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

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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).

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.


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

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

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

Section L: Complete each measure by drawing one note under each arrow. (#38-41)
Be sure the note value completes the measure.
Section M: Match terms to their definitions. Print carefully using CAPITAL LETTERS.

42. **B** \( p \)

43. **I** \( \) 

44. **H** Tempo

45. **A** Legato

46. **F** Allegro

47. **C** \( \) 

48. **D** \( \) 

49. **E** \( \) 

50. **G** \( \frac{4}{4} \)

- A. Smooth and connected
- B. Soft
- C. Hold or pause
- D. Natural
- E. Indicates to repeat a section
- F. A fast tempo
- G. Time signature
- H. Speed
- 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

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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).

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

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


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

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

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

Section K: Complete each measure by drawing one note under each arrow. (#38-41)
Be sure the note value completes the measure.
Section M: Match terms to their definitions. Print carefully using CAPITAL LETTERS.

42. **B** \( \text{P} \)  
   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**  
   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

\[ \frac{3}{4} \]
\[ \frac{2}{4} \]
\[ \frac{3}{4} \]
\[ \frac{2}{4} \]

B

12. A

\[ \frac{3}{4} \]
\[ \frac{2}{4} \]

B

13. A

\[ \frac{3}{4} \]
\[ \frac{2}{4} \]

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 (\(\text{\textbullet}\)) on the given line or space directly above the named note.

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.

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)

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

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

Section L: Complete each measure by drawing one note under each arrow. (#38-41)
Be sure the note value completes the measure.
Section M: Match terms to their definitions. Print carefully using CAPITAL LETTERS.

2pts ea.

42. B  P  A. Smooth and connected
43.  I  B. Soft
44. H  Tempo
45. A  Legato
46. F  Allegro
47. C  C. Hold or pause
48. D  D. Natural
49. E  E. Indicates to repeat a section
50. G  4  F. A fast tempo
      4  G. Time signature
      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
17. A
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: \( F, C, G, D, A, E, B \)

Flats: \( B, E, A, D, G, C, F \)

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

33. \( A \) 34. \( B^{b} \) 35. \( A^{b} \) 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)

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

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)

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.)

Section M: Draw the following triads using accidentals. (1.5 points for each correct answer.)
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
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
   \[ \begin{array}{c}
   \text{3} \\
   \text{4}
   \end{array} \]

B
   \[ \begin{array}{c}
   \text{3} \\
   \text{4}
   \end{array} \]

C
   \[ \begin{array}{c}
   \text{3} \\
   \text{4}
   \end{array} \]

2. A
   \[ \begin{array}{c}
   \text{6} \\
   \text{8}
   \end{array} \]

B
   \[ \begin{array}{c}
   \text{6} \\
   \text{8}
   \end{array} \]

C
   \[ \begin{array}{c}
   \text{6} \\
   \text{8}
   \end{array} \]

3. A
   \[ \begin{array}{c}
   \text{4} \\
   \text{4}
   \end{array} \]

B
   \[ \begin{array}{c}
   \text{4} \\
   \text{4}
   \end{array} \]

C
   \[ \begin{array}{c}
   \text{4} \\
   \text{4}
   \end{array} \]
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.
Section H: Name the root of each of the following triads.

\begin{align*}
\text{C#} & \quad \text{Ab} & \quad \text{Bb} & \quad \text{D} \\
\end{align*}

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

\begin{align*}
\text{5} & \quad \text{3} & \quad \text{7} & \quad \text{3} & \quad \text{8} & \quad \text{2} \\
\text{M} & \quad \text{m} & \quad \text{P} & \quad \text{M} & \quad \text{m} & \quad \text{P} & \quad \text{M} & \quad \text{m} & \quad \text{P} & \quad \text{M} & \quad \text{m} & \quad \text{P} \\
\end{align*}

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

\begin{align*}
\text{Ab Major} & \quad \text{E Major} & \quad \text{B Major} & \quad \text{d minor} & \quad \text{f# minor} & \quad \text{bb minor} \\
\end{align*}

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

\begin{align*}
\text{Authentic} & \quad \text{Authentic} & \quad \text{Authentic} \\
\text{Half} & \quad \text{Half} & \quad \text{Half} \\
\end{align*}
Section L: Match these terms and definitions. Print your answers carefully using CAPITAL LETTERS.

1. **H** Cantabile
   - A. Moderate or walking speed
   - B. Repeat from the beginning to the Fine
   - C. Slow
   - D. Speed
   - E. 2, alla breve
   - F. Gradually slowing down
   - G. Much
   - H. In a singing manner
   - I. Repeat from the sign to the Fine.
   - J. Very slow
   - K. Gradually getting softer; decrescendo
   - L. Very fast
   - M. Return to the original speed or tempo
   - N. Little
   - O. Very loud
   - P. 4

2. **N** Poco
3. **J** Largo
4. **G** Molto
5. **E** C
6. **L** Presto
7. **A** Andante
8. **P** C
9. **C** Adagio
10. **O** Fortissimo
11. **I** D.S. al Fine
12. **B** D.C. al Fine
13. **F** Ritardando
14. **K** Diminuendo
15. **D** Tempo
16. **M** A tempo
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
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

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
2. A
3. A

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3. A

PART II: WRITTEN

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

-2 ea

E G Bb Ab Eb

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

-2 ea

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 (°) or "dim" for Diminished, e.g., either vii or vii dim. would be correct.

-2 ea

IV vi I vii°
Section H: Draw an enharmonic note for each of the following notes.

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

1. R Dolce  
2. E Meno  
3. O Pesante  
4. N Subito  
5. X Crescendo  
6. Y Cut time  
7. S Non troppo  
8. B Sforzando (sfz)  
9. M Leggiero  
10. F Simile  
11. K ABA  
12. C Più  
13. T Tenuto  
14. H Coda  
15. L Cantabile  
16. V a tempo  
17. J Ritardando  
18. A Fermata  
19. D Largo  
20. P Diminuendo  
21. M Molto  
22. Q tempo  
23. G Pianissimo  
24. L Poco  
25. U Poco

A. Very slow  
B. Suddenly loud accent  
C. More  
D. Binary  
E. Less  
F. In the same manner  
G. Very soft  
H. Tail or ending section  
I. Much  
J. Hold or pause  
K. Ternary  
L. In a singing manner  
M. Lightly  
N. Suddenly  
O. Heavy, forceful  
P. Gradually get softer  
Q. Speed  
R. Sweetly  
S. Not too much  
T. Hold for full value, indicating an emphasis  
U. Little  
V. Return to the original speed  
W. Gradually get slower  
X. Gradually get louder  
Y. 2, alla breve
PART I: EARTRAINING

Each example will be played twice

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

1. m3  M3  P5  M6  P5
2. M3  P4  P5  M6
3. m7  M6  tritone  M2
4. M2  m3  M6  P8
5. m6  P5  M7  m2

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

1. A

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

1. A
2. B
3. 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 (2 pts): Circle the cadence type 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 on the blank provided:

\[ \frac{7}{8} \text{ or } \frac{2+2+3}{8} \]

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

\[ \text{Example} \]

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

\[ \text{Grand Staff} \]

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:

\[ \text{Circle of Fifths} \]
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, 1st inversion, 2nd inversion):

Root:  
Quality:  
Position:  

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

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):

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

1. **D** Rubato  
   A. Little by little
2. **I** Con brio  
   B. Dying away
3. **E** Grazioso  
   C. With expression
4. **G** Allargando  
   D. Give and take within a tempo
5. **H** Vivace  
   E. Gracefully
6. **I** Maestoso  
   F. Not too much
7. **F** Non troppo  
   G. Broadening
8. **B** Morando  
   H. Lively
9. **C** Espressivo  
   I. Majestically
10. **A** 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 42
melody: Bourgeois/harmonization: Goudimel