



### 3. Intervals \_\_\_\_\_/5

Identify each interval by its direction (use “+” for ascending intervals and “–” for descending intervals.) and size. For size, identify the tonal interval on the first blank and the pitch interval on the second blank.



Tonal Interval: \_\_\_\_\_

Pitch Interval: \_\_\_\_\_

### 4. Chords \_\_\_\_\_/5

On the staff below,

- Write the **A major** key signature at the start of the staff.
- Then write each chord in whole notes. Include accidentals only if necessary.



A: ii<sup>7</sup>

I<sup>6</sup><sub>5</sub>

V<sup>4</sup><sub>2</sub>

IV<sup>4</sup><sub>3</sub>

### 5. Harmony and Voice Leading \_\_\_\_\_/20

In the music below, the bass line, figures, and starting soprano and alto voices are given.

- Realize the soprano and alto lines.
- On the first blank, identify the key.
- Finally, provide a harmonic (Roman numeral) analysis. You do not need to indicate chord inversions because the figures already provide that information.



6 6 6 8 6—5  
4 3 3 6 4—3

\_\_\_\_\_: \_\_\_\_\_

## 6. Analysis \_\_\_\_/20

Joseph Haydn, *Sonata XVI:7 (II, Minuet)*

1. In what key is this piece written? \_\_\_\_\_

2. Assume the form is **binary**. Show letters and measure numbers for each section.

\_\_\_\_\_

3. For each blank on the score, provide a harmonic (Roman numeral) analysis. (12 blanks total)

4. What is the local (modulated) key in measures 5-8? \_\_\_\_\_

5. Identify the following cadences.

Measures 3-4:	Half	Full (authentic)
Measures 7-8 in the local (modulated) key:	Half	Full (authentic)
Measures 11-12:	Half	Full (authentic)
Measures 15-16:	Half	Full (authentic)

Menuet

First system of the Minuet, measures 1-4. The music is in 3/4 time, G major. The right hand features a melody with slurs and fingerings (2, 2, 2, 3, 1). The left hand provides a harmonic accompaniment with slurs and fingerings (2, 1, 4, 1, 2). Dynamics include *mf* and *f*.

Second system of the Minuet, measures 5-8. Measure 5 begins with a boxed number 6. The right hand has a melodic line with a trill marked 'a) 24 tr' and fingerings (4, 1, 1). The left hand has a bass line with fingerings (1, 1). Dynamics include *p* and *f*. A repeat sign is present at the end of measure 6.

Third system of the Minuet, measures 9-12. Measure 9 begins with a boxed number 11. The right hand features a melodic line with slurs and fingerings (1, 2, 2, 1, 1, 1, 1). The left hand has a bass line with slurs and fingerings (1, 4, 1). Dynamics include *f*. The system concludes with a double bar line.

Student Name: \_\_\_\_\_ Student #: \_\_\_\_\_ Teacher #: \_\_\_\_\_ Aural Score \_\_\_\_\_/41

**1. Intervals \_\_\_\_\_/8**

Listen to an interval played **three times**. In the first column, identify each interval by its tonal name (e.g., M3). In the second column, identify the same interval by its pitch interval (e.g., 4).

Interval 1.	Tonal interval = _____	Pitch interval = _____
Interval 2.	Tonal interval = _____	Pitch interval = _____
Interval 3.	Tonal interval = _____	Pitch interval = _____
Interval 4.	Tonal interval = _____	Pitch interval = _____

**2. Chord Identification \_\_\_\_\_/8**

Listen to four chords played three times each. Identify the chord by quality and inversion.

Chord 1. \_\_\_\_\_

Chord 2. \_\_\_\_\_

Chord 3. \_\_\_\_\_

Chord 4. \_\_\_\_\_

**3. Chord Progression \_\_\_\_\_/7**

Listen to a chord progression played four times. Write the chord that you hear.

- Chords include I, II, IV, and V ( $V^7$ ).
  - In major keys, the Roman numerals are I, ii, IV, and V ( $V^7$ ).
  - In minor keys, the Roman numerals are i, ii $^\circ$ , iv, and V ( $V^7$ ).
  - You may choose to use all uppercase Roman numerals.
- Chord inversions include root position, first inversion, and second inversion.

○ Identify second-inversion chords by function: P (passing), N (neighboring), or V  $\begin{matrix} 8-7 \\ 6-5 \\ 4-3 \end{matrix}$

\_\_\_\_\_

#### 4. Rhythmic Dictation \_\_\_\_\_/10

Listen to two rhythms played four times each. Write the rhythm that you hear.

Rhythm 1.

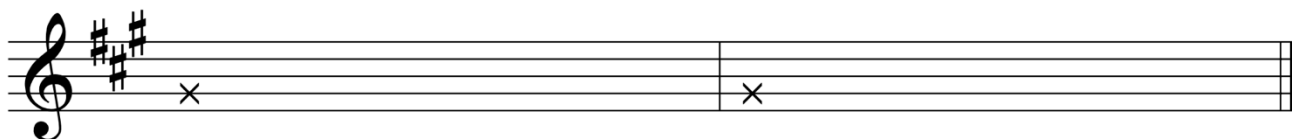
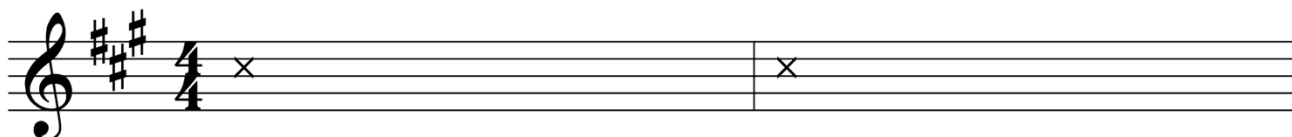


Rhythm 2.



#### 5. Melodic Dictation \_\_\_\_\_/8

Listen to a melody played six times. Write the melody that you hear. The first pitch of each measure is given.



## 1. Scales

Play the following scales, two octaves, both hands. End with a full (authentic) cadence.

- A $\flat$  major
- D melodic minor

## 2. Chord Progression

Using the chord progression below,

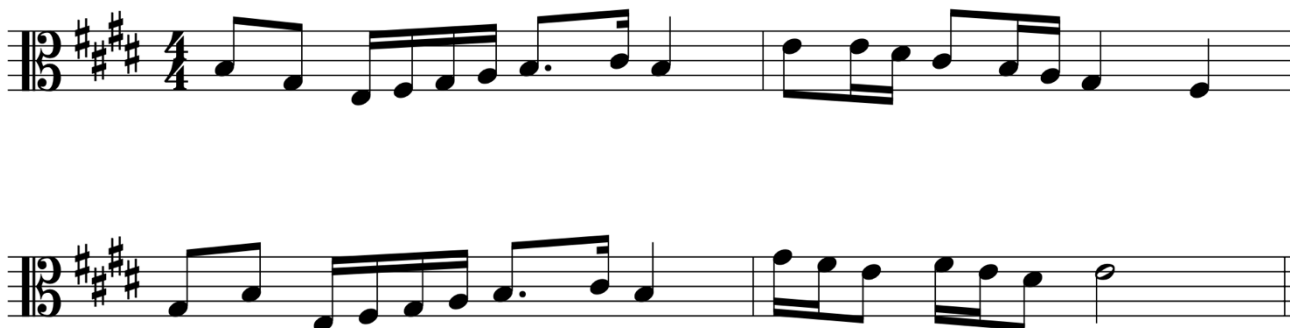
- First, play the **A major** scale for no points.
- With the left hand alone, play the bass line.
- With both hands, play the chord progression in keyboard style and with good voice leading.

$$I - iii - ii^6 - V \begin{array}{l} 8 - 7 \\ 6 - 5 - I \\ 4 - 3 \end{array}$$

## 3. Sight Playing and Transposing

Using the music below,

- Identify the key and play the scale for no points.
- Play the piece.
- Transpose the piece to the key of **G major**. You may first play the scale for no points.



#### 4. Melody and Harmony

- With the right hand alone, play the melody.
- With the left hand alone, play the chords. Be sure to observe the chord inversions.
- Now play hands together—the right hand plays the melody and the left hand plays the chords.

Chord progression for the first system:

Chords: Eb, I, Bb, V<sup>6</sup>, Bb, V, Eb, I

The first system of music consists of two staves. The top staff is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 6/8 time signature. It contains a melody of eighth and quarter notes. The bottom staff is in bass clef and contains whole-chord symbols for each measure: Eb, I, Bb, V<sup>6</sup>, Bb, V, Eb, and I.

Chord progression for the second system:

Chords: Eb, I<sup>6</sup>, Eb, Fm, ii<sup>6</sup>, Bb, V, Eb, I

The second system of music also consists of two staves. The top staff continues the melody from the first system. The bottom staff contains whole-chord symbols: Eb, I<sup>6</sup>, Eb, Fm, ii<sup>6</sup>, Bb, V, Eb, and I. The system concludes with a double bar line.