

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

Date: _____

(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.

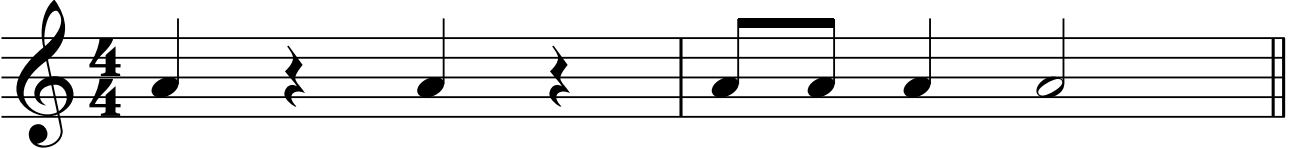
- 4. Up Down Same
- 5. Up Down Same
- 6. Up Down Same

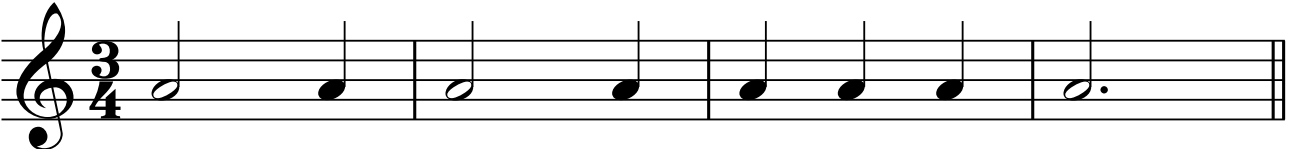
Section C: Are the chords you hear Major or minor? Circle the correct answer.

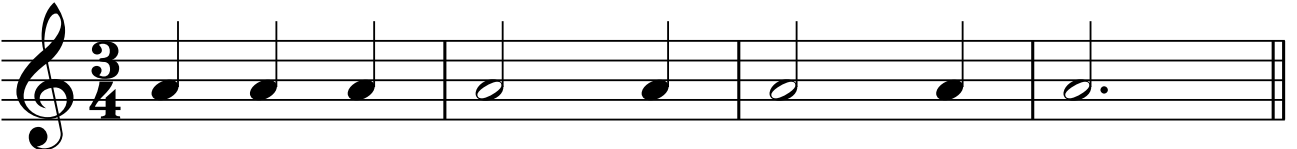
- 7. Major minor
- 8. Major minor
- 9. Major minor
- 10. Major minor

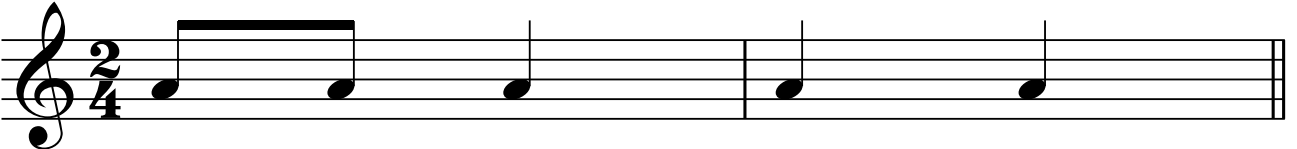
Section D: Which rhythm do you hear? Circle A or B.

11. A 

B 

12. A 

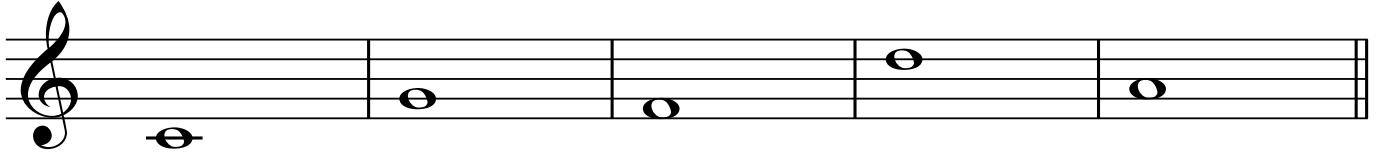
B 

13. A 

B 

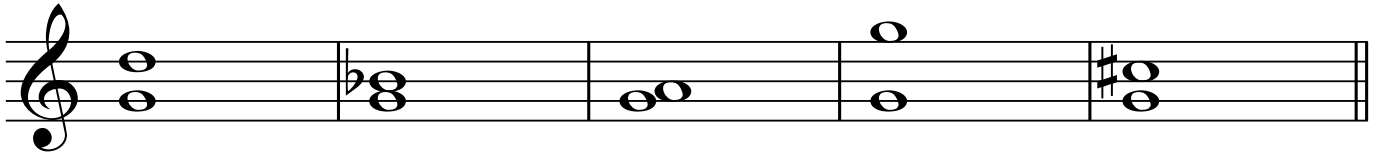
Part II: WRITTEN

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



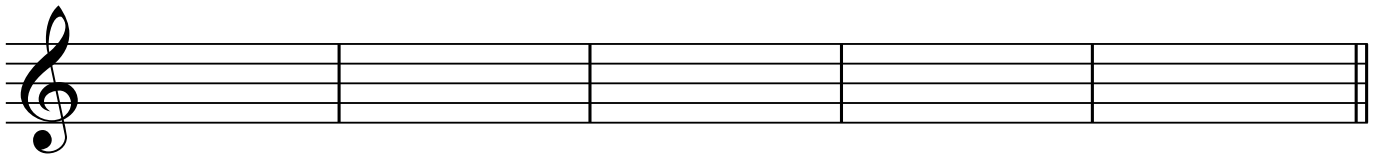
14. _____ 15. _____ 16. _____ 17. _____ 18. _____

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



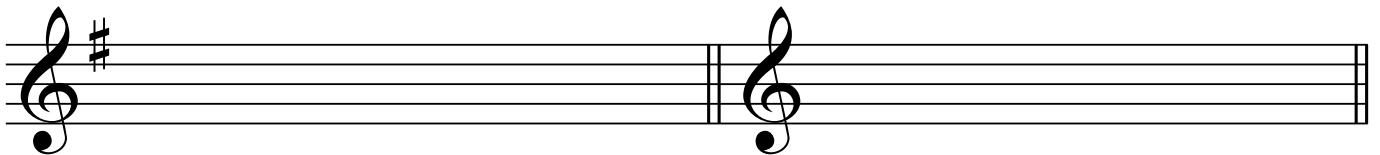
19. _____ 20. _____ 21. _____ 22. _____ 23. _____

Section G: Draw a whole note () 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

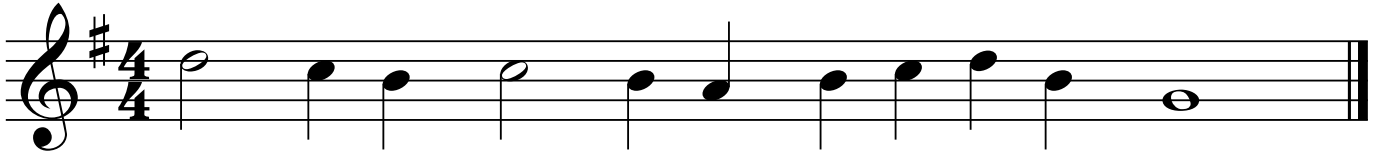
Section H: Circle one in each example to identify the correct key signatures below.



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)



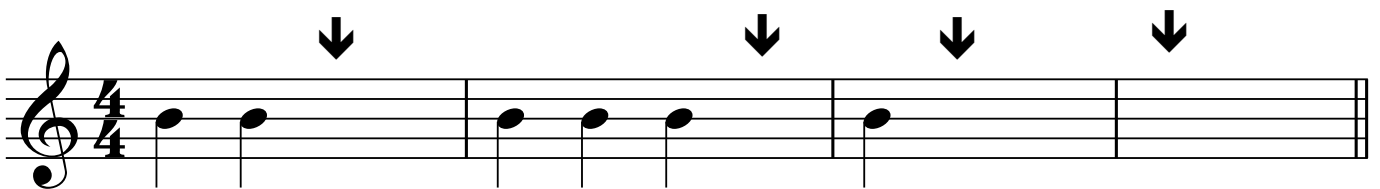
Section J: Write the missing time signature in its correct place on the staff. (#34)



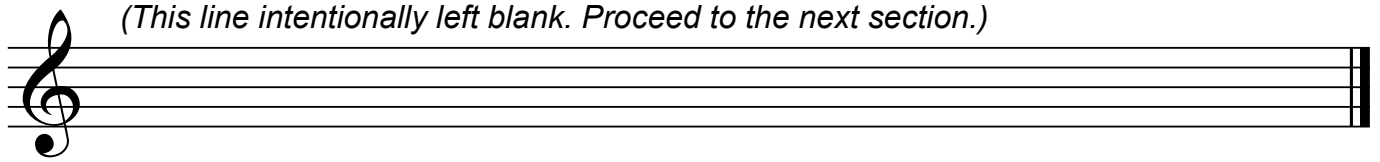
Section K: Complete each measure by drawing one rest under each arrow. (#35-37)
Be sure the note value completes the measure.



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



4



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

- | | | |
|-----------|-----------------|----------------------------------|
| 42. _____ | <i>p</i> | A. Smooth and connected |
| 43. _____ | | B. Soft |
| 44. _____ | Tempo | C. Hold or pause |
| 45. _____ | Legato | D. Natural |
| 46. _____ | Allegro | E. Indicates to repeat a section |
| 47. _____ | | F. A fast tempo |
| 48. _____ | | G. Time signature |
| 49. _____ | | H. Speed |
| 50. _____ | $\frac{4}{4}$ | I. Gradually getting louder |

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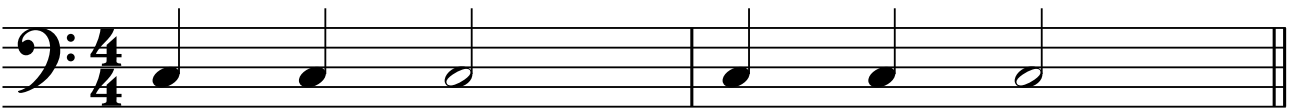
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- 4. Up Down Same
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Section C: Are the chords you hear Major or minor? Circle the correct answer.


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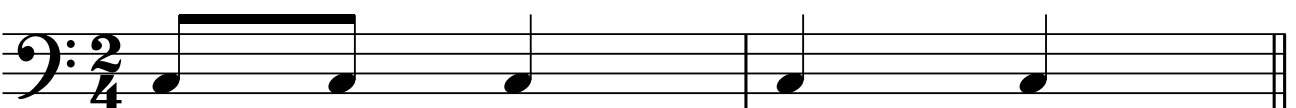
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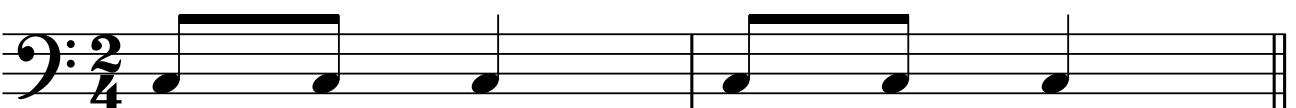
11. A 

B 

12. A 

B 

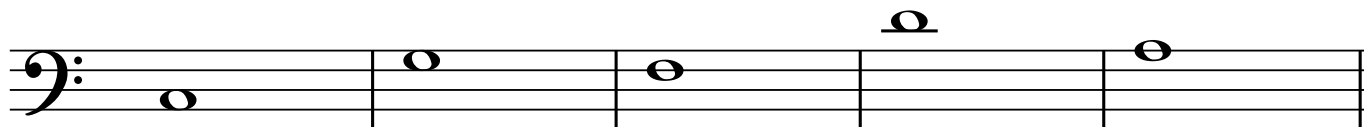
13. A 

B 

2

Part II: WRITTEN

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

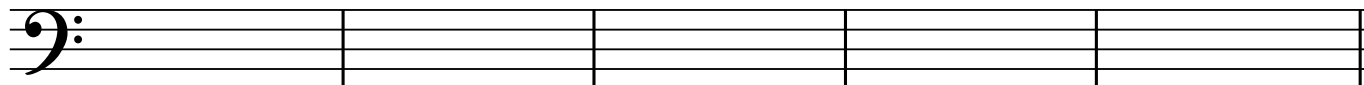


14. _____ 15. _____ 16. _____ 17. _____ 18. _____

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

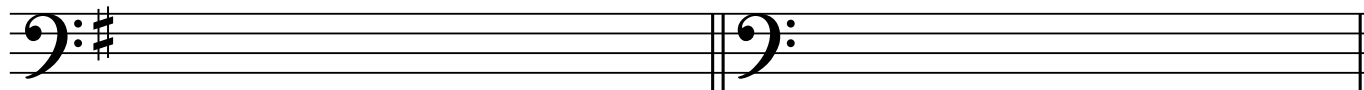


19. _____ 20. _____ 21. _____ 22. _____ 23. _____

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

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.

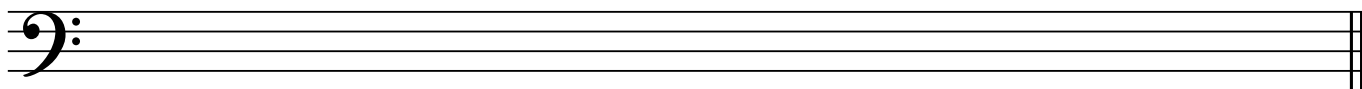


29. Key of G or Key of C

30. Key of G or Key of C

4

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



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

- | | | |
|-----------|-----------------|----------------------------------|
| 42. _____ | <i>p</i> | A. Smooth and connected |
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| 47. _____ | | F. A fast tempo |
| 48. _____ | | G. Time signature |
| 49. _____ | | H. Speed |
| 50. _____ | $\frac{4}{4}$ | I. Gradually getting louder |

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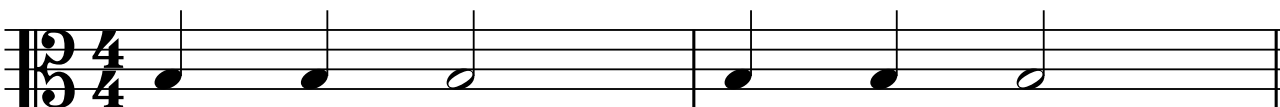
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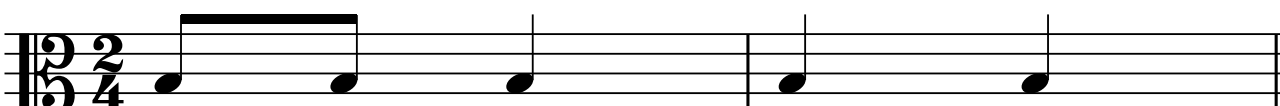
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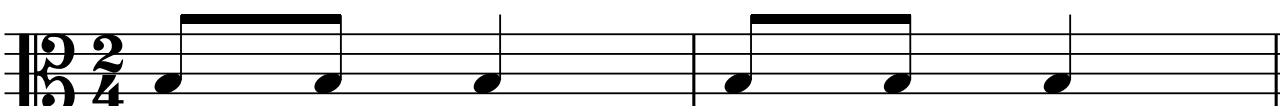
11. A 

B 

12. A 

B 

13. A 

B 

Part II: WRITTEN

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



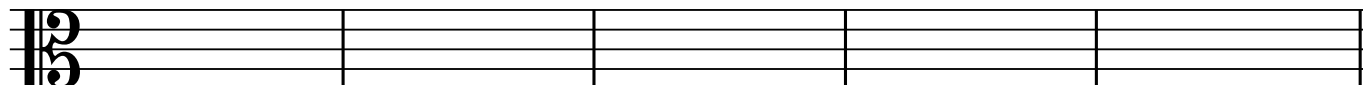
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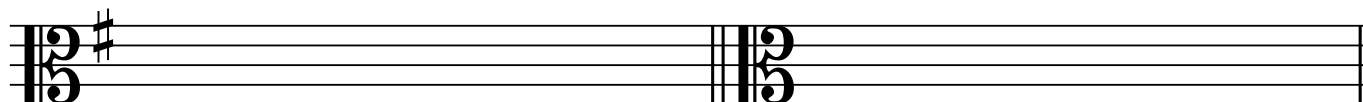
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24. Line A 25. Line C 26. Space G 27. Space D 28. Space F

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



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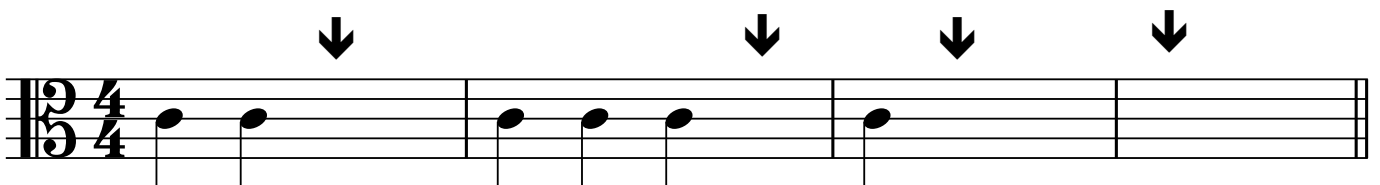
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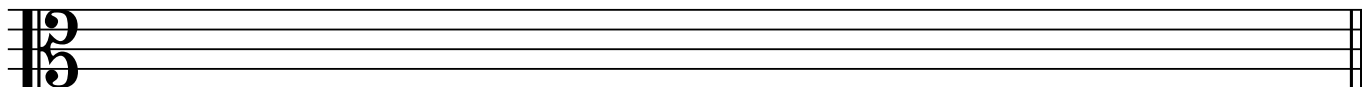
Section K: Complete each measure by drawing one rest under each arrow. (#35-37)
Be sure the note value completes the measure.



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



4

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

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

42. _____ *p*

A. Smooth and connected

43. _____ 

B. Soft

44. _____ Tempo

C. Hold or pause

45. _____ Legato

D. Natural

46. _____ Allegro


E. Indicates to repeat a section

47. _____ 

F. A fast tempo

48. _____ 

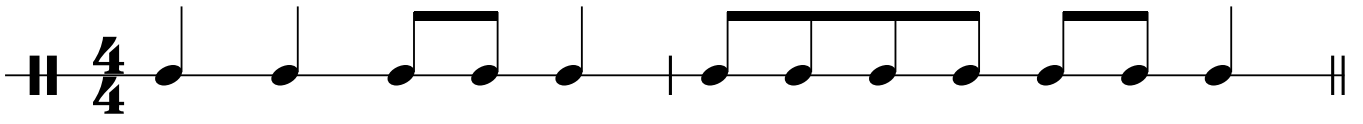
G. Time signature

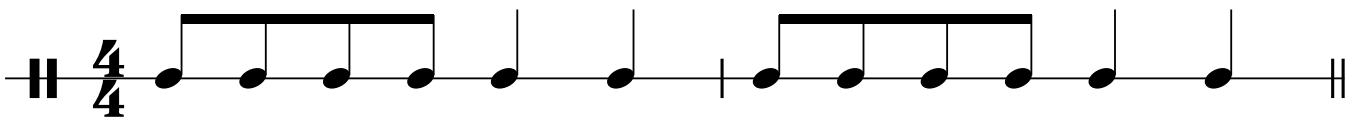
49. _____ 

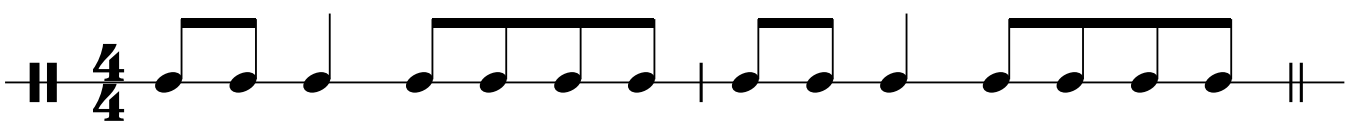
H. Speed

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

I. Gradually getting louder

18. A 

B 

C 

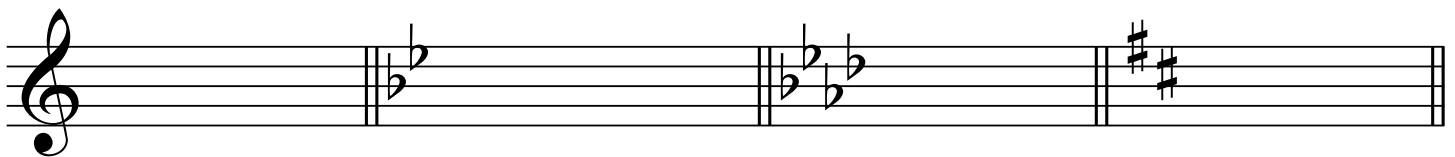
PART II: WRITTEN

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: _____, _____, _____, _____, _____, _____, _____
 19. 20. 21. 22. 23. 24. 25.

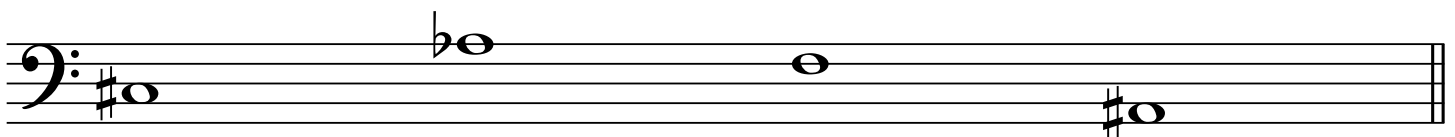
Flats: _____, _____, _____, _____, _____, _____, _____
 26. 27. 28. 29. 30. 31. 32.

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




33. _____ 34. _____ 35. _____ 36. _____

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)



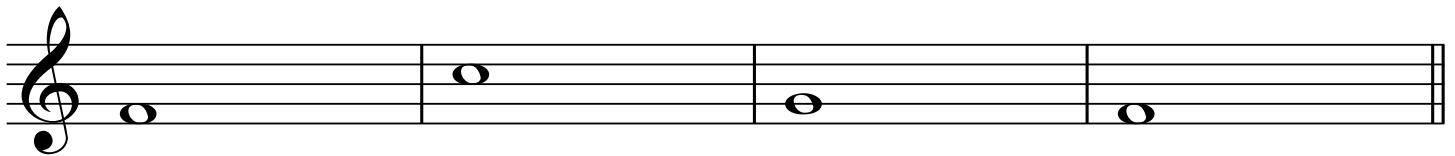
41.

42.

43.

44.

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



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)



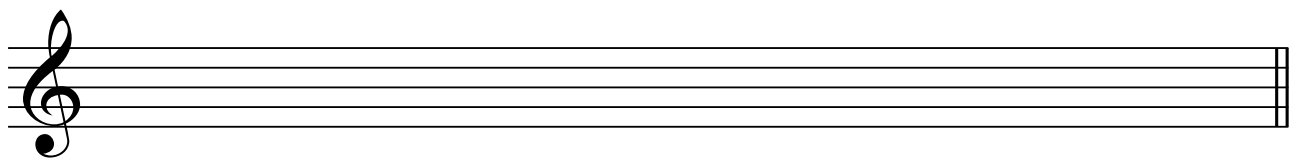
49. Whole step above

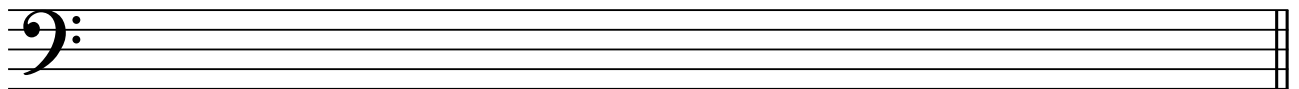
50. Half step below

51. Whole step below

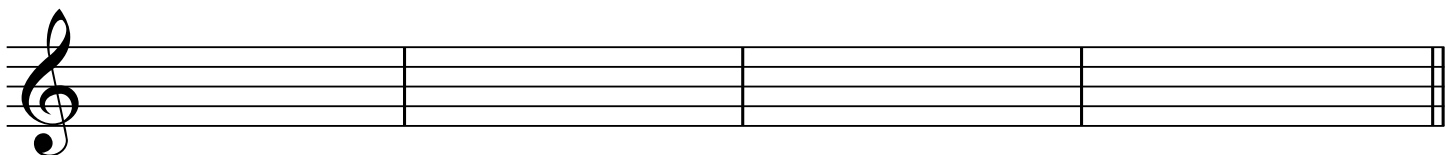
52. Half step above

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 Major 

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



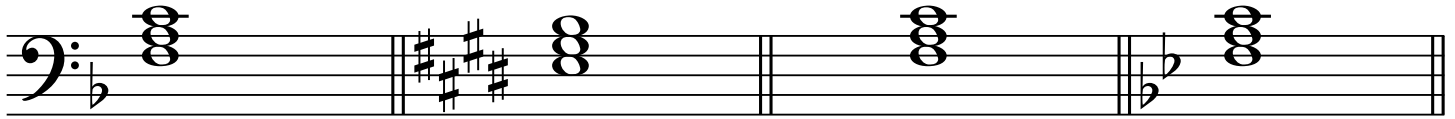
61. A-flat Major Triad

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.)



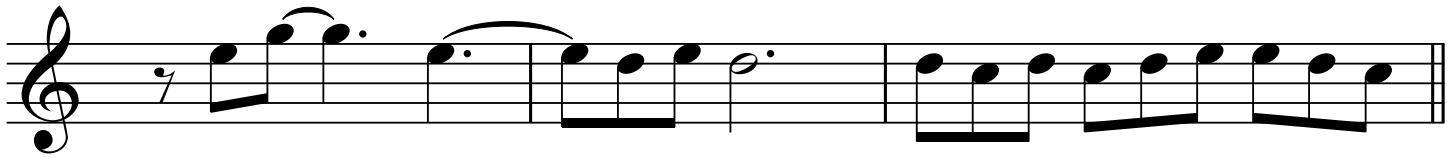
65. _____

66. _____

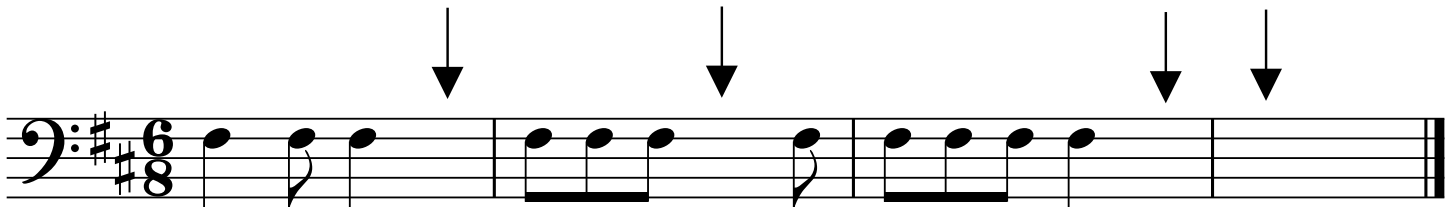
67. _____

68. _____


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. _____ 

76. _____ *ff*

77. _____ 

78. _____ Legato

79. _____ *mp*

80. _____ Crescendo

81. _____ D.C. al Fine


82. _____ 8va


83. _____ Diminuendo


84. _____ Staccato

85. _____ 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

4. A 

B 

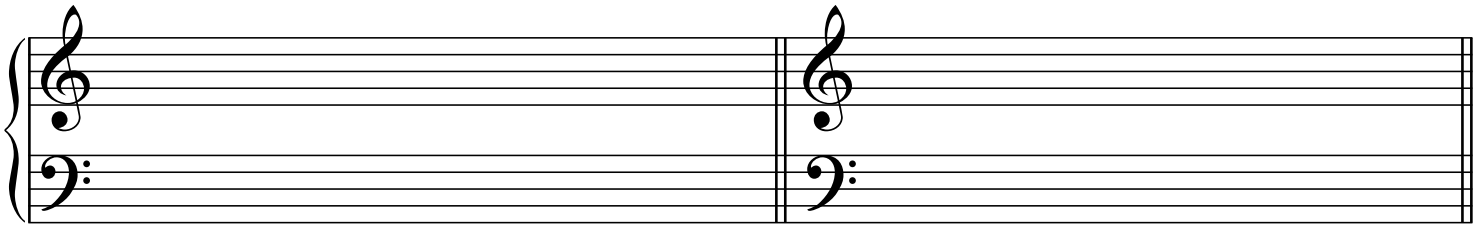
C 

PART II: WRITTEN

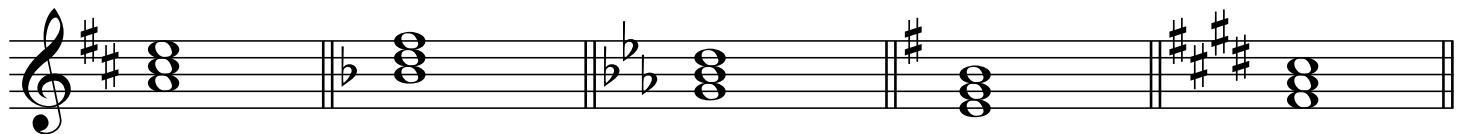
Section E:

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.



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

Section I: Identify the following intervals by writing the number of the interval and then 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

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



A \flat Major E Major B Major d minor f \sharp minor b \flat minor

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

Authentic Authentic Authentic

Half Half Half

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

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

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

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


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

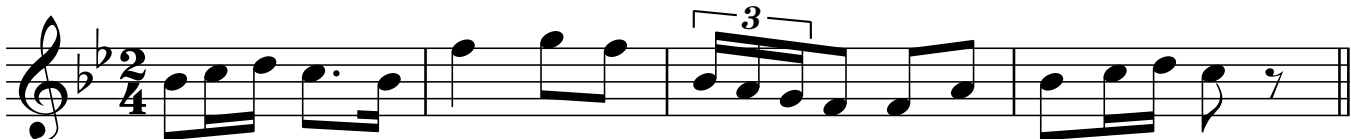
- 1. M Nm Hm Mm
- 2. M Nm Hm Mm
- 3. M Nm Hm Mm
- 4. M Nm Hm Mm


Section C: Circle the cadence you hear.

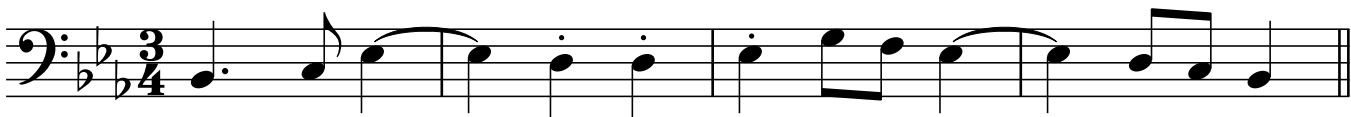
- 1. Authentic Half
- 2. Authentic Half
- 3. Authentic Half
- 4. Authentic Half

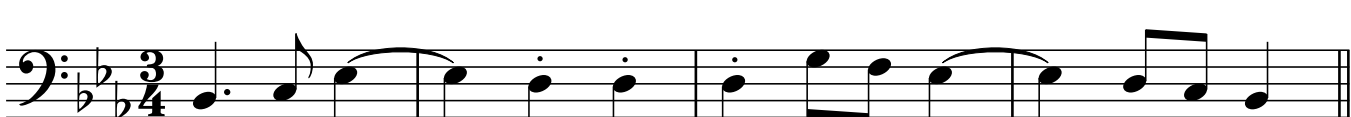
Section D: Circle the letter (A, B, or C) of the rhythm that you hear.


1. A 


B 


C 


2. A 

B 

C 

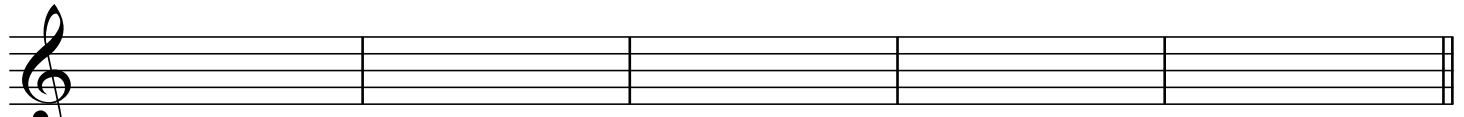
3. A 

B 

C 

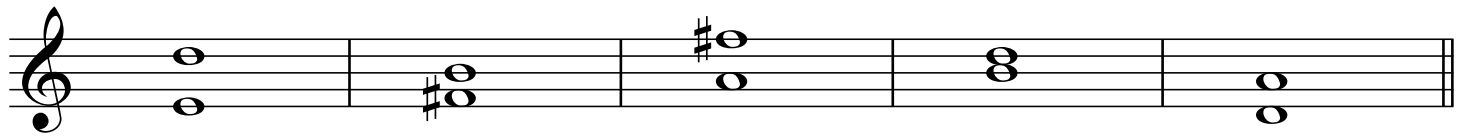
PART II: WRITTEN

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



E G B \flat A \flat E \flat

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



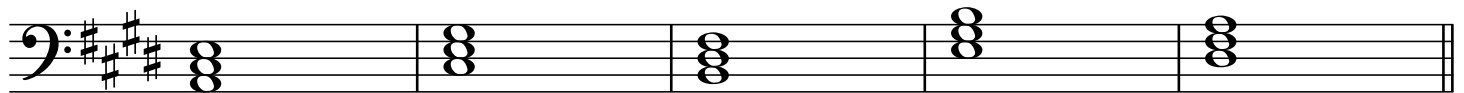
_____ _____ _____ _____ _____

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

Use uppercase for Major and lowercase for minor.

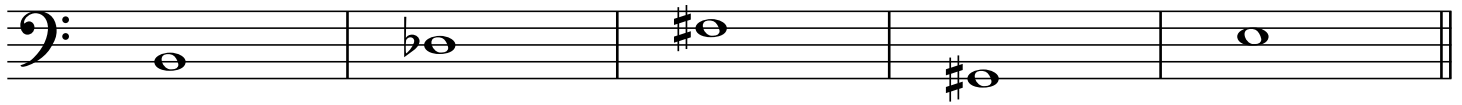
Use uppercase and either a plus sign (+) or "Aug" for Augmented, e.g., either IV+ or IV Aug. would be correct.

Use lowercase and a degree sign (°) or "dim" for Diminished, e.g., either vii° or vii dim. would be correct.



_____ _____ _____ _____ _____

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.

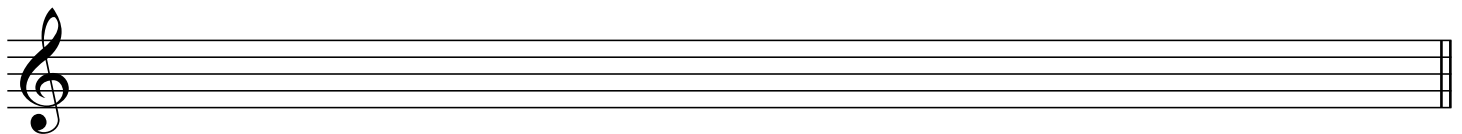
NOTE:

- ** 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.

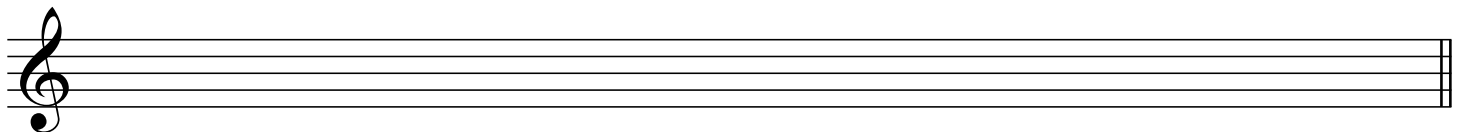
1. Draw an F# Major scale.



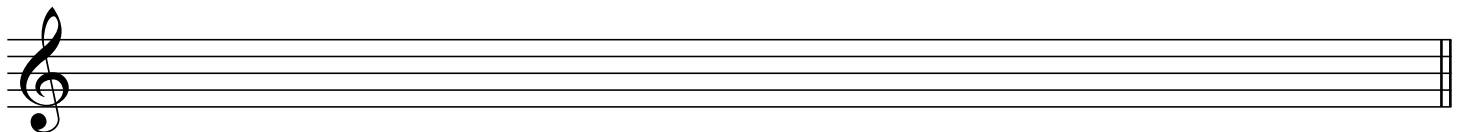
2. Draw the Major scale that is enharmonic to F# Major.



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

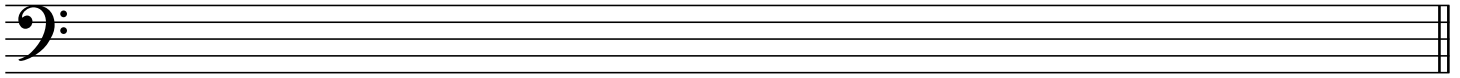


4. Draw the melodic minor scale, both ascending and descending, of the relative minor of D Major.

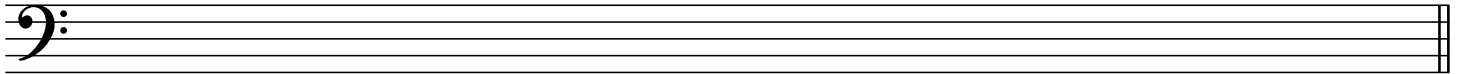


4

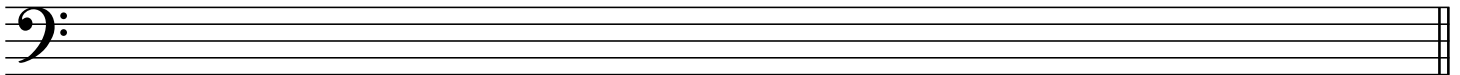
5. Draw the tonic triad of C minor in root position and its inversions.



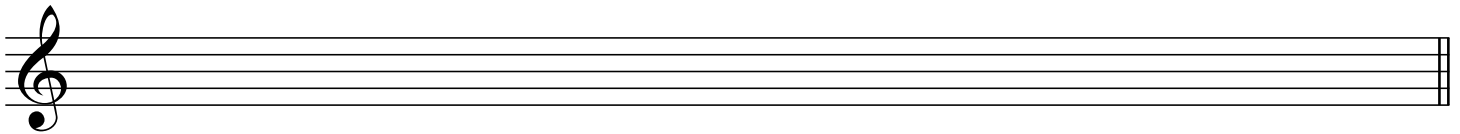
6. Draw the subdominant triad of F Major in root position and its inversions.



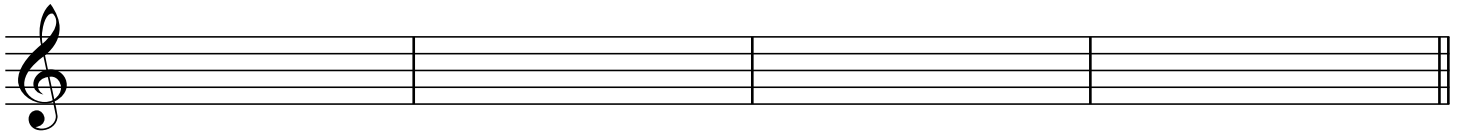
7. Draw the dominant triad of B Major in root position and its inversions.



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.



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

PART I: EAR TRAINING
Each example will be played twice

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

- | | | | |
|-------|----|---------|----|
| 1. m3 | M3 | 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



B



C



2. A



B



C



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

1. A

B

C

2. A

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 |

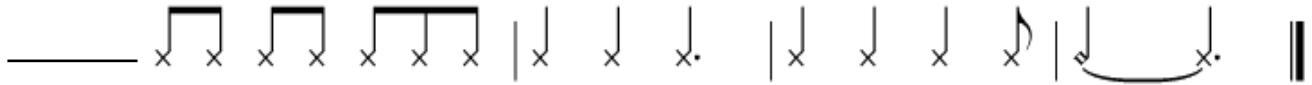
Section E (2 pts): Circle the **cadence type** you hear at the end of each phrase:

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

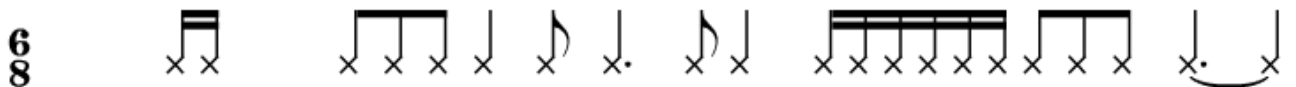
W: _____ / 85 pts.

PART II: WRITTEN

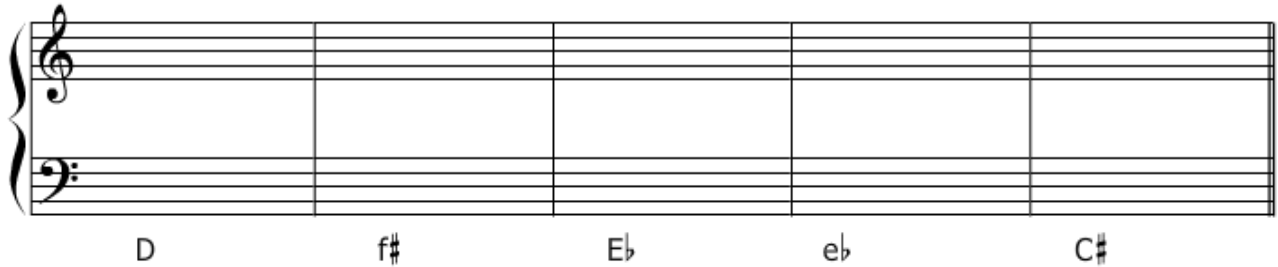
Section F (2 pts): Write the **time signature** on the blank provided:



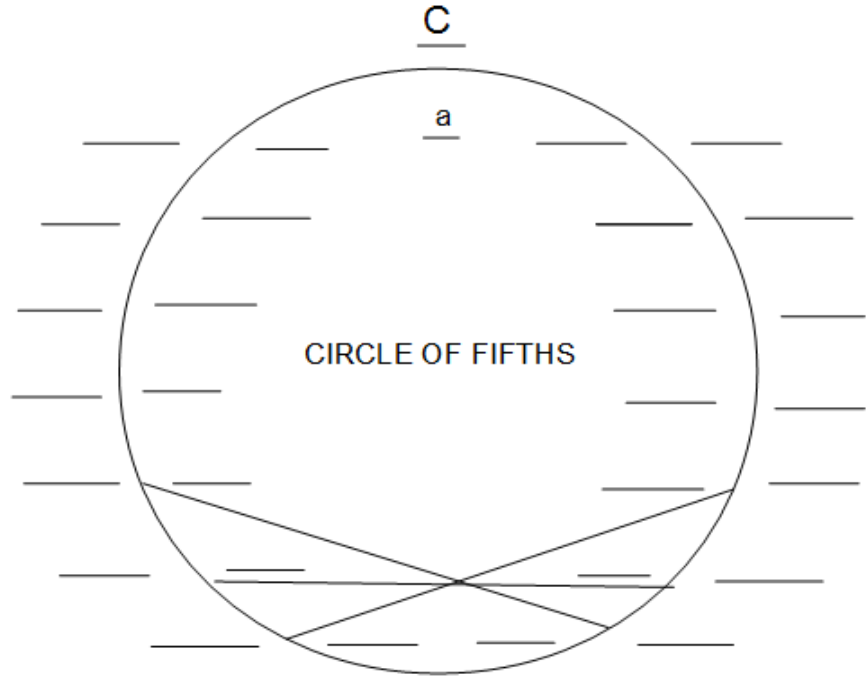
Section G (4 pts): Draw **bar lines** to reflect the 6/8 meter for the following example:



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

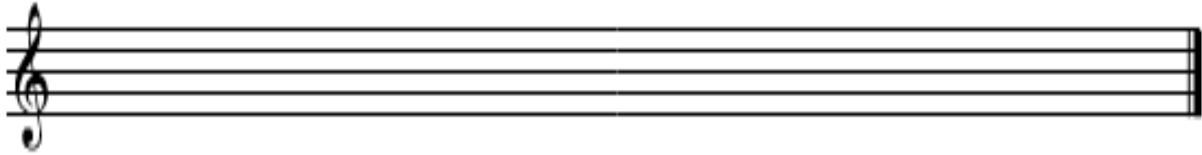


Section I (14 pts/.5 each): Complete the Circle of Fifths diagram below by indicating the remaining 14 Major keys in **CAPITAL** letters on the blanks outside the circle and the remaining 14 minor keys in **lower case** letters on the blanks inside the circle. The diagonal/connected lines shown on the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

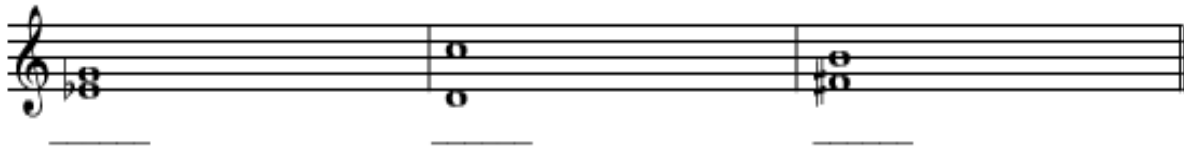


Section J: (6 pts/1 per bar): **Transpose** this melody to the key a **Perfect 5th lower** using the blank staff below. Include the correct key signature and accidentals in your transposition:

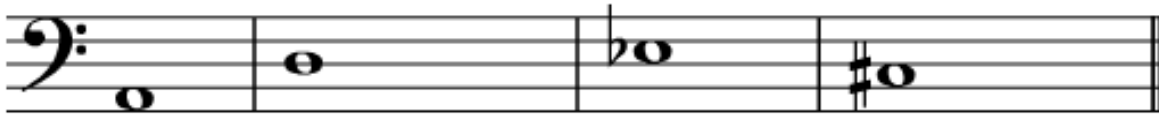
Haydn, Oxford Symphony (excerpt)



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:



M6 up

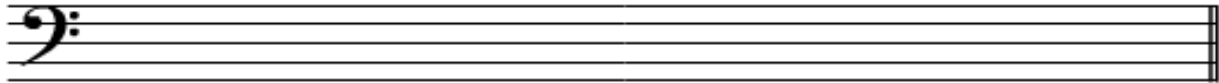
m3 down

Aug 4 up

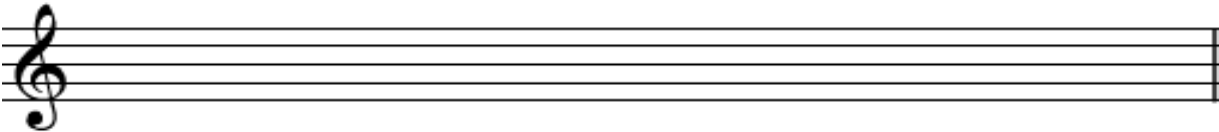
P5 down

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

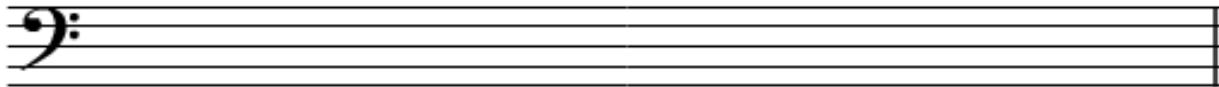
c# harmonic minor ascending:



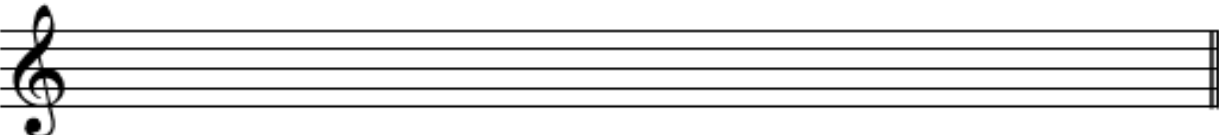
Db Major ascending:



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):

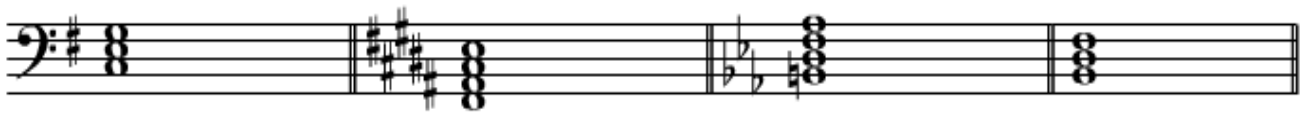


Root: _____

Quality: _____

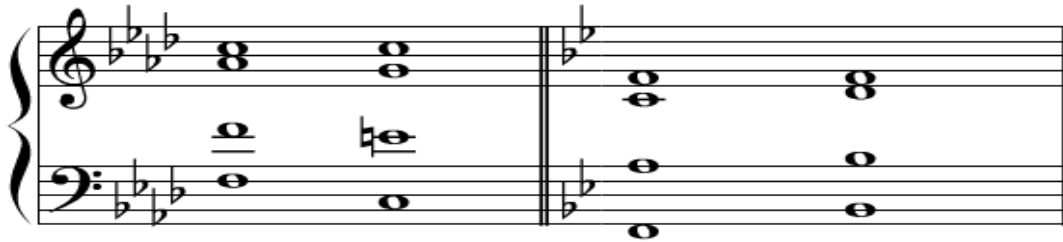
Position: _____

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



e: _____ B: _____ c: _____ a: _____

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: _____ Bb: _____

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

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

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

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

F: _____