

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 () on the given line or space.

Space E

Line F

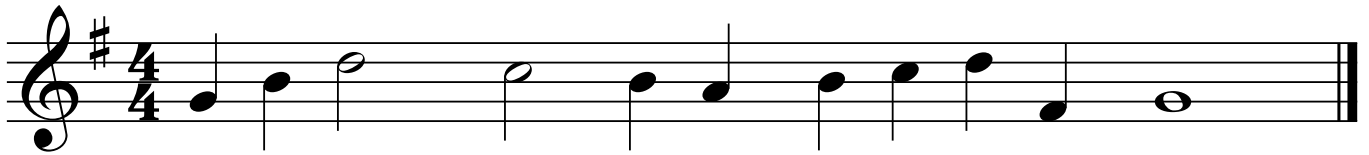
Space F

Line D

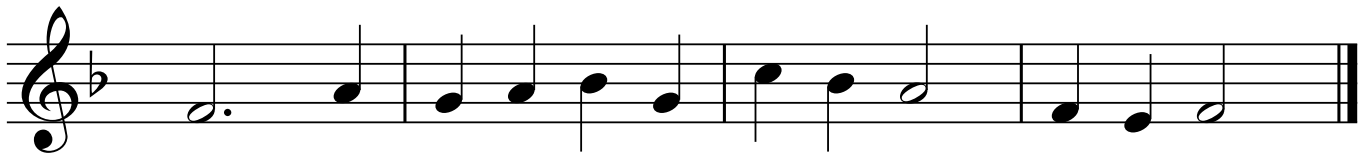
Line G

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

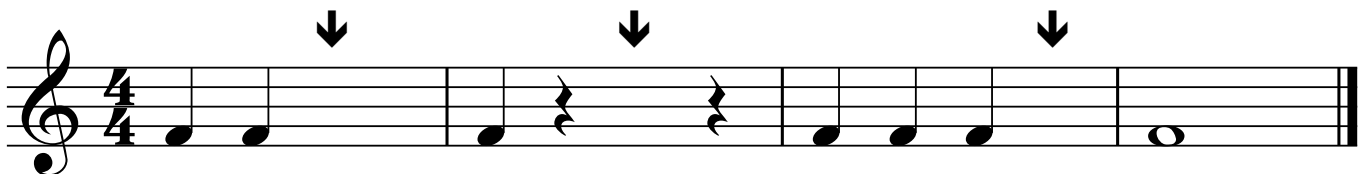
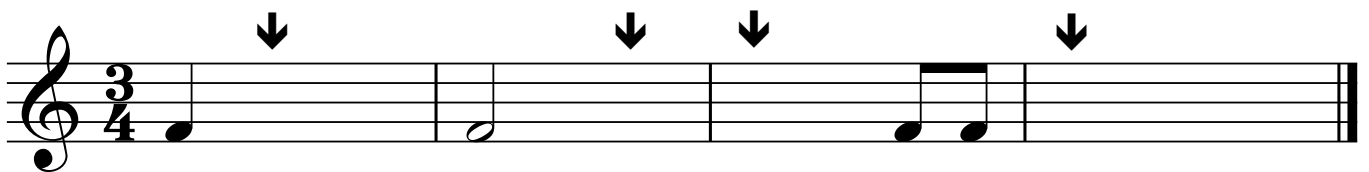
Section I: Add the missing bar lines.



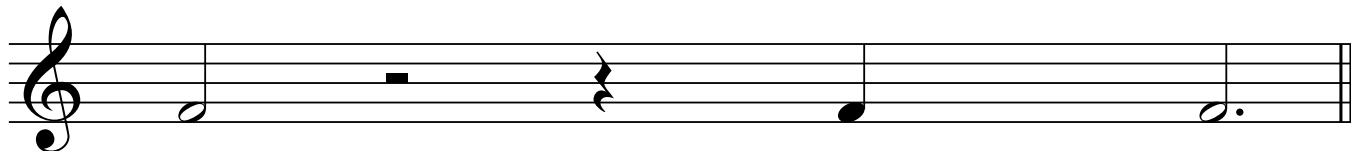
Section J: Write the missing time signature in its correct place on the staff.



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



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

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

_____ Legato

A. Loud

_____ *f*

B. Soft

_____ Staccato

C. Smooth and connected

_____ Tempo

D. Short and separated

_____ *p*

E. Speed

_____ Adagio

F. Indicates to repeat a section

G. A fast tempo

_____ Allegro

H. A slow tempo

I. Gradually getting louder

J. Gradually getting softer

K. Hold or pause

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

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

- 11. Major minor
- 12. Major minor
- 13. Major minor
- 14. Major minor
- 15. Major minor

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

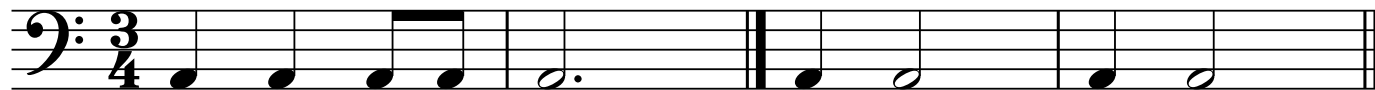
16. A

B



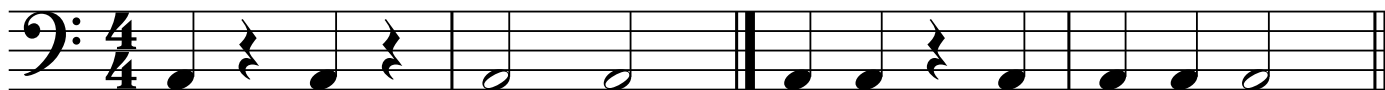
17. A

B



18. A

B



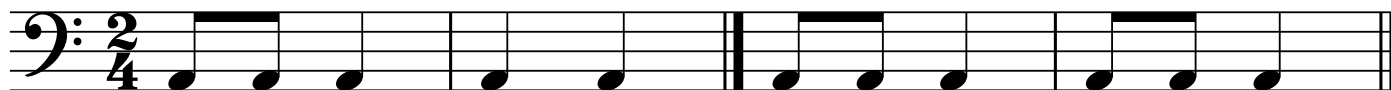
19. A

B



20. A


B



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 () on the given line or space.

Space E

Line F

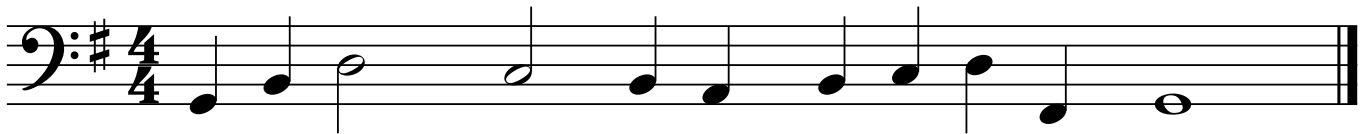
Space F

Line D

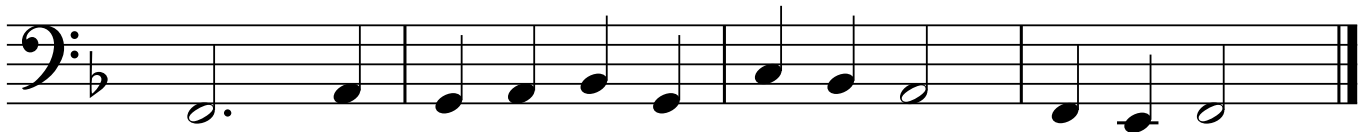
Line G

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

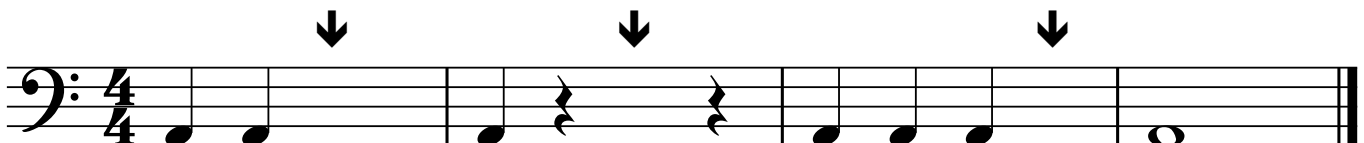
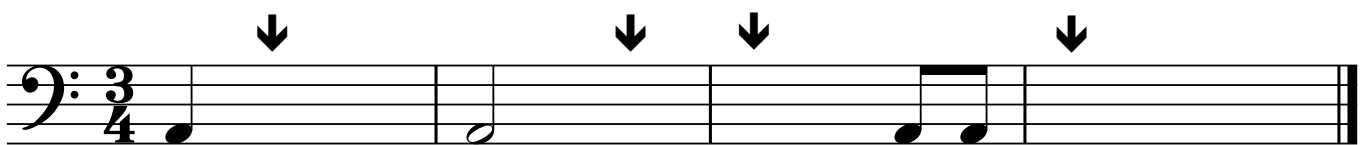
Section I: Add the missing bar lines.



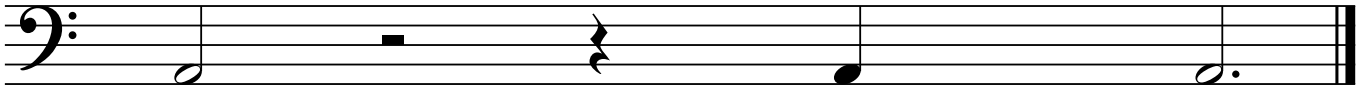
Section J: Write the missing time signature in its correct place on the staff.



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



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

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

_____ Legato

A. Loud

_____ *f*

B. Soft

_____ Staccato

C. Smooth and connected

_____ Tempo

D. Short and separated

_____ *p*

E. Speed

_____ Adagio

F. Indicates to repeat a section

G. A fast tempo

_____ Allegro

H. A slow tempo

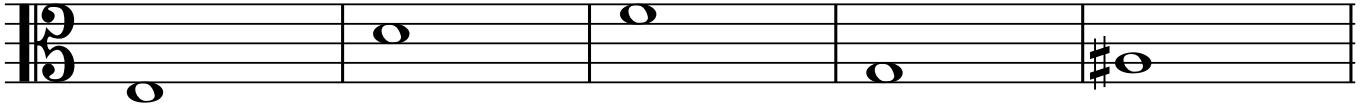
I. Gradually getting louder

J. Gradually getting softer

K. Hold or pause

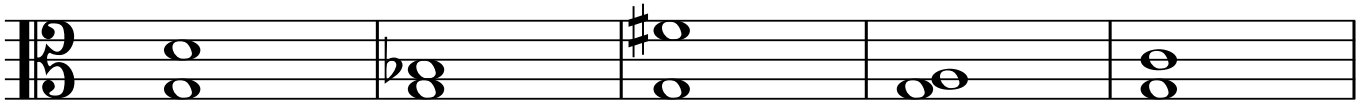
Part II: WRITTEN

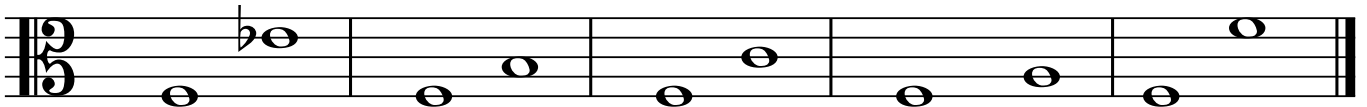
Section E: Name these notes in the blanks below the notes. Use capital letters.




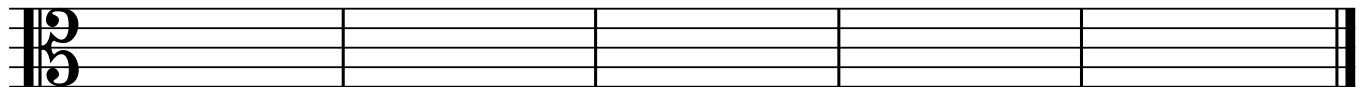


Section F: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave).





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



Space D

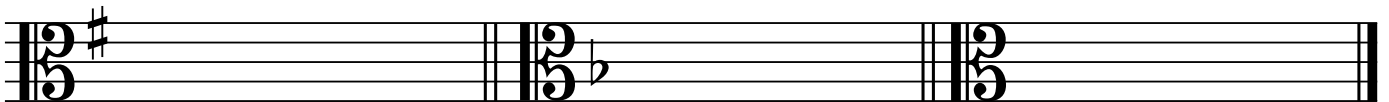
Line F

Space F

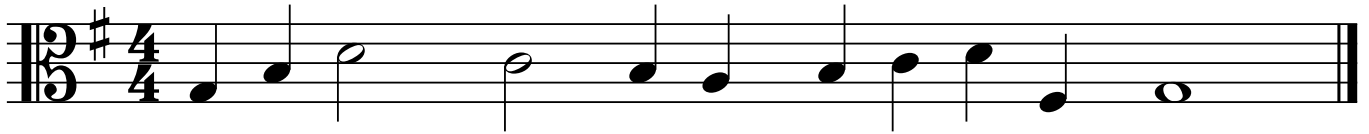
Line A

Line G

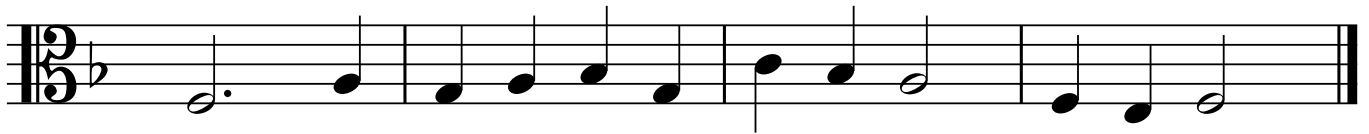
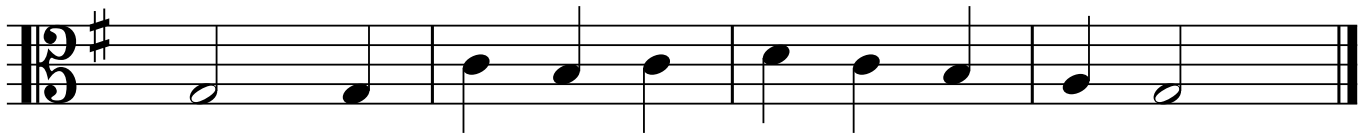
Section H: Which of these key signatures is F Major? Circle the correct measure.



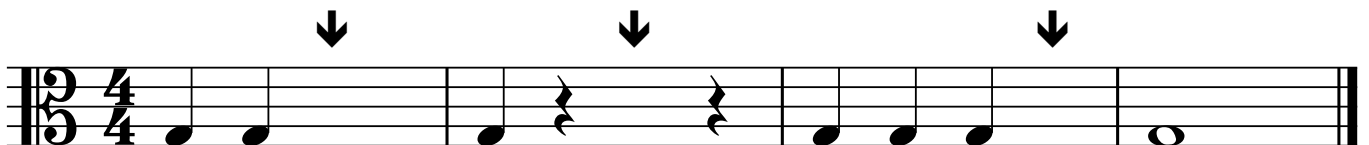
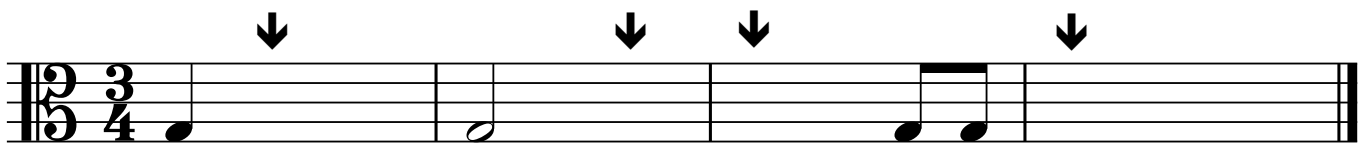
Section I: Add the missing bar lines.



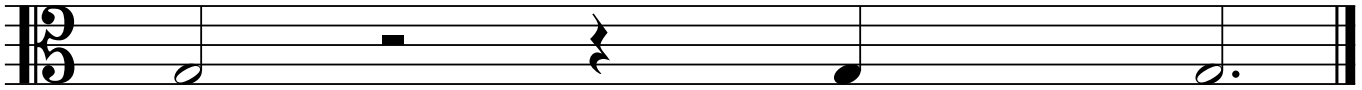
Section J: Write the missing time signature in its correct place on the staff.



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



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

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

_____ Legato

A. Loud

_____ *f*

B. Soft

_____ Staccato

C. Smooth and connected

_____ Tempo

D. Short and separated

_____ *p*

E. Speed

_____ Adagio

F. Indicates to repeat a section

G. A fast tempo

_____ Allegro

H. A slow tempo

I. Gradually getting louder

J. Gradually getting softer

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

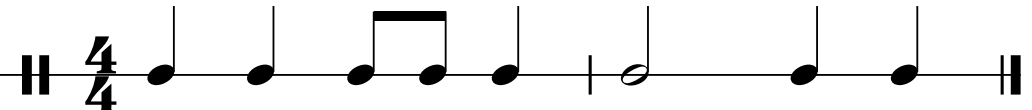
Section B: Is the chord that you hear Major or minor? Circle the correct answer.

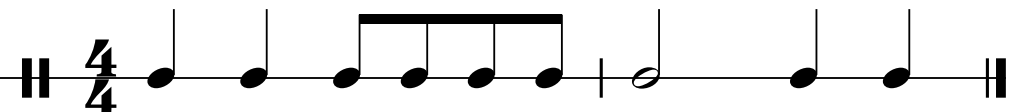
1. Major minor
2. Major minor
3. Major minor

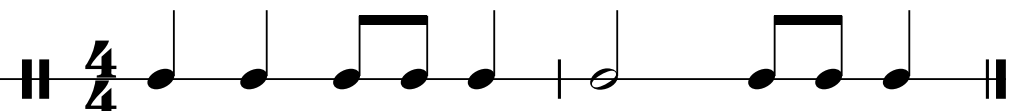
Section C: Is the example that you hear in 3/4 or 4/4 time signature? Circle the correct answer.

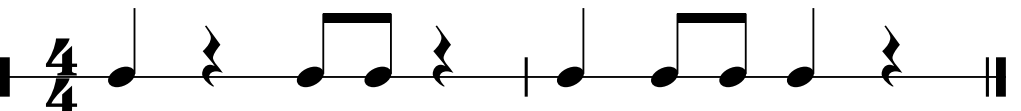
1. 3/4 4/4
2. 3/4 4/4
3. 3/4 4/4

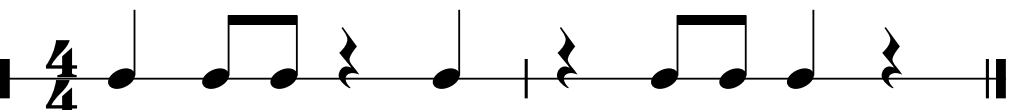
Section D: Which rhythm do you hear? Circle A, B, or C.

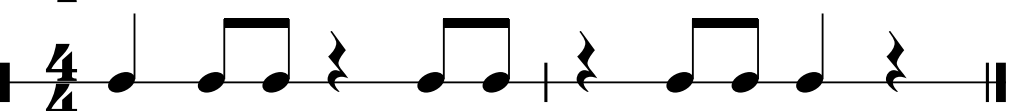
1. A 

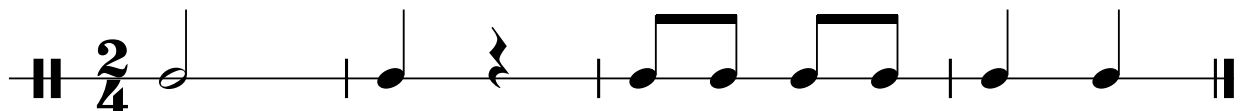
B 

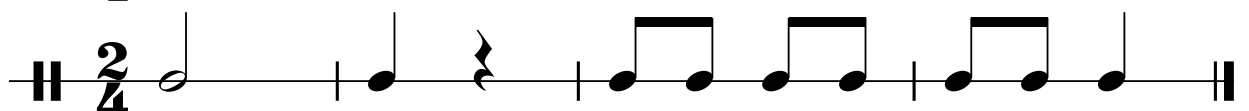
C 

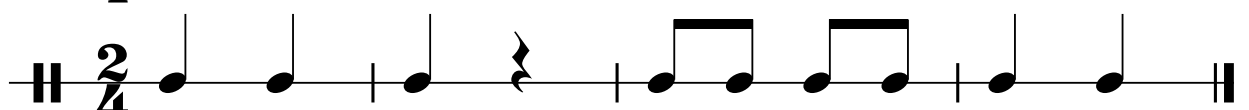
2. A 

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.

Key: A Key: B \flat Key: C \sharp Key: F

Key: E Key: G Key: D \flat Key: E \flat

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.

7th 5th 6th 8th 3rd 2nd 7th 4th

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. _____ *f*

6. _____ *p*

2. _____ ◡

7. _____ :||

3. _____ #

8. _____ ♭

4. _____

9. _____ *mf*

5. _____ ♯

10. _____ >

- A. flat
- B. crescendo
- C. accent
- D. mezzo forte
- E. natural
- F. fermata
- G. forte
- H. repeat sign
- I. piano
- J. sharp

4

Section L: Match the following terms and symbols with their definitions. Use CAPITAL LETTERS.

1. _____ D.S. al Fine

2. _____ Tie

3. _____ A half step

4. _____ A fast tempo

5. _____ Ritardando

6. _____ Smooth & connected

7. _____ *8va*

8. _____ A slow tempo

9. _____ D.C. al Fine

10. _____ A Tempo

11. _____ Short & separated

12. _____ Tempo

A. Return to the original speed or tempo



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 \sharp

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

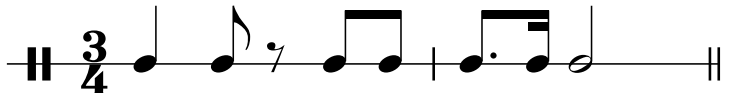
Section B: Identify the interval you hear by number only. All intervals played will be either major or perfect.

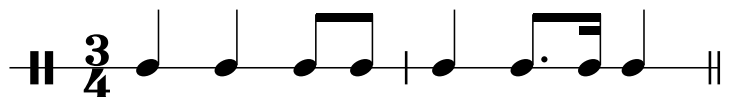
1. _____ 6. _____
2. _____ 7. _____
3. _____ 8. _____
4. _____ 9. _____
5. _____ 10. _____

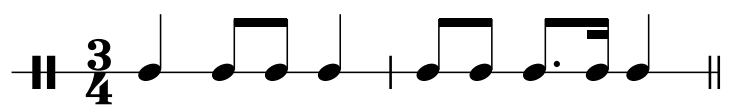
Section C: Whole and half steps. Circle the interval that you hear.

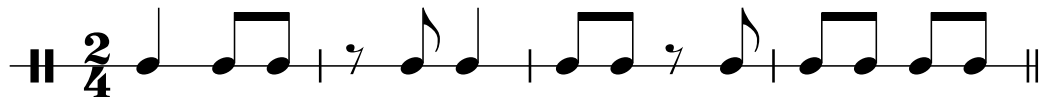
1. Whole Half
2. Whole Half
3. Whole Half
4. Whole Half
5. Whole Half

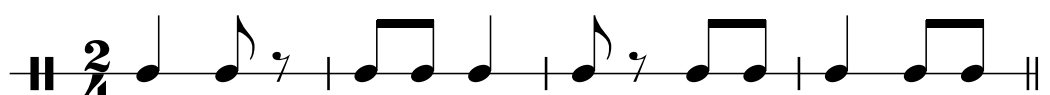
Section D: Circle the letter (A, B, or C) next to the rhythm that you hear.

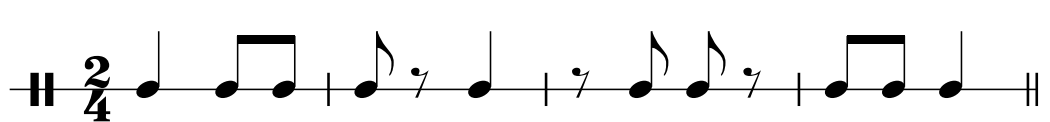
1. A 


B 

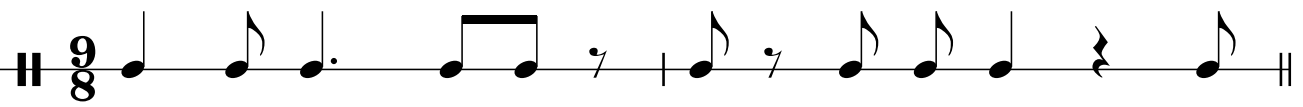
C 


2. A 

B 

C 

3. A 

B 

C 

PART II: WRITTEN

Section E: Name the following key signatures.

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

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

F# Major

D Major

Gb Major

Section G: Write the order of sharps and flats in the following clefs. If done correctly, the staves will show the key signatures of C# and Cb Major.

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

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 Notebook 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.

4

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.

Authentic

Authentic

Authentic

Half

Half

Half

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

1. _____

2. _____

3. _____ *f*

4. _____

5. _____

6. _____ Tempo

7. _____ *8va*

8. _____ A tempo

9. _____ Diminuendo

10. _____ *mf*

11. _____ Andante

12. _____ Largo

13. _____ Molto

14. _____ Pianissimo

15. _____ Poco

A. Moderate or walking speed

B. Loud

C. Return to the original speed or tempo

D. Much

E. Gradually getting louder

F. Little

G. Very slow

H. Slur

I. Speed

J. Very soft

K. Accent

L. Indicates to play notes an octave higher

M. Gradually getting softer; decrescendo

N. Indicates to repeat a section

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.

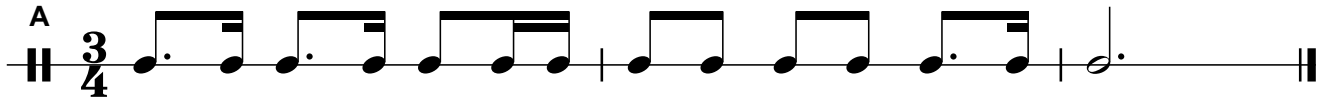
- 1. _____ 5. _____
- 2. _____ 6. _____
- 3. _____ 7. _____
- 4. _____ 8. _____

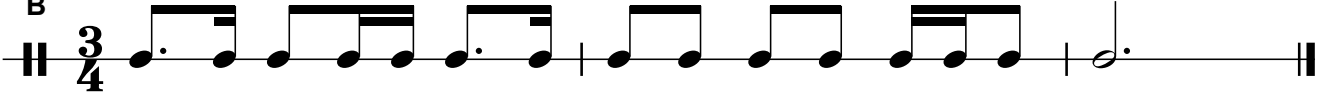
Section B: Circle the scale that you hear.

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
- 5. M Nm Hm Mm

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

1. **A** 

B 

C 

2. **A** 

B 

C 

Section C (continued)

3. **A**

B

C

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

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.

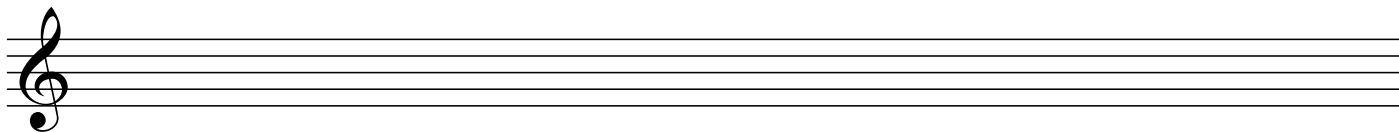
NOTE:

- ** 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.

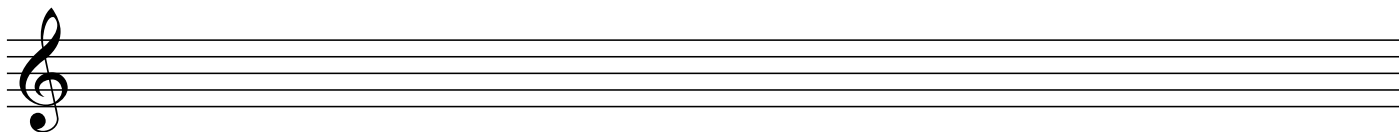
#1: Draw an A major scale.

Section E (continued)

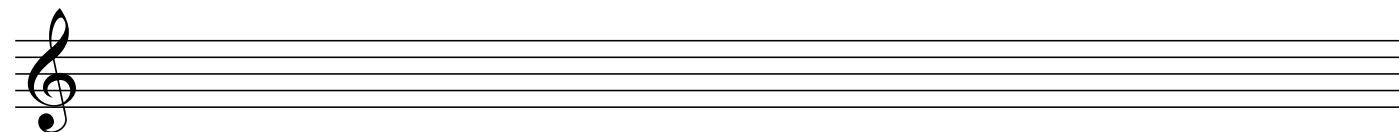
#2: Draw the natural minor form of the relative minor of the A Major scale.



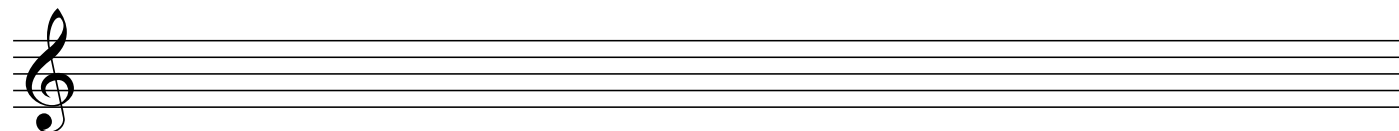
#3: Draw the harmonic minor form of the relative minor of the A Major scale.



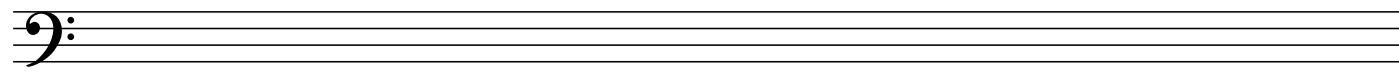
#4: Draw the melodic minor form, both ascending and descending, of the relative minor of the A major scale.



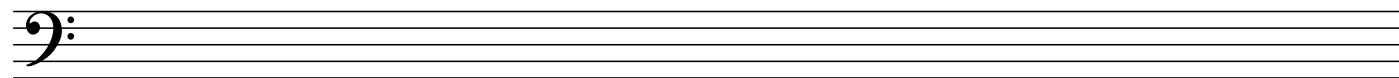
#5: Draw the harmonic minor form of the enharmonic parallel minor of the D-flat Major scale.



#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.

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

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

Authentic

Half

Plagal

Deceptive

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.

B-flat: _____

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

- | | |
|----------------------|--|
| 1. ____ D.C. al Fine | A. Not too much |
| 2. ____ D.S. al Fine | B. Sweetly |
| 3. ____ Adagio | C. Repeat from the beginning to the Fine |
| 4. ____ Cantabile | D. In the same manner |
| 5. ____ AB | E. Lightly |
| 6. ____ Dolce | F. Heavy, forceful |
| 7. ____ Leggiero | G. Slow |
| 8. ____ Non troppo | H. Repeat from the sign to the Fine |
| 9. ____ Pesante | I. Binary |
| 10. ____ Simile | J. In a singing manner |

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 

PART II: WRITTEN

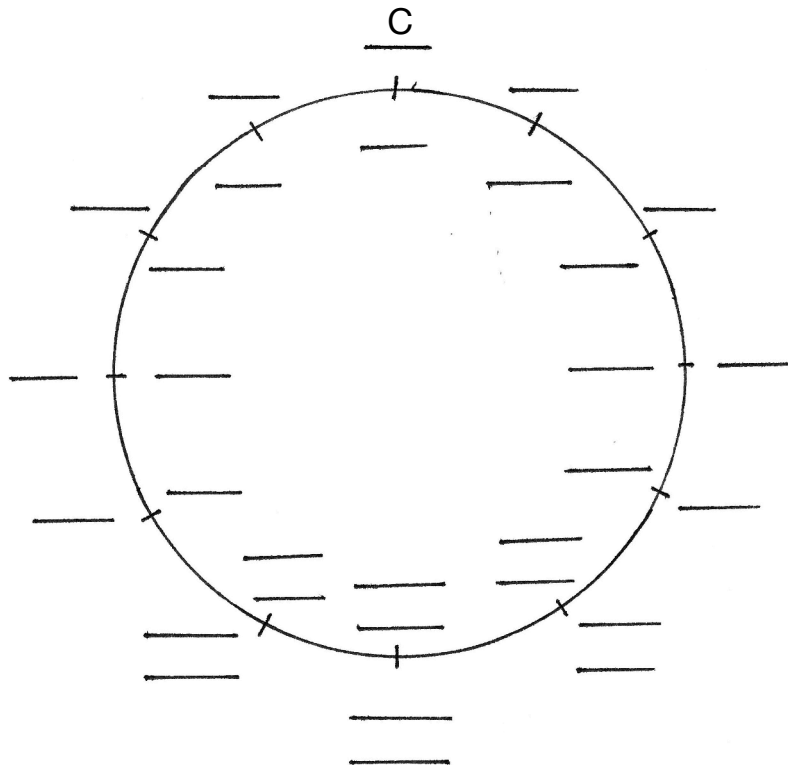
Section F: (2 pts) Write the time signature in the box provided.

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.

b a D \flat d \sharp C \flat

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.



Sonata (excerpt; transposed)
Domenico Cimarosa

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.

P4 up M6 down M3 up dim. 5 up

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

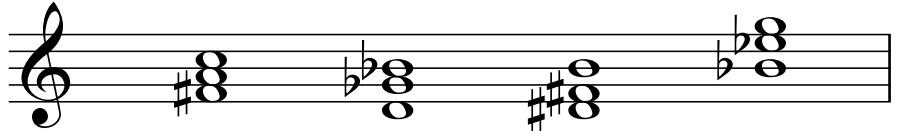
e harmonic minor ascending

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: _____

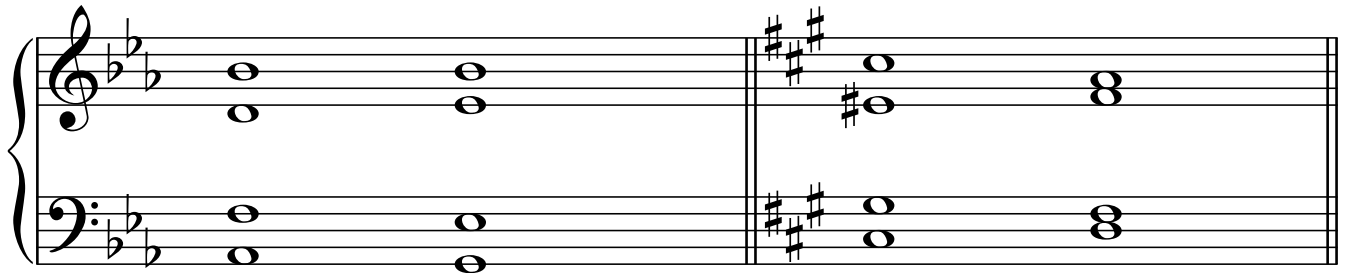
Position: _____

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



g: _____ D: _____ a#: _____ f#: _____ Db: _____

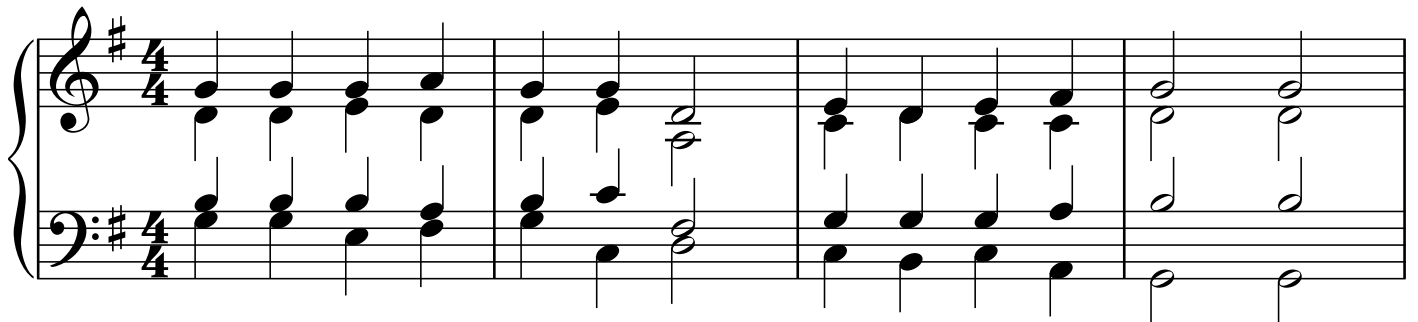
Section P: (2 pts) Identify each cadence type. If the cadence is authentic, also identify it as either perfect authentic or imperfect authentic.



Cadence type: _____

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



_____ : _____

6

Section R: (10 pts) Match these terms to the correct definitions. Use CAPITAL LETTERS.

- | | |
|----------------------|---------------------------|
| 1. _____ Accelerando | A. Lightly |
| 2. _____ Adagio | B. Gracefully |
| 3. _____ Coda | C. Gradually grow faster |
| 4. _____ Con brio | D. Holding Back |
| 5. _____ Espressivo | E. Suddenly |
| 6. _____ Leggiero | F. Tail or ending section |
| 7. _____ Mezzo forte | G. Broadening |
| 8. _____ Rallentando | H. Brightly |
| 9. _____ Simile | I. Moderately loud |
| 10. _____ Subito | J. With expression |
| | K. Heavy, forceful |
| | L. In the same manner |
| | M. Slow |