

### PART I: EAR TRAINING

Each example will be played twice.

(2 points will be given for each correct answer.)

Section A: Are the sounds you hear high or low? Circle the correct answer.

- 1.  High    Low
- 2. High     Low
- 3.  High    Low

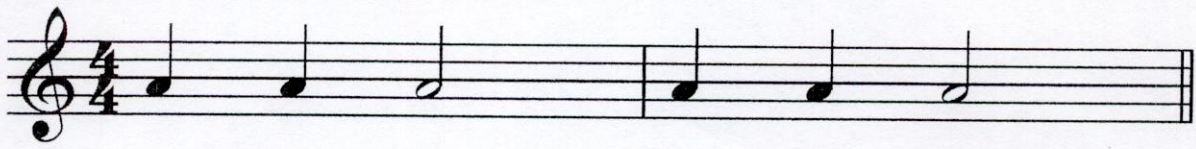
Section B: Are the sounds you hear going up, going down, or staying the same (repeating)? Circle the correct answer.

- 4.  Up    Down    Same
- 5. Up    Down     Same
- 6. Up     Down    Same

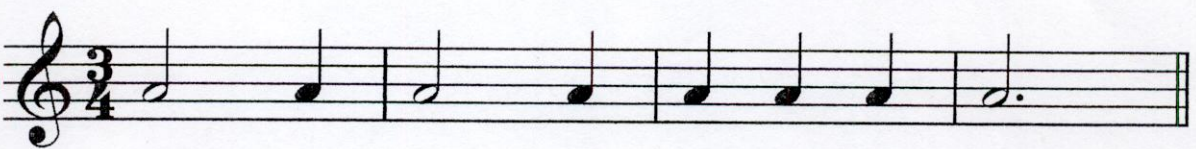
Section C: Are the chords you hear Major or minor? Circle the correct answer.

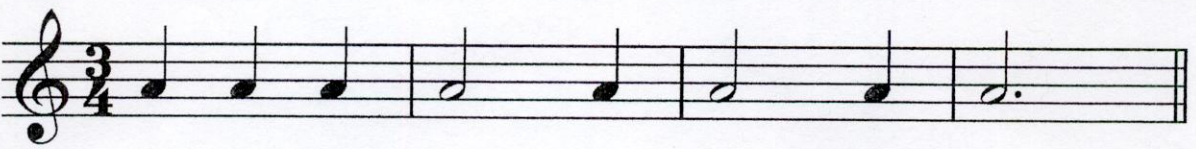
- 7.  Major    minor
- 8.  Major    minor
- 9. Major     minor
- 10. Major     minor

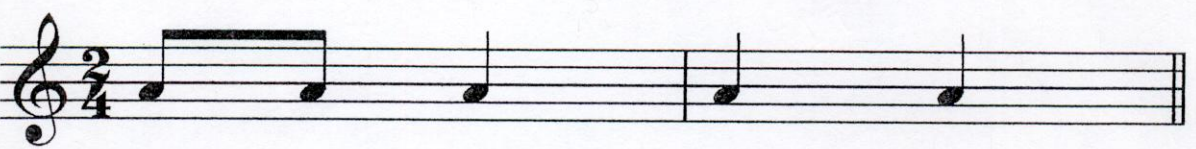
Section D: Which rhythm do you hear? Circle A or B.


11.  A 

B 

12.  A 

B 

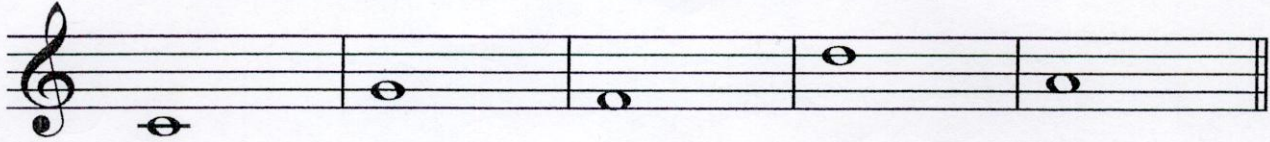
13. A 

B 

**Part II: WRITTEN**

2 pts  
ea

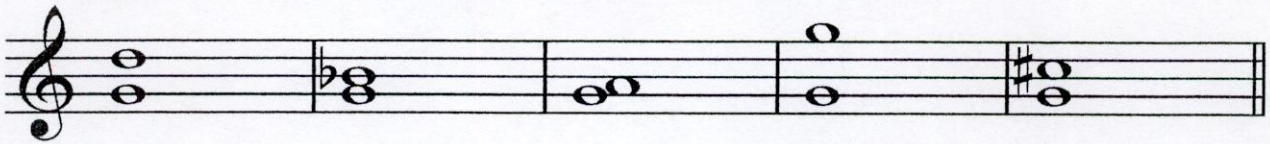
Section E: Name these notes in the blanks below the notes. Use capital letters.



14. C    15. G    16. F    17. D    18. A

2 pts  
ea

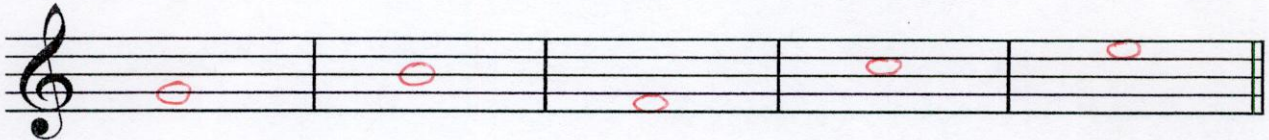
Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave).



19. 5    20. 3    21. 2    22. 8    23. 4

2 pts  
ea

Section G: Draw a whole note (  $\circ$  ) on the given line or space directly above the named note.



24. Line G    25. Line B    26. Space F    27. Space C    28. Space E

2 pts  
ea

Section H: Circle one in each example to identify the correct key signatures below.



29. Key of G or Key of C

30. Key of G or Key of C

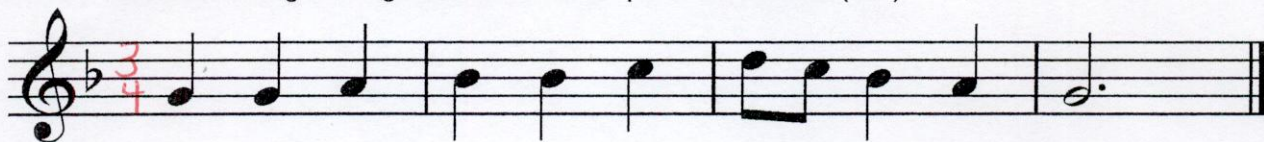
2 pts  
ea

Section I: Add the missing bar lines. (#31-33)



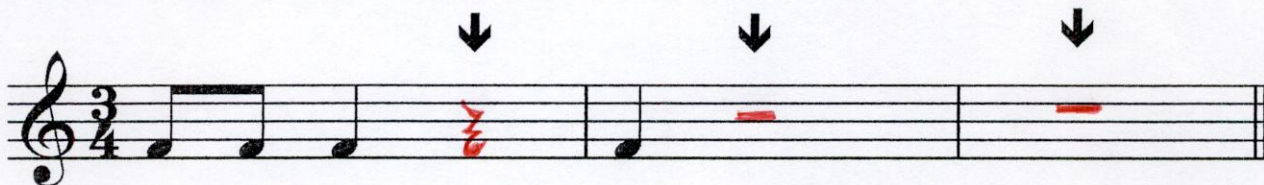
2 pts  
ea

Section J: Write the missing time signature in its correct place on the staff. (#34)



2 pts  
ea

Section K: Complete each measure by drawing one rest under each arrow. (#35-37)  
Be sure the note value completes the measure.

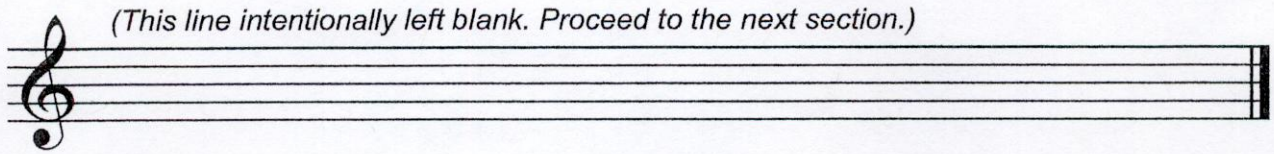


2 pts  
ea

Section L: Complete each measure by drawing one note under each arrow. (#38-41)  
Be sure the note value completes the measure.



4



2 pts ea

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

42. B **p**

A. Smooth and connected

43. I

B. Soft

44. H Tempo

C. Hold or pause

45. A Legato

D. Natural

46. F Allegro

E. Indicates to repeat a section

47. C

F. A fast tempo

48. D

G. Time signature

49. E

H. Speed

50. G  $\frac{4}{4}$

I. Gradually getting louder

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

(2 points will be given for each correct answer.)

Section A: Are the sounds you hear high or low? Circle the correct answer.

1. High Low

2. High Low

3. High Low

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

4. Up Down Same

5. Up Down Same

6. Up Down Same

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

7. Major minor

8. Major minor

9. Major minor

10. Major minor

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

11. A

B

12. A

B

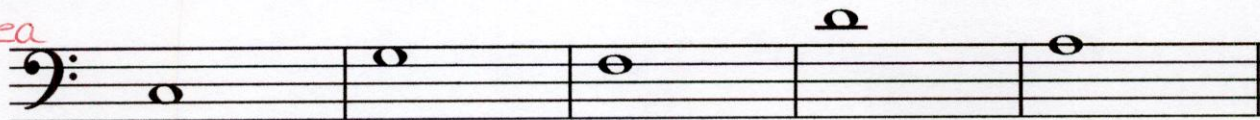
13. A

B

**Part II: WRITTEN**

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

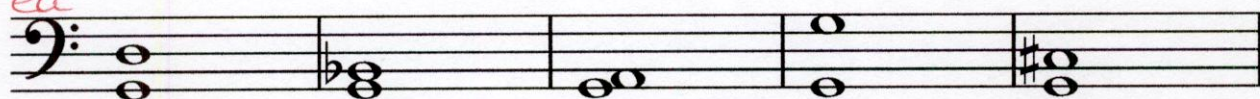
2 pts ea



14. C    15. G    16. F    17. D    18. A

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

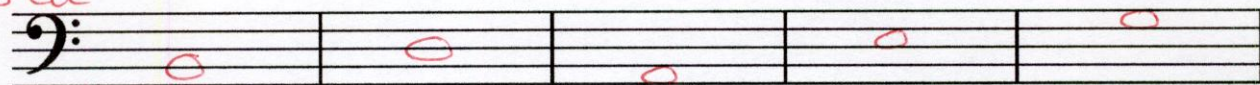
2 pts ea



19. 5    20. 3    21. 2    22. 8    23. 4

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

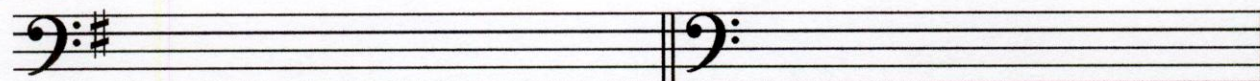
2 pts ea



24. Line B    25. Line D    26. Space A    27. Space E    28. Space G

Section H: Circle one in each example to identify the correct key signatures below.

2 pts ea



29. Key of G or Key of C

30. Key of G or Key of C

Section I: Add the missing bar lines. (#31-33)

2 pts ea

Section J: Write the missing time signature in its correct place on the staff. (#34)

2 pts ea

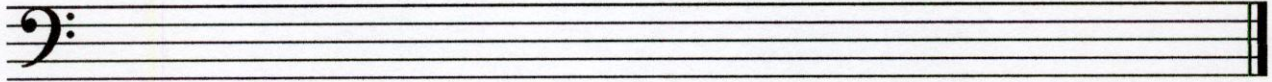
Section K: Complete each measure by drawing one rest under each arrow. (#35-37)  
Be sure the note value completes the measure.

2 pts ea

Section K: Complete each measure by drawing one note under each arrow. (#38-41)  
Be sure the note value completes the measure.

2 pts ea

(This line intentionally left blank. Proceed to the next section.)



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

2 pts ea

42. B ***p***

A. Smooth and connected

43. I 

B. Soft

44. H Tempo


C. Hold or pause

45. A Legato

D. Natural

46. F Allegro


E. Indicates to repeat a section

47. C 

F. A fast tempo

48. D 

G. Time signature

49. E 

H. Speed

50. G  $\frac{4}{4}$

I. Gradually getting louder



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

(2 points will be given for each correct answer.)

Section A: Are the sounds you hear high or low? Circle the correct answer.

1.  High  Low

2. High  Low

3.  High  Low

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

4.  Up  Down  Same

5. Up  Down  Same

6. Up  Down  Same

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

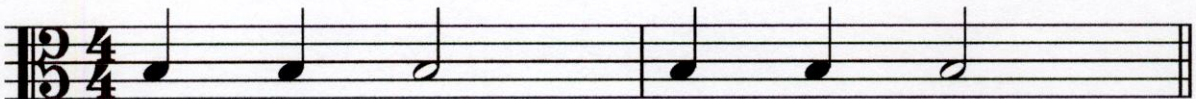
7.  Major  minor

8.  Major  minor

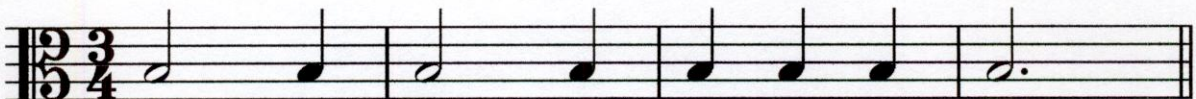
9. Major  minor

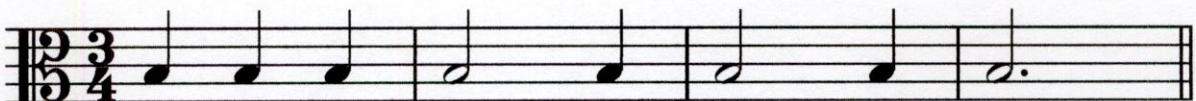
10. Major  minor

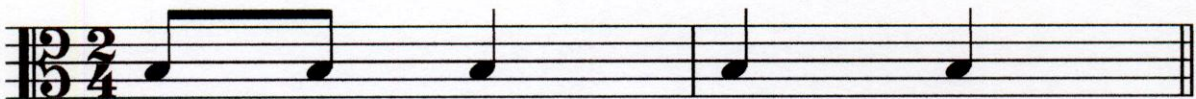
Section D: Which rhythm do you hear? Circle A or B.

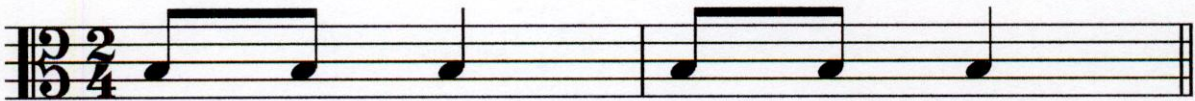
11.  A 

B 

12.  A 

B 

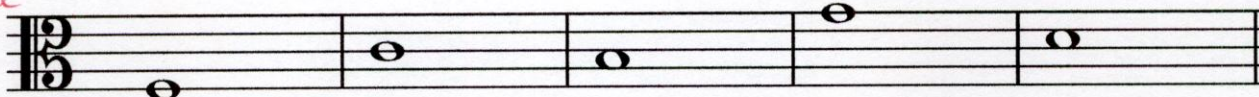
13. A 

B 

**Part II: WRITTEN**

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

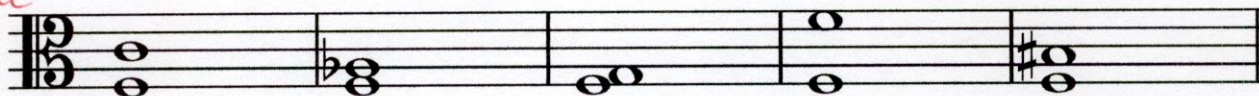
*2 pts ea*



14. F    15. C    16. B    17. G    18. D

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

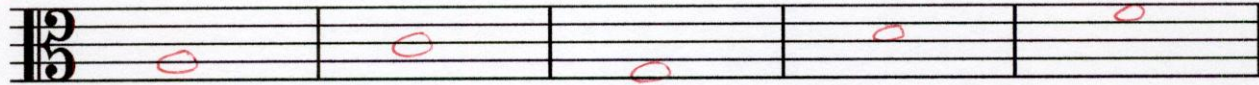
*2 pts ea*



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

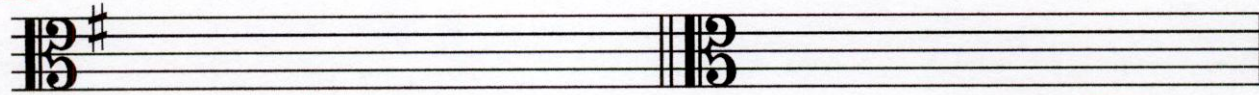
*2 pts ea*



24. Line A    25. Line C    26. Space G    27. Space D    28. Space F

Section H: Circle one in each example to identify the correct key signatures below.

*2 pts ea*



29. Key of G or Key of C    30. Key of G or Key of C

Section I: Add the missing bar lines. (#31-33)

2 pts ea

Section J: Write the missing time signature in its correct place on the staff. (#34)

2 pts ea

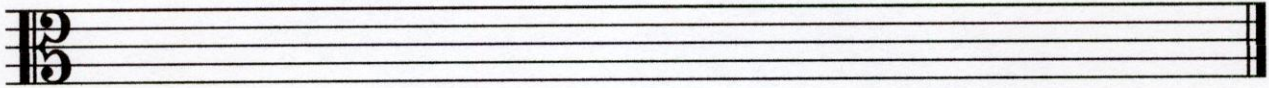
Section K: Complete each measure by drawing one rest under each arrow. (#35-37)  
Be sure the note value completes the measure.

2 pts ea

Section L: Complete each measure by drawing one note under each arrow. (#38-41)  
Be sure the note value completes the measure.

2 pts ea

(This line intentionally left blank. Proceed to the next section.)



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

2 pts ea

42. B **p**

A. Smooth and connected

43. I

B. Soft

44. H Tempo

C. Hold or pause

45. A Legato

D. Natural

46. F Allegro

E. Indicates to repeat a section

47. C

F. A fast tempo

48. D

G. Time signature

49. E

H. Speed

50. G  $\frac{4}{4}$

I. Gradually getting louder

### PART I: EAR TRAINING

Each example will be played twice.

(1.5 points will be given for each correct answer.)

**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

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

- 5. Major minor
- 6. Major minor
- 7. Major minor
- 8. Major minor

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

- 9. 3/4 4/4
- 10. 3/4 4/4
- 11. 3/4 4/4

**Section D: Do the melodies you hear move mostly by step (2nd interval), or skip (3rd interval or larger), or repeat? Circle the correct answer.**

- 12. Step Skip Repeat
- 13. Step Skip Repeat
- 14. Step Skip Repeat

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

16. A

B

C

17. A

B

C



2

18. **A**

**B**

**C**

**PART II: WRITTEN**

**Section F: Write the order of sharps and flats using CAPITAL letters. (1/2 point for each correct answer. 7 total points for this section.)**

Sharps: F, C, G, D, A, E, B  
 19.            20.            21.            22.            23.            24.            25.

Flats: B, E, A, D, G, C, F  
 26.            27.            28.            29.            30.            31.            32.

**Section G: Identify these Major key signatures. Use CAPITAL letters. (1.5 points for each correct answer.)**

33. A                      34. B<sup>b</sup>                      35. A<sup>b</sup>                      36. D

**Section H: Draw stems using the correct stem direction on the whole notes below. (1 point each)**

37.                      38.                      39.                      40.

**Section I: Draw an enharmonic note beside each of the following notes. Use whole notes. (1.5 points each)**

A musical staff in bass clef containing four whole notes. The first note is B-flat with a red 'b' written next to it. The second note is B natural with a red '#' written next to it. The third note is B natural with a red '#' written next to it. The fourth note is B-flat with a red 'b' written next to it.

41.                                      42.                                      43.                                      44.

**Section J: Draw the following intervals above the following notes. Use whole notes. (1.5 points each)**

A musical staff in treble clef containing four whole notes. The notes are C, D, E, and F. Red circles are drawn above each note to indicate where to draw the interval.

45. 6th                                      46. 2nd                                      47. 5th                                      48. 8th (octave)

**Section K: Draw the indicated whole or half steps above or below the given notes, as instructed below. Use whole notes. (1.5 points each)**

A musical staff in bass clef containing four whole notes. The notes are C, D, E, and F. Red circles are drawn above each note to indicate where to draw the step.

49. Whole step above      50. Half step below      51. Whole step below      52. Half step above

**Section L: Draw the indicated scales using whole notes & accidentals. (#53-60) (1/2 point for each correct answer. 8 total points for each scale.)**

E-flat Major

A musical staff in treble clef for the E-flat Major scale. The notes are E-flat, F, G, A-flat, B-flat, C, D, E-flat, written in red.

A Major

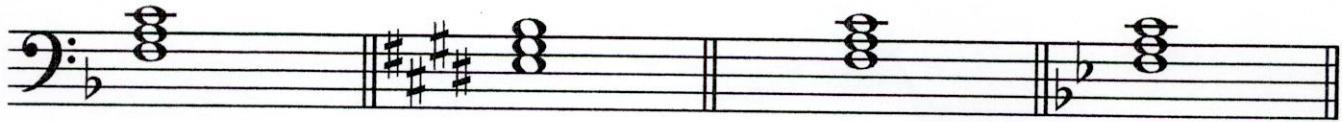
A musical staff in bass clef for the A Major scale. The notes are A, B, C, D, E, F#, G#, A, written in red.

**Section M: Draw the following triads using accidentals. (1.5 points for each correct answer.)**

A musical staff in treble clef containing four triads. The first triad is A-flat Major (A-flat, C, E-flat) with red accidentals. The second is E Major (E, G#, B) with a red sharp. The third is F Major (F, A, C) with no accidentals. The fourth is D Major (D, F#, A) with a red sharp.

61. A-flat Major Triad      62. E Major Triad      63. F Major Triad      64. D Major Triad

**Section N: Identify the following triads as a Roman numeral (I, IV, or V), in the key signature given. (1.5 point for each correct answer.)**



65. I

66. I

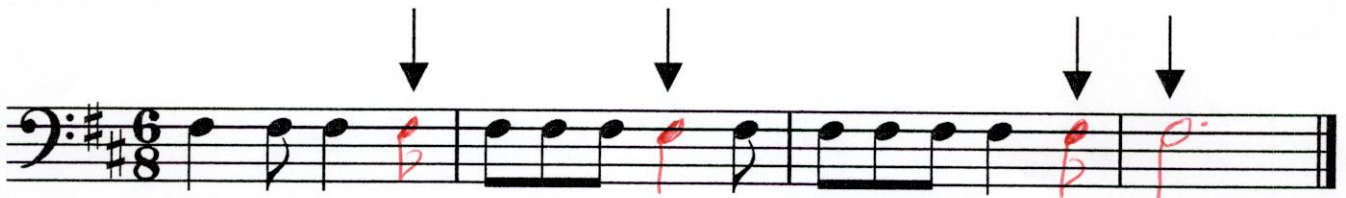
67. IV

68. V

**Section O: Write the missing time signature in the correct place on the staff. (1.5 point for each correct answer.)**



**Section P: Complete each measure by drawing one note in the correct place under each arrow. (1 point for each correct answer.)**



**Section Q: Match each term to the correct definition. Print carefully using CAPITAL letters. (1 point each)**

75. G

76. D *ff*

77. I

78. A Legato

79. H *mp*

80. C Crescendo

81. F D.C. al Fine

82. B 8va

83. J Diminuendo

84. K Staccato

85. E A tempo

- A. Smooth and connected
- B. Indicates to play notes an octave higher
- C. Gradually getting louder
- D. Very loud
- E. Return to the original speed or tempo
- F. Repeat from the beginning to the Fine
- G. Accent
- H. Moderately soft
- I. Tie
- J. Gradually getting softer, decrescendo
- K. Short and separated



-1 pte **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. 5      5. 7  
 2. 2      6. 3  
 3. 6      7. 1  
 4. 4      8. 3

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


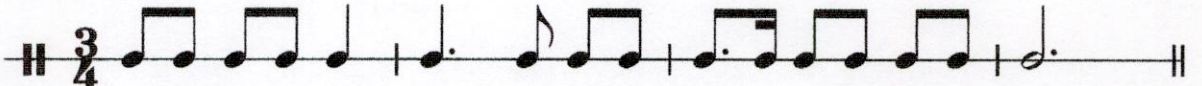

1. Whole    Half  
 2. Whole    Half  
 3. Whole    Half  
 4. Whole    Half

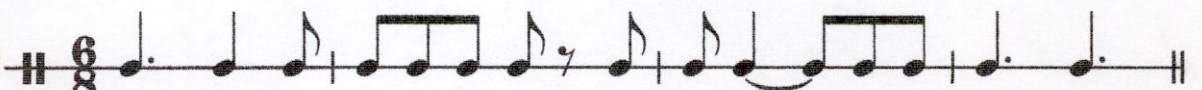
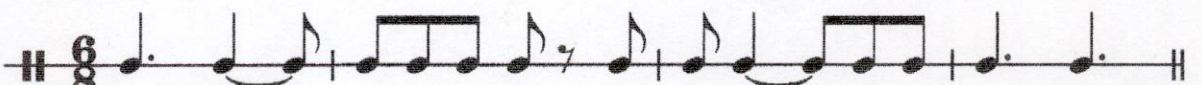
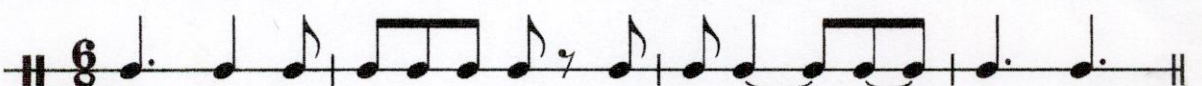
Section C: Circle the quality of the scale that you hear.




M = Major  
 Hm = Harmonic minor


1. M    Hm  
 2. M    Hm  
 3. M    Hm  
 4. M    Hm

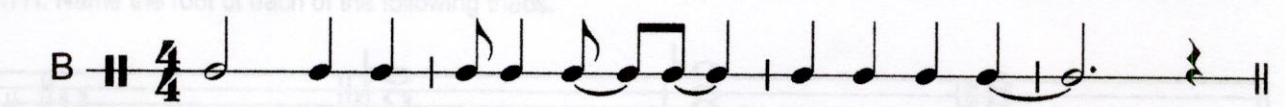
Section D: Circle the letter (A, B, or C) next to the rhythm that you hear.

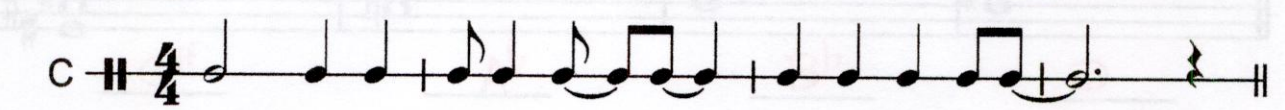
1. A  B  C 

2. A  B  C 

3. A  B  C 

4. A 

B 

C 

**PART II: WRITTEN**


Section E:

1) Write the order of flats in standard placement on both the treble and bass staves below.

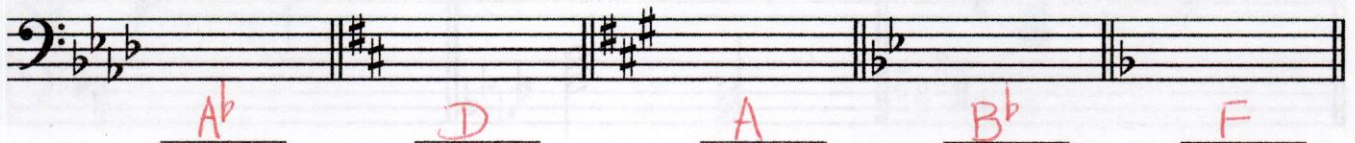
2) Write the order of sharps in standard placement on both the treble and bass staves below.



Section F: Label the root position triads using Roman Numerals. The key signatures below are all Major key signatures. To receive credit, use uppercase for Major triads and lowercase for minor triads.



Section G: Name the following Major key signatures.



-3 ea Section H: Name the root of each of the following triads.

Four triads are shown in bass clef. The roots are handwritten in red below each triad: C#, Ab, Bb, and D.

-2 ea Section I: Identify the following intervals by writing the number of the interval and then circling its quality.  
 M = Major m = minor P = Perfect

Six intervals are shown in bass clef. The numbers and circled qualities are handwritten in red below each interval:  
5 M m **P**    3 **M** m P    7 M **m** P    3 M **m** P    8 M m **P**    2 **M** m P



-2 ea Section J: Write the following triads in root position, using accidentals next to the notes (and NOT key signatures).

Six triads are shown in treble clef. The roots are handwritten in red below each triad: Ab Major, E Major, B Major, d minor, f# minor, and bb minor.

-2 ea Section K: Circle whether the following cadences are authentic or half.

Three cadences are shown in grand staff. The labels are handwritten in red below each cadence:  
 Authentic **Half**    **Authentic** Half    Authentic **Half**

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

- |                                                                                                 |                                          |
|-------------------------------------------------------------------------------------------------|------------------------------------------|
| 1. <u>H</u> Cantabile                                                                           | A. Moderate or walking speed             |
| 2. <u>N</u> Poco                                                                                | B. Repeat from the beginning to the Fine |
| 3. <u>J</u> Largo                                                                               | C. Slow                                  |
| 4. <u>G</u> Molto                                                                               | D. Speed                                 |
| 5. <u>E</u>    | E. $\frac{2}{2}$ , alla breve            |
| 6. <u>L</u> Presto                                                                              | F. Gradually slowing down                |
| 7. <u>A</u> Andante                                                                             | G. Much                                  |
| 8. <u>P</u>  | H. In a singing manner                   |
| 9. <u>C</u> Adagio                                                                              | I. Repeat from the sign to the Fine.     |
| 10. <u>O</u> Fortissimo                                                                         | J. Very slow                             |
| 11. <u>I</u> D.S. al Fine                                                                       | K. Gradually getting softer; decrescendo |
| 12. <u>B</u> D.C. al Fine                                                                       | L. Very fast                             |
| 13. <u>F</u> Ritardando                                                                         | M. Return to the original speed or tempo |
| 14. <u>K</u> Diminuendo                                                                         | N. Little                                |
| 15. <u>D</u> Tempo                                                                              | O. Very loud                             |
| 16. <u>M</u> A tempo                                                                            | P. $\frac{4}{4}$                         |

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

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

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

Section B: Circle the scale that you hear.  
 M = Major                  Hm = Harmonic minor  
 Nm = Natural minor      Mm = Melodic minor

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

Section C: Circle the cadence you hear.

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 

2. A 

B 

C 

2

3. A 

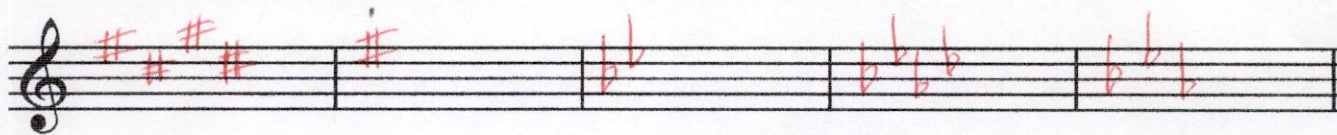
B 

C 

**PART II: WRITTEN**

-2 ea


Section E: Write the relative minor key signatures for the following Major keys.



E                      G                      B $\flat$                       A $\flat$                       E $\flat$

-2 ea

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



m 7      P 4      M 6      m 3      P 5


Section G: Label the following triads in the key of E Major using Roman numerals.

Use uppercase for Major and lowercase for minor.

Use uppercase and either a plus sign (+) or "Aug" for Augmented, e.g., either IV+ or IV Aug. would be correct.

Use lowercase and a degree sign ( $^{\circ}$ ) or "dim" for Diminished, e.g., either vii $^{\circ}$  or vii dim. would be correct.

-2 ea



IV      vi      V      I      vii $^{\circ}$

-2 ea

Section H: Draw an enharmonic note for each of the following notes.

-2 ea

**Section I: Drawing Scales, Triads, & Cadences (9 questions)**

- \* In this section, use accidentals, not key signatures.
- \* Use only whole notes.
- \* Accidentals must be on the correct line or space.
- \* Accidentals must be on the correct side of the note.
- \* 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 F# Major scale.

2. Draw the Major scale that is enharmonic to F# Major.

3. Draw the harmonic minor scale of the relative minor of D Major.

4. Draw the melodic minor scale, both ascending and descending, of the relative minor of D Major.

4

5. Draw the tonic triad of C minor in root position and its inversions.

6. Draw the subdominant triad of F Major in root position and its inversions.

7. Draw the dominant triad of B Major in root position and its inversions.

8. Draw the natural minor scale of the parallel minor of F Major.

9. Draw and label (using Roman numerals) the Authentic, Half, Plagal, and Deceptive cadences in the key of D Major.

-1 ea  
(1/4 ea part)

V   I
I   V
IV   I
V   vi

Authentic
Half
Plagal
Deceptive



(This measure intentionally left blank.)

Section J: Match the terms or signs and their definitions. Print your answers carefully using CAPITAL LETTERS.

- |                             |                                                |
|-----------------------------|------------------------------------------------|
| 1. <u>R</u> Dolce           | A. Very slow                                   |
| 2. <u>E</u> Meno            | B. Suddenly loud accent                        |
| 3. <u>O</u> Pesante         | C. More                                        |
| 4. <u>N</u> Subito          | D. Binary                                      |
| 5. <u>X</u> Crescendo       | E. Less                                        |
| 6. <u>Y</u> Cut time        | F. In the same manner                          |
| 7. <u>S</u> Non troppo      | G. Very soft                                   |
| 8. <u>B</u> Sforzando (sfz) | H. Tail or ending section                      |
| 9. <u>M</u> Leggiero        | I. Much                                        |
| 10. <u>F</u> Simile         | J. Hold or pause                               |
| 11. <u>K</u> ABA            | K. Ternary                                     |
| 12. <u>C</u> Più            | L. In a singing manner                         |
| 13. <u>T</u> Tenuto         | M. Lightly                                     |
| 14. <u>H</u> Coda           | N. Suddenly                                    |
| 15. <u>L</u> Cantabile      | O. Heavy, forceful                             |
| 16. <u>V</u> a tempo        | P. Gradually get softer                        |
| 17. <u>W</u> Ritardando     | Q. Speed                                       |
| 18. <u>J</u> Fermata        | R. Sweetly                                     |
| 19. <u>A</u> Largo          | S. Not too much                                |
| 20. <u>D</u> AB             | T. Hold for full value, indicating an emphasis |
| 21. <u>P</u> Diminuendo     | U. Little                                      |
| 22. <u>I</u> Molto          | V. Return to the original speed                |
| 23. <u>Q</u> tempo          | W. Gradually get slower                        |
| 24. <u>G</u> Pianissimo     | X. Gradually get louder                        |
| 25. <u>U</u> Poco           | Y. <sup>2</sup> alla breve                     |

**PART I: EARTRAINING**  
Each example will be played twice

**Section A:** (5 pts). Circle the interval you hear:

- |    |    |           |                |    |
|----|----|-----------|----------------|----|
| 1. | m3 | M3        | <u>M6</u>      | P5 |
| 2. | M3 | <u>P4</u> | P5             | M6 |
| 3. | m7 | M6        | <u>tritone</u> | M2 |
| 4. | M2 | <u>m3</u> | M6             | P8 |
| 5. | m6 | P5        | <u>M7</u>      | m2 |

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

1. A

B

C

2. A

B

C

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

1. A

6/8

B

6/8

**C**

6/8

2. **A**

C

B

C

C

C

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

- |    |              |              |                   |                  |
|----|--------------|--------------|-------------------|------------------|
| 1. | Major        | <b>Minor</b> | Diminished        | Augmented        |
| 2. | Major        | Minor        | Diminished        | <b>Augmented</b> |
| 3. | <b>Major</b> | Minor        | Diminished        | Augmented        |
| 4. | Major        | Minor        | <b>Diminished</b> | Augmented        |

Section E (2 pts): Circle the cadence type you hear at the end of each phrase:

- |    |                  |               |      |           |
|----|------------------|---------------|------|-----------|
| 1. | Authentic        | <b>Plagal</b> | Half | Deceptive |
| 2. | <b>Authentic</b> | Plagal        | Half | Deceptive |

**PART II: WRITTEN**

**Section F (2 pts):** Write the **time signature** on the blank provided:

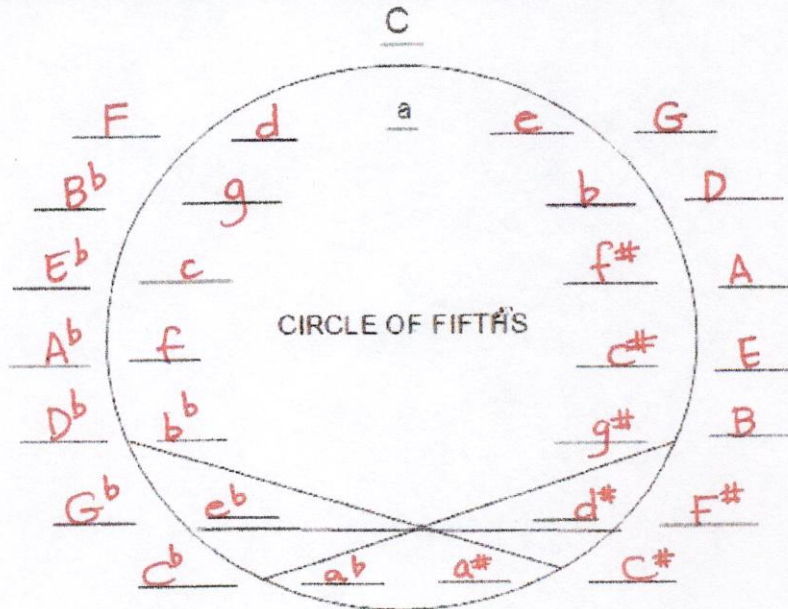
7/8 or 8/8

**Section G (4 pts):** Draw **bar lines** to reflect the 6/8 meter for the following example:

6/8

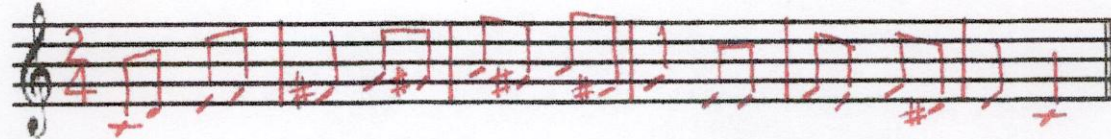
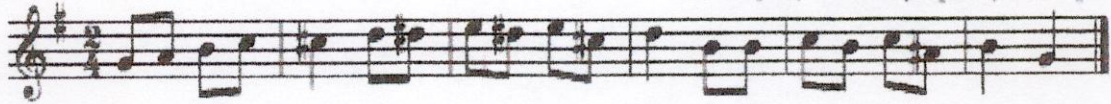
**Section H (5 pts):** Construct the following **key signatures** on the Grand Staff below using **standard placement** of sharps or flats:

**Section I (14 pts/5 each):** Complete the Circle of Fifths diagram below by indicating the remaining 14 Major keys in **CAPITAL** letters on the blanks outside the circle and the remaining 14 minor keys in **lower case** letters on the blanks inside the circle. The diagonal/connected lines shown on the diagram indicate enharmonic keys:

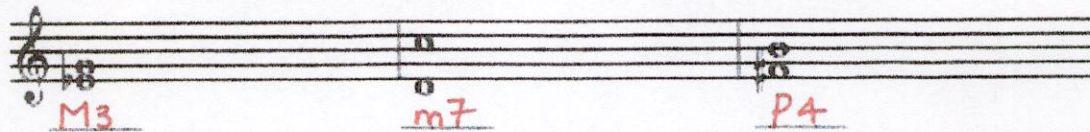


**Section J:** (6 pts/1 per bar): Transpose this melody to the key a **Perfect 5th lower** using the blank staff below. Include the correct key signature and accidentals in your transposition:

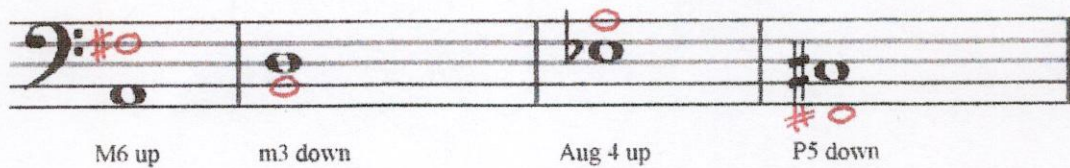
Haydn, Oxford Symphony (excerpt)



**Section K:** (3 pts): Identify these intervals by **quality** (P, M, m, dim, Aug) and **number** (size):

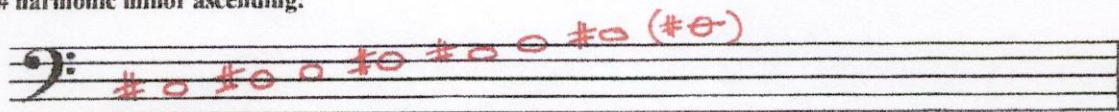


**Section L:** (4 pts): Construct the following intervals **up** or **down** from the given pitch, as indicated:

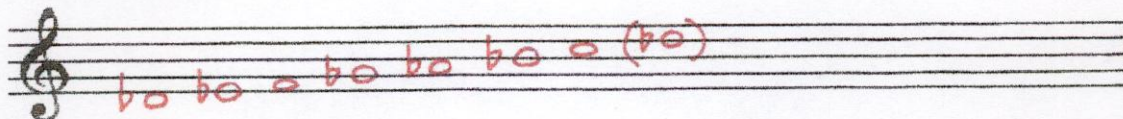


**Section M:** (4 pts): Construct the following **scales** using individual accidentals:

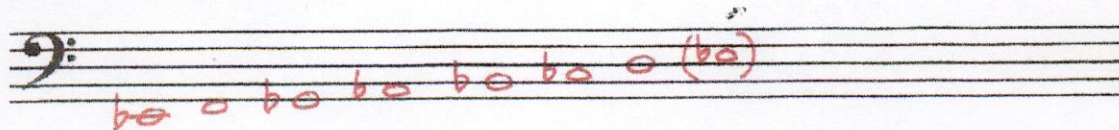
**c# harmonic minor ascending:**



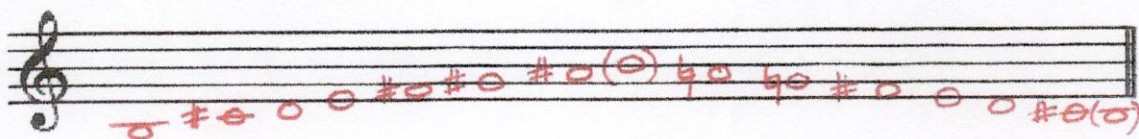
**Db Major ascending:**



**eb natural minor ascending:**



**b melodic minor ascending AND descending:**

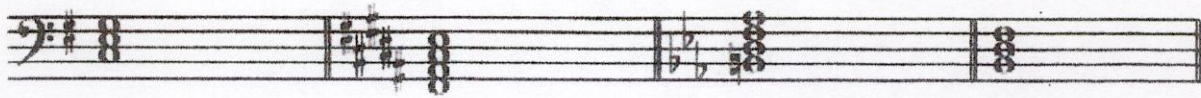


**Section N:** (9 pts): For each of the following triads, identify their **root name**, **quality** (M, m, dim, Aug), and **position** (root, 1<sup>st</sup> inversion, 2<sup>nd</sup> inversion):



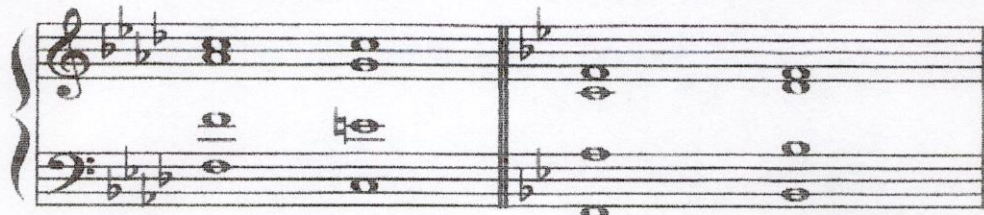
Root:	<u>F</u>	<u>B</u>	<u>C</u>
Quality:	<u>M</u>	<u>m</u>	<u>dim.</u>
Position:	<u>1<sup>st</sup> inv.</u>	<u>2<sup>nd</sup> inv.</u>	<u>root</u>

**Section O:** (4 pts): Identify the following chords by their **Roman numeral** in the Major or harmonic minor key indicated:



c: VI      B: V<sup>7</sup>      c: vii<sup>o</sup>7      a: ii<sup>o</sup>

**Section P:** (2 pts): Identify each **cadence type** using the following abbreviations: **PAC** (for Perfect Authentic cadence), **IAC** (for Imperfect Authentic cadence), **HC** (for Half Cadence), **PC** (for Plagal cadence), **DC** (for deceptive cadence):



f: HC      Bb: IAC

**Section Q:** (10 pts): Match the following terms with their correct definitions. Use **CAPITAL** letters:

- |                          |                                 |
|--------------------------|---------------------------------|
| 1. <u>D</u> Rubato       | A. Little by little             |
| 2. <u>J</u> Con brio     | B. Dying away                   |
| 3. <u>E</u> Grazioso     | C. With expression              |
| 4. <u>G</u> Allargando   | D. Give and take within a tempo |
| 5. <u>H</u> Vivace       | E. Gracefully                   |
| 6. <u>I</u> Maestoso     | F. Not too much                 |
| 7. <u>F</u> Non troppo   | G. Broadening                   |
| 8. <u>B</u> Morendo      | H. Lively                       |
| 9. <u>C</u> Espressivo   | I. Majestically                 |
| 10. <u>A</u> Poco a poco | J. Brightly                     |

Section R: (7 points): Write the scale degree name on the blanks provided for each note of the scale, beginning on "tonic:"

1. tonic
2. supertonic
3. mediant
4. subdominant
5. dominant
6. submediant
7. leading tone
8. tonic

Section S: (3 pts): Copy the following melody on the blank staff provided, correcting three errors in notation:

Section T: (8 pts): Provide a complete Roman numeral analysis on the blanks below the excerpt:

Geneva Salter #2  
melody: Bourgeois/harmonization: Goudimel