

Level VII: Guide to Specific Sections

Discoveries: The information and requirements of the syllabus are cumulative. Discoveries lists what is new for this level.

1. Rhythm: *R*, *7*
2. Key Signatures: E Major, c# minor
3. Melodic minor scale
4. Intervals: Augmented intervals: A2, A3, A6, A7. Diminished intervals: d2, d3, d6, d7
5. Figured bass notation for triads and inversions
6. Deceptive cadence
7. Music History: Information regarding specific composers (see syllabus)
8. Vocabulary: New terms listed in syllabus

1. Rhythm

Expectations: Count measures containing: (new) *R*, *7*
Teaching Tips: 49
Student Handouts: A52, B75

2. Key Signatures

Expectations: Major keys: C, G, D, A, E, F, B-Flat, E-Flat
Minor keys: a, e, b, f#, c#, d, g,
Draw 7 sharps and 7 flats on grand staff
Teaching Tips: TT50
Student Handouts: A51, A52A, A52B

3. Scales

Expectations: Write and identify major and minor (natural, melodic and harmonic form) for all required keys.
Teaching Tips: TT51
Student Handouts: A53, B76

4. Inversions (the requirements and information for this section are listed under chords below)

5. Intervals

Expectations: Write and identify M, m, P, A, d intervals for Primes, 2nds, 3rds, 4ths, 5ths, 6ths, 7ths and octaves based on the tonic note required scales.

Teaching Tips: TT52

Student Handouts: A54, B77, B78 *Answers included*

6. Chords

Expectations: Write and identify all triads in all positions in required keys using roman numerals and figured bass notation.

Write and identify V7 chords in all positions in required keys using roman numerals.

Teaching Tips: TT53

Student Handouts: A55, A55A, A56, B79, B80, B81, B82

answers included

7. Cadences

Expectations: Write and identify authentic, plagal, half and deceptive cadence in all required keys

Teaching Tips: TT54

Student Handouts: A57, B83 *(answers included)*

8. Music History

Expectations: Know information regarding specific composers as listed in Syllabus

Teaching Tips: TT55

Student Handouts: None

9. Vocabulary

Expectations: New terms as listed in syllabus

Teaching Tips: TT56

Student Handouts: None

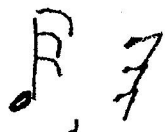
10. Practice Test

2013

Level VII: Rhythm

TT49

New note values are:



There are no common syllables to use for 32nd notes (or 64th notes) When writing the counting in for measures that contain these students should do as follows:



This section corresponds to test question I

Common mistakes:

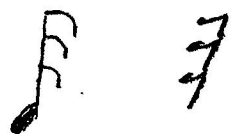
Penmanship. Sometimes students are too sloppy and don't line the counting up with the notes. This can result in point loss if the counting is not discernible.

2013

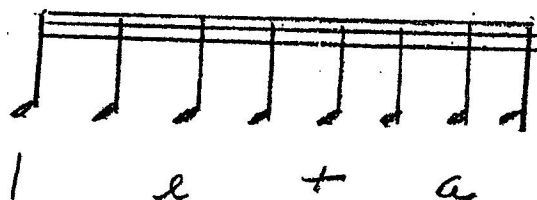
Level VII: Notes and Rest Values

A52

New values: 32nd note and rest:

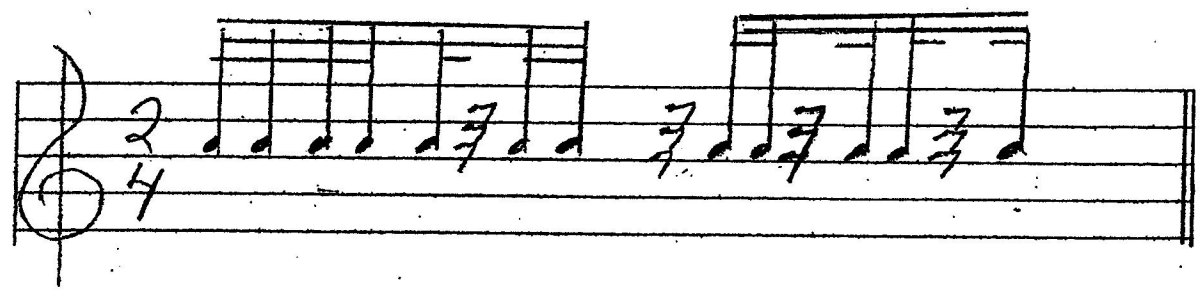
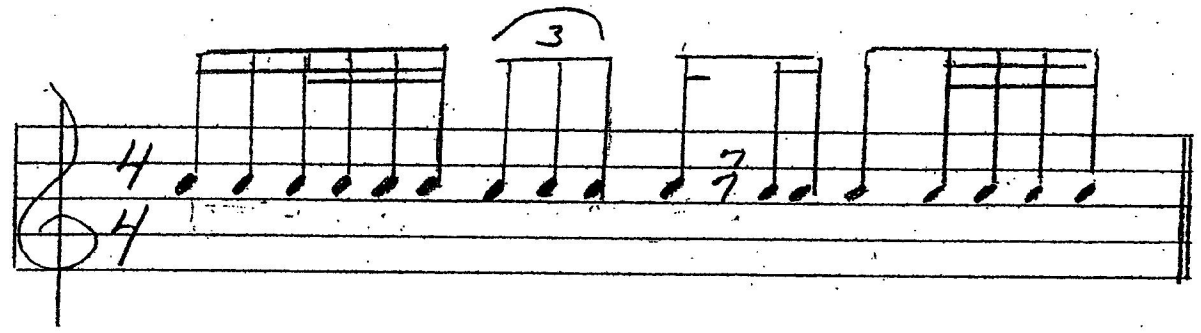
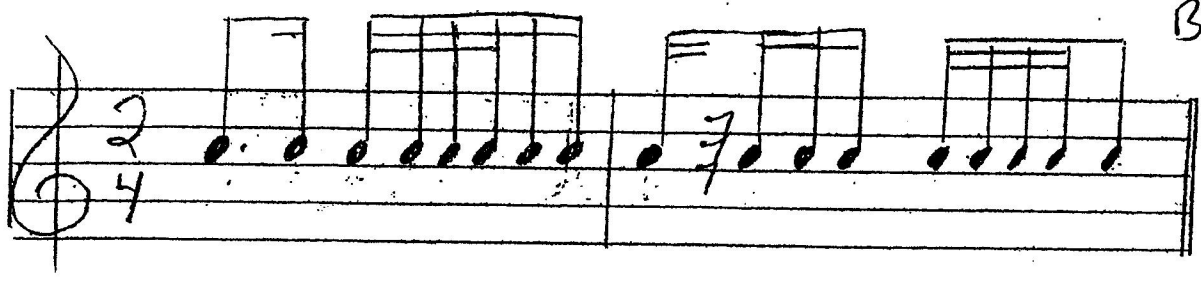


There is not a common way to count 32nd notes (or 64th notes). You should count two 32nd notes for a syllable of the pattern you use to count 16th notes:



It may be helpful to add the 32nd note to the counting chart on A34 and A35.

375



2013

Level VII: Key Signatures

TT50

Students are not tested on key signatures separately. However, the keys for this level are used throughout the test and key signatures are required.

2013

Level VII: Key Signatures

A51

The new keys on this level are E Major and c# minor. A partial circle of fifths is included in this packet. The full circle is on level 9.

Major

C

G

D

A

E

F

B-Flat

E-Flat

Minor

a

e

b

f#

c#

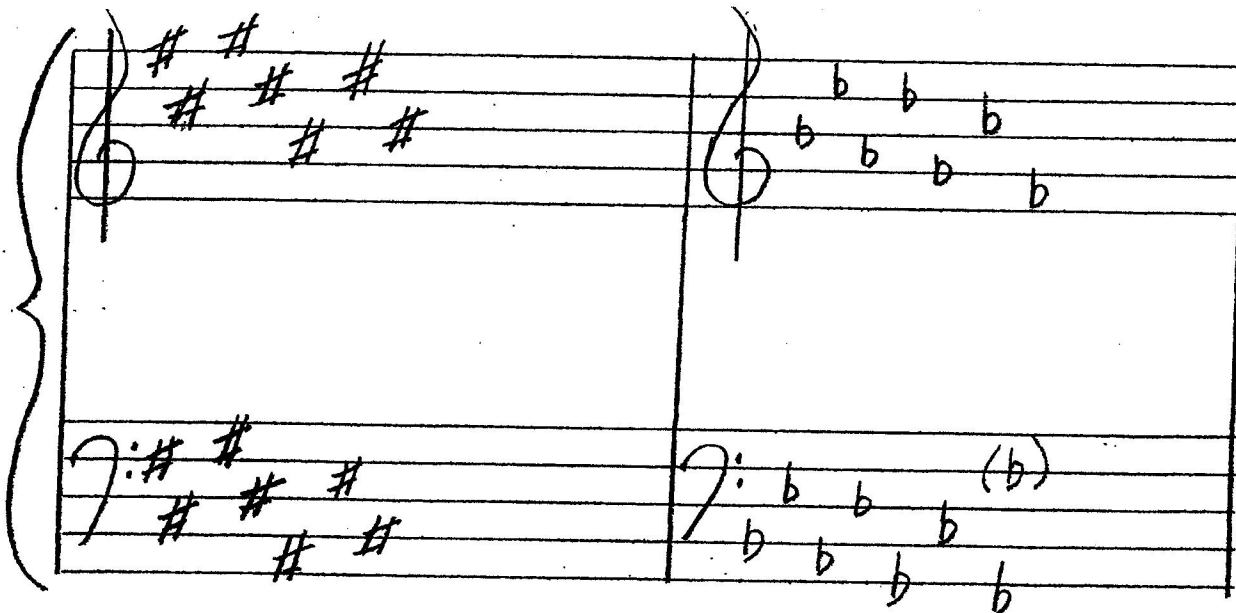
d

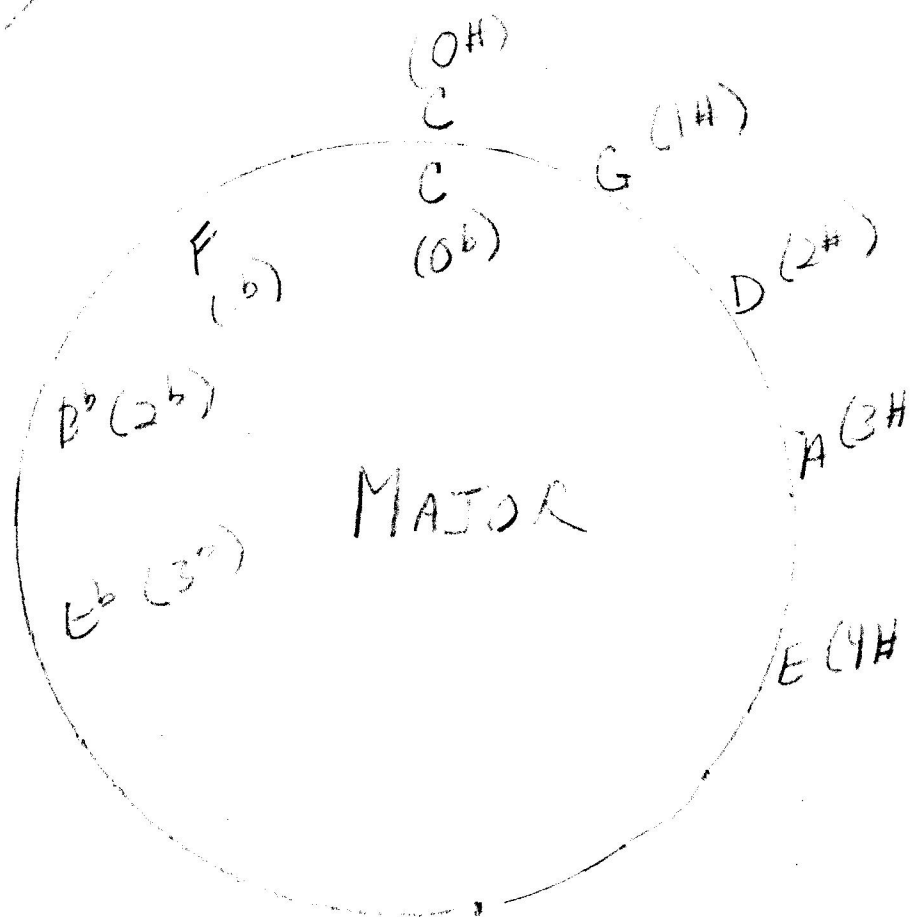
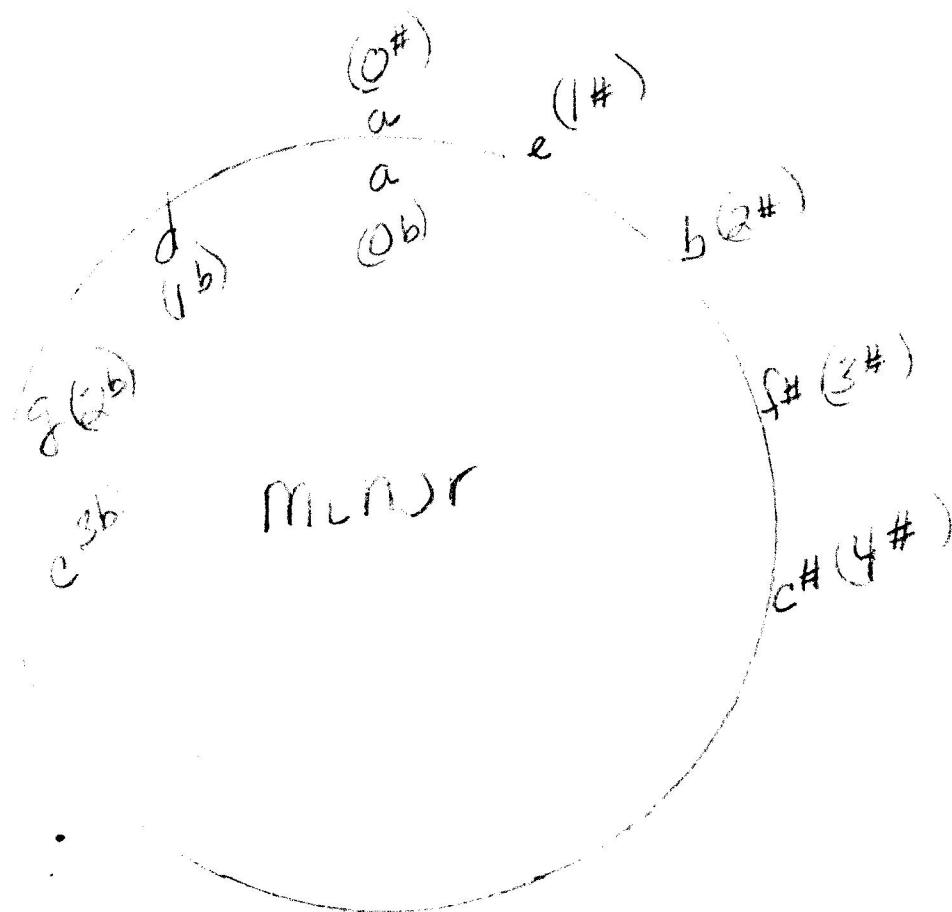
g

c

Drawing all seven sharps and seven flats on the grand staff.

Although you are not required to know all the major and minor key signatures on this level, you are required to be able to draw all seven sharps and seven flats. The order and the octave are strictly followed. Below is the example:





2013

Level VII: Scales

TT 51

New Keys: E Major and c# minor

New Scale: Melodic Form: The easiest way to teach this form is to make alterations to the natural form. From the natural raise the 6th and 7th note when ascending and lower them when descending. Point out that raising a note may result in a sharp or a natural. Also make them aware that when descending in melodic minor the result is the same scale as the natural minor.

This section corresponds to test section III

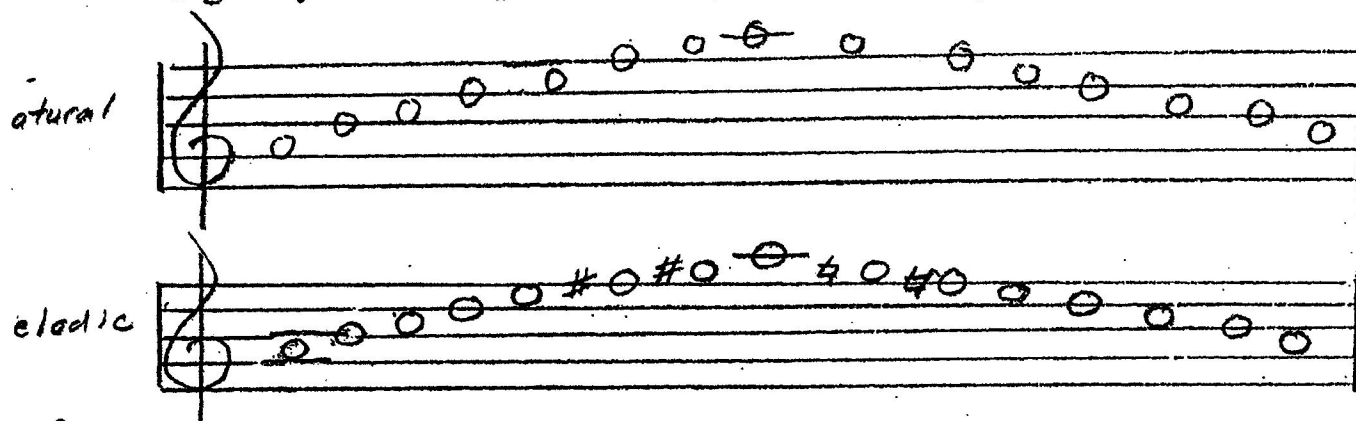
Common mistakes:

Wrong clef

Forgetting to go back down for the melodic form.

You have already learned the natural and harmonic minor form. The melodic minor form is new on this level.

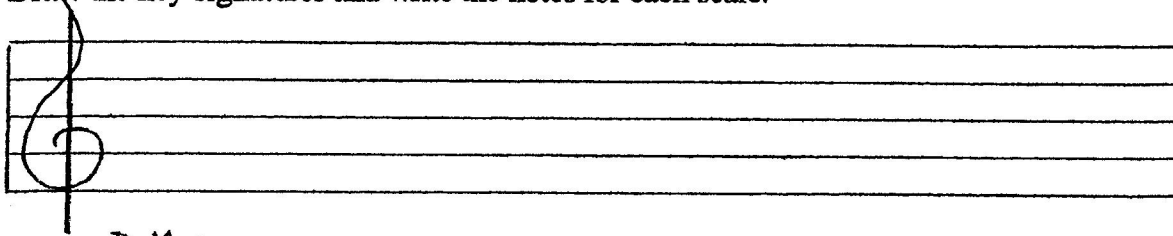
To write the melodic form, start with the natural form. Raise the 6th and 7th degree by one half step when ascending. Lower the same when descending.



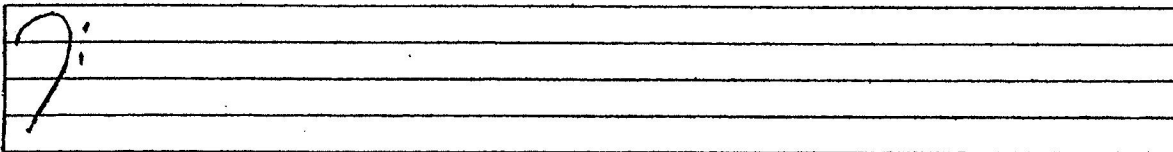
You will notice the descending melodic minor scale is the same as the natural minor.

When you are asked to write melodic minor scales you must draw both ascending and descending.

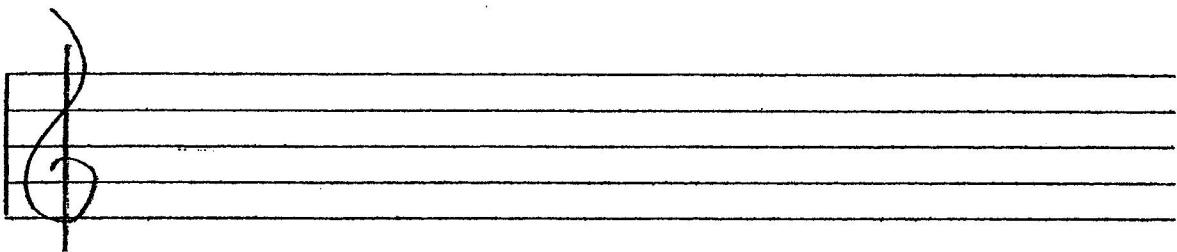
Draw the key signatures and write the notes for each scale.



D Major



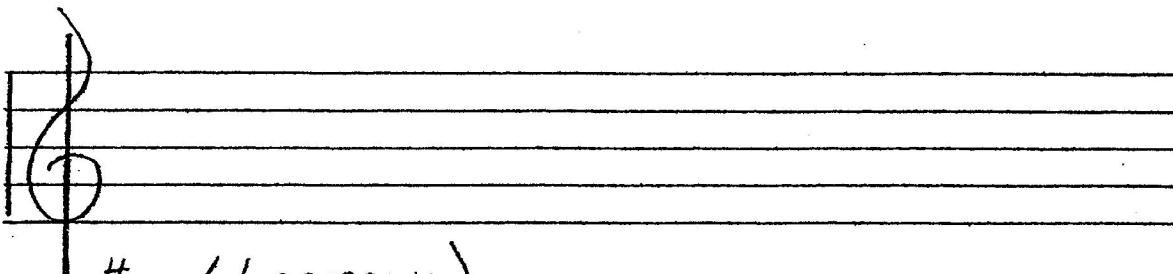
e minor (harmonic)



F Major

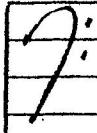


c m (melodic)



c#m (harmonic)

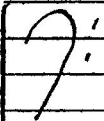
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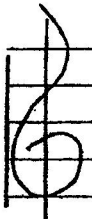
f# minor (harmonic)



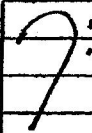
g minor (melodic)



c# minor (harmonic)

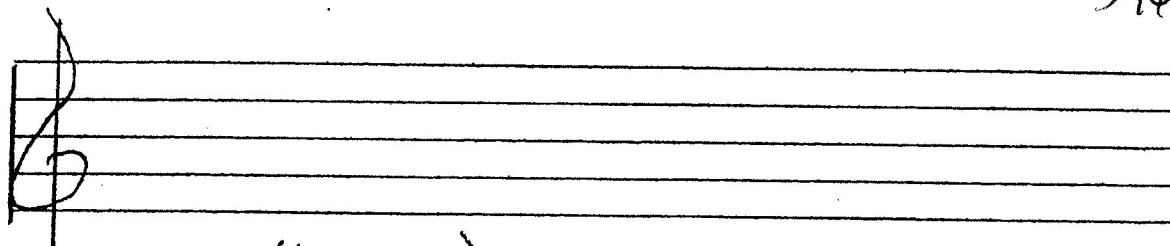


c minor (melodic)

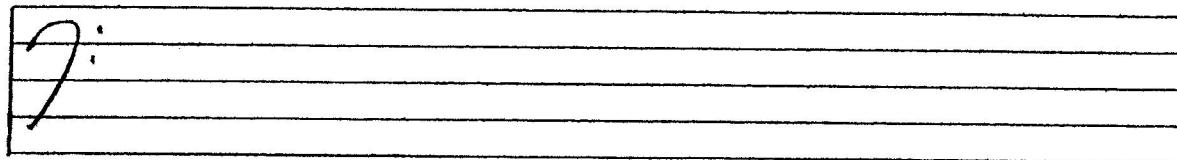


a minor (harmonic)

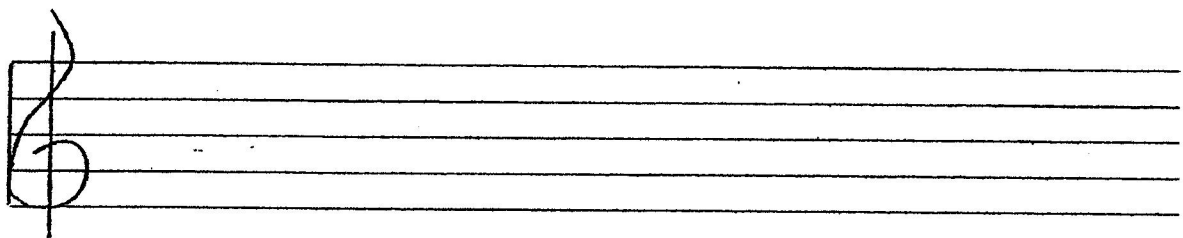
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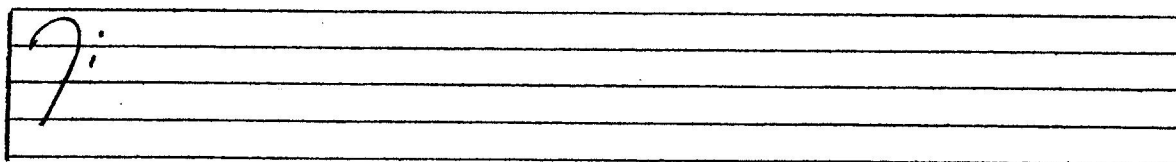
b minor (harmonic)



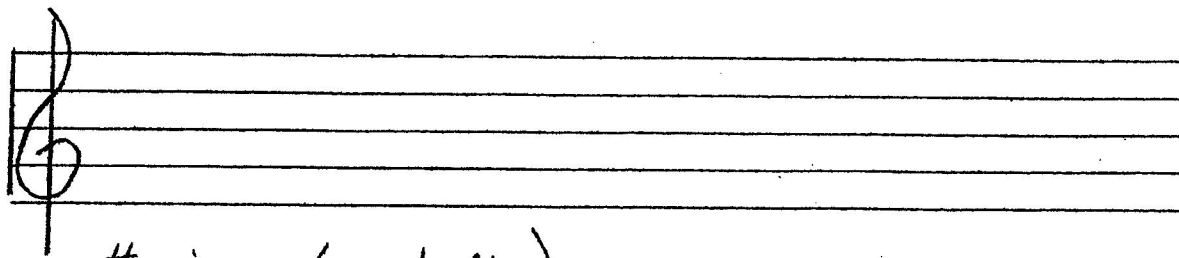
d minor (melodic)



A Major

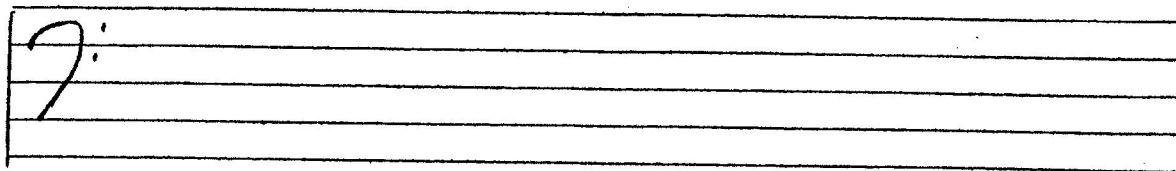


g minor (harmonic)

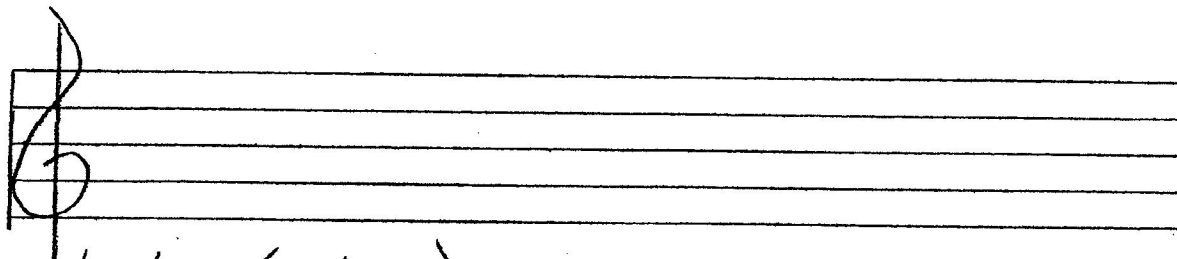


c# minor (melodic)

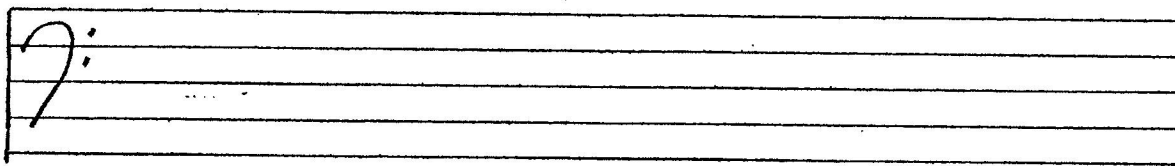
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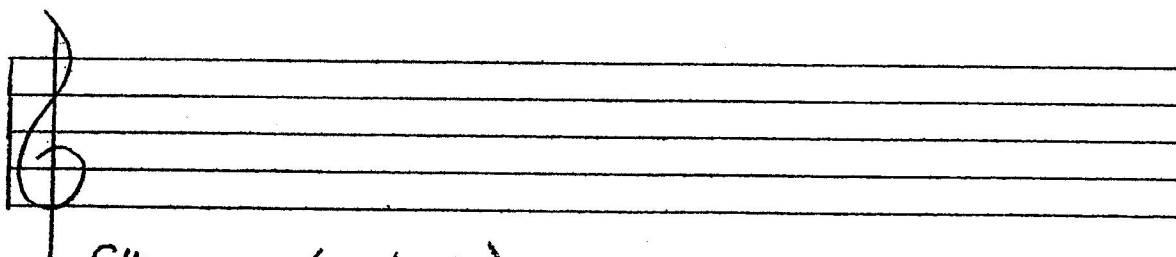
B^b Major



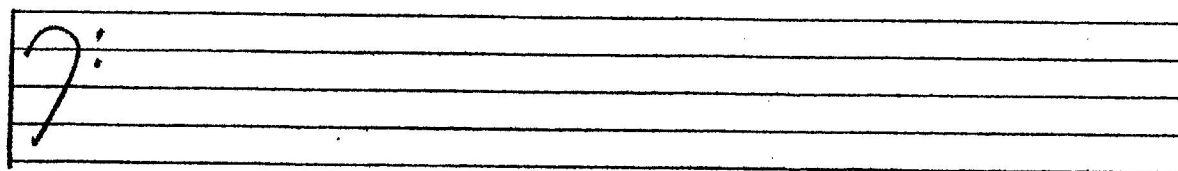
b minor (melodic)



G Major

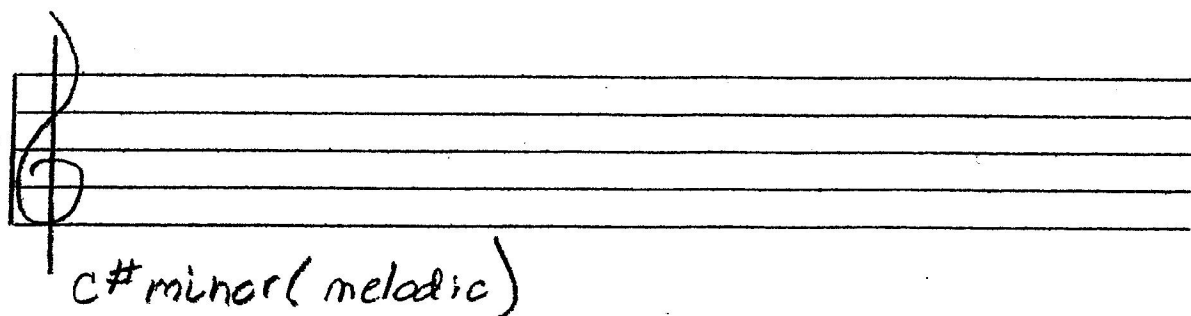
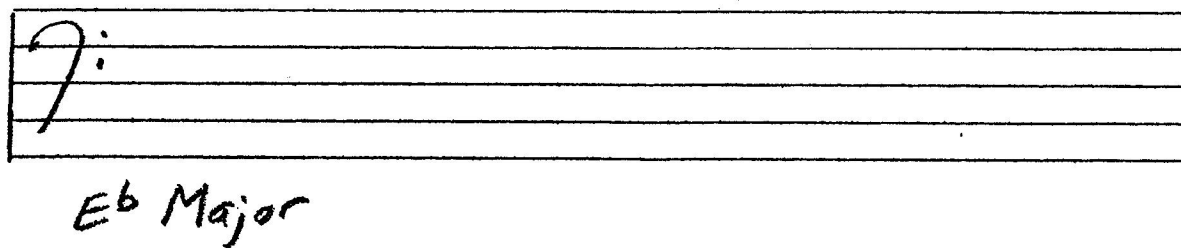
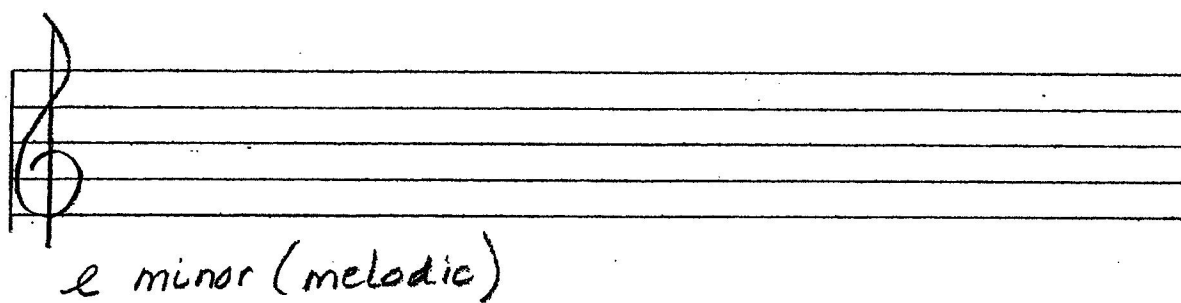
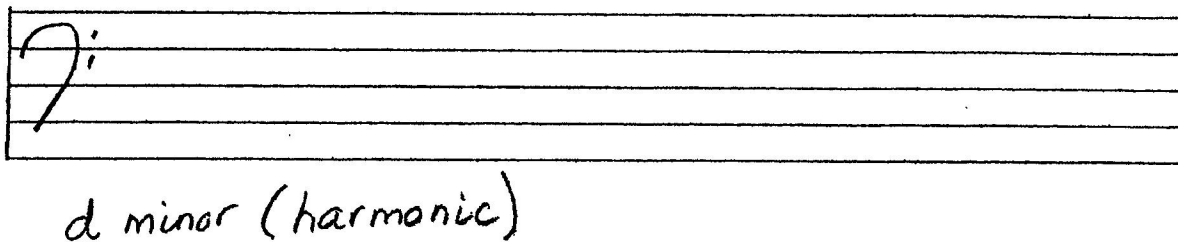
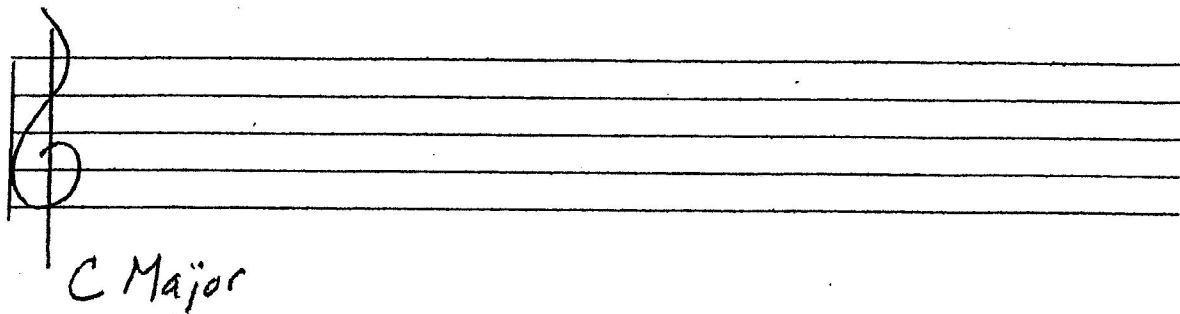


f[#] minor (melodic)



a minor (melodic)

continued →



end

2013

Level VII: Intervals

TT52

1. Augmented and diminished 3nds, 3rds, 6ths and 7ths

To write an augmented interval, raise the top note of the interval by one half step:

Musical staff showing augmented intervals. The staff is divided into three measures. The first measure shows a major 3rd (M3) interval between C4 and E4, and an augmented 3rd (A3) interval between C4 and F#4. The second measure shows a major 3rd (M3) interval between D4 and F#4, and an augmented 3rd (A3) interval between D4 and G#4. The third measure shows a major 6th (M6) interval between C4 and A4, and an augmented 6th (A6) interval between C4 and B#4. The notes are written as whole notes on a treble clef staff.

To write a diminished interval, lower the top note by one half step:

Musical staff showing diminished intervals. The staff is divided into three measures. The first measure shows a minor 3rd (m3) interval between C4 and E♭4, and a diminished 3rd (d3) interval between C4 and E♭♭4. The second measure shows a minor 3rd (m3) interval between D4 and F♭4, and a diminished 3rd (d3) interval between D4 and F♭♭4. The third measure shows a minor 6th (m6) interval between C4 and G♭4, and a diminished 6th (d6) interval between C4 and G♭♭4. The notes are written as whole notes on a treble clef staff.

2. Prime intervals.

The prime interval may only be augmented. Think of perfect prime as zero space between the intervals. An augmented interval would be one half step larger. Whether you raise the note by 1/2 step or lower it 1/2 step it is still larger. It can not be smaller than zero therefore it can not be diminished. Students are not tested on the augmented prime.

Musical staff showing prime intervals. The staff is divided into three measures. The first measure shows a perfect prime (PP) interval between C4 and C4. The second measure shows an augmented prime (AP) interval between C4 and C#4. The third measure shows an augmented prime (AP) interval between C4 and C♭4. The notes are written as whole notes on a treble clef staff.

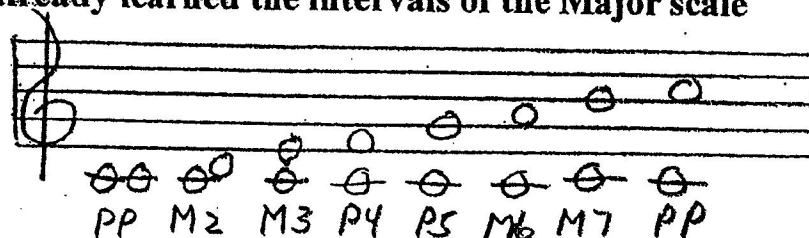
This section corresponds with test question IV

Common mistakes:

Wrong clef

Trying to make perfect intervals Major or minor

We have already learned the intervals of the Major scale



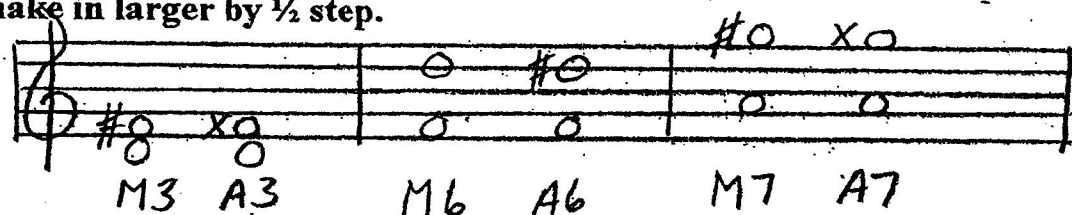
We know that the 2nd, 3rd, 6th and 7th can be either Major or minor
We know that the 4th, 5th, and 8th can be Perfect, diminished and augmented.

New: the 2nd, 3rd, 6th and 7th can also be diminished and augmented.

To make any of these intervals diminished start with the minor interval and make it smaller by $\frac{1}{2}$ step

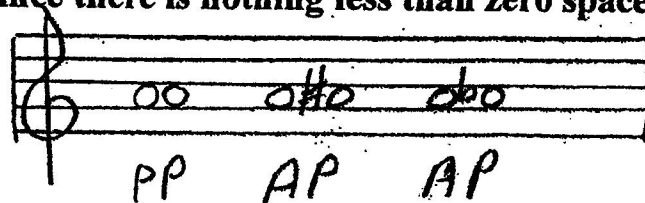


To make any of these intervals augmented start with the Major interval and make it larger by $\frac{1}{2}$ step.



Sometimes this will result in double flats or double sharps. Remember to keep the same letter name and change it only by changing the accidental.

New: Prime Intervals (Or unison) Prime can become Augmented by increasing it by $\frac{1}{2}$ step just like a Perfect 5th. However, it can never be diminished since there is nothing less than zero space.



Give the quality and quantity for each interval.

877

1

2

3

4

5

Continued →

Handwritten musical notation on a four-line staff, labeled with a large '6' on the left. The notation consists of four measures, each containing a pair of notes (circles) on the second line from the bottom. The notes are: Measure 1: \flat (flat) and \sharp (sharp); Measure 2: \flat (flat) and \sharp (sharp); Measure 3: \sharp (sharp) and \flat (flat); Measure 4: \sharp (sharp) and \flat (flat). Below the staff are four horizontal lines.

Handwritten musical notation on a four-line staff, labeled with a large '7' on the left. The notation consists of four measures, each containing a pair of notes (circles) on the second line from the bottom. The notes are: Measure 1: \flat (flat) and \sharp (sharp); Measure 2: \sharp (sharp) and \flat (flat); Measure 3: \flat (flat) and \sharp (sharp); Measure 4: \flat (flat) and \sharp (sharp). Below the staff are four horizontal lines.

Four empty horizontal lines for musical notation.

Four empty horizontal lines for musical notation.

Four empty horizontal lines for musical notation.

Give the quality and quantity for each interval

B77

Answers

1

A4 m3 d4 m7

2

d3 A5 M7 A6

3

d7 A9 d8 A3

4

m6 d7 pp A7

5

M6 p4 p5 m7

6

M3 m6 A8 A3

7

d6 A4 d5 M3

Place the correct note above the given note to complete the interval.

Musical staff 1 (Treble clef):

- Measure 1: G4 (given), B4 (written) → M3
- Measure 2: G4 (given), Bb4 (written) → m6
- Measure 3: G4 (given), A4 (written) → A3
- Measure 4: G4 (given), D5 (written) → d5
- Measure 5: G4 (given), D5 (written) → d8

Musical staff 2 (Bass clef):

- Measure 1: C3 (given), A2 (written) → A6
- Measure 2: C3 (given), A2 (written) → A5
- Measure 3: C3 (given), G2 (written) → m3
- Measure 4: C3 (given), Bb2 (written) → m2
- Measure 5: C3 (given), C3 (written) → P4

Musical staff 3 (Treble clef):

- Measure 1: G4 (given), G4 (written) → A2
- Measure 2: G4 (given), Bb4 (written) → m6
- Measure 3: G4 (given), A4 (written) → m3
- Measure 4: G4 (given), G4 (written) → m7
- Measure 5: G4 (given), F#4 (written) → M7

Musical staff 4 (Bass clef):

- Measure 1: C3 (given), C3 (written) → A6
- Measure 2: C3 (given), D4 (written) → d4
- Measure 3: C3 (given), Bb2 (written) → b-d8
- Measure 4: C3 (given), C3 (written) → m6
- Measure 5: C3 (given), Bb2 (written) → m7

Musical staff 5 (Treble clef):

- Measure 1: G4 (given), G4 (written) → P4
- Measure 2: G4 (given), A4 (written) → d5
- Measure 3: G4 (given), B4 (written) → d7
- Measure 4: G4 (given), C5 (written) → #A8
- Measure 5: G4 (given), Bb4 (written) → m6

Place the correct note above each given note to complete the interval

B78
answers

M3 m6 A3 d5 d8

A6 A5 m3 m2 P4

A2 m6 m3 m7 M7

A6 d4 d8 m6 m7

P4 d5 d7 A8 m6

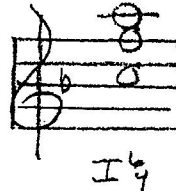
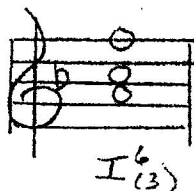
2013

Level VII: Chords

TT53

1. **Triads.** Review sheets for triads have been provided.

Quick review:



Students are allowed to use short hand for triads:

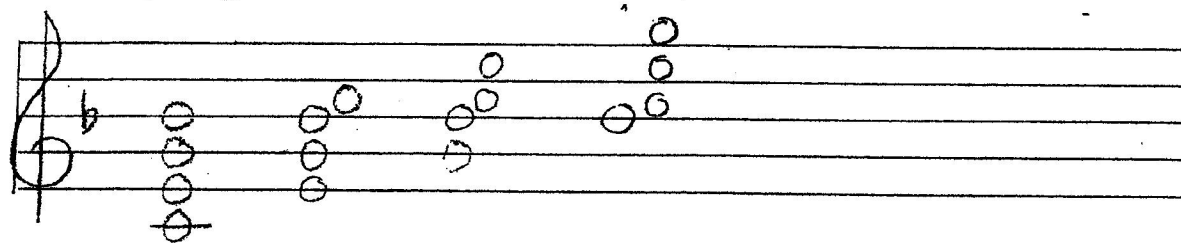
I (root) I6 (1st inv.)

2. **Dominant Seventh Chords.**

Students have already learned that the V7 chord is a four voice chord and that it can be in root position and in inversions. Level VI required them to write and identify root and 1st inversions.

On this level they are required to write and identify all positions by roman numeral only. Figured bass notation is required in Level VIII.

The members of a V7 chord are: root, 3rd, 5th and 7th. Inversions are made by putting a different member in the bass for each one:



FM: root 1st 2nd 3rd

This section corresponds with test question VA and VB

Common mistakes:

Wrong clef

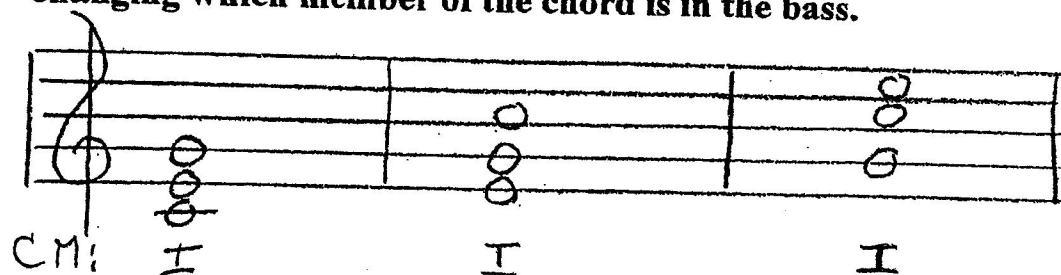
Wrong upper or lower case

Writing the V7 chord from the tonic note instead of the dominant note

Not raising the 7th degree in minor keys

Part A: Triads and Inversions

We already know that every triad can be put into an inversion by changing which member of the chord is in the bass.



Root position

1st inversion2nd inversion

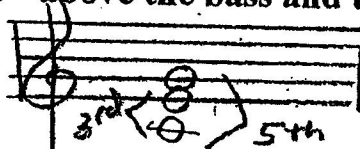
Each position has special numbers called figured bass to designate what position it is in

Root position = I 5/3

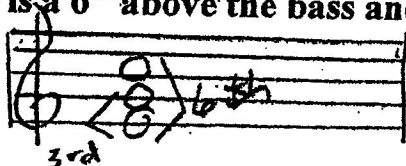
1st inversion = I 6/32nd Inversion = I 6/4

These numbers stand for how far the two top notes are from the bass note.

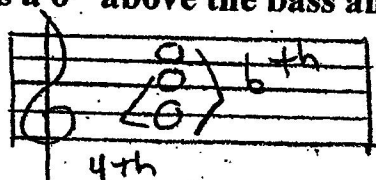
In root position the top note is a 5th above the bass and the middle note is a 3rd above the bass



In 1st inversion the top note is a 6th above the bass and the middle note is a 3rd above the bass



In 2nd inversion the top note is a 6th above the bass and the middle note is a 4th above the bass

4th

Review of Triad Quality

A55A

Major

I Major

ii minor

iii minor

IV Major

V Major

vi minor

vii^o diminished

Minor

i minor

ii^o diminished

III+ augmented *

iv minor

V Major *

VI Major

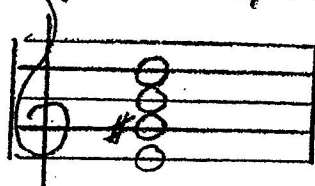
vii^o diminished *

* These chords contain the raised 7th degree of the minor

Part B: The V7 (Dominant 7th) chord in root and inversions

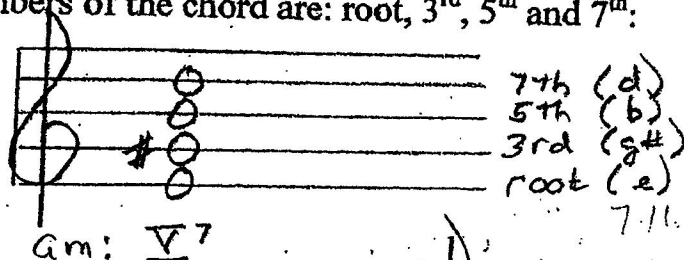
A56

Review: A dominant seventh chord (V7) is built on the fifth note of the scale and is a four note chord. It is made up of the V chord plus another third in the key. This third is always a m3 and is the 4th scale degree:



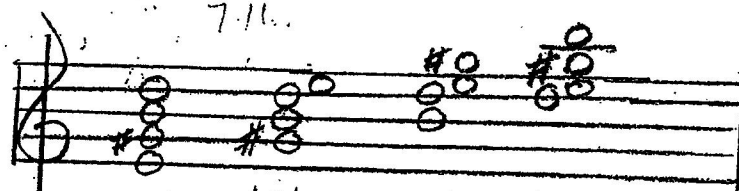
am: \underline{V}^7

The members of the chord are: root, 3rd, 5th and 7th:



am: \underline{V}^7

Root position: root is in the bass



am: \underline{V}^7
root

1st
inv.

2nd
inv.

3rd
inv.

1st inversion: 3rd is in the bass

2nd inversion: 5th is in the bass

3rd inversion: 7th is in the bass

You will learn the figured bass notation for seventh chords in level 8.
Remember to always raise the 7th degree in minor keys.

1. Name the key 2. Write the Roman numeral 3. Write the figured bass notation.

B79

1

___ M: ___ ___ ___ m: ___ ___ ___ m: ___ ___

2

___ M: ___ ___ ___ m: ___ ___ ___ m: ___ ___

3

___ M: ___ ___ ___ m: ___ ___ ___ m: ___ ___

4

___ M: ___ ___ ___ m: ___ ___ ___ m: ___ ___

5

___ M: ___ ___ ___ m: ___ ___ ___ m: ___ ___

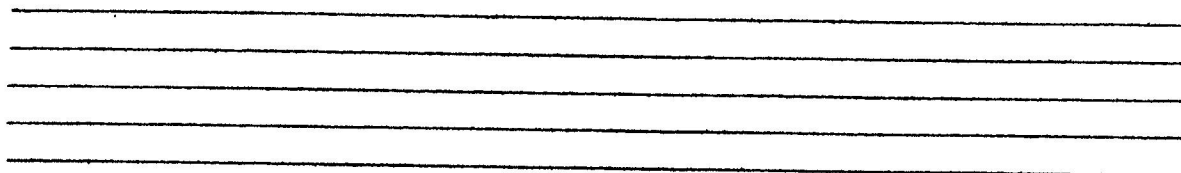
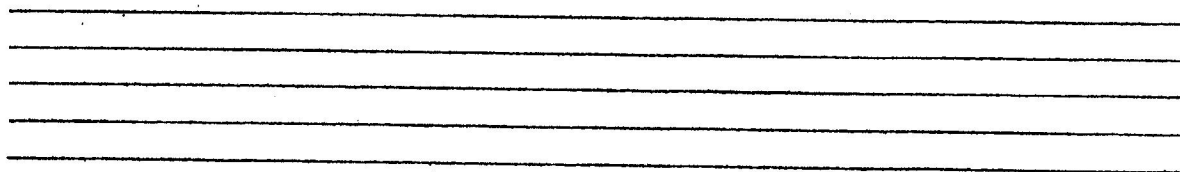
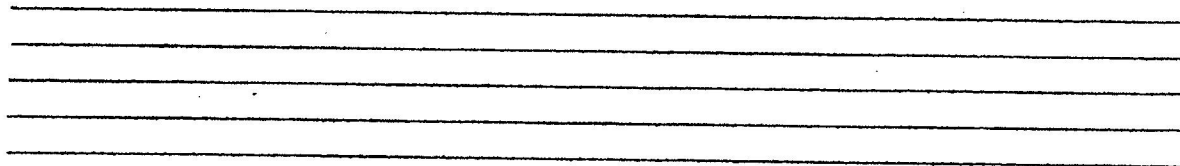
Continued →

6

— M: — — — m: — — — m: — — —

7

— M: — — — m: — — — m: — — —



1. Name the key 2. Write the Roman numeral 3. Write the figured bass notation.

B79

(answers)

1

EM: ii (3) d m: I 4 g m: i (3)

2

F M: iii (3) b m: iv (3) C m: vii 4

3

E^b M: V 4 f# m: ii 7 d m: V (3)

4

D M: vi (3) f# m: vii (3) e m: i 4

5

G M: vi (3) a m: VI 4 d m: ii (3)

Continued →

6

A M: iii $\overset{6}{(3)}$ e m: III^+ $\overset{6}{4}$ C# m: VII° $\overset{6}{(3)}$

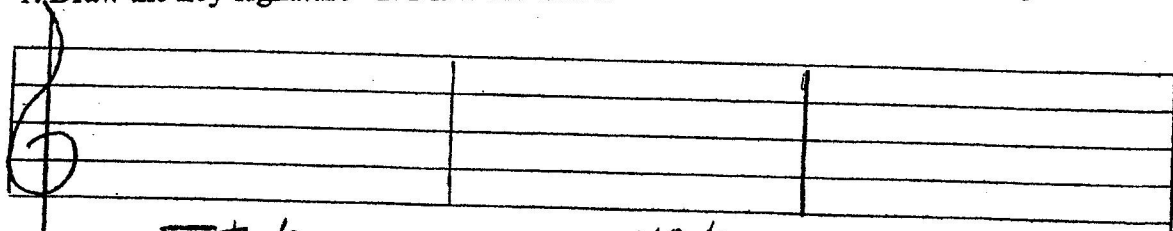
7

E M: I $\overset{6}{4}$ C m: V $\overset{6}{(3)}$ f# m: III^+ $\overset{6}{(3)}$

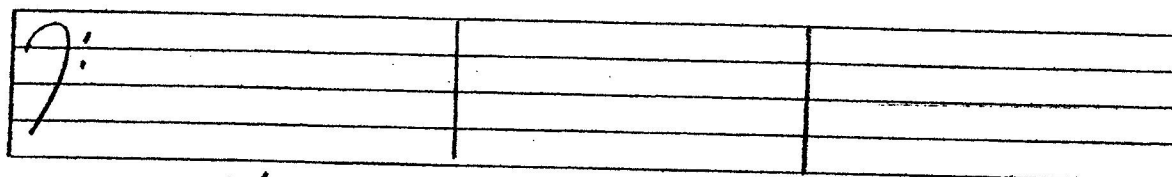
Blank musical staves for practice.

1. Draw the key signature 2. Draw the chord.

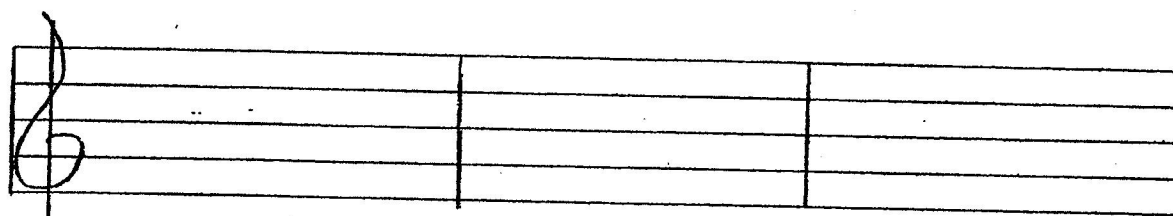
B86



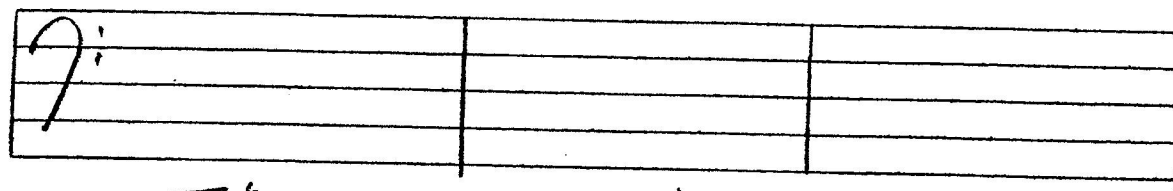
g^m: $\text{III}^+ \frac{6}{4}$ d^m: $\text{vii}^0 \frac{6}{5}$ E^M: $\text{IV} \frac{6}{4}$



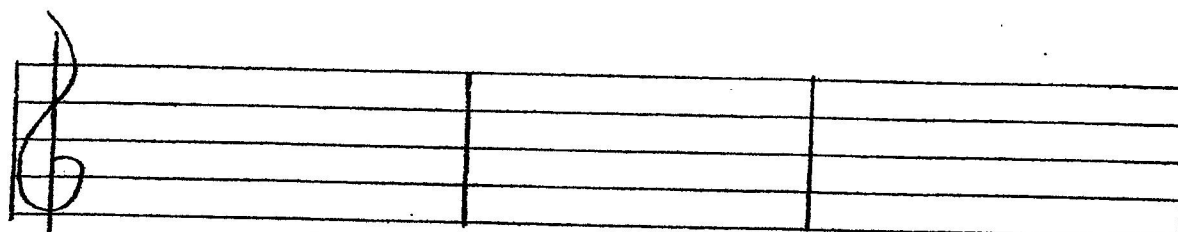
e^m: $\text{ii}^0 \frac{6}{4}$ B^bM: $\text{vi} \frac{6}{3}$ f[#]m: $\text{V} \frac{6}{3}$



b^m: $\text{iv} \frac{6}{4}$ c[#]m: $\text{III}^+ \frac{6}{3}$ D^M: $\text{iii} \frac{6}{4}$



g^m: $\text{VI} \frac{6}{4}$ A^M: $\text{ii} \frac{6}{3}$ d^m: $\text{iv} \frac{6}{4}$



C^M: $\text{vii}^0 \frac{6}{3}$ G^M: $\text{I} \frac{6}{4}$ a^m: $\text{V} \frac{6}{3}$

1. Draw the key signature. 2. Draw the chord

answers
B80

g^m: $\text{III}^+ \frac{6}{4}$ d^m: $\text{vii}^\circ \frac{6}{3}$ E^M: $\text{IV} \frac{6}{4}$

e^m: $\text{ii}^\circ \frac{6}{4}$ B^bM: $\text{vi} \frac{6}{3}$ f^{\#}m: $\text{V} \frac{6}{3}$

b^m: $\text{iv} \frac{6}{4}$ c^{\#}m: $\text{III}^+ \frac{6}{3}$ D^M: $\text{iii} \frac{6}{4}$

g^m: $\text{VI} \frac{6}{4}$ A^M: $\text{ii} \frac{6}{3}$ d^m: $\text{iv} \frac{6}{4}$

C^M: $\text{vii}^\circ \frac{6}{3}$ G^M: $\text{I} \frac{6}{4}$ a^m: $\text{V} \frac{6}{3}$

1. Name the key 2. Write the Roman numeral 3. Write root, 1st, 2nd or 3rd.

B81

1

_____ m: _____ M: _____ m: _____

2

_____ M: _____ m: _____ m: _____

3

_____ M: _____ M: _____ m: _____

4

_____ M: _____ m: _____ m: _____

5

_____ m: _____ m: _____ m: _____

1. Name the key 2. Write the Roman numeral 3. Write root, 1st, 2nd or 3rd.

B81

(answers)

C m: V¹ 1st D M: V¹ 3rd E m: V¹ 2nd

A M: V¹ 2nd f# m: V¹ 1st g m: V¹ 3rd

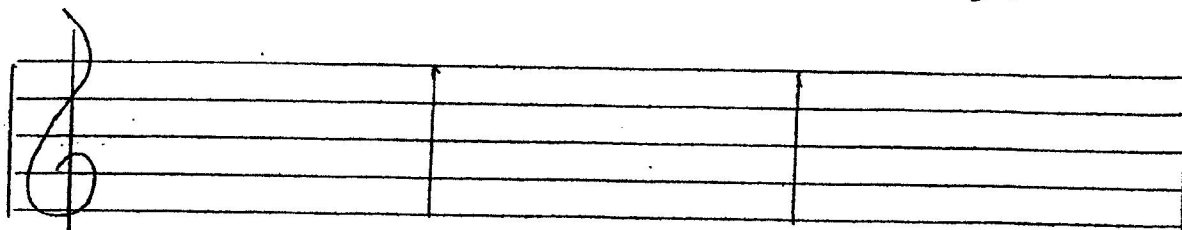
G M: V¹ R Eb M: V¹ 2nd C# m: V¹ 1st

E M: V¹ 3rd B m: V¹ 2nd C m: V¹ R

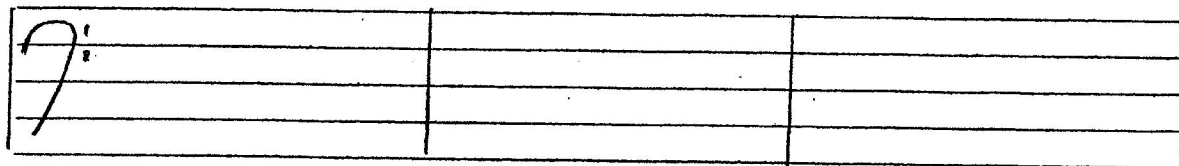
d m: V¹ 1st a m: V¹ 3rd e m: V¹ 1st

1. Draw the key signature. 2. Draw the chord

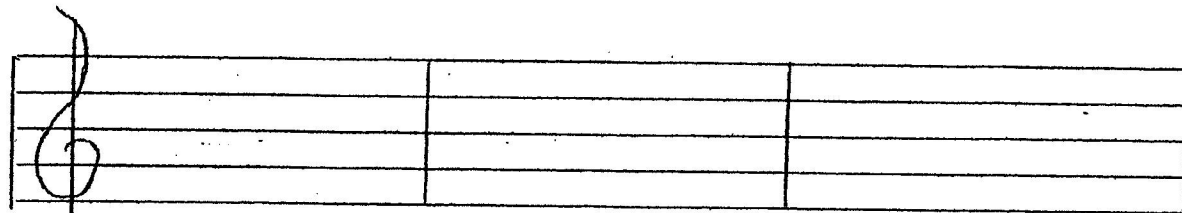
1382



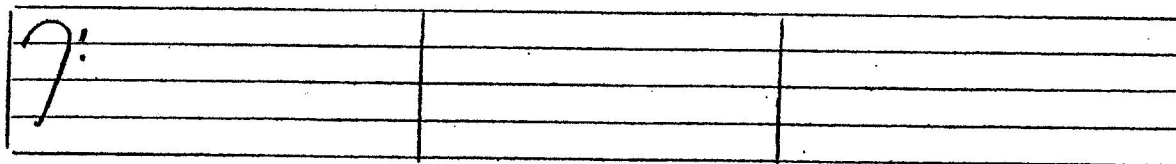
d^m: \underline{V}^7 root A^M: \underline{V}^7 1st g^m: \underline{V}^7 3rd



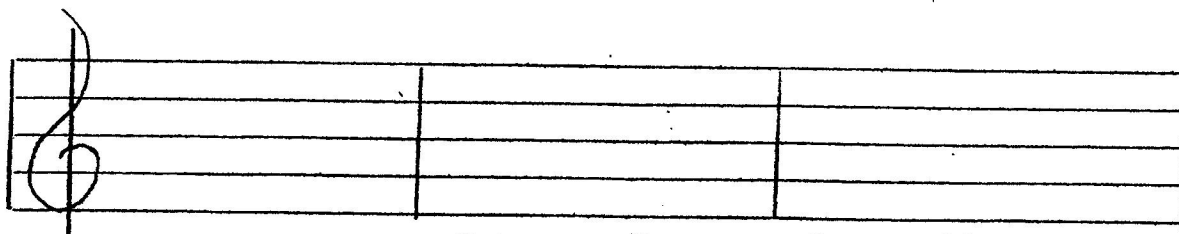
F^M: \underline{V}^7 2nd f^{#m}: \underline{V}^7 3rd E^M: \underline{V}^7 2nd



d^m: \underline{V}^7 root a^m: \underline{V}^7 1st B^bM: \underline{V}^7 3rd



c^{#m}: \underline{V}^7 1st E^bM: \underline{V}^7 2nd C^M: \underline{V}^7 3rd

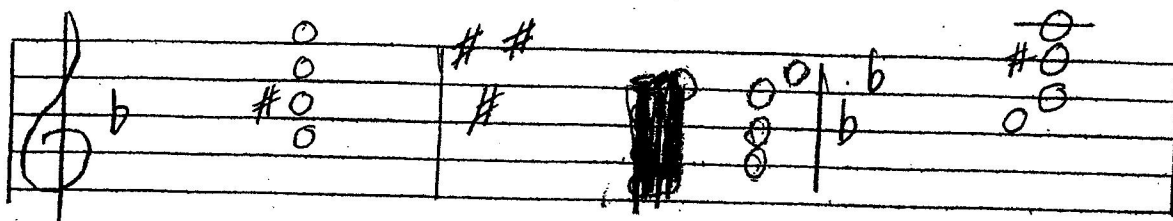


e^m: \underline{V}^7 2nd f^{#m}: \underline{V}^7 1st G^M: \underline{V}^7 2nd

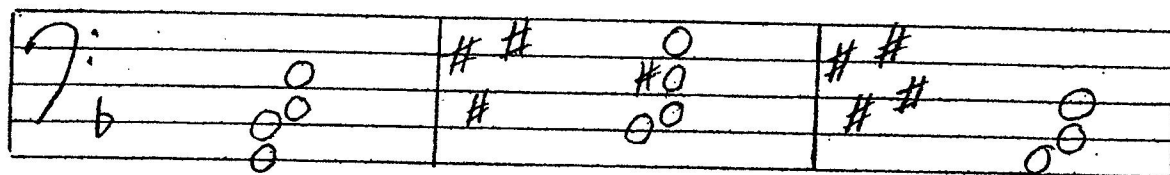
1. Draw the signature 2. Draw the chord

1382

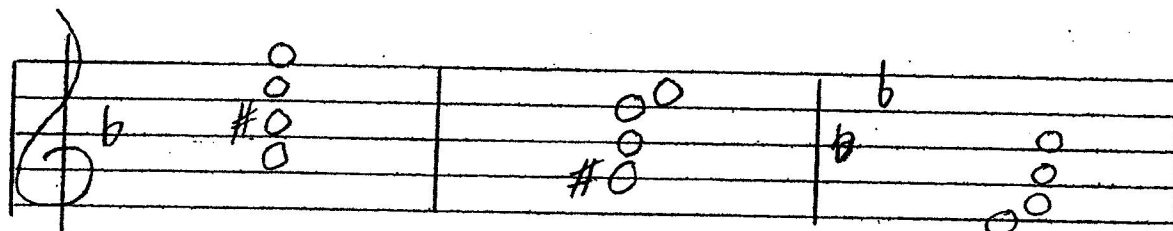
answers



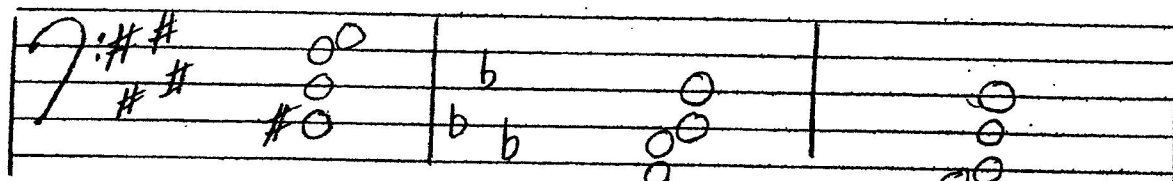
dm: V⁷ root AM: V⁷ 1st gm: V⁷ 3rd



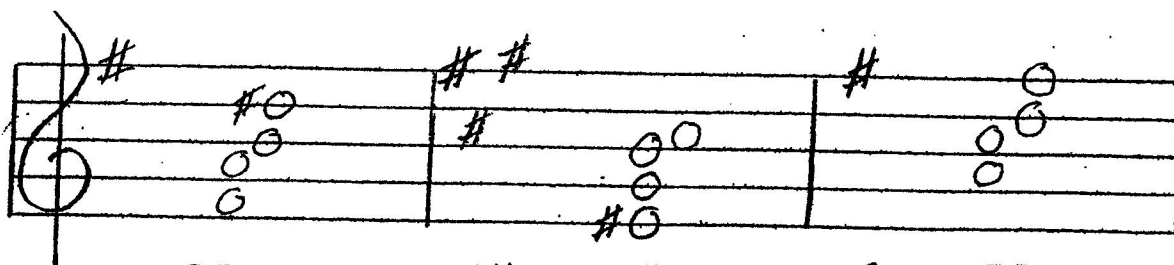
FM: V⁷ 2nd f#m: V⁷ 3rd EM: V⁷ 2nd



dm: V⁷ root am: V⁷ 1st BbM: V⁷ 3rd



C#m: V⁷ 1st EbM: V⁷ 2nd CM V⁷ 3rd



em: V⁷ 2nd f#m: V⁷ 1st GM: V⁷ 2nd

2013

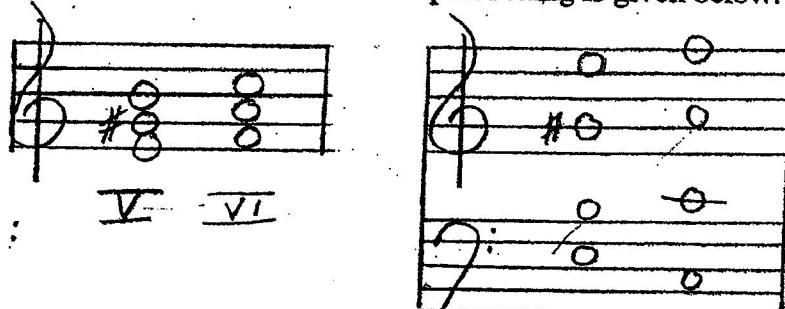
Level VII: Cadences

TT54

In previous levels students were required to write and identify authentic, plagal and half cadences with common tones. Review sheets have been provided.

The deceptive cadence is V-vi. Since there are no common tones between V and vi chords they can not be written the same way the others have. In literature the deceptive cadence usually appears as V6-vi6. The reason for this is because of four part voice leading rules and to avoid certain intervals caused by the harmonic form. It is out of the scope of this syllabus to explain further. On the test they are asked to demonstrate this cadence with both chords in root position and only in major keys.

The deceptive cadence occurs in place of the authentic cadence near the close of sections. It is deceiving because V is usually followed by I. It is then usually followed by an authentic cadence. A four part setting is given below:

am: 

am: V VI

am: V VI $\frac{6}{4}$

This section corresponds to test question VI

Common Mistakes:

Wrong clef

Not raising the 7th degree in minor keys

Review of cadences:

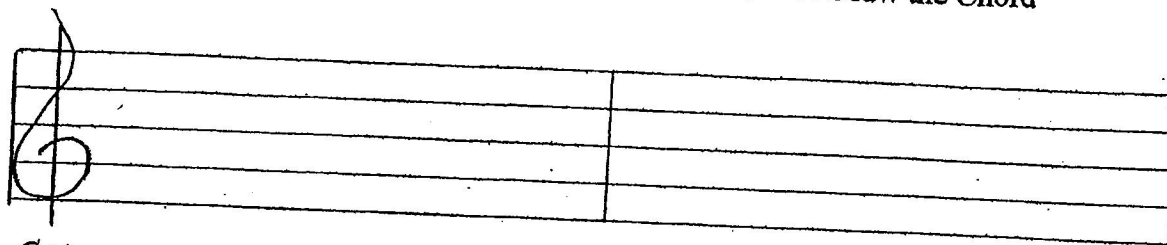
	Major	Minor
Authentic	V-I	V-i
Plagal	IV-I	iv-i
Half	I-V	i-V

The Deceptive Cadence.

The deceptive cadence is V-vi in major or V-VI in minor. It is called deceptive because the V chord usually resolves to I. The deceptive cadence is never a final cadence. It is usually a way for composers to extend an ending: first the deceptive cadence is used and then followed by the authentic cadence.

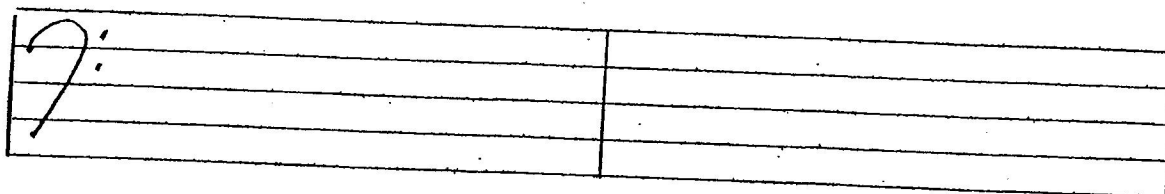
There are no common tones between V and vi chords. They usually occur in inversions in literature. For this level they are only required to be written with both chords in root position.

1. Draw the key Signature 2. Write the roman numerals 3. Draw the Chord



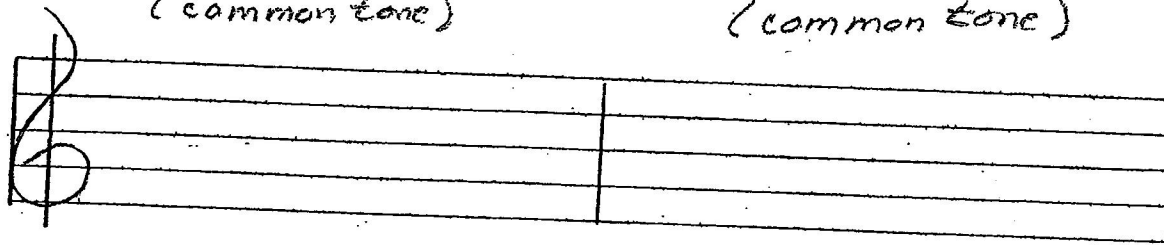
G^M: _____
authentic
(common tone)

E^M: _____
Deceptive
(root)



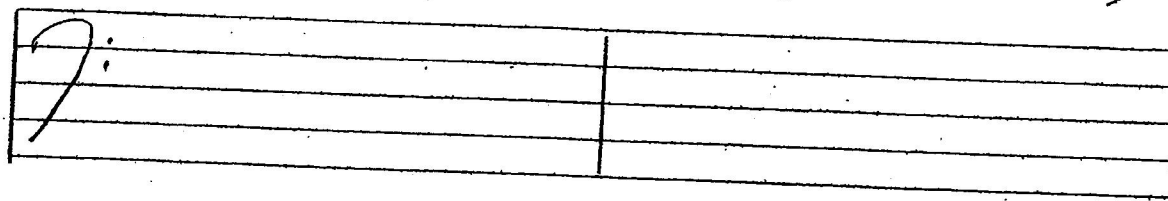
d^m: _____
Plagal
(common tone)

b^m: _____
Half
(common tone)



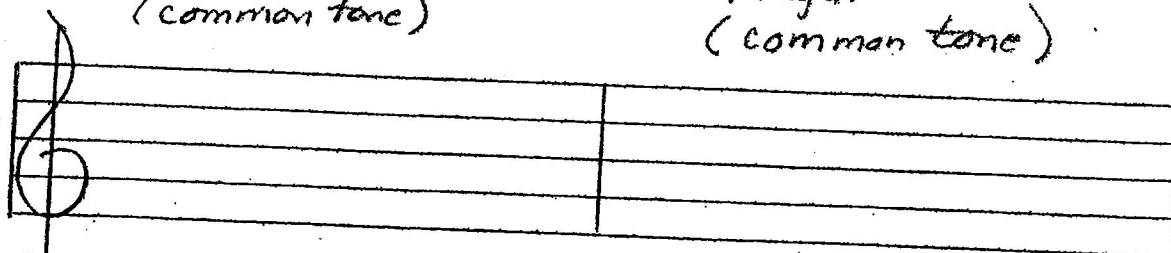
A^M: _____
Deceptive
(root)

f[#]m: _____
Authentic
(common tone)



g^m: _____
half
(common tone)

E^bM: _____
Plagal
(common tone)

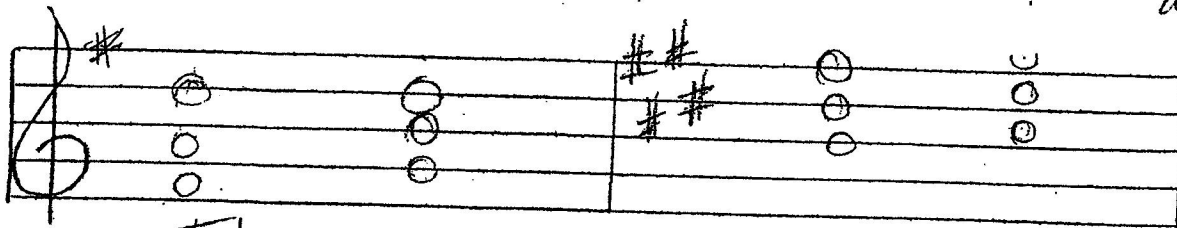


c[#]m: _____
Deceptive
(root)

a^m: _____
Authentic
(common tone)

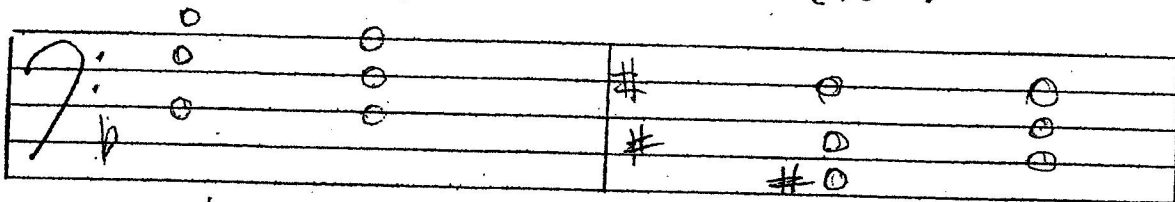
1. Draw the key Signature 2. Write the roman numerals 3. Draw the Chord

Answers
B83



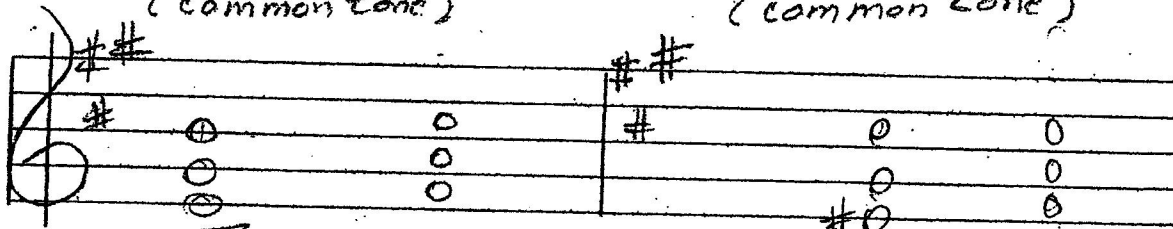
GM: $\underline{\text{V}}^b$ $\underline{\text{I}}$
authentic
(common tone)

EM: $\underline{\text{V}}$ $\underline{\text{vi}}$
Deceptive
(root)



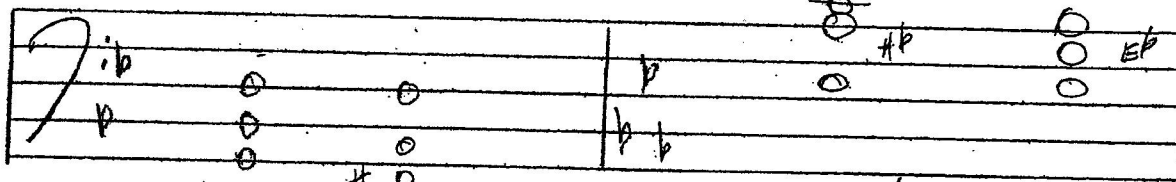
dm: $\underline{\text{iv}}^b$ $\underline{\text{i}}$
Plagal
(common tone)

bm: $\underline{\text{V}}^b$ $\underline{\text{i}}$
Half
(common tone)



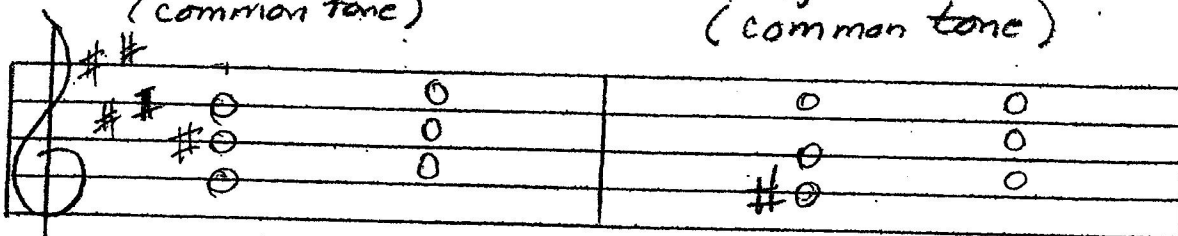
AM: $\underline{\text{V}}$ $\underline{\text{vi}}$
Deceptive
(root)

f#m: $\underline{\text{V}}^b$ $\underline{\text{i}}$
Authentic
(common tone)



gm: $\underline{\text{i}}$ $\underline{\text{V}}^b$
half
(common tone)

EbM: $\underline{\text{IV}}^b$ $\underline{\text{I}}$
Plagal
(common tone)



c#m: $\underline{\text{V}}$ $\underline{\text{VI}}$
Deceptive
(root)

am: $\underline{\text{V}}^b$ $\underline{\text{i}}$
Authentic
(common tone)

2013

Level VII: Music History

TT55

Students will be asked information about specific composers. Remind them that the information for history and vocabulary is cumulative from Level I. They will be asked for the following information:

- Style Period of the composer*
- A fact about the composer*
- A composition by the composer*

This section corresponds to test question VII

Common mistakes:

None

2013

Level VII: Vocabulary

TT56

Students will be asked to define terms and fill in the blanks from the information provided in the syllabus.

Students are also asked to arrange tempo markings in order.

This section corresponds to test question VIII.

Common mistake:

None

2013

Level VII: Music History

A57A

You are required to know the following information on specific composers as listed in the syllabus:

- Style Period of the composer
- A fact about the composer
- A Composition by the composer.

2013

Level VII: Vocabulary

A57B

Your teacher can provide you with a list of terms required on this level. You will be asked to define terms, answer fill in the blank statements and arrange tempos.

PRACTICE THEORY TEST

Level VII

January 12, 2008

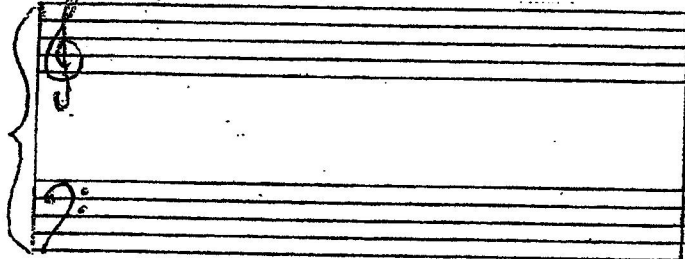
I. Rhythm

Write the counting on the line beneath the staff.

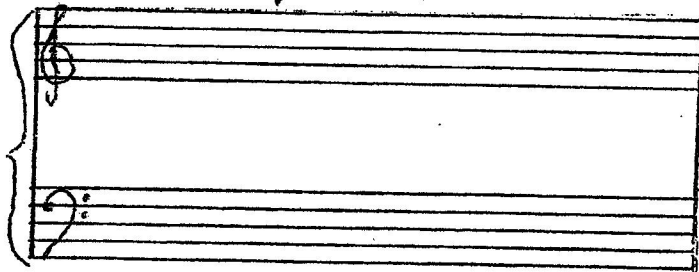


II. Key Signatures

a. Draw all seven #'s.



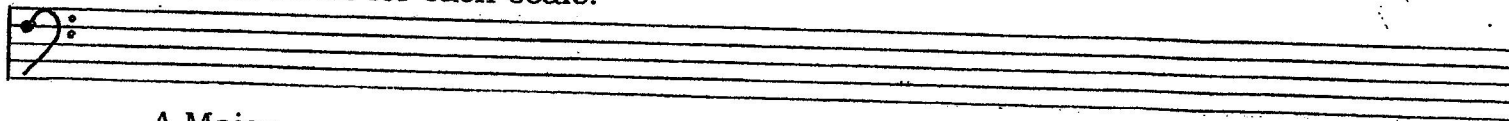
b. Draw all seven b 's.



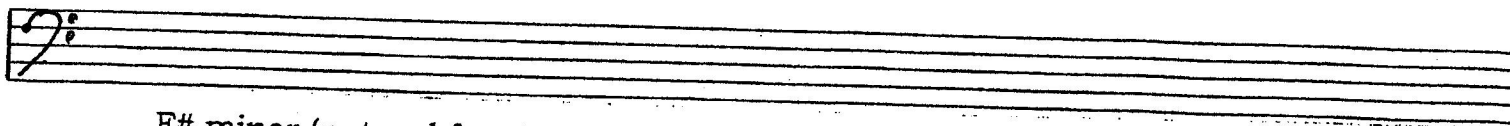
III. Scales

a. Draw the key signature.

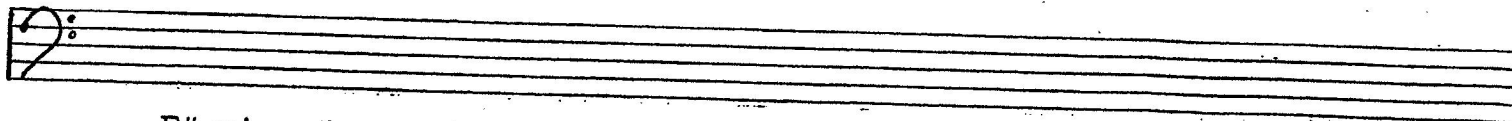
b. Write the notes for each scale.



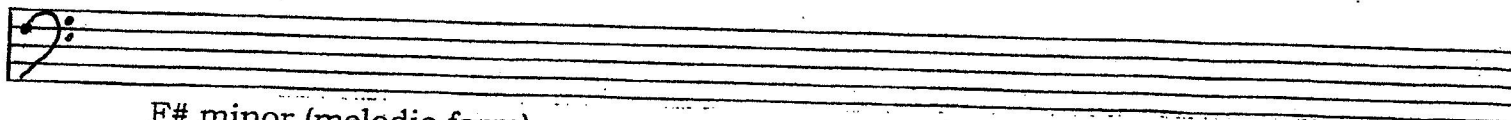
A Major



F# minor (natural form)



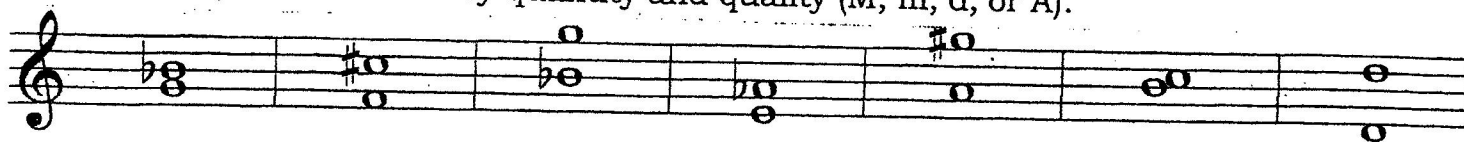
F# minor (harmonic form)



F# minor (melodic form)

IV. Intervals

a. Identify each interval by quantity and quality (M, m, d, or A).



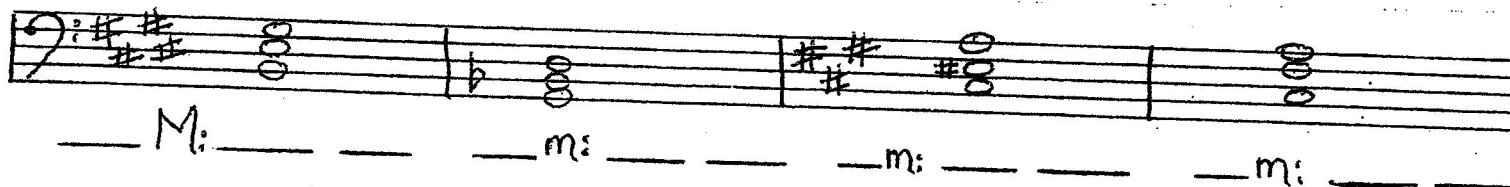
b. Draw the correct note above the given note to complete the interval named.



V. Chords

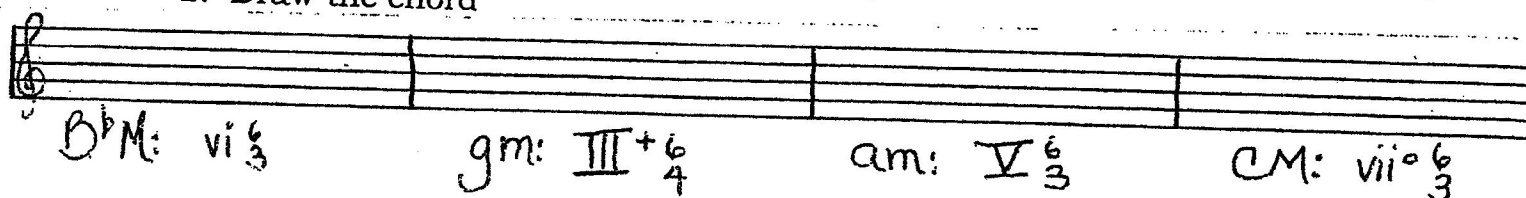
a. Triad Analysis

1. Name the key
2. Write the Roman numeral
3. Write the figured bass notation



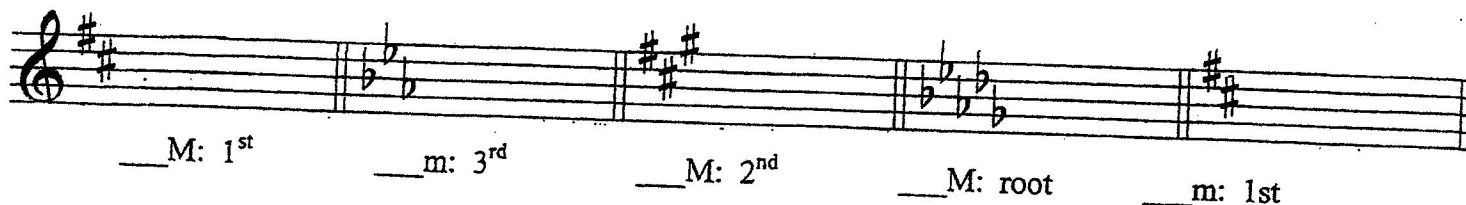
b. Triad Writing

1. Draw the key signature
2. Draw the chord



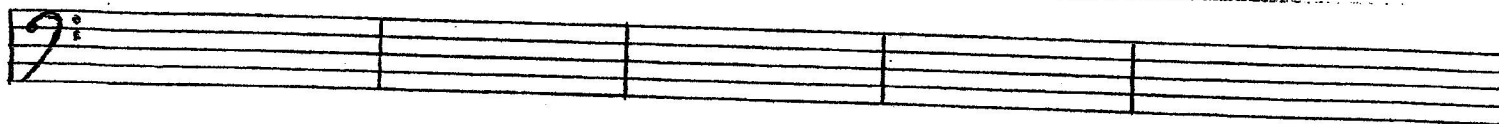
c. Dominant 7th Chord Writing

1. Name the key signature
2. Draw the chord



- Draw the key signature
- Write the Roman numerals
- Draw the chord

- Draw the key signature
- Write the Roman numerals
- Draw the chord



GM: _____
Authentic
(common tone)

EM: _____
Deceptive
(root)

f#M: _____
Plagal
(root)

bm: _____
Half
(common tone)

AM: _____
Authentic
(root)

Fill in the blanks with the following information for each composer

- Name the period in music history that the composer is from
- Name a fact (not a composition) about the composer
- Name a composition by the composer

Franz Schubert a. _____ b. _____
c. _____

Friedrich Kuhlau a. _____ b. _____
c. _____

(This is simply an example of what this part of the test will look like. The composers you may be asked for are from the comprehensive list from Level II to Level VII of your syllabus)

a. Define the given terms

leggiere _____
dolce _____

dolce _____

sequence _____

opus _____

(Again, this list is not exhaustive but simply an example of how the material will be presented. You are responsible for the material comprehensively from Level I to Level VII of your syllabus)

b. Fill in the blanks

1. Tones that harmonious and restful are _____.
Tones that are not harmonious and often require resolution are
called _____.
2. etc....

c. Tempos

List the following tempos from slowest to fastest:

Vivace, presto, adagio, lento, andante, largo, moderato, andantino, allegretto,
allegro

1. _____ 2. _____ 3. _____ 4. _____
5. _____ 6. _____ 7. _____
8. _____ 9. _____ 10. _____