

# 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.



# Sample 4A

## 1. Ear Training cont.

F. Circle the pitch series you hear.

Eight musical staves in bass clef. The first four staves have a key signature of one sharp (F#) and a common time signature. The last four staves have a key signature of one flat (Bb) and a common time signature. Each staff contains a sequence of notes for ear training.

G. Circle the rhythmic pattern you hear.

Three musical staves in 6/8 time. Each staff contains a sequence of notes with different rhythmic values (quarter, eighth, sixteenth, and dotted notes) for ear training.

## 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. AA

I. 1st section of the Sonata Allegro form

J. A B A

# Sample 4A

## 3. Chords

A. Match the following:

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

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: \_\_\_\_\_

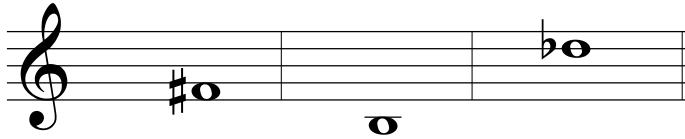
Key: \_\_\_\_\_

Cadence: \_\_\_\_\_

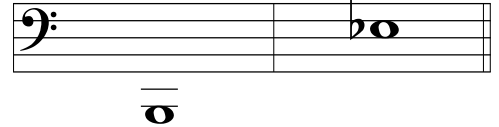
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## 4. Intervals

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

# Sample 4A

## 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.

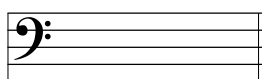


Db Maj \_\_\_\_\_ C# Min \_\_\_\_\_ F Min \_\_\_\_\_ G# Min \_\_\_\_\_

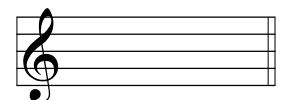
C. Write the requested note for each scale degree. Use accidentals, **not** the key signature.



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 flats (Bb and Eb). The scale is written with whole notes: Bb, Eb, Fb, Gb, Ab, Bb, Cb, Db. The student is to add accidentals to complete the scale.

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: Bb, Cb, D, Eb, F, G, Ab, Bb. The student is to add accidentals to complete the scale.

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: Bb, Eb, Ab, Bb, Cb, Eb, Fb, Gb. The student is to add accidentals to complete the scale.

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: F#, C#, G#, D#, E#, F#, C#, G#.

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: F#, C#, G#, D#, E, F#, C#, G#.

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: F#, C#, G, D#, E, F#, C#, G#.

# 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: B<sub>2</sub>, C<sup>#</sup><sub>3</sub>, D<sup>#</sup><sub>3</sub>, E<sub>4</sub>, F<sup>#</sup><sub>4</sub>, G<sub>4</sub>, A<sub>4</sub>, B<sub>4</sub>
- Staff 2: B<sub>2</sub>, C<sup>#</sup><sub>3</sub>, D<sub>4</sub>, E<sub>4</sub>, F<sup>#</sup><sub>4</sub>, G<sub>4</sub>, A<sub>4</sub>, B<sub>4</sub>
- Staff 3: B<sub>2</sub>, C<sup>#</sup><sub>3</sub>, D<sub>4</sub>, E<sub>4</sub>, F<sup>#</sup><sub>4</sub>, G<sup>#</sup><sub>4</sub>, A<sub>4</sub>, B<sub>4</sub>

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 |