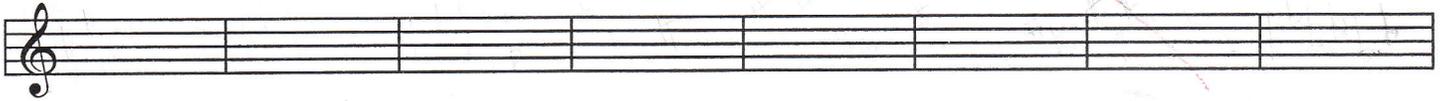
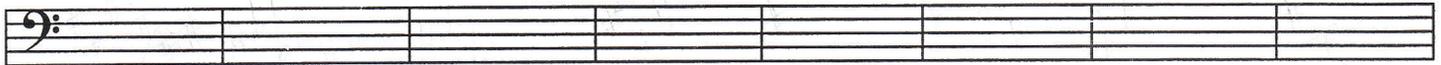


1. Write these key signatures. (16 points)



A \flat Major f minor D \flat Major c \sharp minor B Major C \sharp Major b \flat minor e \flat minor



F \sharp Major G \flat Major E \flat Major f \sharp minor A Major E Major g minor b minor

2. Write the term that describes each of the following key relationships. (3 points)

- a. G \flat Major and F \sharp Major _____
- b. A Major and f \sharp minor _____
- c. B Major and b minor _____

3. Write these scales, one octave. Do not use a key signature. (6 points)

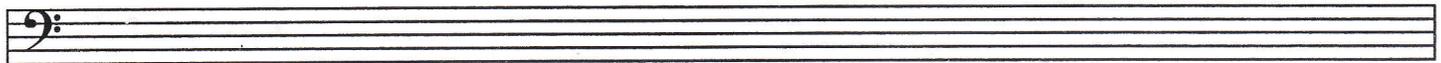
D \flat Major, ascending



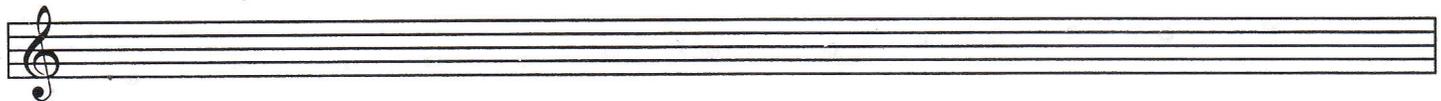
e minor, melodic form, ascending and descending



f \sharp minor, harmonic form, descending



Chromatic, beginning and ending on E, ascending



Whole Tone, beginning and ending on F, descending



e \flat minor, natural form, ascending



3 ✓

4. Name each interval. Observe each key signature. (8 points)

A musical staff in bass clef with a key signature of one sharp (F#). It contains several intervals: a perfect fifth (F# to C), a major sixth (F# to D), a minor seventh (F# to E), a major third (F# to A), a perfect fourth (F# to B), a major second (F# to G), a minor second (F# to E), a major seventh (F# to E), a perfect octave (F# to F#), a minor third (F# to D), a major third (F# to A), a perfect fourth (F# to B), a major second (F# to G), and a minor second (F# to E).

5. Write a note above the given note to complete each interval. Observe the key signature. (8 points)

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains eight notes with interval labels below them: m6, P5, M7, M3, A8, d4, M6, and A2.

6. Write the following seventh chords. (6 points)

Five empty musical staves in bass clef for writing seventh chords.

a diminished ⁷ E^b Major ⁴ 3 b diminished ⁴ 2 Dominant 7 on G^b c minor ⁶ 5 f half diminished ⁷

7. Write Dominant Seventh chords in these keys. (6 points)

A musical staff in treble clef with key signatures for Bb minor, G# minor, D Major, c minor, Bb Major, and A Major. Roman numerals are written below the staff: V^2 , V^6_5 , V^6_5 , V^4_3 , V^4_3 , and V^7 .

8. Write these chords. Determine whether to use the Major or minor key by the quality of the Roman Numerals unless otherwise specified. (8 points)

A musical staff in bass clef with key signatures for minor and major. Roman numerals are written below the staff: (V of V) (minor key), vi, ii^o, IV^6_4 , VI , i⁶, vii^o (minor key), and iii.

9. a. Write these chords, using the Major key for each example. (9 points)

A musical staff in treble clef with a key signature of one sharp (F#). Roman numerals are written below the staff: (V of V), V, (V⁷ of iii), iii, (V of ii), ii, (V⁷ of vi), and vi.

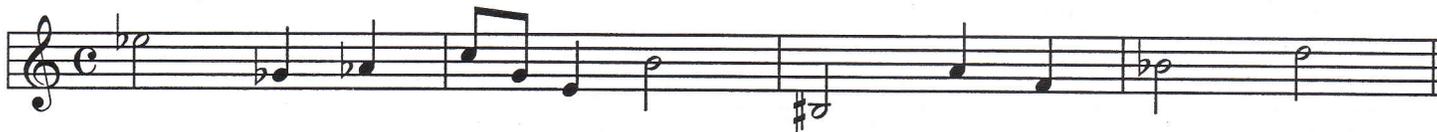
b. What term describes the first chord in each measure? _____

10. Add barlines to this example. (3 points)

A musical staff in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a continuous melodic line with various rhythmic values and accidentals.

14. a. The Original Melody below uses twelve different pitches. What is this called? _____
- b. Examples A, B, and C each alter the original. Match each example with the term that describes the change. (4 points)

Original Melody



_____ Retrograde



_____ Melodic Inversion



_____ Retrograde Inversion

15. Complete this chart by placing the missing periods of music history in the correct order. (Impressionism is given.) Place each composer's name with the correct historical period. (14 points)

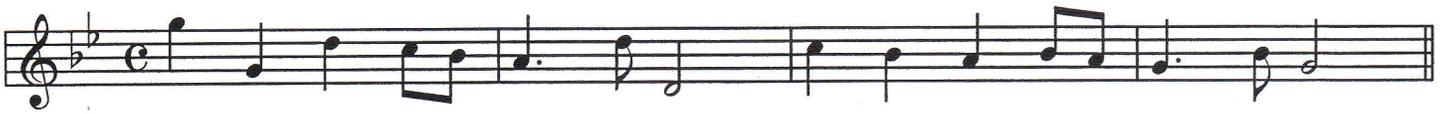
Composers

Historical Periods

Composers

Della Joio
 Frescobaldi
 Dvorak
 Diabelli
 Clementi
 Ravel
 Rameau
 Poulenc
 Griffes
 Heller

 Impressionism



16. The above melody has been rhythmically altered in each of the examples below. Give the term that describes the change. (3 points)

a. _____

b. _____

c. _____

17. What is the name for the rhythmic device used in the circled measure below? (1 point) _____



18. Match these dances from a Baroque Suite with their descriptions. (5 points)

- | | | |
|---------------------|-------|---|
| a. <i>Courante</i> | _____ | French origin, duple meter, often begins on an upbeat |
| b. <i>Gavotte</i> | _____ | German origin, simple binary form usually in 4/4 time |
| c. <i>Polonaise</i> | _____ | French origin, shifting meters at cadences |
| d. <i>Allemande</i> | _____ | Spanish origin, triple meter, slow |
| e. <i>Sarabande</i> | _____ | Polish origin, triple meter, moderate tempo |

2✓

Andante

Answer these questions about this music from a Sonata by Beethoven. (19 points)

19. Define the tempo.

20. Based on the key signature, what is the Major key?

_____ Major

21. Based on the tempo, from which movement of the Sonata is this example most likely, the first, second or third?

22. Write the Roman Numerals and figured bass for each circled chord. Please place lines above and below the Roman Numerals for Major chords (for example, V).

- a. _____
- b. _____
- c. _____
- d. _____ of _____
- e. _____
- f. _____
- g. _____ of _____
- h. _____

23. Give the root, quality and inversion for each boxed chord.

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____
- 6. _____
- 7. _____

24. Circle the correct way to play the ornament in measure 10.

42

1

2

3

Musical notation for measures 1-3. The piece is in 2/4 time with a key signature of two sharps (F# and C#). Measure 1 is a whole rest in the treble clef. Measure 2 begins with a quarter rest in the treble clef, followed by eighth notes in the bass clef. Measure 3 continues with eighth notes in the bass clef and quarter notes in the treble clef.

4

5

6

Musical notation for measures 4-6. Measure 4 features eighth notes in the treble clef and quarter notes in the bass clef. Measure 5 continues with eighth notes in the treble clef and quarter notes in the bass clef. Measure 6 features eighth notes in the treble clef and quarter notes in the bass clef.

7

8

9

Musical notation for measures 7-9. Measure 7 features eighth notes in the treble clef and quarter notes in the bass clef. Measure 8 features eighth notes in the treble clef and quarter notes in the bass clef. Measure 9 features eighth notes in the treble clef and quarter notes in the bass clef.

10

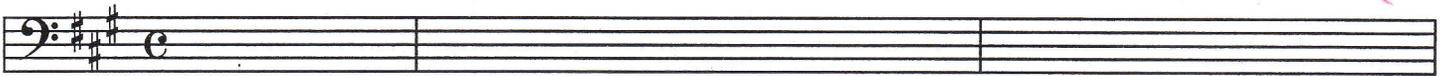
11

12

Musical notation for measures 10-12. Measure 10 features eighth notes in the treble clef and quarter notes in the bass clef. Measure 11 features eighth notes in the treble clef and quarter notes in the bass clef. Measure 12 features eighth notes in the treble clef and quarter notes in the bass clef.

Answer these questions about the example on page 8, from a Fugue by J. S. Bach. (13 points)

- 25. What is the key? _____
- 26. How many voices does this fugue contain? _____
- 27. What term is used for the main voice of a fugue? _____
- 28. On which scale degree does the second voice enter? _____
- 29. Is it a real or tonal answer? _____
- 30. In what measure does the third voice enter? _____
- 31. On which scale degree does the third voice begin? _____
- 32. Write the first thirteen notes of the countersubject on this staff.
Be careful to use the correct rhythm.



- 33. What term is used for the first section of the fugue, in which all the voices are stated? _____
- 34. What term is used for the sections of a fugue that do not contain the complete subject or countersubject? _____
- 35. This fugue passes through a key other than tonic in measures 6-7. What is this key? _____
- 36. What is the relationship of this key to tonic? _____
- 37. What term describes the bracketed sections in measures 8-9? _____

EXAMPLE A

Allegro molto

1 2 3 4 5 6

Musical notation for measures 1 through 6. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 starts with a treble clef and a common time signature. Measures 2 and 3 contain a trill (tr) in the right hand. Measure 4 features a triplet of eighth notes in the right hand. Measure 5 has a trill (tr) in the right hand. Measure 6 ends with a trill (tr) in the right hand. The bass line consists of simple chords and eighth notes.

7 8 9 10 11

Musical notation for measures 7 through 11. Measures 7 and 8 feature chords in the right hand. Measure 9 has a half note in the right hand. Measure 10 has a half note in the right hand. Measure 11 has a half note in the right hand. The bass line continues with eighth notes and chords.

12 13 14 15 16

Musical notation for measures 12 through 16. Measures 12 and 13 have chords in the right hand. Measure 14 has a half note in the right hand. Measure 15 has a trill (tr) in the right hand. Measure 16 has a half note in the right hand. The bass line features eighth notes and chords.

17 18 19 20 21

Musical notation for measures 17 through 21. Measures 17 and 18 have eighth notes in the right hand. Measure 19 has a half note in the right hand. Measure 20 has a trill (tr) in the right hand. Measure 21 has a triplet of eighth notes in the right hand. The bass line has eighth notes and chords.

22 23 24 25 26

Musical notation for measures 22 through 26. Measures 22 and 23 have eighth notes in the right hand. Measure 24 has a half note in the right hand. Measure 25 has a half note in the right hand. Measure 26 has a half note in the right hand. The bass line has eighth notes and chords.

EXAMPLE B

The two examples on pages 10-11 are from the first movement of a sonata by Mozart. The movement is in Sonata Allegro form. Using **Example A**, answer questions 38-44. (15 points)

- 38. Name the key. _____
- 39. Define the tempo. _____
- 40. To what key does the music change in measure 23? _____
- 41. What is the relationship of this key to tonic? _____
- 42. What term is used for such a key change? _____
- 43. What term best describes the left hand part in measures 9-12? _____
- 44. Example A is from the beginning of the first movement. What is this section called? _____

Using Example B on this page, from the same sonata, answer questions 45-52.

- 45. Name the circled chord in measure 4 with its root and quality. _____
- 46. Look at the first two measures. In what key does the music appear to begin? _____
- 47. What is the relationship of this key to tonic? _____
- 48. In what key does the example appear to end? _____
- 49. What is the relationship of this key to tonic? _____
- 50. What chord is formed by the bass clef notes in measures 3-4? (Give the root, quality, and figured bass.) _____
- 51. This example is from the second section of the first movement. What is this section called? _____
- 52. This Sonata is in three movements. What is the most likely tempo for the third movement? (Check the answer.)

- _____ Andante
- _____ Largo
- _____ Allegro assai

EAR TRAINING EVALUATION

This is your **Advanced Level** ear training evaluation. Listen to each question and its musical example. Mark your answer. Each example will be played two times. (13 points)

1. Recognition of minor or atonality in a phrase.

minor

atonal

2. Recognition of intervals.

Ex. 1 minor 2nd

Augmented 2nd

Ex. 2 diminished 5th

minor 6th

Ex. 3 Augmented 4th

Augmented 5th

3. Recognition of seventh chords.

Ex. 1 half-diminished

diminished

Ex. 2 Dominant

minor

4. Recognition of a chord progression.

A. $i V i III V (V) VI ii V^7 i^6_4 V i$

B. $i V i III III^+ (III^+) VI iv V^7 i^6_4 V I$

5. Recognition of natural, harmonic, or melodic minor and whole tone scales.

Ex. 1 natural harmonic melodic whole tone

Ex. 2 natural harmonic melodic whole tone

Ex. 3 natural harmonic melodic whole tone

6. Recognition of a cadence.

Authentic

Half

7. Recognition of texture.

Homophonic

Polyphonic

8. Recognition of meter.

$\frac{3}{4}$ time

$\frac{6}{8}$ time