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7. Give the name of the Major or minor key for each of the following musical examples.

a. From *Mazurka, Op. 67, No. 4*, by Chopin. \_\_\_\_\_

Musical notation for Mazurka, Op. 67, No. 4 by Chopin. The piece is in 3/4 time and features a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand.

b. From *Bunte Blatter, Op. 99, No. III*, by Schumann. \_\_\_\_\_

Musical notation for Bunte Blatter, Op. 99, No. III by Schumann. The piece is in 6/8 time and features a key signature of three sharps (F#, C#, G#). The melody is in the right hand, and the accompaniment is in the left hand.

c. From *Variations on Ah! vous dirai-je, Maman*, by Mozart. \_\_\_\_\_

Musical notation for Variations on Ah! vous dirai-je, Maman by Mozart. The piece is in 2/4 time and features a key signature of two flats (Bb, Eb). The melody is in the right hand, and the accompaniment is in the left hand.

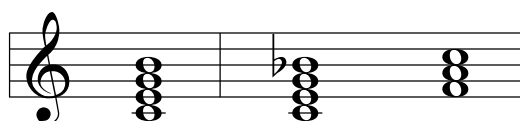
## LESSON 8

### THE SECONDARY DOMINANT

Many times, a composer will use chords which are not within the key of the piece of music. One of the most common of these is the **SECONDARY DOMINANT**.

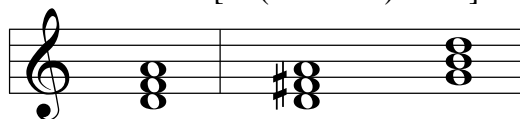
The Secondary Dominant is so named because it is the Dominant (V) of a key other than Tonic (I). It is usually followed by the chord which would be a I chord of the key to which it belongs. The qualities of secondary dominants are different from those of the regular primary and secondary triads.

Examples in the key of C Major:



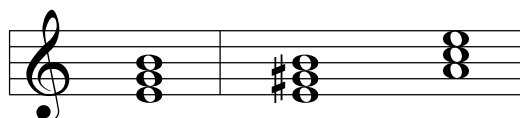
I<sup>7</sup>          V<sup>7</sup> of IV  
[or V7/IV      IV]  
[or (V7 of IV) IV]

(I<sup>7</sup> chord does not have a flatted or minor 7th.  
V7 of IV has a Dominant Seventh quality.)



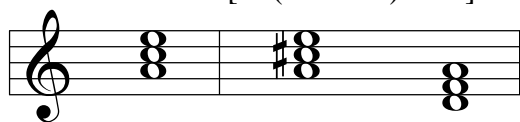
ii          V of V  
[or V7/V      V]  
[or (V7 of V) V]

(ii chord is minor; V of V is Major.)



iii          V of vi  
[or V7/vi      vi]  
[or (V7 of vi) vi]

(iii chord is minor; V of vi is Major.)



vi          V of ii  
[or V7/ii      ii]  
[or (V7 of ii) ii]

(vi chord is minor; V of ii is Major.)



vii<sup>0</sup>          V of iii  
[or V7/iii      iii]  
[or (V7 of iii) iii]

(vii<sup>0</sup> chord is diminished; V of iii is Major.)

2. Label the Secondary Dominants in these excerpts with "V of \_\_\_," then label the following chord with its Roman Numeral. (Be sure to add the figured bass symbols, that is, the inversion numbers, to all chords. The first one is given.)

a. From *A Little Canon* by Schumann. Key of: \_\_\_\_\_ Major

V<sup>7</sup> of IV IV<sup>4</sup>/<sub>4</sub> \_\_\_\_\_ of \_\_\_\_\_

b. From *Nocturne, Brown-Index 49*, by Chopin. Key of: \_\_\_\_\_ minor

\_\_\_\_\_ of \_\_\_\_\_

c. From *Waltz, Op. 34, No. 2*, by Chopin. Key of: \_\_\_\_\_ minor

\_\_\_\_\_ of \_\_\_\_\_

**REPETITION** takes place when the motive is repeated immediately, exactly the way it was the first time it occurred, on the same note.

This example, from *Waltz, Op. 69, No. 1* by Chopin, uses repetition. The repetition is circled.

The image shows a musical score for Chopin's *Waltz, Op. 69, No. 1*. It is in 3/4 time and B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a quarter note F4. This motive is repeated in the second measure. In the third measure, the same motive is repeated, but it is circled in black. The bass clef staff provides accompaniment with chords and single notes.

**SEQUENCE** occurs when the motive is repeated immediately, on a different note, usually a 2nd or 3rd higher or lower.

This example, from *French Suite No. II: Courante* by J.S. Bach, uses sequence. The sequence is circled.

The image shows a musical score for J.S. Bach's *French Suite No. II: Courante*. It is in 3/4 time and B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a quarter note F4. This motive is repeated in the second measure. In the third measure, the same motive is repeated, but it is circled in black. The bass clef staff provides accompaniment with chords and single notes.

**IMITATION** occurs when the motive is repeated immediately in another voice, such as in the bass clef following a statement of the motive in the treble clef.

This example, from *Invention No. 3* by J.S. Bach, uses imitation. The imitation is circled.

The image shows a musical score for J.S. Bach's *Invention No. 3*. It is in 3/8 time and D major. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts with a quarter note D5, followed by eighth notes E5-F5, quarter notes G5-F5, eighth notes E5-D5, and a quarter note C5. This motive is repeated in the second measure. In the third measure, the same motive is repeated, but it is circled in black. The bass clef staff provides accompaniment with chords and single notes.