
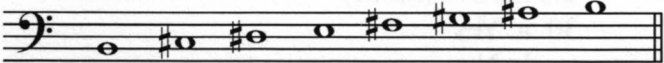
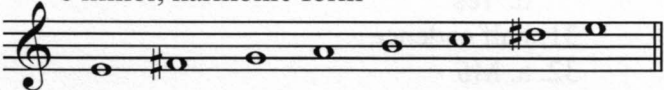
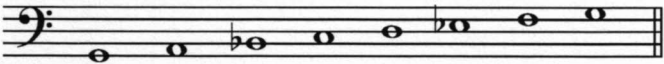
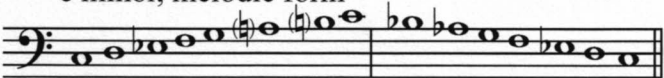
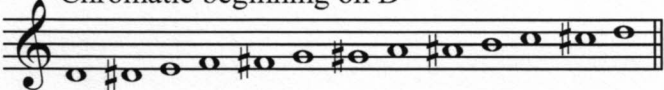

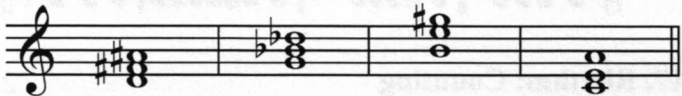
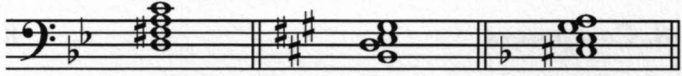


Please read *Guidelines for Grading Theory Tests*. Accept answers in any octave within the given clef.

- | | Points |
|--|--------|
| 1. Major Key Signatures (both clefs required) | 6 |
|  | |
| C# D ^b B ^b E G ^b A | |
| 2. Minor Key Signatures | 5 |
| b ^b minor, f minor, b minor, d minor, f# minor | |
| 3. Scales - Writing | 3 |
| B Major | |
|  | |
| e minor, harmonic form | |
|  | |
| g minor, natural form | |
|  | |
| 4. Scales - Adding Accidentals | 2 |
| c minor, melodic form | |
|  | |
| Chromatic beginning on D | |
|  | |
| 5. Intervals - Naming | 5 |
| P8, A4, d7, m3, m6 | |
| 6. Intervals - Writing | 4 |
|  | |
| P4 m7 A5 M2 | |

- | | Points | | | | | | | | | | | | | | | | | | |
|--|--------|----|----|------------|----------|---|--|---|----|----|------------|---|---|---|----|---|----------|---|--|
| 7. Triads - Naming* (Do not deduct points if students add incorrect figured bass.) | 3 | | | | | | | | | | | | | | | | | | |
| c# diminished, f# minor, E ^b Major | | | | | | | | | | | | | | | | | | | |
| 8. Triads - Figured Bass | 4 | | | | | | | | | | | | | | | | | | |
| 5 6 6 5
3 3 4 3 | | | | | | | | | | | | | | | | | | | |
| 9. Triads - Writing | 4 | | | | | | | | | | | | | | | | | | |
|  | | | | | | | | | | | | | | | | | | | |
| D Aug $\frac{5}{3}$ g dim $\frac{5}{3}$ E Maj $\frac{6}{4}$ a min $\frac{6}{3}$ | | | | | | | | | | | | | | | | | | | |
| 10. Dominant Seventh - Naming Keys | 3 | | | | | | | | | | | | | | | | | | |
| E Major, B ^b Major, A Major | | | | | | | | | | | | | | | | | | | |
| 11. Dominant Seventh - Writing (fifth may be omitted in all positions except $\frac{4}{3}$) | 3 | | | | | | | | | | | | | | | | | | |
|  | | | | | | | | | | | | | | | | | | | |
| g min: ∇^7 A Maj: $\nabla^{\frac{4}{3}}$ d min: $\nabla^{\frac{6}{3}}$ | | | | | | | | | | | | | | | | | | | |
| 12. Roman Numerals and Figured Bass | 3 | | | | | | | | | | | | | | | | | | |
| ii ⁶ ($\frac{6}{3}$) vi $\frac{6}{4}$ vii ^o ($\frac{5}{3}$) | | | | | | | | | | | | | | | | | | | |
| 13. Chord Progression | 1 | | | | | | | | | | | | | | | | | | |
| <table border="0" style="margin-left: auto; margin-right: auto;"> <tr> <td style="border-bottom: 1px solid black; width: 1em;"></td> <td>I</td> <td>IV</td> <td>ii</td> <td>∇</td> <td>I</td> </tr> <tr> <td style="border-bottom: 1px solid black; width: 1em;"></td> <td>I</td> <td>IV</td> <td>vi</td> <td>∇^7</td> <td>I</td> </tr> <tr> <td style="border-bottom: 1px solid black; width: 1em; text-align: center;">✓</td> <td>I</td> <td>IV</td> <td>I</td> <td>∇</td> <td>I</td> </tr> </table> | | I | IV | ii | ∇ | I | | I | IV | vi | ∇^7 | I | ✓ | I | IV | I | ∇ | I | |
| | I | IV | ii | ∇ | I | | | | | | | | | | | | | | |
| | I | IV | vi | ∇^7 | I | | | | | | | | | | | | | | |
| ✓ | I | IV | I | ∇ | I | | | | | | | | | | | | | | |

* When students are asked to write out "Major" or "minor," do not deduct points if they write "M" or "m" legibly, or use abbreviations "Maj.," "maj.," "Min." or "min."

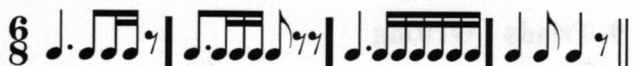
14. Questions on Chord Progression 3

- Tonic
- Chord Number 2
- Authentic Cadence

15. Transposition 1



16. Rhythm: Adding Bar Lines 3



17. Rhythm: Counting 2



18. Composers 8

- | | |
|--|--|
| a. Romantic | e. Classical |
| b. 20th & 21st Centuries
(Contemporary) | f. Classical |
| c. Baroque | g. 20th & 21st Centuries
(Contemporary) |
| d. Baroque | h. Romantic |

19. Terms 10

- sustained, giving note its full value
- release the soft pedal
- jokingly, lightly, playfully
- the term used to indicate the chronological number of a composer's works, often as they are published
- marked
- V - vi
- peacefully, tranquil, calm
- in a singing style
- lightly
-

Musical Analysis: Telemann 11

- quickly, lively
- g minor
- sequence
- B \flat Major
 - E \flat Major
 - c minor
 - g minor
- vii $^{\circ 6}_{(3)}$
 - i $^{\circ 3}$
- authentic cadence
- Baroque

Musical Analysis: Heller 11

- A Major
- Subdominant
- motive (motif)
- Yes
 - No
 - No
 - Yes
- half cadence
- M6
 - P5
 - m3