Part I: EAR TRAINING
Each example will be played twice.

Section A: Are the sounds you hear high or low?
Circle the correct answer.
1. High Low
2. High Low
3. High Low
4. High Low
5. High Low

1 pt. ea.

Section B: Are the sounds you hear going up, going down, or staying the same?
Circle the correct answer.
1. Up Down Same
2. Up Down Same
3. Up Down Same
4. Up Down Same
5. Up Down Same

1 pt. ea.

Section C: Are the chords you hear Major or minor? Circle the correct answer.
1. Major minor
2. Major minor
3. Major minor
4. Major minor
5. Major minor

1 pt. ea.

Section D: Which rhythm do you hear? Circle "A" or "B".
1. A
2. A
3. A

1 pt. ea.
Part II: WRITTEN  81 points

Section E: Identify these intervals by NUMBER only, as 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (octave).  1 pt. each.

Section F: Name these notes. Use capital letters.  2 pt. ea. -1 if omit # or b

Section G: Name these Major key signatures.  2 pt. ea.

-1 if “G#”  -1 if “Fb”
Section H: Add the missing bar lines. 1 pt. ea.

Section I: Write the missing time signature in its correct place on the staff. 2 pt. ea.

Section J: Complete each measure by drawing one note under the arrow (↓). Be sure the note value completes the measure. 1 pt. ea.

Section K: Draw notes as whole notes on the given line or space. 2 pt. ea. If not whole notes, deduct 2 pt. total

Section L: Match notes or rests to their names. 1 pt. ea.

Quarter Note
Half Note
Dotted Half Note
Quarter Rest
Whole Note
Section M: Draw these rests on the correct line. \(-\frac{1}{2}\) pt. ea.

Whole rest  Half rest

Section N: Match terms to their definitions. Print carefully using CAPITAL LETTERS. 1 pt. ea.

- C  Allegro  A. Speed
- D  \(\wedge\)  B. Gradually getting louder
- E  \(f\)  C. A fast tempo
- A  Tempo  D. To hold or pause
- B  \(<\)  E. Loud
- I  Staccato  F. Soft
- H  \(\mid\)  G. Smooth and connected
- F  \(p\)  H. Indicates to repeat a section
- J  Adagio  I. Short and separated
- G  Legato  J. A slow tempo
Part I: EAR TRAINING
Each example will be played twice.

Section A: Are the sounds you hear high or low? Circle the correct answer.
1. High Low 1 pt. ea.
2. High Low
3. High Low
4. High Low
5. High Low

Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.
1. Up Down Same 1 pt. ea.
2. Up Down Same
3. Up Down Same
4. Up Down Same
5. Up Down Same

Section C: Are the chords you hear Major or minor? Circle the correct answer.
2. Major minor
3. Major minor
4. Major minor
5. Major minor

Section D: Which rhythm do you hear? Circle "A" or "B". 1 pt. ea.

1. A B

2. A B

3. A B

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Part II: WRITTEN  81 POINTS

Section E: Identify these intervals by NUMBER only, as 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (octave).  1 pt. ea.

Section F: Name these notes. Use capital letters.  2 pt. ea.  -1 if omit # or b

Section G: Name these Major key signatures.  2 pt. ea.  "G#"  "Fb"
Section H: Add the missing bar lines.  
1 pt. ea.

Section I: Write the missing time signature in its correct place on the staff.  
2 pt. ea.

Section J: Complete each measure by drawing one note under the arrow (↓).  
1 pt. ea.  
Be sure the note value completes the measure.

Section K: Draw notes as whole notes on the given line or space.  
2 pt. ea.  If not whole notes, deduct 2 pt. total

Space A  Space G  Line B  Line A  Space E

Section L: Match notes or rests to their names.  
1 pt. ea.

Quarter Note  
Half Note  
Dotted Half Note  
Quarter Rest  
Whole Note
Section M: Draw these rests on the correct line.

- Whole rest
- Half rest

Section N: Match terms to their definitions. Print carefully using CAPITAL LETTERS.

- **C** Allegro A. Speed
- **D** Soft B. Gradually getting louder
- **E** Legato C. A fast tempo
- **F** Staccato D. To hold or pause
- **G** Adagio E. Loud
- **H** Smooth and connected F. Soft
- **I** Indicates to repeat a section G. Smooth and connected
- **J** A slow tempo H. Indicates to repeat a section

Print carefully using CAPITAL LETTERS.
Part I: EAR TRAINING
Each example will be played twice.

Section A: Are the sounds you hear high or low? Circle the correct answer.
1. High Low 1 pt. ea.
2. High Low
3. High Low
4. High Low
5. High Low

Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.
1. Up Down Same
2. Up Down Same
3. Up Down Same
4. Up Down Same
5. Up Down Same

Section C: Are the chords you hear Major or minor? Circle the correct answer.
1. Major Minor 1 pt. ea.
2. Major Minor
3. Major Minor
4. Major Minor
5. Major Minor

Section D: Which rhythm do you hear? Circle "A" or "B".
1. A
2. A
3. A

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Section E: Identify these intervals by NUMBER only, as 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (octave). 1 pt. ea.

Section F: Name these notes. Use capital letters. 2 pt. ea. -1 if omit # or b

Section G: Name these Major key signatures. 2 pt. ea.
Section H: Add the missing bar lines. 1 pt. ea.

Section I: Write the missing time signature in its correct place on the staff. 2 pt. ea.

Section J: Complete each measure by drawing one note under the arrow (↓). Be sure the note value completes the measure. 1 pt. ea.

Section K: Draw notes as whole notes on the given line or space. 2 pt. ea. If not whole notes, deduct 2 pt. total.

Space G  Space F  Line A  Line G  Line C

Section L: Match notes or rests to their names. 1 pt. ea.

Quarter Note
Half Note
Dotted Half Note
Quarter Rest
Whole Note
Section M: Draw these rests on the correct line. \(-\frac{1}{2}\) ft. ea.

![Diagram of music notation with rest symbols]

Whole rest  |  Half rest

Section N: Match terms to their definitions. Print carefully using CAPITAL LETTERS. 1 pt. ea.

C. Allegro  |  A. Speed
D.  \(\infty\)  |  B. Gradually getting louder
E.  \(f\)  |  C. A fast tempo
A. Tempo  |  D. To hold or pause
B.  \(\prec\)  |  E. Loud
I. Staccato  |  F. Soft
H.  \(\ll\)  |  G. Smooth and connected
F.  \(p\)  |  H. Indicates to repeat a section
J. Adagio  |  I. Short and separated
G. Legato  |  J. A slow tempo
PART I: EAR TRAINING
Each example will be played twice.

Section A: Circle the interval that you hear.
1. 2nd 3rd 4th 5th
2. 2nd 3rd 4th 5th
3. 2nd 3rd 4th 5th
4. 2nd 3rd 4th 5th
5. 2nd 3rd 4th 5th

Section B: Is the chord that you hear Major or minor? Circle the correct answer.

Section C: Which rhythm do you hear? Circle "A" or "B".
1.
| A | B |

2.
| A | B |

3.
| A | B |

4.
| A | B |
PART II: WRITTEN

Section D: Name the following Major key signatures. 2 pt. ea. -1 if "G#" or "Fb" etc.

- extends both above and below the staff
- circle the G line
- general shape & direction

Section E: Complete this grand staff by drawing a Treble clef (G clef) on the top staff and a Bass clef (F clef) on the lower staff.

2 pt. each

Section F: Write the order of sharps and flats using letter names. The first one is given for each.

SHARPS:
F C G D A E B

FLATS:
B E A D G C F

1 pt./blank

Section G: Draw stems on the following notes.

1 pt. each
Section H: Write the following intervals above the given notes.

\[ \text{2nd, 7th, 4th, 1 pt. ea.} \]

Section I: Write the following intervals below the given notes.

\[ \text{3rd, 5th, 1 pt. ea.} \]

Section J: Add accidentals to the given notes to create a major scale. Do not write key signatures. Instead, place the sharps or flats next to the notes that need them.

- E Major
- Ab Major
- F Major

Section K: Draw an enharmonic note beside each of the following notes. 1 pt. ea.

\[ \text{No deduction this year if accidentals not on correct L or S.} \]
Section L: Match the following terms and symbols with their definitions. Please print your answers carefully in CAPITAL LETTERS.

1. **S** — A. Very soft
2. **F** — B. Very loud
3. **G** — C. Indicates to play notes an octave higher
4. **C** — D. Gradually getting louder
5. **F** — E. Repeat from the sign to Fine
6. **D** — F. Slur
7. **H** — G. Tie
8. **E** — H. Repeat from the beginning to the Fine
9. **T** — I. Return to the original speed or tempo
10. **B** — J. Moderately loud
11. **J** — K. Moderately soft
12. **K** — L. Smooth and connected
13. **A** — M. Short and separated
14. **R** — N. Hold or pause
15. **P** — O. Speed
16. **Q** — P. A slow tempo
17. **L** — Q. A fast tempo
18. **M** — R. Gradually slowing down
19. **O** — S. Accent
20. **N** — T. Gradually getting softer; decrescendo
PART I: EAR TRAINING
Each example will be played twice.

Section A: Identify the interval you hear by number only. All intervals played will be either major or perfect.

1. 8  
2. 4  1 pt ea.  
3. 7  
4. 2  
5. 6  

Section B: Whole and half steps. Circle the interval that your hear.

1. Whole Half 1 pt ea.  
2. Whole Half  
3. Whole Half  

Section C: Circle the quality of the scale that you hear.

1. M Hm 1 pt ea.  
2. M Hm  
3. M Hm  
4. M Hm  

Section D: Circle the melody that you hear.

1. A
2. A
3. A

PART II: WRITTEN

Section E: Rewrite this melody on the treble clef, one octave higher. 10 pts. 1 pt./note 1/2 pt./stem div.
Section F: Name the following key signatures.

B Major  E♭ Major  G♭ Major  e minor  f minor  f# minor  d minor

Section G: Add accidentals to the following notes to form the scales indicated.

Section H: Write the order of sharps and flats in both clefs. If done correctly, the first measure will be the key signature of C# Major and the second will be C♭ Major.

-½ if off a little
-1 if off significantly

Section I: Name the root of each of the following triads.

F  B  C#  G  D♭

Section J: Write the following triads in root position.

F: I  G: IV  B: V  F#: I  D♭: IV
Section K: Identify the following cadences as Authentic or Half.

2 pt. ea.

Section L: Write the following intervals above or below the given note.

1 pt. ea.

Section M: Identify the following intervals by writing the number of the interval and circling its quality.
- M = Major
- m = minor
- P = Perfect

1 pt. / element

Section N: Match these terms and definitions. Print your answers carefully using CAPITAL LETTERS.

1. I Cantabile
2. E A tempo
3. J D.S. al Fine
4. H Legato
5. A Presto
6. C ff
7. F φ
8. B Poco
9. D
10. G

A. Very fast
B. Little
C. Very loud
D. Gradually getting softer; descrescendo
E. Return to the original speed or tempo
F. 2/2; alla breve
G. Hold or pause
H. Smooth and connected
I. In a singing manner
J. Repeat from the sign to Fine

-2 pt. if not capital letters
Section O: Given these Major key signatures, identify the root-position triads with Roman Numerals. Remember to use uppercase for Major triads and lowercase for minor triads.

2 pt. ea. -1 if wrong case

Section Q: Complete these measures by adding one note to each measure. You will draw a total of four (4) notes.

1 pt. ea.

Section R: Circle each measure that does NOT have the correct number of beats according to the time signatures.

1 pt. ea.
PART I: EAR TRAINING
Each example will be played twice.

Section A: Identify the interval that you hear by both quality and number. 1pt./blank
1. m 7 6. M 7
2. M 3 7. P 5
3. m 6 8. M 6
4. m 2 9. M 2
5. P 4 10. P 8

Section B: Circle the scale that you hear.
M = Major
Nm = Natural minor
Hm = Harmonic minor
Mm = Melodic minor
1 pt. ea.
1. M __ Nm Hm Mm
2. M __ Nm Hm M __
3. M __ Nm Hm Mm

Section C: Circle the letter (A, B, or C) of the rhythm that you hear.
1 pt. ea.

PART II: WRITTEN
Section D: Each question has 3 parts: 1) key signature, 2) name of major key, and 3) name of its relative minor key. You will be given one of the 3 parts: fill in the 2 that are missing.

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Section E: Determine the keys of the following two excerpts. Remember to give both letter name and quality.

**EXAMPLE 1:**
- **Letter Name:** A
- **Quality:** minor

**EXAMPLE 2:**
- **Letter Name:** G
- **Quality:** Major
Section F: Fill in the blanks with the correct answers. Remember to give both the letter name as well as the quality.

1. What key is parallel to C major?
   \[ \text{C minor} \]

2. What key is enharmonic to C# major?
   \[ \text{Db Major} \]

3. What key is the relative minor of Ab major?
   \[ \text{D minor} \]

4. What key is the relative major of B minor?
   \[ \text{D Major} \]

Section G: Transpose the following excerpt from C Major (treble clef) down to Eb Major (in bass clef).

Section H: Instrumental Beaming.
Rewrite the following 3/4 rhythm in 6/8.

Section I: Add accidentals to the following notes to form the 4 scales indicated.

- Harmonic minor, ascending
  - g Harmonic minor, ascending

- Natural minor, descending
  - f Natural minor, descending
Section J: These major triads are in order of the circle of fifths. There are four missing triads. Please complete the pattern by writing the four missing triads underneath the the arrows (↓). For this section, each accidental only applies to the note it is next to; accidentals do not affect subsequent notes in the measures. Be sure to write any accidentals you need on the 4 triads you write.

Section K: Write the indicated triad or chord, using accidentals (and not key signatures).

Section L: Circle the quality of the following triads. If the triad is none of the qualities, circle "Other".

M = Major
m = minor
+ = Augmented
° = diminished
Section M: Identify the following cadences as Authentic, Half, Plagal, or Deceptive.

Plagal  Authentic  Deceptive

Section N: Draw a whole note above the given note to complete the interval.

m6  M7  P8  M3  P4

Section O: Identify the following intervals by both number and quality.

P5  A4  m7  m2  d5

Section P: Identify the meter for each. Remember to include both parts of the description, e.g., "compound triple".

Simple  Simple  Compound  Simple

Quadruple  Triple  Quadruple  Duplet

1 pt./blank
Section Q: Match the following terms and definitions. Print your answers carefully using CAPITAL LETTERS.

1. ___ Andante
2. ___ 8va
3. ___ Subito
4. ___ D.S. al Fine
5. ___ Leggiero
6. ___ Largo
7. ___ Meno
8. ___ Simile
9. ___ C
10. ___ sfz

A. Lightly
B. Less
C. Suddenly loud accent
D. In the same manner
E. Suddenly
F. 2/2; alla breve
G. Moderate or walking speed
H. Very slow
I. Indicates to play notes an octave higher
J. Repeat from the sign to the Fine

1 pt. ea.
-2 if not capital letters
PART I: EAR TRAINING
Each example will be played twice.

Section A: Circle the interval that you hear.

1. M3  P5  m6  m7  [1 pt. ea.]
2. m3  Aug.4 M6  M7
3. m2  M2  P4  Dim. 5
4. m6  M6  m7  P8

Section B: Circle the melody that you hear.  [1 pt. ea.]

Section C: Circle the melody that you hear.
Section D: Circle the rhythm that you hear.

A

B

C

Section E: Circle the rhythm that you hear.

A

B

C

Section F: Circle the triad that you hear.
1. Major  Minor  Diminished  Augmented
2. Major  Minor  Diminished  Augmented
3. Major  Minor  Diminished  Augmented
4. Major  Minor  Diminished  Augmented

Section G: Circle the cadence that you hear at the end of each phrase.
1. Authentic  Plagal  Half  Deceptive
2. Authentic  Plagal  Half  Deceptive
3. Authentic  Plagal  Half  Deceptive
4. Authentic  Plagal  Half  Deceptive
PART II: WRITTEN

Section I: Draw bar lines in the appropriate places. 1 pt. ea.

Section J: Add one note or rest to complete each measure. 1 pt. ea.

Section K: Write the following key signatures in both bass and treble clefs, using standard placement of sharps or flats. 1 pt./staff

Section L: Write the names of major keys in CAPITAL LETTERS on the outside of the circle of fifths and the names of minor keys in lower case letters on the inside of the circle of fifths.
Section M: Copy the following melody on the blank staff provided, correcting five mistakes in notation.

Section N: Transpose this melody to the key that is a major third higher.

Section O: Write these intervals \textit{up} from the given pitch.

Section P: Write these intervals \textit{down} from the given pitch.

Section Q: Write the following scales, using individual accidentals.
Because the "b" printed small, I accepted either e♭ or e.

1. natural minor, ascending only

2. g# melodic minor, ascending and descending

Section R: Identify these triads by root name, quality (major, minor, diminished, augmented), and position (root position, first inversion, second inversion).

Section S: Write the following chords in the key indicated.

Section T: Identify each cadence type.

Cadence type: Half   Authentic   Deceptive   Plagal

Error in key - corrected via email

-1/2 if whole IAC.
Section U: Analyze the following four-part example, identifying the key signature, Roman numerals, and figured bass. Remember to use uppercase Roman numerals for major and lowercase Roman numerals for minor.

Section V: Write the scale degree names for each note of the scale, beginning with "tonic".