

LEVEL 3 REVIEW

Date: _____

1. Complete the following chart.

♭			♯	
a –	C+	0	C+	a –
		1		
		2		
		3		
		4		

2. Complete each of the following musical equations by filling in the blank with a number.

a) _____  = 2 .

b) _____  = 3 .

3. Rewrite the following melody. Group and beam notes correctly and add stems/beams where necessary.



4. Identify the following major **and** minor key signatures.



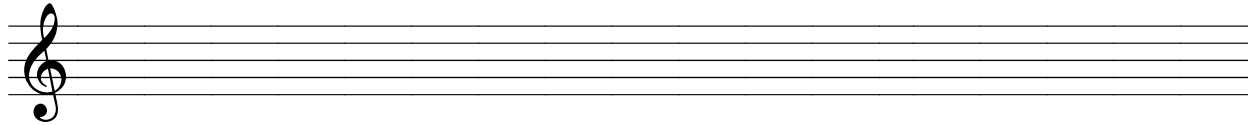
5. Draw the following key signatures.



A musical staff divided into four measures. The first measure contains a treble clef, the second a bass clef, and the third and fourth are empty. Below the staff, the labels 'd -', 'b -', 'A+', and 'f #-' are positioned under their respective measures.

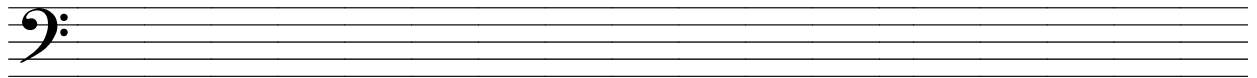
6. Using key signatures, write each scale in quarter notes, one octave ascending and descending.

A \flat +



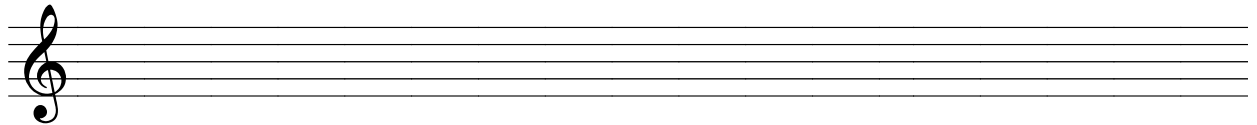
A musical staff with a treble clef, intended for writing the A \flat major scale.

g natural -



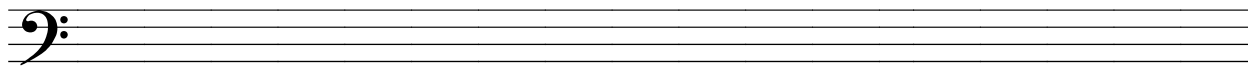
A musical staff with a bass clef, intended for writing the G natural scale.

f melodic -



A musical staff with a treble clef, intended for writing the F melodic scale.

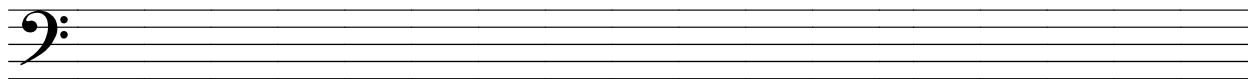
c \sharp harmonic -



A musical staff with a bass clef, intended for writing the C \sharp harmonic scale.

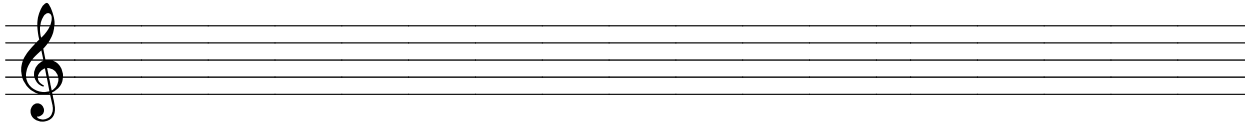
7. Using accidentals, write each scale in half notes, one octave ascending and descending.

d harmonic -

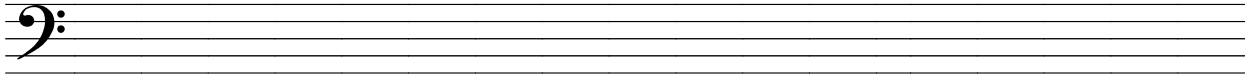


A musical staff with a bass clef, intended for writing the D harmonic scale.

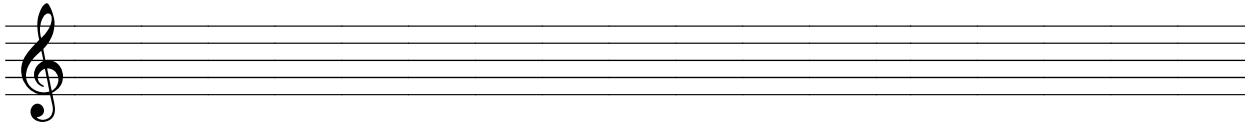
a melodic –



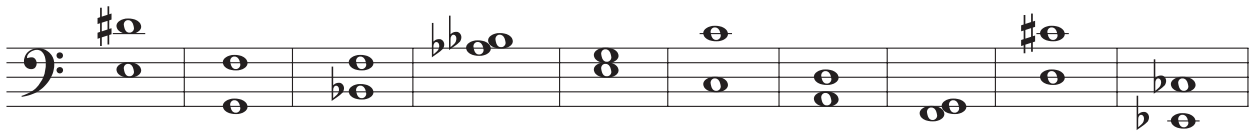
b natural –



E \flat +

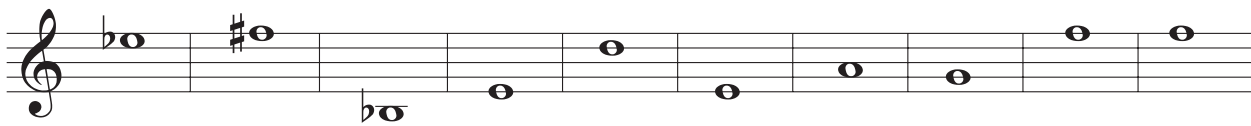


8. Identify the following intervals.





9. Write intervals above (↑) or below (↓) as indicated.



-3	+7	+3	P4	-7	-2	+7	+3	+6	-6
(↓)	(↓)	(↑)	(↑)	(↓)	(↑)	(↓)	(↓)	(↓)	(↓)

10. Add bar lines to the following musical excerpts.

Three musical excerpts on a single staff each, in treble clef. The first excerpt is in 2/16 time and contains a sequence of eighth and sixteenth notes with repeat signs. The second excerpt is in 4/4 time and contains a sequence of quarter and eighth notes. The third excerpt is in 3/8 time and contains a sequence of eighth notes, including a triplet of eighth notes.

11. Add time signatures to the following musical excerpts.

Three musical excerpts on a single staff each, in treble clef. The first excerpt contains a triplet of eighth notes and eighth notes with repeat signs. The second excerpt contains a triplet of eighth notes and eighth notes with repeat signs. The third excerpt contains a triplet of eighth notes and eighth notes with repeat signs.

12. Insert rests in the places indicated by bracket.

Three musical excerpts on a single staff each, in treble clef. The first excerpt is in 4/4 time and contains a sequence of quarter notes with brackets above them. The second excerpt is in 3/8 time and contains a sequence of quarter notes with brackets above them. The third excerpt is in 3/8 time and contains a sequence of quarter notes with brackets above them.

13. Complete the following chart.

Triad	Key	Bass	Root	Third	Fifth	Degree (T/SD/D)	Quality (+/-)	Position (R/1st/2nd)	Roman Numeral
	E ^b +								I ⁶
		E ^b		C		SD	+		
		G			B	SD			

14. Identify the following triads as either major (+) or minor (-).

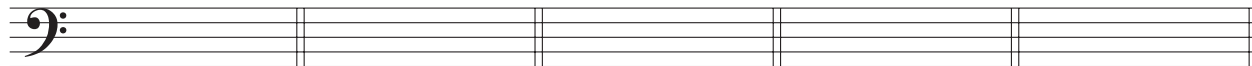
15. Draw each of the following as solid triads, unless otherwise indicated, using a key signature.

- the subdominant triad of d⁻ in second inversion
- the tonic triad of E^b+
- the dominant triad of a⁻ in first inversion
- the subdominant triad of c[#] - in second inversion, in eighth notes, arpeggio style
- the minor triads of c⁻ in root position

a) b) c) d) e)

16. Write the Roman numeral that represents each of the following triads.

17. Using key signatures, write the triad indicated by each of the following Roman numerals in the given key.



g-: iv⁶

A^b+: I⁶₄

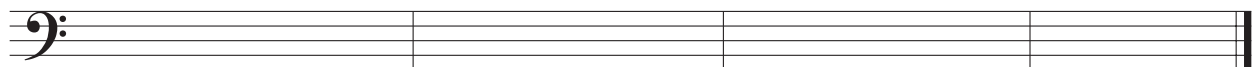
f#: V

d-: V⁶

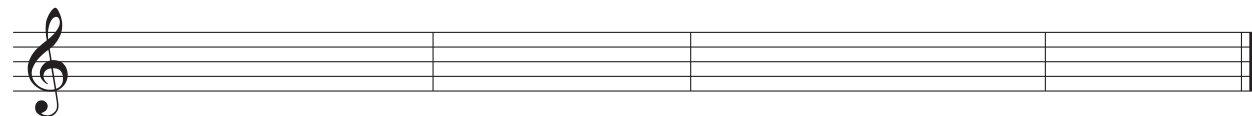
E^b+: IV⁶₄

18. Name the key of the following melodies. Transpose them as indicated.

Key: _____; Transpose it down one octave in the bass bass clef.



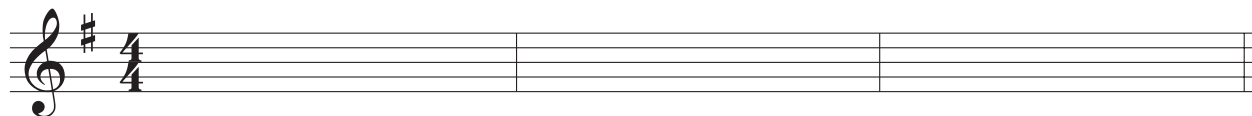
Key: _____; Transpose it at the same pitch into the treble clef.



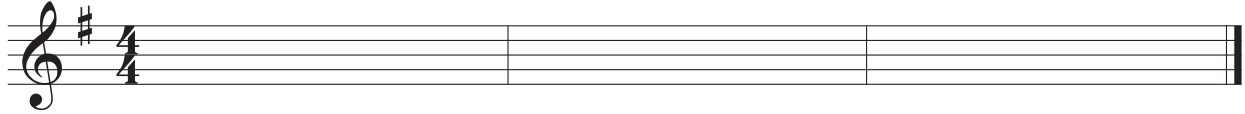
19. Using the following musical subject, rewrite it using the indicated compositional techniques.



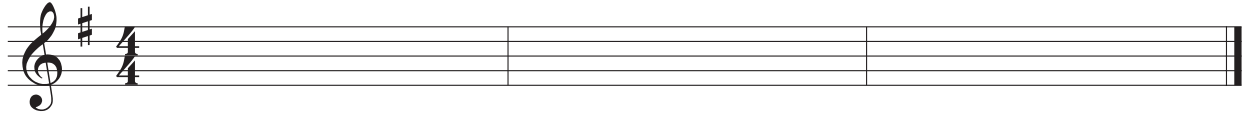
Retrograde



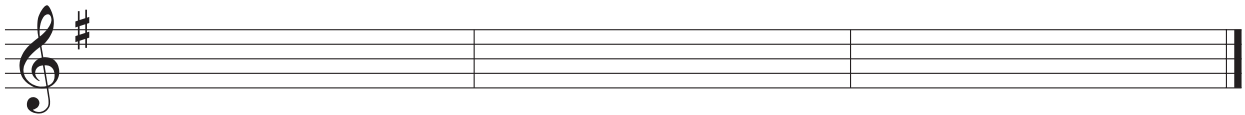
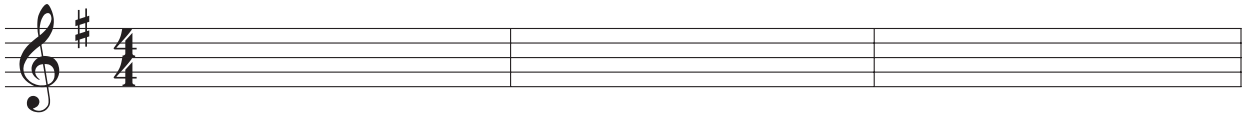
Inversion



Retrograde Inversion



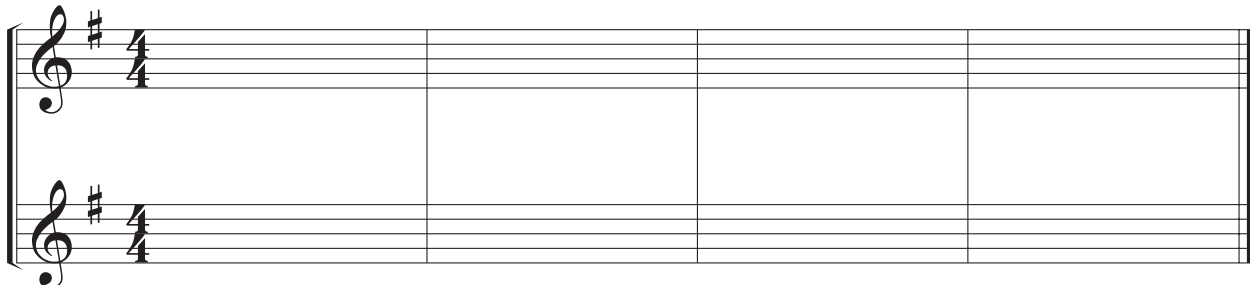
Augmentation



Diminution



Stretto at the eighth



20. Write a fugue in 3 voices using the symbols provided. Your subject, countersubject, bridge, episodes, and coda must only be one bar in length. Use two episodes. Label the exposition, middle section, closing section, and the coda. Use whole rests to indicate mandatory rests. Draw the appropriate symbols directly on the appropriate staff. Give your fugue a title. Give each voice a name.

Subject ♡ Countersubject ◇ Bridge ☆ Episode ▲ CODA ☺ Other Music ■

A musical staff for voice 1, consisting of a five-line staff with a brace on the left. The staff is divided into four measures by vertical bar lines. Each measure begins with a double bar line symbol (||) on the first line, indicating a whole rest. The rest of the staff is empty.

A musical staff for voice 2, consisting of a five-line staff with a brace on the left. The staff is divided into four measures by vertical bar lines. Each measure begins with a double bar line symbol (||) on the first line, indicating a whole rest. The rest of the staff is empty.

21. Complete the following ear training questions.

Intervals

i. PU, -2, +2, -3, +3, P4, x4, P5, -6, +6, -7, +7, P8

a) _____ b) _____ c) _____ d) _____ e) _____

f) _____ g) _____ h) _____ i) _____ j) _____

k) _____ l) _____ m) _____ n) _____ o) _____

Scales

ii. major, natural minor, harmonic minor, melodic minor

a) _____ b) _____ c) _____

d) _____ e) _____

Triads

iii. +/-

a) _____ b) _____ c) _____ d) _____ e) _____

22. In your daily rhythm warm-ups, you have studied the following time signatures. Organize these time signatures into their respective categories, based on the definitions given.

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

Simple Time

- The top number is 2, 3, or 4
- The principle subdivision of the beat is by two

Compound Time

- The top number is 6, 9, or 12.
- The top number can be any multiple of 3 (excluding 3), however, any number larger than 12 is rare.
- The principle subdivision of the beat is by three.

Complex Time

- The top number is 5 or 7.
- The principle subdivision of the beat is 2 or 3. This results in beats that are not equal in length.
