

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

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

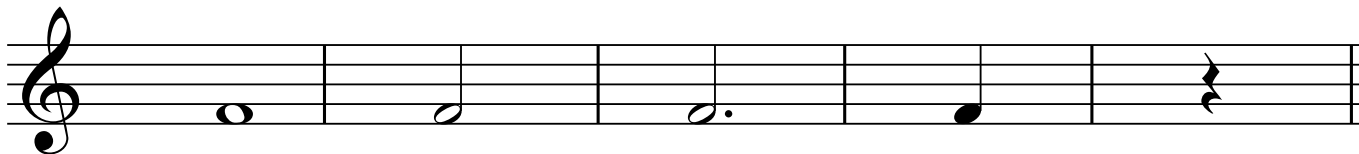
Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave).

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

Line E Space C Line B Space A Space E

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

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 |

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

_____ Staccato

_____ *p*

_____ Tempo

_____ Legato

_____ *f*

_____ Allegro

A. Speed

B. Smooth and connected

C. Loud

D. Short and separated

E. Soft

F. A fast tempo

G. Indicates to repeat a section

H. Gradually getting softer

I. Gradually getting louder

J. Hold or pause

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- 10. Up Down Same

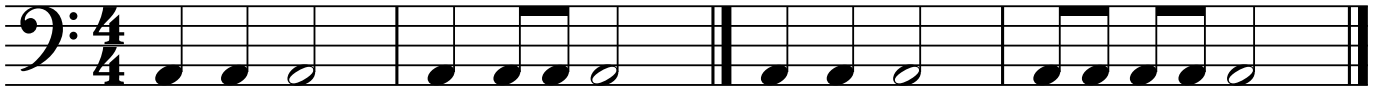
Section C: Are the chords you hear Major or minor? Circle the correct answer.

- 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

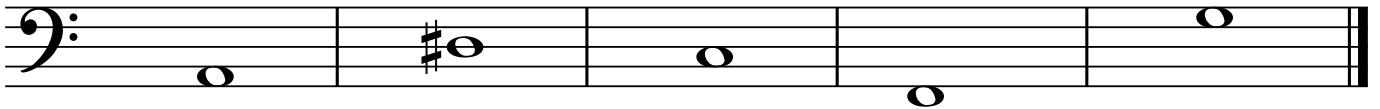


2

Part II: WRITTEN

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




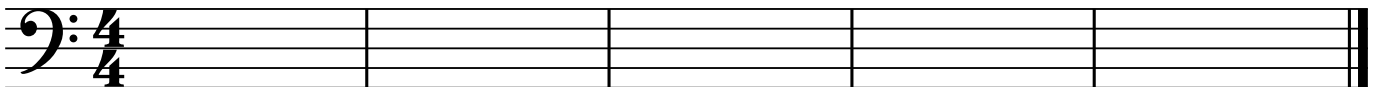


Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave).





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



Line G

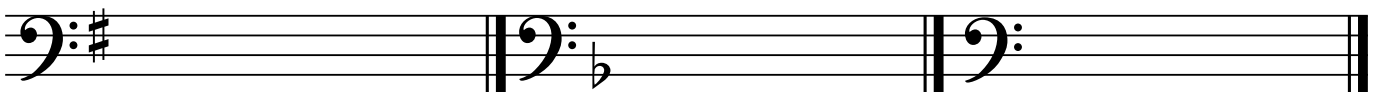
Space E

Line D

Space C

Space G

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



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 |

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

_____ Staccato

A. Speed

_____ *p*

B. Smooth and connected

_____ Tempo

C. Loud

_____ Legato


D. Short and separated

_____ *f*

E. Soft

_____ 

F. A fast tempo

_____ 

G. Indicates to repeat a section

_____ 

H. Gradually getting softer

_____ Allegro

I. Gradually getting louder

_____ 

J. Hold or pause

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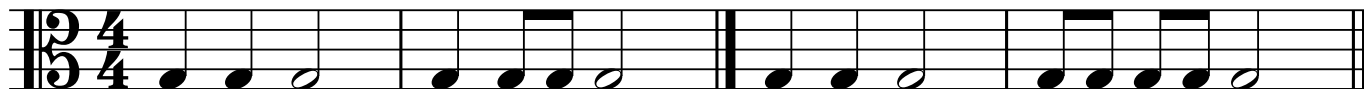
6. Up Down Same
7. Up Down Same
8. Up Down Same
9. Up Down Same
10. Up Down Same

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

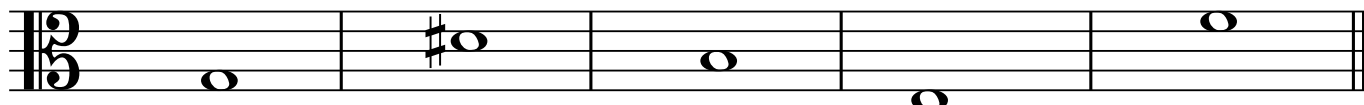


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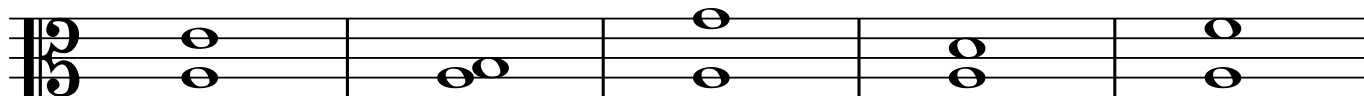
Part II: WRITTEN

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




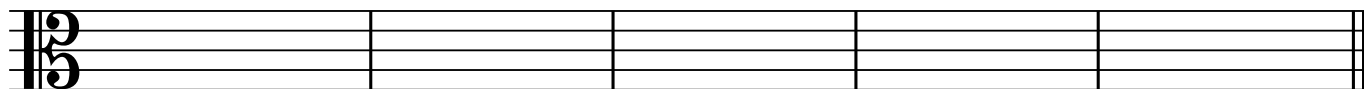


Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave).



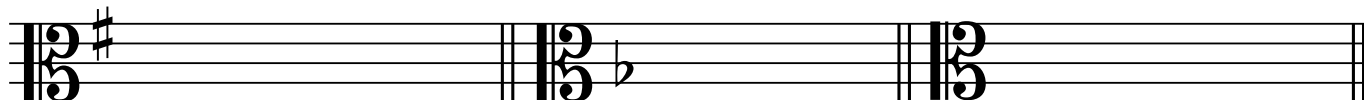


Section G: Draw a whole note () on the given line or space.



Line F Space D Line C Space B Space F

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



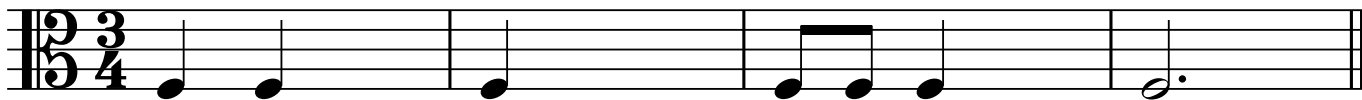
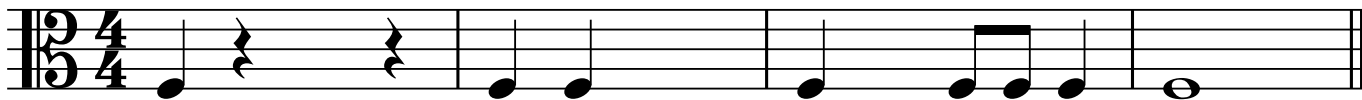
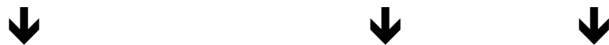
Section I: Add the missing bar lines.



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



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



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 |

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

_____ Staccato

A. Speed

_____ *p*

B. Smooth and connected

_____ Tempo

C. Loud

_____ Legato

D. Short and separated

_____ *f*


E. Soft

_____ ☺

F. A fast tempo

_____ :||

G. Indicates to repeat a section

_____ 

H. Gradually getting softer

_____ Allegro

I. Gradually getting louder

_____ 

J. Hold or pause

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

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.

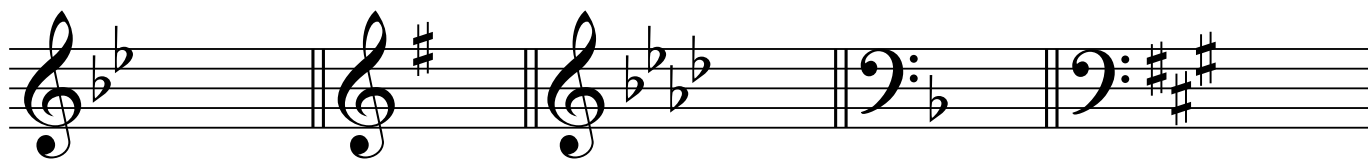
1. 3/4 4/4
2. 3/4 4/4
3. 3/4 4/4
4. 3/4 4/4

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 |

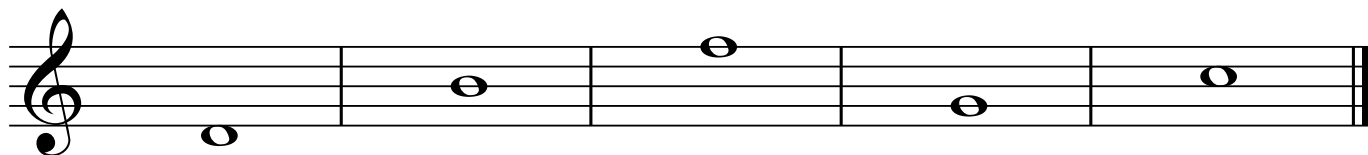
PART II: WRITTEN

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

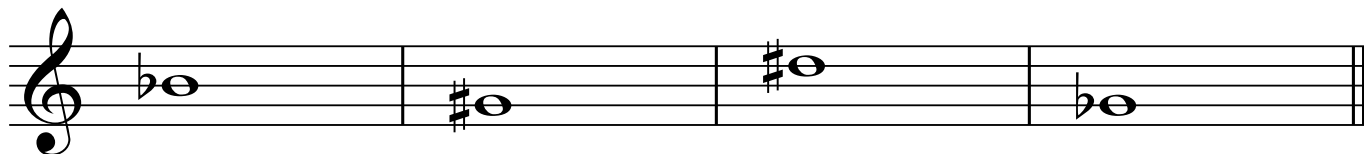


F A^b G B^b A

Section G: Draw stems on the notes below.



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



Section I: Identify the following intervals.



Section J: Match the following symbols.

1. _____ :||

2. _____ ♮

3. _____ ♭

4. _____ #

5. _____ >

A. Accent

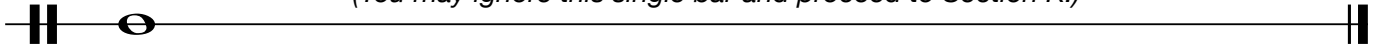
B. Natural Sign

C. Repeat Sign

D. Flat Sign







E. Sharp Sign

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



Section K: Match the following symbols to their names.

1. _____ Fermata
2. _____ Diminuendo
3. _____ Crescendo
4. _____ Slur
5. _____ Tie
6. _____ Staccato
7. _____ Forte
8. _____ Piano
9. _____ Mezzo Forte
10. _____ Mezzo Piano

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

Section L: Match the following terms to their definitions.

- | | |
|-----------------|---|
| A. D.C. al Fine | _____ Gradually slowing down |
| B. Allegro | _____ Speed |
| C. Staccato | _____ Repeat from the beginning to the Fine |
| D. Adagio | _____ Gradually getting louder |
| E. Diminuendo | _____ Gradually getting softer; decrescendo |
| F. Ritardando | _____ A fast tempo |
| G. D.S. al Fine | _____ A slow tempo |
| H. Crescendo | _____ Repeat from the sign to the Fine |
| I. Tempo | _____ Short and separated |

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.

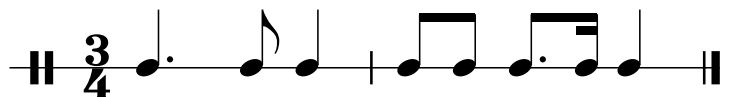
1. _____ 6. _____
2. _____ 7. _____
3. _____ 8. _____
4. _____ 9. _____
5. _____ 10. _____

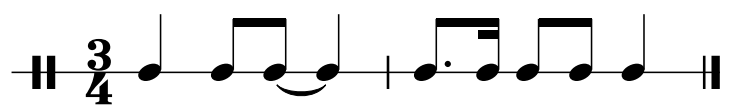
Section C: Whole and half steps. Circle the interval that you hear.


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.

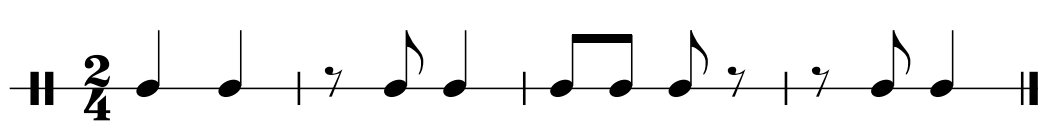
1. A 


B 


C 

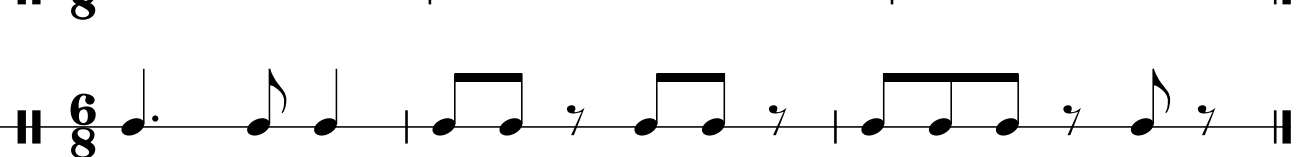
2. A 

B 

C 

3. A 

B 

C 

PART II: WRITTEN

Section E: Name the following key signatures.

___ Major ___ Major ___ Major ___ minor ___ minor ___ minor

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

B Major

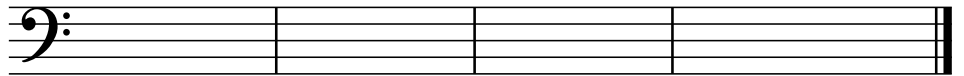
C Major

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.

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

Section I: Write the following triads in root position.



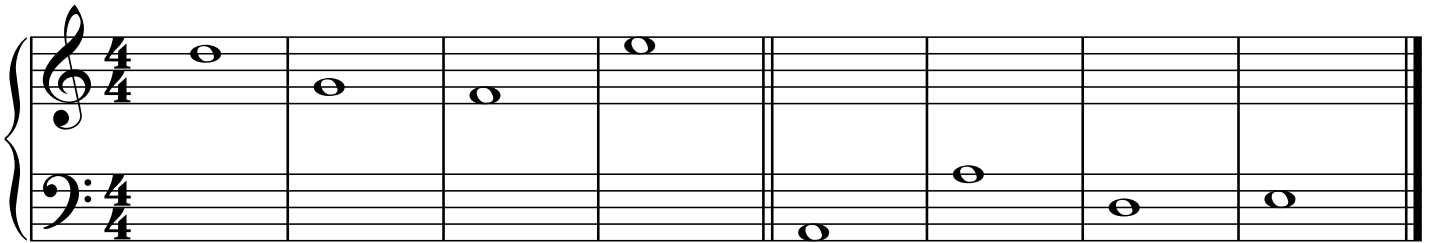
E: IV

G: IV

B: V

D^b: V

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



6th below

7rd above

5th above

Octave below

4th above

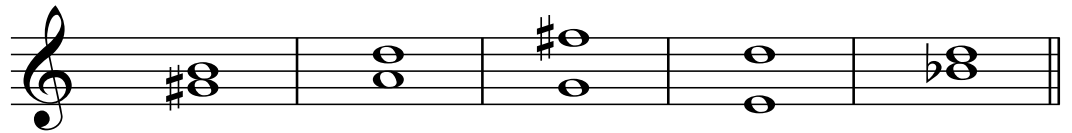
2nd below

3rd above

4th below

Section K: Identify the following intervals by writing the number of the interval and circling its quality.

M = Major
m = minor
P = Perfect



M m P

M m P

M m P

M m P

M m P



M m P

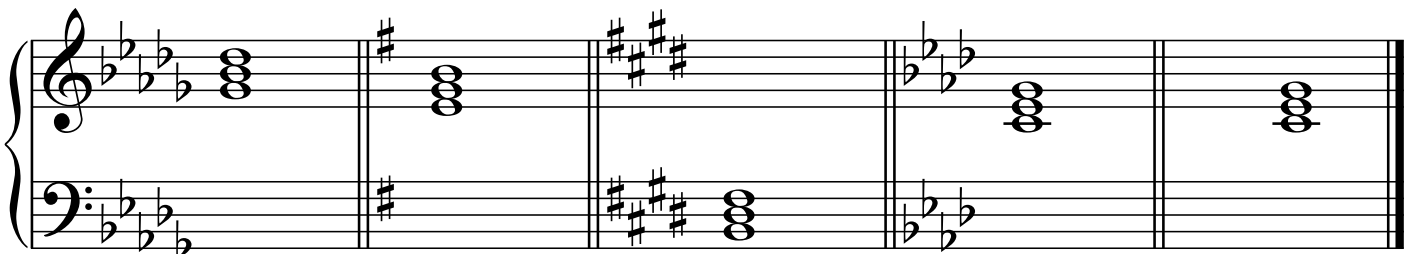
M m P

M m P

M m P

M m P

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.



Section O: Circle whether the following cadences are authentic or half.

Authentic

Authentic

Authentic

Half

Half

Half

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

- | | |
|-----------------------|--|
| 1. ____ Staccato | A. Very fast |
| 2. ____ D.S. al Fine | B. Moderately loud |
| 3. ____ Adagio | C. $\frac{2}{2}$, alla breve |
| 4. ____ Andante | D. Fast |
| 5. ____ ♩ | E. Repeat from the beginning to the Fine |
| 6. ____ Fortissimo | F. Gradually slowing down |
| 7. ____ Presto | G. Very slow |
| 8. ____ Allegro | H. $\frac{4}{4}$ |
| 9. ____ Legato | I. Very loud |
| 10. ____ Mezzo Forte | J. Slow |
| 11. ____ Cantabile | K. Smooth & connected |
| 12. ____ Largo | L. Repeat from the sign to the Fine |
| 13. ____ D.C. al Fine | M. Short & separated |
| 14. ____ ♩ | N. Moderate or walking speed |
| 15. ____ Ritardando | O. In a singing manner |

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Each example will be played twice.

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

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____
- 6. _____
- 7. _____
- 8. _____

Section B: Circle the scale that you hear.

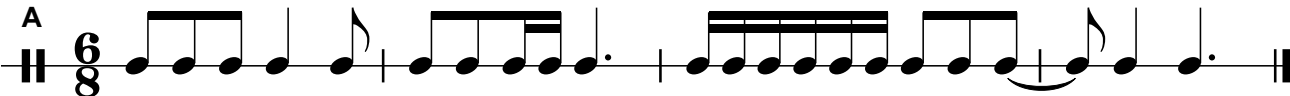
M = Major
Nm = Natural minor
Hm = Harmonic minor
Mm = Melodic minor

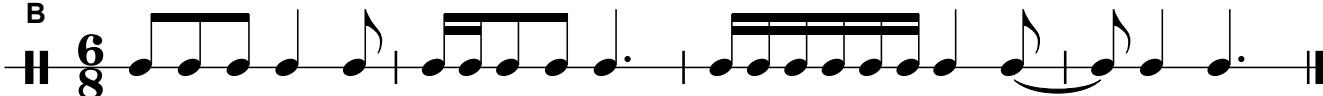
- 1. M Nm Hm Mm
- 2. M Nm Hm Mm
- 3. M Nm Hm Mm
- 4. M Nm Hm Mm
- 5. M Nm Hm Mm

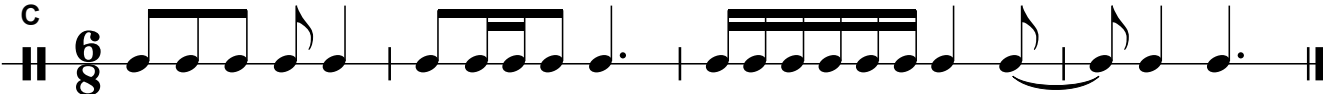
Section C: Circle the cadence you hear as either Authentic or Half.

- 1. Authentic Half
- 2. Authentic Half
- 3. Authentic Half
- 4. Authentic Half

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

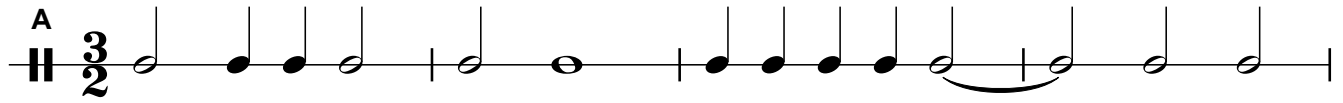
1. **A** 

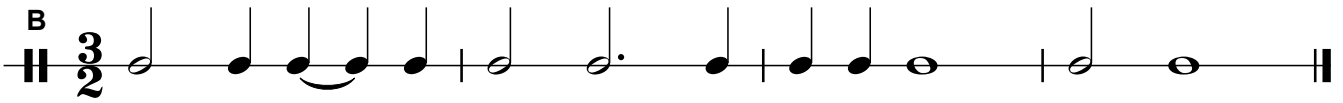
B 

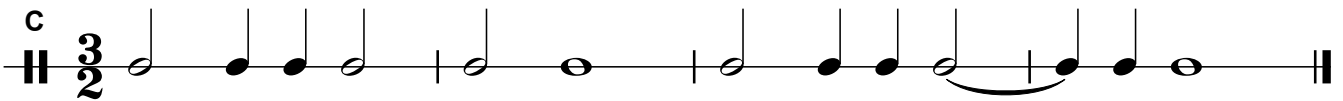
C 

Section D (continued)

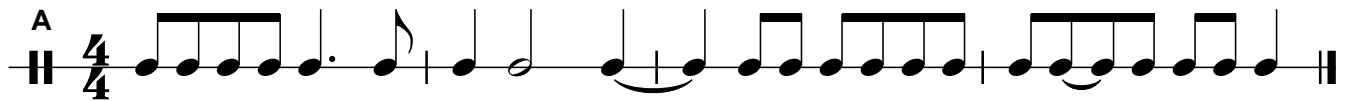
2.


A 


B 

C 

3.

A 

B 

C 

PART II: WRITTEN

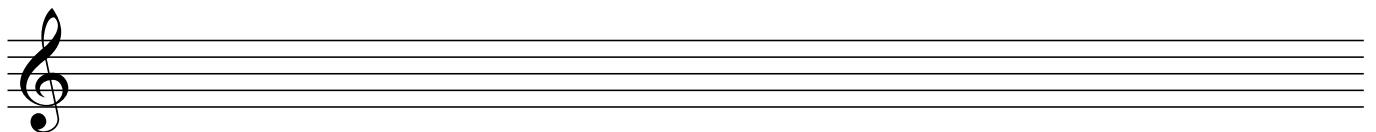
Section E: Drawing Scales

- * 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:

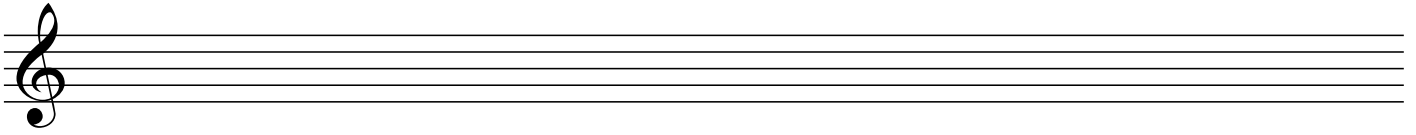
- ** No credit will be given for scales with incorrect notes or accidentals.
- ** One (1) point will be deducted for each accidental drawn on the incorrect line or space.
Maximum deduction of five (5) points.
- ** One (1) point will be deducted for each accidental drawn on the wrong side.
Maximum deduction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

#1: Draw an A^b major scale.

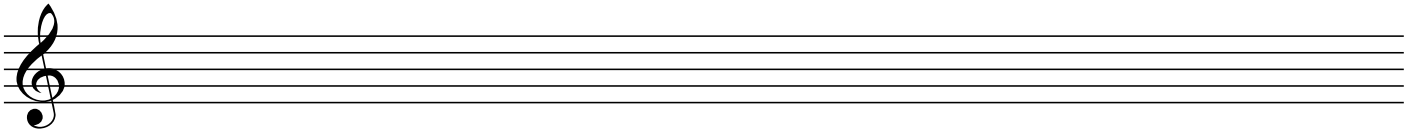


Section E (continued)

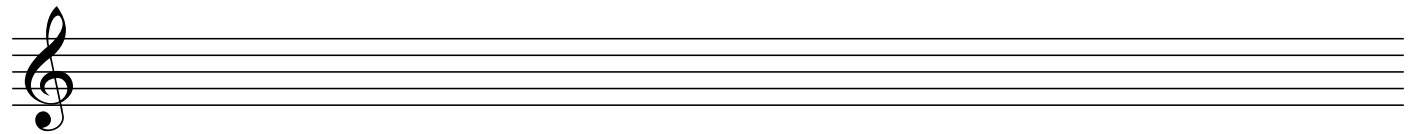
#2: Draw the natural minor form of the relative minor of the A^b Major scale.



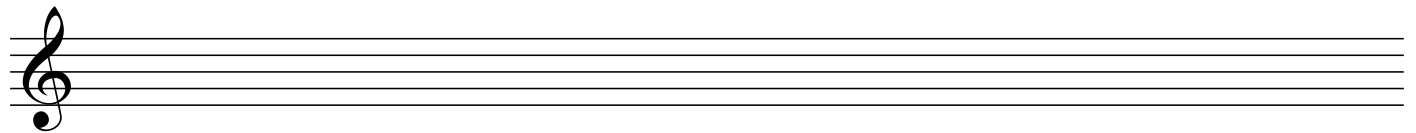
#3: Draw the harmonic minor form of the relative minor of the A^b Major scale.



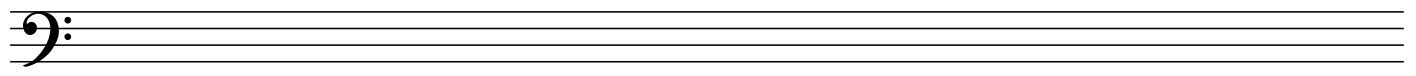
#4: Draw the melodic minor form, both ascending and descending, of the relative minor of the A^b major scale.



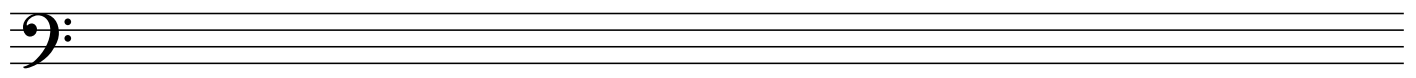
#5: Draw the harmonic minor form of the parallel minor of the E^b Major scale.



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



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



Section E (continued)

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

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

#10: Draw and label the Authentic, Half, Plagal, and Deceptive cadences in B^b Major.

Authentic Half Plagal Deceptive



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


Section G: Label the following triads in the key of D^b 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^o or ii dim.

D^b: _____

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

- 1. ____ subito
- 2. ____ molto
- 3. ____ cantabile
- 4. ____ non troppo
- 5. ____ meno
- 6. ____ poco
- 7. ____ pesante
- 8. ____ coda
- 9. ____ leggiero
- 10. ____ piu
- 11. ____ 
- 12. ____ 
- 13. ____ dolce
- 14. ____ **ABA**
- 15. ____ 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.

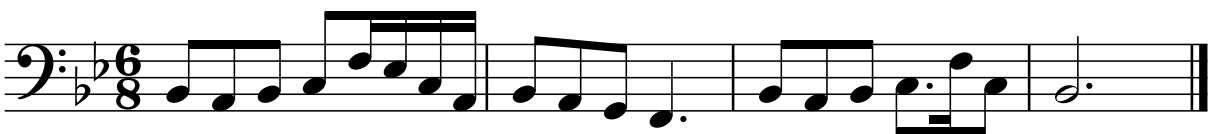
1. A 

B 

C 

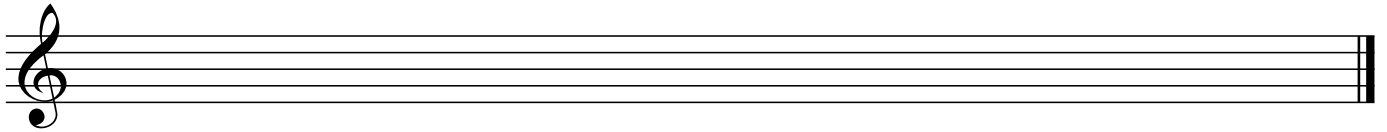
2. A 

B 

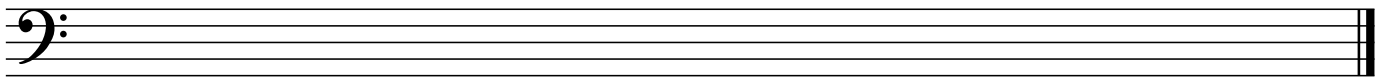
C 

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

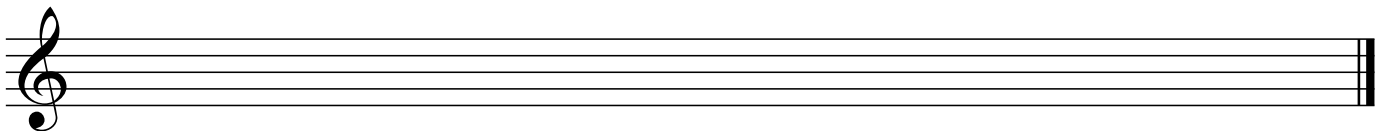
b \flat harmonic minor, ascending



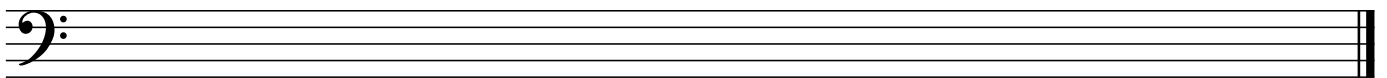
f \sharp natural minor, ascending



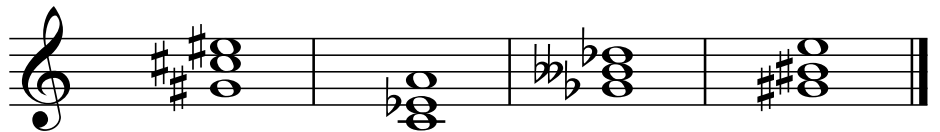
G \flat Major, ascending



g \sharp melodic minor, ascending and descending



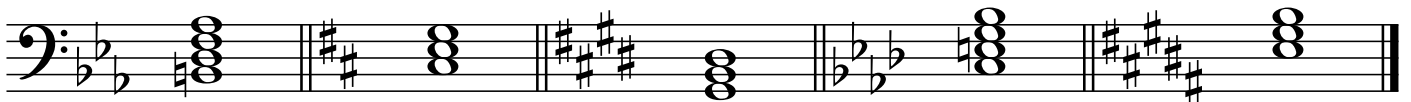
Section O: (8 pts) Identify these triads by root name, quality (major, minor, diminished, augmented), and position (root position, first inversion, second inversion).



Root and quality: _____

Position: _____

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



\bar{c} : _____

b: _____

E: _____

f: _____

B: _____

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

The musical notation for Section Q consists of two systems of grand staff notation. The first system shows a cadence in D major, with the treble clef staff containing a D4 quarter note and an F#4 quarter note, and the bass clef staff containing a D3 quarter note and an F#3 quarter note. The second system shows a cadence in B minor, with the treble clef staff containing a B3 quarter note and a D4 quarter note, and the bass clef staff containing a B2 quarter note and a D3 quarter note. The key signature changes from two sharps to two flats between the systems.

Cadence type: _____

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

The first system of musical notation for Section R is a four-part setting in B-flat major (two flats) and 3/2 time. The treble clef staff contains three chords: B-flat major (Bb, D, F), C minor (C, Eb, G), and B-flat major (Bb, D, F). The bass clef staff contains three chords: B-flat major (Bb, D, F), C minor (C, Eb, G), and B-flat major (Bb, D, F). The time signature is 3/2.

The second system of musical notation for Section R continues the four-part setting in B-flat major. The treble clef staff contains three chords: B-flat major (Bb, D, F), C minor (C, Eb, G), and B-flat major (Bb, D, F). The bass clef staff contains three chords: B-flat major (Bb, D, F), C minor (C, Eb, G), and B-flat major (Bb, D, F).

The third system of musical notation for Section R concludes the four-part setting in B-flat major. The treble clef staff contains three chords: B-flat major (Bb, D, F), C minor (C, Eb, G), and B-flat major (Bb, D, F). The bass clef staff contains three chords: B-flat major (Bb, D, F), C minor (C, Eb, G), and B-flat major (Bb, D, F).