

Points

Points

1. Major Key Signatures 6

E^b F[#] A^b B G^b E

2. Minor Key Signatures 6

b^b g[#] c f[#] d b

3. Scales - Writing 4

c[#] minor, natural form, ascending

f minor, harmonic form, descending

g melodic minor, ascending and descending (top G may be in 2nd measure or repeated)

C[#] Major, ascending

4. Scales - Adding Accidentals 2

Chromatic

Whole Tone

5. Modes 2

a. Locrian

6. Intervals 8

P8 P4 A2 m6 M3 d7 A5 d4

7. Triads - Writing 5

d min 4 c dim 3 f[#] min 5 b^b dim 3 C^b Maj 3

8. Triads - Naming 5

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

g^b minor 3, E^b Major 4, g diminished 4,
A^b Augmented 3, E Augmented 3

9. Dominant Seventh - Writing 6

10. Diminished Seventh Chords 6

g dim 4 e dim 6 d dim 7 f[#] dim 5 g^b dim 7 b^b dim 2

11. Circle of Fifths 4

C Major
F Major G Major
B^b Major D Major
E^b Major A Major
A^b Major E Major
C[#]/D^b Major B/C^b Major
F[#]/G^b Major

12. a. Rhythm - Counts 4

1 2 3 4 5 1 2 3 4 5
or 1 & 2& 3 4 & 5& 1 & 2 3 & 4& 5 &

12. b. Syncopation 1

13. Rhythm - Barlines 3

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14. Chord Progression and Pivot Chord 9

D Major: I vi $\overline{\text{IV}}(3)\overline{\text{V}}$
New key: $\overline{\text{IV}}(3)\overline{\text{V}}$ vi ii 6 (3) $\overline{\text{V}}^7$ I

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

16. A Major 1

17. Transposition (Accept one octave higher) 1

18. Half Steps 2

a. Diatonic

b. Chromatic

19. Cadences 4

Deceptive, Half, Plagal, Authentic

20. Multiple Choice 11

- polyphonic texture
- Chord 2
- use left hand
- bitonality
- diminution
- Grieg
- Classical
- continuous held or repeated note
- Romantic
- Contemporary
- Baroque

Musical Example by Bartok 14

- Very fast (Very cheerful)
- E Major

23. $\frac{2}{4}$ (accept $\frac{4}{8}$)

- homophonic
- a. F# Major
- B Major
- E Major
- Authentic

Bartok, cont.

- Contemporary
1. M3
- P4
- m2
- M2
- M2

Musical Example by Beethoven 15

29. $\frac{2}{2}$

- f minor
- harmonic

32. a. i (or i 5 / 3)

b. $\overline{\text{V}}^6_5$

c. vii 06 (or vii 03 / 6)

d. i 6 (or i 6 / 3)

e. ii 06 (or ii 03 / 6)

f. $\overline{\text{V}}^5$ (or $\overline{\text{V}}^5_3$)

33. soft (*piano*, or *p*)

34. Exposition
Development
Recapitulation

35. Adagio

36. Classical (or transitional from Classical to Romantic)

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