

Sample 4A

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

A. Circle the interval you hear.

- 1. Min 6th Maj 7th Perf 8th Tritone
- 2. Maj 3rd Perf 5th Min 2nd Maj 6th

B. Circle the scale you hear.

- 3. Major Natural minor Harmonic minor Melodic minor Chromatic
- 4. Major Natural minor Harmonic minor Melodic minor Chromatic

C. Identify the chord quality you hear.

- 5. Major Minor Diminished Augmented Dominant 7
- 6. Major Minor Diminished Augmented Dominant 7

D. You will hear a diminished chord. Circle which inversion you hear.

- 7. root 1st inversion 2nd inversion
- 8. root 1st inversion 2nd inversion

E. Circle the four notes played **incorrectly** in the following melody. The errors may be incorrect rhythm, pitches or both.



F. Circle the melody you hear.



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1. Ear Training cont.

F. Circle the pitch series you hear.

G. Circle the rhythmic pattern you hear.

2. Musical Form- Match the following musical forms on the right with their definitions on the left.

____recapitulation

____phrase

____ternary

____exposition

____period

____strophic

____development

____rondo

____binary

____theme and variations

A. A group of related phrases

B. A B A C A B A

C. a musical statement modified a number of ways

D. final presentation of a theme in Sonata Allegro Form

E. A B

F. a group of musically related measures

G. the 2nd section of Sonata Allegro Form

H. A A

I. 1st section of the Sonata Allegro form

J. A B A

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3. Chords

A. Match the following:

- | | |
|-------------------------|---------|
| _____ plagal cadence | 1. I V |
| _____ authentic cadence | 2. I V |
| _____ half cadence | 3. I IV |

B. True or False A cadence will only appear at the end of a piece.

C. Identify the letter name and quality of these chords. Use the abbreviations, Maj., Min., Aug. or Dim. Also circle the correct chord position; either root, 1st Inversion, or 2nd Inversion.

ie. C Maj.

root 1st 2nd

_____ _____
root 1st 2nd

_____ _____
root 1st 2nd

_____ _____
root 1st 2nd

_____ _____
root 1st 2nd

_____ _____
root 1st 2nd

D. Write the chord (root is given) using whole notes and accidentals. Use the correct chord position.

F# Dim.
1st

Bb Aug
root

E Dom. 7
2nd

G# dim
2nd

D Dom 7
1st

E. Each of the following chords is missing a note. Write the missing note as indicated by the letter name, quality and inversion given.

Db Dom. 7- root

E Aug. 1st

B Min.-2nd

F Dom. 7- 2nd

Ab Maj. 2nd

F. Identify the cadences below by key (C maj. or C min) and type (Authentic, Plagal, Half). Remember to consider relative major/minor when determining key.

Key: _____

Cadence: _____

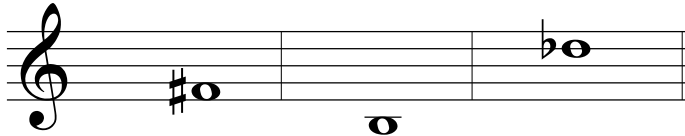
Key: _____

Cadence: _____

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4. Intervals

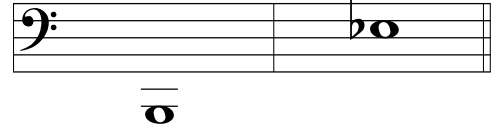
A. Add the top note to complete each of the intervals below.



Aug. 4

Min 7

Maj 3



Min 2

Dim 5

5. Rhythm


A. Add **one rest** to complete the following measures.




B. Add **one note** to complete the following measures.




C. In each blank write the correct number of notes which will equal the note, rest or rhythm given.




How many 16th note triplets?



How many 8th notes?



How many 16th notes?



How many quarter notes?

6. Music History

A. Match the dates of each period of Music History below.

_____ 1900-present

_____ 1600-1750

_____ 1825-1900

_____ 1750-1825

A. Baroque

B. Classical

C. Romantic

D. Modern

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6. Music History cont.

B. Circle the characteristic and/or instrument that is **not** from the given period of music.

Baroque- fortepiano harpsichord organ clavichord

Classical- well defined forms atonality sonata allegro form emotionally reserved

Romantic- expressiveness greater dynamic changes synthesized sounds less traditional forms

Modern- atonality dance suites 12 bar blues synthesized sounds

C. Identify the composers listed below with the period of music they are associated with. Use the initials **B**- baroque, **C**- classical, **R**- romantic, and **M**-modern.

_____Purcell	_____Schubert	_____Haydn	_____Scarlatti
_____Joplin	_____Handel	_____Gershwin	_____Greig
_____MacDowell	_____Bartok	_____Telemann	_____Villa Lobos
_____Chopin	_____Kabalevsky	_____Mozart	_____Couperin

D. Which of the following composers is considered to be both a classical and/or romantic period composer.

Schumann Bach Beethoven Burgmuller

7. Scales

A. Write the scale degree names for the corresponding numbers in the blanks provided.

1.tonic 2._____ 3.mediant 4._____ 5.dominant 6._____ 7._____

B. Identify the following scale degrees **by name**. (ie. "tonic") Use the harmonic form of the minor.

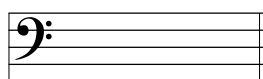


Db Maj _____ C# Min _____ F Min _____ G# Min _____

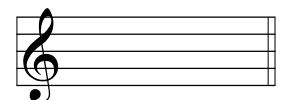
C. Write the requested note for each scale degree. Use accidentals, **not** the key signature.



Gb Maj- TONIC



B Min- MEDIANT



F# Min- SUBMEDIANT

Sample 4A

7. Scales cont.

D. Write these **melodic minor** scales using whole notes with accidentals **not** the key signature, ascending and descending as in **one** measure.

C min

A single musical staff with a treble clef and a key signature of one flat (Bb). The staff is empty, intended for writing the C minor melodic scale.

F# min

A single musical staff with a treble clef and a key signature of two sharps (F# and C#). The staff is empty, intended for writing the F# minor melodic scale.

E. Complete the scale by adding accidentals.

B natural Min

A single musical staff with a bass clef and a key signature of two sharps (F# and C#). The scale is written with whole notes: B2, C3, D3, E3, F#3, G#3, A3, B3. The notes from C3 to B3 are missing accidentals and are to be completed by the student.

G harmonic Min

A single musical staff with a treble clef and a key signature of one flat (Bb). The scale is written with whole notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The notes from A4 to G5 are missing accidentals and are to be completed by the student.

Eb Maj

A single musical staff with a bass clef and a key signature of three flats (Bb, Eb, and Ab). The scale is written with whole notes: Eb2, F2, G2, Ab2, Bb2, C3, D3, Eb3. The notes from F2 to Eb3 are missing accidentals and are to be completed by the student.

F. Circle which of the following 3 scales is **C# natural minor**.

A single musical staff with a bass clef and a key signature of two sharps (F# and C#). The scale is written with whole notes: C#2, D#2, E2, F#2, G#2, A2, B2, C#2. This is the C# natural minor scale.

A single musical staff with a bass clef and a key signature of two sharps (F# and C#). The scale is written with whole notes: C#2, D#2, E2, F#2, G#2, A2, B2, C#2. This is the C# natural minor scale.

A single musical staff with a bass clef and a key signature of two sharps (F# and C#). The scale is written with whole notes: C#2, D#2, E2, F#2, G#2, A2, B2, C#2. This is the C# natural minor scale.

Sample 4A

7. Scales cont.

G. Circle which of the following 3 scales is **B harmonic minor**.

The image shows three musical staves, each containing a scale in treble clef. The notes are as follows:

- Staff 1: B₂, C[#]₃, D[#]₃, E₄, F[#]₄, G₄, A[#]₄, B₄
- Staff 2: B₂, C[#]₃, D₄, E₄, F[#]₄, G₄, A[#]₄, B[#]₄
- Staff 3: B₂, C[#]₃, D₄, E₄, F[#]₄, G[#]₄, A[#]₄, B₄

H. Correctly match the scale quality with its description or pattern. There is one extra description.

- | | |
|-----------------------|---------------------------------------|
| _____ melodic minor | A. All half steps |
| _____ natural minor | B. W W H W W W H |
| _____ chromatic scale | C. Raise the 7th scale degree |
| _____ harmonic minor | D. W H W W H W W |
| | E. Raise the 6th and 7th scale degree |

8. **Terms-** Match the terms in the right column with the definitions in the left column.

- | | |
|------------------|--|
| _____ andantino | A. a slow tempo, not as slow as largo |
| _____ pesante | B. graceful and easy |
| _____ semplice | C. rate of speed |
| _____ tempo | D. weighty, ponderous |
| _____ stringendo | E. a little slower than andante |
| _____ grazioso | F. lightly, nimbly |
| _____ modulation | G. simple, unaffected |
| _____ con brio | H. pressing on |
| _____ lento | I. with vigor |
| _____ leggiero | J. the process of changing from one key to another |