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 whole notes (\(\text{\textbullet}\)) on the given line or space.

Section H: Which of these key signatures is F Major? Circle the correct measure.
2 pts
Section I: Add the missing bar lines.

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

2 pts
Section K: Complete each measure by drawing one note under each arrow. Be sure the note value completes the measure.
2 pts
Section L: Circle the name of the type of note or rest pictured.

 Quarter note  Half rest  Half rest  Quarter note  Eighth note
 Half note  Half note  Quarter rest  Whole note  Dotted half note

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

C. Legato  A. Loud
A. f  B. Soft
D. Staccato  C. Smooth and connected
E. Tempo  D. Short and separated
B. p  E. Speed
H. Adagio  F. Indicates to repeat a section
F. :||  G. A fast tempo
G. Allegro  H. A slow tempo
K. sostenuto  I. Gradually getting louder
J. Legato  J. Gradually getting softer
I. Hold or pause
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

17. A

18. A

19. A

20. A
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 whole notes (\(\text{\textbullet}\)) on the given line or space.

Section H: Which of these key signatures is F 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.
2 pts
Section L: Circle the name of the type of note or rest pictured.

Quarter note  Half rest  Half rest  Quarter note  Eighth note
Half note  Half note  Quarter rest  Whole note  Dotted half note

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

_____ C Legato  A. Loud
_____ A f  B. Soft
_____ D Staccato  C. Smooth and connected
_____ E Tempo  D. Short and separated
_____ B p  E. Speed
_____ H Adagio  F. Indicates to repeat a section
_____ F :|  G. A fast tempo
_____ G Allegro  H. A slow tempo
_____ K  I. Gradually getting louder
_____ J  J. Gradually getting softer
_____  K. Hold or pause
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.

\begin{align*}
\text{E} & \quad \text{D} & \quad \text{F} & \quad \text{G} & \quad \text{A}\# \\
\text{C} & \quad \text{E} & \quad \text{Gb} & \quad \text{G} & \quad \text{A}
\end{align*}

1 pt

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

\begin{align*}
\text{5} & \quad \text{3} & \quad \text{7} & \quad \text{2} & \quad \text{4}
\end{align*}

1 pt

Section G: Draw whole notes (\o) on the given line or space.

Space D \quad Line F \quad Space F \quad Line A \quad Line G

2 pts.

Section H: Which of these key signatures is F Major? Circle the correct measure.
2 pts
Section I: Add the missing bar lines.

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

2 pts
Section K: Complete each measure by drawing one note under each arrow. Be sure the note value completes the measure.
2 pts
Section L: Circle the name of the type of note or rest pictured.

Quarter note  Half rest  Half rest  Quarter note  Eighth note
   Half note  Half note  Quarter rest  Whole note  Dotted half note

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

C. Legato  A. Loud
A. f  B. Soft
D. Staccato  C. Smooth and connected
E. Tempo  D. Short and separated
B. p  E. Speed
H. Adagio  F. Indicates to repeat a section
F. :||  G. A fast tempo
G. Allegro  H. A slow tempo
K.  I. Gradually getting louder
J.  J. Gradually getting softer
I.  K. Hold or pause
PART I: EAR TRAINING

Each example will be played twice.

Section A: Circle the interval that you hear.
1. 2nd  3rd  4th  5th
2. 2nd  3rd  4th  5th
3. 2nd  3rd  4th  5th

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

Section C: 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

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

2. A
   B
   C

3. A
   B
   C
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

**PART II: WRITTEN**

Section F: Circle the measures where the key signatures are labeled correctly. Draw an X over those that are labeled incorrectly.

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

Section H: Draw the following intervals above the given notes. Use whole notes.
Section I: Draw the indicated whole or half step above or below the given note. Use whole notes.

Whole step Above        Half step Above        Whole step Above        Half step Below        Whole step Below

Section J: Draw stems on the notes below.

Section K: Match the following symbols to their names.

1. G  f        6.  p        A. flat
2. F  ○        7.  h        B. crescendo
3. j  #        8.  a        C. accent
4. B  __        9.  m        D. mezzo forte
5. e  \        10.  >        E. natural
               F. fermata
               G. forte
               H. repeat sign
               I. piano
               J. sharp
Section L: Match the following terms and symbols with their definitions. Use CAPITAL LETTERS.

1. J—— D.S. al Fine
2. B—— Tie
3. M—— A half step
4. L—— A fast tempo
5. I—— Ritardando
6. K—— Smooth & connected
7. E—— 8va
8. D—— A slow tempo
9. C—— D.C. al Fine
10. A—— A Tempo
11. H—— Short & separated
12. G—— Tempo

A. Return to the original speed or tempo
B. 
C. Repeat from the beginning to the Fine
D. Adagio
E. Indicates to play notes an octave higher
F. Natural sign
G. Speed
H. Staccato
I. Gradually slowing down
J. Repeat from the sign to the Fine
K. Legato
L. Allegro
M. The distance from B up to C
N. The distance from B up to C#
O. Sharp sign
P. Hold or pause
Q. Crescendo
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.  2  6.  4
2.  8  7.  6
3.  7  8.  3
4.  4  9.  7
5.  5  10.  5

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

Copyright © 2016
Section E: Name the following key signatures.

1  PT  EA

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

1  PT  EA

F# Major

D Major

Gb Major

1 1/2  PT  EA

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 Gb Major.

2  PT  EA

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

1  PT  EA

Section I: Write the following triads in root position.

E: I  Db: IV  Bb: V  A: IV
Section J: Rewrite the following melody on the bass clef, beginning two octaves lower than the example. Don't forget to include all the barlines.

Minuet in D Minor (excerpt, transposed) from the Notenbok for Anna Magdalena Bach J.S. Bach

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

Section L: Identify the following intervals by writing the number of the interval and circling its quality.
M = Major
m = minor
P = Perfect

Section M: 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 N: Complete these measures by adding one note to each measure, under the arrows. You should add four (4) notes total. Note that there are four (4) different time signatures.

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

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

1. **E**  
   A. Moderate or walking speed

2. **N** :|  
   B. Loud

3. **B**  
   C. Return to the original speed or tempo

4. **K**  
   D. Much

5. **H**  
   E. Gradually getting louder

6. **I**  
   F. Little

7. **L**  
   G. Very slow

8. **C**  
   H. Slur

9. **M**  
   I. Speed

10. **O**  
    J. Very soft

11. **A**  
    K. Accent

12. **G**  
    L. Indicates to play notes an octave higher

13. **D**  
    M. Gradually getting softer; decrescendo

14. **J**  
    N. Indicates to repeat a section

15. **F**  
    O. Moderately loud
PART I: EAR TRAINING
Each example will be played twice.

Section A: Identify the interval that you hear by both quality and number.
1. P4  5. m6
2. M7  6. m2
3. m3  7. P5
4. TT  8. P8

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 letter (A, B, or C) of the rhythm that you hear.
1. A

2. A

Copyright © 2016
Section C (continued)

3.  

Section D: Circle the cadence you hear as either Authentic (A) or Half (H).
1.  A  H
2.  A  H
3.  A  H
4.  A  H

2 ½ PT EA  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 major scale.
Section E (continued)

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

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

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

#5: Draw the harmonic minor form of the enharmonic parallel minor of the D-flat Major scale.

#6: Draw the enharmonic scale of C-flat Major.

#7: Draw the tonic triad in root position, and its inversions, of F♯ minor.
Section E (continued)

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


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

Section F: Draw the beat note (single beat) in the staff for the following six time signatures. Each measure should contain one note that represents the kind of note that "gets the beat", such as a quarter note, half note, eighth note, dotted note, etc.

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

Section H: Label the following triads in the key of B-flat Major using Roman numerals. Use upper-case for Major and lower-case for minor. If a triad is augmented, use upper-case and add either a plus sign or "aug", e.g. either III+ or III Aug. If a triad is diminished, use lower-case and add either a degree sign or "dim", e.g., either ii° or ii dim.
Section I: Match these terms and definitions.  
Print your answers carefully using CAPITAL LETTERS.

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>D.C. al Fine</td>
</tr>
<tr>
<td>H</td>
<td>D.S. al Fine</td>
</tr>
<tr>
<td>G</td>
<td>Adagio</td>
</tr>
<tr>
<td>J</td>
<td>Cantabile</td>
</tr>
<tr>
<td>I</td>
<td>AB</td>
</tr>
<tr>
<td>B</td>
<td>Dolce</td>
</tr>
<tr>
<td>E</td>
<td>Leggiero</td>
</tr>
<tr>
<td>A</td>
<td>Non troppo</td>
</tr>
<tr>
<td>F</td>
<td>Pesante</td>
</tr>
<tr>
<td>D</td>
<td>Simile</td>
</tr>
<tr>
<td>A</td>
<td>Not too much</td>
</tr>
<tr>
<td>B</td>
<td>Sweetly</td>
</tr>
<tr>
<td>C</td>
<td>Repeat from the beginning to the Fine</td>
</tr>
<tr>
<td>D</td>
<td>In the same manner</td>
</tr>
<tr>
<td>E</td>
<td>Lightly</td>
</tr>
<tr>
<td>F</td>
<td>Heavy, forceful</td>
</tr>
<tr>
<td>G</td>
<td>Slow</td>
</tr>
<tr>
<td>H</td>
<td>Repeat from the sign to the Fine</td>
</tr>
<tr>
<td>I</td>
<td>Binary</td>
</tr>
<tr>
<td>J</td>
<td>In a singing manner</td>
</tr>
</tbody>
</table>
PART I: EAR TRAINING
Each example will be played twice.

Section A: (4 pts) Circle the interval you hear.
1. m2  
   M2  
   m6  
   Dim.5
2. m3  
   P8  
   M6  
   m7
3. M3  
   P5  
   Aug.4  
   m7
4. m6  
   M6  
   M7  
   P4

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
   \[\text{\(\frac{4}{4}\)}\]
   \[\begin{array}{c}
   \text{Drums} \\
   \text{Percussion}
   \end{array}\]

2. A
   \[\text{\(\frac{9}{8}\)}\]
   \[\begin{array}{c}
   \text{Drums} \\
   \text{Percussion}
   \end{array}\]

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 you hear at the end of each phrase.

1. Authentic  Plagal  Half  Deceptive
2. Authentic  Plagal  Half  Deceptive
PART II: WRITTEN

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

\[ \frac{5}{8} \]

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

Section H: (6 pts) Write the following key signatures in bass and treble clefs, using standard placement of sharps or flats.

Section I: (15 pts) Write the names of major keys in CAPITAL LETTERS on the outside of the circle of fifths, and the names of minor keys in lowercase letters on the inside of the circle of fifths.
Section J: (6 pts) Transpose this melody to the key a major third higher.

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

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

Section M: (4 pts) Write the following scales, using individual accidentals.

- e harmonic minor ascending
- b♭ natural minor ascending
- B Major ascending
- f melodic minor, ascending & descending
Section N: (8 pts) Identify these triads by root name, quality (major, minor, diminished, augmented), and position (root position, first inversion, second inversion).

NOTE: For this question, an accidental only applies to the note it is next to. It does NOT apply to subsequent notes.

Root and quality:  \( \frac{4}{5} \) \( \text{dim} \) \( G_{a} \text{aug} \) B \( E_{b} \)

Position:  root \( \text{2}^{\text{nd}} \text{ Inv} \) \( \text{1}^{\text{st}} \text{ Inv} \) \( \text{2}^{\text{nd}} \text{ Inv} \)

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

g: III  D: vi  a\#: IV  f\#: VII\(^{o}\)  Db: V

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

Cadence type: Imperfect Authentic  Deceptive

Section Q: (7 pts) Analyze the following four-part example, identifying the key signature, Roman numerals, and figured bass in the blanks given. You may label every chord you see, but you will only be graded on the ones that have a blank underneath.

Tune: TEMPUS ADEST FLORIDUM

G: I vi \( V_{6} \) IV V IV I\( _{6} \) VII\(^{o} \) I
Section R: (10 pts) Match these terms to the correct definitions. Use CAPITAL LETTERS.

1. C__ Accelerando
2. M__ Adagio
3. F__ Coda
4. H__ Con brio
5. J__ Espressivo
6. A__ Leggiero
7. T__ Mezzo forte
8. D__ Rallentando
9. L__ Simile
10. E__ Subito

A. Lightly
B. Gracefully
C. Gradually grow faster
D. Holding Back
E. Suddenly
F. Tail or ending section
G. Broadening
H. Brightly
I. Moderately loud
J. With expression
K. Heavy, forceful
L. In the same manner
M. Slow