

# LESSON ONE

## New Terms

**largo**

*Very slow*

**vivo**

*Brisk, lively*

## Key Signatures

1. Order of Flats and Sharps in the key signature (review)

*Copy the key signatures in the blank measures.*

A musical staff with a grand staff (treble and bass clefs). The first measure contains the key signature for D major (two sharps: F# and C#) in both staves. The second and third measures are blank for copying.

A musical staff with a grand staff (treble and bass clefs). The first measure contains the key signature for Bb major (two flats: Bb and Eb) in both staves. The second and third measures are blank for copying.

2. Memorize the number of sharps or flats in the following major keys.

Sharps:	<b>G</b>	<b>D</b>	<b>A</b>	<b>E</b>
	1	2	3	4
Flats:	<b>F</b>	<b>Bb</b>	<b>Eb</b>	<b>Ab</b>
	1	2	3	4



# LESSON TWO

## New Terms

**binary form**

*Two part form (AB).  
Usually both parts are repeated (AABB).*

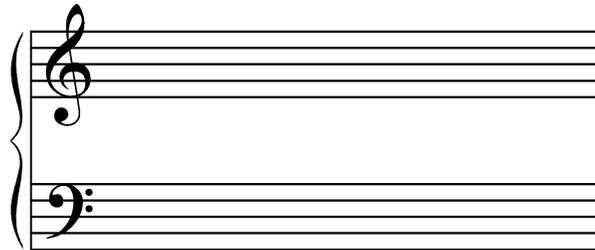
**ternary form**

*Three part form (ABA).*

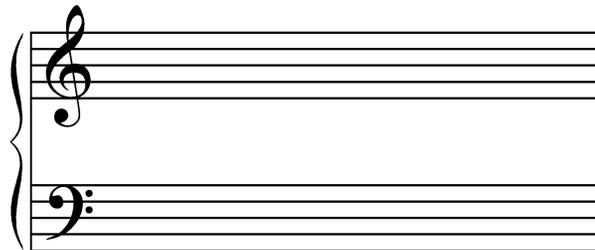
## Key Signatures

1. Write the 7 sharps and flats in key signature order.

*Sharps*



*Flats*



2. Fill in the letter name of the major keys:

**G**      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_  
1 sharp      2 sharps      3 sharps      4 sharps

**F**      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_  
1 flat      2 flats      3 flats      4 flats



## Score Analysis

### Russian Folk Song

Beethoven

The musical score is presented in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into four systems of four measures each, numbered 1 through 16. Measures 1-4 and 5-8 are marked with a slur above the treble staff. Measure 9 is marked with the instruction 'crescendo' and measure 13 with 'decrescendo'. The piece concludes with a double bar line and repeat dots at the end of measure 16.

1. The music is written in the key of \_\_\_\_\_.
2. The form of this piece is: \_\_\_ binary \_\_\_ ternary
3. The interval between the two *bass clef* notes in measure 15 is: \_\_\_\_\_
4. Compare bars 1–4 with bars 5–8. The phrases are:  
\_\_\_ parallel (begin the same) \_\_\_ contrasting (begin differently)
5. Circle and label an example of each of the following:  
a *tonic* note      a *subdominant* note      a *dominant* note
6. The term *crescendo* in bar 9 means \_\_\_\_\_. The term *decrescendo* in bar 13 means \_\_\_\_\_.

# LESSON THREE

## New Terms

**tranquillo**

*In a calm, quiet manner*

**enharmonic**

*Refers to two notes sounding the same but written differently, for example A# and Bb.*

## Key Signatures

1. Write the number of sharps or flats found in each major key.

D major    \_\_\_    (sharp/flat)    Ab major    \_\_\_

F major    \_\_\_    E major    \_\_\_

A major    \_\_\_    Eb major    \_\_\_

Bb major    \_\_\_    G major    \_\_\_

2. Write key signatures for the following major keys, *using key signature order*. The first one has been done as an example.

D major	Bb major	A major	Eb major	G major
---------	----------	---------	----------	---------

The image shows a musical staff with five measures. The first measure contains a treble clef and a key signature of one sharp (F#). The remaining four measures are empty for the student to write the key signatures for Bb major, A major, Eb major, and G major.

## Intervals

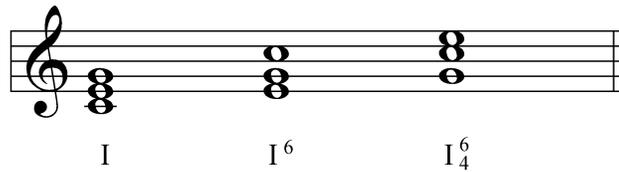
*Write the indicated intervals above the given notes.*

The image shows a musical staff with five measures. Each measure contains a pair of notes. The intervals are labeled below the staff: Perfect 8th, minor 6th, minor 7th, major 3rd, and minor 2nd.

Perfect 8th    minor 6<sup>th</sup>    minor 7<sup>th</sup>    major 3<sup>rd</sup>    minor 2<sup>nd</sup>

## Writing Tonic Chords in Inverted Positions

The example below illustrates a C major triad in root position, first and second inversions. The positions of a triad are indicated by the addition of numbers after the Roman numeral. The numbers, called **figured bass**, refer to the interval of notes above the lowest note. For example, there are notes the interval of a 6<sup>th</sup> and a 4<sup>th</sup> above the lowest note in the I 6/4 chord. Although the first inversion of a triad can be indicated by a 6/3, the 3 is usually omitted. If there are no numbers following the Roman numeral, a root position is indicated.



The example given above is in the key of C major. Write I chords in root position, first and second inversions in the key of F major and G major. Label them with Roman numerals and figured bass as in the example.



### Matching

- |                       |  |
|-----------------------|--|
| ___ largo             | a. ABA   |
| ___ vivo              | b. phrase ending with a dominant chord             |
| ___ binary form       | c. AB or AABB                                      |
| ___ ternary form      | d. dominant to tonic                               |
| ___ enharmonic        | e. notes written differently but sounding the same |
| ___ tranquillo        | f. brisk, lively                                   |
| ___ half cadence      | g. subdominant to tonic                            |
| ___ plagal cadence    | h. in a calm, quiet manner                         |
| ___ authentic cadence | i. very slow                                       |

# LESSON FOUR

## Rounded Binary Form

*AB form with a return of all or part of A at the end of B.*

Since both sections of binary form are usually repeated, the formal structure of rounded binary form looks like this.

||: A :||: B A :||

It is important to note that the second A section may be not be complete. When this happens, usually only the *last* part of the A section appears.

## Key Signatures

Write the number of sharps or flats found in each major key.

E major \_\_\_ (sharp/flat)      Bb major \_\_\_

F major \_\_\_                      D major \_\_\_

A major \_\_\_                      Eb major \_\_\_

Ab major \_\_\_                      G major \_\_\_

## Matching

- |                                    |                 |
|------------------------------------|-----------------|
| ___ the 1st note of a scale or key | a. mediant      |
| ___ the 2nd note of a scale or key | b. submediant   |
| ___ the 3rd note of a scale or key | c. supertonic   |
| ___ the 4th note of a scale or key | d. tonic        |
| ___ the 5th note of a scale or key | e. leading tone |
| ___ the 6th note of a scale or key | f. dominant     |
| ___ the 7th note of a scale or key | g. subdominant  |

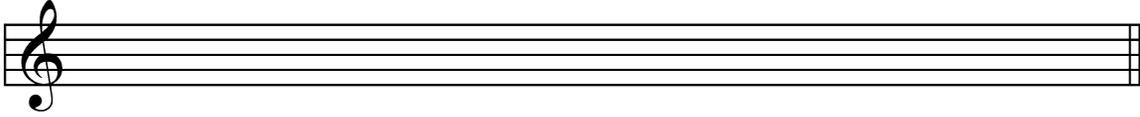
## Writing Minor Intervals

*Write the indicated intervals above each note.*

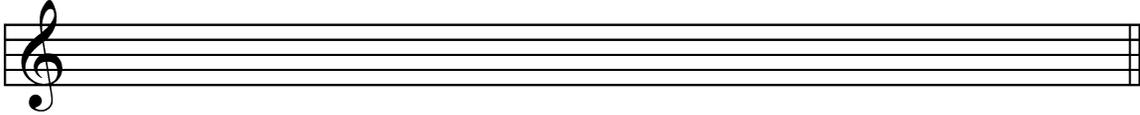
A musical staff with a treble clef and a key signature of one flat (Bb). The staff contains eight notes: Bb, C, D, Eb, F, G, Ab, and Bb. Below the staff, the intervals to be written are: M2, m2, M3, m3, M6, m6, M7, and m7.

**Scales:** Write each scale in whole notes. Remember that there are half steps between scale degrees **3 - 4** and **7 - 8**.

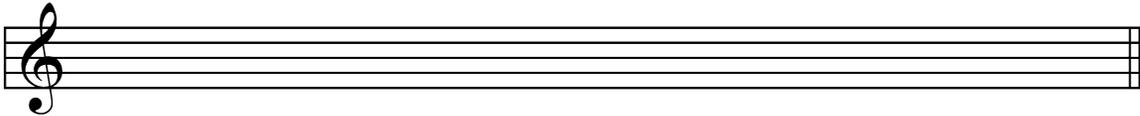
F major



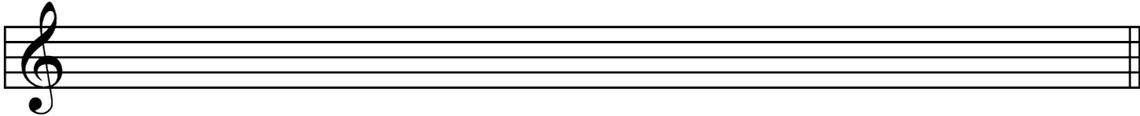
Bb major



Eb major



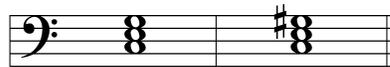
Ab major



**Writing Major, Minor, Diminished and Augmented Chords**

An **augmented** triad is formed by:

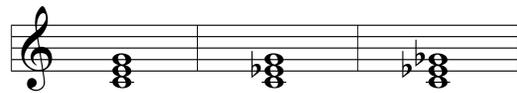
*Raising the 5<sup>th</sup> of a major triad by 1/2 step.*



C major    C augmented

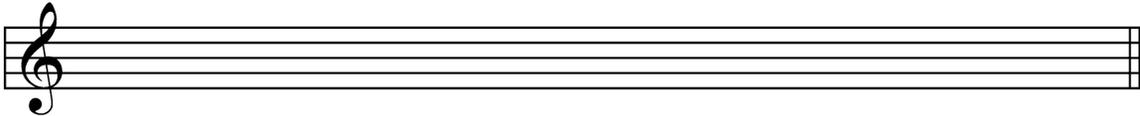
A **diminished** triad is formed by:

*Lowering the 5<sup>th</sup> of a minor triad by 1/2 step.*



C major    C minor    C diminished

*Write the specified chords.*



F major                  F augmented                  F minor                  F diminished

**Tonic Chord Inversions**

Write tonic chords in all 3 positions in the key of D major. Label them with Roman numerals and figured bass.



# LESSON FIVE

## New Terms

**meter**

*A basic system of note values and accents.*

**articulation**

*The various ways notes are played, such as legato and staccato.*

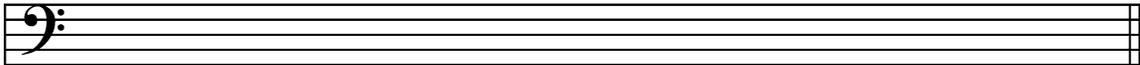
**ostinato**

*A pattern that is continuously repeated, often in the bass.*

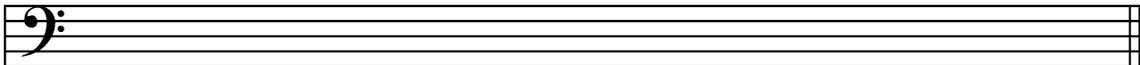
## Scales

1. Write each scale in whole notes.

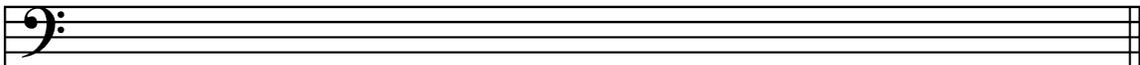
G major



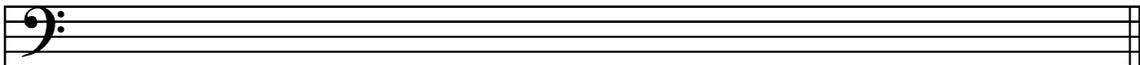
D major



A major



E major



2. Name the relative minor key for each major key.

C \_\_\_\_

G \_\_\_\_

D \_\_\_\_

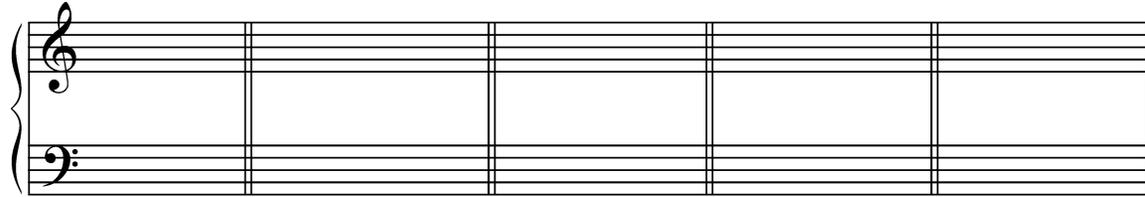
Bb \_\_\_\_

F \_\_\_\_

Eb \_\_\_\_

## Writing Key Signatures

*Write key signatures for the following major keys.*

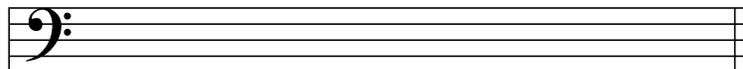
Ab major	E major	D major	Bb major	F major
				

## Matching

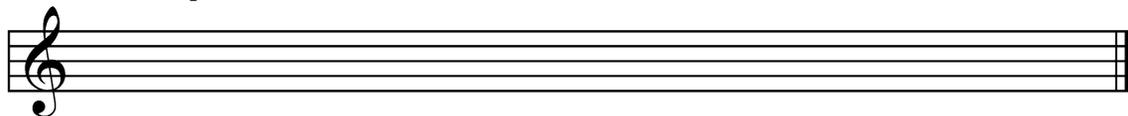
- |                         |  |
|-------------------------|--|
| ___ meter               | a. a pattern that is continuously repeated                       |
| ___ rounded binary form | b. in a calm, quiet manner                                       |
| ___ vivo                | c. ABA   |
| ___ binary form         | d. very slow   |
| ___ articulation        | e. a basic system of note values and accents                     |
| ___ ternary form        | f. notes written differently but sounding the same               |
| ___ tranquillo          | g. brisk, lively   |
| ___ enharmonic          | h. AB  |
| ___ ostinato            | i. the various ways notes are played, such as legato or staccato |
| ___ largo               | j. AB form with a return of all or part of A at the end of B     |

## Chords

- Write tonic chords in all 3 positions in the key of A major. Label them with Roman numerals and figured bass.



- Write the specified chords.



D major      D augmented      D minor      D diminished

## Score Analysis

Answer the following questions about the music.

1. What is the time signature of this piece? \_\_\_\_\_
2. The name of the composer is \_\_\_\_\_ .
3. The music is written in the key of \_\_\_\_ minor.
4. Identify the root of the chord in measure 4. \_\_\_\_\_
5. The chord is: \_\_\_ tonic      \_\_\_ subdominant      \_\_\_ dominant
6. The cadence in measure 4 is:  
\_\_\_ authentic      \_\_\_ plagal      \_\_\_ half
7. The cadence in the last measure is:  
\_\_\_ authentic      \_\_\_ plagal      \_\_\_ half
8. What is the form of the piece?  
\_\_\_ binary      \_\_\_ rounded binary      \_\_\_ ternary

Handel

The musical score is presented in three systems of grand staff notation. The first system includes the tempo marking *mp espressivo*. The music is in common time (C) and B-flat minor. The first system shows measures 1-4, the second system shows measures 5-8, and the third system shows measures 9-12. The piece concludes with a repeat sign in the final measure.

# LESSON SIX

## New Terms

<b>con</b>	<i>with</i>
<b>con brio</b>	<i>with brilliance</i>
<b>con moto</b>	<i>with motion</i>
<b>con spirito</b>	<i>with spirit</i>

## Triplets

A *triplet* consists of three notes in the time of two notes of the same value.



In 3/4 meter, the beat is normally divided into two equal 8<sup>th</sup> notes as shown in measure 2. The triplets in the first measure subdivide the beat into three equal 8<sup>th</sup> notes. This is indicated by the small number 3 under the 8<sup>th</sup> notes of beats 2 and 3.

Write in the counting for the example below.

## Interval Identification

Name these intervals (for example: M3, m2, P5 etc.)

\_\_\_\_\_

## Key Signatures

From the given number of flats/sharps, name the major and (relative) minor keys

*2 flats*

*3 flats*

*4 flats*

*2 sharps*

*3 sharps*

*4 sharps*

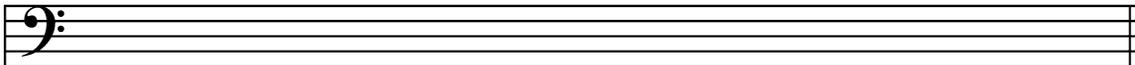
\_\_\_\_\_ major key

\_\_\_\_\_ minor key

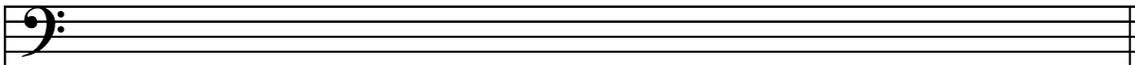
## Scales

1. Write each scale in whole notes.

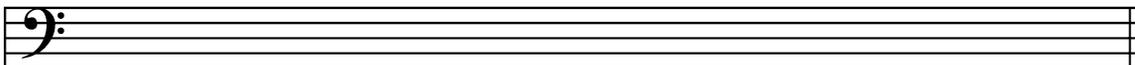
a harmonic minor



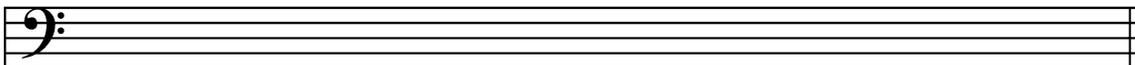
g harmonic minor



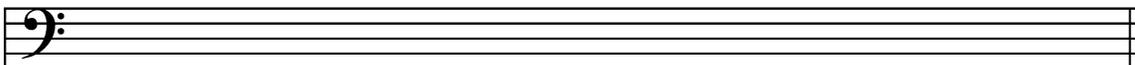
d harmonic minor



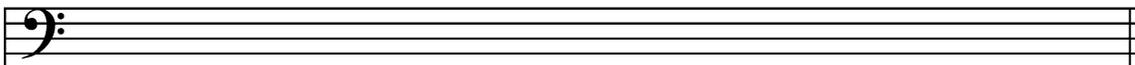
e harmonic minor



c harmonic minor



b harmonic minor



## Chords on Scale Degrees

A musical staff in treble clef showing eight chords on scale degrees. From left to right: I (C major), ii (D minor), iii (E minor), IV (F major), V7 (G7), vi (A minor), vii<sup>0</sup> (B diminished), and I (C major). Each chord is represented by a triad or a triad with a seventh note.

- A chord can be written above any note of the scale.
- A 7<sup>th</sup> chord can be formed by adding an extra note the interval of a 7<sup>th</sup> from the root.
- In the example above, a 7<sup>th</sup> has been added to the V chord to form a V7 (dominant 7<sup>th</sup>) chord.

The quality of each chord is indicated by the Roman numeral.

**Major chords:** Use a capital Roman numeral (I, IV, V)

**Minor chords:** Use a lower case Roman numeral (ii, iii, vi)

**Diminished chords:** Use a lower case Roman numeral with a small “o” (vii<sup>o</sup>)

*Write the scale, adding triads and a dominant 7<sup>th</sup> above each scale degree as shown in the example.*

*Add sharps or flats to the chord tones where needed. Write a Roman numeral under each chord.*

### G major

An empty five-line musical staff with a bass clef, intended for writing the G major scale and chords.

### F major

An empty five-line musical staff with a bass clef, intended for writing the F major scale and chords.

### D major

An empty five-line musical staff with a treble clef, intended for writing the D major scale and chords.

### Bb major

An empty five-line musical staff with a treble clef, intended for writing the Bb major scale and chords.

# LESSON SEVEN

## Ornaments

- mordent** ( ♯ ) An ornament alternating a tone with its lower neighbor.
- turn** ( ∞ ) A four note ornament using upper and lower neighbors.
- appoggiatura** ( ♭ ) A non-harmonic tone often played on the beat, resolving stepwise and usually written as a small note.
- trill** ( ♯ , tr ) An ornament alternating a tone with its upper neighbor.

The example below shows how each ornament may be performed.

Note: *There are no fixed rhythmic values for ornaments. However, except for the turn between notes, all must begin on the beat.*

The image shows two staves of musical notation. The first staff illustrates five ornaments: a mordent on a quarter note, a turn on a quarter note, a turn between two quarter notes, an appoggiatura (a small eighth note followed by a quarter note), and a short trill on a quarter note. The second staff shows the rhythmic patterns for each ornament: mordent (quarter note), turn (quarter note), turn between notes (quarter note), appoggiatura (eighth note), and short trill (quarter note with a triplet of eighth notes).

## Intervals

Write the indicated intervals above the given notes.

The image shows a single staff with five measures. Each measure contains a single note on a staff line. Below each note is a label for an interval to be written above the note: minor 3<sup>rd</sup>, Major 6<sup>th</sup>, Perfect 5<sup>th</sup>, Perfect 8<sup>th</sup>, and minor 7<sup>th</sup>.

## Chords

Write the indicated chords.

The image shows a single staff with a treble clef and a key signature of one flat (Bb). Below the staff are four labels for chords to be written: Eb major, Eb augmented, Eb minor, and Eb diminished.

### Counting with Sixteenth Notes

By now, you have probably played many pieces with 16<sup>th</sup> notes, where the beat is divided into 4 parts (in 2/4, 3/4, and 4/4 time signatures). The example below illustrates various combinations of 16<sup>th</sup> notes with other note values. A traditional counting system is used.

2/4

1 e + a 2 e + a | 1 e + a 2 e + a |

*Write in the counting.*

### Triads on Scale Degrees of Major Scales

*Write the scale, adding triads and a dominant 7<sup>th</sup> above each scale degree. Add a Roman numeral under each chord.*

**A major**

**E<sup>b</sup> major**

**E major**

**A<sup>b</sup> major**

## Tonic Chord Inversions

Write tonic chords in all 3 positions in the key of Bb major. Label them with Roman numerals and figured bass.



## Score Analysis

Answer the following questions about the musical excerpt on the next page, *Invention No. 7* by Bach.

1. The music is written in the key of:  
\_\_\_ G major \_\_\_ e minor
2. The ornaments in measure 1 are:  
\_\_\_ mordents \_\_\_ turns \_\_\_ appoggiaturas \_\_\_ short trills
3. The ornaments in measure 2 are:  
\_\_\_ mordents \_\_\_ turns \_\_\_ appoggiaturas \_\_\_ short trills
4. The compositional technique used in measure 1 is:  
\_\_\_ sequence \_\_\_ repetition \_\_\_ imitation
5. The compositional technique used in measures 3 and 4 is:  
\_\_\_ sequence \_\_\_ repetition \_\_\_ imitation
6. Write in the counting for measure 1.
7. The time signature is the same as \_\_\_\_\_ time.
8. The “C” in the time signature stands for  
\_\_\_\_\_.

# Invention No. 7

Bach

Measures 1-2 of the piece. The right hand starts with a quarter rest followed by eighth notes, while the left hand plays a steady eighth-note accompaniment.

Measures 3-4. The right hand continues with eighth-note patterns, and the left hand maintains its accompaniment.

Measures 5-6. The right hand features a sequence of eighth notes, and the left hand continues with eighth-note accompaniment.

Measures 7-8. Measure 7 shows a melodic phrase in the right hand, and measure 8 features a long note in the right hand over a continuing eighth-note accompaniment in the left hand.

Measures 9-10. The right hand plays a melodic line with eighth notes, and the left hand continues with eighth-note accompaniment.

# LESSON EIGHT

## New Terms

**double flat** (  $\flat\flat$  )

*Lowers the pitch a whole step*

**double sharp** (  $\sharp\sharp$  )

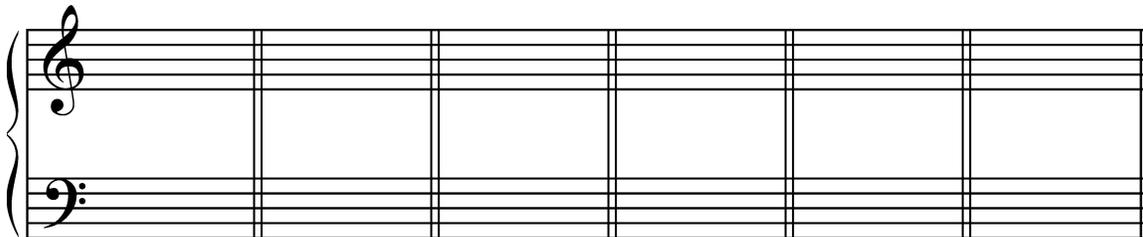
*Raises the pitch a whole step*

**rondo form**

*A form in music using a recurring theme alternating with one or more other themes (for example ABACA)*

## Key Signatures

*Write each key signature in treble and bass clefs.*



D major

A major

Bb major

Ab major

E major

Eb major

## Interval Identification

*Identify these intervals (for example: M3, m2, P5 etc.)*



—

—

—

—

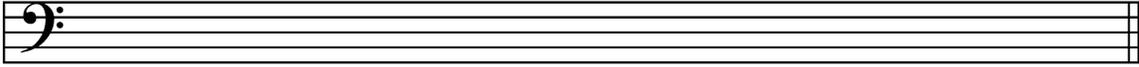
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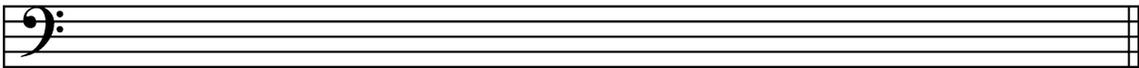
## Scales

Write the following scales using a key signature.

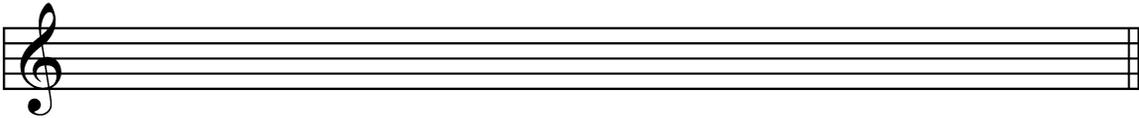
a harmonic minor



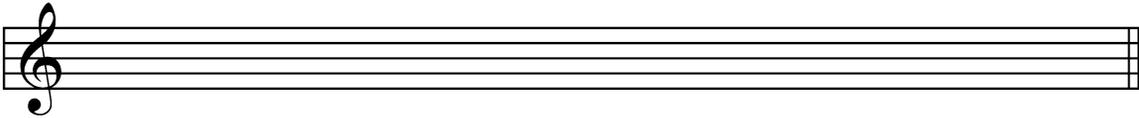
g harmonic minor



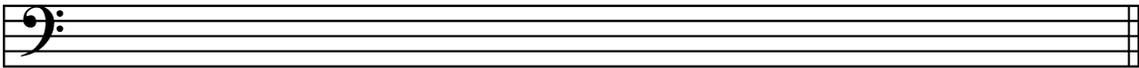
e harmonic minor



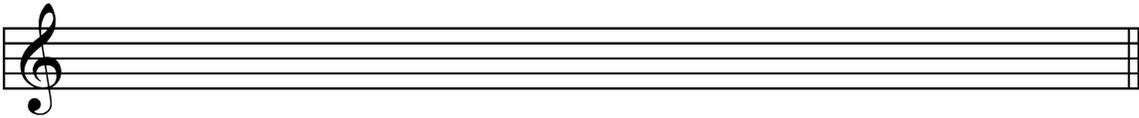
c harmonic minor



b harmonic minor



d harmonic minor



## Rhythm

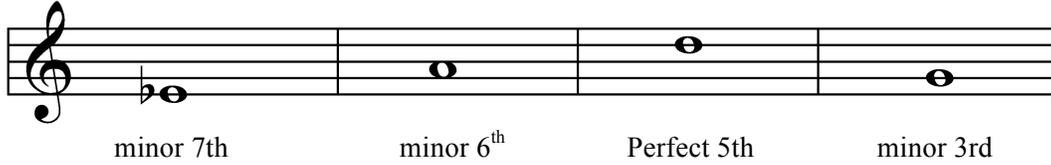
Write in the counting for the following rhythm.



# LESSON NINE

## Intervals

Write intervals above the given notes.

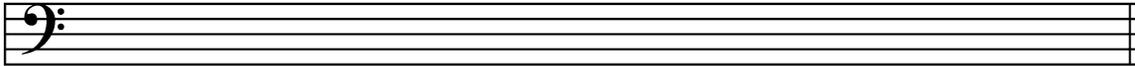


A musical staff in treble clef with four notes. The first note is Bb, the second is A, the third is E, and the fourth is C. Below each note is its interval label: minor 7th, minor 6th, Perfect 5th, and minor 3rd.

## Writing Major and Minor Scales using a Key Signature

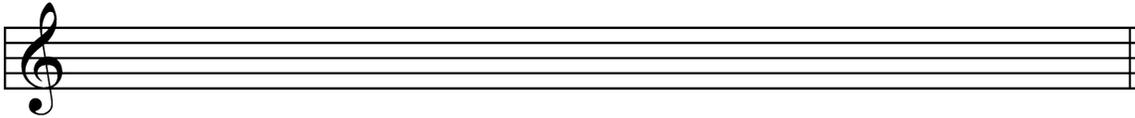
Write the key signature first, followed by the notes of the scale. No accidentals will be needed except for the raised 7th of harmonic minor scales.

A major



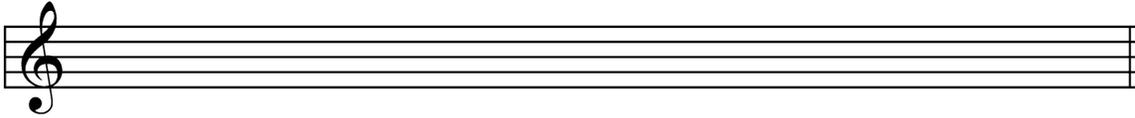
An empty musical staff with a bass clef.

C harmonic minor



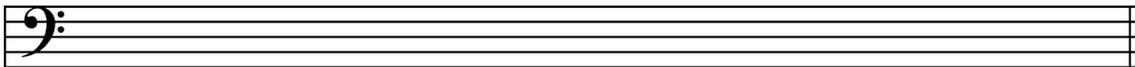
An empty musical staff with a treble clef.

E major



An empty musical staff with a treble clef.

D harmonic minor



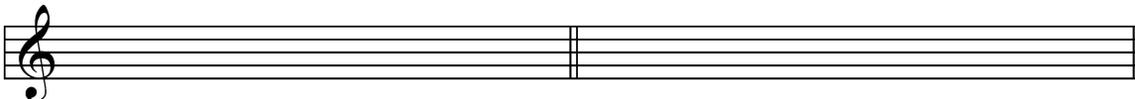
An empty musical staff with a bass clef.

## Tonic Chord Inversions

Write tonic chords in all 3 positions. Label them with Roman numerals and figured bass.

G major

Eb major



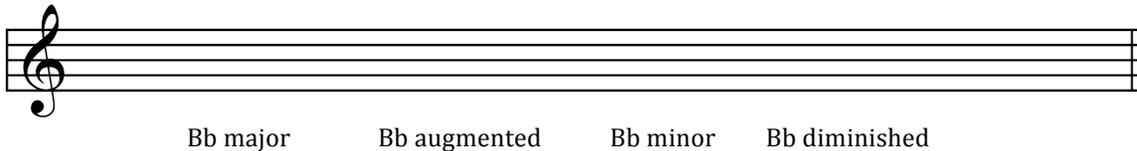
A musical staff in treble clef divided into two sections by a double bar line. Each section is empty, intended for writing tonic chords in three positions.

## Matching

- |                         |  |
|-------------------------|--|
| ___ meter               | a. a pattern that is continuously repeated                       |
| ___ rounded binary form | b. in a calm, quiet manner                                       |
| ___ vivo                | c. ABA   |
| ___ binary form         | d. with  |
| ___ articulation        | e. a basic system of note values and accents                     |
| ___ ternary form        | f. notes written differently but sounding the same               |
| ___ tranquillo          | g. brisk, lively   |
| ___ enharmonic          | h. AB  |
| ___ ostinato            | i. the various ways notes are played, such as legato or staccato |
| ___ largo               | j. AB form with a return of all or part of A at the end of B     |
| ___ con                 | k. very slow   |

## Writing Major, Minor, Augmented and Diminished Triads

*Write the specified triads.*



Bb major      Bb augmented      Bb minor      Bb diminished

## Musical Style Periods

In keyboard music, there are four main style periods. Memorize them in chronological order:

**BAROQUE**

**CLASSICAL**

**ROMANTIC**

**20<sup>TH</sup>/21<sup>ST</sup> CENTURIES**

## Score Analysis

1. The music is written in the key of \_\_\_\_\_.
2. The tempo marking, *Allegretto*, means \_\_\_\_\_.
3. The cadence in measures 7 – 8 is:  
\_\_\_ a half cadence \_\_\_ a plagal cadence \_\_\_ an authentic cadence
4. The root of the bass clef chord in measure 9 is \_\_\_\_\_.
5. This chord is: \_\_\_ tonic \_\_\_ subdominant chord \_\_\_ dominant chord
6. The form of the piece is:  
\_\_\_ ternary form \_\_\_ binary form \_\_\_ rounded binary form

## German Dance

*Allegretto* Haydn

The musical score for 'German Dance' by Haydn is presented in four systems. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (D major) and the time signature is 3/4. The tempo marking is 'Allegretto'. The composer's name 'Haydn' is written in the top right corner. The measures are numbered 1 through 16. The first system (measures 1-4) shows a simple melody in the treble clef and a bass line in the bass clef. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) features a more complex bass line with chords. The fourth system (measures 13-16) concludes the piece with a final cadence in measure 16, marked with a double bar line and repeat dots.

# LESSON TEN

## Musical Style Periods

Write the four musical style periods in order.

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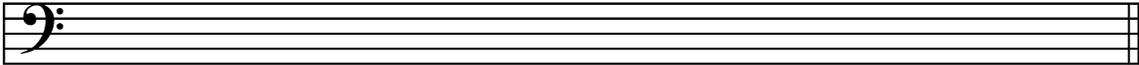
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## Scales

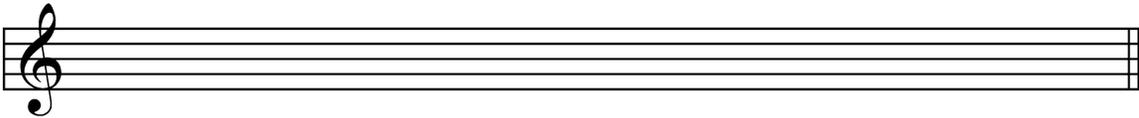
### 1. Major scales and chords

Write each scale using accidentals. Add triads and a dominant 7<sup>th</sup> above the notes of each scale and write a Roman numeral under each chord. Remember to add sharps or flats to chord tones where needed.

Ab major



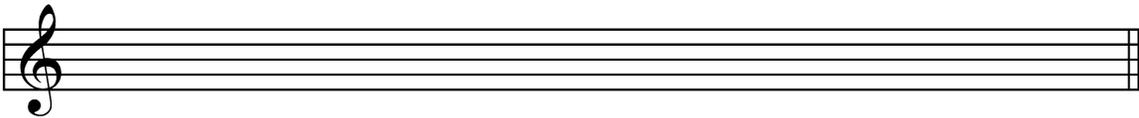
E major



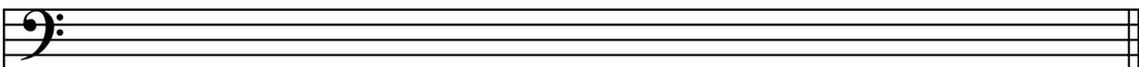
### 2. Minor scales

Write each scale using a key signature.

B harmonic minor



E harmonic minor



### Counting with Triplets and Sixteenth Notes

Write in the counting for the example below.



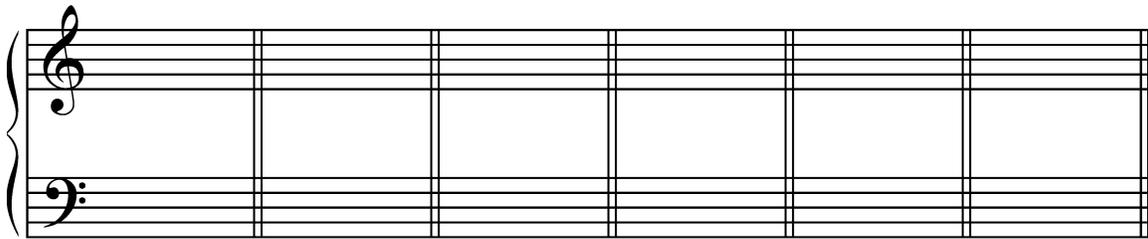
### Ornament Matching



- \_\_\_ mordent ( ♯ )
- \_\_\_ turn ( ∞ )
- \_\_\_ appoggiatura ( ♯ )
- \_\_\_ trill ( ♯ , ♯ )

### Key Signatures

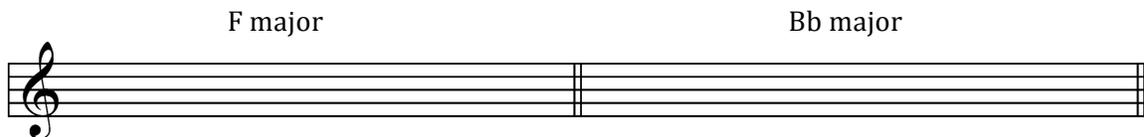
Write the key signature in both clefs.



- A major
- c minor
- Ab major
- E major
- g minor
- e minor

### Tonic Chord Inversions

Write tonic chords in all 3 positions, and label them with Roman numerals and figured bass.



# LESSON ELEVEN

## Intervals

Write the specified intervals above the given notes.

Major 6<sup>th</sup>      Perfect 5<sup>th</sup>      Major 3<sup>rd</sup>      Major 2<sup>nd</sup>

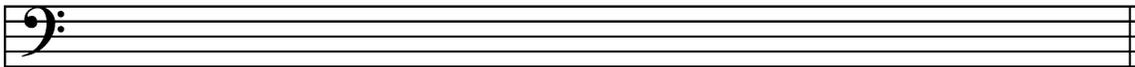
Perfect 4<sup>th</sup>      Major 7<sup>th</sup>      Perfect 8<sup>th</sup>      Perfect 5<sup>th</sup>

## Scales

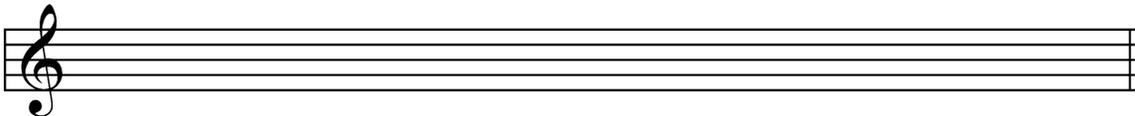
### 1. Major scales and chords

Write each scale using accidentals. Add triads and a dominant 7<sup>th</sup> above each scale. Add a Roman numeral under each chord. Remember to add sharps or flats to chord tones where needed.

E<sub>b</sub> major



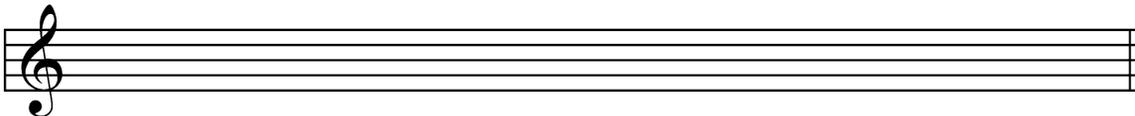
A major



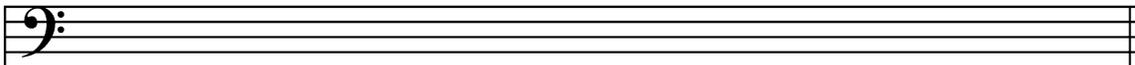
### 2. Minor scales

Write each scale using accidentals.

D harmonic minor



B harmonic minor



### Counting with Triplets and Sixteenth Notes

Write the counting for the example below.



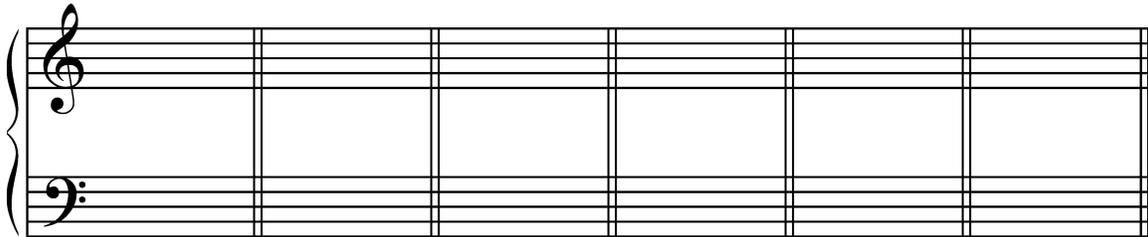
### Musical Style Periods

Write the four musical style periods in order.

\_\_\_\_\_

### Key Signatures

Write the following key signatures.



Eb major    b minor    g minor    A major    Ab major    c minor

### Ornament Matching

- |                               |   |
|-------------------------------|---|
| ___ <b>trill</b> ( ♯ , tr )   | <b>a.</b> An ornament alternating a tone with its lower neighbor.   |
| ___ <b>mordent</b> ( ✱ )      | <b>b.</b> A four note ornament using upper and lower neighbors.   |
| ___ <b>turn</b> ( ∞ )         | <b>c.</b> A non-harmonic tone often played on the beat, resolving stepwise and usually written as a small note. |
| ___ <b>appoggiatura</b> ( ♯ ) | <b>d.</b> An ornament alternating a tone with its upper neighbor.   |

### Tonic Chord Inversions

Write tonic chords in all 3 positions. Label them with Roman numerals and figured bass.

F major

Bb major



# LESSON TWELVE

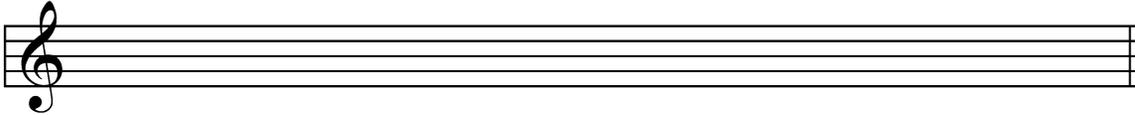
## Musical Style Periods

Write the four musical style periods in order.

\_\_\_\_\_

## Chords

Write the specified chords.



Eb major

Eb augmented

Eb minor

Eb diminished

## Ornaments

1. Write the name of each ornament.
2. Write in the notes that would be played for each. (*Use note-heads only – no rhythmic values are required.*)



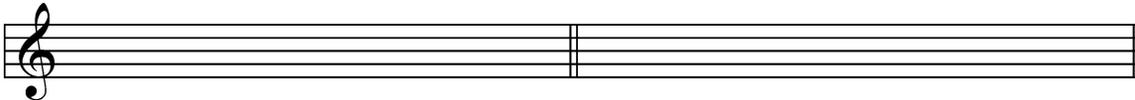
\_\_\_\_\_

## Tonic Chord Inversions

Write tonic chords in all 3 positions. Label them with Roman numerals and figured bass.

D major

A major



## Counting with Triplets and Sixteenth Notes

Write in the counting for the example below.

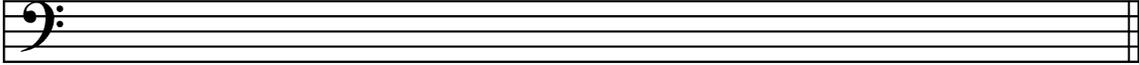


## Scales

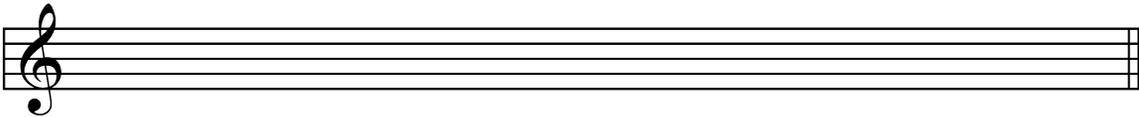
### 1. Major scales and chords

Write each scale using accidentals. Add triads and a dominant 7<sup>th</sup> above each scale. Add a Roman numeral under each chord. Remember to add sharps or flats to chord tones where needed.

Bb major



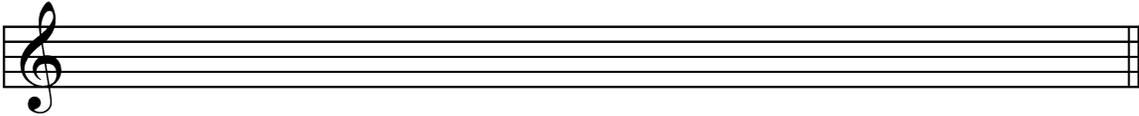
G major



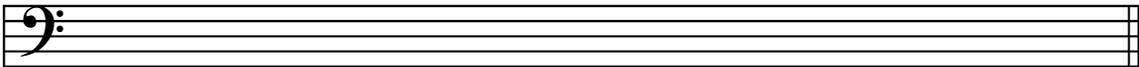
### 2. Minor scales

Write each scale using a key signature.

B harmonic minor



E harmonic minor



## Key Signatures

Identify the major and minor keys for the following key signatures.



\_\_\_ major    \_\_\_ major    \_\_\_ major    \_\_\_ major    \_\_\_ major  
\_\_\_ minor    \_\_\_ minor    \_\_\_ minor    \_\_\_ minor    \_\_\_ minor

## Score Analysis

Handel

The musical score is in common time (C) and the key of B-flat major. It consists of three systems of grand staff notation. The first system (measures 1-4) is marked *mp* *espressivo*. The second system (measures 5-8) begins with a first ending bracket. The third system (measures 9-12) ends with a second ending bracket. Two chords are circled: one in measure 4 (bass clef) and one in measure 12 (treble clef).

1. The musical example is written in the key of \_\_\_\_\_.
2. The circled chord in measure 4 is:  
 a tonic chord       a subdominant chord       a dominant chord
3. The cadence in measure 4 is:  
 plagal                       half                       authentic
4. The circled chord in measure 12 is:  
 a tonic chord       a subdominant chord       a dominant chord
5. The cadence in measure 12 is:  
 plagal                       half                       authentic
6. Measures 9 – 10 are an example of a \_\_\_\_\_.
7. The form of the example is:  
 binary       rounded binary       ternary