

Accept correct answers in any octave in the given clef.

1. Key Signatures (must be written in both clefs) 5

Musical notation showing five key signatures in both treble and bass clefs: c# min, eb min, Db Maj, g# min, Cb Maj.

2. Key Signatures 5

d# minor, A^b Major, b minor, a^b minor, E^b Major

3. Major and Minor Scales (1 point each scale) 6

f# minor, harmonic form

A^b Major

Lydian mode on C

Whole tone beginning on E

B Major

Dorian mode beginning on A

4. Scales - Add Accidentals (1 point per scale) 3

g# minor, melodic form

Phrygian mode on B

Chromatic scale on E

Points

5. Circle of 5ths 3

- a. E^b Major
- b. b minor
- c. C^b Major

6. Key Relationships 4

- a. B Major
- b. C^b Major
- c. d minor
- d. F Major

7. Intervals 6

m3 d5 A2 M7 m6 P4

8. Triads 5

Do not deduct points if Maj. or min. or clear M or m is used.

- B Major $\frac{6}{4}$ D^b Major $\frac{6}{(3)}$ c# minor $\frac{6}{4}$
- f dim $\frac{6}{(3)}$ B Aug $(\frac{5}{3})$

9. 7th Chords 5

Do not deduct points if the 5th of the chord is missing on the first inversion 7th chord.

10. Roman Numeral Figured Bass 6

- ii $\frac{6}{(3)}$ $\frac{(6)}{\nabla 3}$ vi $\frac{6}{4}$ $\frac{6}{\nabla 5}$ vii^o $\frac{5}{(3)}$ iv $\frac{6}{(3)}$

11. Secondary Dominant Chords 6

Do not deduct points if the 5th of the chord is missing on the first inversion 7th chord.

Points

Points

12. Chord Progression 7 8

$\frac{5}{3}$ on root position triads is optional. 5 is optional for root position 7th chords. 3

- (I) V^7 I V^7/V V
(new key) (I) $\text{ii}^6_{(3)}$ I^6_4 V^7 I

13. Chord Progression Questions 3

- Chord Number 4
- Chord Number 7
- A Major

14. Rhythm - Add a Note 4



15. Rhythm - Add Barlines 3



16. History - Composers 10

- | | |
|------------------------|------------------------|
| a. Baroque | f. 20th/21st Centuries |
| b. Romantic | g. Romantic |
| c. Baroque | h. Classical |
| d. Classical | i. Classical |
| e. 20th/21st Centuries | j. 20th/21st Centuries |

17. Terms 8

- | | |
|---------------------|---------------------|
| a. <i>m.s.</i> | e. <i>più</i> |
| b. <i>ritenuto</i> | f. <i>sostenuto</i> |
| c. <i>con fuoco</i> | g. <i>robusto</i> |
| d. <i>sempre</i> | h. <i>giocoso</i> |

18. Terms - Musical Examples 3

- arpeggio*
- Alberti bass
- syncopation

Musical Analysis: Mozart 14

19. F Major 6
20. a. c minor ($\frac{5}{3}$) d. D Dominant ($\frac{5}{3}$)
- b. f \sharp dim ($\frac{6}{5}$) e. g minor ($\frac{5}{3}$)
- c. g minor ($\frac{6}{3}$) f. c \sharp dim ($\frac{6}{5}$)

Points

Musical Analysis: Mozart (cont.)

1. M2
- M3
- P4
- Exposition/Development/Recapitulation
- Classical

Musical Analysis: Kalinnikov 10

- g minor
- $\frac{5}{4}$
- a. Tonic
- Subdominant
- Dominant
- Tonic
1. F Dominant ($\frac{6}{4}$)
- D Dominant 7
- half (cadence)
- authentic (cadence)