

Points

Points

1. Key Signatures

8

D Maj F# Maj b min c# min A Maj g min e# min Cb Maj

2. Scales

7

B Major, ascending

f# harmonic minor, ascending

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

a# natural minor, descending

Whole tone on E, ascending

Chromatic on B, descending

Bb Major, descending

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

8

A7 d5 A4 P4 m6 d8 M3 m2

4. Triads

6

cb min 4 F# Maj 3 Ab Aug 4 d min 3 E Aug 3 b dim 3

5. Dominant Sevenths

5

6. Seventh Chords, Adding Accidentals

6

7. Roman Numerals and Figured Bass

8

$\nabla \overset{6}{5}/\text{IV}$ IV (or $\text{IV } 3$) $\nabla \overset{2}{/}$ iii iii³ (or iii⁶)
 $\nabla \overset{4}{3}/$ ii ii⁶ (or ii⁶) $\nabla \overset{7}{/}$ $\nabla \overset{6}{/}$

8. Secondary Dominant(s)

1

9. Modes

2

a. Aeolian

10. Baroque Suite

4

- a. French origin, shifting meters at cadences (usually a hemiola)
- b. Spanish origin, triple meter, slow, dignified
- c. French origin, duple meter, begins on an upbeat
- d. Polish origin, triple meter, moderate tempo

11. Transposition

1

12. Rhythm - Adding Barlines

3

13 and 14.

3

Syncopation Hemiola

Points

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15. Roman Numerals

9

(A Major): I vi $\text{IV}^6(3)\text{V}$ (New key): (I) V vi $\text{ii}^6(3)\text{V}^7$ I16. **Pivot Chord:** student may circle either chord or Roman numeral in example from question 15. 1

17. E Major

1

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

i iv^6_4 ii^0 V^6_5 i

19. Terms

8

- | | |
|---------------------|-----------------------|
| a. toccata | e. <i>ritenuto</i> |
| b. counterpoint | f. <i>sotto voce</i> |
| c. <i>smorzando</i> | g. homophonic texture |
| d. <i>rubato</i> | h. <i>piu mosso</i> |

20. History

10

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

Musical Example by Chopin

14

- slow (not as slow as *largo*)
- g minor

23. a. g minor (g minor $\overset{5}{3}$)b. c minor $\overset{6}{4}$ c. F Dominant $\overset{6}{7}, \overset{5}{5}$ or F Dominant $\overset{6}{5}$ d. Bb Major (Bb Major $\overset{5}{3}$)e. a diminished $\overset{4}{7}, \overset{2}{2}$ or a diminished $\overset{4}{2}, \overset{2}{2}$

f. D Dominant 7

Chopin, cont.

- 9 beats
1. P4
- M6
- M2
- M3
- P5

Musical Example by Mozart

14

- fast, quick, cheerily, merrily
- Bb Major

28. a. $\text{vii}^{\overset{6}{0}6}$ (or $\overset{6}{3}$)b. IV (or $\text{IV}^{\overset{5}{3}}$)c. I (or $\text{I}^{\overset{5}{3}}$)d. $\text{ii}^{\overset{6}{6}}$ (or $\text{ii}^{\overset{6}{3}}$)

29. appoggiaturas

30. Authentic

31. Classical

32. Exposition

Development

Recapitulation

33. Andante

34. Allegro

Ear Training (Set B)

16

- minor
- Sarabande
- B
- Augmented
- Ex. 1: First inversion
Ex. 2: Second inversion
- Ex. 1: minor 6th
Ex. 2: Augmented 4th
Ex. 3: Perfect 5th
- Ex. 1: harmonic minor
Ex. 2: melodic minor
- Ex. 1: minor 7th chord
Ex. 2: Dominant 7th chord
- $\overset{3}{4}$ time
- Contemporary
- Baroque fugue