

LESSON ONE

Transposition

The term **transposition** means playing or writing in a key other than the original.

The example below shows a short example of music written in C major that has been *transposed* to F major. The intervals of the melody and the accompanying chords are the same, but in a different key.

The image shows a musical score with two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef. The music is divided into two measures by a double bar line. The first measure is in C major, and the second measure is in F major. The melody in the first measure consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The melody in the second measure consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4. The bass staff shows chords: C major (C-E-G) and F major (F-A-C).

Using the blank staff, transpose the given melody up a major 2nd.

- Write in the time signature.
- Write the new key signature. The melody is written in the key of C major, so the new key will be up a major 2nd from C (D major)
- The first note will be the same *scale degree* as the given melody.
- Follow the pattern of intervals to complete the transposition.

The image shows a musical score with two staves. The top staff is in treble clef with a 3/4 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff is a blank treble clef staff with a 3/4 time signature, intended for the student to write the transposed melody.

Harmonic Analysis

Write the Roman numeral with figured bass (*example: V 6/4*) under each chord.

The image shows a musical score with two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music consists of eight measures of chords. The chords are: F#4, G4, A4, B4, C5, B4, A4, G4. Below the bottom staff, there are eight horizontal lines for writing the Roman numeral with figured bass for each chord.

Secondary Dominants (review)

Except for the 7th scale degree, a triad built on any degree of the scale may be preceded by its own dominant or dominant 7th chord. Secondary dominants always include one or more accidentals.

Write the secondary dominant for each triad.

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

The Pentatonic Scale

The pentatonic scale is used widely in Chinese traditional music. During the 20th century a number of western composers have incorporated it into their music. It consists of 5 notes, which correspond to the black keys on a piano.

If the example above is transposed to begin on C, it is the same as a C major scale without the 3rd and 7th scale degrees.

It is easy to write a pentatonic scale beginning on any note. Just write a major scale beginning on that note and leave out the 3rd and 7th scale degrees.

Write a pentatonic scale beginning on F in the staff below.

Composers

Study over this list. You will be asked to match composers with the style period they represent.

<i>Baroque</i>	<i>Classical</i>	<i>Romantic</i>	<i>Impressionistic</i>	<i>20th Century</i>
Bach	Mozart	Chopin	Debussy	Bartok
Handel	Beethoven	Schumann	Ravel	Kabalevsky
Scarlatti	Haydn	Brahms		Prokofiev
Telemann	Clementi	Grieg		Shostakovich
Vivaldi		Schubert		Khachaturian
		Tchaikovsky		
		Mendelssohn		

Intervals

Intervals for Level 9 are to be written below the given note. This is a bit more difficult than writing them above a note, but it involves a similar process.

1. Write the note, counting *down* lines and spaces instead of up. *Do not add accidentals at this point.*
2. Determine the resulting interval (M6, P4 etc).
3. Alter the interval if necessary by adding accidentals to the *lower* note.
4. Check the interval, from the bottom up to make sure that it is correct.

Write each interval below the given note.

A musical staff with a treble clef and five measures. Each measure contains a single note on a different line or space. Below each measure is an interval label: P5, M6, m3, A4, and M7.

P5	M6	m3	A4	M7

Matching (review)

- | | |
|---|--|
| <input type="checkbox"/> Development | a. without |
| <input type="checkbox"/> Recapitulation | b. above |
| <input type="checkbox"/> Exposition | c. more |
| <input type="checkbox"/> pivot chord | d. less |
| <input type="checkbox"/> homophonic texture | e. always |
| <input type="checkbox"/> polyphonic texture | f. the first section of Sonata Allegro form. |
| <input type="checkbox"/> chordal texture | g. the second section of Sonata Allegro form. |
| <input type="checkbox"/> upper/lower neighbor | h. the third section of Sonata Allegro form. |
| <input type="checkbox"/> passing tones | i. a chord which precedes a modulation and is common to both the original key and the new key. |
| <input type="checkbox"/> non-harmonic tones | j. a non-harmonic tone occurring a second above or below a harmonic tone and then returning to the same pitch. |
| <input type="checkbox"/> sempre | k. a type of homophonic texture with predominant chords |
| <input type="checkbox"/> sopra | l. notes of the melody which are not part of the harmony. |
| <input type="checkbox"/> senza | m. a non-harmonic tone which fills in a melodic skip. |
| <input type="checkbox"/> meno | n. refers to music with melody and accompaniment. |
| <input type="checkbox"/> piu | o. refers to music with two or more independent voices. |

Transposition

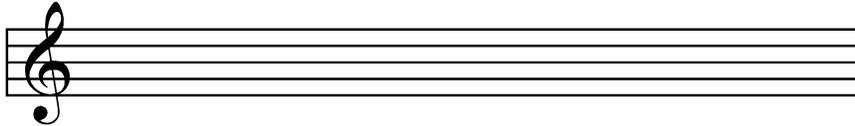
Transpose the melody up a perfect 5th. Write in the time signature and the new key signature.



The image shows a musical staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody consists of a sequence of eighth and quarter notes. Below the staff is a blank five-line staff for the student to write the transposed melody.

The Pentatonic Scale

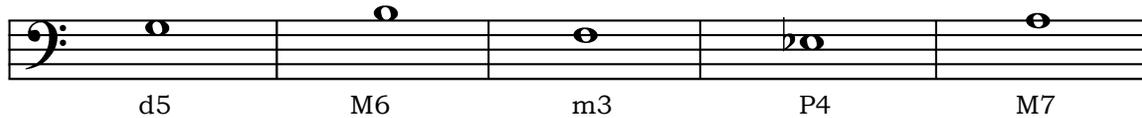
Write a pentatonic scale beginning on E in the staff below.



A blank five-line musical staff with a treble clef, intended for writing a pentatonic scale starting on the note E.

Intervals

Write each interval below the given note.



A musical staff with a bass clef divided into five measures. Each measure contains a single note on a specific line or space. Below each measure is a label for the interval to be written below the note: d5, M6, m3, P4, and M7.

Fully Diminished Seventh Chords

A fully diminished seventh chord consists of four notes separated by the interval of a **minor 3rd**.

To write a diminished seventh chord:

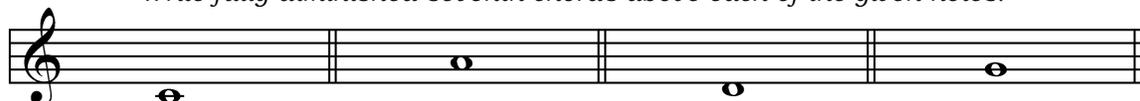
- Write 3 notes above the given notes.
- The four notes will be either all on lines, or all on spaces
- Add accidentals.
- Note: It may be necessary to double-flat some of the notes.

Example: Fully diminished seventh chord beginning on E



A musical staff with a treble clef showing a fully diminished seventh chord starting on E. The notes are E-flat, G-flat, B-flat, and D-flat, all stacked vertically.

Write fully diminished seventh chords above each of the given notes.



A musical staff with a treble clef divided into three measures. Each measure contains a single note on a specific line or space, intended for the student to write a fully diminished seventh chord above each note.

LESSON THREE

New Terms

Baroque Dance Suite	<i>a set of dances in the same key: the four standard dances are allemande, courante, sarabande, and gigue</i>
Allemande	<i>a dance in moderate 2/4 or 4/4 time: usually the first dance of a Baroque suite</i>
Courante	<i>a dance in triple time</i>
Corrente	<i>a dance in quick triple time (3/4 or 3/8): the Italian equivalent of the French Courante</i>
Sarabande	<i>a slow dance in triple time</i>
Gigue (Jig, Giga)	<i>a lively dance in compound time</i>

Secondary Dominants

Write the secondary dominant for each triad.



D major: V7/IV

F major: V7/V

G major: V7/IV

Eb major: V7/vi

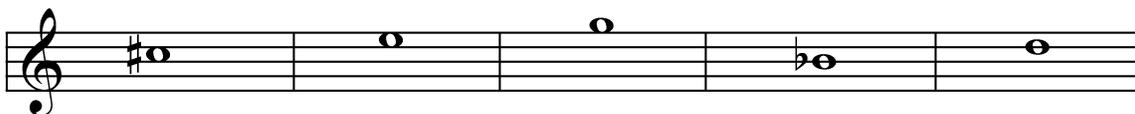
Fully Diminished Seventh Chords

Write fully diminished seventh chords above the given notes.



Intervals

Write each interval below the given note.



P5

M7

M6

P4

M3

Harmonization

For Level 9, you will be asked to harmonize a melody in chorale style with the figured bass given. To make the process simpler, follow these steps:

- Write each chord in the blank bass staff (the single staff above the grand staff). *Be sure to write the specified inversion if the chord is not in root position.*
- In the grand staff below, write the lowest note for each chord in the bass clef. You may use any octave, but it is often better to choose the lower octave. *If no chord symbol is given under a melody note, as in measures 2 and 3, it means that the harmony is unchanged.*
- The melody of the example is made up entirely of chord tones. Fill in the remaining chord tones *between* the melody and the bass.
- For **chorale style**, include 4 notes for each chord – soprano and alto in the treble clef, tenor and bass in the bass clef.
- *Except for 7th chords, one of the notes will be doubled.*
It is permissible to double stem one of the notes in either treble or bass clef (e.g. where the soprano and alto sing the same note), but try to do this infrequently.

Baroque Dance Suite

Name the four standard dances of the Baroque Dance Suite.

LESSON FOUR

New Terms

Assai *very*
Attaca *start the next movement without a break*

Transposition

Transpose the melody up a major 2nd. Write in the time signature and the new key signature.

Intervals

Write each interval below the given note.

M6 M3 m7 P4 M2

Harmonization

Write the chords in the single bass staff, and then harmonize the melody in Chorale style.

I IV6/4 I V6 vi V/V V I6 vi IV ii6 I6/4 V7 I

I IV6/4 I V6 vi V/V V I6 vi IV ii6 I6/4 V7 I

ACHT VARIATIONEN

über "Ich hab' ein kleines Hüttchen nur"

Thema

Beethoven

First system of the theme, measures 1-5. The music is in 2/4 time with a key signature of two flats. The melody is in the right hand, starting with a piano (*p*) dynamic. The left hand provides harmonic support with chords and single notes.

Second system of the theme, measures 6-11. Measures 6-7 continue the previous system. Measures 8-11 show a change in dynamics to forte (*f*) and include a repeat sign at the end of the system.

Third system of the theme, measures 12-15. Measures 12-13 are marked piano (*p*), while measures 14-15 are marked *sf* (sforzando). The system concludes with a double bar line and repeat dots.

Variation 1
(excerpt)

Excerpt of Variation 1, measures 1-4. The right hand features a more active melody with slurs and accents, while the left hand continues with a steady accompaniment. The dynamic is marked piano (*p*).

Variation 2
(excerpt)

Excerpt of Variation 2, measures 1-4. The right hand has a more rhythmic, chordal texture. The left hand features triplet patterns. The dynamic is marked *cresc.* (crescendo).

Variation 4
(excerpt)

Excerpt of Variation 4, measures 1-4. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with slurs. The dynamic is marked *Con espressione*.

LESSON FIVE

New Terms

- Toccata** *a virtuosic piece featuring sections of rapid passage work which frequently alternate with contrasting sections*
- Rubato** *a slight flexibility of tempo*

Secondary Dominants

Write the secondary dominant for each triad.



G major: V7/IV

Bb major: V7/V

A major: V7/IV

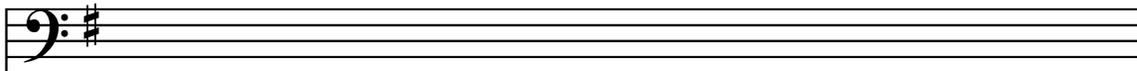
F major: V7/V

Harmonization

Harmonize the following melody in Chorale style.

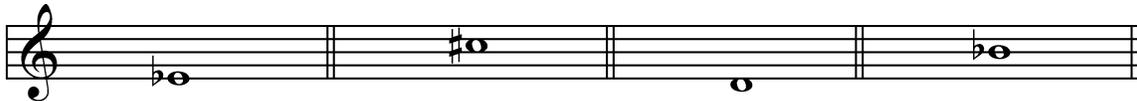


V V I6 I IV V/vi vi V I I6 IV IV I6/4 V7 I



Diminished Seventh Chords

Write fully diminished seventh chords above the given notes.



Baroque Dance Suite

Name the four standard dances of the Baroque Dance Suite.

Matching

- | | |
|-----------------|--|
| ___ toccata | a. always |
| ___ assai | b. a rhythmic devise superimposing two beats in the time of three, or three beats in the time of two. |
| ___ rubato | c. without |
| ___ attacca | d. slight flexibility of tempo |
| ___ hemiola | e. very |
| ___ pedal point | f. start the next movement without a break |
| ___ sempre | g. a held or repeated note, usually in the bass, sounding against changing harmonies. |
| ___ senza | h. a virtuosic piece featuring sections of rapid passage work which frequently alternate with contrasting sections |

Augmentation: *A form of repetition in which note values are doubled.*

A



B



Diminution: *A form of repetition in which note values are halved.*

A



B



Rewrite this rhythm using diminution.





Composers

Match the composer with the appropriate musical period. Write “B” for Baroque, “C” for Classical, “R” for Romantic. “I” for Impressionistic or “T” for Twentieth Century.

- | | |
|-----------------|-------------------|
| ___ Kabalevsky | ___ Clementi |
| ___ Handel | ___ Khatchaturian |
| ___ Bartok | ___ Brahms |
| ___ Mendelssohn | ___ Telemann |
| ___ Debussy | ___ Mozart |

Intervals

Write each interval below the given note.

A musical staff with a treble clef and five measures. Each measure contains a single note. Below each note is an interval label: m6, M3, P5, M6, m2.


m6
M3
P5
M6
m2

Matching

- | | |
|------------------------|---|
| ___ segue | a. always |
| ___ assai | b. subdued, in an undertone |
| ___ rubato | c. without |
| ___ double dotted note | d. slight flexibility of tempo |
| ___ sotto voce | e. very |
| ___ pedal point | f. a note adding $\frac{3}{4}$ of its value to itself |
| ___ sempre | g. a held or repeated note, usually in the bass, sounding against changing harmonies. |
| ___ senza | h. the next section follows without a break |

The Classical Sonata

The structure of Sonata Allegro form has been covered in previous levels. However, the Classical Sonata *as a whole* is comprised of two to four movements. Most Classical Sonatas have three movements in the order of tempi:

FAST – SLOW – FAST

The first movement, and sometimes the last movement are written using Sonata Allegro form.

LESSON SEVEN

New Terms

Calando	<i>get slower and softer</i>
Smorzando	<i>dying away</i>

Baroque Dance Suite

Name the four standard dances of the Baroque Dance Suite.

Harmonization

Harmonize the following melody in Chorale style.

I vi V/vi vi V V6 I I I V6 vi V/vi IV I V

Intervals

Write each interval below the given note.

M6

M2

P5

M3

m3

Secondary Dominants

Write the secondary dominant for each triad.

Ab major: V7/IV

D major: V7/V

E major: V7/ii

F major: V7/vi

Score Analysis

1. What is the meaning of the title? _____
2. Identify the key and mode of the example. _____
3. The tempo marking, *andantino*, indicates:
___ a very slow tempo ___ a moderate tempo ___ a fast tempo
4. What is the form of the example?
___ ternary ___ binary ___ rondo ___ rounded binary
5. Fill in the blanks under the second line of the music with the correct Roman numerals and figured bass.
6. Identify the cadence in measures 7 – 8. _____

Allemande

Carl Maria von Weber

Andantino

mp

5

9

p *cresc.* *f*

13

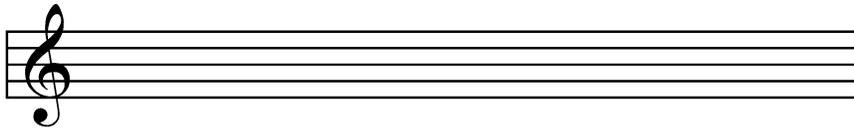
LESSON EIGHT

New Terms

Grave	<i>to be performed in a solemn manner</i>
Tempo giusto	<i>normal, proper speed</i>

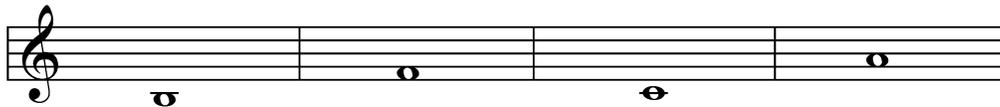
The Pentatonic Scale

Write a pentatonic scale beginning on Eb in the staff below.



Diminished Seventh Chords

Write a fully diminished seventh chord on each of the given notes.



Composers

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

- | | |
|---------------|----------------|
| ___ Ravel | ___ Beethoven |
| ___ Scarlatti | ___ Schubert |
| ___ Chopin | ___ Kabalevsky |
| ___ Prokofiev | ___ Vivaldi |
| ___ Grieg | ___ Haydn |

Secondary Dominants

Identify each secondary dominant chord, using Roman numerals and figured bass.



G major: ___ of ___ Eb major: ___ of ___ Bb major: ___ of ___ D major: ___ of ___

Matching

- | | |
|------------------|---------------------------------------|
| ___ smorzando | a. very |
| ___ grave | b. get slower and softer |
| ___ calando | c. dying away |
| ___ tempo giusto | d. normal, proper speed |
| ___ assai | e. to be performed in a solemn manner |

Augmentation

Rewrite this rhythm using augmentation.

Musical Excerpt

- Identify the style period of the example.
 Baroque Classical Romantic 20th Century
- Give two terms which define the time signature.

- Fill in the blanks with the appropriate Roman numerals and figured bass.
- Identify the cadence in measures 3-4. _____
- The excerpt below is an abridged version of the opening of a Sonata written in sonata allegro form. What are the names of the three main sections?

Sonata, Hob XVI: 35

Haydn

LESSON TEN

Harmonization

Harmonize the following melody in Chorale style.

I I V6 V6 vi V^{4/3}/IV IV V^{6/5}/V I6/4 I6/4 V V7 I

The Pentatonic Scale

Write a pentatonic scale beginning on C# in the staff below.

Composers

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

- | | |
|--------------------------------------|---------------------------------------|
| <input type="checkbox"/> Clementi | <input type="checkbox"/> Handel |
| <input type="checkbox"/> Tchaikovsky | <input type="checkbox"/> Schumann |
| <input type="checkbox"/> Bach | <input type="checkbox"/> Khachaturian |
| <input type="checkbox"/> Brahms | <input type="checkbox"/> Mozart |
| <input type="checkbox"/> Prokofiev | <input type="checkbox"/> Debussy |

Diminished Seventh Chords

Write a fully diminished seventh chord on each of the given notes.

Musical Excerpts

1.

- a. Using Roman numerals and figured bass, analyze the chords for each measure. Use the blanks provided.
- b. The left hand accompaniment style is called _____.
- c. The excerpt is taken from a Sonata by Mozart. Which musical style period is represented? _____
- d. The texture of the musical example is: ___ polyphonic ___ homophonic
___ chordal

2.

- a. Which compositional device is used in measure 4?
___ duplet ___ imitation ___ hemiola
- b. What is the meaning of the term, *dolce*, found in the first measure?

- c. What is the meaning of the tempo marking, *Andante*? _____
- d. The excerpt was written by Bartok. Which musical style period is represented?

- e. The texture of the musical example is _____

LESSON ELEVEN

Matching

- | | |
|------------------|---|
| ___ attacca | a. always |
| ___ assai | b. subdued, in an undertone |
| ___ rubato | c. without |
| ___ gigue | d. slight flexibility of tempo |
| ___ sotto voce | e. very |
| ___ pedal point | f. a lively dance in compound time |
| ___ sempre | g. a held or repeated note, usually in the bass, sounding against changing harmonies. |
| ___ senza | h. start the next movement without a break |
| ___ smorzando | i. very |
| ___ grave | j. get slower and softer |
| ___ calando | k. dying away |
| ___ tempo giusto | l. normal, proper speed |

Rhythm

Rewrite this rhythm using diminution.

The image shows two musical staves in 4/4 time. The first staff contains a sequence of 16 quarter notes, representing a steady 4/4 rhythm. The second staff is empty, intended for the student to write a diminished version of the rhythm from the first staff.

The Classical Sonata

Describe the Classical Sonata as a whole (number of movements, the order of tempi, and the form of the first movement).

Composers

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

- | | |
|-----------------|-------------|
| ___ Prokofiev | ___ Bach |
| ___ Mendelssohn | ___ Chopin |
| ___ Telemann | ___ Ravel |
| ___ Grieg | ___ Haydn |
| ___ Bartok | ___ Debussy |

Score Analysis

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

1. During which musical style period was the music written? _____
2. What is the *texture* of the piece? _____
3. How many voices are represented? _____
4. Identify the key and mode (major or minor) of this piece? _____
5. Give the Roman numeral and figured bass for the boxed triad in measure 4. _____
6. Identify the key of the cadences in the following measures:
7 – 8 _____ 15 – 16 _____
7. What is the name of the ornament in measures 2, 4, 16, and 24? _____
8. What is the name of the ornament in measure 17? _____
9. Identify the circled non-harmonic tones in the following measures:
12 _____ 19 _____ 24 _____
10. What is the form of the piece?
___ binary ___ rounded binary ___ ternary ___ rondo
11. List the four essential dances of a Baroque Suite in the order of inclusion.
12. _____

Polonaise

J.S. Bach

The musical score for the Polonaise by J.S. Bach is presented in a grand staff format, consisting of a treble clef and a bass clef. The piece is in 3/4 time and the key of D major (indicated by two sharps). The score is divided into six systems, each containing four measures. The measures are numbered 1 through 24. The notation includes various rhythmic values, slurs, and accents. A repeat sign is used at the end of measure 8 and measure 24. The piece concludes with a double bar line and repeat dots.