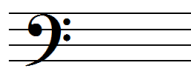


Name _____

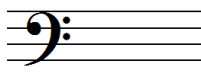
Teacher _____

Score _____

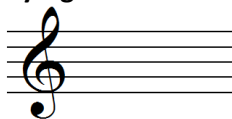
1. KEY SIGNATURES: Write the correct key signature.



Db Major



Eb Minor



G Minor



Bb Major

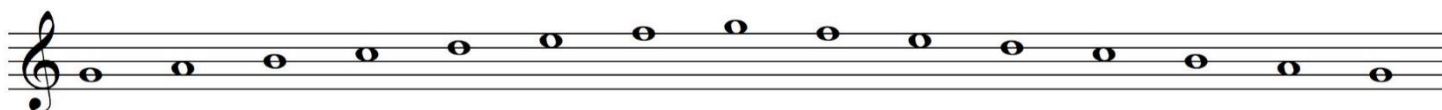


B Minor

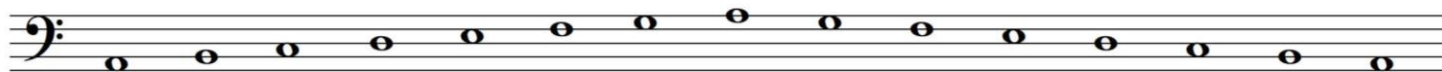


A Major

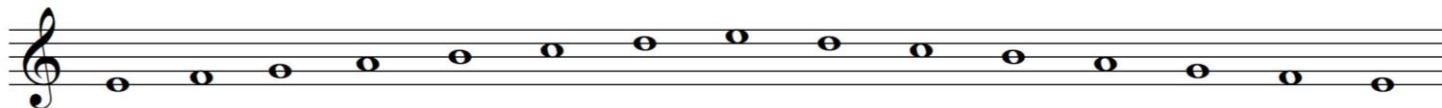
2. Scales: Write sharps, flats or naturals, ascending AND descending, including any repeated accidentals, to make indicated scales. DO NOT use key signatures. Accidentals must be on the correct line or space.



G Melodic Minor

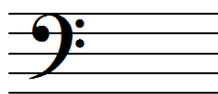


Ab Major



Eb Harmonic Minor

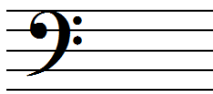
3. CHORDS: Write any major, minor, augmented or diminished chords in root position, 1st inversion or 2nd inversion.



Eb Minor
Root position



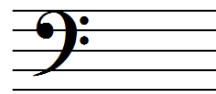
B Major
1st Inversion



F Diminished
2nd inversion

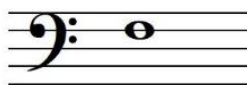


D Augmented
Root position

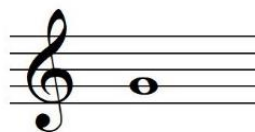


F# Diminished
1st Inversion

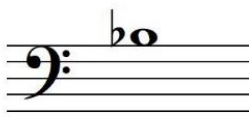
4. INTERVALS: Write the note ABOVE or BELOW the given note, as indicated, to complete the requested interval. DO NOT change the given note.



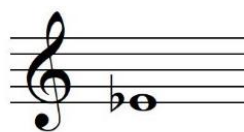
Major 6th below



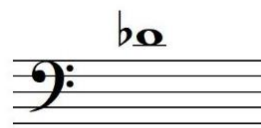
Augmented 5th above



Minor 3rd below









Perfect 4th above




Minor 7th below

5. Create rhythmic examples using a prescribed list of items. Time signature will be provided.

Create 4 measures which include the following: 1.  2.  3. 

Create 4 measures which include the following: 1.  2.  3. 

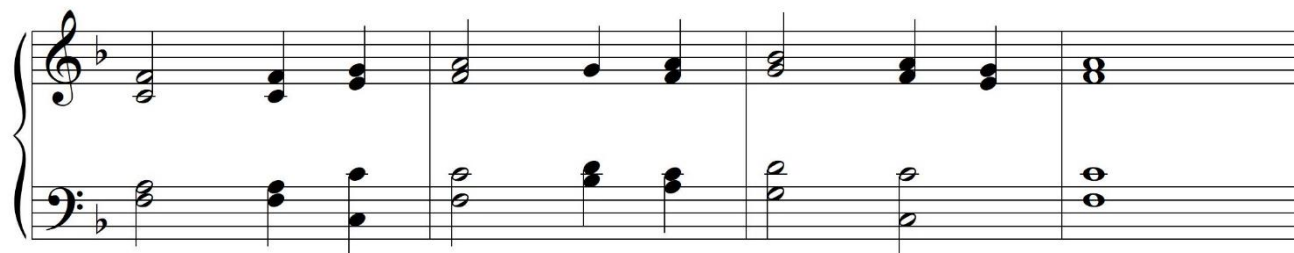
6. DEFINITIONS: Number the Terms or Symbols to match the correct definition.

- | | |
|-------------------------|--|
| _____ Chromatic | 1. At pleasure or will |
| _____ Meno | 2. IV chord to a I chord |
| _____ Opus | 3. Humorous, in a joking manner |
| _____ Piu | 4. Playful |
| _____ Dissonance | 5. Displacement of normal accent |
| _____ Ad libitum | 6. Consisting of all half steps |
| _____ Plagal cadence | 7. Sustained  |
| _____ Scherzando | 8. Strict, exact |
| _____ Troppo | 9. V chord to a I chord |
| _____ Giusto | 10. Less |
| _____ Tenuto | 11. More |
| _____ Giocoso | 12. Too, too much |
| _____ Syncopation | 13. A reference of a composer's work |
| _____ Authentic cadence | 14. The disagreeable effect produced by certain intervals |

8. Match the period and the dates with each composer.

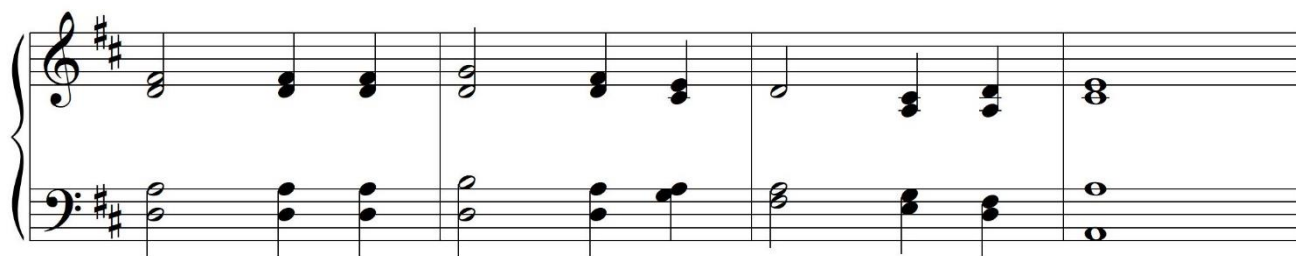
	Historical Period	Period Dates
Grieg	_____	_____
Kuhlau	_____	_____
Bartok	_____	_____
Scarlatti	_____	_____

9. Chord analysis: : Identify the key as major or minor; identify the position of each chord with root or inversion in a chord progression (I, ii6, V7); identify the cadence as plagal, authentic, or half.



Key _____

Cadence type _____



Key _____

Cadence type _____



9. Using the example of the Burgmuller La Styrienne, Op 100, No. 14 provided in a separate sheet, please answer the following questions:

A. In what key is this piece written? _____

B. What do the 3 and 4 mean in the time signature? _____

C. Name and define the following elements:

Name or description and Definition

- dim. rall. (m.21) _____
-  _____
-  _____
- Dolce (m. 24) _____

D. Are the passing tones circled in measure 5 diatonic or chromatic? Why? _____

E. Write the chord progression or implied chords in the following:



Key:

Progression:

E. In what measure of the piece does the modulation occur? Identify the new key. _____

What is the likely historical period of this pieces? _____

1. Baroque 2. Classical 3. Romantic 4. Contemporary