

Points

Points

1. Key Signatures 8

b min B $\flat$  Maj f min C $\sharp$  Maj g min E $\flat$  Maj G $\flat$  Maj A Maj

2. Scales 7

F $\sharp$  Major, descending

Chromatic beginning on G, ascending

c $\sharp$  melodic minor, ascending and descending (top c $\sharp$  may be in second measure or repeated; naturals are optional)

c minor, harmonic form, ascending

D $\flat$  Major, ascending

g $\sharp$  minor, natural form, descending

Whole Tone on A, descending

3. Intervals (Give full credit if student rewrites sharps or flats that occur in the key signature.) 8

A $^5$  M $^6$  A $^3$  P $^8$  d $^4$  m $^7$  M $^2$  d $^7$

4. Triads 6

c dim  $^3$  E Aug  $^3$  B $\flat$  Maj  $^3$  a dim  $^3$  f min  $^4$  G $\flat$  Maj  $^4$

5. Dominant Sevenths 5

$^4$   
V $^3$  V $^2$  V $^5$  V $^3$  V $^7$

6. Seventh Chords, Adding Accidentals 6

g min  $^2$  e $\flat$   $^5$  d  $^5$  A $\flat$  Maj  $^3$  C $\sharp$   $^7$  B $\flat$  Maj  $^4$

7. Roman Numerals and Figured Bass 8

$\nabla$   $^4$ / $^3$  ii ii $^6$  (or ii  $^6$ )  $\nabla$   $^7$ / $\nabla$   $\nabla$   $^6$   
 $\nabla$   $^7$ / $^6$  vi vi  $^4$   $\nabla$   $^6$ / $\nabla$  IV IV

8. Secondary Dominant(s) 1

9. Modes 2

a. Phrygian

b

10. Baroque Suite 4

- a. German origin, simple binary form, usually in  $\frac{4}{4}$  time
- b. French origin, duple meter, begins on an upbeat
- c. Irish origin, compound duple meter, usually quick
- d. French origin, simple triple meter, moderate tempo

11. Transposition (May be written one octave lower) 1

12. Rhythm - Adding Barlines 3

13. a. syncopation b. hemiola 2

14.  $\frac{9}{8}$  1

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## 15. Roman Numerals

9

(G Major): I vi IV V  
(D Major): (I) V vi ii<sup>6</sup><sub>(3)</sub> V<sup>7</sup> I

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

## 17. Modulation 1

## 18. Chord Progression in g minor (Do not delete points if written using whole notes) 5

i iv<sup>6</sup><sub>4</sub> ii<sup>0</sup> V<sup>6</sup><sub>5</sub> or # i

## 19. Terms 8

- |                      |                     |
|----------------------|---------------------|
| a. <i>smorzando</i>  | e. <i>rubato</i>    |
| b. <i>sotto voce</i> | f. <i>ritenuto</i>  |
| c. <i>toccata</i>    | g. <i>largo</i>     |
| d. counterpoint      | h. <i>sostenuto</i> |

## 20. History 10

- Baroque
- Classical
- Romantic
- Contemporary
- Classical
- Romantic
- Baroque
- Contemporary
- Classical
- Classical

## Musical Example by Beethoven 14

- f minor
- hold for full value; stress
  - a sudden, sharp accent
  - hold longer
  - gradually louder
  - very loud
- C Dominant  $\overset{6}{5}$  (accept C Dom.  $\overset{7}{5}$ )
  - e dim  $\overset{6}{3}$  (or e dim  $\overset{6}{6}$ ; e $\overset{6}{06}$ )
  - g dim.  $\overset{6}{3}$  (or g dim.  $\overset{6}{6}$ )
  - C Major  $\overset{5}{3}$  (or C Major)

## Beethoven, cont.

- Half
- Development (must be in correct order)  
Recapitulation
- Classical (Accept transitional from Classical to Romantic. Do not accept Romantic.)

## Musical Example by Brahms 14

- g minor
- staccato
- i  $\overset{5}{3}$  (or i)
  - V  $\overset{5}{3}$  (or V)
  - VI  $\overset{5}{3}$  (or VI)
  - ii $\overset{5}{3}$  (or ii $\overset{0}{3}$ )
  - iv  $\overset{5}{3}$  (or iv)
  - V  $\overset{5}{3}$  (or V) of V
  - V  $\overset{5}{3}$  (or V)
- fast and energetic
- P8
  - P5
  - M3
  - m3

## Ear Training (Set B) 16

- minor
- Sarabande
- B
- Augmented
- First inversion
  - Second inversion
- minor 6th
  - Augmented 4th
  - Perfect 5th
- harmonic minor
  - melodic minor
- minor 7th chord
  - Dominant 7th chord
- $\overset{3}{4}$  time
- Contemporary
- Baroque fugue