

7.

3 5 \flat 5 3 6 6 6 4 3 8

8.

3 3 8 6 6 3 3 8 6 6 5 8

9.

3 6 6 3 3 7 5 8 - 7 3

10.

3 3 3 6 4 6 3 6 3 3 8

Written Section 5: Harmony

5-1: Chords Qualities

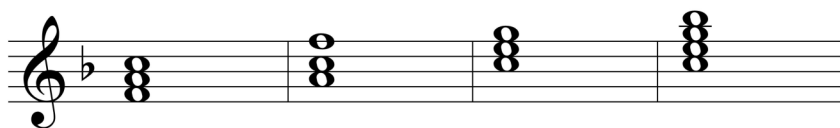
5-2: Inverted Triads

1. Writing triads:

2. Identifying triads: D, A \flat ⁶, B \flat ₄⁶, g⁶, c \sharp ₄⁶, b

5-3: I in First Inversion

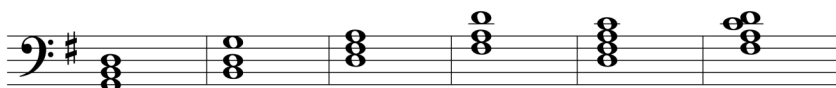
1. Writing chords



2. Identifying chords: i, i, i⁶, V, V⁷, i

5-4: V and V⁷ in First Inversion

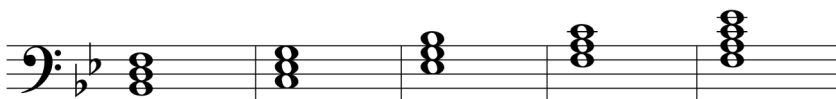
1. Writing chords



2. Identifying chords: i, V⁶, i, i⁶, V, i, V₅⁶, i, V⁷, i

5-5: Pre-Dominant Chords II and IV

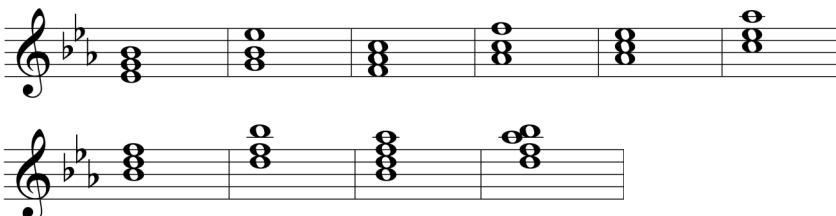
1. Writing chords



2. Identifying chords: I, ii, V, I, IV, V⁷, I

5-6: II and IV in First Inversion

1. Writing chords



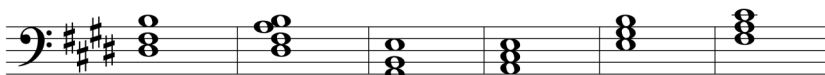
2. Identifying chords: g: i, V⁶, i, i⁶, iv, V, i, iv, ii^{o6}, V⁷, i

More Practice Writing Chords

1. A^b major



2. E major



Answers - Writing Chords, continued

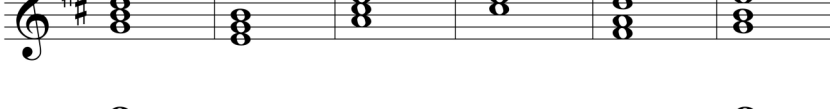
3. F# minor




4. C minor



5. D major




6. G minor




Written Section 6: Melodic Harmonization

1.



D: I IV V I

2.



C: i iv V^b i

More Practice with Harmonization

- | | | |
|-------------------|--------------------------------|----------------------------------|
| 1. a: i, V, i, i | 5. E: I, IV, IV, V | 9. f#: i, i, V, i |
| 2. F: I, I, V, I | 6. f: i, iv, V, i | 10. d: i, iv, V, i |
| 3. b: i, V, V, i | 7. G: I, V, I, I | 11. D: I, I, IV, V |
| 4. c: i, iv, V, i | 8. B ^b : I, V, V, I | 12. E ^b : I, IV, V, I |

Chapter 2 - Analysis

Exercises on p. 41

Analysis 1

- | | | | |
|------------|------------------------|-------------------|-------------------------|
| 1. a. F# | 2. a. Yes | 3. a. I | 4. a. V ⁷ -I |
| b. G | b. 2 | b. V ⁷ | b. Authentic/full |
| c. G | c. Binary | c. I | |
| d. G major | d. A = 1-16, B = 17-32 | | |

Analysis 2

1. a. B \flat
b. F major
2. a. 19-22
b. Ternary
c. A = 1-12, B = 13-18,
A = 19-26
3. a. I
b. V
c. IV
d. V⁷
4. a. V
b. Half
c. V-I
d. Authentic/
full
- 5.

Analysis 3

1. F major
2. $\frac{2}{4}$, quarter note
3. a. Yes
b. Yes
c. A = 1-8, B = 9-16,
A = 17-24
d. Rounded binary
4. Measure 2: I
Measure 3: V (or V⁷)
Measure 15, beat 1: IV
Measure 16: V
5. Measures 7-8: Authentic/
full
Measure 15-16: Half
Measures 23-24:
Authentic/full

Analysis 4

1. C minor
2. a. $\frac{3}{8}$
b. 3
c. Eighth note
3. a. Ternary
b. A=1-30, B = 31-56,
A = 57-end
4. Measures 1-7 (right hand): i
Measure 23: i
Measures 24-26: i
Measure 30: V or V \sharp
5. Measure 31, left hand: C
Measure 42, left hand: D
6. Measures 29-30: Half
Measures 44-45:
Authentic/full

Analysis 5

1. A minor
2. a. $\frac{6}{8}$
b. 6 beats OR 2 large pulses
c. Eighth note OR dotted quarter note
3. a. A = 1-8, B = 9-16, A = 17-24
b. Rounded Binary
4. Measures 1: i
Measure 3: V
Measures 4, beat 1: i
Measure 4, 2nd half of measure: V
5. Measure 9, right hand: F
Measure 11, right hand: C
6. Measure 4: Half
Measure 8: Authentic/full

Analysis 6

1. G major
2. Simple
3. A = 1-8 : || ; B = 9-16, A = 17-24 : ||
4. I, V₅⁶, I, I⁶, ii⁶, V⁷, I, V, I, V₅⁶, I, I⁶, ii⁶, V⁷, I
5. a. Authentic/full
b. Half
c. Authentic/full

Answers - Scale and Interval Identification, continued

8. 
major scale 1. P5 2. M2 3. P4 4. M7

9. 
natural minor scale 1. P8 2. m6 3. P5 4. M2

10. 
major scale 1. M6 2. M3 3. P8 4. P5

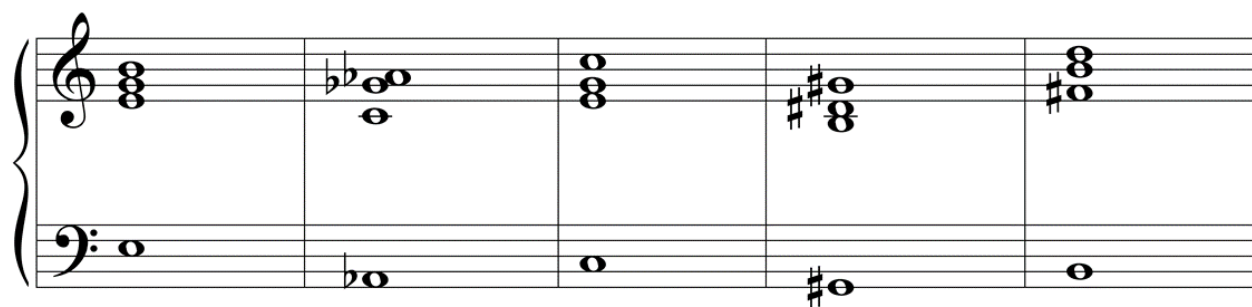
11. 
harmonic minor scale 1. m3 2. P8 3. P5 4. P4

12. 
major scale 1. M3 2. P5 3. M7 4. M6

Aural Section 2: Chord Identification

Play each chord three times with a short pause between each playing.

Set 1. minor, V⁷, major, minor, minor



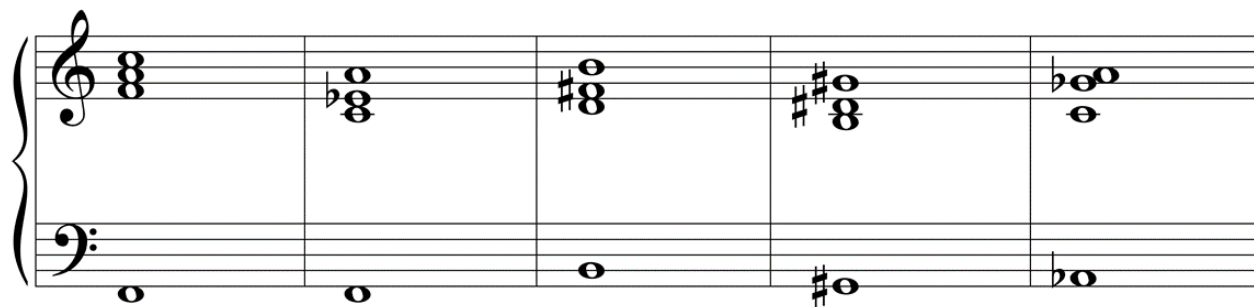
Set 2. major, minor, major, V^7 , major

Set 3. V^7 , V^7 , minor, major, V^7

Set 4. minor, V^7 , major, minor, major

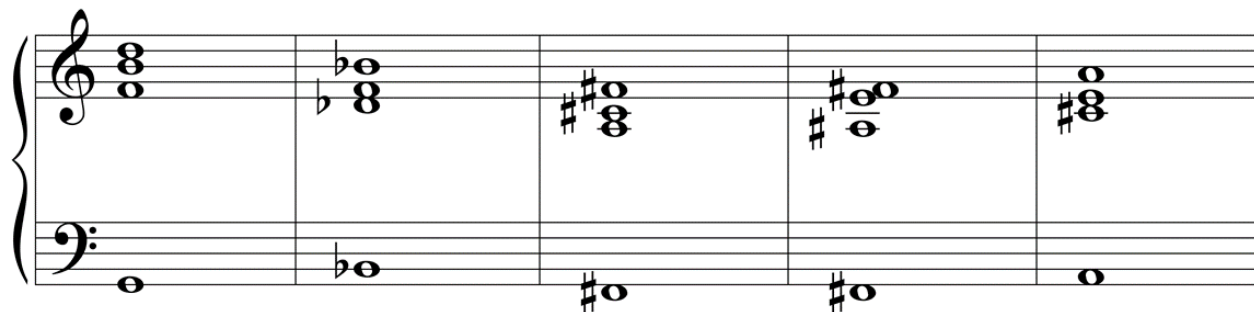
Set 5. V^7 , major, major, V^7 , V^7

Set 6. major, V⁷, minor, minor, V⁷



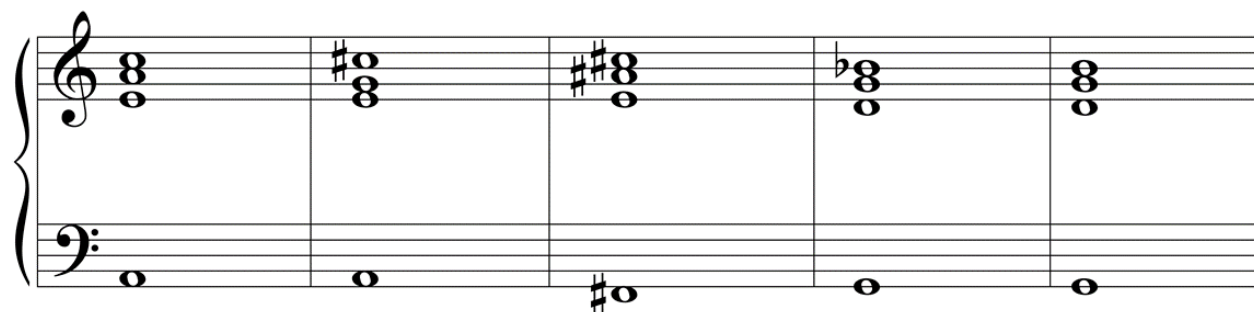
Musical notation for Set 6, showing five measures of chords in treble and bass staves. The chords are: C major (C4, E4, G4), F#7 (F#4, A4, C5, E5), D minor (D4, F4, A4), E minor (E4, G4, B4), and A7 (A4, C5, E5, G5).

Set 7. V⁷, minor, minor, V⁷, major



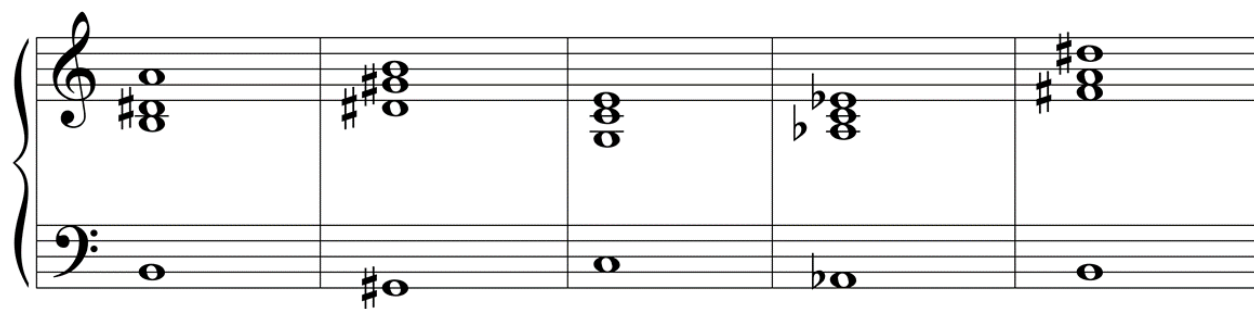
Musical notation for Set 7, showing five measures of chords in treble and bass staves. The chords are: F#7 (F#4, A4, C5, E5), D minor (D4, F4, A4), E minor (E4, G4, B4), A7 (A4, C5, E5, G5), and C major (C4, E4, G4).

Set 8. minor, V⁷, V⁷, minor, major



Musical notation for Set 8, showing five measures of chords in treble and bass staves. The chords are: D minor (D4, F4, A4), F#7 (F#4, A4, C5, E5), G#7 (G#4, B4, D5, F5), D minor (D4, F4, A4), and C major (C4, E4, G4).

Set 9. V⁷, minor, major, major, V⁷



Musical notation for Set 9, showing five measures of chords in treble and bass staves. The chords are: F#7 (F#4, A4, C5, E5), D minor (D4, F4, A4), C major (C4, E4, G4), C major (C4, E4, G4), and F#7 (F#4, A4, C5, E5).

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a grand staff consisting of a treble and a bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The score consists of five measures. The first measure has a treble clef with a B-flat and a bass clef with a B-flat. The second measure has a treble clef with a B-flat and a bass clef with a B-flat. The third measure has a treble clef with a B-flat and a bass clef with a B-flat. The fourth measure has a treble clef with a B-flat and a bass clef with a B-flat. The fifth measure has a treble clef with a B-flat and a bass clef with a B-flat. The lyrics are written below the bass clef staff.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff joined by a brace on the left. The key signature has one flat (B-flat) and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score consists of five measures. The first measure shows the beginning of the melody with a B-flat and a 3/4 time signature. The subsequent measures show the continuation of the melody and accompaniment. The final measure ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score consists of five measures. The first measure has a treble staff with a G4 note and a bass staff with a G2 note. The second measure has a treble staff with an A4 note and a bass staff with an A2 note. The third measure has a treble staff with a B4 note and a bass staff with a B2 note. The fourth measure has a treble staff with a C5 note and a bass staff with a C3 note. The fifth measure has a treble staff with a D5 note and a bass staff with a D3 note. The score is written in a simple, clear style, suitable for a beginner's music book.

Sets 1-6: Chord progressions that only use I and V⁷.

1. 2.

I V⁷ I V⁷ I i V⁷ V⁷ i i

3.

I I V⁷ V⁷ I i i i V⁷ V⁷

4.

5.

I I V⁷ V⁷ I i V⁷ V⁷ V⁷ i

6.

Sets 7-12: Chord progression that use I, IV, and V⁷

7.

I IV V⁷ V⁷ I i i iv iv V⁷

8.

9.

I IV IV V⁷ I

10.

i iv V⁷ i i

11.

I I IV IV V⁷

12.

i i iv V⁷ i

Sets 13-18: Chord progressions that use I, II⁶, and V⁷

13.

I I ii⁶ ii⁶ V⁷

14.

i ii⁶ V⁷ V⁷ i

15.

16.

Chord progression for 15: I ii⁶ V⁷ V⁷ I

Chord progression for 16: i ii^{o6} V⁷ i V⁷

17.

18.

Chord progression for 17: I I ii⁶ V⁷ I

Chord progression for 18: i ii^{o6} V⁷ V⁷ i

Sets 19-24: Chord progressions that use I, II⁶, IV, and V⁷

19.

20.

Chord progression for 19: I IV ii⁶ V⁷ I

Chord progression for 20: i ii^{o6} V⁷ i i

21.

22.

I ii⁶ V⁷ V⁷ I i i iv ii⁰⁶ V⁷

23.

24.

I I IV V⁷ I i iv ii⁰⁶ V⁷ i

Aural Section 4: Rhythmic Dictation

Play each rhythm three times with a short pause between each playing.

1. 2. 3. 4.

Aural Section 6: Melodic Dictation



9. 

10. 

11. 

12.

Musical notation for exercise 12, featuring a treble clef, key signature of one flat (B-flat), and time signature of 4/4. The melody consists of eighth notes and quarter notes across four measures.

Chapter 5: Sample Test

Written Section

Test on p. 79 Written Score _____/36

1. Scale _____ /4

On the staff below,

- Write the **F# minor** key signature at the start of the staff.
 - Write the **F# melodic minor** scale in whole notes ascending and descending. Use accidentals only if necessary.
- 1 point for key signature
 - 1 point for ascending notation
 - 1 point for descending notation
 - 1 point for no erroneous accidentals



2. Rhythm _____ /2

Add bar lines to the rhythm below.

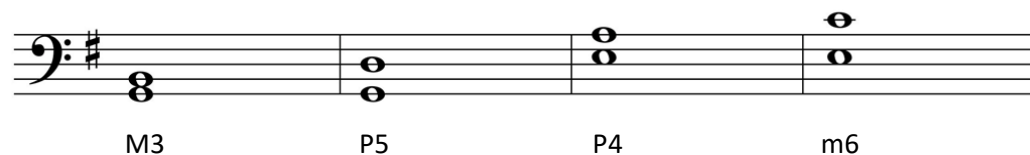
- 1 point for each correct bar line



3. Intervals ____/4

Identify each interval below by size and quality (e.g., M3). The lowest note of each interval is the tonic pitch of the given key.

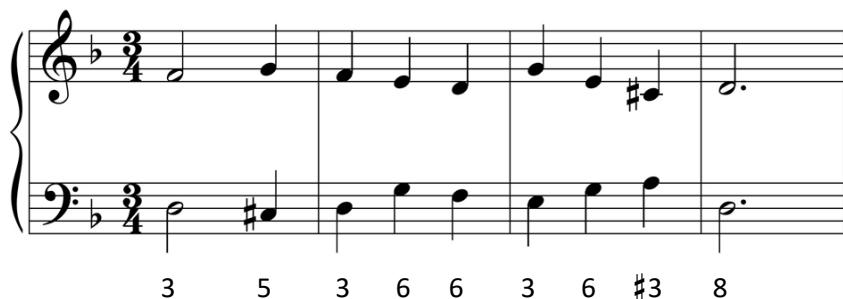
- 4 points; 1 point for each correct interval



4. Figured Bass _____ /5

In the excerpt below, the bass voice and figures are given. Complete the soprano voice.

- 1 point for every two correct pitches. Round up.
- Students can receive full credit if they write large leaps.
- Note: Below is one possible realization. Others exist.



5. Chords ____/4

On the staff below:

- Write the **B^b major** key signature at the start of the staff.
 - Write each root position triad in whole notes
 - Use accidentals only if necessary.
- 1 point for key signature.
- 1 point for each chord and inversion.

B^b : I⁶ V⁷ IV

6. Melodic Harmonization ____/5

- Identify the key of this excerpt.
 - Harmonize each measure with I, IV, or V⁷.
- 1 point for key.
- 1 point for each harmony.

A^b : I IV V⁷ V⁷

7. Analysis ____/12

Refer to the piece, *German Dance*, to answer these questions.

- 1 point for each correct answer

1. In what key is this piece written? **A major**
2. What is the best time signature for this piece? $\frac{3}{4}$
3. What is the form? (*Circle*) **Binary**
4. Provide letters and measure numbers for each section. **A = 1-8, B = 9-16**
5. Provide a harmonic analysis of the chords above each blank. Identify the harmonies by Roman numeral and inversion, e.g. I⁶. (10 blanks total)

I V I V⁶ (or V₅⁶) I V⁶ (or V₅⁶) I ii⁶ V⁷ I

6. What type of cadence is in measure 4? **Half**
7. What kind of cadence is in measures 15-16? **Authentic (or Full)**
8. Circle a non-chord tone in measure 10. (*Note: Student needs to only circle one non-chord tone for credit.*)

Aural Section

Test on p. 97 Aural Score _____ /30

Note about the aural section: Play each example approximately ♩ = 60.**8. Scales and Intervals _____ /6**

- Listen to a scale played two times. Circle the type of scale you hear.
 - Then, listen to two interval played three times each. Identify each interval by quality and size (e.g., M3).
- 1 point for each answer
- If performing live, indicate which set you are about to play. Play the scale twice with a short pause between each playing, and then each interval three times with a short pause between each playing. For example, say, "Set number one." Then play the scale with a short pause between each repetition.

Set 1:

major scale 1: M6 2: P4

Set 2:

natural minor scale 1: m3 2: m7

9. Chord Identification _____ /4

- Listen to four chords each played three times each. Circle the chord you hear.
- 1 point for each correct chord
- If performing live, indicate which chord you are about to play. Give a short pause between each playing. For example, say, "Chord number one." Then play with a short pause between each repetition.

1. minor

2. Major

3. V⁷

4. minor

10. Harmonic Dictation _____ /5

- Listen to a chord progression played three times. Identify each chord by Roman numeral and, if necessary, Arabic numeral. Chords include: I (i), ii⁶ (ii^{o6}), IV (iv), and V⁷.
- 1 point for each correct chord
- If performing live, identify which repetition you are on. Give a short pause between each playing. For example, say, "First playing." Then play with a 10 second pause between each repetition.
- Note: Do not deduct any points if a student chooses to use all upper-case Roman numerals.

G: I I ii⁶ V⁷ i

11. Rhythmic Dictation _____ /4

- Listen to two rhythms played three times each. Write the rhythm you hear.
- 1 point for each correct measure
- If performing live, indicate which rhythm you are about to play. Give a quarter note pulse for $\frac{4}{4}$ time, and an eighth note pulse for $\frac{6}{8}$ time before each playing. For example, say, "Rhythm number one in four-four time. One-two-three-four." Then play with a 10 second pause between each repetition.

1.

2.

13. Form and Cadence Dictation ____/4

- Listen to a short piece that has four phrases. Answer the following questions about the piece. The piece will be played three times.
- 1 point for each correct answer.
- If performing live, indicate which playing you are on. For example, say, "First playing." Then play with a 10 second pause between each repetition.

- | | | |
|---|-----------------|-----------------------|
| a. Form of phrases (A and B): | <u>AABB</u> | |
| b. Phrases 1 and 2 form what kind of period (circle)? | <u>Parallel</u> | Contrasting |
| c. Phrases 3 and 4 form what kind of period (circle)? | <u>Parallel</u> | Contrasting |
| d. Cadence from phrase 1 is (circle): | <u>Half</u> | Authentic/full |
| e. Cadence from phrase 2 is (circle): | Half | <u>Authentic/full</u> |
| f. Cadence from phrase 3 is (circle): | <u>Half</u> | Authentic/full |
| g. Cadence from phrase 4 is (circle): | Half | <u>Authentic/full</u> |

13. Melodic Dictation ____/4

- Listen to a melody played four times. The first two beats of each measure are given. Complete each measure with the correct rhythm and pitches.
- 1 point per measure
- If performing live, indicate which playing you are on and give the quarter note pulse before each playing. For example, say, "First playing. One-two-three-four." Then play with a 10 second pause between each repetition.

Practical Keyboard Section

Test on p. 99 Keyboard Score _____ /41

Note: To ensure all students receive the same instructions and for uniformity by examiners, read the directions as shown in **bold** type. If a student seems confused or needs further instruction, use your best judgment in offering help without “giving away” the answer.

Students do not have answers on their exam sheet. Use your best judgment when awarding points. Whenever in doubt, assume the student is correct.

1. Scales and Cadences _____/6

- **Play the following scales, one hand (student’s choice), one octave, ascending and descending. End with an authentic/full cadence.**
 - 1 point for each ascending scale
 - 1 point for each descending scale
 - 1 point for each authentic/full cadence
 - Note: Student may play with either hand, in any octave, and with any fingering.
- a. E natural minor
- b. A^b major

2. Triads _____/4

- **Play the following chords in root position.**
 - 1 point for each triad
- a. F augmented
- b. E minor
- c. A^b major
- d. C diminished

3. Chord Progression _____/6

- **First, play the A major scale for no points.**
- **Play the left-hand bass line.**
 - 1 point per chord.
- **Play the chord progression in the key of A major in keyboard style.**
 - 1 point per chord.
 - 1 point if the student attempted good voice leading.

A: I ii⁶ V⁷ I

4. Sight Playing _____ /13

Look at the example below:

A. In what key is this piece written?

- 1 point for G minor.
- If the student answers incorrectly, you must tell them the correct answer.

B. Play the G minor scale for no points.

C. Play the piece.

- 6 points for an excellent performance with a steady tempo
- 5 points for a very good performance but the tempo is unsteady or there were some errors with pitches and/or rhythm.
- 4 points for a good performance but the tempo is unsteady and there were a number of errors with pitch and/or rhythm.
- 3 points for a fair performance with consistent mistakes.
- 2 points if the student struggles but makes it through.
- 1 point for anything
- 0 points for no attempt

D. Play the B minor scale for no points.

E. Transpose the piece to B minor.

- 6 points for an excellent performance with a steady tempo.
- 5 points for a very good performance but the tempo is unsteady or there were some errors with pitches and/or rhythm.
- 4 points for a good performance but the tempo is unsteady and there were a number of errors with pitch and/or rhythm.
- 3 points for a fair performance with consistent mistakes.
- 2 points if the student struggles but makes it through.
- 1 point for anything
- 0 points for no attempt



5. Melody and Harmony ____/12

- A. This piece is written in A^b major. Play an A^b major scale for no points.**
- B. Play the right hand alone.**
 - 4 points for an excellent performance with a steady beat
 - 3 points for a good performance, some wrong notes, rhythms, or unsteady beat
 - 2 points for a fair performance. The student struggles but makes it through
 - 1 point for anything
 - 0 points for no attempt
- C. Play the left hand chords.**
 - 1 point per chord (4 points total)
 - Note: Chords may be played in any octave, in any inversion, and with any spacing or voicing. The V⁷ chord may be played as a three-note V chord.
- D. Play both hands together.**
 - 4 points for excellent melody, harmony, and steady beat
 - 3 points for a good performance, but perhaps a few errors with melody, harmony, or steady beat
 - 2 points for a fair performance. The student struggles but makes it through
 - 1 point for anything
 - 0 points for no attempt

A \flat : I IV V V