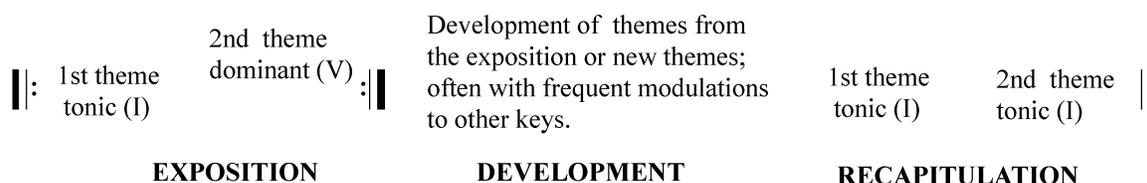


LESSON ONE

New Terms

scherzo	<i>a playful or humorous piece, a joke</i>
scherzando	<i>playfully</i>
stringendo	<i>quickening, accelerando</i>

Sonata-allegro Form



Sonata-allegro form is a characteristic of music from the Classical period. The first movement of sonatas or sonatinas is usually written in this form.

The diagram above indicates a repeat of the exposition. *However, there is frequently 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. Important Note: Many sonatas contain deviations from the standard form given here.

The most important aspect of sonata-allegro form is the key relationships.

True or False

1. The exposition is always repeated. ___ true ___ false
2. Sometimes the Development and Recapitulation sections are repeated too.
___ true ___ false
3. The first theme is always in the tonic key. ___ true ___ false
4. The second theme is always in the key of the dominant. ___ true ___ false
5. The first movement of a Classical sonata or sonatina is always *exactly* written in the Sonata-allegro form diagramed above. ___ true ___ false
6. Key relationships are an important aspect of sonata-allegro form. ___ true ___ false

Dominant 7th Chord Inversions - Review



V7 V6/5 V4/3 V4/2

Add the figured bass to the dominant 7th chords below and darken the root tone.
Remember: the root is the note at the top of the interval of a second when the chord is in an inverted position.



V ___ V ___ V ___ V ___ V ___

Matching

- | | |
|-----------------------|---|
| ___ senza | a. a type of homophonic texture with predominant chords |
| ___ sempre | b. V - I |
| ___ scherzo | c. refers to music with 2 or more independent voices |
| ___ scherzando | d. V(7) - vi |
| ___ polyphonic | e. I - V |
| ___ homophonic | f. IV - I |
| ___ chordal | g. refers to music with melody and accompaniment |
| ___ stringendo | h. without |
| ___ half cadence | i. quickening, accelerando |
| ___ deceptive cadence | j. always |
| ___ authentic cadence | k. a playful or humorous piece, a joke |
| ___ plagal cadence | l. playfully |

Score Analysis

The Clock (excerpt)

The image shows a musical score for 'The Clock' by Kullak, consisting of 16 measures. The score is written in 2/4 time and B-flat major. It is presented in three systems, each with a grand staff (treble and bass clefs). Measure numbers 1 through 16 are indicated above the notes. The composer's name 'Kullak' is written at the end of the first system.

1. The music is written in the key of _____.
2. This piece contains examples of two important structural devices.

Locate each one by means of measure numbers.

Sequence _____ Repetition _____

3. Circle and label examples of upper and lower neighbors (UN, LN).
4. Identify the cadence in measures 15 – 16: _____

LESSON TWO

New Terms

stretto	1. in a fugue: an imitative technique where the subject and answer overlap 2. in other compositions: an intensifying or quickening tempo near the end of a piece.
hemiola	a rhythmic device superimposing two beats in the time of three or three beats in the time of two
portato	halfway between legato and staccato

Hemiola involves an alteration of the normal pattern of beats in a measure.

Example 1: The normal pattern of three pulses per measure is shifted to two pulses in measures 3 and 4.



Example 2: The normal pattern of two [main] pulses per measure is shifted to three in measures 3 and 4.



Sonata-allegro Form

Fill in the blanks.

Name the three sections of Sonata-allegro form:

The *first section* has two theme groups. The first theme is in the main key (called the tonic key), while the second theme is in the key of the _____.

The *third section* also has two theme groups. Name the key for each theme.

Theme 1: _____ Theme 2: _____

Secondary Dominants

Except for the 7th, any degree of the scale may be preceded by its own dominant or dominant 7th chord. These chords are called **secondary dominants** and they always include one or more accidentals.

Example: key of C major

V7/ii ii V7/iii iii V7/IV IV V7/V V V7/vi vi

Up to this point, we have been concerned with the dominant, or dominant 7th chord built on the 5th degree of the scale (V or V7) and which resolves to the tonic (I).

If a dominant (7th) chord resolves to a scale degree other than the tonic, it will require one or more accidentals since it is taken from a different key and is essentially a “borrowed” chord.

- Secondary dominant chords account for a large number of the accidentals found in tonal music.
- V(7)/V is by far the most common secondary dominant; V(7)/IV is also fairly common.
- The root of each secondary dominant is located a perfect 4th below or a perfect 5th above the root of the triad to which it resolves.

Fill in the blanks for the exercise below. The following steps may be helpful.

1. In the space *following* the secondary dominant, write in a note the interval of a perfect 4th above the root of the given chord.
2. Write a triad above that note.
3. Determine which scale degree is represented by the triad you have written.
4. Using Roman numerals, write the number on the blank.
5. Be sure that the *quality* of the triad is represented by the Roman numeral. (i.e. IV for major, iv for minor etc.)

Bb Major: V7 of ___ e minor: V7 of ___ A major: V7 of ___ c minor: V7 of ___

Degrees of the Scale

Fill in the name for each scale degree.

- 1 Tonic
- 2 _____
- 3 _____
- 4 _____
- 5 _____
- 6 _____
- 7 _____

Matching

- | | |
|-----------------------|--|
| ___ stretto | a. a type of homophonic texture with predominant chords |
| ___ sempre | b. V - I |
| ___ scherzo | c. a rhythmic device superimposing two beats in the time of three or three beats in the time of two |
| ___ scherzando | d. V(7) - vi |
| ___ portato | e. I - V |
| ___ hemiola | f. IV - I |
| ___ chordal | g. halfway between legato and staccato |
| ___ stringendo | h. an imitative technique in a fugue, or an intensifying or quickening tempo near the end of a piece |
| ___ half cadence | i. quickening, accelerando |
| ___ deceptive cadence | j. always |
| ___ authentic cadence | k. a playful or humorous piece, a joke |
| ___ plagal cadence | l. playfully |

LESSON THREE

New Terms

contrapuntal texture	<i>refers to music with two or more independent voices (melodies) sounding at the same time</i>
augmentation	<i>a form of repetition in which note values are doubled</i>
diminution	<i>a form of repetition in which note values are halved</i>

Augmentation: An example of augmentation can be found in this excerpt from a fugue by J. S. Bach.

The notes of the boxed segment have been written one octave lower in the middle voice (the leger-line notes). All the note values have been doubled.

Diminution: In the example below, the rhythm of example A has been rewritten using diminution in example B.

A **B**

Rewrite this rhythm using diminution.

Writing Secondary Dominants

Write the secondary dominant for each given triad.

V7/ii ii V7/V V V7/IV IV V7vi vi

Harmonic Analysis

Write the Roman numeral and figured bass for each chord in the following example. The first chord has been given as an example.

Figured bass for triads:

1st inversion – 6/3 or just 6

2nd inversion – 6/4

Figured bass for dominant 7th chords:

1st inversion – 6/5

2nd inversion – 4/3

3rd inversion – 4/2 or just 2

I

Key Signatures

Name the major and minor key for each key signature.

<u>Number of sharps:</u>	1	2	3	4	5	6	7
Major key:	___	___	___	___	___	___	___
Relative minor	___	___	___	___	___	___	___
<u>Number of flats:</u>	1	2	3	4	5	6	7
Major key:	___	___	___	___	___	___	___
Relative minor	___	___	___	___	___	___	___

Musical Style Periods

Although some of the characteristics listed below may be found in more than one style period, the listings generally indicate the earliest widespread usage and/or a contrast with the previous style period. Study this list carefully. You will be asked to match characteristics with style periods.

CHARACTERISTICS OF BAROQUE MUSIC

- Extensive use of ornamentation.
- Polyphonic texture including Fugues
- Binary dance forms
- Harpsichord and clavichord widely used

CHARACTERISTICS OF CLASSICAL MUSIC

- Homophonic texture
- Phrases easily defined
- Multi-movement Sonata / Sonata Allegro form
- Piano replaces the harpsichord
- Use of Alberti bass

CHARACTERISTICS OF ROMANTIC MUSIC

- Wider range of expression indicated by the composer
- More fluctuation in tempo, including rubato
- Programmatic music with descriptive titles
- Increased use of chromaticism
- Formal structures become less important

CHARACTERISTICS OF IMPRESSIONISTIC MUSIC

- Use of modes, whole tone scales, and pentatonic scales
- Pedal used for coloristic effect
- Gliding chords in parallel motion (planing)
- Departure from functional harmony
- Harmony often based on fourths and fifths rather than triads

CHARACTERISTICS OF TWENTIETH CENTURY MUSIC

- May include bitonality, polytonality, atonality
- A variety of textures, including clusters
- Use of changing meters and asymmetrical rhythms
- Influence of jazz, ragtime and blues
- Piano often used percussively

LESSON FOUR

New Terms

pivot chord

a chord which precedes a modulation, and is common to both the original key and the new key

whole-tone scale

a scale in which all notes are separated by whole steps

The Pivot Chord

The excerpt below is taken from Sonatina Op. 36 No. 2 by Clementi.

- The example begins in the key of G major and modulates to the key of D major.
- In measure 6, the notes form an e minor chord in first inversion. It is a pivot chord because it can be found in both the old and new keys.
- After the pivot chord, all harmonies will be analyzed in the new key until another modulation occurs.

I vi6
D major: ii6 I6/4 V I

Secondary Dominants

Write the specified secondary dominant chords.

D major: V7/IV F major: V7/V G major: V7/IV Eb major: V7/vi

The Whole Tone Scale

In a whole tone scale, all notes separated by a whole step.

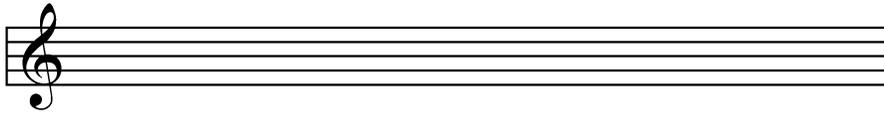
There are several other differences between whole tone scales and the other scales you have learned in earlier levels.

- There are only six separate pitches rather than seven.
- There will be a gap in the stepwise progression of notes.
- The spelling will depend on the starting note.

In the example below, there is a gap between A and C. Where this gap occurs will depend on the starting note, but there will always be a gap.



Write a whole tone scale beginning on Db in the blank staff below.



Musical Style Periods

Fill in the correct style period represented by each characteristic. Use “**B**” for Baroque, “**C**” for Classical, “**R**” for Romantic, “**I**” for Impressionistic, and “**T**” for Twentieth Century.

- ___ Piano often used percussively.
- ___ Piano replaces the harpsichord
- ___ Pedal used for coloristic effect
- ___ Use of Alberti bass
- ___ Wider range of expression indicated by the composer
- ___ Extensive use of ornamentation
- ___ Influence of jazz, ragtime and blues
- ___ More fluctuation in tempo, including rubato
- ___ Departure from functional harmony
- ___ Harpsichord and clavichord widely used
- ___ May include bitonality, polytonality, atonality

Score Analysis

A. Answer the following questions.

1. The music was written during the _____ [musical style] period.
2. The texture of the music is:
___ homophonic ___ chordal ___ polyphonic
3. The music is written in the key of _____.
4. The repeated *rhythm* pattern is known as a:
___ hemiola ___ motif ___ Alberti bass

B. Write the correct Roman numerals and figured bass on the lines provided.

Mazurka Op. 68 No.3

(excerpt)

Chopin

V7 of _____

LESSON FIVE

New Terms

m.d. (mano destra) *right hand*

m.s. (mano sinistra) *left hand*

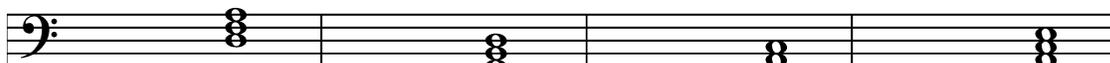
Musical Style Period Matching

Match each characteristic with the appropriate style period. Write “**B**” for Baroque, “**C**” for Classical, “**R**” for Romantic, “**I**” for Impressionistic or “**T**” for Twentieth Century.

- ___ Binary Dance Forms
- ___ Use of modes, whole tone scales, and pentatonic scales
- ___ Harpsichord and clavichord widely used
- ___ Phrases easily defined
- ___ May include bitonality, polytonality, atonality
- ___ Homophonic texture
- ___ Piano replaces the harpsichord
- ___ Polyphonic textures, including Fugues
- ___ Formal structures become less important
- ___ Piano often used percussively
- ___ Increased use of chromaticism
- ___ Wider range of expression indicated by the composer

Secondary Dominants

Write the specified secondary dominant chords.



A musical staff with a bass clef and four measures. Each measure contains a secondary dominant chord. The chords are: V7/ii, ii, V7/V, V, V7/IV, IV, V7vi, and vi.

V7/ii ii V7/V V V7/IV IV V7vi vi

Sonata-allegro Form

Fill in the blanks.

The **first section** of Sonata Allegro form is called the _____.

Theme 1 is in the _____ key. Theme 2 is in the _____ key.

The **second section** is called the _____.

The **third section** of is called the _____.

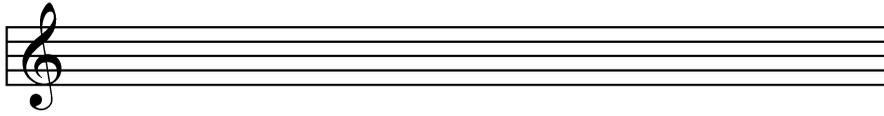
Theme 1 is in the _____ key. Theme 2 is in the _____ key.

Matching

- | | |
|--------------------------|--|
| ___ stretto | a. right hand |
| ___ contrapuntal texture | b. a scale in which all notes are separated by a whole step |
| ___ scherzo | c. a rhythmic device superimposing two beats in the time of three or three beats in the time of two |
| ___ scherzando | d. refers to music with two or more independent melodies |
| ___ portato | e. left hand |
| ___ hemiola | f. playfully |
| ___ whole tone scale | g. halfway between legato and staccato |
| ___ stringendo | h. an imitative technique in a fugue, or an intensifying or quickening tempo near the end of a piece |
| ___ m.d. (mano destro) | i. quickening, accelerando |
| ___ m.s. (mano sinistra) | j. a form of repetition in which note values are halved |
| ___ pivot chord | k. a playful or humorous piece, a joke |
| ___ diminution | l. a chord which precedes a modulation, and is common to both the original key and the new key |

Whole Tone Scale

Write a whole tone scale beginning on F in the blank staff below.



Harmonic Analysis

Write the Roman numeral and figured bass for each chord in the following example.

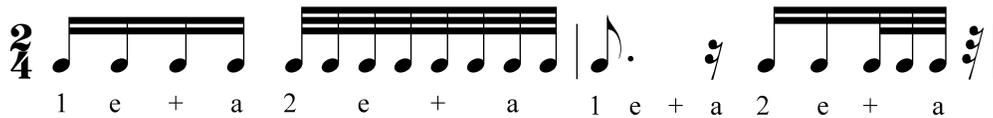


Rhythm

When the quarter note gets one count (2/4, 3/4, 4/4 etc.) 32nd notes and rests get **1/8** of a count. The example below illustrates 32nd notes beamed together, a single 32nd note, and a 32nd rest.



When writing in counting involving 32nd notes, there will be two 32nd notes for each of the subdivisions 1 e + a.



Add the time signature and write in the counting for the example below.



LESSON SIX

New Terms

robusto

boldly, robustly

pedal point/organ point

a held or repeated note, usually in the bass, sounding against changing harmonies

Musical Style Period Matching

Match each characteristic with the appropriate style period. Write “**B**” for Baroque, “**C**” for Classical, “**R**” for Romantic, “**I**” for Impressionistic or “**T**” for Twentieth Century.

- ___ More fluctuation in tempo, including rubato
- ___ Influence of jazz, ragtime and blues
- ___ Harpsichord and clavichord widely used
- ___ Harmony often based on fourths and fifths rather than triads
- ___ A variety of textures, including clusters
- ___ Homophonic texture
- ___ Pedal used for coloristic effect
- ___ Extensive use of ornamentation.
- ___ Use of Alberti bass
- ___ Polyphonic texture, including Fugues
- ___ Multi-movement Sonata / Sonata Allegro form
- ___ Wider range of expression indicated by the composer

Secondary Dominants

In keyboard music, the notes of secondary dominant chords are frequently spread between treble and bass clef. Reduce the following secondary dominant chords to a close position chord built on the lowest note.

Note: chords may be in inverted positions.

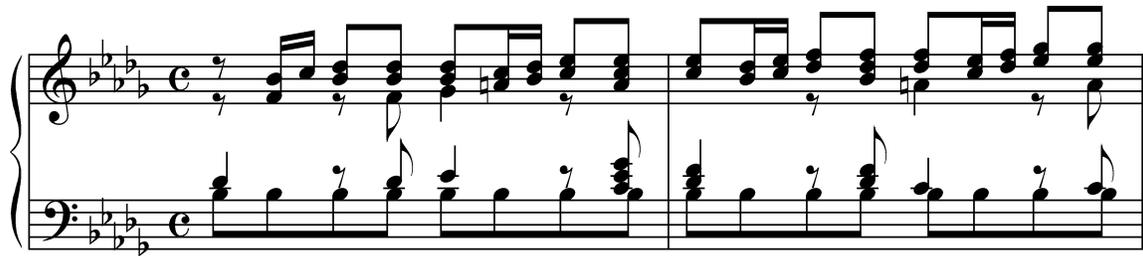


The image shows a musical score with two staves (treble and bass clef) and a grand staff bracket. The key signature is one sharp (F#). The score consists of four measures. In the first measure, the bass clef has a chord with notes G2, A2, B2, C3, D3, E3, F#3. The treble clef has a whole rest. In the second measure, the bass clef has a whole note G2. The treble clef has a whole rest. In the third measure, the bass clef has a whole note G2. The treble clef has a whole note G4. In the fourth measure, the bass clef has a whole note G2. The treble clef has a whole note G4.

Example

Pedal Point/Organ Point

The example below is taken from *Prelude No. 22, WTC I* by Bach and demonstrates the use of pedal point. Because the harmony above the repeated Bb in the bass does not always include this note, passing dissonances can occur. For example, the repeated Bb in the bass clashes with the A natural found in upper voices, but this greatly enhances the expressive power of the music.



The image shows a musical score for a piano piece in B-flat major, 3/4 time. The key signature has two flats (Bb, Eb). The score consists of two staves (treble and bass clef) and a grand staff bracket. The bass clef has a repeated Bb note (pedal point) throughout the piece. The treble clef has a complex harmonic structure with many chords and intervals.

Harmonic Analysis

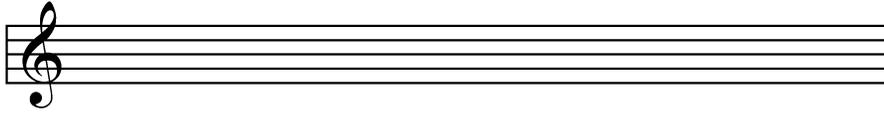
Write the Roman numeral and figured bass for each chord in the following example.



The image shows a musical score in B-flat major, 3/4 time. The key signature has two flats (Bb, Eb). The score consists of two staves (treble and bass clef) and a grand staff bracket. The bass clef has a series of chords: Bb2, Eb2, Bb2, Eb2, Bb2, Eb2, Bb2, Eb2. The treble clef has a series of chords: Bb2, Eb2, Bb2, Eb2, Bb2, Eb2, Bb2, Eb2.

Whole Tone Scale

Write a whole tone scale beginning on Eb in the blank staff below.



Rhythm

1. Add bar lines to the following example.



2. Write in the counting (1 e + a).



Matching

- | | |
|-----------------------------|--|
| ___ robusto | a. refers to music with two or more independent melodies |
| ___ stretto | b. right hand |
| ___ contrapuntal texture | c. halfway between legato and staccato |
| ___ scherzo | d. a rhythmic device superimposing two beats in the time of three or three beats in the time of two |
| ___ portato | e. left hand |
| ___ hemiola | f. a playful or humorous piece, a joke |
| ___ organ point/pedal point | g. boldly, robustly |
| ___ stringendo | h. an imitative technique in a fugue, or an intensifying or quickening tempo near the end of a piece |
| ___ m.d. (mano destro) | i. quickening, accelerando |
| ___ m.s. (mano sinistra) | j. a held or repeated note, usually in the bass, sounding against changing harmonies |

New Ornaments

Two new ornaments are illustrated below. Both are extensions of the short trill.

The ornament with upper prefix begins on the upper note, while the ornament with lower prefix begins on the lower note.

Notice that the shape of the prefix mirrors the shape of the first four notes of each ornament.

Ornament with upper prefix



Ornament with lower prefix



Review Ornaments

Write in the notes to be played for the ornaments below. Use note heads without stems.



Sonata Allegro Form

Name the three sections of Sonata Allegro Form and discuss the function of each.

1. _____

2. _____

3. _____

Fill in the Blanks

Write in the term that matches the definition.

- _____ A chord which precedes a modulation, and is common to both the original key and the new key.
- _____ Refers to music with two or more independent melodies.
- _____ Right hand.
- _____ Halfway between legato and staccato
- _____ A rhythmic device superimposing two beats in the time of three or three beats in the time of two
- _____ Left hand
- _____ A playful or humorous piece, a joke
- _____ An imitative technique in a fugue, or an intensifying or quickening tempo near the end of a piece
- _____ Quickening, accelerando
- _____ A held or repeated note, usually in the bass, sounding against changing harmonies
- _____ A form of repetition in which note values are doubled.
- _____ A form of repetition in which note values are halved.

Style Period Identification

The example below was written during which musical style period?

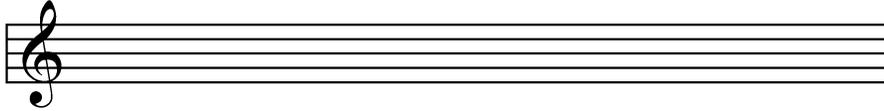
Baroque Classical Romantic 20th Century

The musical score is for a piano piece in 3/4 time. The right hand (treble clef) plays a melody with eighth and sixteenth notes, accented with >. The left hand (bass clef) plays a bass line with eighth and sixteenth notes, also accented with >. The key signature has one flat (B-flat). The score includes dynamic markings: *marc.* (marcato) and *sf* (sforzando). The piece concludes with a final chord in the right hand and a low bass note in the left hand.

LESSON EIGHT

Whole Tone Scale

Write a whole tone scale beginning on G in the blank staff below.



Ornaments

Match each ornament to the correct realization.

A B

Secondary Dominants

1. Reduce the notes of each chord to close position using the given note as the lowest note.
2. Circle or darken the root of the chord.
3. Write the figured bass for the inversion following the Roman numeral V.
4. Count up the interval of a 4th from the root to find the *note of the scale* that the secondary dominant is based on.
5. Write the Roman numeral for this note on the line following the slash (/).

Note: each measure contains a secondary dominant in a different key. Be sure to use the scale in each key to find the Roman numeral following the slash (/).

V __ / __
V __ / __
V __ / __
V __ / __

Musical Style Period Matching

Match each characteristic with the appropriate style period. Write “**B**” for Baroque, “**C**” for Classical, “**R**” for Romantic, “**I**” for Impressionistic or “**T**” for Twentieth Century.

- ___ Extensive use of ornamentation
- ___ Departure from functional harmony
- ___ Piano replaces the harpsichord
- ___ More fluctuation in tempo, including rubato
- ___ Use of changing meters and asymmetrical rhythms
- ___ Sonata Allegro Form
- ___ Influence of jazz, ragtime, and blues
- ___ Harpsichord and clavichord widely used
- ___ Homophonic texture
- ___ Polyphonic texture including Fugues
- ___ Increased use of chromaticism
- ___ Binary dance forms

Score Analysis

The questions below refer to the Sonata on the next page.

1. Fill in the Roman numerals on the blanks below the chords in measures 1 - 2.
2. Name the cadence in measures 4 - 5. _____
3. Write in the notes for the trill in measure 9 (*note-heads only*).
4. Write in the counting (1e+a etc.) for measure 11.
5. Name the cadence in measures 15 -16. _____
6. Name the ornament in measure 16. _____
7. The example was written during the _____ style period.
8. Name the circled non-harmonic tone in measure 21. _____

Sonata, *Hob. XVI:7*

Haydn

1 2 3 4 *tr* 5

6 7 8 9 *tr* 10

11 12 13 14

15 16 17 *tr* 18

19 20 *tr* 21 22 *tr* 23

LESSON NINE

Harmonic Analysis

Write the Roman numeral and figured bass for each chord in the following example.

Cadence Identification

Use the harmonic analysis example above to answer the following questions.

The chords on beats 2 and 3 of measure two form a _____ cadence.

The chords on beats 2 and 3 of measure four form a _____ cadence.

Rhythm

1. Add the missing barlines.

2. Add the missing time signature.

Secondary Dominants

Write the specified chords.

G major: V7/IV

Bb major: V7/V

A major: V7/IV

F major: V7/V

Ornaments

Write out the notes for each ornament.. Use note-heads without stems.

Ornament with upper prefix 

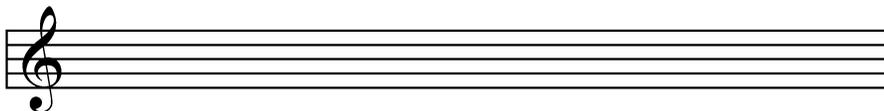
Ornament with lower prefix 

Matching

- | | |
|-----------------------------|--|
| ___ senza | a. refers to music with two or more independent melodies |
| ___ stretto | b. right hand |
| ___ contrapuntal texture | c. halfway between legato and staccato |
| ___ scherzo | d. a rhythmic device superimposing two beats in the time of three or three beats in the time of two |
| ___ portato | e. left hand |
| ___ hemiola | f. a playful or humorous piece, a joke |
| ___ organ point/pedal point | g. without |
| ___ stringendo | h. an imitative technique in a fugue, or an intensifying or quickening tempo near the end of a piece |
| ___ m.d. (mano destro) | i. quickening, accelerando |
| ___ m.s. (mano sinistra) | j. a held or repeated note, usually in the bass, sounding against changing harmonies |

Whole Tone Scale

Write a whole tone scale beginning on E in the blank staff below.



LESSON TEN

Musical Style Period Matching

Match each characteristic with the appropriate style period. Write “**B**” for Baroque, “**C**” for Classical, “**R**” for Romantic, “**I**” for Impressionistic or “**T**” for Twentieth Century.

- ___ Gliding chords in parallel motion (planing)
- ___ Pedal used for coloristic effect
- ___ Phrases easily defined
- ___ Harmony often based on fourths and fifths rather than triads
- ___ A variety of textures, including clusters
- ___ Homophonic texture
- ___ Programmatic music with descriptive titles
- ___ Extensive use of ornamentation.
- ___ Use of Alberti bass
- ___ Polyphonic texture, including Fugues
- ___ May include bitonality, polytonality, atonality
- ___ Wider range of expression indicated by the composer

Harmonic Analysis

Write the Roman numeral and figured bass for each chord in the following example.

The musical notation shows a piano accompaniment in 4/4 time. The first measure consists of a quarter note C4 in the right hand, followed by three chords in the right hand: C4-E4-G4, C4-E4-G4, and C4-E4-G4. The left hand plays a bass line of quarter notes: C4, E4, G4, C5. The second measure consists of three chords in the right hand: C4-E4-G4, C4-E4-G4, and C4-E4-G4. The left hand plays a bass line of quarter notes: C4, E4, G4, C5. The third measure consists of three chords in the right hand: C4-E4-G4, C4-E4-G4, and C4-E4-G4. The left hand plays a bass line of quarter notes: C4, E4, G4, C5. The fourth measure consists of three chords in the right hand: C4-E4-G4, C4-E4-G4, and C4-E4-G4. The left hand plays a bass line of quarter notes: C4, E4, G4, C5.

Cadence Identification

Use the harmonic analysis example above to answer the following question.

The chords in measure two form a _____ cadence.

Sonata Allegro Form

Name the three sections of Sonata Allegro Form and discuss the function of each.

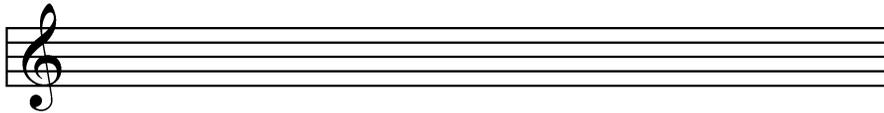
1. _____

2. _____

3. _____

Whole Tone Scale

Write a whole tone scale beginning on F# in the blank staff below.



Rhythm

1. Write in the counting.



2. Add the time signature.



3. Add bar-lines.



Ornament Matching

a. 

b. 

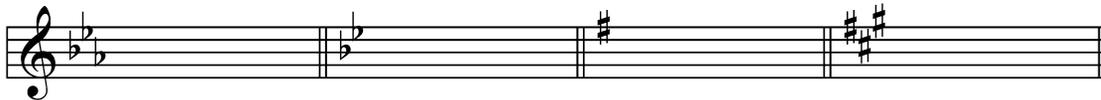
c. 

d. 



Secondary Dominants

Write the specified chords.



Eb major: V7/IV

Bb major: V7/V

G major: V7/V

A major: V7/IV

Score Analysis

- The example below was written by Chopin during the _____ period.
- The music is written in the key of _____.
- Each measure contains one basic harmony. Write the Roman numeral on the line (no figured bass is needed).

M1 _____ M2 _____ M3 _____ M4 _____

- The term in measure 4 is an abbreviation of *scherzando*. It means:



LESSON ELEVEN

Matching

- | | |
|-----------------------------|--|
| ___ meno | a. more |
| ___ stretto | b. right hand |
| ___ piu | c. halfway between legato and staccato |
| ___ scherzando | d. a rhythmic device superimposing two beats in the time of three or three beats in the time of two |
| ___ portato | e. left hand |
| ___ hemiola | f. playfully |
| ___ organ point/pedal point | g. less |
| ___ stringendo | h. an imitative technique in a fugue, or an intensifying or quickening tempo near the end of a piece |
| ___ m.d. (mano destro) | i. quickening, accelerando |
| ___ m.s. (mano sinistra) | j. a held or repeated note, usually in the bass, sounding against changing harmonies |

Ornaments

Match each ornament to the correct realization.

A



B



—

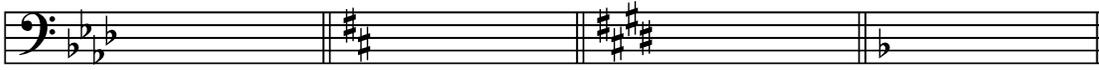


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Secondary Dominants

Write the specified chords.



Ab major: V7/IV

D major: V7/V

E major: V7/ii

F major: V7/vi

Rhythm

1. Add bar-lines.



2. Add the time signature.



3. Write in the counting.



Harmonic Analysis

Write the Roman numeral and figured bass for each chord in the following example.



Cadence Identification

Use the harmonic analysis example above to answer the following questions.

The chords on beats 2 and 3 of measure two form a _____ cadence.

The chords on beats 2 and 3 of measure four form a _____ cadence

Musical Style Period Matching

Match each characteristic with the appropriate style period.

Write:

“B” for Baroque

“C” for Classical

“R” for Romantic

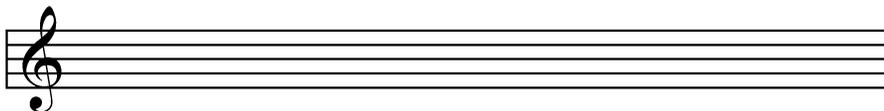
“I” for Impressionistic

“T” for Twentieth Century.

- ___ More fluctuation in tempo, including rubato
- ___ Pedal used for coloristic effect
- ___ Increased use of chromaticism
- ___ Harmony often based on fourths and fifths rather than triads
- ___ A variety of textures, including clusters
- ___ Piano often used percussively
- ___ Programmatic music with descriptive titles
- ___ Extensive use of ornamentation.
- ___ Binary dance forms
- ___ Polyphonic texture including Fugues
- ___ Sonata Allegro Form
- ___ Harpsichord replaces the piano

Whole Tone Scale

Write a whole tone scale beginning on C# in the blank staff below.



LESSON TWELVE

Harmonic Analysis

Write the Roman numeral and figured bass for each chord in the following example.

Score Analysis

The musical example is written in Sonata Allegro form.

1. The *Sonatina* was written during the _____ [musical style] period
2. Name the three main sections of Sonata Allegro form and give the inclusive measure numbers for each.

Section 1: _____ measures ___ to ___

Section 2: _____ measures ___ to ___

Section 3: _____ measures ___ to ___

3. In the first section, the second theme begins in measure 13. Locate the first measure of the same theme in the third section of the *Sonatina*. _____
4. The term *Spiritoso* means _____.
5. Identify the cadence in measures 11 – 12. It is a/an _____ cadence.
6. The term *dolce* in measure 13 means _____.
7. Identify the circled non-harmonic tones in measures 14 and 15.
Measure 14 _____ Measure 15 _____
8. Identify the boxed intervals in measures 32 and 42 by size and quality.
Measure 32 _____ Measure 42 _____
9. The compositional technique used in the bass clef of the last three measures is called: _____

Sonatina, Op. 36 No. 3

Spiritoso

Clementi

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15

16 17 18

19 20 21

p

cresc.

f

dolce

cresc.

f

p

tr

22 *cresc.* 23 *f* *tr* 24 *p*

25 *cresc.* 26 *f* 27 28

29 *cresc.* 30 *f* 31 *ff*

32 33 *dim.* 34 *p* 35 *pp*

36 *f* 37 38 39

40 *p* 41 42 43

44 *f* 45 *ff* 46 47

48 49 50 51

52 53 54 *f*

55 56 *tr* 57

58 59 *p* 60

61 *f* 62 *p* 63 64 *f*