

Points

Points

1. Major Key Signatures

6

E D^b A G^b G C[#]

2. Minor Key Signatures

g c b^b e g[#] d

3. Scales - Writing

4

f# minor, natural form, ascending

D^b Major, descending

d melodic minor, ascending and descending (top D may be in 2nd measure or repeated; natural is optional)

e^b minor, harmonic form, ascending

4. Scales - Adding Accidentals

2

Chromatic

Whole Tone

5. Modes

2

a. Phrygian

6. Intervals

8

m3 M7 A4 d8 M2 A6 d5 M6

7. Triads - Writing

5

d dim⁶ 4 A^b Maj⁶ 3 F[#] Aug⁵ 3 g^b min⁶ 3 c[#] dim⁶ 4

8. Triads - Naming

5

(Accept root position chords with no figured bass, and symbols or abbreviations for qualities)

e minor⁶ 3 (or ⁶), f diminished⁵ 3, C[#] Augmented⁶ 3,

D Major⁶ 4, B^b Major⁵ 3

9. Dominant Seventh Chords - Writing

6

10. Diminished Seventh Chords

6

g dim⁶ 5 b^b dim⁷ c[#] dim⁴ 3 f dim⁴ 3 b dim⁶ 5 a dim⁴ 2

11. Circle of Fifths

4

- a. (D Major)
- b. E^b Major
- c. g minor
- d. C Major
- e. e minor

12-a. Rhythm - Counts

4

1 2 3 1 2 3
or 1 & a 2 & 3 & 1 e & a 2 3 &
1 2 3 1 2 3
1 & a 2 & 3 e & 1 2 e & a 3 &

12-b. Syncopation

1

13. Rhythm - Barlines

3

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14. Chord Progression and Pivot Chord 9

G Major: I vi IV V
 D Major: (I) V vi ii₍₃₎ V⁷ I

15. **Pivot Chord:** student may circle either chord or Roman numeral in example from question 14. 1

16. Modulation 1

17. Transposition 1

18. Half Steps 2

a. Chromatic

b. Diatonic

19. Composers 4

- Classical
- Romantic
- Baroque
- Contemporary (Accept 20th Century)

20. Terms 4

- m.s.*
- Secondary Dominant
- augmentation
- homophonic texture

21. Cadences 4

Deceptive, Half, Plagal, Authentic

Musical Example by J.S. Bach 14

- B \flat Major
- quarter or
- 1/4 beat
- pedal point
- (Do not delete points if student adds incorrect figured bass)

 - B \flat Major
 - B \flat Dominant 7th
 - E \flat Major
 - a diminished
 - C Dominant 7th
 - c minor

Bach, cont.

1. m2
2. m3
3. M6
- Baroque

Musical Example by Haydn 15

- fast, quick (cheerfully, merrily)
- $\frac{2}{2}$
- $\frac{2}{2}$
- \sharp diminished 7
- a sudden, sharp accent
- a. I $\frac{5}{3}$ (or I)
b. V $\frac{6}{5}$
c. ii $\frac{6}{4}$
d. I $\frac{6}{4}$
e. V⁷
- Authentic
- Clementi
- Exposition (must be in correct order)
Development
Recapitulation
- Allegro di Molto

Ear Training (Set B)

13

- minor
- Homophonic
- diminished
- A
- Ex. 1: Perfect 5th
Ex. 2: Augmented 4th
Ex. 3: Major 6th
- Ex. 1: harmonic minor
Ex. 2: melodic minor
Ex. 3: harmonic minor
- $\frac{4}{4}$ time
- Accept any measure number
- Deceptive