

# Music Study Sheets

## Level 10 Revision 2014

by LeAnn Halvorson

This book provides students with activities and materials to help them learn musical concepts thoroughly. **“This material is not an official publication of ISMTA and may not reflect current AIM requirements.”** My materials closely correlate to the ISMTA AIM requirements published in the 2014 AIM syllabus. In some places I added more requirements for students than are required for their “AIM” exams. Instructions and activities in bold print will be tested on the exam. I advise, while using this book, you closely follow your current “AIM” syllabus for exact requirements when preparing students for “AIM” testing. Students must transpose sixteen measures of any level 6 or higher piece listed from the “AIM” syllabus into two keys. Transposition is prepared in advance, and brought to the exam. Harmonization examples from the syllabus are prepared in advance. In this book, students are encouraged to transpose the sight reading examples and harmonize them, giving students more exposure to the necessary skills. Workbook examples from this book are not used for their exam. **This book and aural training files can be used with any teaching method. Vital musicianship skills are taught.**

**Technique: Scales** in C, A, E flat, G flat Major; a, f sharp, c, and e flat Harmonic and Melodic minor hands together. 4 octaves in sixteenths. End with I, vi, ii<sup>6</sup>, V7, I, single note bass line cadences.

Quarter = 96 m.m.

Octave scale - 1 octave, in broken eighth notes and in student's choice of key that is listed, hands together.

**Four note Chord Inversions** Tonic and Dominant 7<sup>th</sup> of C, A, E flat, or G flat Major

Tonic and Diminished 7<sup>th</sup> of a, f sharp, c, or e flat minor.

**1 or 2** octaves, root position & inversions, blocked and broken patterns, hands together. Student's choice of 1 each of each chord type listed (**4 chords tested**).

**3 octave arpeggio** Tonic and Dominant 7<sup>th</sup> of C, A, E flat, or G flat Major

Tonic and diminished 7<sup>th</sup> of a, f sharp, c, or e flat minor.

Hands together. **Student's choice of 2 from each category. Judge's choice of 1 from each chord type, from the student's list.** Three or more octaves. Triplet eighth notes. Quarter = 84 m.m.

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### Second Edition

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# Level 10 Writing #1

Date: \_\_\_\_\_

Name the Key Signature in Major or minor (*harmonic*).  
Darken the root note of each chord. Label it using pop  
chord symbols above, and figured bass below the staff.

Ex.  $\text{Am}$   $\text{Em/G}$   $\text{C\#m/G}$   $\text{G\#m}^7$  or  $\text{G\#dim.7}$

Ex.  $\text{G}$  Major  $\text{b}$  minor  $\text{A}$  Major  $\text{a}$  minor  
*Fully dim. 7th*

Ex.  $\text{ii}$   $\text{iv}^b$   $\text{iii}^b_4$   $\text{vii}^7$

Labels: Upper case = Major. Lower case = minor and diminished.

Name the minor key. Write Dominant 7th chords  
in the bass staff indicated by the pop chord symbol  
Label it below the staff using figured bass.

Ex.  $\text{B}^7$   $\text{B}^7/\text{D}\#$   $\text{B}^7/\text{F}\#$   $\text{B}^7/\text{A}$

Ex.  $\text{V}^7$   $\text{V}^b_3$   $\text{V}^4_3$   $\text{V}^4_2$

Write a 1 octave Lydian scale, both staves in whole notes, beginning on C, F, & G (raised 4th of a Major scale).

## Match the term to its definition

- |                         |                                                                                                                                |
|-------------------------|--------------------------------------------------------------------------------------------------------------------------------|
| <u>D</u> Recapitulation | a. Second section of sonata-allegro form: themes may be changed, new themes may be added                                       |
| <u>E</u> Exposition     | b. A 5 tone scale within an octave; ex. groups of two and three black keys; C, D, E, G, A; or D, E, G, A, B                    |
| <u>F</u> Tonal Center   | c. Accent on the weaker part of a beat of a measure                                                                            |
| <u>A</u> Development    | d. Third section of sonata-allegro form: Theme one and two usually in tonic key; optional closing theme                        |
| <u>B</u> Pentatonic     | e. First section of sonata-allegro form: theme one in tonic key, theme two in dominant or relative key, optional closing theme |
| <u>C</u> Syncopation    | f. A "home pitch" around which the music centers                                                                               |

Write the harmonic interval above the tonic note in the examples below (Major and Perfect intervals only use notes from the Major Key Signature).

Perfect 4th      Perfect 5th

Diminished 5th      Augmented 4th

# Level 10 Aural Activity #1 Use Midi File: 10) pg 1 Aural, or CD: 10) Track One

Date: \_\_\_\_\_

1. **Rhythm Tap** - Write in the counting. Add one note to complete each measure. Play.

2. **Interval Identification** - Identify intervals starting on varied pitches on the lines below. Each interval is played twice. **Label them:** m2, M2, m3, M3, P4, tritone (tt), P5, m6, M6, m7, M7, or P8.

**Listen for:** minor 2nd (half step), **Major 2nd** (clashes, or whole step), **minor 3rd** (This Old Man), **Major 3rd** (Root and middle note of a triad), **Perfect 4th** (Here Comes the Bride), **Tri-tone** (Augmented 4th or diminished 5th), **Perfect 5th** (Twinkle, Twinkle Little Star), **minor 6th** (Theme from "Love Story", Where Do I Begin), **Major 6th** (NBC), **minor 7th** (Dominant 7th chord), **Major 7th** (clashes), **Perfect 8th** (sounds alike, also "Somewhere Over the Rainbow").

a. m3      b. M7      c. M3      d. m7      e. P8

3. **Chord Identification** - Identify Major chords, each chord is played twice.

**Label them:** Root Position (R), 1st Inversion (1st), or 2nd Inversion (2nd).

a. R      b. 2nd      c. 1st      d. 2nd

4. **Chord Progression Identification** - It is played three times. **Circle your choice below.**

I vi ii<sup>6</sup> V7 I

I vi I<sup>4</sup> V7 I

I ii<sup>6</sup> I<sup>4</sup> V7 vi

5. **Dictation** - Listen to the scale and four note tonic chord. The dictation is played 4 times. The first note(s) are given to you. Write in the other notes. There is no interval larger than a 6th.

**Optional:** First, use the line below the staff to write out the rhythms, before writing it on the staff.

6. **Scale Identification** - It is played 2 times. **Choices are:** Ionian (Major), Lydian (raised 4th of a Major Scale), or Mixolydian (lowered 7th of a Major Scale). Lydian



# Level 10 Sight Reading #1

Date: \_\_\_\_\_

Answer questions in the example. Sight Read slowly. Identify each musical example as "R" Romantic, "I" Impressionistic, or "T" 20th/21st Centuries.

1. T

Name one characteristic of the Musical Period used in the example. Changing meters

Presto = Very fast

Piano used percussively  
Less singable melodies

marcato = As marked

2. R

Name one characteristic of the Musical Period used in the example. Wider range of expression

Moderato = Moderate tempo

Homophonic  
Arpeggiated bass line

espressivo = Expressively

3. I

Name one characteristic of the Musical Period used in the example. whole tone  
Gliding parallel motion chords (planing)  
Pedal used for special effects  
Cédez = Slowing down

Andante = walking speed

Match the era to its characteristics. Below, put "R" for Romantic (1825-1900), "I" for Impressionistic (1890-1930), or "T" for 20th/21st Centuries (1900-Present).

<u>I</u> Joplin	<u>I</u> Ravel	<u>I</u> Whole Tone Scales	<u>I</u> Gliding parallel motion chords (planing)	<u>R</u> Rubato
<u>R</u> Grieg	<u>I</u> Jazz	<u>T</u> Changing Meters	<u>R</u> Wider range of expression	<u>I</u> Tone Clusters

## Level 10 Writing #2

Date: \_\_\_\_\_

Name the Key Signature in Major or minor (*harmonic*).  
Darken the root note of each chord. Label it using pop  
chord symbols above, and figured bass below the staff.

Ex. A

Ex. E Major    B Major    D# minor    D minor  
Fully dim. 7th

Ex. IV    III    VI    VII

Labels: Upper case = Major. Lower case = minor and diminished.

Name the Major key. Write Dominant 7th chords  
in the treble staff indicated by the pop chord  
symbol Label it below the staff using figured bass.

Ex. C7    C7/E    C7/G    C7/Bb

Ex. V7    Vb    V4    V4b

Write a 1 octave Mixolydian scale, both staves in whole notes, beginning on C, F, & G (lowered 7th of a Major scale).

### Match the term to its definition

- |                         |                                                                                 |
|-------------------------|---------------------------------------------------------------------------------|
| <u>B</u> Atonality      | a. Original Tempo (French)                                                      |
| <u>E</u> Simple Meter   | b. Music having no tonal center                                                 |
| <u>D</u> Compound Meter | c. Music having two or more tonal centers                                       |
| <u>A</u> au Mouvement   | d. 6/2, 9/2, 12/2, 6/4, 9/4, 12/4, 6/8, 9/8, 12/8; the beat can be divided by 3 |
| <u>F</u> Cédéz          | e. 2/2, 3/2, 4/2, 2/4, 3/4, 4/4, 2/8, 3/8, 4/8; the beat can be divided by 2    |
| <u>C</u> Bitonality     | f. Slowing down (French)                                                        |

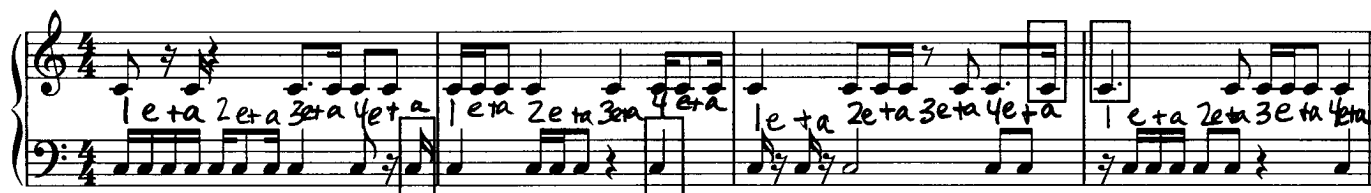
Match the ornament and its realization  
with its correct name on the lines below.  
Turn Trill Mordent Appoggiatura

Appoggiatura    Turn

Trill    Mordent

**Level 10 Aural Activity #2 Use Midi File: 10) pg 2 Aural, or CD: 10) Track Two**

Date: \_\_\_\_\_

**1. Rhythm Tap** - Write in the counting. Add one note to complete each measure. Play.**2. Interval Identification** - Identify intervals starting on varied pitches on the lines below. Each interval is played twice. **Label them:** m2, M2, m3, M3, P4, tritone (tt), P5, m6, M6, m7, M7, or P8.

**Listen for:** minor 2nd (half step), **Major 2nd** (clashes, or whole step), **minor 3rd** (This Old Man), **Major 3rd** (Root and middle note of a triad), **Perfect 4th** (Here Comes the Bride), **Tri-tone** (Augmented 4th or diminished 5th), **Perfect 5th** (Twinkle, Twinkle Little Star), **minor 6th** (Theme from "Love Story", Where Do I Begin), **Major 6th** (NBC), **minor 7th** (Dominant 7th chord), **Major 7th** (clashes), **Perfect 8th** (sounds alike, also "Somewhere Over the Rainbow").

a. m6    b. ++    c. m3    d. m2    e. M7

**3. Chord Identification** - Identify Major chords, each chord is played twice.**Label them:** Root Position (R), 1st Inversion (1st), or 2nd Inversion (2nd).

a. 1st    b. R    c. 1st    d. 2nd

**4. Chord Progression Identification** - It is played three times. **Circle your choice below.**I vi ii<sup>6</sup> V7 II vi I<sup>6</sup> V7 II ii<sup>6</sup> I<sup>6</sup> V7 vi**5. Dictation** - Listen to the scale and four note tonic chord. The dictation is played 4 times. The first note(s) are given to you. Write in the other notes. There is no interval larger than a 6th.**Optional:** First, use the line below the staff to write out the rhythms, before writing it on the staff.**6. Scale Identification** - It is played 2 times. **Choices are:** Ionian (Major), Lydian (raised 4th of a Major Scale), or Mixolydian (lowered 7th of a Major Scale). Mixolydian

# Level 10 Sight Reading #2

Date: \_\_\_\_\_

Answer questions in the score and on pages 6 & 7. Sight Read slowly. Harmonize the melodic line. Transpose 16 measures to 2 other keys. Label the sections in sonata-allegro form by name. Exposition Development Recapitulation

Vivace = Animated, faster than Allegro

Exposition

6

11

16

Development

22

Is this piece Homophonic or Polyphonic? Homophonic This piece represents which era? Baroque Classical

Music Perceptions Music Study Sheet 10 - Sight Reading 2 - Sonatina 1

28 *Recapitulation*

33

38

V||° III°64 V||°65

41

Which measures contain the “Exposition” (first section)? 1-16

Which measures contain the “Development” (second section)? 17-28

Which measures contain the “Recapitulation” (third section)? 29-44

In the “Exposition” (first section):

a. What is the key signature of the first theme? C Major

b. What is the Cadence in measures 7 & 8? Authentic Plagal Deceptive Half

c. In which measure does the second theme begin? 9

d. What is the key signature of the second theme? a minor

e. The modulation is: Tonic and Dominant Parallel Keys Relative Keys

Which type of bass is used in measures 9-16? Alberti Bass Figured Bass Broken Chord Bass Ostinato

What is the key signature in measure 17? a minor

Measures 17-20 are related to which theme of the “Exposition”? First Theme Second Theme

In the “Recapitulation” (third section):

a. What is the key signature of the first theme? C Major

b. In which measure does the second theme begin? 37

c. What is the key signature of the second theme? C Major

d. Analyze the chords using figured bass in the box of measures 39 & 40.

e. What is the Cadence in measures 43-44? Authentic Plagal Deceptive Half

**Level 10 Aural Activity #3 Use Midi File: 10) pg 3 Aural, or CD: 10) Track Three**

Date: \_\_\_\_\_

**1. Rhythm Tap** - Write in the counting. Add one note to complete each measure. Play.**2. Interval Identification** - Identify intervals starting on varied pitches on the lines below. Each interval is played twice. **Label them:** m2, M2, m3, M3, P4, tritone (tt), P5, m6, M6, m7, M7, or P8.

**Listen for:** minor 2nd (half step), **Major 2nd** (clashes, or whole step), **minor 3rd** (This Old Man), **Major 3rd** (Root and middle note of a triad), **Perfect 4th** (Here Comes the Bride), **Tri-tone** (Augmented 4th or diminished 5th), **Perfect 5th** (Twinkle, Twinkle Little Star), **minor 6th** (Theme from "Love Story", Where Do I Begin), **Major 6th** (NBC), **minor 7th** (Dominant 7th chord), **Major 7th** (clashes), **Perfect 8th** (sounds alike, also "Somewhere Over the Rainbow").

a. m2      b. M6      c. M7      d. m3      e. tt

**3. Chord Identification** - Identify Major chords, each chord is played twice.**Label them:** Root Position (R), 1st Inversion (1st), or 2nd Inversion (2nd).

a. 1st      b. R      c. 2nd      d. R

**4. Chord Progression Identification** - It is played three times. **Circle your choice below.**

I vi ii<sup>6</sup> V7 I      I vi I<sup>4</sup> V7 I      I ii<sup>6</sup> I<sup>4</sup> V7 vi

**5. Dictation** - Listen to the scale and four note tonic chord. The dictation is played 4 times. The first note(s) are given to you. Write in the other notes. There is no interval larger than a 6th.**Optional:** First, use the line below the staff to write out the rhythms, before writing it on the staff.**6. Scale Identification** - It is played 2 times. **Choices are:** Ionian (Major), Lydian (raised 4th of a Major Scale), or Mixolydian (lowered 7th of a Major Scale). Ionian

# Level 10 Sight Reading #3

Date: \_\_\_\_\_

Answer questions in the example. Sight Read slowly. Identify each musical example as "R" Romantic, "I" Impressionistic, or "T" 20th/21st Centuries.

1. I

Name one characteristic of the Musical Period used in the example. Pedal used for tone color

Vivace = Lively, animated, faster than AllegroRetenu = Holding back

con pedal

2. R

Name one characteristic of the Musical Period used in the example. Wider use of expression

Andante = Walking tempo
Homophonic  
Fluctuating tempo

rubato = changing tempo for dramatic effect

3. T

Name one characteristic of the Musical Period used in the example. Bitonality

Allegro = Lively, fastLess singable melody

leggiero = Lightly and swiftly

Match the era to its characteristics. Below, put "R" for Romantic (1825-1900), "I" for Impressionistic (1890-1930), or "T" for 20th/21st Centuries (1900-Present).

<u>R</u> Granados	<u>I</u> Debussy	<u>T</u> 12 Tone Row	<u>I</u> Piano pedal used for tone color	<u>R</u> Homophonic
<u>R</u> Mendelssohn	<u>T</u> Ragtime	<u>T</u> Bitonality	<u>R</u> Short piano works, descriptive titles	<u>R</u> Great pianists

## Level 10 Writing #4

Date: \_\_\_\_\_

Name the Key Signature in Major or minor (*harmonic*).  
Darken the root note of each chord. Label it using pop  
chord symbols above, and figured bass below the staff.

Name the minor key. Write Dominant 7th chords  
in the bass staff indicated by the pop chord symbol  
Label it below the staff using figured bass.

Ex.  $\text{Bb Aug.}$   $\text{Fm/Ab}$   $\text{Eb m/Bb}$   $\text{G}^{\circ 7}$  or  $\text{G dim. 7}$  Ex.  $\text{A}^7$   $\text{A}^7/\text{C}\sharp$   $\text{A}^7/\text{E}$   $\text{A}^7/\text{G}$

Ex.  $\text{g minor}$   $\text{C minor}$   $\text{Db Major}$   $\text{Ab Major}$   
*Fully dim. 7th*

Ex.  $\text{III}^+$   $\text{IV}^6$   $\text{II}^6_4$   $\text{VII}^{\circ 7}$  Ex.  $\text{V}^7$   $\text{V}^6_5$   $\text{V}^4_3$   $\text{V}^4_2$

Labels: Upper case = Major. Lower case = minor and diminished.

Write a 1 octave Lydian scale, both staves in whole notes, beginning on A, D, & E (*raised 4th of a Major scale*).

## Match the term to its definition

- |                       |                                                           |
|-----------------------|-----------------------------------------------------------|
| <u>D</u> Maestoso     | a. Holding back, restrained (French)                      |
| <u>F</u> Largo        | b. A slow tempo, slower than adagio                       |
| <u>E</u> Half Cadence | c. Sustained; Smooth and flowing; Sometimes slower        |
| <u>C</u> Sostenuto    | d. With dignity, majestic and stately                     |
| <u>A</u> Retenu       | e. Chords ending a section of music on the Dominant chord |
| <u>B</u> Lento        | f. A very slow tempo, faster than grave                   |

Write the harmonic interval above  
the tonic note in the examples below  
(Major and Perfect intervals only use  
notes from the Major Key Signature).

minor 7th      Augmented 5th

diminished 7th      Augmented 6th



# Level 10 Aural Activity #4 Use Midi File: 10) pg 4 Aural, or CD: 10) Track Four

Date: \_\_\_\_\_

1. **Rhythm Tap** - Write in the counting. Add one note to complete each measure. Play.

2. **Interval Identification** - Identify intervals starting on varied pitches on the lines below. Each interval is played twice. **Label them:** m2, M2, m3, M3, P4, tritone (tt), P5, m6, M6, m7, M7, or P8.

**Listen for:** minor 2nd (half step), **Major 2nd** (clashes, or whole step), **minor 3rd** (This Old Man), **Major 3rd** (Root and middle note of a triad), **Perfect 4th** (Here Comes the Bride), **Tri-tone** (Augmented 4th or diminished 5th), **Perfect 5th** (Twinkle, Twinkle Little Star), **minor 6th** (Theme from "Love Story", Where Do I Begin), **Major 6th** (NBC), **minor 7th** (Dominant 7th chord), **Major 7th** (clashes), **Perfect 8th** (sounds alike, also "Somewhere Over the Rainbow").

a. m6    b. M3    c. P4    d. P8    e. P5

3. **Chord Identification** - Identify Major chords, each chord is played twice.

**Label them:** Root Position (R), 1st Inversion (1st), or 2nd Inversion (2nd).

a. 1st    b. 2nd    c. R    d. 2nd

4. **Chord Progression Identification** - It is played three times. **Circle your choice below.**

I vi ii<sup>6</sup> V7 II vi I<sup>6</sup> V7 II ii<sup>6</sup> I<sup>6</sup> V7 vi

5. **Dictation** - Listen to the scale and four note tonic chord. The dictation is played 4 times. The first note(s) are given to you. Write in the other notes. There is no interval larger than a 6th.  
**Optional:** First, use the line below the staff to write out the rhythms, before writing it on the staff.

6. **Scale Identification** - It is played 2 times. **Choices are:** Ionian (Major), Lydian (raised 4th of a Major Scale), or Mixolydian (lowered 7th of a Major Scale). Mixolydian

Answer questions in the score and on pages 12 & 13. Sight Read slowly. Harmonize the melodic line. Transpose 16 measures to 2 other keys.

Allegro = Lively, fast

Is this piece Homophonic or Polyphonic? Homophonic This piece represents which era? Baroque Classical  
Music Perceptions Music Study Sheet 10 - Sight Reading 4 - Sonatina 2

43

50

57

62

Which measures contain the "Exposition" (first section)? 1-32  
 Which measures contain the "Development" (second section)? 33-44  
 Which measures contain the "Recapitulation" (third section)? 45-65

In the "Exposition" (first section):

- What is the key signature of the first theme? D Major
- What is the circled non-harmonic tone in measure 3? Upper Neighbor Lower Neighbor Passing
- In which measure does the second theme begin? 17
- What is the key signature of the second theme? A Major
- The modulation is: Tonic and Dominant Parallel Keys Relative Keys

Which type of bass is used in measure 16? Alberti Bass Figured Bass Broken Chord Bass Ostinato

What is the key signature in measure 33? A Major

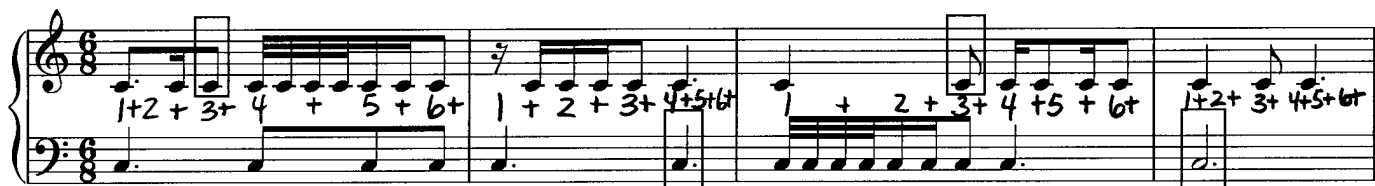
Measures 33-40 are related to which theme of the "Exposition"? First Theme Second Theme

In the "Recapitulation" (third section):

- What is the key signature of the first theme? D Major
- In which measure does the second theme begin? 53
- What is the key signature of the second theme? D Major
- What is the Cadence in the box of measures 47-48? Authentic Plagal Deceptive Half
- What is the Cadence in measures 63-65? Authentic Plagal Deceptive Half

**Level 10 Aural Activity #5 Use Midi File: 10) pg 5 Aural, or CD: 10) Track Five**

Date: \_\_\_\_\_

**1. Rhythm Tap** - Write in the counting. Add one note to complete each measure. Play.**2. Interval Identification** - Identify intervals starting on varied pitches on the lines below. Each interval is played twice. **Label them:** m2, M2, m3, M3, P4, tritone (tt), P5, m6, M6, m7, M7, or P8.

**Listen for:** minor 2nd (half step), **Major 2nd** (clashes, or whole step), **minor 3rd** (This Old Man), **Major 3rd** (Root and middle note of a triad), **Perfect 4th** (Here Comes the Bride), **Tri-tone** (Augmented 4th or diminished 5th), **Perfect 5th** (Twinkle, Twinkle Little Star), **minor 6th** (Theme from "Love Story", Where Do I Begin), **Major 6th** (NBC), **minor 7th** (Dominant 7th chord), **Major 7th** (clashes), **Perfect 8th** (sounds alike, also "Somewhere Over the Rainbow").

a. tt      b. m7      c. M2      d. P4      e. m6

**3. Chord Identification** - Identify Major chords, each chord is played twice.**Label them:** Root Position (R), 1st Inversion (1st), or 2nd Inversion (2nd).

a. 2nd      b. R      c. 1st      d. R

**4. Chord Progression Identification** - It is played three times. **Circle your choice below.**I vi ii<sup>6</sup> V7 II vi I<sup>6</sup> V7 II ii<sup>6</sup> I<sup>6</sup> V7 vi**5. Dictation** - Listen to the scale and four note tonic chord. The dictation is played 4 times. The first note(s) are given to you. Write in the other notes. There is no interval larger than a 6th.**Optional:** First, use the line below the staff to write out the rhythms, before writing it on the staff.**6. Scale Identification** - It is played 2 times. **Choices are:** Ionian (Major), Lydian (raised 4th of a Major Scale), or Mixolydian (lowered 7th of a Major Scale). Ionian

# Level 10 Sight Reading #5

Date: \_\_\_\_\_

Answer questions in the example. Sight Read slowly. Identify each musical example as "R" Romantic, "I" Impressionistic, or "T" 20th/21st Centuries.

1. I

Name one characteristic of the Musical Period used in the example. Harmony based on 4ths and 5ths

Largo = Very slow, faster than Grave

Pedal used for special effects  
Cédez = Slowing down

2. R

Name one characteristic of the Musical Period used in the example. Wider range of expression

Adagio = Slow tempo, faster than Lento

Homophonic  
Arpeggiated bass line

3. T

Name one characteristic of the Musical Period used in the example. Blues

Lento = Slow tempo, faster than Largo

Match the era to its characteristics. Below, put "R" for Romantic (1825-1900), "I" for Impressionistic (1890-1930), or "T" for 20th/21st Centuries (1900-Present).

<u>I</u> Gershwin	<u>R</u> MacDowell	<u>I</u> Asymmetrical rhythms	<u>I</u> Piano used percussively	<u>I</u> Use of modes
<u>I</u> Ravel	<u>T</u> Blues	<u>I</u> Less singable melodies	<u>I</u> Harmony based on 4ths or 5ths	<u>R</u> Rubato

# Level 10 Writing #6

Date: \_\_\_\_\_

Name the Key Signature in Major or minor (*harmonic*).  
Darken the root note of each chord. Label it using pop  
chord symbols above, and figured bass below the staff.

Labels: Upper case = Major. Lower case = minor and diminished.

Name the Major key. Write Dominant 7th chords  
in the bass staff indicated by the pop chord symbol  
Label it below the staff using figured bass.

Write a 1 octave Mixolydian scale, both staves in whole notes, beginning on A, D, & E (*lowered 7th of a Major scale*).

## Match the term to its definition

C Ornament

a. A 5 tone scale within an octave; ex.  
groups of two and three black keys;  
C, D, E, G, A; or D, E, G, A, B

F Maestoso

b. The point when the Key changes  
within a composition

E Sonata-Allegro  
Form

c. A note or notes added to embellish the  
melody

B Modulation

d. Slowing down (French)

D Cédéz

e. It includes three main sections: Exposition,  
Development, and Recapitulation

A Pentatonic

f. With dignity, majestic and stately

Match the ornament and its realization  
with its correct name on the lines below.  
Turn Trill Mordent Appoggiatura

Turn Trill

Mordent Appoggiatura

**Level 10 Aural Activity #6 Use Midi File: 10) pg 6 Aural, or CD: 10) Track Six**

Date: \_\_\_\_\_

**1. Rhythm Tap** - Write in the counting. Add one note to complete each measure. Play.

**2. Interval Identification** - Identify intervals starting on varied pitches on the lines below. Each interval is played twice. **Label them:** m2, M2, m3, M3, P4, tritone (tt), P5, m6, M6, m7, M7, or P8.

**Listen for:** **minor 2nd** (half step), **Major 2nd** (clashes, or whole step), **minor 3rd** (This Old Man), **Major 3rd** (Root and middle note of a triad), **Perfect 4th** (Here Comes the Bride), **Tri-tone** (Augmented 4th or diminished 5th), **Perfect 5th** (Twinkle, Twinkle Little Star), **minor 6th** (Theme from “Love Story”, Where Do I Begin), **Major 6th** (NBC), **minor 7th** (Dominant 7th chord), **Major 7th** (clashes), **Perfect 8th** (sounds alike, also “Somewhere Over the Rainbow”).

a. M7      b. M6      c. m3      d. m2      e. P5

### 3. Chord Identification - Identify Major chords, each chord is played twice.

**Label them:** Root Position (**R**), 1st Inversion (**1st**), or 2nd Inversion (**2nd**).

a. 1st      b. 2nd      c. R      d. 1st

**4. Chord Progression Identification - It is played three times. Circle your choice below.**

**I vi ii<sup>6</sup> V7 I**

**I vi I<sub>4</sub><sup>6</sup> V7 I**

**I ii<sup>6</sup> I<sub>4</sub><sup>6</sup> V7 vi**

**5. Dictation** - Listen to the scale and four note tonic chord. The dictation is played 4 times. The first note(s) are given to you. Write in the other notes. There is no interval larger than a 6th.

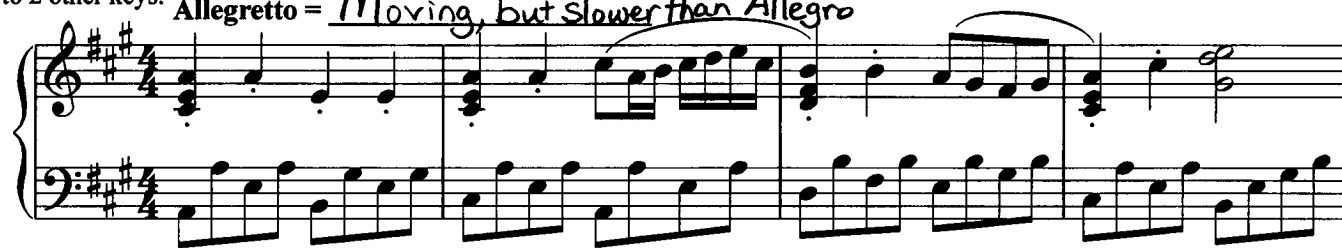
**Optional:** First, use the line below the staff to write out the rhythms, before writing it on the staff.

**6. Scale Identification** - It is played 2 times. **Choices are: Ionian** (Major), **Lydian** (raised 4th of a Major Scale), or **Mixolydian** (lowered 7th of a Major Scale). / 

Lydian

Answer questions in the score and on pages 18 & 19. Sight Read slowly. Harmonize the melodic line. Transpose 16 measures to 2 other keys.

Allegretto = Moving, but slower than Allegro



Is this piece Homophonic or Polyphonic? Homophonic This piece represents which era? Baroque Classical



24

28

32

36

Which measures contain the "Exposition" (first section)? 1-16  
 Which measures contain the "Development" (second section)? 17-24  
 Which measures contain the "Recapitulation" (third section)? 25-40

In the "Exposition" (first section):

- What is the key signature of the first theme? A Major
- Using Figured Bass, label the boxed chord in measure 14. 9
- In which measure does the second theme begin? 9
- What is the key signature of the second theme? a minor
- The modulation is: **Tonic and Dominant** Parallel Keys **Relative Keys**

Which type of bass is used in measures 5-7? Alberti Bass **Figured Bass** **Broken Chord Bass** **Ostinato**

What is the key signature in measure 17? a minor

Measures 17-20 are related to which theme of the "Exposition"? **First Theme** Second Theme

In the "Recapitulation" (third section):

- What is the key signature of the first theme? A Major
- In which measure does the second theme begin? 33
- What is the key signature of the second theme? A Major
- What is the circled non-harmonic tone in measure 26? **Upper Neighbor** **Lower Neighbor** Passing
- What is the Cadence in measures 39 & 40? Authentic **Plagal** **Deceptive** **Half**

**Level 10 Aural Activity #7 Use Midi File: 10) pg 7 Aural, or CD: 10) Track Seven**

Date: \_\_\_\_\_

**1. Rhythm Tap** - Write in the counting. Add one note to complete each measure. Play.**2. Interval Identification** - Identify intervals starting on varied pitches on the lines below. Each interval is played twice. **Label them:** m2, M2, m3, M3, P4, tritone (tt), P5, m6, M6, m7, M7, or P8.

**Listen for:** minor 2nd (half step), **Major 2nd** (clashes, or whole step), **minor 3rd** (This Old Man), **Major 3rd** (Root and middle note of a triad), **Perfect 4th** (Here Comes the Bride), **Tri-tone** (Augmented 4th or diminished 5th), **Perfect 5th** (Twinkle, Twinkle Little Star), **minor 6th** (Theme from "Love Story", Where Do I Begin), **Major 6th** (NBC), **minor 7th** (Dominant 7th chord), **Major 7th** (clashes), **Perfect 8th** (sounds alike, also "Somewhere Over the Rainbow").

a. m6      b. P8      c. P5      d. ++      e. P4

**3. Chord Identification** - Identify Major chords, each chord is played twice.**Label them:** Root Position (**R**), 1st Inversion (**1st**), or 2nd Inversion (**2nd**).

a. 2nd      b. 1st      c. R      d. 2nd

**4. Chord Progression Identification** - It is played three times. **Circle your choice below.**I vi ii<sup>6</sup> V7 II vi I<sup>6</sup> V7 II ii<sup>6</sup> I<sup>6</sup> V7 vi**5. Dictation** - Listen to the scale and four note tonic chord. The dictation is played 4 times. The first note(s) are given to you. Write in the other notes. There is no interval larger than a 6th.**Optional:** First, use the line below the staff to write out the rhythms, before writing it on the staff.**6. Scale Identification** - It is played 2 times. **Choices are:** Ionian (Major), Lydian (raised 4th of a Major Scale), or Mixolydian (lowered 7th of a Major Scale). Mixolydian

# Level 10 Sight Reading #7

Date: \_\_\_\_\_

Answer questions in the example. Sight Read slowly. Identify each musical example as "R" Romantic, "I" Impressionistic, or "T" 20th/21st Centuries.

1. I

Name one characteristic of the Musical Period used in the example.

Changing metersVivace = Lively, animated, faster than AllegroPiano used percussively  
Less singable melody

marcato = As marked2. I

Name one characteristic of the Musical Period used in the example.

Whole tone scaleAllegretto = Moderately fast, slower than AllegroPedal used for tone colorRetenu = Holding back

con pedal

3. R

Name one characteristic of the Musical Period used in the example.

Fluctuating tempoLargo = Very slow, faster than GraveHomophonic  
Arpeggiated bass line  
Wider expression

rubato = changing tempo for expressive effect

Match the era to its characteristics. Below, put "R" for Romantic (1825-1900), "I" for Impressionistic (1890-1930), or "T" for 20th/21st Centuries (1900-Present).

<u>I</u> Debussy	<u>R</u> Mendelssohn	<u>T</u> Changing meters	<u>R</u> Prominence of Piano Literature	<u>I</u> Whole tone scale
<u>T</u> Joplin	<u>R</u> Homophonic	<u>I</u> New and old forms	<u>I</u> Harmony based on 4ths & 5ths	<u>I</u> Tone Clusters

## Level 10 Writing #8

Date: \_\_\_\_\_

Name the Key Signature in Major or minor (*harmonic*). Darken the root note of each chord. Label it using pop chord symbols above, and figured bass below the staff.

Ex. **Cm** **Fm/A<sup>b</sup>** **D<sup>b</sup>7/A** or **D<sup>b</sup>Aug/A** **E<sup>b</sup>7** or **E<sup>b</sup>dim.7**

Ex. **c** minor **A<sup>b</sup>** Major **b<sup>b</sup>** minor **E<sup>b</sup>** Major  
Fully dim. 7th

Ex. **i** **vi<sup>6</sup>** **III<sup>+6</sup><sub>4</sub>** **vii<sup>o</sup><sub>7</sub>**

Labels: Upper case = Major. Lower case = minor and diminished.

Name the Major key. Write Dominant 7th chords in the treble staff indicated by the pop chord symbol Label it below the staff using figured bass.

Ex. **D7** **D7/F** **D7/A** **D7/C**

Ex. **V7** **V<sup>6</sup><sub>5</sub>** **V<sup>4</sup><sub>3</sub>** **V<sup>4</sup><sub>2</sub>**

Write a 1 octave Lydian scale, both staves in whole notes, beginning on C, F, & G (*raised 4th of a Major scale*).

## Match the term to its definition

- |                         |                                                                                                                                |
|-------------------------|--------------------------------------------------------------------------------------------------------------------------------|
| <u>E</u> Exposition     | a. Third section of sonata-allegro form: Theme one and two usually in tonic key; optional closing theme                        |
| <u>F</u> au Mouvement   | b. A "home pitch" around which the music centers                                                                               |
| <u>C</u> Development    | c. Second section of sonata-allegro form: themes may be changed, new themes may be added                                       |
| <u>A</u> Recapitulation | d. Music having two or more tonal centers                                                                                      |
| <u>B</u> Tonal Center   | e. First section of sonata-allegro form: theme one in tonic key, theme two in dominant or relative key, optional closing theme |
| <u>D</u> Bitonality     | f. Original tempo (French)                                                                                                     |

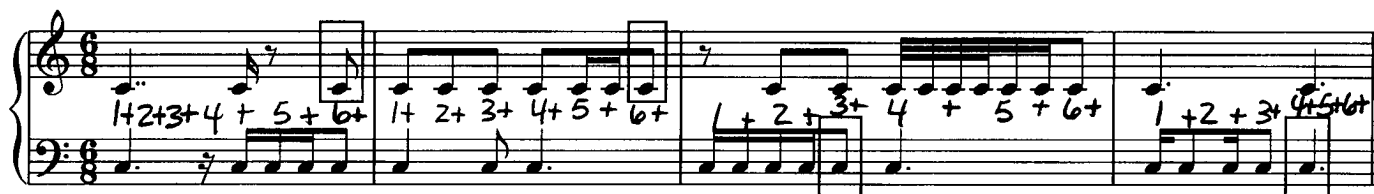
Write the harmonic interval above the tonic note in the examples below (Major and Perfect intervals only use notes from the Major Key Signature).

Augmented 6th Diminished 7th

Diminished 5th Augmented 4th

**Level 10 Aural Activity #8 Use Midi File: 10) pg 8 Aural, or CD: 10) Track Eight**

Date: \_\_\_\_\_

**1. Rhythm Tap** - Write in the counting. Add one note to complete each measure. Play.**2. Interval Identification** - Identify intervals starting on varied pitches on the lines below. Each interval is played twice. **Label them:** m2, M2, m3, M3, P4, tritone (tt), P5, m6, M6, m7, M7, or P8.

**Listen for:** minor 2nd (half step), **Major 2nd** (clashes, or whole step), **minor 3rd** (This Old Man), **Major 3rd** (Root and middle note of a triad), **Perfect 4th** (Here Comes the Bride), **Tri-tone** (Augmented 4th or diminished 5th), **Perfect 5th** (Twinkle, Twinkle Little Star), **minor 6th** (Theme from "Love Story", Where Do I Begin), **Major 6th** (NBC), **minor 7th** (Dominant 7th chord), **Major 7th** (clashes), **Perfect 8th** (sounds alike, also "Somewhere Over the Rainbow").

a. M3    b. P5    c. M2    d. M6    e. m7

**3. Chord Identification** - Identify Major chords, each chord is played twice.**Label them:** Root Position (R), 1st Inversion (1st), or 2nd Inversion (2nd).

a. R    b. 1st    c. 2nd    d. R

**4. Chord Progression Identification** - It is played three times. **Circle your choice below.**I vi ii<sup>6</sup> V7 II vi I<sup>4</sup> V7 II ii<sup>6</sup> I<sup>4</sup> V7 vi**5. Dictation** - Listen to the scale and four note tonic chord. The dictation is played 4 times. The first note(s) are given to you. Write in the other notes. There is no interval larger than a 6th.**Optional:** First, use the line below the staff to write out the rhythms, before writing it on the staff.**6. Scale Identification** - It is played 2 times. **Choices are:** Ionian (Major), Lydian (raised 4th of a Major Scale), or Mixolydian (lowered 7th of a Major Scale). Ionian

Answer questions in the score and on pages 24 & 25. Sight Read slowly. Harmonize the melodic line. Transpose 16 measures to 2 other keys.

Vivace = Animated, faster than Allegro



Is this piece Homophonic or Polyphonic? Homophonic This piece represents which era? Baroque Classical

39

43

Which measures contain the “**Exposition**” (first section)? 1-16  
 Which measures contain the “**Development**” (second section)? 17-27  
 Which measures contain the “**Recapitulation**” (third section)? 28-46

In the “**Exposition**” (first section):

- What is the key signature of the first theme? Bb Major
- What is the Cadence in measures 7 & 8? Authentic Plagal Deceptive Half
- In which measure does the second theme begin? 9
- What is the key signature of the second theme? F Major
- The modulation is: Tonic and Dominant Parallel Keys Relative Keys

Which type of bass is used in measures 9-14? Alberti Bass Figured Bass Broken Chord Bass Ostinato

What is the key signature in measure 17? F Major

Measures 17-23 are related to which theme of the “**Exposition**”? First Theme Second Theme

In the “**Recapitulation**” (third section):

- What is the key signature of the first theme? Bb Major
- In which measure does the second theme begin? 36
- What is the key signature of the second theme? Bb Major
- What is the circled non-harmonic tone in measure 44? Upper Neighbor Lower Neighbor Passing
- What is the Cadence in the box of measures 45-46? Authentic Plagal Deceptive Half

**Level 10 Aural Activity #9 Use Midi File: 10) pg 9 Aural, or CD: 10) Track Nine**

Date: \_\_\_\_\_

**1. Rhythm Tap** - Write in the counting. Add one note to complete each measure. Play.

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

**2. Interval Identification** - Identify intervals starting on varied pitches on the lines below. Each interval is played twice. **Label them:** m2, M2, m3, M3, P4, tritone (tt), P5, m6, M6, m7, M7, or P8.

**Listen for:** **minor 2nd** (half step), **Major 2nd** (clashes, or whole step), **minor 3rd** (This Old Man), **Major 3rd** (Root and middle note of a triad), **Perfect 4th** (Here Comes the Bride), **Tri-tone** (Augmented 4th or diminished 5th), **Perfect 5th** (Twinkle, Twinkle Little Star), **minor 6th** (Theme from "Love Story", Where Do I Begin), **Major 6th** (NBC), **minor 7th** (Dominant 7th chord), **Major 7th** (clashes), **Perfect 8th** (sounds alike, also "Somewhere Over the Rainbow").

a. ++      b. M7      c. m6      d. M3      e. m7

**3. Chord Identification** - Identify Major chords, each chord is played twice.**Label them:** Root Position (**R**), 1st Inversion (**1st**), or 2nd Inversion (**2nd**).

a. 2nd      b. 1st      c. R      d. 1st

**4. Chord Progression Identification** - It is played three times. **Circle your choice below.**I vi ii<sup>6</sup> V7 II vi I<sup>4</sup> V7 II ii<sup>6</sup> I<sup>4</sup> V7 vi**5. Dictation** - Listen to the scale and four note tonic chord. The dictation is played 4 times. The first note(s) are given to you. Write in the other notes. There is no interval larger than a 6th.**Optional:** First, use the line below the staff to write out the rhythms, before writing it on the staff.

**6. Scale Identification** - It is played 2 times. **Choices are:** **Ionian** (Major), **Lydian** (raised 4th of a Major Scale), or **Mixolydian** (lowered 7th of a Major Scale). Mixolydian



## Level 10 Sight Reading #9

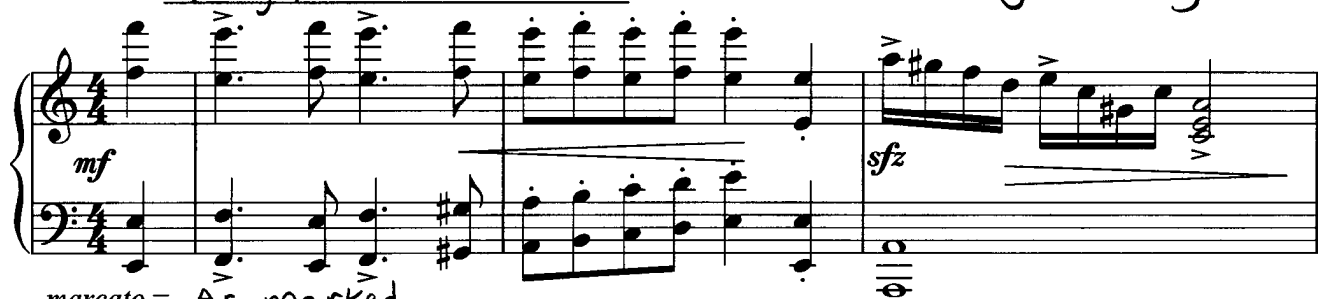
Date: \_\_\_\_\_

Answer questions in the example. Sight Read slowly. Identify each musical example as "R" Romantic, "I" Impressionistic, or "T" 20th/21st Centuries.

1. I

Name one characteristic of the Musical Period used in the example.

Piano used percussively  
Less singable melody

Presto = Very fastmarcato = As marked2. R

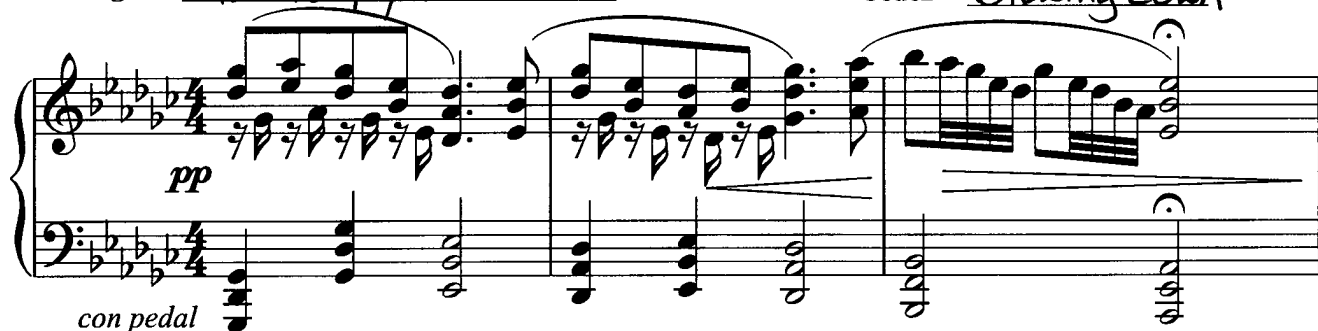
Name one characteristic of the Musical Period used in the example.

Wider range of expression  
Homophonic

Andante = Walking tempoespressivo = Expressively3. I

Name one characteristic of the Musical Period used in the example.

Pentatonic scale  
Pedal used for special effects  
Cédez = Slowing down

Adagio = Slow tempo, faster than Lento

con pedal

Match the era to its characteristics. Below, put "R" for Romantic (1825-1900), "I" for Impressionistic (1890-1930), or "T" for 20th/21st Centuries (1900-Present).

I Gershwin R Grieg R Rubato

I Pentatonic scales I Piano pedal used for special effects

I Debussy T Jazz I Piano used percussively I Angular Melodies R Short piano works, descriptive titles

# Level 10 Writing #10

Date: \_\_\_\_\_

Name the Key Signature in Major or minor (*harmonic*).  
Darken the root note of each chord. Label it using pop  
chord symbols above, and figured bass below the staff.

Labels: Upper case = Major. Lower case = minor and diminished.

Name the Major key. Write Dominant 7th chords  
in the treble staff indicated by the pop chord  
symbol Label it below the staff using figured bass.

Write a 1 octave Mixolydian scale, both staves in whole notes, beginning on C, F, & G (lowered 7th of a Major scale).

## Match the term to its definition

- |                         |                                                                                 |
|-------------------------|---------------------------------------------------------------------------------|
| <u>F</u> Cédéz          | a. Holding back; restrained (French)                                            |
| <u>A</u> Retenu         | b. Sustained; Smooth and flowing; Sometimes slower                              |
| <u>E</u> Simple Meter   | c. Accent on the weaker beat of a measure                                       |
| <u>C</u> Syncopation    | d. 6/2, 9/2, 12/2, 6/4, 9/4, 12/4, 6/8, 9/8, 12/8; the beat can be divided by 3 |
| <u>B</u> Sostenuato     | e. 2/2, 3/2, 4/2, 2/4, 3/4, 4/4, 2/8, 3/8, 4/8; the beat can be divided by 2    |
| <u>D</u> Compound Meter | f. Slowing down (French)                                                        |

Match the ornament and its realization with its correct name on the lines below.  
Turn Trill Mordent Appoggiatura

**Level 10 Aural Activity #10 Use Midi File: 10) pg 10 Aural, or CD: 10) Track Ten**

**Date:** \_\_\_\_\_

**1. Rhythm Tap** - Write in the counting. Add one note to complete each measure. Play.

Handwritten musical notation for the sequence "1 e + a 2 e + a 3 e + a 4 e + a". The notation is written on a grand staff (treble and bass clefs) in 4/4 time. The melody is written in the treble clef, and the bass line is written in the bass clef. The notes are: 1 (quarter), e (quarter), + (quarter), a (quarter), 2 (quarter), e (quarter), + (quarter), a (quarter), 3 (quarter), e (quarter), + (quarter), a (quarter), 4 (quarter), e (quarter), + (quarter), a (quarter). The notes are written in a simple, handwritten style. The sequence is repeated twice, with a box around the final "a" in each repetition.

**2. Interval Identification** - Identify intervals starting on varied pitches on the lines below. Each interval is played twice. **Label them:** m2, M2, m3, M3, P4, tritone (tt), P5, m6, M6, m7, M7, or P8.

**Listen for:** **minor 2nd** (half step), **Major 2nd** (clashes, or whole step), **minor 3rd** (This Old Man), **Major 3rd** (Root and middle note of a triad), **Perfect 4th** (Here Comes the Bride), **Tri-tone** (Augmented 4th or diminished 5th), **Perfect 5th** (Twinkle, Twinkle Little Star), **minor 6th** (Theme from “Love Story”, Where Do I Begin), **Major 6th** (NBC), **minor 7th** (Dominant 7th chord), **Major 7th** (clashes), **Perfect 8th** (sounds alike, also “Somewhere Over the Rainbow”).

a. m6      b. P8      c. P5      d. M2      e. m2

### 3. Chord Identification - Identify Major chords, each chord is played twice.

**Label them:** Root Position (**R**), 1st Inversion (**1st**), or 2nd Inversion (**2nd**).

a. R      b. 2nd      c. 1st      d. 2nd

**4. Chord Progression Identification** - It is played three times. **Circle your choice below.**

**I vi ii<sup>6</sup> V7 I**

**I vi I<sub>4</sub><sup>6</sup> V7 I**

**I ii<sup>6</sup> I<sub>4</sub><sup>6</sup> V7 vi**

**5. Dictation** - Listen to the scale and four note tonic chord. The dictation is played 4 times. The first note(s) are given to you. Write in the other notes. There is no interval larger than a 6th.

**Optional:** First, use the line below the staff to write out the rhythms, before writing it on the staff.

**6. Scale Identification** - It is played 2 times. **Choices are: Ionian** (Major), **Lydian** (raised 4th of a Major Scale), or **Mixolydian** (lowered 7th of a Major Scale). / Lydian

Lydian

Answer questions in the score and on pages 30 & 31. Sight Read slowly. Harmonize the melodic line. Transpose 16 measures to 2 other keys.

Allegro = Lively, fast



Is this piece Homophonic or Polyphonic? Homophonic This piece represents which era? Baroque Classical

52

61

70

75

Which measures contain the **"Exposition"** (first section)? 1-32  
 Which measures contain the **"Development"** (second section)? 33-48  
 Which measures contain the **"Recapitulation"** (third section)? 49-80

In the **"Exposition"** (first section):

- What is the key signature of the first theme? E Major
- What is the Cadence in measures 14-16? Authentic Plagal Deceptive Half
- In which measure does the second theme begin? 17
- What is the key signature of the second theme? e minor
- The modulation is: Tonic and Dominant Parallel Keys Relative Keys

Which type of bass is used in measures 9-14? Alberti Bass Figured Bass Broken Chord Bass Ostinato

What is the key signature in measure 33? e minor

Measures 33-37 are related to which theme of the **"Exposition"**? First Theme Second Theme

In the **"Recapitulation"** (third section):

- What is the key signature of the first theme? E Major
- In which measure does the second theme begin? 65
- What is the key signature of the second theme? E Major
- What is the circled non-harmonic tone in measure 71? Upper Neighbor Lower Neighbor Passing
- What is the Cadence in the box of measures 71-72? Authentic Plagal Deceptive Half

**Level 10 Aural Activity #11 Use Midi File: 10) pg 11 Aural, or CD: 10) Track Eleven**

Date: \_\_\_\_\_

**1. Rhythm Tap** - Write in the counting. Add one note to complete each measure. Play.

**2. Interval Identification** - Identify intervals starting on varied pitches on the lines below. Each interval is played twice. **Label them:** m2, M2, m3, M3, P4, tritone (tt), P5, m6, M6, m7, M7, or P8.

**Listen for:** minor 2nd (half step), **Major 2nd** (clashes, or whole step), **minor 3rd** (This Old Man), **Major 3rd** (Root and middle note of a triad), **Perfect 4th** (Here Comes the Bride), **Tri-tone** (Augmented 4th or diminished 5th), **Perfect 5th** (Twinkle, Twinkle Little Star), **minor 6th** (Theme from "Love Story", Where Do I Begin), **Major 6th** (NBC), **minor 7th** (Dominant 7th chord), **Major 7th** (clashes), **Perfect 8th** (sounds alike, also "Somewhere Over the Rainbow").

a. M2      b. M6      c. P4      d. P5      e. m7

**3. Chord Identification** - Identify Major chords, each chord is played twice.**Label them:** Root Position (**R**), 1st Inversion (**1st**), or 2nd Inversion (**2nd**).

a. 2nd      b. 1st      c. R      d. 1st

**4. Chord Progression Identification** - It is played three times. **Circle your choice below.**I vi ii<sup>6</sup> V7 II vi I<sup>4</sup> V7 II ii<sup>6</sup> I<sup>4</sup> V7 vi**5. Dictation** - Listen to the scale and four note tonic chord. The dictation is played 4 times. The first note(s) are given to you. Write in the other notes. There is no interval larger than a 6th.**Optional:** First, use the line below the staff to write out the rhythms, before writing it on the staff.

**6. Scale Identification** - It is played 2 times. **Choices are:** **Ionian** (Major), **Lydian** (raised 4th of a Major Scale), or **Mixolydian** (lowered 7th of a Major Scale). Ionian

## Level 10 Sight Reading #11

Date: \_\_\_\_\_

Answer questions in the example. Sight Read slowly. Identify each musical example as "R" Romantic, "I" Impressionistic, or "T" 20th/21st Centuries.

1. R

Name one characteristic of the Musical Period used in the example. Fluctuating tempo  
Homophonic  
Wider range of expression

Allegretto = Moderately fast, slower than Allegro



rubato = changing tempo for expressive effect

2. I

Name one characteristic of the Musical Period used in the example. Functional harmony departure

Allegro = Lively, fast



marcato = as marked

3. T

Name one characteristic of the Musical Period used in the example. Less singable melody

Vivace = Lively, animated, faster than Allegro



marcato = as marked

Match the era to its characteristics. Below, put "R" for Romantic (1825-1900), "I" for Impressionistic (1890-1930), or "T" for 20th/21st Centuries (1900-Present).

<u>T</u> Joplin	<u>R</u> Granados	<u>R</u> Wider range of expression	<u>I</u> Less singable melodies	<u>T</u> 12 tone row
<u>I</u> Ravel	<u>R</u> Homophonic	<u>I</u> New and old forms	<u>I</u> Harmony based on 4ths & 5ths	<u>R</u> Great pianists

# Level 10 Writing #12

Date: \_\_\_\_\_

Name the Key Signature in Major or minor (*harmonic*). Darken the root note of each chord. Label it using pop chord symbols above, and figured bass below the staff.

Labels: Upper case = Major. Lower case = minor and diminished.

Name the minor key. Write Dominant 7th chords in the bass staff indicated by the pop chord symbol. Label it below the staff using figured bass.

Write a 1 octave Lydian scale, treble staff, in whole notes, beginning on A, D, & E (*raised 4th of a Major scale*).

Write a 1 octave Mixolydian scale, bass staff, in whole notes, beginning on A, D, & E (*lowered 7th of a Major scale*).

## Match the term to its definition

- |                            |                                                                                                             |
|----------------------------|-------------------------------------------------------------------------------------------------------------|
| <u>F</u> Maestoso          | a. Music with no tonal center                                                                               |
| <u>C</u> Deceptive Cadence | b. A 5 tone scale within an octave; ex. groups of two and three black keys; C, D, E, G, A; or D, E, G, A, B |
| <u>D</u> Plagal Cadence    | c. Chords ending a section of music with Dominant chord going to Submediant chord                           |
| <u>E</u> Lento             | d. Chords ending a section of music with Subdominant chord going to Tonic chord                             |
| <u>A</u> Atonality         | e. A slow tempo, slower than adagio                                                                         |
| <u>B</u> Pentatonic        | f. With dignity, majestic and stately                                                                       |

Write the harmonic interval above the tonic note in the examples below (Major and Perfect intervals only use notes from the Major Key Signature).

Diminished 5th Augmented 5th

Diminished 7th Augmented 4th



**Level 10 Aural Activity #12 Use Midi File: 10) pg 12 Aural, or CD: 10) Track Twelve**

Date: \_\_\_\_\_

**1. Rhythm Tap** - Write in the counting. Add one note to complete each measure. Play.

**2. Interval Identification** - Identify intervals starting on varied pitches on the lines below. Each interval is played twice. **Label them:** m2, M2, m3, M3, P4, tritone (tt), P5, m6, M6, m7, M7, or P8.

**Listen for:** **minor 2nd** (half step), **Major 2nd** (clashes, or whole step), **minor 3rd** (This Old Man), **Major 3rd** (Root and middle note of a triad), **Perfect 4th** (Here Comes the Bride), **Tri-tone** (Augmented 4th or diminished 5th), **Perfect 5th** (Twinkle, Twinkle Little Star), **minor 6th** (Theme from "Love Story", Where Do I Begin), **Major 6th** (NBC), **minor 7th** (Dominant 7th chord), **Major 7th** (clashes), **Perfect 8th** (sounds alike, also "Somewhere Over the Rainbow").

a. m6    b. ++    c. M7    d. M6    e. M3

**3. Chord Identification** - Identify Major chords, each chord is played twice.**Label them:** Root Position (R), 1st Inversion (1st), or 2nd Inversion (2nd).

a. R    b. 2nd    c. 1st    d. R

**4. Chord Progression Identification** - It is played three times. **Circle your choice below.**I vi ii<sup>6</sup> V7 II vi I<sup>4</sup> V7 II ii<sup>6</sup> I<sup>4</sup> V7 vi**5. Dictation** - Listen to the scale and four note tonic chord. The dictation is played 4 times. The first note(s) are given to you. Write in the other notes. There is no interval larger than a 6th.**Optional:** First, use the line below the staff to write out the rhythms, before writing it on the staff.

**6. Scale Identification** - It is played 2 times. **Choices are:** **Ionian** (Major), **Lydian** (raised 4th of a Major Scale), or **Mixolydian** (lowered 7th of a Major Scale).Lydian

Answer questions in the score and on pages 36 & 37. Sight Read slowly. Harmonize the melodic line. Transpose 16 measures to 2 other keys.

Allegretto = Moving but slower than Allegro



Is this piece Homophonic or Polyphonic? Homophonic This piece represents which era? Baroque Classical

36

41

Which measures contain the “**Exposition**” (first section)? 1-16  
 Which measures contain the “**Development**” (second section)? 17-25  
 Which measures contain the “**Recapitulation**” (third section)? 26-45

In the “**Exposition**” (first section):

- What is the key signature of the first theme? Eb Major
- What is the Cadence in measures 7 & 8? Authentic Plagal Deceptive Half
- In which measure does the second theme begin? 9
- What is the key signature of the second theme? C minor
- The modulation is: Tonic and Dominant Parallel Keys Relative Keys

Which type of bass is used in measures 11-13? Alberti Bass Figured Bass Broken Chord Bass Ostinato





What is the key signature in measure 17? C minor

Measures 17-22 are related to which theme of the “**Exposition**”? First Theme Second Theme

In the “**Recapitulation**” (third section):

- What is the key signature of the first theme? Eb Major
- In which measure does the second theme begin? 34
- What is the key signature of the second theme? Eb Major
- What is the circled non-harmonic tone in measure 40? Upper Neighbor Lower Neighbor Passing
- What is the Cadence in measures 40 & 41? Authentic Plagal Deceptive Half

**Match the term to its definition**

<u>T</u>	<b>Atonality</b>	a. A "home" pitch around which the music centers.
<u>C</u>	<b>Deceptive Cadence</b>	b. A 5 tone scale within an octave; ex. Groups of two and three black keys; C, D, F, G, A; or D, E, G, A, B
<u>D</u>	<b>Plagal Cadence</b>	c. Chords ending a section of music with Dominant chord going to Submediant chord
<u>W</u>	<b>Mordent</b>	d. Chords ending a section of music with Subdominant chord going to Tonic chord
<u>Y</u>	<b>Trill</b>	e. A slow tempo, slower than adagio
<u>X</u>	<b>Turn</b>	f. With dignity, majestic and stately
<u>V</u>	<b>Appoggiatura</b>	g. Holding back; restrained (French)
<u>K</u>	<b>Simple Meter</b>	h. Sustained; Smooth and flowing; Sometimes slower
<u>J</u>	<b>Compound Meter</b>	i. Accent on the weaker part of a beat of a measure
<u>I</u>	<b>Syncopation</b>	j. 6/2, 9/2, 12/2, 6/4, 9/4, 12/4, 6/8, 9/8, 12/8; the beat can be divided by 3
<u>E</u>	<b>Lento</b>	k. 2/2, 3/2, 4/2, 2/4, 3/4, 4/4, 2/8, 3/8, 4/8; the beat can be divided by 2
<u>R</u>	<b>Largo</b>	l. Slowing down (French)
<u>G</u>	<b>Retenu</b>	m. Sonata-allegro form: Second section of music, changing or adding themes
<u>L</u>	<b>Cédez</b>	n. Music having 2 or more tonal centers at the same time
<u>P</u>	<b>Au mouvement</b>	o. Sonata-allegro form: Return of main themes, tonic keys, after "Development" section
<u>H</u>	<b>Sostenuto</b>	p. Original tempo (French)
<u>F</u>	<b>Maestoso</b>	q. Sonata-allegro form: First Section of music exposing theme one in tonic key, theme two in dominant or relative keys; optional closing theme
<u>Q</u>	<b>Exposition</b>	r. A very slow tempo, faster than grave
<u>U</u>	<b>Authentic Cadence</b>	s. Chords ending a section of music on the Dominant chord
<u>S</u>	<b>Half Cadence</b>	t. Music having no tonal center
<u>M</u>	<b>Development</b>	u. Chords ending a section of music with Dominant chord going to Tonic chord
<u>O</u>	<b>Recapitulation</b>	v. A non-harmonic tone often played on the beat, resolving stepwise 
<u>B</u>	<b>Pentatonic</b>	w. An ornament alternating a note with its lower neighbor 
<u>N</u>	<b>Bitonality</b>	x. A four note ornament using: upper neighbor, principal, lower neighbor, principal 
<u>Z</u>	<b>Modulation</b>	y. An ornament alternating a note with its upper neighbor <i>tr</i> or 
<u>A</u>	<b>Tonal Center</b>	Z. The point when a Key changes within a composition

**Match the era to its characteristics.** Below, put "R" for Romantic (1825-1900), "I" for Impressionistic (1890-1930), or "T" for 20th/21st Centuries (1900-Present).

I Gershwin  
I Debussy

R Granados  
T Joplin

R MacDowell  
I Ravel

R Grieg  
R Mendelssohn