

Sample 4B

1. Ear Training cont.

F. Identify the chord quality you hear. Chords may be played in any inversion.

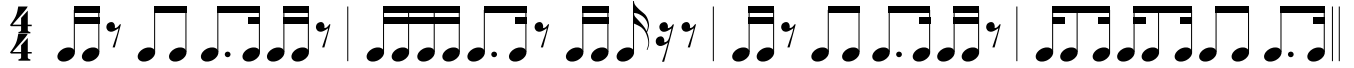
7. Major Minor Augmented Diminished

8. Major 7 Dominant 7 Minor 7 1/2 Diminished 7 Fully diminished 7
 (maj-maj7) (maj-min7) (min-min 7) (dim-Maj 3) (dim-min 3)

G. You will hear a diminished chord. Circle the inversion you hear.

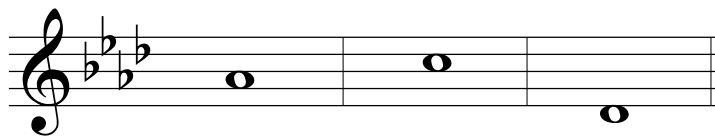
9. root position 1st inversion 2nd inversion

H. Circle the rhythm pattern you hear.

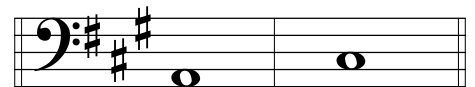


2. Intervals

A. Add the **upper** note to produce the intervals requested. Note the key signatures and clef signs.

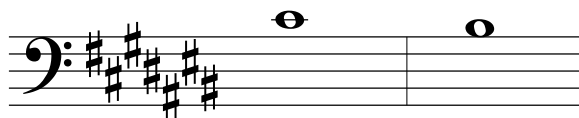


Perf 4 Dim 5 Maj 7

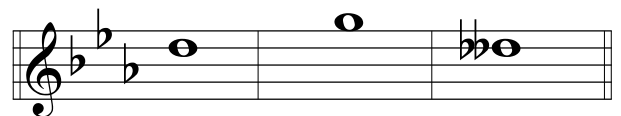


Aug 4 Min 6

B. Add the **lower** note to produce the intervals requested. Note the key signature and clefs.



Min 2 Aug 5



Perf 8 Min 3 Dim 7

C. Identify these intervals by quality and letter name, use Perf, Maj, Min, Dim, or Aug. ie. Maj 3.



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3. Music History

A. Answer the following questions about the style of Impressionism.

1. Circle the one characteristic that applies to the style of Impressionism.

well defined forms not dependent on traditional harmony counterpoint

2. The Impressionistic style appears in both the Romantic and Modern periods of Music.

True or False

3. Circle the composer/s that are identified as Impressionists. (There may be more than one.)

Beethoven Villa Lobos Ravel Griffes

B. Identify which period of music these composers are associated with.

Use the initials B- Baroque, C- Classical, R- Romantic, or M- Modern

_____ Rachmaninoff _____ Mozart _____ Stravinsky

_____ Brahms _____ Gershwin _____ MacDowell

_____ Scarlatti _____ Sibelius _____ Ginastera

C. Write the dates of the following periods of Music:

Romantic _____ Classical _____

Baroque _____ Modern _____

4. Chords

A. A dominant 7 chord is built on a _____ triad with a _____ 7th.

Major or Minor

Major or Minor

B. The root of the dominant 7 chord is the _____ scale degree.

1st 3rd 5th

C. Add **notes** and **accidentals** to complete the indicated 7 chords below. All chords are in **root** position.

A musical staff with a treble clef and five empty chord positions. Each position contains a partial chord structure: 1. A bass note on the second line (F) and a pair of notes on the first space (C and G). 2. A pair of notes on the first space (C and G) and a pair of notes on the second line (F and C). 3. A pair of notes on the second line (F and C) and a pair of notes on the first space (C and G). 4. A pair of notes on the first space (C and G) and a pair of notes on the second line (F and C). 5. A pair of notes on the second line (F and C) and a pair of notes on the first space (C and G).

Fully Dim 7

Dom 7 of A Maj

Half Dim 7

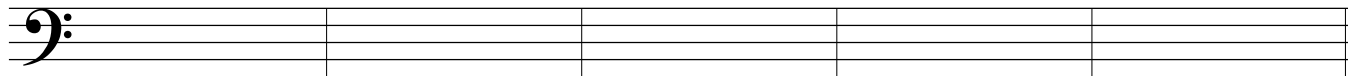
Minor 7

Major 7

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4. Chords cont.

D. Write the following chords on the staff using whole notes and accidentals.
Note the chord positions requested.



G dim.
2nd Inv.

Db Aug.
root

B Dom. 7
1st Inv.

C# 7 fully dim.
3rd Inv.

Eb Maj.
1st Inv.

E. Circle the correct spelling of each dominant 7 chord below. The chord may be in an inversion.

1. V7 in the key of F# a. E#, G#, B, C# b. A#, C#, E#, F# c. C#, E, F#, A#
2. V7 in the key of Ab a. Ab, C, Eb, G b. Bb, Db, Eb, G c. G, Bb, D, F

F. Fill in the blanks using Roman Numerals to write the number and then the quality of the triads for each scale degree. Indicate quality of the triads as follows:

Major- upper case
Minor- lower case

Augmented- upper case and add the sign +
Diminished- lower case and add the sign °

Major Scale	I	_____	iii	IV	V	_____	_____
Harmonic Minor	i	_____	_____	iv	V	_____	_____

5. Cadences

A. A cadence is a-

Modulation or Chord progression or Brilliant improvisation

B. Cadences occur at -

the middle of a phrase or the beginning of a section or always at the end of a piece.

C. Identify these key signatures and then each cadence by name, using Plagal, Half, Authentic or Deceptive. The minor cadences are in **Harmonic** minor mode.



ie. C Maj _____ Maj _____ Min _____ Maj _____ Min
Authentic _____

Sample 4B

6. Scales

- A. The following scales all share the same tonic, **Ab**. Identify the type of **Ab** scale.
The choices are: **Major, Whole tone, Chromatic, Harmonic Min, Melodic Min, or Natural Min.**
Assume that the scale is notated as in one full measure!

The image shows three musical staves, each with a treble clef and a key signature of one flat (Bb). The notes on the staves are as follows:
Staff 1: Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab. This is a Natural Minor scale.
Staff 2: Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab. This is a Natural Minor scale.
Staff 3: Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab. This is a Natural Minor scale.

- B. Write the following scales using accidentals, whole notes, and assuming all notes are within the same measure. Please note the clefs.

Chromatic scale beginning and ending on **C**- descending only

A musical staff with a treble clef, intended for writing a chromatic scale descending from C.

Db Major - ascending only

A musical staff with a bass clef, intended for writing a Db Major scale ascending.

F# Whole Tone - ascending only

A musical staff with a bass clef, intended for writing an F# Whole Tone scale ascending.

C Melodic minor - ascending and descending

A musical staff with a treble clef, intended for writing a C Melodic minor scale ascending and descending.

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6. Scales cont.

C. Fill in the the missing scale degree names in the blanks below.

tonic _____ subdominant dominant _____

D. Identify the **key signatures** and then the following scale degrees by name. ie. tonic, supertonic...etc. The **harmonic** minor will be used.

_____ Min. _____ Maj _____ Maj _____ MIn _____ Maj

7. Musical Form- Circle the correct answers.

A. What is the last section of Sonata-Allegro form called?

Exposition Recapitulation Development

B. What is the middle section of the Sonata- Allegro form?

Development Expostion Recapitulation

C. In Sonata-Allegro form, if the exposition begins in a major key what key will the exposition modulate to?

parallel minor key relative minor key dominant key

D. In a classical sonata, which movement almost always uses the Sonata-Allegro form?

Movement I Movement II Movement III Movement IV

E. In Sonata-Allegro form the recapitulation always ends in the tonic key.

True False

F. Circle all the forms that often use the Sonata-Allegro form.

minuets sonatas symphonies string quartets improvisation

G. If a movement in Sonata-Allegro form is in a minor key, the Exposition will most likely modulate to the:

Dominant Key Relative major key parallel Major Key

