

LESSON ONE

New Terms

deceptive cadence	<i>V – vi (VI), or V7 – vi (VI)</i>
meno	<i>less</i>
piu	<i>more</i>
modulation	<i>a key change within a composition</i>

Key Signature Review

- Study the order of sharps and flats as they are written on the grand staff.



The following sayings may help to remember them.

For sharps: **F**ather **C**hristmas **G**ave **D**ad **A**n **E**lectric **B**lanket

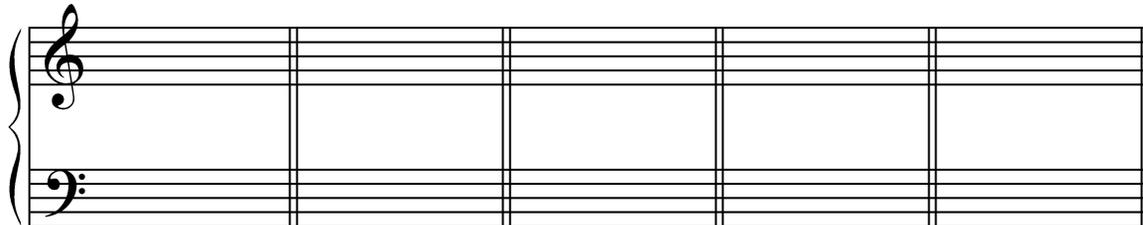
For flats: **B**lanket **E**xploded **A**nd **D**ad **G**ot **C**old **F**eet

- Memorize the number of sharps or flats in these key signatures.

Number of sharps: 1 2 3 4 5
 Major key: **G** **D** **A** **E** **B**

Number of flats: 1 2 3 4 5
 Major key: **F** **Bb** **Eb** **Ab** **Db**

- Write the following key signatures. For example, the key of Db major has 5 flats. Write the first 5 flats as they appear on the staff in key signature order.



Db major

A major

Bb major

B major

Eb major

Triads on Scale Degrees in Minor Keys

In minor keys, the triads built on scale degrees 1, 2, 3, 4, and 6 have different qualities from those in major keys. The example below illustrates triads and a dominant 7th built on scale degrees of the C major and c harmonic minor scales.

Note that the V7 and vii^o chords remain the same for both scales.

I ii iii IV V7 vi vii^o I
 major minor minor major minor diminished major

i ii^o III+ iv V7 VI vii^o i
 minor diminished augmented* minor major diminished minor

**The quality of an augmented triad is indicated by adding a "+" to an upper case Roman numeral.*

Write and label triads on the first, second, third, fourth, sixth and seventh degrees of the e harmonic minor scale. On the fifth degree, write a dominant seventh chord. Under each chord, write the appropriate Roman numeral.

Matching

- | | |
|-----------------------|--------------------------------------|
| ___ meno | a. a key change within a composition |
| ___ piu | b. less |
| ___ modulation | c. more |
| ___ authentic cadence | d. a phrase ending with V |
| ___ half cadence | e. V - I |
| ___ plagal cadence | f. IV - I |
| ___ deceptive cadence | g. V7 - vi |

Score Analysis

1. The music is written in the key of _____.
2. From measure 7 to measure 11, C# appears regularly as an accidental.
This change of key represents a *modulation*.
The music has modulated to the key of ____ major
Hint: the key with F# and C# in the key signature.
3. The 8th note preceding measure 1 is called a(n) _____.
4. The notes in the first measure are all part of:
___ a tonic chord ___ a subdominant chord ___ a dominant chord
5. What is the root of the bass clef broken chord in measure 3. _____
6. Identify the scale found in the bass clef of measure 10. _____

Sonatina Op. 36, No. 2 (excerpt)

Clementi

The musical score is presented in three systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system (measures 1-4) shows a broken chord in the bass clef in measure 1. The second system (measures 5-8) shows a modulation to C# major in measure 7, indicated by the appearance of C# in the bass clef. The third system (measures 9-12) continues in C# major. Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 1 through 12 are printed below the bass clef staff of each system.

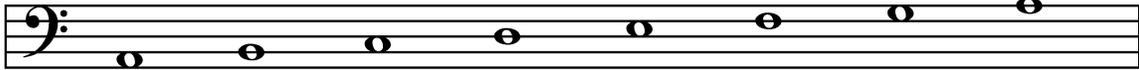
LESSON TWO

New Terms

morendo	<i>softly fading away, dying</i>
ritenuto	<i>immediately slower</i>
piu mosso	<i>a little faster tempo, more motion</i>
meno mosso	<i>a little slower tempo, less motion</i>

Minor Scales and Chords

1. Add accidentals to form the a harmonic minor scale.
2. Add triads plus a dominant seventh chord above the notes of the scale.
3. Label them with Roman numerals.



Key Signatures

Write all seven sharps and flats in key signature order.

	SHARPS	FLATS

Fill in the blanks with the name of the key.

Key of 1 sharp: _____ major

Key of 2 sharps: _____ major

Key of 3 sharps: _____ major

Key of 4 sharps: _____ major

Key of 5 sharps: _____ major

Key of 1 flat: _____ major

Key of 2 flats: _____ major

Key of 3 flats: _____ major

Key of 4 flats: _____ major

Key of 5 flats: _____ major

Cadences

Fill in the blanks.

- A _____ cadence ends a phrase with a V or V7 chord.
 A _____ cadence ends with the chords V (V7) – vi.
 A _____ cadence ends with the chords IV – I.
 A _____ cadence ends with the chords V (V7) – I.

Matching

- | | |
|-----------------------|---------------------------------------|
| ___ <i>meno mosso</i> | a. a key change within a composition |
| ___ <i>piu</i> | b. less |
| ___ <i>modulation</i> | c. more |
| ___ <i>ritenuto</i> | d. softly fading away, dying |
| ___ <i>piu mosso</i> | e. immediately slower |
| ___ <i>meno</i> | f. a little slower tempo, less motion |
| ___ <i>morendo</i> | g. a little faster tempo, more motion |

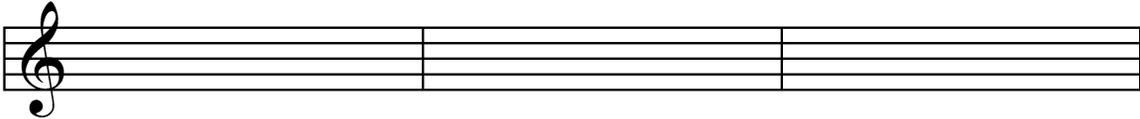
Review

Study over the names of the 7 steps of a scale. The quality of the triad formed on each step (major/minor etc.) may be different in major and minor keys, but the name is the same. For minor keys, the harmonic minor form of the scale is used.

<i>Major key</i>	<i>minor key</i>	<i>name</i>
I	i	tonic
ii	ii ^o	supertonic
iii	III+	mediant
IV	iv	subdominant
V	V	dominant
vi	VI	submediant
vii ^o	vii ^o	leading tone, or seventh

Primary Triads

Write the key signature and the primary triads for the key of D major.



tonic
subdominant
dominant

LESSON THREE

New Terms

animato	<i>lively, animated</i>
doloroso	<i>sadly, sorrowfully</i>
marcato	<i>accented, stressed</i>
allargando	<i>becoming slower, and often louder</i>

Minor Scales and Chords

1. Add accidentals to form the d harmonic minor scale.
2. Add triads plus a dominant seventh chord above the notes of the scale.
3. Label them with Roman numerals.



Key Signatures

Write all seven sharps and flats in key signature order.

	SHARPS	FLATS

Fill in the blanks.

Number of sharps:	1	2	3	4	5
Major key:	___	___	___	___	___
Minor key:	___	___	___	___	___
Number of flats:	1	2	3	4	5
Major key:	___	___	___	___	___
Minor key:	___	___	___	___	___

Matching

___ ritenuto	a. less
___ half cadence	b. IV - I
___ deceptive cadence	c. more
___ morendo	d. ends on V
___ animato	e. immediately slower
___ marcato	f. V - vi
___ allargando	g. V - I
___ meno	h. becoming slower and often louder
___ piu	i. softly fading away, dying
___ plagal cadence	j. sadly, sorrowfully
___ authentic cadence	k. accented, stressed
___ doloroso	l. lively, animated

Fill in the Blanks

The 1st degree of the scale is called the _____.

The 2nd degree of the scale is called the _____.

The 3rd degree of the scale is called the _____.

The 4th degree of the scale is called the _____.

The 5th degree of the scale is called the _____.

The 6th degree of the scale is called the _____.

The 7th degree of the scale is called the _____.

Dominant 7th Chords

Write dominant 7th chords in root position for each given key.

- Write a note on the 5th degree of the scale.
- Add 3 notes above the root, a third apart.
- Since the key signature is given, no accidentals will be needed.



C major
(example)

Bb major

G major

Eb major

D major

Rhythm

Add the missing bar-lines.

Scales

Write each scale using whole notes.

Ab major

D major

Chord Function

Identify the following triads as I, IV, or V in the keys given.

F Major _____

Eb Major _____

D Major _____

Bb major _____

Key Signature Review

Name each key signature.

(The relative minor key is the same as the 6th note of the major scale.)

___ major

___ major

___ major

___ major

___ major

___ major

___ minor

___ minor

___ minor

___ minor

___ minor

___ minor

LESSON FOUR

New Terms

Sonata Allegro Form	<i>frequently used for the first movement of a Classical sonata</i>
Exposition	<i>first section of sonata allegro form</i>
Development	<i>second section of sonata allegro form</i>
Recapitulation	<i>third section of sonata allegro form</i>

Minor Scales and Chords

1. Add accidentals to form the c harmonic minor scale.
2. Add triads plus a dominant seventh chord above the notes of the scale.
3. Label them with Roman numerals.

Note: To find the relative major of a minor key, count up the interval of a minor 3rd. For the key of c minor, a minor 3rd above C is Eb. Eb major is the relative major of c minor and has the same key signature.



Key Signatures: Fill in the blanks.

Use key signature order when writing the letter names of the sharps or flats.

The key of A major has ___ sharps. Name them. _____

The key of Bb major has ___ flats. Name them. _____

The key of E major has ___ sharps. Name them. _____

The key of Db major has ___ flats. Name them. _____

The key of D major has ___ sharps. Name them. _____

The key of Ab major has ___ flats. Name them. _____

Cadences

Write definitions for the following cadences:

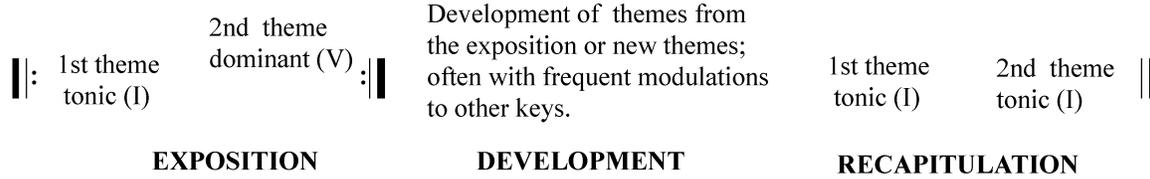
Plagal cadence: _____

Deceptive cadence: _____

Half cadence: _____

Authentic cadence: _____

Sonata Allegro Form



Sonata Allegro form is a characteristic of music from the Classical period. The first movement (and sometimes the last movement) of sonatas and sonatinas are usually written in this form.

The diagram above indicates a repeat of the exposition. However, there is sometimes also a repeat from the end of the recapitulation to the beginning of the development section, or less frequently, no repeats at all. If there are no repeats, a double bar is usually used to separate the exposition and development section.

An optional closing theme is not shown in the diagram but can be found in many sonatas. Note: Many sonatas contain deviations from the standard form shown here.

To locate the 3 main sections of sonata-allegro form:

- The **exposition** section is located from the beginning of the piece to the repeat sign (or double bar).
- The **development** section is located from the repeat sign or double bar to the return of the first theme (or the return of the second theme when there is no return of the first theme).
- The **recapitulation** section is located from the return of the first theme (or second theme) to the end of the piece.

The most difficult section to locate is the *recapitulation* since there is no repeat sign or double bar to guide you. Look for music that is the same, or nearly the same, as the first few measures of the piece.

Score Analysis

Answer the following questions about the music on the next page.

1. This piece is in sonata allegro form. Name the three main sections in this piece and write measure numbers for each section.
 - a. First section _____ measure numbers _____
 - b. Second section _____ measure numbers _____
 - c. Third section _____ measure numbers _____
2. The music is written in the key of _____.
3. From measure 6 to measure 13, all the F's are sharped and the music sounds like it is in the key of G major. Does this represent a modulation? _____
4. The cadence in measures 3-4 is:
 - a. plagal b. half c. authentic d. deceptive
7. Compare measures 8 – 9 with 10 – 11. This compositional device is called:
 - a. repetition b. sequence c. imitation

Sonatina Op. 36 No. 1

Clementi

Measures 1-6 of the Sonatina. The piece is in C major, 2/4 time. Measures 1-4 feature a treble clef melody with a forte (*f*) dynamic, while the bass clef accompaniment is in a lower register. Measures 5-6 show a piano (*p*) dynamic in the treble clef.

Measures 7-12. Measures 7-9 continue the treble clef melody with a forte (*f*) dynamic. Measures 10-12 feature a more active bass clef accompaniment with a forte (*f*) dynamic.

Measures 13-19. Measures 13-15 show a treble clef melody with a forte (*f*) dynamic. Measures 16-19 feature a piano (*p*) dynamic in the treble clef, with a key signature change to C minor indicated by a flat sign under the treble clef.

Measures 20-25. Measures 20-23 feature a treble clef melody with a forte (*f*) dynamic. Measures 24-25 show a piano (*p*) dynamic in the treble clef.

Measures 26-32. Measures 26-30 feature a treble clef melody with a forte (*f*) dynamic. Measures 31-32 show a piano (*p*) dynamic in the treble clef.

Measures 33-38. Measures 33-37 feature a treble clef melody with a forte (*f*) dynamic. Measure 38 shows a piano (*p*) dynamic in the treble clef.

LESSON FIVE

New Terms

sonatina	<i>a short sonata, "little sonata"</i>
ma non troppo	<i>but not too much</i>
sostenuto	<i>sustained, smooth and flowing; sometimes, slower</i>
alla breve	<i>indicates a tempo with the half note getting the beat (cut time)</i>

A New Time Signature



This time signature is called **alla breve**, or cut time, and is the same as 2/2 time.

- There are two beats per measure.
- The *half* note gets one beat.

The first example is done for you. Write in the counting for the second example.

The first staff shows a melody in alla breve time signature. The notes are: quarter, quarter, quarter, quarter, quarter, quarter, half, quarter, half. Below the staff, the counting is written as: 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +. The second staff shows a similar melody: quarter, quarter, half, quarter, quarter, quarter, quarter, half.

Minor Scales and Chords

1. Add accidentals to form the g harmonic minor scale.
2. Add triads plus a dominant seventh chord above the notes of the scale.
3. Label them with Roman numerals.

Cadences

1. Write the Roman numeral for each chord on the line.
2. Fill in the name of the cadence.

_____ cadence

_____ cadence

_____ cadence

Key Signatures

Identify the following key signatures.

(The relative minor key is the same as the 6th note of the major scale.)

- | | | | | | |
|-----------------|-----------|-----------|-----------|-----------|-----------|
| A major | ___ major | ___ major | ___ major | ___ major | ___ major |
| f# minor | ___ minor |

Sonata Allegro Form

List the three sections of Sonata Allegro form in order.

1. _____
2. _____
3. _____

Primary Triads in Inverted Positions

Three positions of the tonic chord in C major are shown in the example below.

I
I⁶
I⁶₄

root position
first inversion
second inversion

Other triads can be inverted in the same way.

- A root position triad has only the Roman numeral.
- The first inversion adds a **6**.
- The second inversion adds a **6/4**

Write the key signature for the key of F major and then write the primary triads in all 3 positions.

I
I⁶
I⁶₄
IV
IV⁶
IV⁶₄
V
V⁶
V⁶₄

Intervals

It is easiest to identify or write intervals if you think of the notes of a major or natural minor scale. Use the lowest note of the interval as the tonic of a scale.

- *The following intervals are the same in major and [minor keys].*
Major 2nds, Perfect 4ths, Perfect 5ths, and Perfect 8ths (octaves)
- *These intervals are different in major and minor keys.*
3rds, 6ths and 7ths are major in major keys, and minor in minor keys.
- *The minor 2nd does not occur between the tonic and supertonic of either scale.*
Minor 2nds are 1/2 step lower than the major 2nds.

Identify the following intervals by size and quality.

LESSON SIX

New Terms

Alberti bass

an accompaniment pattern using a broken 3-note chord played bottom, top, middle, top



***fp* (forte piano)**

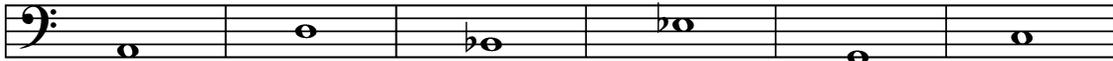
loud, then soft

opus

“work”; numbering system of a composer’s work

Intervals

Write each interval above the given note.



Major 6th

minor 2nd

Perfect 5th

Perfect 4th

Major 3rd

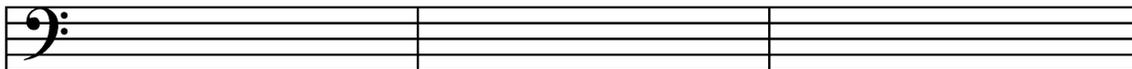
minor 6th

Cadence Identification

1. tonic to dominant: _____ cadence
2. dominant to tonic: _____ cadence
3. subdominant to tonic: _____ cadence
4. dominant to submediant: _____ cadence

Primary Triads in Inverted Positions

Write the key signature for the key of G major and then write the primary triads in all 3 positions.



I

I6

I6/4

IV

IV6

IV6/4

V

V6

V6/4

Dominant 7th Chords

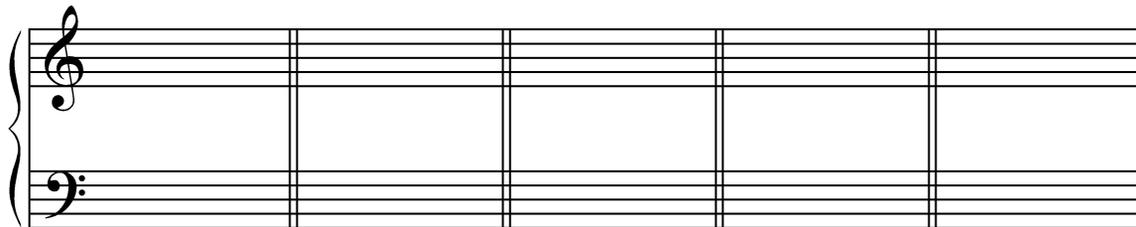
Write a dominant 7th chord in the major key as indicated by the key signature.



(example)

Key Signatures

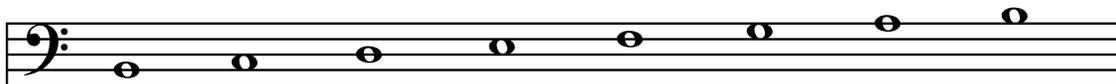
Write the designated key signatures and name the relative minor.



Eb major	B major	E major	Db major	D major
__ minor				

Minor Scales and Chords

1. Add accidentals to form the b harmonic minor scale.
2. Add triads plus a dominant seventh chord above the notes of the scale.
3. Label them with Roman numerals.



Matching

- | | |
|---|--|
| <p>__ ma non troppo</p> <p>__ sostenuto</p> <p>__ fp</p> <p>__ recapitulation</p> <p>__ supertonic</p> <p>__ submediant</p> <p>__ mediant</p> <p>__ exposition</p> <p>__ meno</p> <p>__ piu</p> <p>__ development</p> <p>__ morendo</p> <p>__ ritenuto</p> <p>__ allargando</p> <p>__ marcato</p> <p>__ doloroso</p> | <p>a. accented, stressed</p> <p>b. immediately slower</p> <p>c. more</p> <p>d. less</p> <p>e. becoming slower, and often louder</p> <p>f. the first section of Sonata Allegro form</p> <p>g. the second section of Sonata Allegro form</p> <p>h. the third section of Sonata Allegro form</p> <p>i. but not too much</p> <p>j. sustained, smooth and flowing</p> <p>k. sadly, sorrowfully</p> <p>l. loud, then immediately soft</p> <p>m. the 3rd degree of a scale</p> <p>n. the 6th degree of a scale</p> <p>o. the 2nd degree of a scale</p> <p>p. softly fading away, dying</p> |
|---|--|

Names of Scale Degrees

Fill in the name for each degree of a scale.

1. tonic
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Rhythm

Write in the counting.



Score Analysis

Answer the following questions about the music on the next page.

1. What is the meaning of the title? _____
2. What is the meaning of the term *dolce* in the first measure?

3. In which major key is the music written? _____
4. What is the relative minor of this key? _____
5. Give the figured bass for the circled chords in measure 7. _____
6. What is the term for the accompaniment pattern in measures 1 – 7?

7. Circle a *leading tone* and label it “LT”.
8. The boxed cadence in measures 12 - 13 is:
a. a plagal cadence b. a deceptive cadence c. an authentic cadence
9. What is the meaning of the marking ***sf*** found in measure 12?

10. What is the root of the boxed broken chord in measure 9? _____
11. What is the name of the sign over the rests at the end of the piece?

12. Is a motive used in this piece? _____
If so, write the rhythm of the motive. _____

Sonatina

(excerpt)

Diabelli

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace. The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into four systems, each containing two staves. Measure numbers 1 through 14 are indicated above the treble staff. The first system (measures 1-3) includes the instruction *dolce* in the first measure. The second system (measures 4-7) features a circled chord in the bass staff at the end of measure 7. The third system (measures 8-10) has a box around the treble staff in measure 9. The fourth system (measures 11-14) includes the instruction *sf* (sforzando) in the bass staff for measures 12 and 13. The piece concludes with a double bar line at the end of measure 14.

LESSON SEVEN

Musical Style Periods and Composers

The four basic style periods are listed below in chronological order. Memorize the order *and* the dates for each one, as well as the composers.

BAROQUE
1600 – 1750

Bach
Handel

CLASSICAL
1750 – 1825

Mozart
Beethoven

ROMANTIC
1825 – 1900

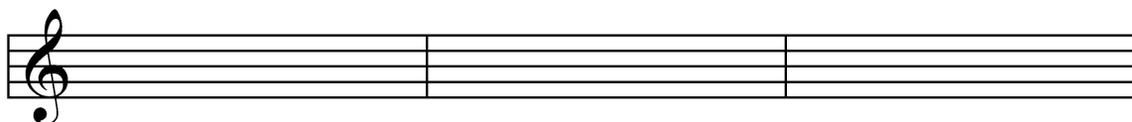
Chopin
Schumann

20TH/21ST CENTURY
1900 – THE PRESENT

Bartok
Kabalevsky

Primary Triads in Inverted Positions

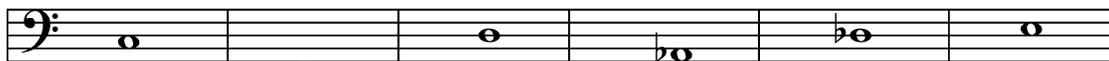
Write the key signature for the key of D major and then write the primary triads in all 3 positions.



I I6 I6/4 IV IV6 IV6/4 V V6 V6/4

Intervals

Write each interval above the given note.



minor 6th Major 7th minor 3rd Perfect octave Perfect 5th Major 2nd

Key Signature Identification

Name the major and relative minor keys for each key signature.



___ major ___ major ___ major ___ major ___ major ___ major
___ minor ___ minor ___ minor ___ minor ___ minor ___ minor

Chord Function

Identify the following triads as I, IV, or V in the keys given.



Bb Major _____

G Major _____

A Major _____

F major _____

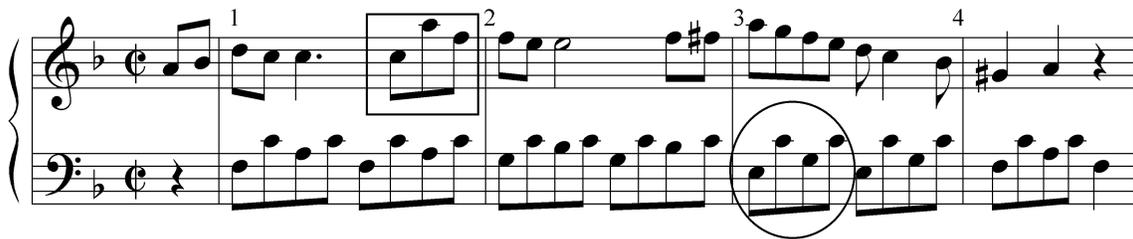
Score Analysis

Answer the following questions about the example below.

1. What is the meaning of the title? _____
2. In which major key is the music written? _____
3. What is its relative minor key? _____
4. Explain the time signature. _____
5. What is the root of the boxed broken chord in measure 1? _____
6. Identify the chord: a. I b. IV c. V
7. What is the root of the circled broken chord in measure 3? _____
8. Identify the chord: a. I b. IV c. V
9. Circle an accidental.
10. What is the name of the accompaniment pattern used in the left hand?

Sonatina (excerpt)

Vanhall



LESSON EIGHT

Sonata Allegro Form

List the three sections of Sonata Allegro form in order.

1. _____
2. _____
3. _____

Cadence Matching

- | | |
|------------------|----------------------|
| ___ I (or IV)- V | a. authentic cadence |
| ___ IV – I | b. deceptive cadence |
| ___ V – vi | c. half cadence |
| ___ V – I | d. plagal cadence |

Musical Style Periods

List the four musical style periods in order. Give dates for each, and the names of 2 famous composers from that period.

<i>Period</i>	<i>Dates</i>	<i>Composers</i>	
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Names of Scale Degrees

Fill in the correct scale degree.

- | | | | |
|----------------|------------------|----------------|--------------|
| <u>1</u> tonic | ___ leading tone | ___ supertonic | ___ dominant |
| ___ submediant | ___ subdominant | ___ mediant | |

Minor Key Signatures

Memorize the number of flats or sharps in the key signatures of the following minor keys. *(The key of a minor has no sharps or flats.)*

- | | <i>Flat keys:</i> | <i>Sharp keys</i> |
|----------|-------------------|-------------------|
| 1 | d minor | e minor |
| 2 | g minor | b minor |
| 3 | c minor | |

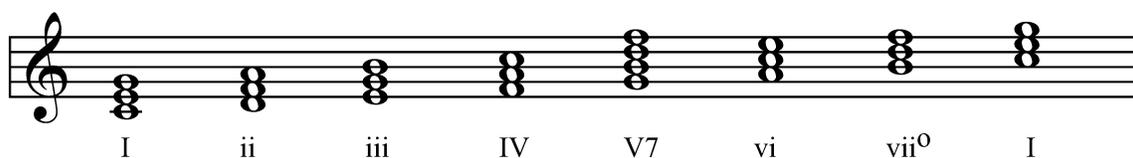
Minor Scales and Chords

1. Add accidentals to form the c harmonic minor scale.
2. Add triads plus a dominant seventh chord above the notes of the scale.
3. Label them with Roman numerals.



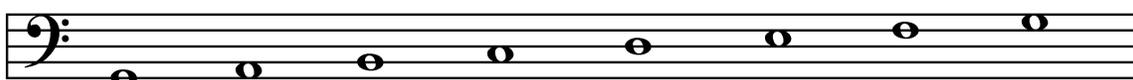
Chords on Scale Degrees in Major Keys (review)

In the example below, triads and a dominant 7th chord are written above the notes of the C major scale. The quality of the chords built on the 1st, 2nd, 3rd, 4th, and 6th degrees is different from those built on notes of a harmonic minor scale.



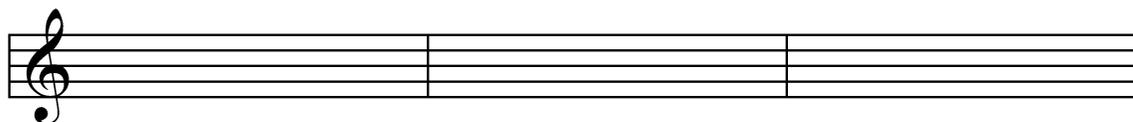
I ii iii IV V7 vi vii⁰ I

- Add accidentals to form a G major scale.
- Add triads plus a dominant seventh chord above the notes of the scale and label them with Roman numerals.



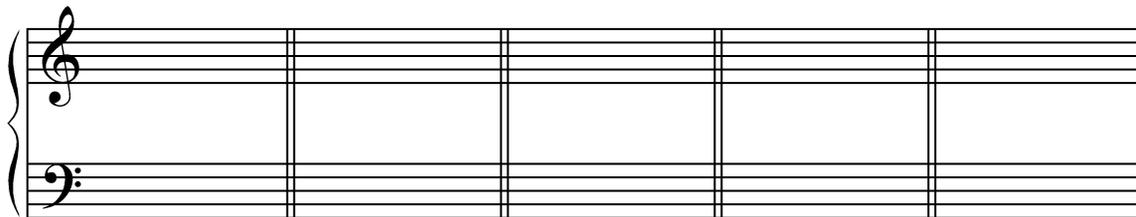
Primary Triads in Inverted Positions

Write the key signature for the key of B \flat major and then write the primary triads in all 3 positions. Label them with Roman numerals and figured bass.



Key Signatures

Write the designated key signatures.



d minor

e minor

b minor

c minor

g minor

Score Analysis

Answer the following questions about the musical example on the next page.

1. The music is written in the key of _____.
2. Each of the first four measures contains a single harmony (chord). Using Roman numerals and figured bass, write the appropriate chord symbol for each measure on the lines.

measure 1

measure 2

measure 3

measure 4

3. The composer lived during the same musical style period as Mozart and Beethoven. Name the style period. _____
4. The title, *Allegro*, means _____
5. Compare measures 1 – 4 with measures 5 – 8. The phrases are: ____
 - a. parallel
 - b. contrasting
6. The cadence in measures 3 – 4 is: _____
 - a. a half cadence
 - b. an authentic cadence
 - c. a plagal cadence
7. The cadence from beat three in measure 15 to measure 16 is: _____
 - a. a half cadence
 - b. an authentic cadence
 - c. a plagal cadence
8. The form of this piece is: _____
 - a. binary
 - b. rounded binary
 - c. ternary
 - d. rondo
9. Identify the size and quality of the interval between the left hand notes of measure 9. _____

Allegro

Haydn

Measures 1-4 of the piece. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Measures 5-8. The right hand continues the melodic line, and the left hand accompaniment remains consistent. Measure numbers 5, 6, 7, and 8 are indicated above the staff.

Measures 9-12. The right hand features a more active melodic line with sixteenth notes. The left hand accompaniment consists of quarter notes. Measure numbers 9, 10, 11, and 12 are indicated above the staff.

Measures 13-16. The right hand continues with sixteenth-note patterns. The left hand accompaniment includes some dyads. Measure numbers 13, 14, 15, and 16 are indicated above the staff.

Measures 17-20. The right hand melody returns to a simpler eighth-note pattern. The left hand accompaniment is steady eighth notes. Measure numbers 17, 18, 19, and 20 are indicated above the staff.

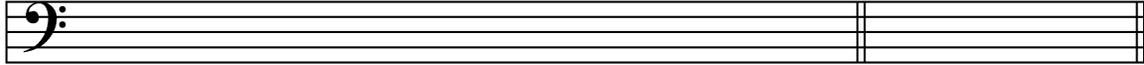
Measures 21-24. The right hand melody continues with eighth notes. The left hand accompaniment remains steady eighth notes. Measure numbers 21, 22, 23, and 24 are indicated above the staff.

LESSON NINE

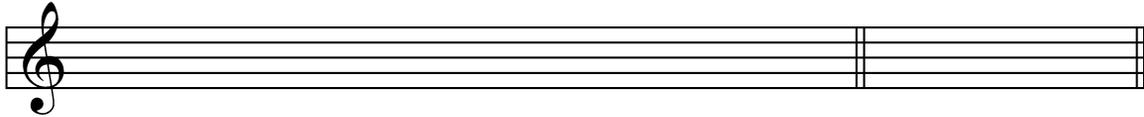
Scales

Write each scale followed by the key signature.

A major

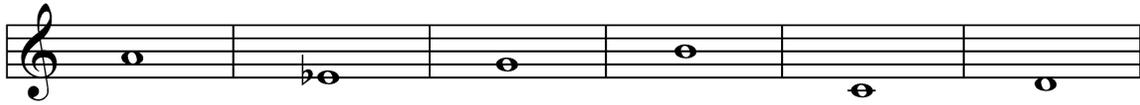


Eb major



Intervals

Write each interval above the given note.



minor 2nd

Perfect 4th

major 6th

minor 7th

minor 3rd

minor 6th

Musical Style Periods

List the four musical style periods in order. Give dates for each, and the names of 2 famous composers from that period.

<i>Period</i>	<i>Dates</i>	<i>Composers</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Dominant 7th Chords

Write the key signature followed by a dominant 7th chord for each given key.



C major

G major

F major

D major

Score Analysis

The Wild Horseman

Schumann

The image shows a musical score for 'The Wild Horseman' by Schumann, measures 1 through 8. The score is written in 6/8 time and consists of two systems. The first system contains measures 1, 2, 3, and 4. The second system contains measures 5, 6, 7, and 8. The right hand (treble clef) plays a melody of eighth notes, while the left hand (bass clef) plays a bass line of eighth notes. Dynamic markings 'sfz' (sforzando) are present in measures 2, 3, 6, and 7. Two boxed triads are shown in measures 2 and 3. Measure 4 ends with a cadence, and measure 8 also ends with a cadence.

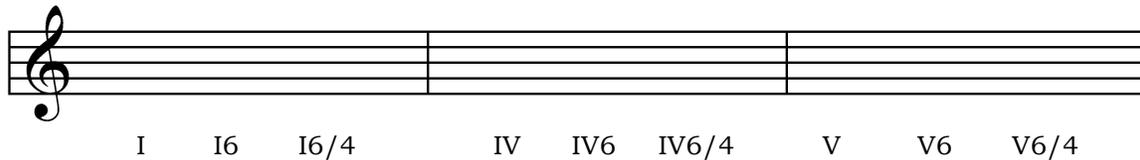
Answer the questions about the musical excerpt above.

1. The music is written in the key of: ___ C major ___ a minor
2. The sign, *sfz*, in measures 2, 3, 6, and 7 is an abbreviation of _____.
3. It means “_____”.
4. Name the root of the boxed triad in measure 2. _____ (check the clef)
5. Give the Roman numeral for this triad. _____
6. Name the root of the boxed triad in measure 3. _____
7. Give the Roman numeral for this triad. _____
8. Write the Roman numerals for the chords in measures 4 and 8 on the lines beneath each chord.
9. The cadence in measure 4 is a _____ cadence.
10. The cadence in measure 8 is a _____ cadence.
11. The phrases in measures 1 – 4 and 5 – 8 are: ___ parallel ___ contrasting.

LESSON TEN

Primary Triads in Inverted Positions

Write the key signature for the key of A major and then write the primary triads in all 3 positions. Write Roman numerals with figured bass under each chord.

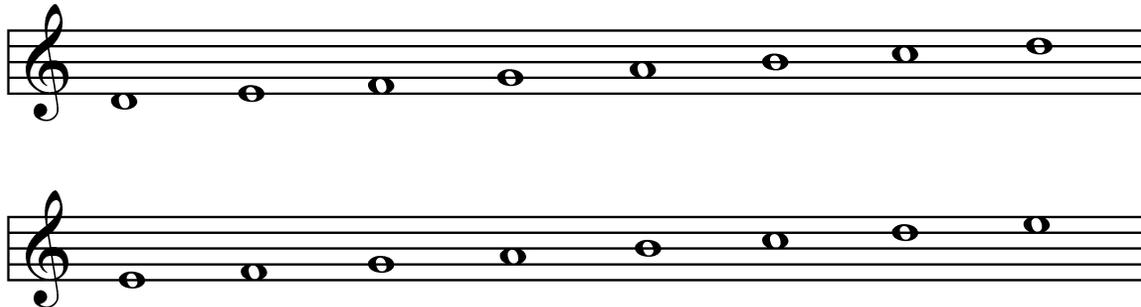


A musical staff with a treble clef and a key signature of one sharp (F#). The staff is divided into three measures. Below the staff, Roman numerals and figured bass are written for primary triads in all three positions:

I	I6	I6/4	IV	IV6	IV6/4	V	V6	V6/4
---	----	------	----	-----	-------	---	----	------

Minor Scales and Chords

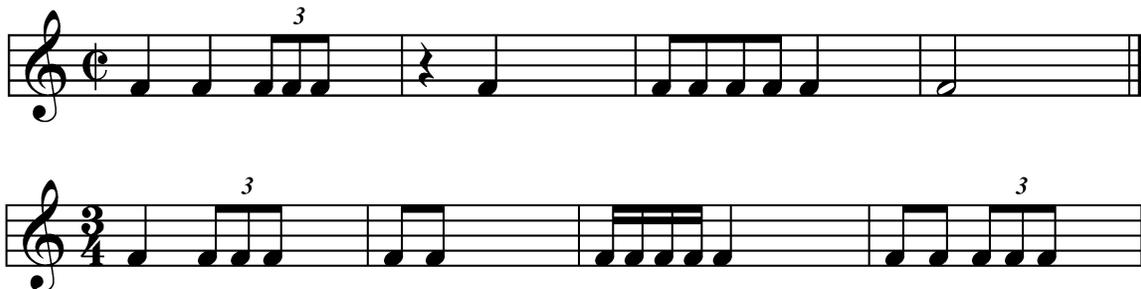
1. Add accidentals to form harmonic minor scales.
2. Add triads plus a dominant seventh chord above the notes of the scale.
3. Label them with Roman numerals.



Two musical staves in treble clef. The first staff shows a natural minor scale (A-B-C-D-E-F-G-A). The second staff shows the same scale with a raised seventh degree (A-B-C-D-E-F#-G-A), forming the harmonic minor scale.

Rhythm

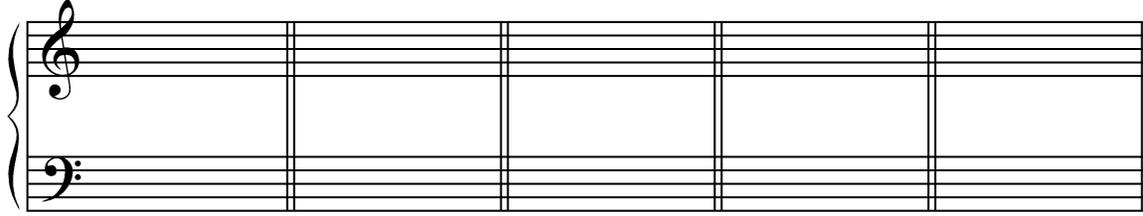
Add one note to complete each measure.



Two musical staves in treble clef. The first staff is in common time (C) and contains four measures: the first has a quarter note, a quarter note, and a triplet of eighth notes; the second has a quarter rest followed by a quarter note; the third has a quarter note, a quarter note, and a quarter note; the fourth has a quarter note. The second staff is in 3/4 time and contains four measures: the first has a quarter note, a quarter note, and a triplet of eighth notes; the second has a quarter note and a quarter note; the third has a quarter note, a quarter note, and a quarter note; the fourth has a quarter note, a quarter note, and a triplet of eighth notes.

Key Signatures

Write the designated key signature and name the relative minor.



E major
___ minor

Ab major
___ minor

A major
___ minor

Db major
___ minor

Bb major
___ minor

Chord Function

Identify the following triads as I, IV, or V in the keys given.



Bb Major _____

G Major _____

A Major _____

F major _____

Matching

- ___ ma non troppo
- ___ sostenuto
- ___ **fp**
- ___ recapitulation
- ___ supertonic
- ___ submediant
- ___ mediant
- ___ exposition
- ___ meno
- ___ piu
- ___ development
- ___ morendo
- ___ ritenuto
- ___ allargando
- ___ marcato
- ___ doloroso

- a. accented, stressed
- b. immediately slower
- c. more
- d. less
- e. becoming slower, and often louder
- f. the first section of Sonata Allegro form
- g. the second section of Sonata Allegro form
- h. the third section of Sonata Allegro form
- i. but not too much
- j. sustained, smooth and flowing
- k. sadly, sorrowfully
- l. loud, then immediately soft
- m. the 3rd degree of a scale
- n. the 6th degree of a scale
- o. the 2nd degree of a scale
- p. softly fading away, dying

Score Analysis

1. The music is written in the key of _____.
2. There is only one beat in the first measure. This is called _____.
3. There is a modulation in measures 5 – 7. The new key is _____.
4. The *tr* sign in the first measure means _____.
5. The form of the piece is:
___ binary ___ rounded binary ___ ternary ___ sonata-allegro

AMB Notebook

Measures 1-3 of the score. Measure 1 contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first note in measure 1 is a quarter note with a trill sign (*tr*) above it. The bass line starts with a whole rest in measure 1, followed by quarter notes in measures 2 and 3. Measure numbers 1, 2, and 3 are written below the bass staff.

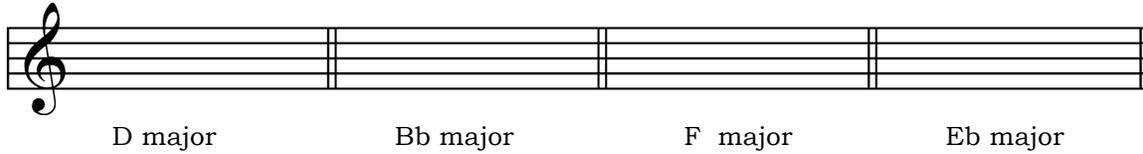
Measures 4-7 of the score. Measure 4 begins with a modulation to a new key signature of two flats (B-flat and E-flat). The melody in the treble staff continues with quarter and eighth notes. The bass line consists of quarter notes. Measure numbers 4, 5, 6, and 7 are written below the bass staff.

Measures 8-11 of the score. Measure 8 begins with a repeat sign. The melody in the treble staff features quarter and eighth notes. The bass line consists of quarter notes. Measure numbers 8, 9, 10, and 11 are written below the bass staff.

Measures 12-15 of the score. Measure 12 begins with a repeat sign. The melody in the treble staff continues with quarter and eighth notes. The bass line consists of quarter notes. Measure numbers 12, 13, 14, and 15 are written below the bass staff.

Dominant 7th Chords

Write the key signature followed by a dominant 7th chord for each given key.



D major Bb major F major Eb major

Score Analysis

Answer the following questions about the music on the next page.

1. In which major key is the music written? _____
2. In measures 1 – 4:
Locate and circle a *tonic note*. Label it “T”.
Locate and circle a *subdominant note*. Label it “S”.
Locate and circle a *dominant note*. Label it “D”.
Locate and circle a *leading tone*. Label it “LT”.
3. In measure 5, this piece modulates (changes key) to the relative minor. What is the relative minor key? _____
4. Which term is used to describe the melodic device illustrated by measures 1 – 3?

5. Is a motive used in this piece? _____
6. If so, write the rhythm here.

7. What is the formal structure of the piece?
A. binary B. ternary
8. A *Hornpipe* is a lively, jig-like dance, traditionally a favorite of sailors. What would be an appropriate tempo marking for this piece?

Hornpipe

Purcell

Measures 1-3 of the Hornpipe. The music is in 3/4 time and B-flat major. Measure 1: Treble clef has a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a half note G3. Measure 2: Treble clef has a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a half note G3. Measure 3: Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef has a half note G3.

Measures 4-6 of the Hornpipe. Measure 4: Treble clef has a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a half note G3. Measure 5: Treble clef has a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a half note G3. Measure 6: Treble clef has a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a half note G3.

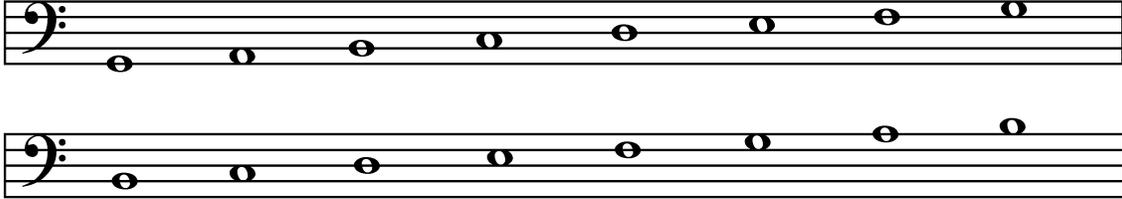
Measures 7-9 of the Hornpipe. Measure 7: Treble clef has a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a half note G3. Measure 8: Treble clef has a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a half note G3. Measure 9: Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef has a half note G3.

Measures 10-12 of the Hornpipe. Measure 10: Treble clef has a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a half note G3. Measure 11: Treble clef has a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a half note G3. Measure 12: Treble clef has a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a half note G3.

LESSON TWELVE

Minor Scales and Chords

1. Add accidentals to form harmonic minor scales.
2. Add triads plus a dominant seventh chord above the notes of the scale.
3. Label them with Roman numerals.



Rhythm

1. Add the missing bar-lines.



2. Add one rest to complete each measure.



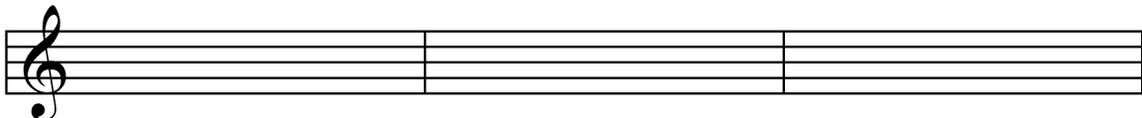
Interval Identification

Identify each interval by size and quality.



Primary Triads in Inverted Positions

Write the key signature for the key of Eb major and then write the primary triads in all 3 positions. Write Roman numerals with figured bass under each chord.



Score Analysis

Answer the following questions about *Sonatina Op. 59, No. 2* by Bolck.

1. This piece is in sonata-allegro form. Name the three main sections in this piece and write measure numbers for each section.
 - a. First section _____ measure numbers _____
 - b. Second section _____ measure numbers _____
 - c. Third section _____ measure numbers _____

2. In the first section:
 - a. The first theme begins in the key of _____.
 - b. The second theme begins in measure 17 and is in the key of _____.
 - c. Is this a modulation? _____

3. In the third section:
 - a. The first theme begins in measure ____ and is in the key of _____.
 - b. The second theme begins in measure ____ and is in the key of _____.

4. Measures 33 – 70 contain material from the:
 - a. first theme b. second theme c. first and second themes plus new themes

5. The cadence in measures 7 - 8 is: a. plagal b. half c. authentic d. deceptive

6. The cadence in measures 15 - 16 is: a. plagal b. half c. authentic d. deceptive

Sonatina Op. 59, no. 2

Bolck

The musical score for *Sonatina Op. 59, no. 2* by Bolck is presented in two systems. The first system begins with a piano (*p*) dynamic and a *gva* (ritardando) marking. The second system begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The score is written for piano and includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings.

17

17

p *f* *p* *f*

Measures 17-24: Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics: *p*, *f*, *p*, *f*. Includes an accent (>) over the first measure of the second system.

25

25

p *f* *p* *f*

Measures 25-32: Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics: *p*, *f*, *p*, *f*. Includes accents (>) over the final notes of measures 28 and 32.

33

33

p *cresc.* *f*

Measures 33-39: Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics: *p*, *cresc.*, *f*. Includes a decrescendo (<) over the final measure.

40

40

pp *cresc.*

Measures 40-47: Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics: *pp*, *cresc.*. Includes accents (>) over the first and last measures.

48

48

p *pp* *p*

Measures 48-55: Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics: *p*, *pp*, *p*. Includes an accent (>) over the first measure.

56

56

pp *p*

Measures 56-63: Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics: *pp*, *p*.

64

cresc. *mf cresc.*

This system contains measures 64 through 71. The right hand features a melodic line with eighth-note patterns and some slurs. The left hand provides a steady accompaniment with quarter notes. Dynamic markings include *cresc.* and *mf cresc.*

72

mf *f*

This system contains measures 72 through 79. The right hand has more complex rhythmic patterns, including sixteenth-note runs. The left hand continues with quarter-note accompaniment. Dynamic markings include *mf* and *f*.

80

p *p*

This system contains measures 80 through 87. The right hand features sixteenth-note passages. The left hand has a consistent quarter-note accompaniment. Dynamic markings include *p*.

88

f *p* *f* *p* *8va*

This system contains measures 88 through 95. The right hand has a melodic line with slurs. The left hand has a quarter-note accompaniment. Dynamic markings include *f* and *p*. An *8va* marking is present at the end of the system.

96

f *p* *f*

This system contains measures 96 through 101. The right hand has a melodic line with slurs. The left hand has a quarter-note accompaniment. Dynamic markings include *f* and *p*.

102

ff

This system contains measures 102 through 109. The right hand has a melodic line with slurs. The left hand has a quarter-note accompaniment. Dynamic markings include *ff*.