

LESSON ONE

1. The music was written during the **Romantic** [musical style] period.
2. It is written in the key of **E minor**.
3. Identify the circled nonharmonic tones in the following measures:
 - Measure 2: **lower neighboring tone (lower neighbor)**
 - Measure 8: **suspension**
 - Measure 13: **accented passing tone**
 - Measure 14: (small note) **appoggiatura**
4. The cadence in measures 14 - 15 is:

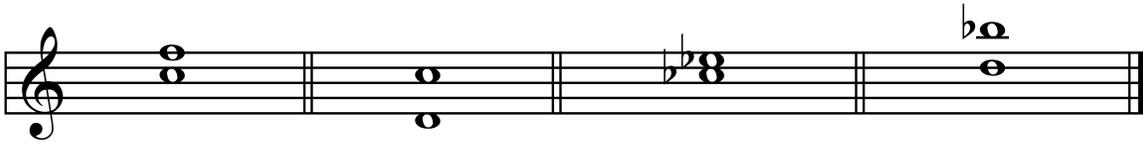
authentic ___ plagal ___ half ___ deceptive

LESSON TWO

- d** ___ anticipation
- h** ___ duplet
- c** ___ cambiata
- j** ___ accented passing tone
- f** ___ tuplet
- a** ___ echappee
- b** ___ suspension
- g** ___ neighboring tone
- i** ___ passing tone
- e** ___ appoggiatura

LESSON THREE

Intervals



Score Analysis

1. The Sonata is written in the key of **D major** .
2. The example is written in Sonata Allegro form. Give inclusive measure numbers for the following sections.

Exposition, first theme:	<u>1</u> - <u>21</u>
Exposition, second theme:	<u>22</u> - <u>51</u>
Development:	<u>52</u> - <u>71</u>
Recapitulation, first theme:	<u>72</u> - <u>92</u>
Recapitulation, second theme:	<u>93</u> - <u>127</u>

3. Write the Roman numerals with figured bass for the harmonies:

Measure 117, beats 1 and 2 **V6/5**

Measure 117, beats 3 and 4 **I**

Measure 118, beat 1 **IV**

4. Identify the non-harmonic tones in the following measures. Your choices are:
appoggiatura, passing tone, upper neighbor, lower neighbor, cambiata, echappee

measure 7, beat 1: treble clef F# **lower neighbor**

measure 7: beat 2, treble clef F# **passing tone**

measure 37: beat 1, treble clef G# **cambiata**

measure 101: small note B **appoggiatura**

5. Identify the quality of the following chords using *lead sheet notation*.

measure 13: (whole measure) **Emin7/G**

measure 14 (whole measure) **D7/A**

measure 15 (whole measure) **G/B**

6. The music was written during the **Classical** [musical style] period.
7. The texture of the music is: ____ polyphonic **X homophonic**
8. The repeated bass clef D's in measures 9 - 12 are called **pedal point**.
9. The accompaniment pattern in measures 48 and 49 is called **Alberti bass**.
10. Identify the cadence in measure 21. **half cadence**
11. Identify the cadence in measure 51. **authentic cadence**
12. Identify the bass clef interval on beat 1 of measure 47. **diminished 7th**

LESSON FOUR

d anticipation

h duplet

c cambiata

i lead sheet

f tuplet

a echappee

b suspension

g neighboring tone

j chromatic

e appoggiatura

A perfect authentic cadence is an authentic cadence (V - I) in which both the V and I chords are in root position, and the highest note of the I chord is the tonic.

The musical notation for Lesson Four consists of two staves. The top staff is a single treble clef line showing four chords in root position: G major (G-B-D), C major (C-E-G), F major (F-A-C), and C major (C-E-G). The bottom staff is a grand staff (treble and bass clefs) showing the same four chords in root position, with the bass line providing harmonic support.

LESSON FIVE

Em i

C VI

G III

F#dim/A ii^o6

B V

B7 V7

The musical notation for Lesson Five consists of two staves. The top staff is a single bass clef line showing four chords in root position: E minor (E-G-B), C major (C-E-G), G major (G-B-D), and C major (C-E-G). The bottom staff is a grand staff (treble and bass clefs) showing the same four chords in root position, with the bass line providing harmonic support.

Score Analysis

1. The Sonata is written in the key of **C minor**.
2. The tempo marking, *Allegro molto e con brio*, means **very fast and with brilliance**.
3. The example is written in Sonata Allegro form. Give inclusive measure numbers for the following sections.

Exposition, first theme:	1 - 31
Exposition, second theme:	32 - 105
Development:	106 - 167
Recapitulation, first theme:	168 - 190
Recapitulation, second theme:	191 - 283

4. Write the Roman numerals with figured bass for the following measures:

19 **ii°6** 20 **I6/4** 21 **V7** 22 **I**

5. Identify the nonharmonic tones in the following measures. Your choices are: *appoggiatura*, *passing tone*, *upper neighbor*, *lower neighbor*, *cambiata*, *echappee*

measure 9: treble clef F **passing tone**

measure 14: beat 3, treble clef Eb **suspension**

measure 35: treble clef F **echappee**

measure 53: treble clef B **lower neighbor**

measure 58: treble clef Eb **appoggiatura**

measure 144: bass clef D **cambiata**

6. Identify the quality of the following chords using *lead sheet notation*.

measures 263 **Cm/G** 264 **F#°6/5/Ab** 266 **F#°7**

7. The music was written during the **Classical**[musical style] period.
8. The texture of the music is: ____ polyphonic **X homophonic**
9. The repeated bass clef G's in measures 158 - 167 are called **pedal point**.
10. Identify the cadence in measures 29 - 30. **authentic cadence in C minor**
11. Identify the cadence in measures 93 - 94. **authentic cadence in Eb major**
12. Identify the key and mode of the music in measures 56 - 105. **Eb major**
13. Identify the key and mode of the music in measures 118 - 125 **F minor**
14. Identify the key and mode of the music in measures 215 - 228 **F major**
15. Identify the key and mode of the music in measures 229 - 247 **C minor**

LESSON SIX

The musical notation for Lesson Six consists of three staves. The first staff is a single treble clef line with four measures of music. The second staff is a single treble clef line with four measures of music. The third staff is a grand staff (treble and bass clefs) with four measures of music.

1. There are two complete period structures in the example below.
Measures 1 - 4 and 9 - 12 form the **antecedent** [phrase] Measures 5 - 8 and 13 - 16 form the **consequent**
2. Are these *parallel* periods? **yes**
3. The overall form of the piece is: **X binary** ___ rounded binary ___ ternary
4. Are the cadences in 7 - 8 and 15 - 16 perfect authentic? **yes**
5. The music was written during the **Romantic** musical style period.

LESSON SEVEN

- i** ___ conjunct
- h** ___ duplet
- c** ___ cambiata
- d** ___ anticipation
- f** ___ triplet
- a** ___ echappee
- b** ___ suspension
- g** ___ neighboring tone
- j** ___ chromatic
- e** ___ appoggiatura
- i** ___ disjunct
- k** ___ diatonic

1. The Sonata is written in the key of **Bb major**.
2. The example is written in Sonata Allegro form. Give inclusive measure numbers for the following sections.

Exposition, first theme: **1 - 16 (17)**
 Exposition, second theme: **17 - 40**
 Development: **41 - 69**
 Recapitulation, first theme: **70 - 85 (86)**
 Recapitulation, second theme: **86 - 109**

3. Write the Roman numerals with figured bass for the harmonies: [key of F major]

Measure 33, beats 1 **ii6** 2 **I6/4 V7**
 Measure 34, beats 1 **I** 2 **V7/IV**
 Measure 35, beats 1 **IV ii** 2 **I6/4 V7**
 Measure 36 **I**

4. Identify the non-harmonic tones in the following measures. Your choices are: *appoggiatura, passing tone, accented passing tone, upper neighbor, lower neighbor*,
 measure 9, treble clef A's **acc. passing tone, passing tone, lower neighbor**
 measure 29: small note **appoggiatura**
 measure 91: treble clef Ab **upper neighbor**

5. Identify the quality of the following chords using *lead sheet notation*.

measure 54: **D F7/C**

6. The music was written during the **Classical** [musical style] period.

7. The texture of the music is: ___ polyphonic **X homophonic**

8. The rhythmic pattern on beat 2 of measure 57 is called **syncopation**.

- 9 The accompaniment pattern in measures 18 and 20 is called **Alberti bass**.

10. Identify the key of the music in measures 62 - 66 . **Eb major**

11. How does this key relate to the tonic key? **It is the subdominant.**

12. Identify the cadence in measure 3 (type of cadence). **plagal**

13. Identify the cadence in measure 4 (type of cadence). **authentic**

14. The melodic pattern in measures 12 - 14 is called a **sequence**.



LESSON EIGHT

1. The first phrase of period structure is called the **antecedent**.
2. The second phrase is called the **consequent**.
3. An **agogic** accent lends emphasis by lengthened duration of a note.
4. A note value, beat, or part of a beat can be divided into a number of irregular time values. **tuplet**
5. Two notes in the time of three of the same value. **duplet**
6. Melody consisting primarily of stepwise motion. **conjunct**

1. The Sonata is written in the key of **F major**.
2. The example is written in Sonata Allegro form. Give inclusive measure numbers for the following sections.

Exposition, first theme:	<u>1 - 26</u>
Exposition, second theme:	<u>27 - 56</u>
Development:	<u>57 - 82</u>
Recapitulation, first theme:	<u>83 - 108</u>
Recapitulation, second theme:	<u>109 - 144</u>

3. Write the Roman numerals with figured bass for the harmonies:

Measure 3, beat 3 **V7/IV**

Measure 4, beat 1 **IV6/4**

4. Identify the non-harmonic tones in the following measures. Your choices are:

appoggiatura, passing tone, upper neighbor, lower neighbor, cambiata, echappee

measure 6: treble clef D **appoggiatura**

measure 7: beat 1, treble clef, first A **passing tone**

measure 7: beat 1, treble clef, second A **upper neighbor**

measure 30 treble clef D **passing tone**

measure 63: treble clef D **echappee**

5. Identify the quality of the following chords using *lead sheet notation*.

measure 19: beats 1, 2 and 3 **A^{o7}/E_b** **B^o/D** **Dm/A**

measures 48 (whole measure): **C** 49 **B^o/D** 50 **C/E** 51 **F**

6. The music was written during the **Classical** [musical style] period.

7. The texture of the music is: ___ polyphonic **X homophonic**

8 The accompaniment pattern in measures 8 and 11 is called **Alberti bass**.

9. Does the piece end with a Picardy third? **no**

LESSON NINE

1. The example is written in the key of **C major**.

2. It was written during the **Classical** period.

3. Identify the cadence in measure 4: **X half** ___ plagal ___ authentic

4. Fill in the blanks below measures 3 – 4, 6, 9 – 10, and 11 with Roman numerals and figured bass.

Measures 3 - 4: **V4/3/vi vi**

Measure 6: **V4/3/ V V**

Measures 9 - 10: **V2/IV IV6**

Measures 11: **V4/3/ii ii**

5. The meaning of the tempo marking, *Andante*, means **walking tempo**.

6. The quality of the circled chord in measure 7 is:

___ dominant 7th ___ half diminished 7th **X fully diminished 7th**

7. The quality of the circled chord in measure 8 is:

X dominant 7th ___ half diminished 7th ___ fully diminished 7th

LESSON TEN

- i** picardy third
- h** duplet
- c** cambiata
- d** anticipation
- f** tuplet
- a** echappee
- b** suspension
- g** neighboring tone
- j** chromatic
- e** appoggiatura
- l** disjunct
- k** diatonic
- p** compound meter
- m** cembalo
- n** clavier
- o** lead sheet

1. Identify the key of this piece. **G minor**
2. The musical style represented is:
 - a. Baroque **b. Classical** c. Romantic d. 20th Century
3. By means of measure numbers, locate the following:
The Development section **80 - 109** The Recapitulation **110 - 178**
4. On which note does the trill in measure 1 begin? **Bb**
5. Measures 13 – 17 are an example of **imitation**.
6. Measures 17 – 19 are an example of **sequence**.
7. Write a harmonic analysis of measures 20 – 23 using lead sheet notation (one chord per measure). 20 **D7/F# (D9/F#)** 21 **G** 22 **F7/A (F9/A)** 23 **Bb**
8. Which key area is represented by measures 37 – 44? **Bb major** How is this key related to the main key? **the relative major**
9. What key area is represented by measures 72 - 75? **C minor** How is this key related to the main key? **the subdominant**
10. What kind of cadence is found in measures 74 – 75?
 - a. authentic b. plagal **c. half** d. deceptive

