Achievement in Music

STAFF - MODULATION

The following example modulates from the key of G major to the key of D major.

1. LABEL the underlined chords with <u>Roman numerals and Figured Bass</u>.

Key of G: I   ____   ____   ____

Key of D: ____   ____   ____   ____

INTERVALS

1. DRAW an interval above each given note. Use accidentals where needed. *(Harmonic or Melodic)*

Example: Maj 2ⁿᵈ   Per 5ᵗʰ   Per 4ᵗʰ   Per 8ᵗʰ   Min 3ʳᵈ   Maj 6ᵗʰ

Dim 5ᵗʰ   Aug 4ᵗʰ   Dim 3ʳᵈ   Dim 7ᵗʰ   Aug 6ᵗʰ   Aug 2ⁿᵈ

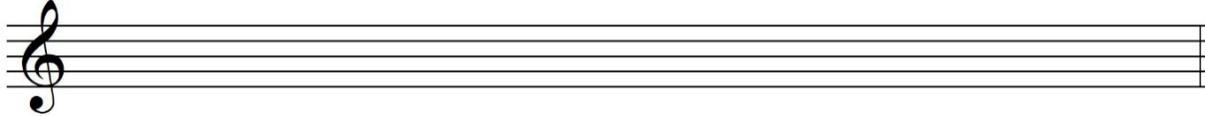Dim 4ᵗʰ   Min 6ᵗʰ   Maj 2ⁿᵈ   Min 7ᵗʰ   Aug 3ʳᵈ   Per 5ᵗʰ
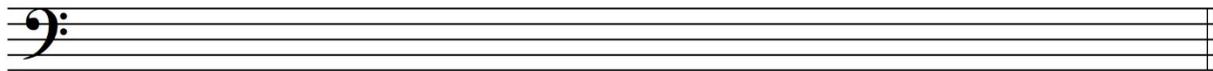
SCALES

1. DRAW the indicated modes/scales on the staves below.
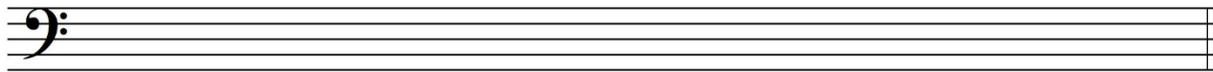   Use accidentals, not key signatures.

F Locrian (Ascending Only)

D major pentatonic (Ascending Only)

F melodic minor (Ascending and Descending)

2. WRITE the correct LETTER NAME and QUALITY.

Example: Tonic chord of B minor   <u>B</u> <u>minor</u>

Subdominant chord of C major is: ____ _____

Submediant chord of D minor is: ____ _____

vii° chord of E♭ minor is: ____ _____

Dominant chord of F major is: ____ _____

ii chord of G major is: ____ _____

CHORDS

1. WRITE the letter name and quality of the chord on the top lines below the staff.
2. WRITE the Roman numerals for each chord on the bottom line below the staff.

E major

Example: <u>E major</u>   _____   _____   _____

              <u>I</u>   _____   _____   _____

3. DRAW the following 7th chords in root position on the staff.

Example: E MM7   A mM7   B dd7   B mm7   F Mm7   G dm7

     F Mm7   A MM7   B dd7   C mm7   G mM7   D dm7

CHORD PROGRESSIONS

1. WRITE the Roman numerals and Figured Bass for each chord on the short lines below the staff.
2. WRITE the type of cadence: authentic, plagal, half or deceptive, on the lines above the staff.

Authentic   Plagal   Deceptive   Half

Achievement in Music

RHYTHM

1. CHOOSE the correct time signatures from the box and WRITE it on the line in front of each rhythm.

SYMBOLS AND TERMS

1. WRITE the definition on the line next to the correct term.

cantabile

vivo

ostinato

Alberti Bass

fugue

morendo

scherzo

MUSIC HISTORY

WRITE the music period and the missing characteristics from the box on the lines

NAME 2 composers for each period.

1. During the _____ period, _____; sweeping expression of emotion; modern piano developed.

   Romantic Composer: _____ _____

2. During the _____ period, _____, _____, and _____ were popular forms in this period.

   Baroque Composer: _____ _____

3. During the _____ period, music was often _____ and written for _____.

   Renaissance Composer: _____ _____

4. During the _____ period, _____ texture became widely used.

   Classical Composer: _____ _____

5. During the _____ period, composers used _____ scales and other extended harmonies to create the _____.

   Impressionistic Composer: _____ _____

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Renaissance     Baroque     Classical     Romantic     Impressionistic

character pieces   church   dance suites   Fugues   homophonic   Inventions

modal     mood   whole tone
```

ANALYSIS

1. Draw a bracket below the LH where it imitates the opening subject.

2. In m. 2, is the subject stated in the tonic key or dominant? _____

3. Are measures 3-4 an example of repetition or sequence? _____

Achievement in Music

STAFF - MODULATION

The following example modulates from the key of G major to the key of D major.

1. LABEL the underlined chords with <u>Roman numerals and Figured Bass</u>.

Key of <u>G</u>: <u>I</u>   <u>V7</u>   <u>I</u>   <u>vi6</u>

Key of <u>D</u>: <u>ii6</u>   <u>I6/4</u>   <u>V7</u>   <u>I</u>

INTERVALS

1. DRAW an interval above each given note. Use accidentals where needed. *(Harmonic or Melodic)*

Example: Maj 2nd   Per 5th   Per 4th   Per 8th   Min 3rd   Maj 6th

Dim 5th   Aug 4th   Dim 3rd   Dim 7th   Aug 6th   Aug 2nd

Dim 4th   Min 6th   Maj 2nd   Min 7th   Aug 3rd   Per 5th
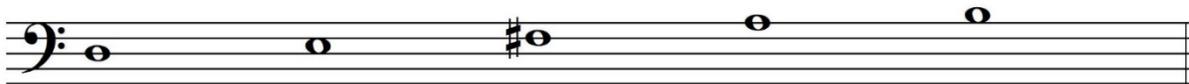
SCALES

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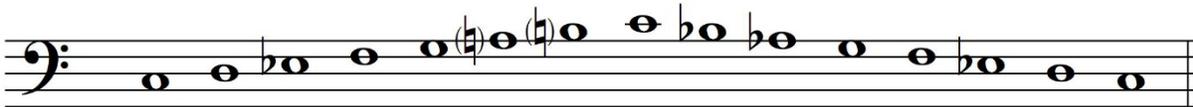   Use accidentals, not key signatures.

F Locrian (Ascending Only)

D major pentatonic (Ascending Only)

F melodic minor (Ascending and Descending)

2. WRITE the correct LETTER NAME and QUALITY.

Example:	Tonic chord of B minor	<u>B</u> <u>minor</u>
	Subdominant chord of C major is:	<u>F</u> <u>major</u>
	Submediant chord of D minor is:	<u>B♭</u> <u>major</u>
	vii° chord of E♭ minor is:	<u>D</u> <u>diminished</u>
	Dominant chord of F major is:	<u>C</u> <u>major</u>
	ii chord of G major is:	<u>A</u> <u>minor</u>

CHORDS

1. WRITE the letter name and quality of the chord on the top lines below the staff.
2. WRITE the Roman numerals for each chord on the bottom line below the staff.

E major

Example: E major	B7 or BMm7	A major	E major
I	V7	IV	I

3. DRAW the following 7th chords in root position on the staff.

Example: E MM7   A mM7   B dd7   B mm7   F Mm7   G dm7

F Mm7   A MM7   B dd7   C mm7   G mM7   D dm7

CHORD PROGRESSIONS

1. WRITE the Roman numerals and Figured Bass for each chord on the short lines below the staff.
2. WRITE the type of cadence: authentic, plagal, half or deceptive, on the lines above the staff.

Authentic   Plagal   Deceptive   Half

V7   I

Authentic

IV   I

Plagal

V7   vi

Deceptive

I   V

Half

RHYTHM

1. CHOOSE the correct time signatures from the box and WRITE it on the line in front of each rhythm.

| 5/4 | 6/4 | 2/2 |
| 9/8 | 3/4 | 4/4 |

SYMBOLS AND TERMS

1. WRITE the definition on the line next to the correct term.

ostinato — a continually repeated musical or rhythmic pattern

morendo — dying away

scherzo — a "joke"; a short, playful piece

cantabile — in a singing manner

vivo — lively, very fast tempo

fugue — contrapuntal composition for two or more voices

Alberti Bass — arpeggiated accompaniment using a pattern of lowest, highest, middle, highest notes of a chord

MUSIC HISTORY

WRITE the music period and the missing characteristics from the box on the lines

NAME 2 composers for each period.

1. During the <u>Romantic</u> period, <u>Character Pieces;</u> sweeping expression of emotion; modern piano developed.

    Romantic Composer: <u>*Schumann, Brahms, Chopin, Mendelssohn, Fanny Mendelssohn, Clara Schumann*</u>

2. During the <u>Baroque</u> period, <u>Inventions</u>, <u>fugues</u>, and <u>dance suites</u> were popular forms in this period.

    Baroque Composer: <u>*Bach, Handel, D. Scarlatti*</u>

3. During the <u>Renaissance</u> period, music was often <u>modal</u> and written for <u>church</u>.

    Renaissance Composer: <u>*Byrd, Lassus, Monteverdi, Palestrina*</u>

4. During the <u>Classical</u> period, <u>Homophonic</u> texture became widely used.

    Classical Composer: <u>*Mozart, Beethoven, Haydn, Schubert*</u>

5. During the <u>Impressionistic</u> period, composers used <u>Whole Tone</u> scales and other extended harmonies to create the <u>mood</u>.

    Impressionistic Composer: <u>*Debussy, Ravel, Satie*</u>

Renaissance	Baroque	Classical	Romantic	Impressionistic
character pieces	church	dance suites	Fugues	homophonic Inventions
	modal	mood	whole tone	

ANALYSIS

1. Draw a bracket below the LH where it imitates the opening subject.

2. In m. 2, is the subject stated in the tonic key or dominant? <u>Dominant</u>

3. Are measures 3-4 an example of repetition or sequence? <u>Sequence</u>