

# Sample 3A

## 1. Ear Training: Each example will be played twice.

A. Circle the scale you hear, either major or natural minor.

- |          |               |          |               |
|----------|---------------|----------|---------------|
| 1. Major | Natural Minor | 2. Major | Natural Minor |
| 3. Major | Natural Minor | 4. Major | Natural Minor |

B. Circle the pitch pattern you hear.

1	3	5
4.		
6	8	10
5.		

C. Circle whether the triad you hear is Major or Minor.

- |          |       |
|----------|-------|
| 7. Major | Minor |
| 8. Major | Minor |

D. Circle the rhythmic pattern you hear.

11	12	14	15
9.			
16	17	19	20
10.			

E. Circle the interval you hear.

- |                |           |              |             |          |         |
|----------------|-----------|--------------|-------------|----------|---------|
| 11. Maj 2nd    | Maj 3rd   | Perf 4       | 12. Maj 6th | Perf 8th | Maj 7th |
| 13. Whole Step | Half Step | 14. Perf 5th | Maj 6th     | Maj 3rd  |         |

D. Circle the melody you hear.

21	22	23	24
25	26	27	28

# Sample 3A

Note: Correct melody is first 4 mm's of Gurlitt's Fanfare, Op.117, No. 8  
Source "Everybody's Perfect Masterpieces" Vol. 1

## 1. Ear Training cont.

E. Circle the three wrong notes in this melody.



## 2. Music History

A. Circle the correct answer for each of the following questions.

1. What are the approximate dates of the Romantic period of music.

- 1900-present    1825-1900    1600-1750    1750-1825

2. Which characteristic is most closely identified with the Romantic period.

- Emphasis on form    Counterpoint    Atonality    Expressiveness

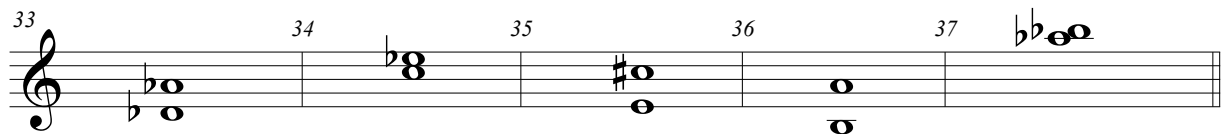
3. Circle the composer from the Romantic period in each group.

- |              |          |        |           |
|--------------|----------|--------|-----------|
| a. Beethoven | Handel   | Grieg  | Scarlatti |
| b. Kuhlau    | Schubert | Mozart | Bach      |
| c. Chopin    | Clementi | Haydn  | Gershwin  |

## 3. Intervals

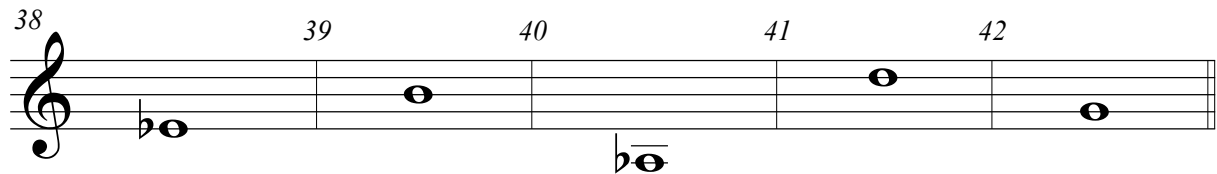
A. Identify these intervals by quality and number.

Use these abbreviations for quality- **Perf.**(Perfect), **Maj.** (Major), and **Min.**(minor).



i.e. Maj 7 \_\_\_\_\_

B. Add the TOP note to complete the following intervals.



- Perf 8                      Min 2                      Perf 4                      Min 6                      Maj 7

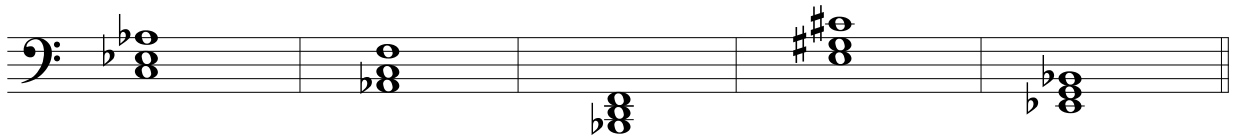
# Sample 3A

## 4. Triads

A. In a first inversion triad which note names the chord?

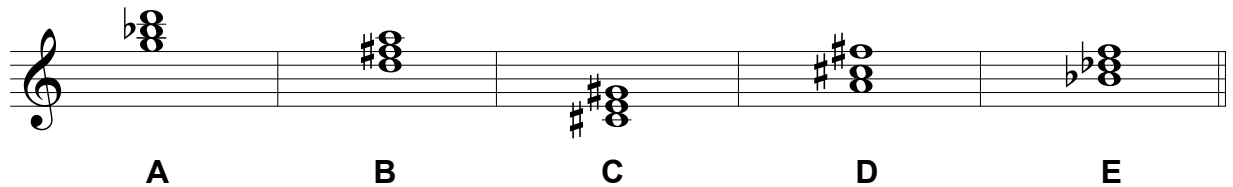
Bottom                      Middle                      Top

B. Identify each triad below by letter name and quality, Maj. or Min.



ie. C Maj    \_\_\_\_\_

C. Use the letters beneath these triads to answer the questions below.

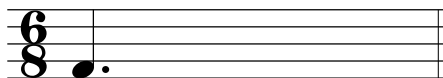


1. Which chord is in 1st inversion? \_\_\_\_\_
2. Which chord is the I chord in C- sharp min.? \_\_\_\_\_
3. Which chord is the IV chord in F min.? \_\_\_\_\_
4. Which chord is the V chord in G Maj.? \_\_\_\_\_

D. Circle the authentic cadence-                      **IV I**                      **I V**                      **V I**

## 5. Rhythm

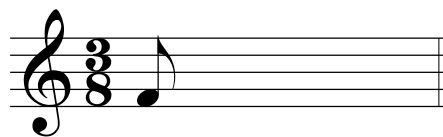
A. Complete each measure as directed. Notes must be beamed correctly per time signature.



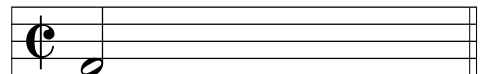
with ♪'s



with ♪ triplets



with ♪'s



with ♪ triplets

# Sample 3A

## 5. Rhythm cont.

### B. Matching

- |                      |   |
|----------------------|---|
| _____ Compound meter | 1. a time signature whose beats can be divided by 2 |
| _____ Simple Meter   | 2. a time signature whose beats can be divided by 3 |

### C. Write in the correct answer for each of the following.

- In  $\frac{3}{2}$  time, 2 eighth notes are equal to \_\_\_\_\_ count/s  
two - one half - one
- In  $\text{c}$  time, eighth notes are beamed in groups of \_\_\_\_\_ notes.  
three - four - six
- In  $\frac{6}{8}$  time, eighth notes are beamed in groups of \_\_\_\_\_ notes.  
two - three - four
- In  $\frac{3}{8}$  time, sixteenth notes receive \_\_\_\_\_ count/s.  
two - one half - one

## 6. Key Signatures

### A. Notate the Key Signatures in both treble and bass clefs for the the following.

- E-flat Major      G Major      F-sharp Minor      D Minor      E major

### B. Identify the Key signature and scale degree. Use the terms tonic, subdominant, or dominant.

- \_\_\_\_\_ minor      \_\_\_\_\_ Major      \_\_\_\_\_ minor      \_\_\_\_\_ Major

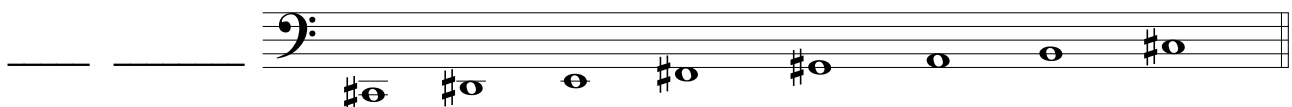
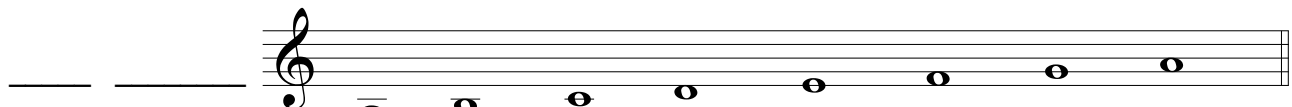
\_\_\_\_\_

### C. Write the order of the flats. \_\_\_\_\_

# Sample 3A

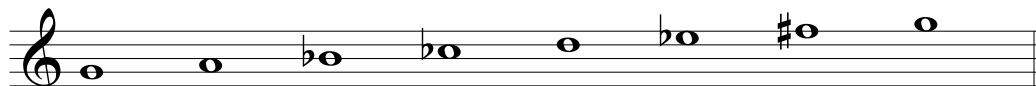
## 7. Scales

A. Identify the following scales, Key and quality, ie. C Maj, (Major) or d min, (minor).

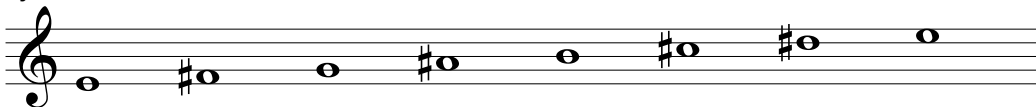


B. Circle the 2 incorrect notes of the following scales.

1. G natural minor



2. E major



## 8. Musical form

1. Circle the correct answer.

a. A period is-

a group of related phrases

a group of related measures

one part form

b. Binary form is-

one part form

AB

a musical statement modified a number of ways

c. Strophic form is-

AB

one part form

a group of related phrases

## Sample 3A

### 8. Musical form cont.

#### 1. cont.

d. Theme and variations are-

a group of related measures

a musical statement modified a number of ways

e. A phrase is

Strophic form

a group of related measures

two part form

### 9. Tempo

A. Which is the fastest tempo?

andante

prestissimo

allegretto

B. Which is the slowest tempo?

adagio

largo

moderato

### 10. Terms and Symbols

A. Match the following terms and symbols with their definitions.

There are more definitions than you will use.

\_\_\_\_\_ relative minor of A $\flat$  Major

\_\_\_\_\_ con

\_\_\_\_\_  $\text{‰}$

\_\_\_\_\_ dolce

\_\_\_\_\_ a tempo

\_\_\_\_\_ moto

\_\_\_\_\_ enharmonic tone of C $\sharp$

\_\_\_\_\_ tonic

\_\_\_\_\_ *sf*

\_\_\_\_\_ accelerando

\_\_\_\_\_ *8<sup>va</sup>*

\_\_\_\_\_ senza

1. B $\times$

2. gradually play faster

3. the fourth tone of the scale

4. C $\flat$

5. play one octave higher

6. sforzando

7. f minor

8. without

9. a minor

10. with

11. return to the sign

12. the first tone of the scale

13. resume or return to the previous speed

14. sweetly

15. motion