

Student Name: _____

Teacher Name: _____

Local Association Name (if applicable): _____

PART 1: EAR TRAINING

Each example will be played twice.

A Circle the letter that corresponds with the melody that you hear.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

B Circle the correct scale that you hear. **Maj**=Major, **Nat**=Natural Minor, **Har**=Harmonic Minor, **Mod**=Modal

6. **Maj Nat Har Mod** 7. **Maj Nat Har Mod** 8. **Maj Nat Har Mod**
 9. **Maj Nat Har Mod** 10. **Maj Nat Har Mod**

C Is the melody you hear Major, Minor, or Modal? Circle the correct answer.

11. **Major / Minor / Modal** 12. **Major / Minor / Modal** 13. **Major / Minor / Modal**
 14. **Major / Minor / Modal** 15. **Major / Minor / Modal**

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D Is the interval listed correct? Circle Yes or No.

- | | | | | |
|----------------------------------|---|----------------------------------|------------------------------------|--|
| 16. Minor 7th
Yes / No | 17. Major 2nd
Yes / No | 18. Major 6th
Yes / No | 19. Perfect 4th
Yes / No | 20. Diminished 5th
Yes / No |
|----------------------------------|---|----------------------------------|------------------------------------|--|


E Is the triad listed correct? Circle Yes or No.

- | | | | | |
|------------------------------|-----------------------------------|------------------------------|----------------------------------|------------------------------|
| 21. Major
Yes / No | 22. Diminished
Yes / No | 23. Major
Yes / No | 24. Augmented
Yes / No | 25. Minor
Yes / No |
|------------------------------|-----------------------------------|------------------------------|----------------------------------|------------------------------|

F Circle the letter that corresponds to the rhythm you hear.

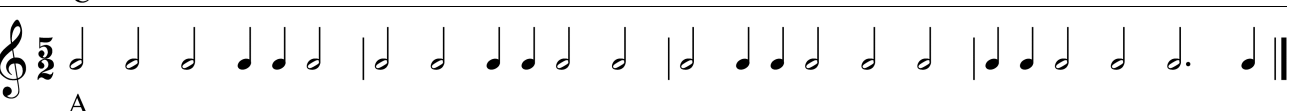
26.  A B C

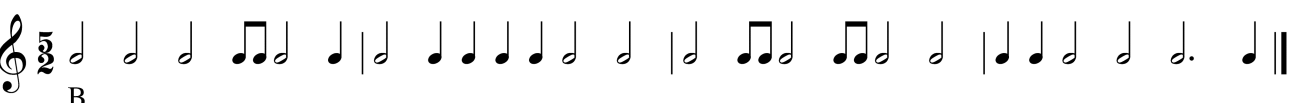
27.  A B C

28.  A

 B

 C

29.  A

 B

 C

30.  A

 B

 C

Student Name: _____

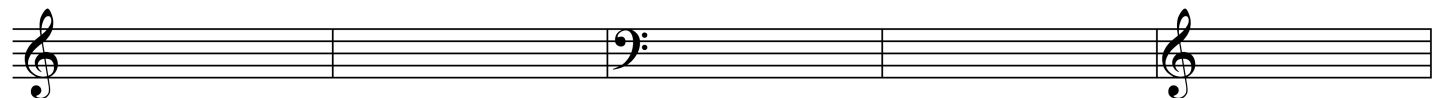
PART 2: WRITTEN EXAM

G Write the following key signatures using standard accidental placement, then name the relative major key. Please place your sharps and flats carefully on the staff.



31. E Minor 33. B-flat Minor 35. F# Minor 37. A-flat Minor 39. G Minor
 32. _____ Major 34. _____ Major 36. _____ Major 38. _____ Major 40. _____ Major

H Write the following chords using proper accidentals. Do not use a key signature.



41. B Diminished 1st inversion 42. Dominant 7th on D 3rd inversion 43. E-flat Major 2nd inversion 44. G Augmented Root position 45. D# Minor 1st inversion

I Add accidentals to create the indicated scales. Do not use a key signature.



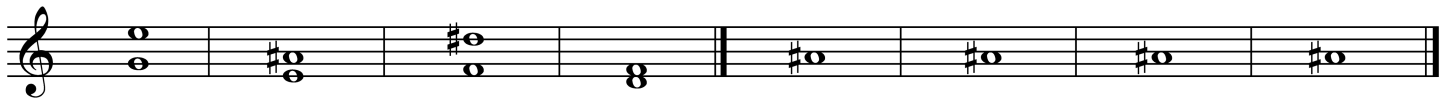
46-47. E-flat melodic minor, ascending and descending



48. B harmonic minor 49. A Major

J Identify the given intervals by both quality and number, such as P5 or m3.

K Draw the note indicated by the interval given.



50. _____ 51. _____ 52. _____ 53. _____ 54. M3 down 55. M6 up 56. m2 up 57. A4 below

L Identify the quality of the following triads. Your choices are **Major**, **Minor**, **Augmented**, or **Diminished**. (NOTE: It may be helpful to put inverted chords in root position before analyzing.)



58. _____ 59. _____ 60. _____ 61. _____ 62. _____

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M **Step 1:** Write the key signature indicated. **Step 2:** Write the diatonic triads in root position.

F Minor (harmonic form)

A-flat Major



Supertonic
63.

Subdominant
64.

Tonic
65.

Mediant
66.

Submediant
67.

Leading Tone
68.

N Complete the Roman numeral chord analysis for this example. Ignore any non-chord tones; just analyze the chords directly below each arrow. You do not have to include any inversions.

A musical score in F minor (two flats) is shown. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time. There are 15 measures in total. Below the staves, Roman numerals are provided for each measure, with arrows pointing to the chords in the music. The Roman numerals are: 69. $\overline{\quad}$, 70. $\overline{\quad}$, 71. $\overline{\quad}$, 72. $\overline{\quad}$, 73. $\overline{\quad}$, 74. $\overline{\quad}$, 75. $\overline{\quad}$, $\overline{V^{\flat}/vi}$, 76. $\overline{\quad}$, 77. $\overline{\quad}$, 78. $\overline{\quad}$, 79. $\overline{\quad}$, $\overline{I^{\flat}}$, 80. $\overline{\quad}$, 81. $\overline{\quad}$, 82. $\overline{\quad}$, 83. $\overline{\quad}$.

O What type of cadence occurs at #75? _____ at #83? _____
 Answer No. 84 Answer No. 85

P Match the following terms and definitions.

- | | | |
|------------|---------------|--|
| 86. _____ | Smorzando | A. More |
| 87. _____ | Crescendo | B. Plagal cadence |
| 88. _____ | Parallel keys | C. Sweetly |
| 89. _____ | Tenuto | D. In a similar manner |
| 90. _____ | Piu | E. Heavily, weighty |
| 91. _____ | IV – I | F. Light, quick |
| 92. _____ | Tre corde | G. Gradually getting louder |
| 93. _____ | Dolce | H. Relative key of A# minor |
| 94. _____ | Non troppo | I. Fading away; dying away |
| 95. _____ | Leggiero | J. Same as sforzando |
| 96. _____ | Pesante | K. Authentic cadence |
| 97. _____ | Simile | L. Held, sustained for full value |
| 98. _____ | Cantabile | M. Release the soft pedal |
| 99. _____ | F# minor | N. Not too much |
| 100. _____ | C# major | O. Major and minor keys that share a key signature |
| | | P. Major and minor keys that share a tonic note |
| | | Q. Enharmonic key of G-flat minor |
| | | R. In a singing manner |