

5. Complete this table listing four style periods of music, their dates, and three composers from each period. Use the following composers:

Bach, Bartók, Beethoven, Brahms, Cage, Chopin, Handel, Mozart, Prokofieff, Scarlatti.

Period:	Baroque			
Years:				1900-present
Composers:		Haydn	Schumann	

6. Draw these **blocked triads**. Use **whole notes** and **accidentals**. Do **not** draw key signatures.

B augmented E-flat major B-flat diminished E-flat minor F-sharp diminished

7. Match the following. Not all answers will be used.

- | | |
|----------------------|---|
| ___ whole tone scale | 1. becoming slower (less motion) |
| ___ cadenza | 2. becoming faster (more motion) |
| ___ sostenuto pedal | 3. a piece of music for a soloist or a small ensemble, usually in several movements |
| ___ leggiero | 4. the 4 th degree of the major or minor scale |
| ___ rubato | 5. the 7 th degree of the major or harmonic minor scale |
| ___ morendo | 6. same pitch, different spelling |
| ___ leading tone | 7. slowing down, stretching or broadening of time for expressive effect |
| ___ subdominant | 8. the conclusion or punctuation point in a musical phrase |
| ___ concerto | 9. a virtuoso passage near the end of a concerto or aria |
| ___ subito | 10. scale made entirely of whole steps |
| ___ con | 11. light |
| ___ enharmonic | 12. the right pedal |
| ___ più mosso | 13. the middle pedal |
| ___ sonata | 14. much, very |
| | 15. suddenly |
| | 16. with |
| | 17. without |
| | 18. dying away |
| | 19. work for solo instrument and orchestra |

8. Draw **tonic and dominant seventh chords in root position** in these keys.

Use **whole notes** and **accidentals, not** key signatures.

Ex. **i** **v⁷** **I** **v⁷** **i** **v⁷** **I** **v⁷** **i** **v⁷**
 E *harmonic* minor D-flat major C-sharp *harmonic* minor G major G *harmonic* minor

9. Draw the **key signature** for the given key and the requested **triad (in root position)**.

Ex. F major: **IV** A-flat major: **iii** G major: **IV** D-flat major: **vii^o** B-flat major: **ii**

Give a Roman numeral analysis of this musical example on the lines provided. Name the key and write Roman numerals for the harmonies with lines beneath. Use Arabic numbers (figured bass) to indicate inversions and seventh chords where necessary. Answer the questions below.

Largo

Key: _____

What is the line above the notes at letter **A** called? _____

Define the tempo marking. _____

What is the scale degree name of the circled note at letter **B** (for example, tonic)?

Name the circled interval at letter **C**. Give its quality (major, minor or perfect) and number. _____

