

I PT EA

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

Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.

- 6. Up Down Same
- 7. Up Down Same
- 8. Up Down Same
- 9. Up Down Same
- 10. Up Down Same

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

- 11. Major minor
- 12. Major minor
- 13. Major minor
- 14. Major minor
- 15. Major minor

Section D: Which rhythm do you hear? Circle A or B.

16. A B

17. A B

18. A B

19. A B

20. A B

Part II: WRITTEN

1 PT EA Section E: Name these notes in the blanks below the notes. Use capital letters.

B E D^b G F
F C[#] A D E

1 PT EA Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave).

5 2 7 4 6
4 2 5 7 3

2 PT EA Section G: Draw a whole note (o) on the given line or space.

Line E Space C Line B Space A Space E

2 PT Section H: Which of these key signatures is G Major? Circle the correct measure.

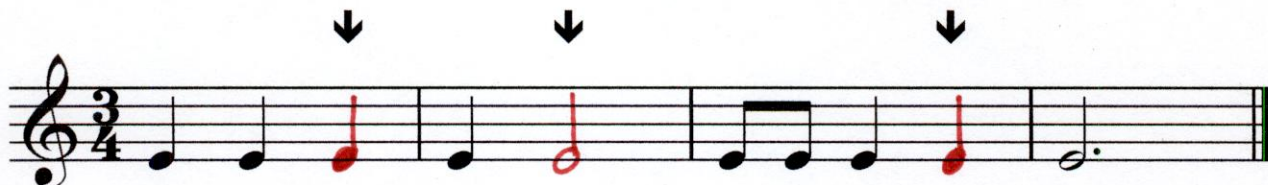
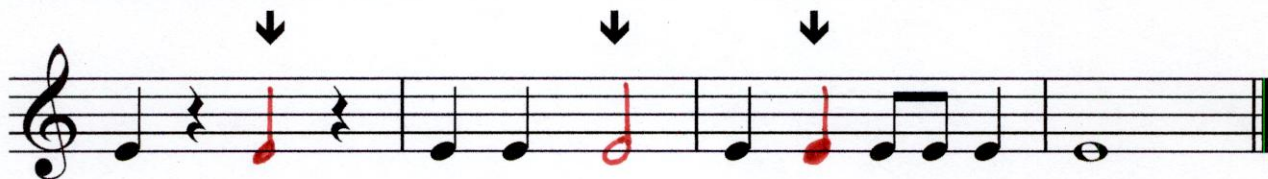
2 PT EA Section I: Add the missing bar lines.



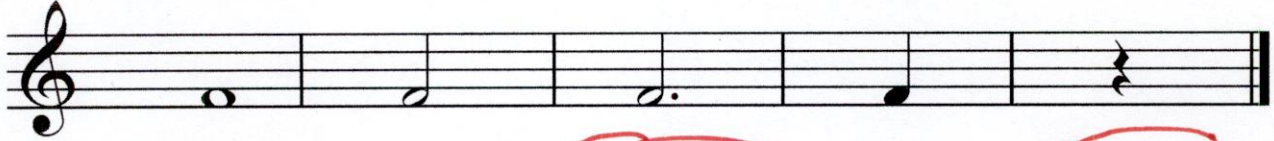
2 PT Section J: Write the missing time signature in its correct place on the staff.



2 PT EA Section K: Complete each measure by drawing one note under each arrow. Be sure the note value completes the measure.



2 PT EA Section L: Circle the name of the type of note or rest pictured.



Quarter note

Whole note

Dotted half note

Half note

Quarter rest

Whole note

Half note

Quarter note

Quarter note

Half rest

1 PT EA Section M: Match terms to their definitions. Print carefully using CAPITAL LETTERS.

D Staccato

A. Speed

E *p*

B. Smooth and connected

A Tempo


C. Loud

B Legato

D. Short and separated

C *f*


E. Soft

J 

F. A fast tempo

G 

G. Indicates to repeat a section

H 

H. Gradually getting softer

F Allegro

I. Gradually getting louder

I 

J. Hold or pause

1 PT EA

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

Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.

- 6. Up Down Same
- 7. Up Down Same
- 8. Up Down Same
- 9. Up Down Same
- 10. Up Down Same

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

- 11. Major minor
- 12. Major minor
- 13. Major minor
- 14. Major minor
- 15. Major minor

Section D: Which rhythm do you hear? Circle A or B.

16. A B

17. A B

18. A B

19. A B

20. A B

Part II: WRITTEN

1 PT EA Section E: Name these notes in the blanks below the notes. Use capital letters.

B G Db G B

A D# C F G

1 PT EA Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave).

5 2 7 4 6

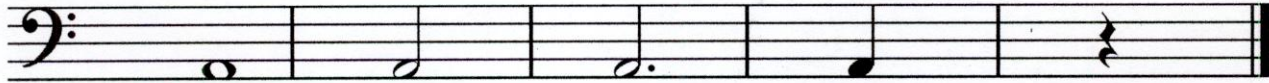
4 2 5 7 3

2 PT EA Section G: Draw a whole note (o) on the given line or space.

Line G Space E Line D Space C Space G

2 PT Section H: Which of these key signatures is G Major? Circle the correct measure.

2 PT EA Section L: Circle the name of the type of note or rest pictured.



- | | | | | |
|-------------------|------------------|-------------------------|---------------------|---------------------|
| Quarter note | Whole note | <u>Dotted half note</u> | Half note | <u>Quarter rest</u> |
| <u>Whole note</u> | <u>Half note</u> | Quarter note | <u>Quarter note</u> | Half rest |

1 PT EA Section M: Match terms to their definitions. Print carefully using CAPITAL LETTERS.

D Staccato

A. Speed

E *p*

B. Smooth and connected

A Tempo

C. Loud

B Legato

D. Short and separated

C *f*

E. Soft

G :||

F. A fast tempo

J ◡

G. Indicates to repeat a section

H

H. Gradually getting softer

F Allegro

I. Gradually getting louder

I

J. Hold or pause

Part II: WRITTEN

1 PT EA Section E: Name these notes in the blanks below the notes. Use capital letters.

C F Eb A G

G D# B E F

1 PT EA Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave).

5 2 7 4 6

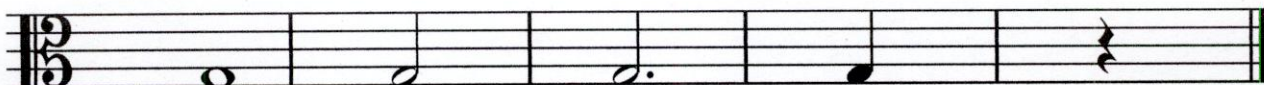
4 2 5 7 3

2 PT EA Section G: Draw a whole note (o) on the given line or space.

Line F Space D Line C Space B Space F

2 PT Section H: Which of these key signatures is G Major? Circle the correct measure.

2 PT EA Section L: Circle the name of the type of note or rest pictured.



- | | | | | |
|-------------------|------------------|-------------------------|---------------------|---------------------|
| Quarter note | Whole note | <u>Dotted half note</u> | Half note | <u>Quarter rest</u> |
| <u>Whole note</u> | <u>Half note</u> | Quarter note | <u>Quarter note</u> | Half rest |

1 PT EA Section M: Match terms to their definitions. Print carefully using CAPITAL LETTERS.

D Staccato

A. Speed

E *p*

B. Smooth and connected

A Tempo


C. Loud

B Legato

D. Short and separated

C *f*

E. Soft

J 

F. A fast tempo

G 

G. Indicates to repeat a section

H 

H. Gradually getting softer

F Allegro

I. Gradually getting louder

I 

J. Hold or pause

I PT EA

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

Section A: Which rhythm do you hear? Circle A, B, or C.

1. A

B

C

2. **A**

B

C

3. **A**

B

C

2

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

- 1. Major minor
- 2. Major minor
- 3. Major minor
- 4. Major minor
- 5. Major minor

Section C: 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

Section D: Is the example that you hear in 3/4 or 4/4 time signature? Circle the correct answer.

- 1. 3/4 4/4
- 2. 3/4 4/4
- 3. 3/4 4/4
- 4. 3/4 4/4

Section E: Do the melodies you hear skip up, skip down, step up, step down, or repeat? Circle the correct answer.

- 1. Skip up ~~Skip down~~ ~~Step up~~ ~~Step down~~ ~~Repeat~~
- 2. Skip up ~~Skip down~~ ~~Step up~~ ~~Step down~~ ~~Repeat~~
- 3. Skip up ~~Skip down~~ ~~Step up~~ ~~Step down~~ ~~Repeat~~
- 4. ~~Skip up~~ ~~Skip down~~ ~~Step up~~ ~~Step down~~ ~~Repeat~~

PART II: WRITTEN

2 PTEA Section F: Draw a line from the Key Signature to the correct key name below.

F A^b G B^b A

2 PT EA Section G: Draw stems on the notes below.

2 PT EA Section H: Draw an enharmonic note beside each of the following notes. Use whole notes.

A musical staff in treble clef containing four measures of whole notes. The notes and their handwritten enharmonic equivalents are: B-flat (C-natural), C-sharp (D-flat), D-sharp (E-natural), and E-flat (F-natural).

2 PT EA Section I: Identify the following intervals.

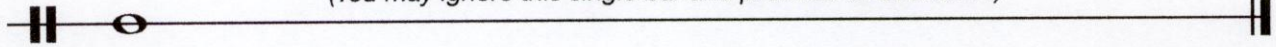
A musical staff in bass clef showing six pairs of notes. The intervals between the notes are identified by handwritten red numbers: 2, 4, 6, 8, 7, and 5.

2 PT EA Section J: Match the following symbols.

1. C :||
2. B ♯
3. D ♭
4. E ♯
5. A >







- A. Accent
- B. Natural Sign
- C. Repeat Sign
- D. Flat Sign
- E. Sharp Sign

(You may ignore this single bar and proceed to Section K.)



1 1/2 PT EA Section K: Match the following symbols to their names.

1. H Fermata
2. C Diminuendo
3. F Crescendo
4. D Slur
5. A Tie
6. J Staccato
7. E Forte
8. I Piano
9. G Mezzo Forte
10. B Mezzo Piano

- | | |
|--|--|
| A.  | H.  |
| B. <i>mp</i> | I. <i>p</i> |
| C.  | J.  |
| D.  | |
| E. <i>f</i> | |
| F.  | |
| G. <i>mf</i> | |

2 PT EA Section L: Match the following terms to their definitions.

- A. D.C. al Fine
- B. Allegro
- C. Staccato
- D. Adagio
- E. Diminuendo
- F. Ritardando
- G. D.S. al Fine
- H. Crescendo
- I. Tempo

- | | |
|----------|---------------------------------------|
| <u>F</u> | Gradually slowing down |
| <u>I</u> | Speed |
| <u>A</u> | Repeat from the beginning to the Fine |
| <u>H</u> | Gradually getting louder |
| <u>E</u> | Gradually getting softer; decrescendo |
| <u>B</u> | A fast tempo |
| <u>D</u> | A slow tempo |
| <u>G</u> | Repeat from the sign to the Fine |
| <u>C</u> | Short and separated |

1 PT EA

PART I: EAR TRAINING

Each example will be played twice.

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

M = Major
Hm = Harmonic minor

- 1. M Hm
- 2. M Hm
- 3. M Hm
- 4. M Hm
- 5. M Hm


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

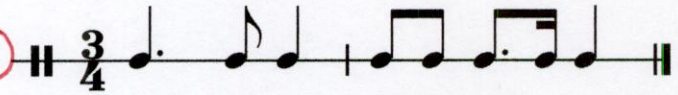
- 1. 4 6. 6
- 2. 8 7. 4
- 3. 5 8. 3
- 4. 7 9. 5
- 5. 2 10. 7

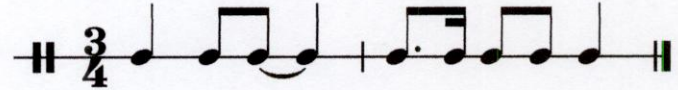
Section C: Whole and half steps. Circle the interval that you hear.

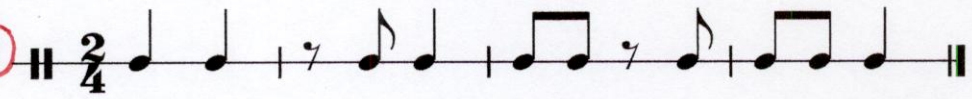
- 1. Whole Half
- 2. Whole Half
- 3. Whole Half
- 4. Whole Half
- 5. Whole Half

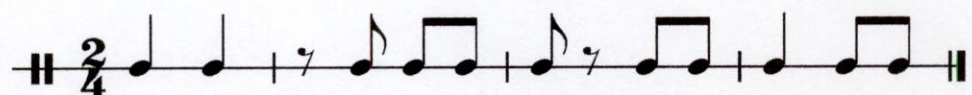
Section D: Circle the letter (A, B, or C) next to the rhythm that you hear.

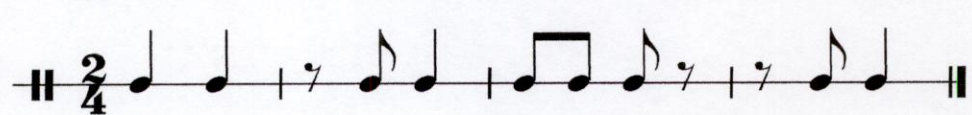
1. A 

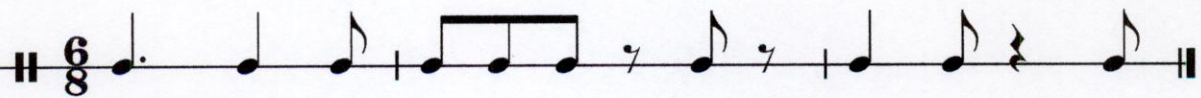
B 


C 


2. A 

B 

C 

3. A 

B 

C 

PART II: WRITTEN

-1 PTEA Section E: Name the following key signatures.

E Major A^b Major A Major d minor f minor e minor

Section F: Add accidentals on the correct side of the following notes to form the scales indicated.

-1 PT B Major

-1 PT C Major

-1 PT D^b Major

Section G: Write the order of sharps and flats in the following clefs. If done correctly, the staves will show the key signatures of C[#] and C^b Major.

-2 PT FLATS

-2 PT SHARPS

-2 PTEA Section H: Name the root of each of the following triads.

G E^b F[#] B^b E

-2 PT EA Section I: Write the following triads in root position.

E: IV G: IV B: V D \flat : V

-1 PT EA Section J: Write the following intervals above or below the given note.

6th below 7rd above 5th above Octave below 4th above 2nd below 3rd above 4th below

-3/4 PT EA Section K: Identify the following intervals by writing the number of the interval and circling the quality.
 M = Major
 m = minor
 P = Perfect

3 4 7 7 3
 M m P M m P M m P M m P M m P

5 2 2 6 6
 M m P M m P M m P M m P M m P

-2 PT EA Section L: 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.

IV vi V iii I

- | PT EA Section O: Circle whether the following cadences are authentic or half.

Authentic Half Authentic Half Authentic Half

- | PT EA Section M: Match these terms and definitions. Print your answers carefully using CAPITAL LETTERS.

1. M Staccato
2. L D.S. al Fine
3. J Adagio
4. N Andante
5. C C
6. I Fortissimo
7. A Presto
8. D Allegro
9. K Legato
10. B Mezzo Forte
11. O Cantabile
12. G Largo
13. E D.C. al Fine
14. H C
15. F Ritardando

- A. Very fast
- B. Moderately loud
- C. $\frac{2}{2}$, alla breve
- D. Fast
- E. Repeat from the beginning to the Fine
- F. Gradually slowing down
- G. Very slow
- H. $\frac{4}{4}$
- I. Very loud
- J. Slow
- K. Smooth & connected
- L. Repeat from the sign to the Fine
- M. Short & separated
- N. Moderate or walking speed
- O. In a singing manner

Answer
Key

Name: _____
Date: _____

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

-1 PT EA

Section A: Identify the interval that you hear by both quality and number.

- | | |
|--------------|--------------|
| 1. <u>P5</u> | 5. <u>M2</u> |
| 2. <u>m7</u> | 6. <u>P4</u> |
| 3. <u>M3</u> | 7. <u>P8</u> |
| 4. <u>M7</u> | 8. <u>m6</u> |

1 PT EA

Section B: Circle the scale that you hear.

M = Major Hm = Harmonic minor
Nm = Natural minor Mm = Melodic minor

- | | | | |
|-------------|-----------|-----------|-----------|
| 1. M | <u>Nm</u> | Hm | Mm |
| 2. M | Nm | Hm | <u>Mm</u> |
| 3. M | Nm | <u>Hm</u> | Mm |
| 4. M | Nm | Hm | <u>Mm</u> |
| 5. <u>M</u> | Nm | Hm | Mm |

-1 PT EA

Section C: Circle the cadence you hear as either Authentic or Half.

- | | |
|---------------------|-------------|
| 1. <u>Authentic</u> | Half |
| 2. <u>Authentic</u> | Half |
| 3. <u>Authentic</u> | Half |
| 4. Authentic | <u>Half</u> |

-1 PT EA

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

1. A 

B 

C 

Section D (continued)

2.

A

B

C

3.

A

B

C

PART II: WRITTEN

Section E: Drawing Scales

- * In this section, be sure to use accidentals, not key signatures.
- * Use whole notes.
- * Be sure to draw accidentals on the correct line or space and on the correct side of the notes.
- * Draw ascending scales unless specifically instructed to do otherwise.

NOTE:

- ** No credit will be given for scales with incorrect notes or accidentals.
- ** One (1) point will be deducted for each accidental drawn on the incorrect line or space. Maximum deduction of five (5) points.
- ** One (1) point will be deducted for each accidental drawn on the wrong side. Maximum deduction of five (5) points.

- 2 PT

#1: Draw an A^b major scale.

Section E (continued)

-2 PT
#2: Draw the natural minor form of the relative minor of the A^b Major scale.

-2 PT
#3: Draw the harmonic minor form of the relative minor of the A^b Major scale.

-2 PT
#4: Draw the melodic minor form, both ascending and descending, of the relative minor of the A^b major scale.

-2 PT
#5: Draw the harmonic minor form of the parallel minor of the E^b Major scale.

-2 PT
#6: Draw the enharmonic scale of C[#] Major.

-3 PT
#7: Draw the tonic triad in root position, and its inversions, of G minor.

Section E (continued)

-3 PT
#8: Draw the subdominant triad in root position, and its inversions, of B Major.

-3 PT
#9: Draw the dominant triad in root position, and its inversions, of E Major.

-4 PT
#10: Draw and label the Authentic, Half, Plagal, and Deceptive cadences in B \flat Major.

Authentic
Half
Plagal
Deceptive

-2 1/2 PT EA
Section F: Identify the following intervals by both quality *and* number.

NOT COUNTED



- - A 3 D 8 A 4


-3 PT EA
Section G: Label the following triads in the key of D \flat Major using Roman numerals. Use upper-case for Major and lower-case for minor. If a triad is augmented, use upper-case and add either a plus sign or "aug", e.g. either III+ or III **Aug**. If a triad is diminished, use lower-case and add either a degree sign or "dim", e.g., either ii $^\circ$ or ii dim.

D \flat : vii $^\circ$ vi IV $^+$ ii V

- 2 PT ea

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

1. J subito
2. E molto
3. L cantabile
4. N non troppo
5. O meno
6. B poco
7. I pesante
8. A coda
9. D leggiero
10. C piu
11. M 
12. F 
13. H dolce
14. G ABA
15. K simile

- A. Ending section
- B. Little
- C. More
- D. Lightly
- E. Much
- F. , alla breve
- G. Ternary
- H. Sweetly
- I. Heavy, forceful
- J. Suddenly
- K. In the same manner
- L. In a singing manner
- M. Tenuto, hold full value
- N. Not too much
- O. Less


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

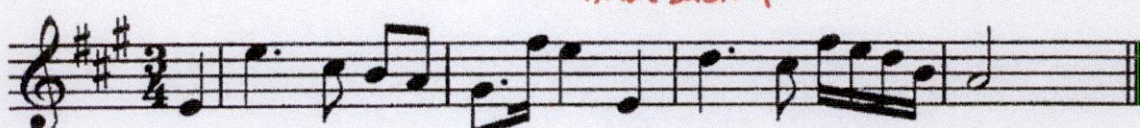
Section A: (4 pts) Circle the interval you hear.

- | | | | | |
|----|-----------|----------------|-----------|-----------|
| 1. | M2 | Tritone | m6 | m7 |
| 2. | m2 | M3 | P4 | P8 |
| 3. | m3 | Tritone | m7 | M7 |
| 4. | m6 | M6 | P4 | P5 |

Section B: (2 pts each) Circle the melody you hear: A, B, or C.

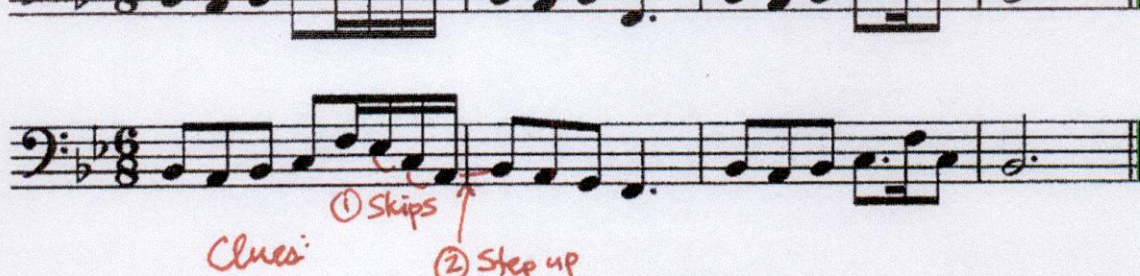
1. A 

B 

C 

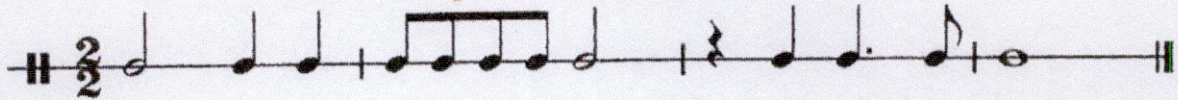
2. A 

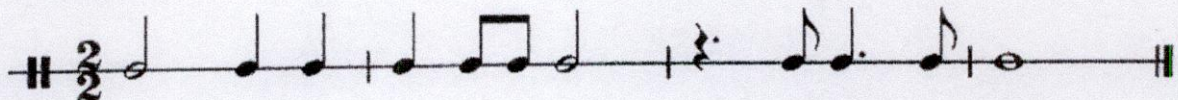
B 

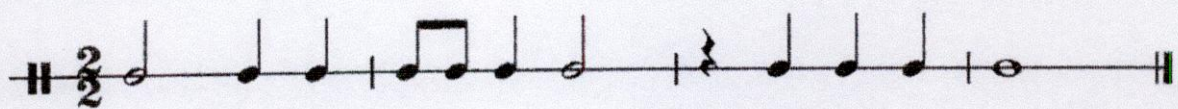
C 

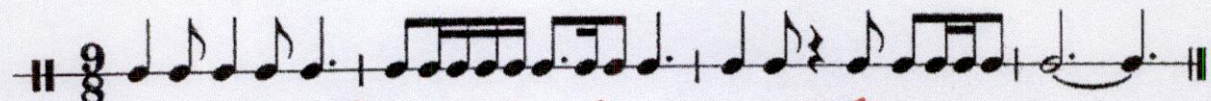
Section C: (2 pts each) Circle the rhythm you hear: A, B, or C.

Clue: 4 eighth notes in a row.

1. **A** 

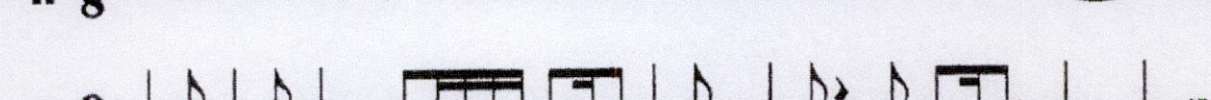
B 

C 

2. A 

Clue: ① pickup to m. 2 ② This ↓

B 

C 

Section D (4 pts): Circle the triad you hear.

- | | | | | |
|----|--------------|--------------|-------------------|------------------|
| 1. | Major | Minor | Diminished | Augmented |
| 2. | Major | Minor | Diminished | Augmented |
| 3. | Major | Minor | Diminished | Augmented |
| 4. | Major | Minor | Diminished | Augmented |

Section E (4 pts): Circle the cadence you hear at the end of each phrase.

- | | | | | |
|----|------------------|--------|-------------|-----------|
| 1. | Authentic | Plagal | Half | Deceptive |
| 2. | Authentic | Plagal | Half | Deceptive |

PART II: WRITTEN

Section F: (2 pts) Write the time signature in the box provided.

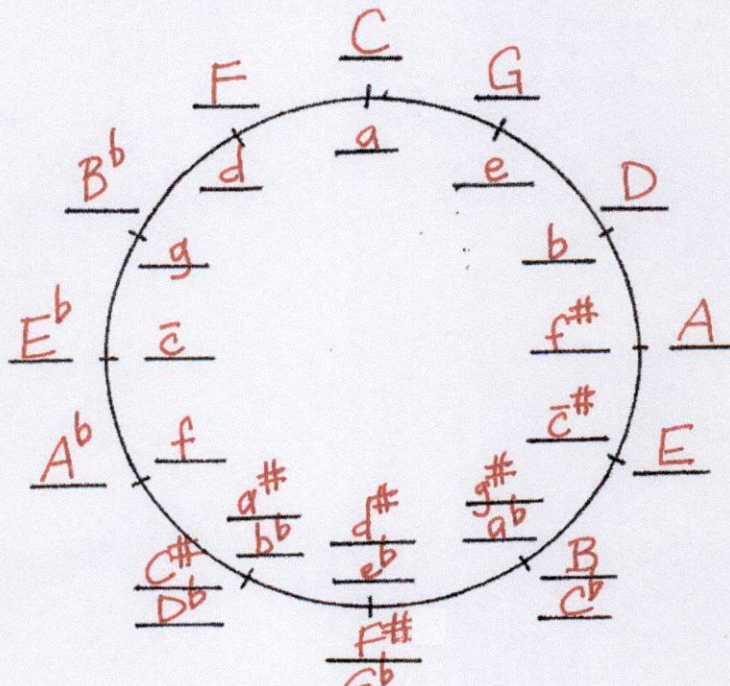
or $\frac{3+2+2}{8}$

Section G: (4 pts) Draw bar lines in the appropriate places.

Section H: (5 pts) Write the following key signatures in bass and treble clefs, using standard placement of sharps or flats.

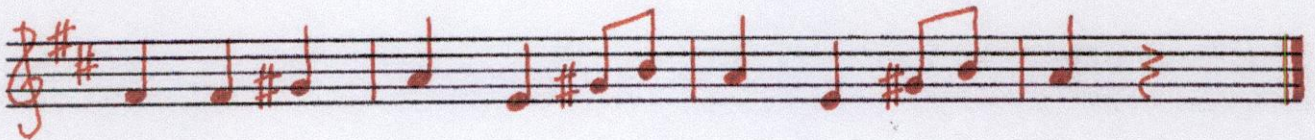
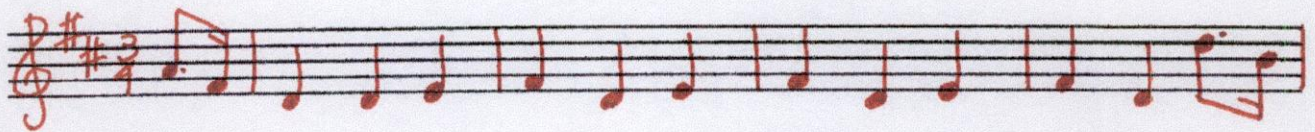
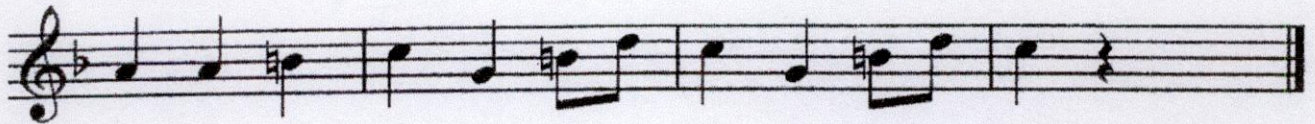
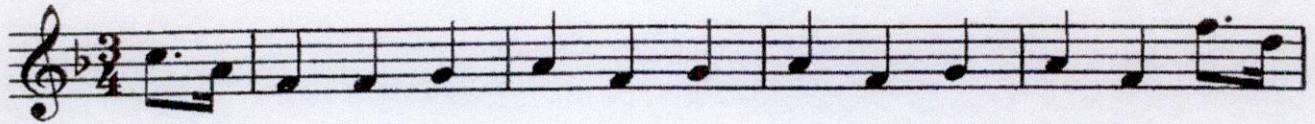
D^b
 d^\sharp
 E^b
 e^b
 c^\sharp

Section I: (12 pts) Write the names of major keys in CAPITAL LETTERS on the outside of the circle of fifths, and the names of minor keys in lowercase letters on the inside of the circle of fifths.

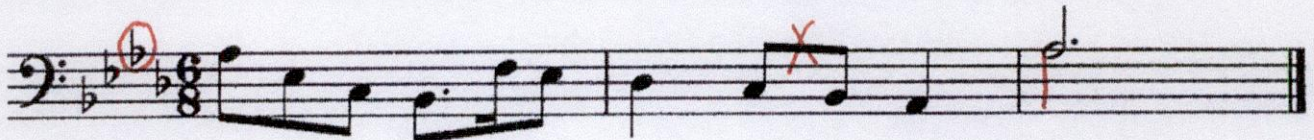


Section J: (4 pts) Transpose this melody to the key a minor third lower.

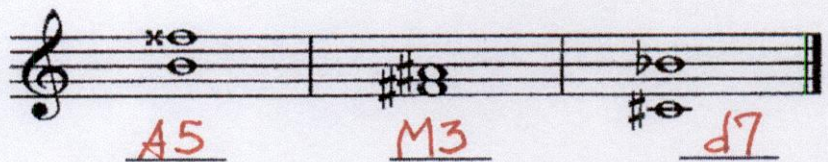
Scherzo, Op. 140, No. 17
Cornelius Gurliitt (1820-1901)



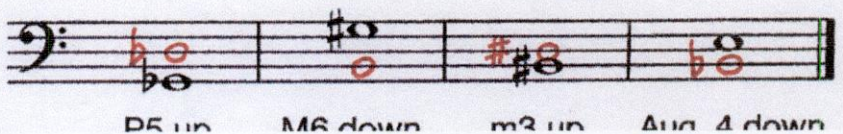
Section K: (3 pts) Copy the following melody on the blank staff provided, correcting three mistakes in notation.



Section L: (3 pts) Identify these intervals by quality (M, m, P, Dim., Aug.) and number.



Section M: (3 pts) Write these intervals up or down from the given pitch, as indicated.



Section N: (8 pts) Write the following scales, using individual accidentals.

b \flat harmonic minor, ascending

not required here

f \sharp natural minor, ascending

G \flat Major, ascending

g \sharp melodic minor, ascending and descending

This cancels the double-sharp, but you could also write G \sharp as a F

Section O: (8 pts) Identify these triads by root name, quality (major, minor, diminished, augmented), and position (root position, first inversion, second inversion).

Root and quality: C \sharp a $^{\circ}$ G \flat E $^+$
 Position: 2nd 1st R 1st

Section P: (5 pts) Identify the following chords by Roman numeral in the key indicated.

c: Vii $^{\circ}7$ b: ii $^{\circ}$ E: iii f: IV 7 B: IV

Section Q: (2 pts) Identify each cadence type. If the cadence is authentic, also identify it as either perfect authentic or imperfect authentic.

Tonic in Soprano/upper voice.

Analysis: D: V I

Cadence type:

Perfect Authentic

B^b: V⁷

vi

Deceptive

Section R: (10 pts) Analyze the following four-part example, identifying the key signature, Roman numerals, and figured bass.

E^b: I vi V [I₄⁶] V⁷

or N₄⁶

I IV₄⁶ I

IV₄⁶ I V I IV ii⁶ [I₄⁶] V I

or V₄⁶⁻⁵

★ Both answers are acceptable.

though the first is more literal
while the second is more functional.
Labeling them as Passing Tones would
be preferred, but is beyond the scope of this curriculum.