

LESSON ONE

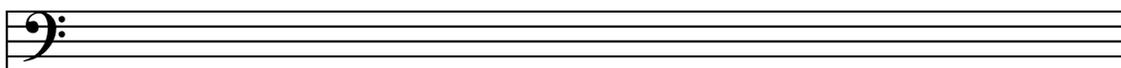
New Terms

sempre	<i>always</i>
senza	<i>without</i>
sopra	<i>above</i>

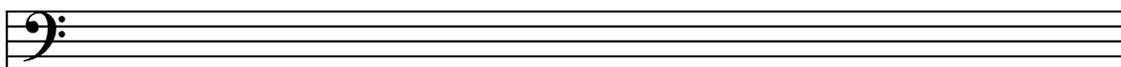
Scales

1. Write each scale using whole notes. *Hint: Remember that half steps are located between scale degrees 3 – 4 and 7 – 8.*

Gb Major



Cb Major



2. Name the relative minor of Gb Major. ____ minor.

Name the relative minor of Cb Major. ____ minor.

Composers and Style Periods

Study over the composers for each style period. You will be asked to match these composers with the appropriate style period.

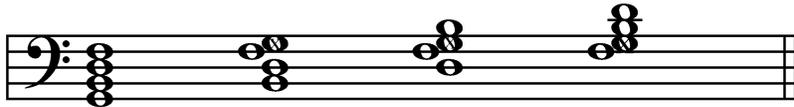
Baroque	Classical	Romantic	20th Century
Bach	Mozart	Chopin	Bartok
Handel	Beethoven	Schumann	Kabalevsky
Scarlatti	Haydn	Brahms	Prokofiev
Telemann	Clementi	Grieg	Shostakovich

Inverting Dominant Seventh Chords

The dominant seventh chord can be inverted in the same way as a triad - by moving the lowest note to the top of the chord.

Because there are 4 individual notes in the chord, there are *three* inverted positions in addition to the root position. The example below illustrates root position and inversions of the C major V7 chord. An “x” has been placed in the root of each inversion.

When the chord is inverted, the root is always located as the upper note of the interval of a second.



In the example below, darken the root of each dominant 7th chord.



Matching

- | | |
|--------------------|--|
| ___ meno | a. accented, stressed |
| ___ piu | b. the first section of Sonata Allegro Form |
| ___ sempre | c. the second section of Sonata Allegro Form |
| ___ senza | d. the third section of Sonata Allegro Form |
| ___ sopra | e. always |
| ___ development | f. 2/2 (cut time) |
| ___ exposition | g. less |
| ___ recapitulation | h. more |
| ___ allargando | i. but not too much |
| ___ ma non troppo | j. without |
| ___ modulation | k. a key change within a composition |
| ___ marcato | l. above |
| ___ alla breve | m. becoming slower and often louder |

LESSON TWO

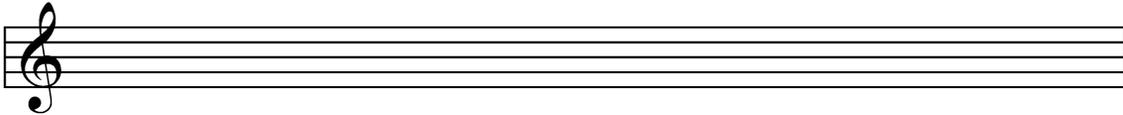
New Terms

con fuoco	<i>with fire</i>
giocoso	<i>humorous, playful</i>
grazioso	<i>gracefully, elegantly</i>

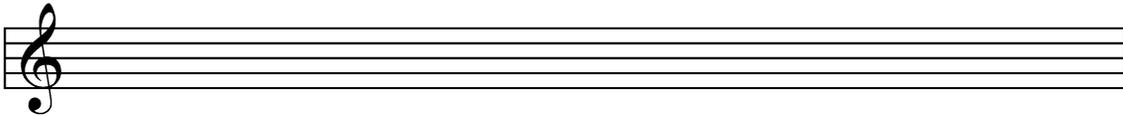
Scales

1. Write each scale using whole notes.

F# Major



C# Major



2. Name the relative minor of F# Major. ____ minor.
Name the relative minor of C# Major. ____ minor.

Composer Matching

Fill in the appropriate style period for each composer.

Use **B** for Baroque, **C** for Classical, **R** for Romantic and **T** for Twentieth Century.

- ___ Haydn
- ___ Telemann
- ___ Bartok
- ___ Mozart
- ___ Shostakovich
- ___ Bach
- ___ Chopin
- ___ Schumann

Dominant Seventh Chord Inversions

The inverted positions of the dominant 7th chord are indicated by *figured bass symbols* that are different from those of a triad. The numbers refer to intervals formed above the lowest note. The interval between the lowest note and the root is always one of them.

V7 V6/5 V4/3 V4/2

Notice how the position of the interval of a second (circled in the example above) changes with each inversion. This interval is easy to spot because one note sticks out to the side.

V6/5: 2nd at the top
V4/3: 2nd in the middle
V4/2: 2nd at the bottom

Darken the root tone of each dominant seventh chord below. Add figured bass symbols to the Roman numerals given.

V ___ V ___ V ___ V ___ V ___

Matching

- | | |
|----------------------|------------------------------|
| ___ <i>giocoso</i> | a. without |
| ___ <i>doloroso</i> | b. with fire |
| ___ <i>sempre</i> | c. gracefully, elegantly |
| ___ <i>senza</i> | d. sadly, sorrowfully |
| ___ <i>sopra</i> | e. always |
| ___ <i>con fuoco</i> | f. humorous, playful |
| ___ <i>grazioso</i> | g. above |
| ___ <i>morendo</i> | h. immediately slower |
| ___ <i>ritenuto</i> | i. softly fading away, dying |

LESSON THREE

New Terms

non-harmonic tones

notes of the melody which do not belong to the harmony, or chord

passing tones

a non-harmonic tone that fills in a melodic skip

upper and lower neighbors

a non-harmonic tone occurring a second above or below a harmonic tone and then returning to the same pitch

The example below illustrates three types of non-harmonic tones.

Gavotte

Telemann

passing tone

lower neighbor

upper neighbor

Interval Review

Identify each interval by size and quality. M (Major), m (minor), or P (Perfect)

Dominant Seventh Chord Inversions

Write a Dominant 7th chord in all four positions (root, 1st, 2nd, and 3rd inversions).

C Major: V7

V6/5

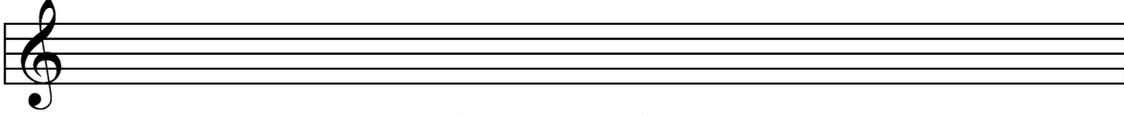
V4/3

V4/2

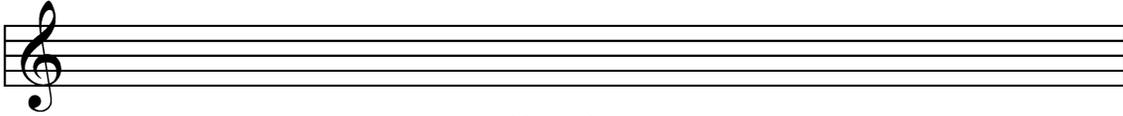
Scales

Write each scale using whole notes.

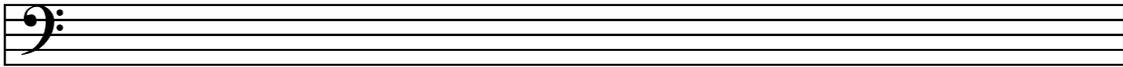
Gb Major



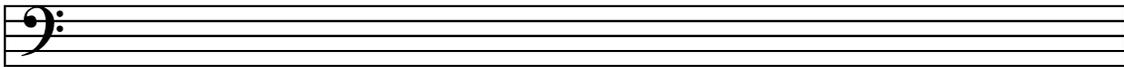
eb harmonic minor



Cb Major



ab harmonic minor



Score Analysis

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

1. Identify the key. _____
2. What is the relative minor of this key? _____
3. Is there a modulation within the piece? _____
If so, to which key? _____
4. The circled note in measure 7 is: ____
a. an upper neighboring tone b. a lower neighboring tone c. a passing tone
5. The circled note in measure 9 is: ____
a. an upper neighboring tone b. a lower neighboring tone c. a passing tone
6. Identify the cadence in measures 7 – 8. _____
7. Identify the interval of the circled notes in measure 18 by size and quality.

8. The accompaniment style used in measures 25 – 31 is called:

9. The composer represents which musical style period? _____
10. The form of the music is: ____
a. binary b. rounded binary c. ternary

Minuet

from Viennese Sonatina No. 1

Mozart

Measures 1-6 of the Minuet. The piece is in 3/4 time. The right hand plays a melody of eighth notes, and the left hand provides a bass line of eighth notes. Measure numbers 1 through 6 are indicated above the staff.

Measures 7-13 of the Minuet. Measure 7 begins with a repeat sign. Measure 9 contains a circled note (F#4). Measure 11 contains a circled note (G4). Measure numbers 7 through 13 are indicated above the staff.

Measures 14-20 of the Minuet. Measure 19 contains a circled note (F#4). Measure numbers 14 through 20 are indicated above the staff.

Measures 21-26 of the Minuet. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line. Measure numbers 21 through 26 are indicated above the staff.

Measures 27-32 of the Minuet. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. Measure numbers 27 through 32 are indicated above the staff.

LESSON FOUR

New Terms

homophonic texture

refers to music with melody and accompaniment

chordal texture

a type of homophonic texture with predominant chords rather than melody and accompaniment

polyphonic texture

refers to music with two or more independent voices (melodies)

homophonic texture

Haydn



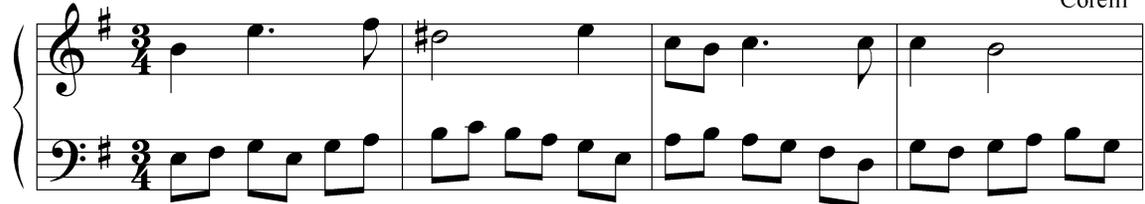
chordal texture

Schumann



polyphonic texture

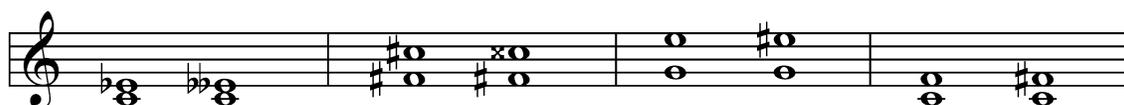
Corelli



Augmented and Diminished Intervals

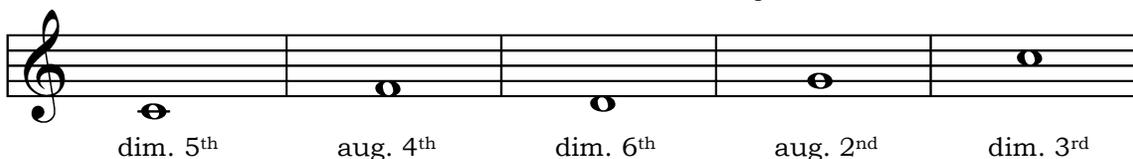
- Augmented intervals are formed by raising the top note of a *major* interval by $\frac{1}{2}$ step
- Diminished intervals are formed by lowering the top note of a *minor* interval by $\frac{1}{2}$ step.
- Perfect intervals may be augmented or diminished by raising or lowering the top note by $\frac{1}{2}$ step.

It may be necessary to use double flats or double sharps.



minor diminished 3rd minor diminished 3rd perfect augmented 5th perfect augmented 5th major augmented 6th major augmented 6th perfect augmented 4th perfect augmented 4th

Write the indicated interval above each given note.



Composer Matching

Fill in the appropriate style period for each composer.

Use **B** for Baroque, **C** for Classical, **R** for Romantic and **T** for Twentieth Century.

___ Prokofiev

___ Scarlatti

___ Clementi

___ Mozart

___ Kabalevsky

___ Handel

___ Brahms

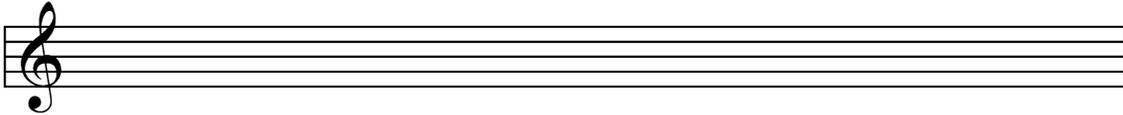
___ Grieg

Scales

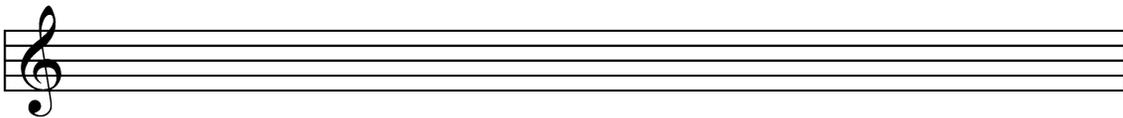
Write each scale using whole notes.

*Note: When writing a minor scale where the 7th scale degree is already sharped, use a **double sharp** (**×**) in order to raise it.*

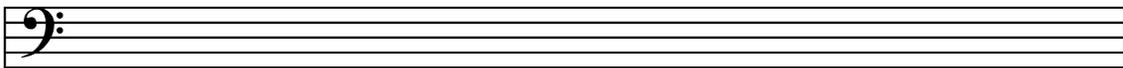
F# Major



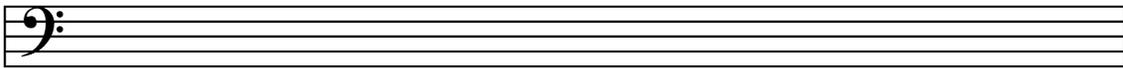
d# harmonic minor



C# Major



a# harmonic minor



Circle of Fifths

In the circle of fifths, the keys are arranged by the number of flats or sharps in the key signature. All keys are the interval of a Perfect 5th apart. Where they overlap, keys are *enharmonic* equivalents (different ways of writing the same notes, such as C# and Db).

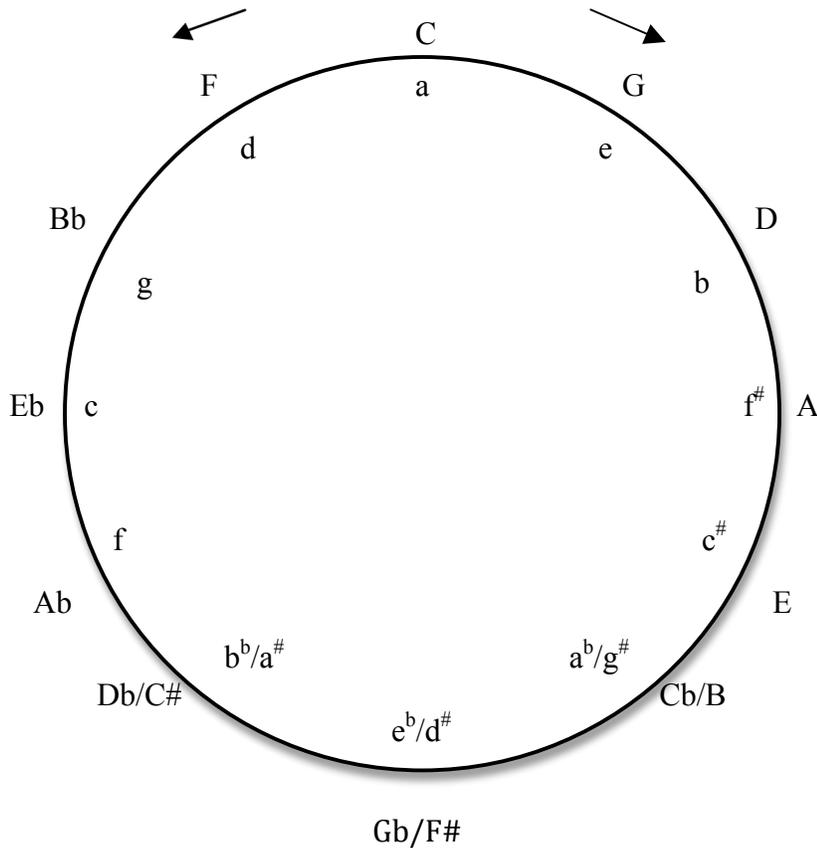
Number of sharps or flats:	1	2	3	4	5	6	7
<i>Sharp Keys (clockwise)</i>	G	D	A	E	B	F#	C#
<i>Flat Keys (counterclockwise)</i>	F	Bb	Eb	Ab	Db	Gb	Cb

You will need to be able to write a circle of fifths. Study the following example.

CIRCLE OF FIFTHS

In the chart below, the key signatures have been arranged in a circle of fifths. Major keys are located on the outside of the circle while minor keys are inside.

- For sharp keys: Follow the circle clockwise beginning with C major. Each new key is a Perfect 5th *higher* than the preceding key.
- For flat keys: Follow the circle counterclockwise beginning with C major. Each new key is a Perfect 5th *lower* than the preceding key.
- At the bottom of the circle are three sets of *enharmonic* keys. They represent two different ways of writing the same notes (i. e. B = C_b)



LESSON FIVE

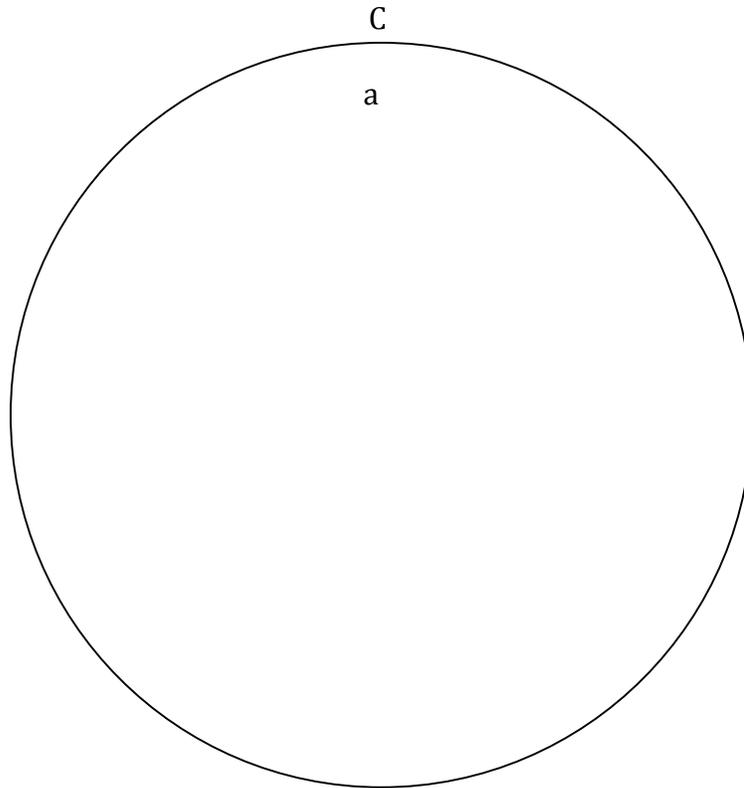
New Terms

canon	<i>polyphony in which one part overlaps another playing the same melody</i>
Invention	<i>name given by J.S. Bach to 15 keyboard compositions in 2 parts</i>

Circle of Fifths

Complete the chart below. Space the keys like the numbers on a clock.

The key of C Major (no sharps or flats) is in the “12:00” position. The key of 1 sharp is in the “1:00” position, 2 sharps are at the “2:00” position etc. Flats are found in the opposite (counterclockwise position). There will be 3 enharmonic keys which overlap. The corresponding relative minor keys are placed on the inside of the circle.



The Melodic Minor Scale

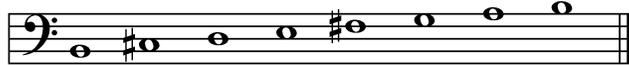
There are three forms of the minor scale:

- Natural
- Harmonic
- Melodic

Example: b minor

b natural minor

It uses the same notes as the relative major (D)



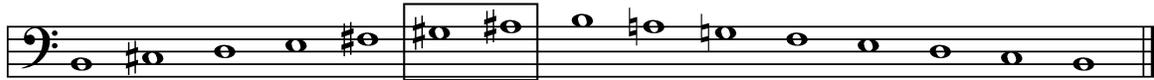
b harmonic minor

The 7th scale degree is raised by 1/2 step.

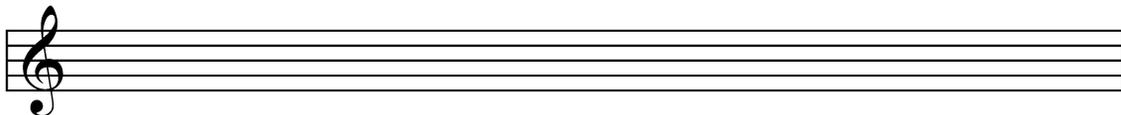
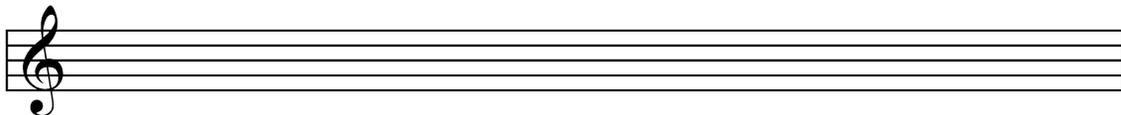


b melodic minor

The 6th and 7th scale degrees are *raised* in the ascending scale and *lowered* in the descending scale.



Write the A major scale and its relative harmonic and melodic minor scales.



Dominant Seventh Chord Inversions

Example: Inversions of the dominant 7th chord in the key of Bb major.

V7 V6/5 V4/3 V4/2

Following the example above, write a dominant 7th chord in all four positions in the key of Db Major. Use a key signature, and label each chord with Roman numerals and figured bass.

Augmented and Diminished Intervals

Identify each interval by size and quality.

Matching

- | | |
|---|---|
| <p>___ homophonic texture</p> <p>___ polyphonic texture</p> <p>___ sempre</p> <p>___ senza</p> <p>___ sopra</p> <p>___ giocoso</p> <p>___ con fuoco</p> <p>___ grazioso</p> <p>___ passing tones</p> <p>___ upper/lower neighbors</p> <p>___ canon</p> <p>___ Invention</p> | <p>a. a non-harmonic tone which fills in a melodic skip</p> <p>b. gracefully, elegantly</p> <p>c. with fire</p> <p>d. humorous, playful</p> <p>e. always</p> <p>f. refers to music with melody and accompaniment</p> <p>g. polyphony in which one part overlaps the other playing the same melody</p> <p>h. refers to music with 2 or more independent voices</p> <p>i. name given by J.S. Bach to 15 keyboard compositions in 2 parts</p> <p>j. without</p> <p>k. above</p> <p>l. a non-harmonic tone occurring a second above or below a harmonic tone and then returning to the same pitch</p> |
|---|---|

LESSON SIX

New Term

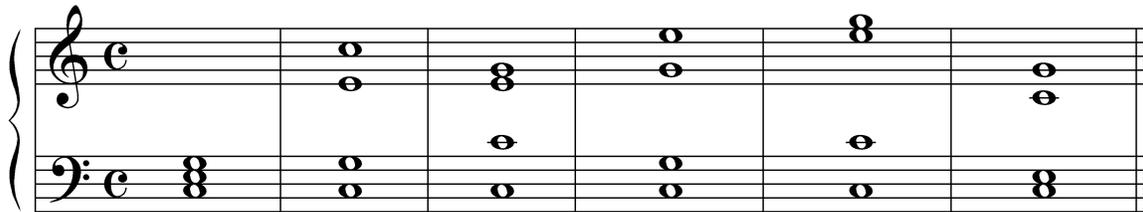
Alberti bass

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



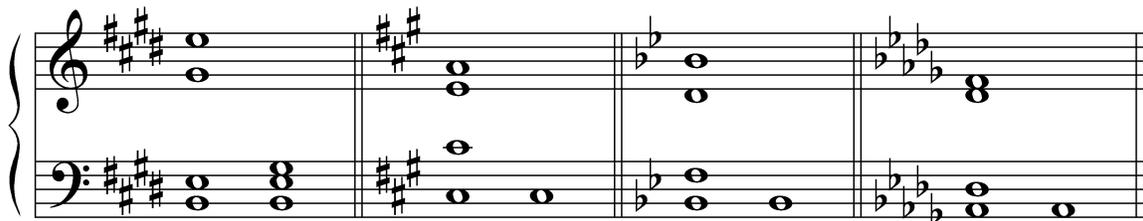
Chord Reduction

In keyboard music, the individual notes of chords can be placed in a variety of positions. The example below illustrates a number of different placements for the notes of a C major triad. The first triad is shown in what is frequently called *close* position, while the rest are in various arrangements of *open* position. *All positions share the same three notes: C, E and G.*



Notice that the first chord has three notes, while all the others have four. In the chords with four notes, one of the notes has been doubled in a different octave.

In the example below, reduce the given chord to a three-note chord with the notes spaced as closely as possible, using the given note as the lowest chord tone.



example

Composer Matching

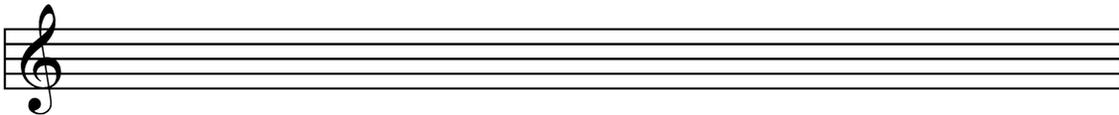
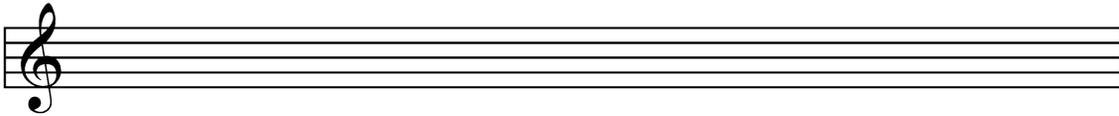
Fill in the appropriate style period for each composer.

Use **B** for Baroque, **C** for Classical, **R** for Romantic and **T** for Twentieth Century.

- ___ Haydn
- ___ Telemann
- ___ Bartok
- ___ Mozart
- ___ Shostakovich
- ___ Bach
- ___ Chopin
- ___ Schumann

Scales

Write the A_b major scale and its relative harmonic and melodic minor scales.



Dominant Seventh Chord Inversions

Write a dominant seventh chord in all four positions in the key of B Major. Use a key signature. Label each chord with Roman numerals and figured bass.

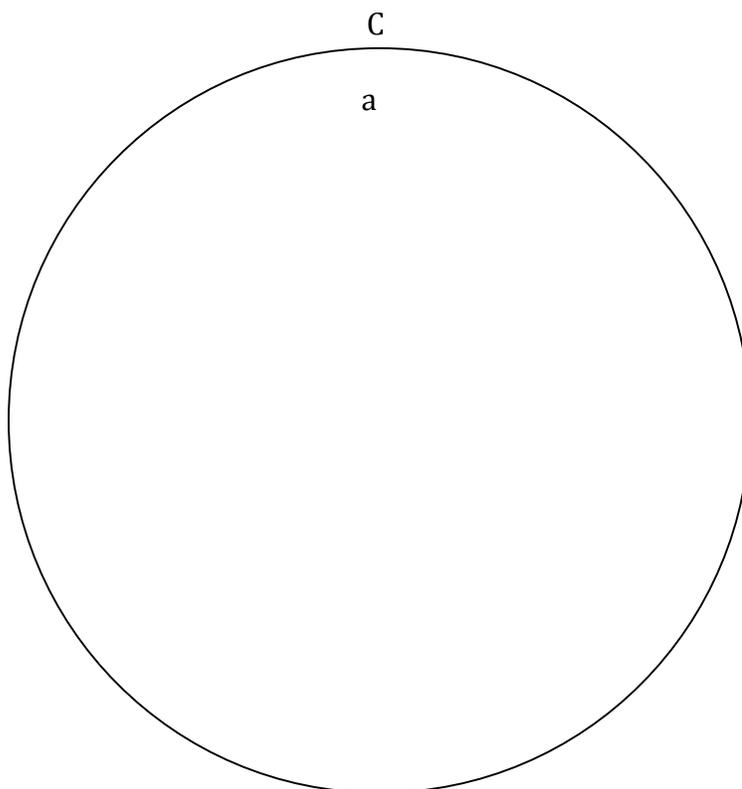


Matching

- | | |
|---------------------------|---|
| ___ homophonic texture | a. a non-harmonic tone which fills in a melodic skip |
| ___ polyphonic texture | b. gracefully, elegantly |
| ___ sempre | c. with fire |
| ___ senza | d. humorous, playful |
| ___ sopra | e. always |
| ___ giocoso | f. refers to music with melody and accompaniment |
| ___ con fuoco | g. polyphony in which one part overlaps the other playing the same melody |
| ___ grazioso | h. refers to music with 2 or more independent voices |
| ___ passing tones | i. an accompaniment pattern using a broken 3-note chord |
| ___ upper/lower neighbors | j. without |
| ___ canon | k. above |
| ___ Alberti bass | l. a non-harmonic tone occurring a second above or below a harmonic tone and then returning to the same pitch |

Circle of Fifths

Complete the chart below.



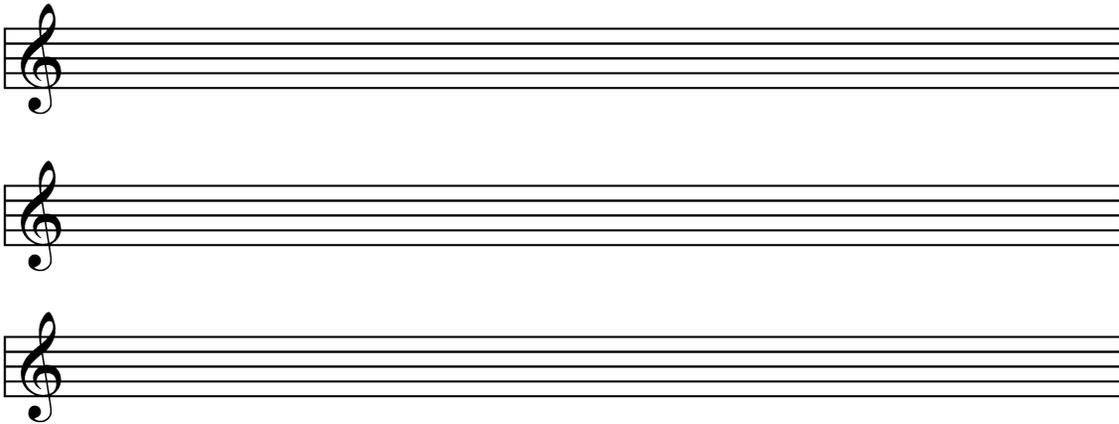
LESSON SEVEN

New Terms

theme and variations	<i>a simple melody followed by varied restatements</i>
pesante	<i>in a heavy, firm manner</i>
lento	<i>slow</i>

Scales

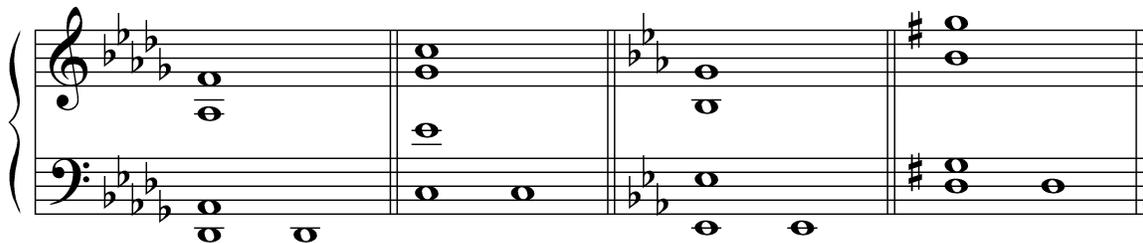
Write the B major scale and its relative harmonic and melodic minor scales.



Three blank musical staves are provided for writing the B major scale and its relative harmonic and melodic minor scales. Each staff begins with a treble clef.

Chord Reduction

In the example below, reduce the given chord to a three-note chord with the notes spaced as closely as possible, using the given note as the lowest chord tone.



The musical notation shows a piano accompaniment with four measures. The first measure contains a complex chord with notes G4, A4, B4, C5, D5, E5, F5, G5. The second measure contains a complex chord with notes G4, A4, B4, C5, D5, E5, F5, G5. The third measure contains a complex chord with notes G4, A4, B4, C5, D5, E5, F5, G5. The fourth measure contains a complex chord with notes G4, A4, B4, C5, D5, E5, F5, G5. The exercise is to reduce each of these chords to a three-note chord with the notes spaced as closely as possible, using the given note as the lowest chord tone.

Augmented and Diminished Intervals

Write each interval above the given note.

aug. 6th dim. 5th aug. 4th dim. 3rd aug. 5th

Score Analysis

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

1. Identify the key and mode at the beginning of this piece. _____
2. Identify the key and mode in measures 21-24. _____
3. The music was written during the _____ (musical style) period.
4. The texture of the music is: ____
 - A. polyphonic
 - B. homophonic
5. Measures 1 – 4 are an example of: ____
 - A. repetition
 - B. sequence
 - C. imitation
6. Identify the root of the circled triad in measure 5. ____
Give the figured bass (i.e. V⁶) for this triad. _____
7. The circled triad in measure 6 is: ____
 - A. a tonic chord
 - B. a subdominant chord
 - C. a dominant chord
8. Identify the circled interval in measure 19 by quality and size (i.e. m7). _____
9. By means of measure numbers, locate a sequence in the musical example.

10. Write in the counting for measure 24. Be sure the numbers are accurately placed over the corresponding bass clef notes.
11. Circle a *mediant* note in the first line of the music. Label it *M*.

Little Prelude No. 3, BWV 935

(excerpt)

J.S. Bach

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

LESSON EIGHT

New Terms

accelerando

gradually faster

rallentando

gradually slowing in speed

Dominant Seventh Chord Inversions

Darken the root tone of each dominant seventh chord below. Add the figured bass to the Roman numerals given.

V ____ V ____ V ____ V ____ V ____

Scales

Write the Gb major scale and its relative harmonic and melodic minor scales.

Composers and Style Periods

List as many composers as you can remember for each style period.

Baroque

Classical

Romantic

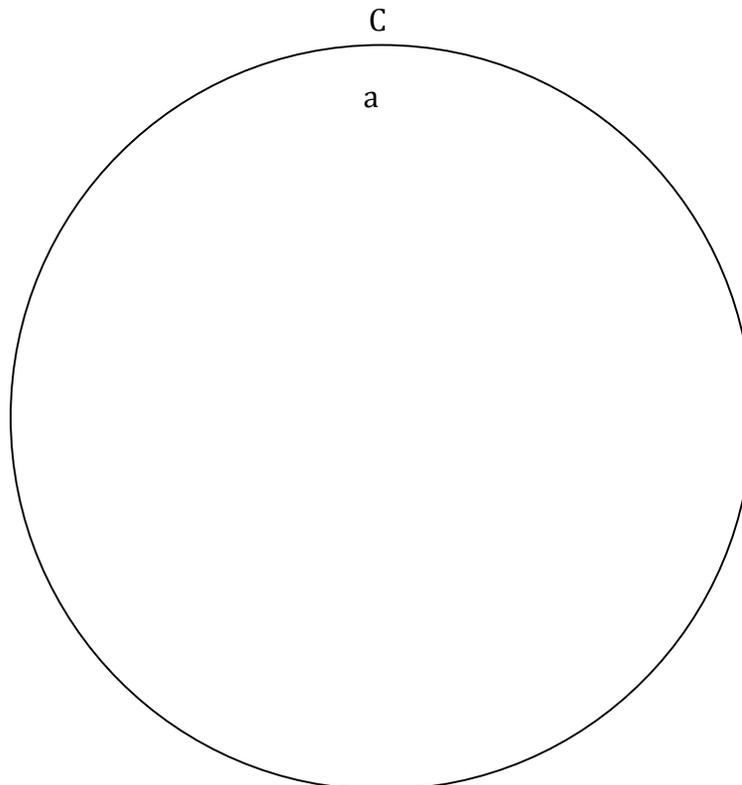
20th Century

Matching

- | | |
|---------------------------|---|
| ___ accelerando | a. a non-harmonic tone which fills in a melodic skip |
| ___ rallentando | b. gracefully, elegantly |
| ___ sempre | c. with fire |
| ___ senza | d. humorous, playful |
| ___ sopra | e. always |
| ___ pesante | f. slow |
| ___ giocoso | g. gradually slowing in speed |
| ___ con fuoco | h. polyphony in which one part overlaps the other playing the same melody |
| ___ grazioso | i. gradually faster |
| ___ lento | j. in a heavy, firm manner |
| ___ passing tones | k. a non-harmonic tone occurring a second above or below a harmonic tone and then returning to the same pitch |
| ___ upper/lower neighbors | l. without |
| ___ canon | m. above |

Circle of Fifths

Complete the chart below.



LESSON NINE

Composer Matching

Fill in the appropriate style period for each composer.

Use **B** for Baroque, **C** for Classical, **R** for Romantic and **T** for Twentieth Century.

- ___ Haydn
- ___ Brahms
- ___ Telemann
- ___ Grieg
- ___ Bartok
- ___ Handel
- ___ Mozart
- ___ Kabalevsky
- ___ Shostakovich
- ___ Clementi
- ___ Bach
- ___ Handel
- ___ Chopin
- ___ Prokofiev
- ___ Schumann
- ___ Scarlatti

Fill in the Blanks

- _____ refers to music with melody and accompaniment.
- _____ refers to music with two or more independent voices.
- _____ is an accompaniment pattern using a broken three-note chord played bottom, top, middle, top.
- _____ means “with fire”
- _____ means gradually faster

Chord Reduction

Reduce the given chord to a three-note chord with the notes spaced as closely as possible, using the given note as the lowest chord tone. Add the figured bass to the Roman numerals given.

I ____ I ____ I ____ I ____

Augmented and Diminished Intervals

Write each interval above the given note.

Scales

Write the E major scale and its relative harmonic and melodic minor scales.

Dominant Sevenths

Write a dominant seventh chord in all four positions in the key of Ab Major, using a key signature. Label each chord with Roman numerals and figured bass.

Score Analysis

1. Identify the key of the music. _____
2. Identify the circled interval in measure 4 by size and quality. _____
3. Is a motive used in this piece? ____ If so, write the rhythm. _____
4. Using figured bass, name the boxed triad in measure 9. _____
5. Using figured bass, name the boxed triad in measure 10. _____
6. The cadence in measures 7 – 8 is: A. authentic B. plagal C. deceptive
7. Compare measures 1 – 4 with 5 – 8.
The phrases are: A. parallel B. contrasting
8. The form of this piece is: A. binary B. ternary
9. The cadence in measures 15 - 16 is: A. authentic B. plagal C. deceptive
10. The texture of the music is: A. homophonic B. polyphonic

Landler

Schubert

The musical score for Schubert's Landler is presented in three systems. The first system (measures 1-5) shows a treble and bass line. Measure 4 has a circled interval between G4 and A4. The second system (measures 6-10) includes an 8va marking above measure 7 and boxed triads in measures 9 and 10. The third system (measures 11-16) concludes the piece with a repeat sign in measure 16.

LESSON TEN

Matching

- | | |
|------------------------|---|
| ___ piu | a. a non-harmonic tone which fills in a melodic skip |
| ___ homophonic texture | b. gracefully, elegantly |
| ___ sempre | c. in a heavy, firm manner |
| ___ senza | d. more |
| ___ sopra | e. always |
| ___ meno | f. slow |
| ___ giocoso | g. refers to music with melody and accompaniment |
| ___ pesante | h. polyphony in which one part overlaps the other playing the same melody |
| ___ grazioso | i. humorous, playful |
| ___ lento | j. less |
| ___ passing tones | k. name given by J.S. Bach to 25 keyboard compositions in 2 parts |
| ___ Invention | l. without |
| ___ canon | m. above |

Dominant Seventh Chord Inversions

Darken the root tone of each dominant seventh chord. Add figured bass to the Roman numerals given.



V ___

V ___

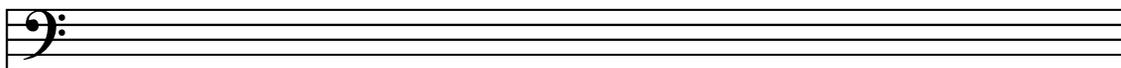
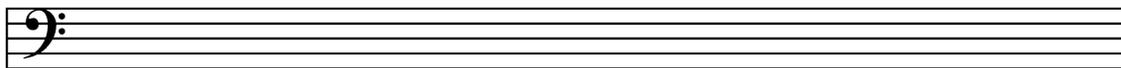
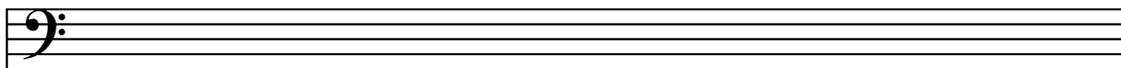
V ___

V ___

V ___

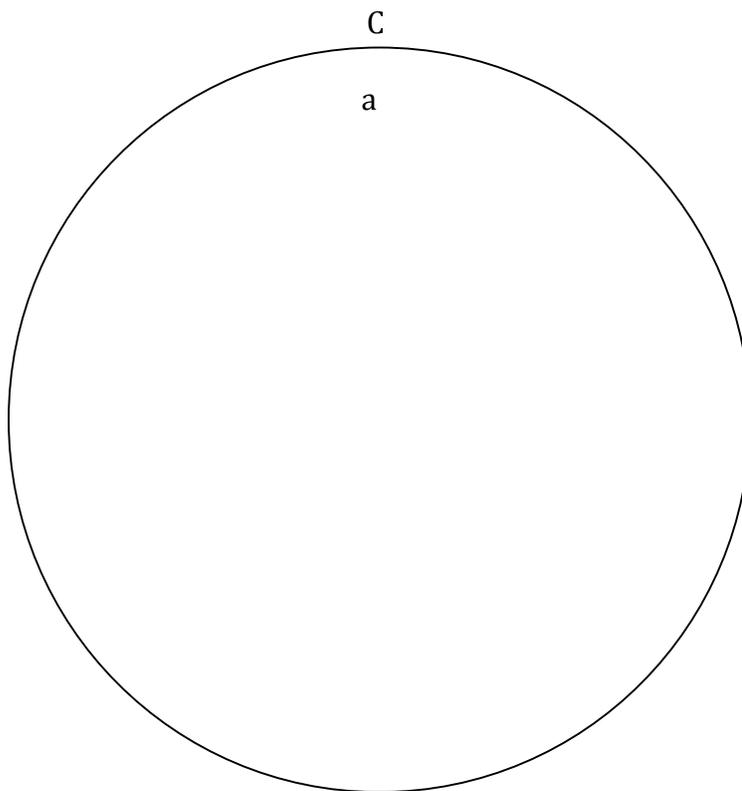
Scales

Write the Db major scale and its relative harmonic and melodic minor scales.



Circle of Fifths

Complete the chart below.



Musical Excerpts

A

1. Using Roman numerals and figured bass, analyze the chords for each measure. Use the blanks provided.
2. The left hand accompaniment style is called _____.
3. The excerpt is part of a Sonata by Mozart.
Which musical style period is represented? _____
4. The texture of the musical example is:
__ polyphonic __ homophonic __ chordal

B

1. The ornament found on the first beat of measures 2 and 3 is called:

2. The texture of the musical example is _____.
3. The example was probably written during the _____ period.

LESSON ELEVEN

Chord Reduction

Reduce the given chord to a three-note chord with the notes spaced as closely as possible, using the given note as the lowest chord tone. Add the figured bass to the Roman numerals given.

I I I I

Composer Matching

Use **B** for Baroque, **C** for Classical, **R** for Romantic and **T** for Twentieth Century.

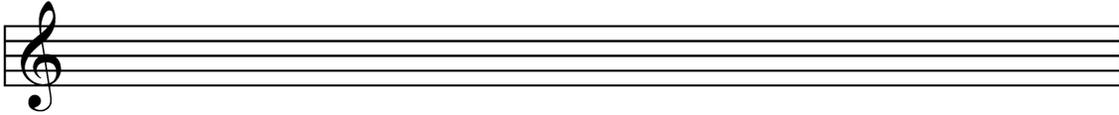
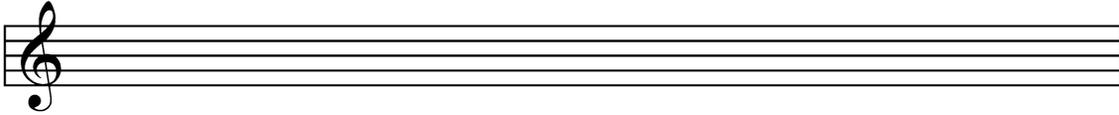
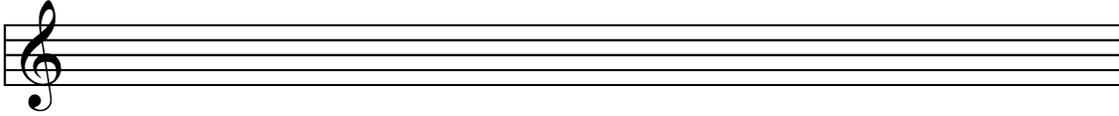
- | | |
|---------------------------------------|-------------------------------------|
| <input type="checkbox"/> Prokofiev | <input type="checkbox"/> Brahms |
| <input type="checkbox"/> Telemann | <input type="checkbox"/> Grieg |
| <input type="checkbox"/> Bartok | <input type="checkbox"/> Handel |
| <input type="checkbox"/> Mozart | <input type="checkbox"/> Kabalevsky |
| <input type="checkbox"/> Shostakovich | <input type="checkbox"/> Clementi |
| <input type="checkbox"/> Bach | <input type="checkbox"/> Handel |
| <input type="checkbox"/> Scarlatti | <input type="checkbox"/> Haydn |
| <input type="checkbox"/> Schumann | <input type="checkbox"/> Chopin |

Augmented and Diminished Intervals

Identify each interval by size and quality.

Scales

Write the F# major scale and its relative harmonic and melodic minor scales.



Score Analysis

Answer the following questions about the music on the next two pages.

1. Name the key and the mode (major or minor). _____
2. The chord outlined in measure 1 is _____.
3. The texture of the music is: _____
4. The musical style period period this piece represents is:

5. Measures 1 – 7 are examples of:
___ an allemande ___ a courante ___ a canon ___ a gigue
6. The cadence in measures 11 – 12 is a _____ cadence in
the key of _____.
7. This key is the _____ (dominant/subdominant) of the main key.
8. In the musical example, mark 4 or more entrances of the opening theme
or subject, using the letter **T**.
9. Identify the key and mode of measures 16 – 18. _____

Invention 8

J. S. Bach

1

Musical notation for measures 1-3. The piece is in G minor, 3/4 time. Measure 1 starts with a quarter rest in the right hand and a quarter note G in the left hand. Measure 2 features a quarter note A in the right hand and a quarter note B in the left hand. Measure 3 contains a quarter note C in the right hand and a quarter note D in the left hand.

4

Musical notation for measures 4-6. Measure 4 begins with a sixteenth-note triplet in the right hand (E, F, G) and a quarter note A in the left hand. Measure 5 continues with a sixteenth-note triplet (A, B, C) and a quarter note D. Measure 6 features a sixteenth-note triplet (D, E, F) and a quarter note G.

7

Musical notation for measures 7-9. Measure 7 starts with a quarter note G in the right hand and a quarter note A in the left hand. Measure 8 has a quarter note B in the right hand and a quarter note C in the left hand. Measure 9 contains a quarter note D in the right hand and a quarter note E in the left hand.

10

Musical notation for measures 10-12. Measure 10 begins with a quarter note F in the right hand and a quarter note G in the left hand. Measure 11 has a quarter note A in the right hand and a quarter note B in the left hand. Measure 12 features a quarter note C in the right hand and a quarter note D in the left hand.

13

Musical notation for measures 13-15. Measure 13 starts with a quarter note E in the right hand and a quarter note F in the left hand. Measure 14 has a quarter note G in the right hand and a quarter note A in the left hand. Measure 15 contains a quarter note B in the right hand and a quarter note C in the left hand.

16

Musical notation for measures 16-18. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 16 features a melody in the upper staff and a bass line in the lower staff. Measure 17 continues the melody and bass line. Measure 18 shows a more complex texture with sixteenth-note patterns in both staves.

19

Musical notation for measures 19-21. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 19 features a melody in the upper staff and a bass line in the lower staff. Measure 20 continues the melody and bass line. Measure 21 shows a more complex texture with sixteenth-note patterns in both staves.

22

Musical notation for measures 22-24. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 22 features a melody in the upper staff and a bass line in the lower staff. Measure 23 continues the melody and bass line. Measure 24 shows a more complex texture with sixteenth-note patterns in both staves.

25

Musical notation for measures 25-27. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 25 features a melody in the upper staff and a bass line in the lower staff. Measure 26 continues the melody and bass line. Measure 27 shows a more complex texture with sixteenth-note patterns in both staves.

28

Musical notation for measures 28-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 28 features a melody in the upper staff and a bass line in the lower staff. Measure 29 continues the melody and bass line. Measure 30 shows a more complex texture with sixteenth-note patterns in both staves.

31

Musical notation for measures 31-33. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 31 features a melody in the upper staff and a bass line in the lower staff. Measure 32 continues the melody and bass line. Measure 33 shows a more complex texture with sixteenth-note patterns in both staves.

LESSON TWELVE

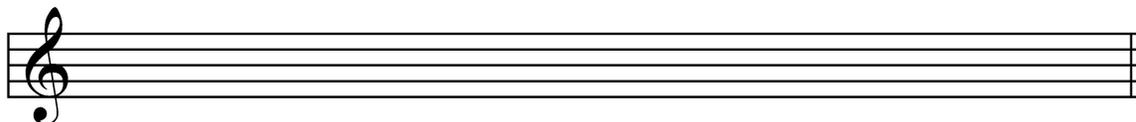
Matching

- | | |
|---------------------------|---|
| ___ theme and variations | a. a non-harmonic tone which fills in a melodic skip |
| ___ rallentando | b. gracefully, elegantly |
| ___ sempre | c. with fire |
| ___ senza | d. humorous, playful |
| ___ sopra | e. always |
| ___ pesante | f. slow |
| ___ giocoso | g. gradually slowing in speed |
| ___ con fuoco | h. polyphony in which one part overlaps the other playing the same melody |
| ___ grazioso | i. a simple melody followed by varied restatements |
| ___ lento | j. in a heavy, firm manner |
| ___ passing tones | k. a non-harmonic tone occurring a second above or below a harmonic tone and then returning to the same pitch |
| ___ upper/lower neighbors | l. without |
| ___ canon | m. above |

Dominant Seventh Chord Inversions

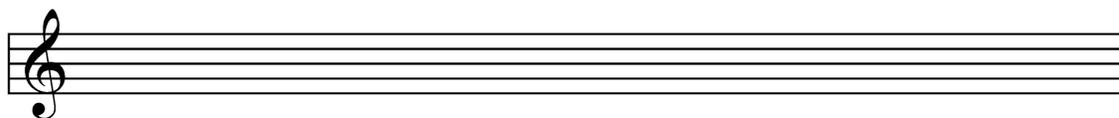
Write a dominant seventh chord in all four positions in the key of Db Major.

Use a key signature, and label each chord with Roman numerals and figured bass.



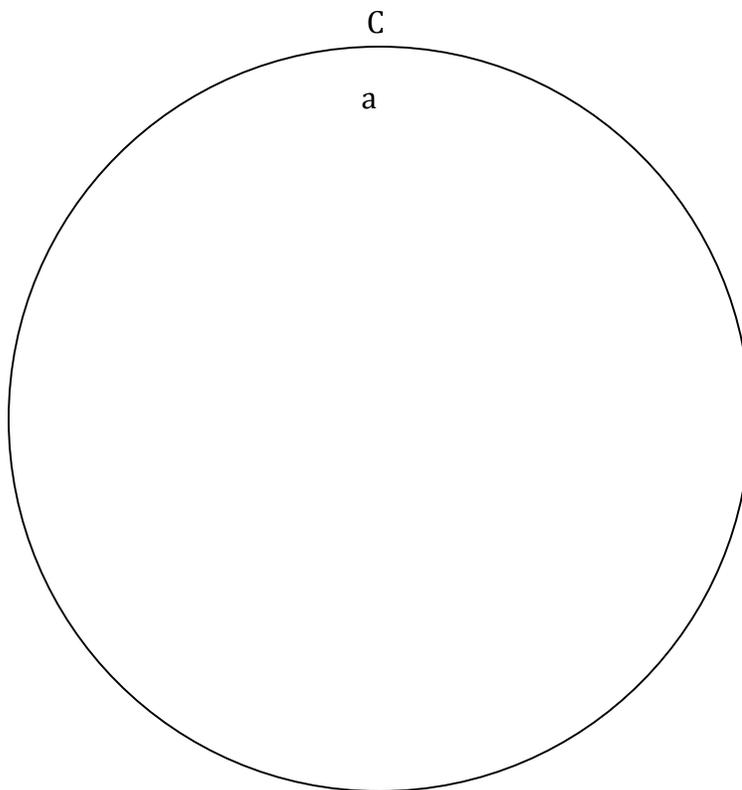
Scales

Write the C_b major scale and its relative harmonic and melodic minor scales.



Circle of Fifths

Complete the chart below.



Musical Excerpts

A

1. The ornament in measure 1 is a _____.
2. The ornament in measure 2 is a _____.
3. The notes in beat 2 of the first measure form a chord. Name the root. ____
4. The texture of the music is ___ homophonic ___ polyphonic ___ chordal

B

1. The music is written in the key of _____.
2. The notes on beats 1 and 2 of the first measure form:
 ___ a tonic chord ___ a subdominant chord ___ a dominant chord
3. Give the Roman numeral and figured bass for the left hand chord in measure three. _____
4. The texture of the music is: ___ homophonic ___ polyphonic ___ chordal