1. For each example below:
   A. In the first measure, draw the interval named below the measure going up from the given note. (1)
   B. In the second measure, invert the interval drawn in the first measure. (1)
   C. In the blank below the second measure of each interval, identify the inverted interval. (2)

\[ \begin{array}{c}
\text{minor 7th} \\
\text{Augmented 3rd}
\end{array} \]

2. Identify each interval. (Ex: Maj 2nd, dim 3rd, etc.) (5)

\[ \begin{array}{c}
\text{---} \\
\text{---} \\
\text{---} \\
\text{---} \\
\text{---}
\end{array} \]

3. Spell the following primary chords for each given key. Use harmonic minor for the minor key. (4 1/2)

<table>
<thead>
<tr>
<th>Name of Key</th>
<th>TONIC</th>
<th>SUBDOMINANT</th>
<th>DOMINANT</th>
</tr>
</thead>
<tbody>
<tr>
<td>D♭ Major</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>g# minor</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>

4. Draw the triad named below each measure. The given note is the triad THIRD. Do not alter the given note. (2)

\[ \begin{array}{c}
dim \\
MAJ \\
AUG \\
min
\end{array} \]
5. For the minor scale below:
A. Draw the key signature named above measure one after the clef sign. (½)
B. Using one whole note per measure, draw the notes of the given scale, ascending. Use harmonic minor. (2)
C. Draw a triad on each scale degree. Use harmonic minor. (8)
D. On the first line below each measure, write the correct upper or lower case Roman numeral identifying the scale degree and quality of each triad. (8)
E. On the second line below each measure, write MAJ, min, dim or AUG to identify the quality of the triad in that measure. (8)

b minor (harmonic)

\[\text{Roman Numerals: } \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \]

\[\text{Quality of triad: } \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \]

6. Complete an ascending, one-octave chromatic scale from the given note. (1)
   Use sharps. Do not use enharmonic spellings.

\[\text{Scale: } \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \]

7. Complete a descending, one-octave whole tone scale from the given note. (1)
   Use flats. Do not use enharmonic spellings.

\[\text{Scale: } \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \]

8. On the following two single staffs:
A. Draw the key signature for each given minor key named below a measure. (2)
B. In the appropriate blanks, name the relative Major, relative minor and/or the parallel minor key. (4)
C. In the first measure of each staff, draw the key signature for each parallel major key. (2)
D. Draw the key signature for each parallel minor or relative minor in the appropriate measures. (2)

\[\text{Staff 1: } \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \]

   _____ Major _____ parallel minor d relative minor

\[\text{Staff 2: } \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \]

   _____ Major b parallel minor _____ relative minor
9. Analyze the following four-part harmonic progression as follows:
   A. Below each chord, write a Roman numeral to correctly identify the root and quality of the chord. (12)
   B. Use figured bass, if needed.
   C. Identify the type of cadence used in measures two and four in the blank above those measures. (1)

10. Complete the following four-measure phrase in 4/4 time. Check note values.
    A. Write in the tenor voice on the treble staff. Complete each chord as indicated by the Roman Numerals and figured bass. Apply proper voice-leading and doubling rules. (12)
    B. Above measures two and four, identify the type of cadence used as Authentic, Half or Plagal. (1)

11. Complete the following eight-measure melody in a melodic minor.
    A. Write a sequence in measure two. (1)
    B. Demonstrate melodic minor, ascending and descending. (1)
    C. End the first phrase on dominant. End the second phrase on tonic. (1)
    D. End both phrases on a strong beat. (1)
12. For each measure below:
   A. At the beginning of each measure, write the correct time signature. Choose from the following
time signatures: 2/2, 3/2, 5/4, 3/8, 5/8, 6/8, 9/8. (1 ½)
   B. On the line below each measure, write Simple (S), Compound (C) or Asymmetrical (A) to
identify the type of meter. (1 ½)

13. For each measure below, resolve the V7 chord to tonic using proper voice-leading. (4)

B♭ Major: V7 I V7 I V7 I V7 I V7 I

14. Write the letter of the correct definition in the blank to the left of each musical term. (8)

   ______ Ionian mode      A. Italian for “plucked”
   ______ Locrian mode     B. two or more melodies played simultaneously; polyphonic
   ______ interval complement C. a mode with the same pattern as B to B on a keyboard
   ______ trio            D. a mode with the same pattern as the Major scale
   ______ contrapuntal    E. an interval’s inversion is known as this
   ______ pizzicato       F. any Major or minor scale; a scale with seven different tones
   ______ diatonic scale  G. a musical composition written for three performers
   ______ climax          H. the highest or most intense point in a piece of music