1. Identify each interval. (Ex: Maj 3rd, dim 6th, etc.)

2. Draw the interval named below each measure going DOWN from the given note.

3. For each measure below, name the size of each compound interval using the compound name. Example: Compound 3rd, Compound 5th, etc.

4. Spell the following triads from the given root. Use upper or lower case as needed.

<table>
<thead>
<tr>
<th>ROOT</th>
<th>MAJOR</th>
<th>minor</th>
<th>diminished</th>
<th>AUGMENTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>C#</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5. For each measure below, draw a root position triad going down from the given note which is the triad FIFTH. Do not alter the given note.
6. Resolve the following V7 chords to the tonic. Use proper doubling and voice-leading rules. (4)

D Major: V7 I V6 I V4 I V2 I6

7. Below each chord, analyze this four-part progression using Roman numerals and figured bass, as needed. (12)

C Major:  

8. Resolve an imperfect authentic cadence, V to I, in close harmony in G Major. (2)

G Maj: V I

9. Resolve a perfect authentic cadence, V to i, in open harmony in f minor. Use harmonic minor. (2)

f min: V i

10. Resolve a half cadence, IV to V in close harmony in D Major. (2)

D Maj: IV V

11. Resolve a half cadence, iv to V in open harmony in c# minor. Use harmonic minor. (2)

c# min: iv V
12. Study the two deceptive cadences below. Circle the deceptive cadence that is resolved correctly. (1)

Ex. A

Ex. B

13. For the chart below, write a Roman numeral in each blank to show each given cadence in a MAJOR key. Roman numerals may be used more than once. Choose from I, IV, V or vi. (8)

<table>
<thead>
<tr>
<th>CADENCE</th>
<th>ROMAN NUMERALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authentic Cadence</td>
<td>____ to ____</td>
</tr>
<tr>
<td>Plagal Cadence</td>
<td>____ to ____</td>
</tr>
<tr>
<td>Half Cadence</td>
<td>____ to ____</td>
</tr>
<tr>
<td>Deceptive Cadence</td>
<td>____ to ____</td>
</tr>
</tbody>
</table>

14. Complete the following chart showing the standard, correct doubling rules for a ‘triad’ in four-part harmony with doubling in one voice. (Word Bank: Bass, Soprano, root, 5th) (5)

<table>
<thead>
<tr>
<th>CHORD POSITION</th>
<th>DOUBLING RULES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Root position, Major or minor</td>
<td>Double the ______ or omit the ______ and triple the root.</td>
</tr>
<tr>
<td>First inversion, Major or minor</td>
<td>Double the ______.</td>
</tr>
<tr>
<td>First inversion, diminished</td>
<td>Double the ______.</td>
</tr>
<tr>
<td>Second inversion, Major or minor</td>
<td>Double the ______.</td>
</tr>
</tbody>
</table>

15. Complete the following chart regarding scale degree names used in a major scale. (8)

<table>
<thead>
<tr>
<th>Scale Degree</th>
<th>Scale Degree Name</th>
<th>Distance from Tonic (Ex: Per 5th, min 2nd, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td></td>
<td>_____ _____ below</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>_____ _____ above</td>
</tr>
<tr>
<td>7 (Major key)</td>
<td></td>
<td>_____ _____ below</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>_____ _____ above</td>
</tr>
</tbody>
</table>

16. For the first staff below:
   A. On the line above the staff, name the mode. Choose from Ionian, Dorian, Phrygian, Mixolydian, Locrian. (1)
   B. Below the staff, write whole (W) or half (H) to show the distance from one note to the next. (1)
   C. On the second staff below, transpose this mode up a 5th. (1)

Name the mode: ____________________________

Whole & Half Step Pattern: _____ _____ _____ _____ _____ _____ _____
17. For each measure below:
   A. To the left of each example, name the key.  
   B. Each chord is a secondary dominant. Label the given chord as V or V7 in the first blank.  
   C. After the slash, write the Roman numeral for what sounds like the new tonic, based on the  
      original key. (Ex: V/V, V/ii, V7/ii etc.)

   __ Major \[\text{Diagram of Major Key}\]  
   __ minor \[\text{Diagram of Minor Key}\]

18. Complete the following four-measure phrase in 4/4 time. Check note values.  
   A. Write in the tenor voice on the bass staff as indicated by the Roman numerals and figured bass.  
      Apply voice-leading and doubling rules. The first chord is given.  
   B. Above measures two & four, identify the type of cadence as Authentic, Half, Plagal or Deceptive.

   \[\text{Musical staff with notes and Roman numerals}\]

   Ab Major: I IV vi ii IV V I6 IV IV ii6 V V7 I

19. Write the letter of the correct definition in the blank to the left of each musical term.  
   _____ Alberti bass  A. music that is not religious  
   _____ simple intervals  B. a study piece used to further develop technique  
   _____ *Etude*  C. a nonharmonic tone played on the beat which resolves to a  
       harmonic tone  
   _____ compound intervals  D. a nonchordal tone played one tone above or below the current tone  
       being played  
   _____ neighboring tones  E. a broken chord bass accompaniment pattern  
   _____ *appoggiatura*  F. an interval greater than an octave  
   _____ secular music  G. an interval of an octave or less  
   _____ *hemiola*  H. a rhythmic pattern that alters the accent of the meter, causing six  
       equal beats to be heard as 2 groups of three or 3 groups of two