Shenandoah

American Folk

LESSON FIVE

New Terms

Conjunct motion: Melody consisting primarily of stepwise motion (2nds)
Disjunct motion: Melody consisting primarily of skips.

Harmonization with Lead Sheet Notation

Study the example, and locate the chords briefly before playing.

Theme From *The Moldau*

Rewrite the chord symbols using Roman numerals and figured bass.

Em _____ C _____ G _____
 F#dim/A _____ B _____ B7 _____

Intervals

Write the intervals below each note as indicated.

Aug. 5 below m6 below M2 below m7 below

Dictation

Teacher example is in the Answer Key.

Score Analysis

Answer the following questions about the first movement of Sonata Op. 10 No. 1 by Beethoven.

1. The Sonata is written in the key of _____ .
2. The tempo marking, *Allegro molto e con brio*, means _____.
3. The example is written in Sonata Allegro form. Give inclusive measure numbers for the following sections.
Exposition, first theme: _____ - _____
Exposition, second theme: _____ - _____
Development: _____ - _____
Recapitulation, first theme: _____ - _____
Recapitulation, second theme: _____ - _____
4. Write the Roman numerals with figured bass for the following measures:
19 ____ 20 ____ 21 ____ 22 ____
5. Identify the nonharmonic tones in the following measures. Your choices are: *appoggiatura*, *passing tone*, *upper neighbor*, *lower neighbor*, *cambiata*, *echappee*
measure 9: treble clef F _____
measure 14: beat 3, treble clef Eb _____
measure 35: treble clef F _____
measure 53: treble clef B _____
measure 58: treble clef Eb _____
measure 144: bass clef D _____
6. Identify the quality of the following chords using *lead sheet notation*.
measures 263 ____ 264 ____ 266 ____
7. The music was written during the _____ [musical style] period.
8. The texture of the music is: ____ polyphonic _____ homophonic
9. The repeated bass clef G's in measures 158 - 167 are called _____.
10. Identify the cadence in measures 29 - 30 (cadence type and key). _____
11. Identify the cadence in measures 93 - 94 (cadence type and key). _____
12. Identify the key and mode (major/minor) of the music in measures 56 - 105. _____
13. Identify the key and mode of the music in measures 118 - 125 _____
14. Identify the key and mode of the music in measures 215 - 228 _____
15. Identify the key and mode of the music in measures 229 - 247 _____

LESSON SIX

New Terms

Antecedent and Consequent Phrases

Period structure consists of two phrases put together.

The first phrase ends with a weaker cadence and is called the **antecedent**.

The second, which ends on a stronger cadence, is called the **consequent**.

If the phrases begin alike, they form a *parallel* period.

The example below is taken from a German Dance by Beethoven; it exemplifies the *antecedent* and *consequent* phrases of a parallel period.

antecedent Beethoven

consequent

Intervals

Write the designated interval below the given note.

aug4 M6 P5 m7

Lead Sheet Notation

Write the notes of each chord.

Bb7 D/F# Gm Adim

9th, 11th and 13th Chords

Add the 9th, 11th, or the 13th in the treble clef to form the specified chord.

Score Analysis

- There are two complete period structures in the example below.
 Measures 1 - 4 and 9 - 12 form the _____ [phrase]
 Measures 5 - 8 and 13 - 16 form the _____
- Are these *parallel* periods? _____
- The overall form of the piece is: ____ binary ____ rounded binary ____ ternary
- Are the cadences in 7 - 8 and 15 - 16 perfect authentic? _____
- The music was written during the _____ musical style period.

Landler

LESSON SEVEN

Agogic accent

An emphasis by virtue of being longer in duration.

There are several kinds of agogic accent:

1. Longer notated duration of a note.
For example, a half note among quarter notes.
2. Extended duration of a note with the effect of temporarily slowing down the tempo.
3. Delayed onset of a note.

Number 2 or 3 can be used to heighten the expressive effect of a note.

Matching

- | | |
|----------------------|---|
| ___ conjunct | a. a nonharmonic tone reached by step (usually up) from a chord tone, and resolved by leap. |
| ___ duplet | b. a nonharmonic tone carried over from the previous chord where it was harmonic. |
| ___ cambiata | c. a nonharmonic tone reached by skip and resolved by step. |
| ___ anticipation | d. a nonharmonic tone between two chords, dissonant to the first and consonant to the second. |
| ___ triplet | e. a nonharmonic tone on a strong beat, resolving stepwise and sometimes written as a small note. |
| ___ echappee | f. a note value, beat, or part of a beat can be divided into a number of irregular time values. |
| ___ suspension | g. a nonharmonic tone occurring a second above or below a harmonic tone and then returning to the same pitch. |
| ___ neighboring tone | h. two notes in the tie of three of the same value. |
| ___ chromatic | i. melody consisting primarily of stepwise motion (2nds) |
| ___ appoggiatura | j. a melodic line consisting entirely of half steps. |
| ___ disjunct | k. moving through pitch letter names in sequence |
| ___ diatonic | l. melody consisting primarily of skips. |

Score Analysis

Answer the following questions about the first movement of Sonata KV. 281 by Mozart.

1. The Sonata is written in the key of _____ .
2. The example is written in Sonata Allegro form. Give inclusive measure numbers for the following sections.

Exposition, first theme: ___ - ___
 Exposition, second theme: ___ - ___
 Development: ___ - ___
 Recapitulation, first theme: ___ - ___
 Recapitulation, second theme: ___ - ___

3. Write the Roman numerals with figured bass for the harmonies: [key of F major]

Measure 33, beats 1 ___ 2 ___ ___
 Measure 34, beats 1 ___ 2 ___
 Measure 35, beats 1 ___ ___ 2 ___ ___
 Measure 36 ___

4. Identify the non-harmonic tones in the following measures. Your choices are:

appoggiatura, passing tone, accented passing tone, upper neighbor, lower neighbor

measure 9, treble clef A (3 A's) _____
 measure 29: small note C _____
 measure 91: treble clef F# _____

5. Identify the quality of the following chords using *lead sheet notation*.

measure 54: _____

6. The music was written during the _____ [musical style] period.
7. The texture of the music is: ___ polyphonic ___ homophonic
8. The rhythmic pattern on beat 2 of measure 57 is called _____.
9. The accompaniment pattern in measures 18 and 20 is called _____.
10. Identify the key of the music in measures 62 - 66 . _____
11. How does this key relate to the tonic key? _____ -
12. Identify the cadence in measure 3 (type of cadence). _____
13. Identify the cadence in measure 4 (type of cadence). _____
14. The melodic pattern in measures 12 - 14 is called a _____.

Dictation

Teacher example is in the Answer Key.

LESSON EIGHT

New Terms

Picardy third: refers to the use of a major chord of the tonic at the end of a musical section that is either modal or in a minor key.

Compound meter: The beat can be divided by three. The top number in the time signature will be 6, 9, or 12

Lead Sheet Notation

Write the notes of each chord.

Ab/C F7 Dm/A Ab7/Gb



9th, 11th and 13th Chords

Add the 9th, 11th, or the 13th in the treble clef to form the specified chord.



11th 9th 13th 9th

Fill in the Blanks

1. The first phrase of period structure is called the _____.
2. The second phrase is called the _____.
3. An _____ accent lends emphasis by lengthened duration of a note.
4. A note value, beat, or part of a beat can be divided into a number of irregular time values. _____
5. Two notes in the time of three of the same value. _____
6. Melody consisting primarily of stepwise motion. _____

Intervals

Write the designated interval below the given note.

dim. 5 m3 m6 M7

Score Analysis

Answer the following questions about the first movement of Sonata KV. 280 by Mozart. *The music is not printed here.* Either use a printed score or download a free copy from the internet.

- The Sonata is written in the key of _____ .
- The example is written in Sonata Allegro form. Give inclusive measure numbers for the following sections.

Exposition, first theme: ___ - ___

Exposition, second theme: ___ - ___

Development: ___ - ___

Recapitulation, first theme: ___ - ___

Recapitulation, second theme: ___ - ___

- Write the Roman numerals with figured bass for the harmonies:

Measure 3, beat 3 _____

Measure 4, beat 1 _____

- Identify the non-harmonic tones in the following measures. Your choices are: *appoggiatura, passing tone, upper neighbor, lower neighbor, cambiata, echappee*

measure 6: treble clef D _____

measure 7: beat 1, treble clef, first A _____

measure 7: beat 1, treble clef , second A _____

measure 30: treble clef D _____

measure 63: treble clef D _____

- Identify the quality of the following chords using *lead sheet notation*.

measure 19: beats 1, 2 and 3 ___ ___ ___

measures 48 (whole measure): ___ 49 ___ 50 ___ 51 ___

- The music was written during the _____ [musical style] period.

7. The texture of the music is: ___ polyphonic ___ homophonic

8 The accompaniment pattern in measures 8 and 11 is called _____.

9. Does the piece end with a Picardy third? _____

LESSON NINE

New Terms

- Cembalo:** Another term for harpsichord
- Terraced dynamics:** Volume levels shift abruptly from soft to loud and back without gradual crescendos and decrescendos.
- Clavier (Klavier):** Originally a term meaning “keyboard”; presently the German term for piano.

9th, 11th and 13th Chords

Add the 9th, 11th, or the 13th in the treble clef to form the specified chord.

Musical notation showing four chords in a grand staff (treble and bass clefs). The chords are: 13th (F# major triad with 13th), 11th (F# major triad with 11th), 9th (F# major triad with 9th), and 11th (F# major triad with 11th). The notes are: 13th: F#4, A4, C#5, E5; 11th: F#4, A4, C#5, D5; 9th: F#4, A4, C#5, E4; 11th: F#4, A4, C#5, D4.

Harmonization with Lead Sheet Notation

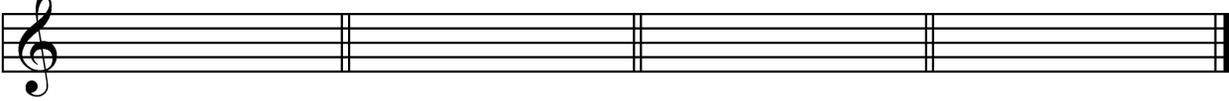
Study the example, and locate the chords briefly before playing.

When Johnny Comes Marching Home

Lead sheet notation for the song "When Johnny Comes Marching Home" by Lambert. The notation is in 6/8 time and G minor. The melody is written in the treble clef. The chords are indicated above the staff: Gm, Bb, Gm, Eb, Bb, D, Gm, Cm, Gm, D7, Gm, Cm, Gm/D, D7, Gm, D7, Gm.

Lead Sheet Notation

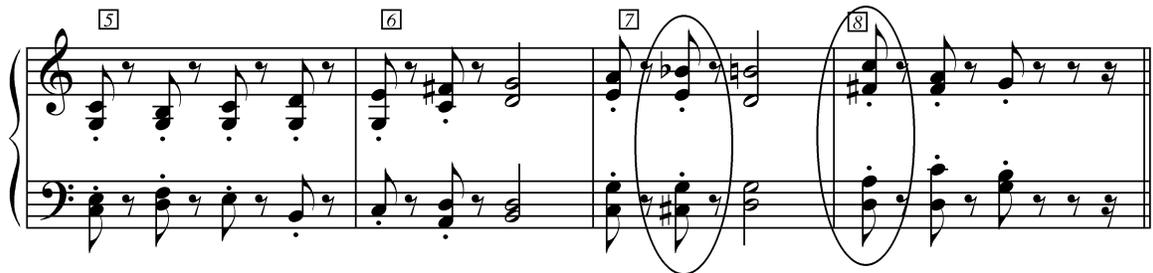
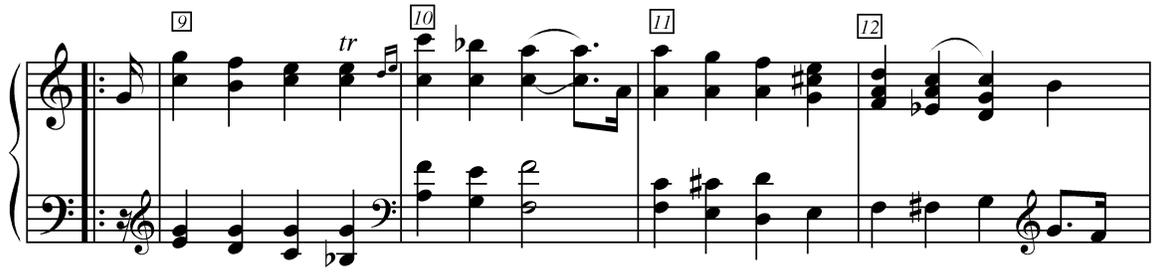
Write the notes of each chord.

Eb/Bb	B7	Gm/Bb	C7/E
			

Musical Excerpt

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

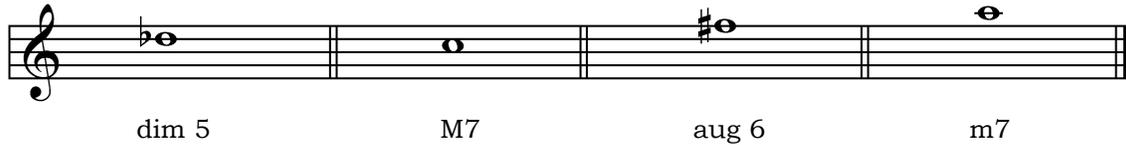
1. The example is written in the key of _____.
2. It was written during the _____ period.
3. Identify the cadence in measure 4: ___ half ___ plagal ___ authentic
4. Fill in the blanks below measures 3 – 4, 6, 9 – 10, and 11 with Roman numerals and figured bass.
5. The meaning of the tempo marking, *Andante*, 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

LESSON TEN

Intervals

Write the intervals below each note as indicated.



A musical staff in treble clef with four measures. The notes are: B-flat, G, A-sharp, and G. Below the staff are the chord symbols: dim 5, M7, aug 6, and m7.

Matching

- | | |
|----------------------|---|
| ___ picardy third | a. a nonharmonic tone reached by step (usually up) from a chord tone, and resolved by leap. |
| ___ duplet | b. a nonharmonic tone carried over from the previous chord where it was harmonic. |
| ___ cambiata | c. a nonharmonic tone reached by skip and resolved by step. |
| ___ anticipation | d. a nonharmonic tone between two chords, dissonant to the first and consonant to the second. |
| ___ triplet | e. a nonharmonic tone on a strong beat, resolving stepwise and sometimes written as a small note. |
| ___ echappee | f. a note value, beat, or part of a beat can be divided into a number of irregular time values. |
| ___ suspension | g. a nonharmonic tone occurring a second above or below a harmonic tone and then returning to the same pitch. |
| ___ neighboring tone | h. two notes in the tie of three of the same value. |
| ___ chromatic | i. use of a major chord at the end of a musical section in a minor key. |
| ___ appoggiatura | j. a melodic line consisting entirely of half steps. |
| ___ disjunct | k. moving through pitch letter names in sequence. |
| ___ diatonic | l. melody consisting primarily of skips. |
| ___ compound meter | m. another term for harpsichord. |
| ___ cembalo | n. originally a term meaning "keyboard"; presently the German term for piano. |
| ___ clavier | o. chord symbols indicated above a single line melody. |
| ___ lead sheet | p. The beat can be divided by three. The top number in the key signature will be 6, 9, or 12. |

Score Analysis

Answer the following questions about the first movement of Sonata K. 312 by Mozart.

Note: this is a one movement Sonata and is not found in most collections of Mozart Sonatas. It is included in Early Advanced Classics to Moderns (Vol. 47 Music for Millions series) ed. Denes Agay. Or, you may download a free copy online from IMSLP, and number the measures.

1. Identify the key of this piece. _____
2. The musical style represented is:
 - a. Baroque
 - b. Classical
 - c. Romantic
 - d. 20th Century
3. By means of measure numbers, locate the following:
The Development section _____ The Recapitulation _____
4. On which note does the trill in measure 1 begin? _____
5. Measures 13 – 17 are an example of _____.
6. Measures 17 – 19 are an example of _____.
7. Write a harmonic analysis of measures 20 – 23 using lead sheet notation (one chord per measure). 20 ____ 21 ____ 22 ____ 23 ____
8. What key area is represented by measures 37 – 44? ____ How is this key related to the main key? _____
9. What key area is represented by measures 72 - 75? ____ How is this key related to the main key? _____
10. What kind of cadence is found in measures 74 – 75?
 - a. authentic
 - b. plagal
 - c. half
 - d. deceptive

Dictation

The dictation exercise shows a short musical phrase in G major, 3/4 time. The melody in the treble clef consists of four quarter notes: G4, A4, B4, and C5. The bass line in the bass clef consists of four quarter notes: G3, A3, B3, and C4. The rest of the staff is empty.

Teacher example is in the Answer Key.