

Student Name \_\_\_\_\_ Date \_\_\_\_\_

Teacher Name \_\_\_\_\_ Local Association \_\_\_\_\_

**Ear-Training**

A. Name the interval you hear by quality and number (e.g. major 7, perfect 5, etc.)

- |          |          |
|----------|----------|
| 1. _____ | 3. _____ |
| 2. _____ | 4. _____ |

B. Circle the quality of the chord you hear.

- |                      |                     |             |                 |           |  |
|----------------------|---------------------|-------------|-----------------|-----------|--|
| 1. Diminished triad  | Minor triad         | Major triad | Augmented triad |           |  |
| Fully diminished 7th | Half diminished 7th | Minor 7th   | Dominant 7th    | Major 7th |  |
| 2. Diminished triad  | Minor triad         | Major triad | Augmented triad |           |  |
| Fully diminished 7th | Half diminished 7th | Minor 7th   | Dominant 7th    | Major 7th |  |
| 3. Diminished triad  | Minor triad         | Major triad | Augmented triad |           |  |
| Fully diminished 7th | Half diminished 7th | Minor 7th   | Dominant 7th    | Major 7th |  |
| 4. Diminished triad  | Minor triad         | Major triad | Augmented triad |           |  |
| Fully diminished 7th | Half diminished 7th | Minor 7th   | Dominant 7th    | Major 7th |  |

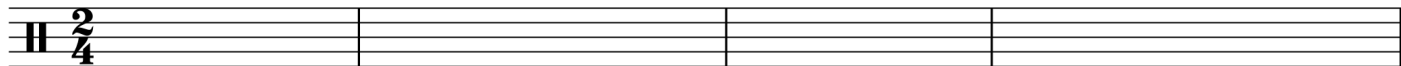
C. Circle the scale you hear.

- |               |            |       |               |                |               |
|---------------|------------|-------|---------------|----------------|---------------|
| 1. Whole tone | Pentatonic | Major | Natural Minor | Harmonic minor | Melodic minor |
| 2. Whole tone | Pentatonic | Major | Natural Minor | Harmonic minor | Melodic minor |
| 3. Whole tone | Pentatonic | Major | Natural Minor | Harmonic minor | Melodic minor |

D. Circle the cadence you hear.

- |              |        |      |           |
|--------------|--------|------|-----------|
| 1. Deceptive | Plagal | Half | Authentic |
| 2. Deceptive | Plagal | Half | Authentic |
| 3. Deceptive | Plagal | Half | Authentic |

E. Complete this 4-measure rhythmic dictation. You will receive 5 hearings.

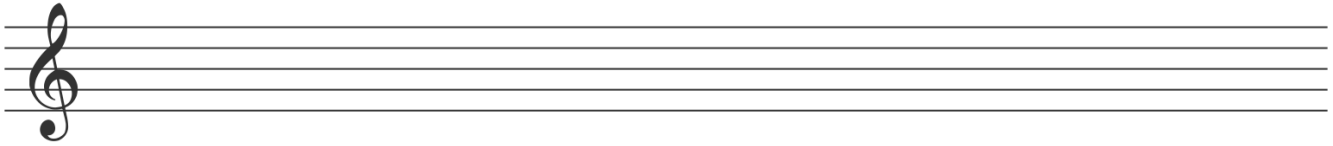


F. Complete this 4-measure melodic dictation in E minor. The first pitch is provided for you; you will need to determine the rhythm. You will receive 5 hearings of the dictation.

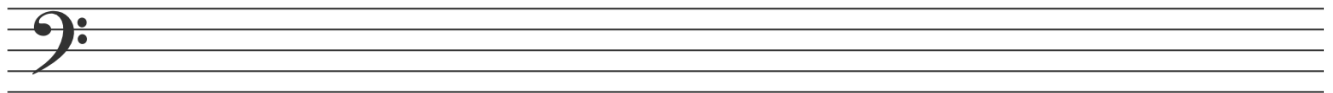


## Written

1. Write a one octave whole tone scale, starting on E, on the staff using accidentals.



2. Write a B-flat mixolydian scale, ascending only, on the staff using accidentals.



3. Using capital letters and accidentals where applicable, write the pitches of the descending circle of fifths in the blanks provided. The first two blanks are completed for you.

C   F   \_   \_   \_   \_   \_   \_   \_   \_

4. Analyze the following progression using Roman numerals with figured bass in the blanks provided. If the progression modulates, be sure to include the pivot chord in your analysis.

\_   \_   \_   \_   \_   \_   \_   \_

5. Refer to the progression above to answer the following questions:

- What type of ornament occurs at C? Circle the correct answer from the options below.  
Grace note   Trill   Mordent   Appoggiatura
- What type of cadence occurs at A? Circle the correct answer from the options below.  
Authentic   Half   Plagal   Deceptive
- What type of cadence occurs at D? Circle the correct answer from the options below.  
Authentic   Half   Plagal   Deceptive
- What type of non-harmonic tone occurs at B? Circle the correct answer from the options below.  
Neighbor tone   Passing tone   Escape tone   Anticipation   Suspension
- What type of non-harmonic tone occurs at C? Circle the correct answer from the options below.  
Neighbor tone   Passing tone   Escape tone   Anticipation   Suspension

6. Harmonize the following melody in F-sharp minor using three-note chords in the bass clef. **Provide a Roman numeral analysis** of your harmonization, including figured bass, in the blanks provided.
- Write one or two chords per measure.
  - Include a secondary dominant of V in your harmonization, a half cadence in m. 4, and an authentic cadence in m. 8.
  - The chords you choose should create a logical harmonic progression.
  - You do not need to observe conventional voice-leading rules (no parallels, etc.), but do use inversions of chords to create a relatively smooth bass line.

7. 12-Tone Analysis: A is the prime form of a 12-tone row. What type of transformation has that row undergone to produce B? Circle the correct answer below:



Inversion      Retrograde      Retrograde Inversion

A

B

8. Transposition: Transpose the prime form (A) of the 12-tone row above down a minor third on the staff provided below.

9. Match each term on the left with its definition or depiction on the right. Write the capital letter corresponding to each term in the blank to the left of its definition/depiction.

- |                 |   |
|-----------------|---|
| A. Volante      | _____ Linger  |
| B. Tenor clef   | _____ Growing broader, slower, and more marked  |
| C. Alto clef    | _____  |
| D. Lunga        | _____ Lively  |
| E. Giusto       | _____ Growing softer and slower   |
| F. Largando     | _____  |
| G. Acciaccatura | _____ Firmly, boldly  |
| H. Lebhaft      | _____ Continue in the same manner   |
| I. Calando      | _____ A very quick grace note with no time value or emphasis                            |
| J. Similar      | _____ In strict tempo   |
| K. Robusto      | _____ Rushing   |

10. Match the definition, term, or form chart on the right with the form/genre with which it corresponds on the left. Write the capital letter corresponding to each definition/term/form chart in the blank to the left of the form/genre with which it corresponds. **More than one definition, term, or form chart may correspond to the same form/genre!** Every given form/genre corresponds with at least one definition, term, or form chart.

- |                                  |                           |
|----------------------------------|---------------------------|
| A. A musical unit of two phrases | _____ Binary Form         |
| B. AB                            | _____ Rondo               |
| C. Gigue                         | _____ Sonata-Allegro Form |
| D. Courante                      | _____ Baroque Suite       |
| E. Exposition                    | _____ Period              |
| F. ABACA                         |                           |