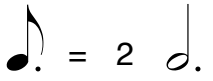
LEVEL 3 REVIEW

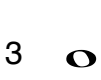
Date: _____

1. Complete the following chart.

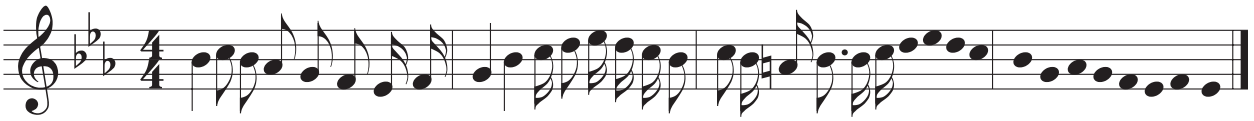
♭			♯	
a –	C+	0	C+	a –
		1		
		2		
		3		
		4		

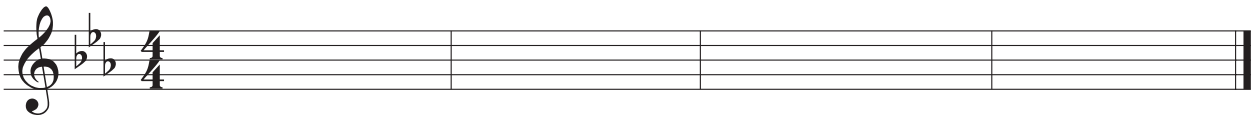
2. Complete each of the following musical equations by filling in the blank with a number.

a) _____  = 2

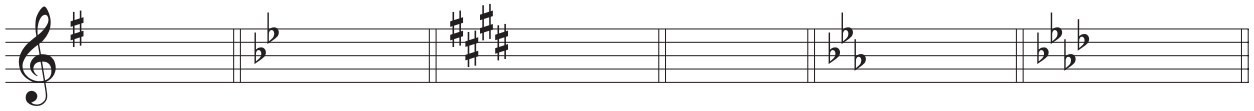
b) _____ = 3 

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





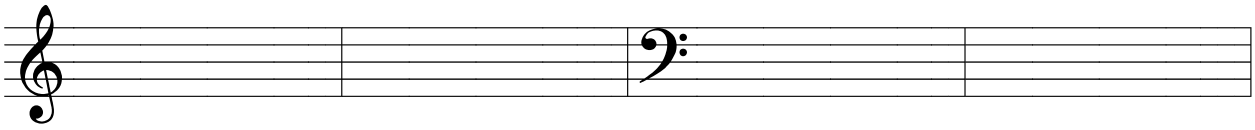
4. Identify the following major ***and*** minor key signatures.



_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

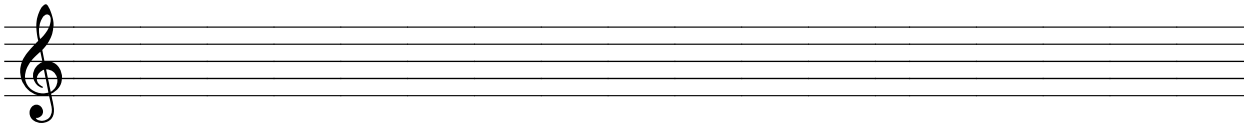
5. Draw the following key signatures.



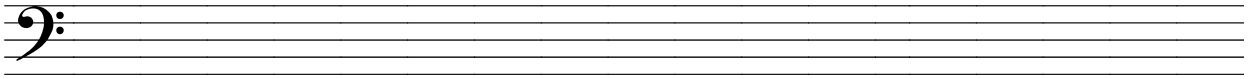
d – b – A+ f ♯ –

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

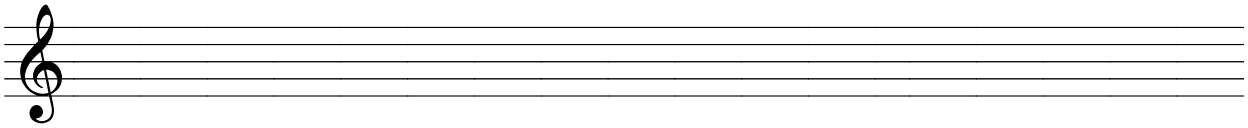
A♭+



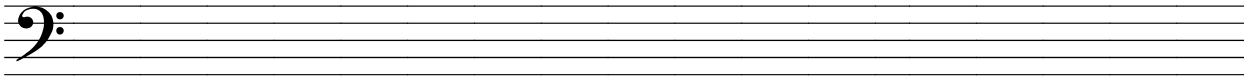
g natural –



f melodic –

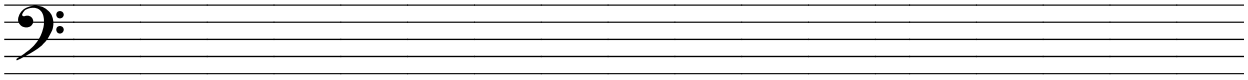


c♯harmonic –

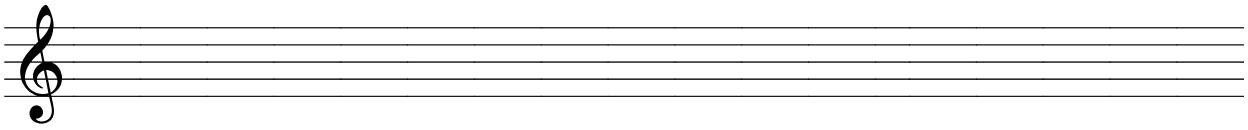


7. Using accidentals, write each scale in half notes, one octave ascending and descending.

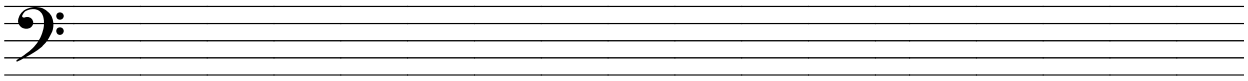
d harmonic –



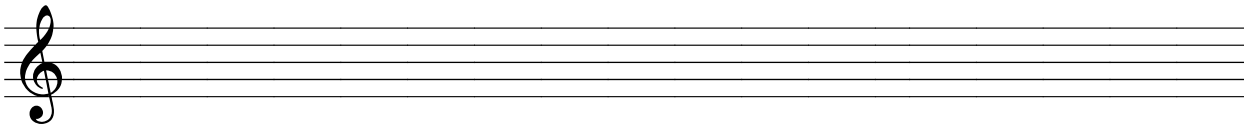
a melodic –



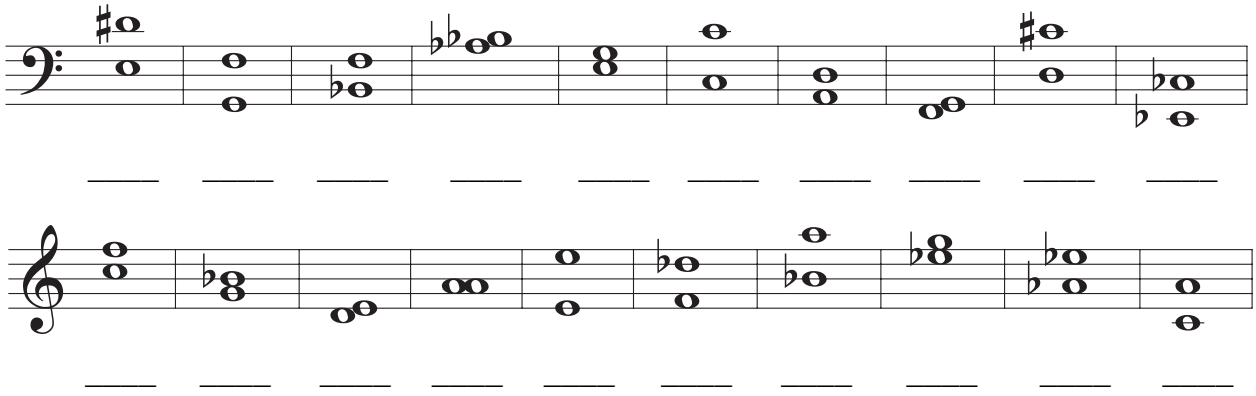
b natural –



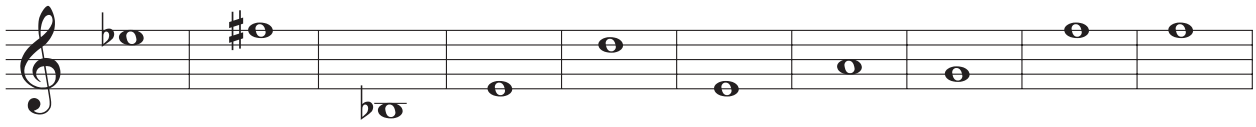
E♭+



8. Identify the following intervals.

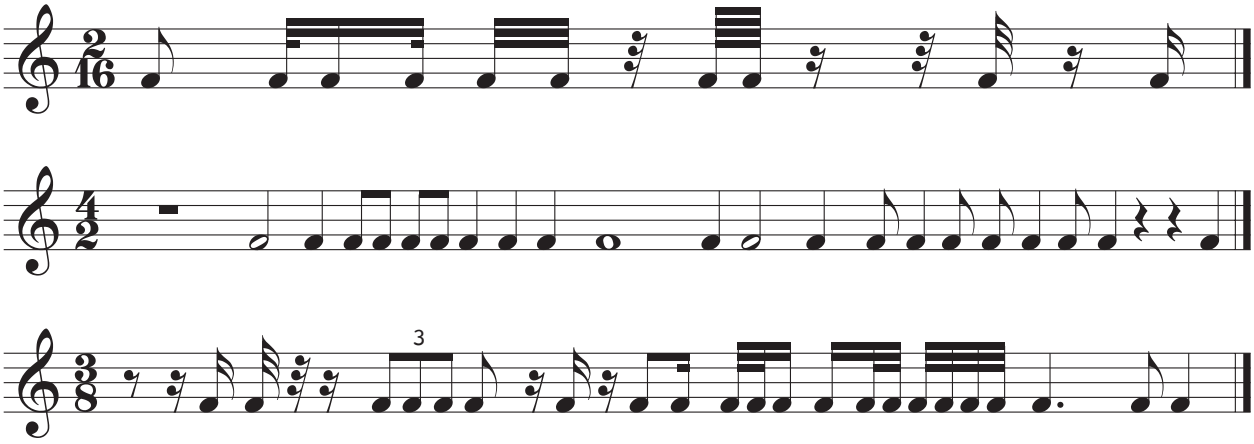


9. Write intervals above (↑) or below (↓) as indicated.

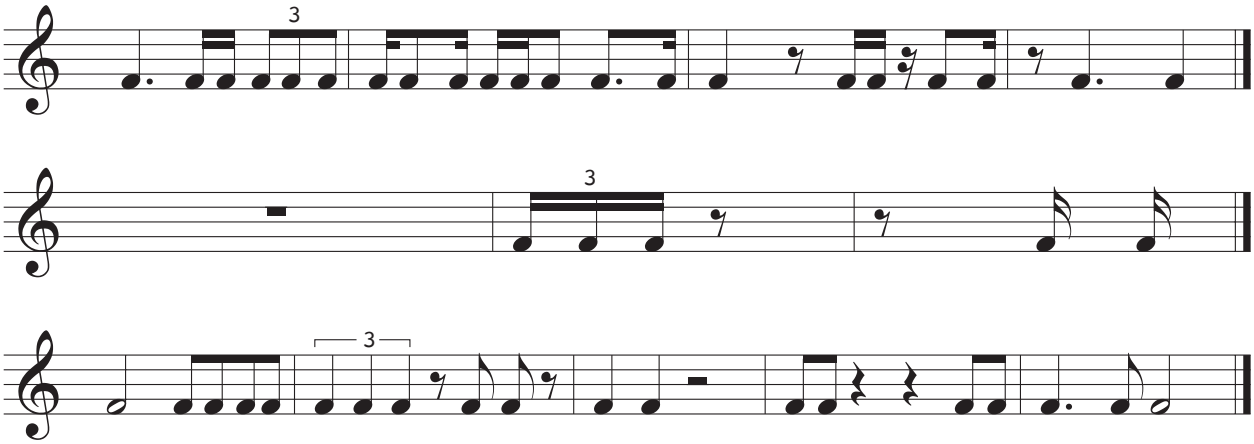


–3	+7	+3	P4	–7	–2	+7	+3	+6	–6
(↓)	(↓)	(↑)	(↑)	(↓)	(↑)	(↓)	(↓)	(↓)	(↓)

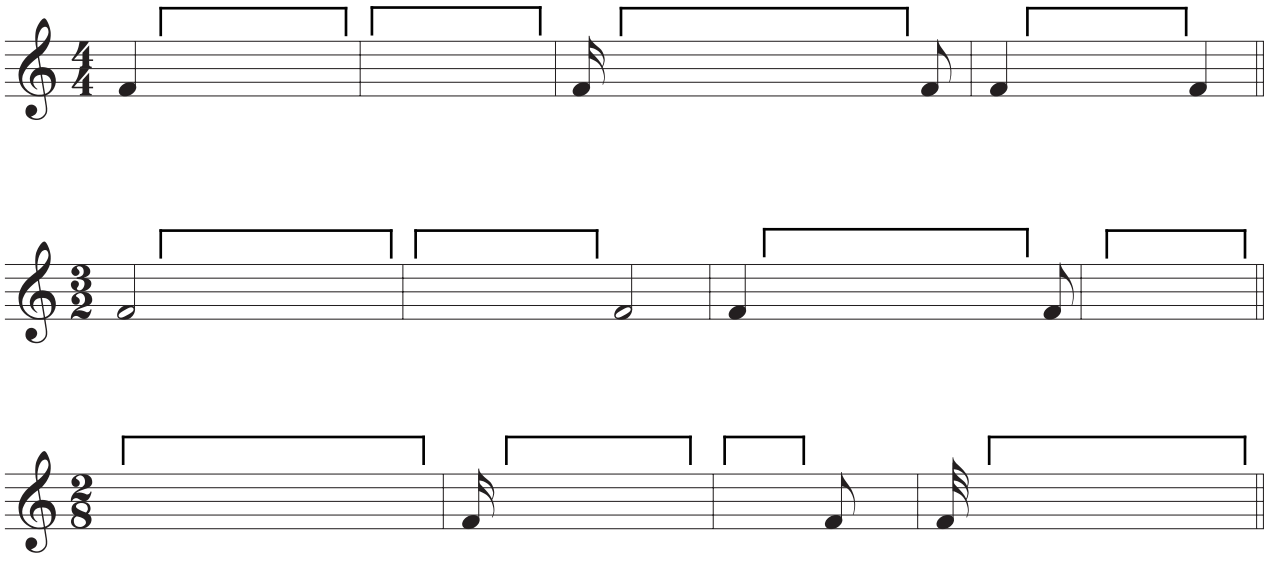
10. Add bar lines to the following musical excerpts.



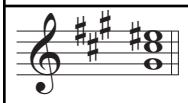
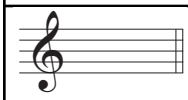
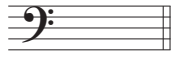
11. Add time signatures to the following musical excerpts.



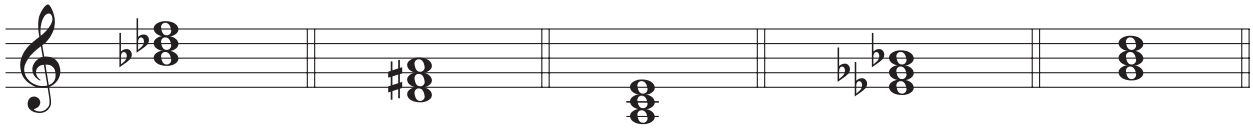
12. Insert rests in the places indicated by bracket.



13. Complete the following chart.

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

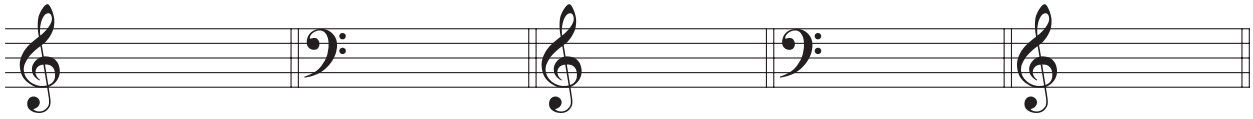
14. Identify the following triads as either major (+) or minor (–).



_____ _____ _____ _____ _____

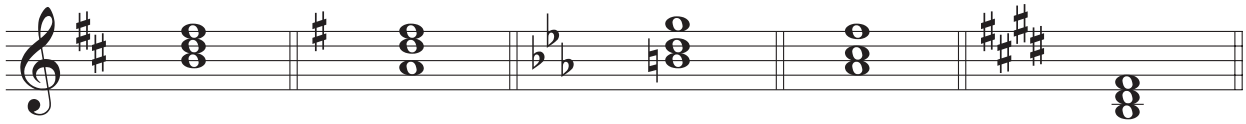
15. Draw each of the following as solid triads, unless otherwise indicated, using a key signature.

a) the subdominant triad of d– in second inversion
b) the tonic triad of E♭+ in root position, in eighth notes, Alberti bass style
c) the dominant triad of a– in first inversion
d) the subdominant triad of c♯ – in second inversion, in eighth notes, arpeggio style
e) the minor triads of c– in root position



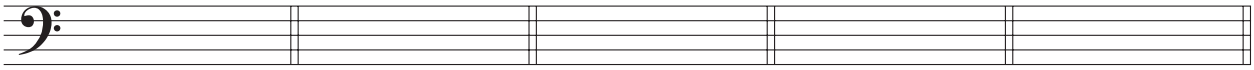
a) b) c) d) e)

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



_____ _____ _____ _____ _____

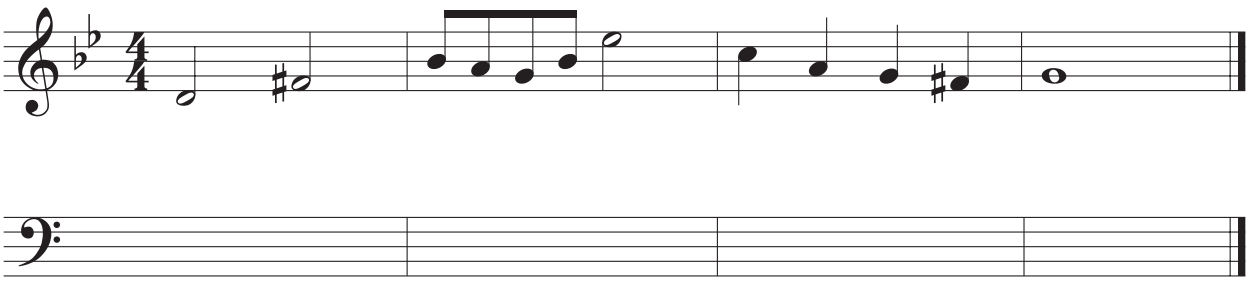
17. Using key signatures, write the triad indicated by each of the following Roman numerals in the given key.



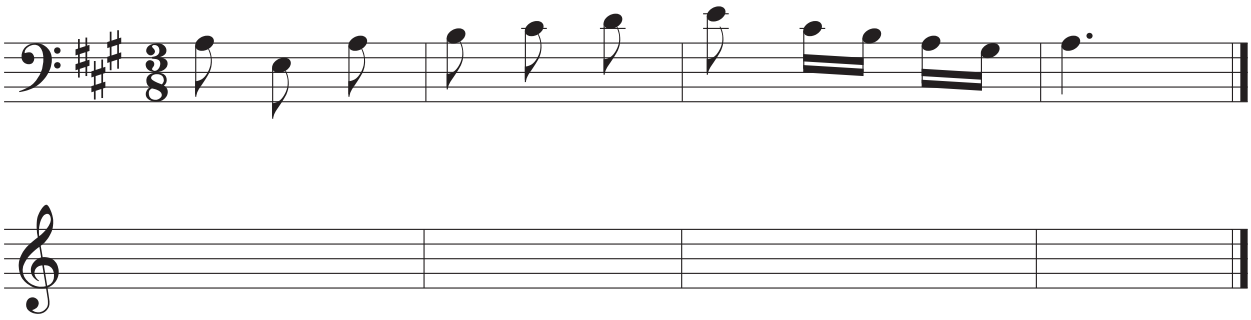
g–: iv^6 A♭+: I^6_4 f♯–: V d–: V^6 E♭+: IV^6_4

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

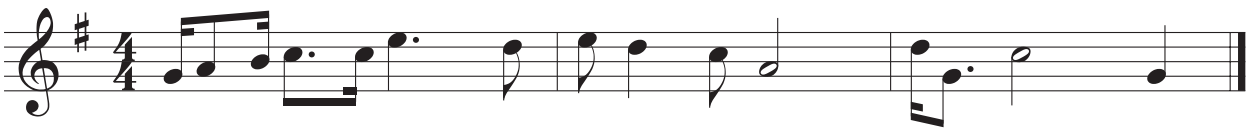
Key: _____; Transpose it down one octave in the bass bass clef.



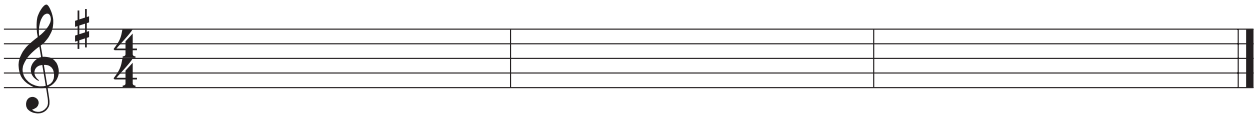
Key: _____; Transpose it at the same pitch into the treble clef.



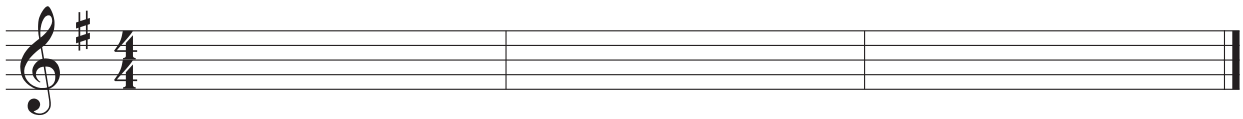
19. Using the following musical subject, rewrite it using the indicated compositional techniques.



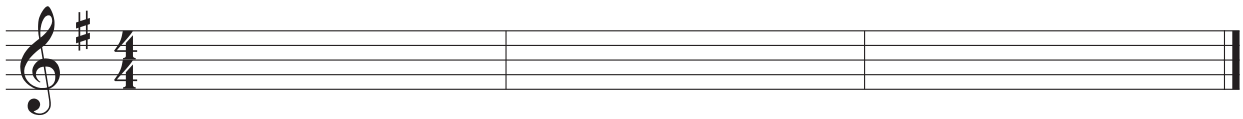
Retrograde



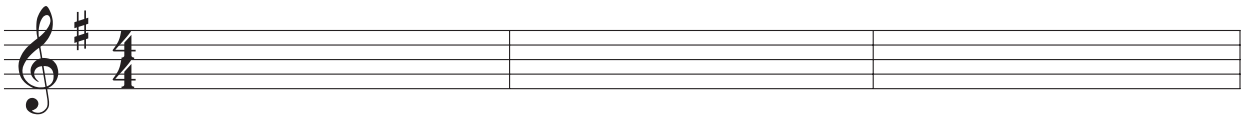
Inversion

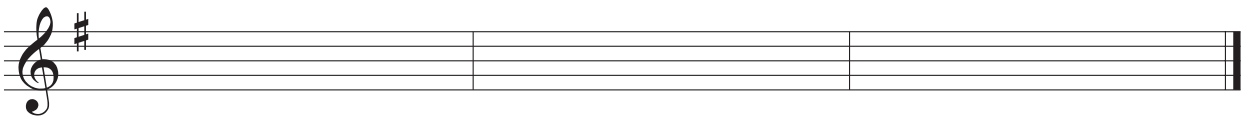


Retrograde Inversion

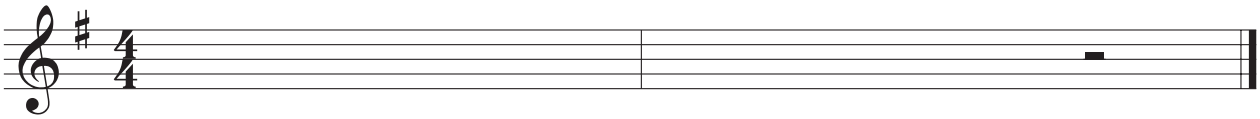


Augmentation

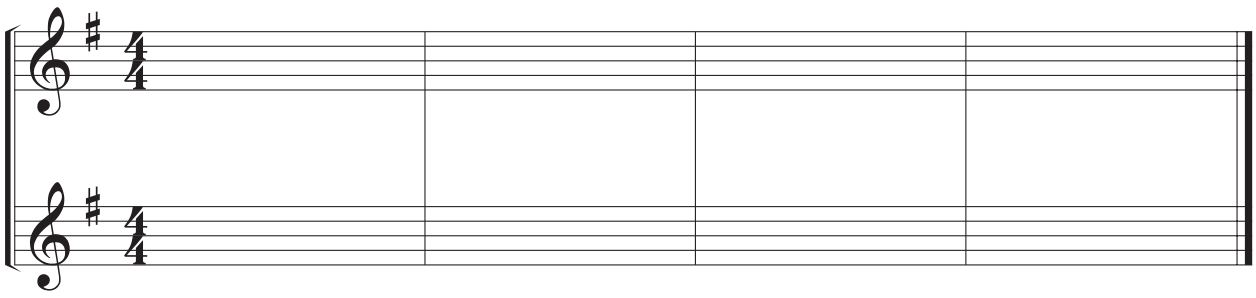




Diminution

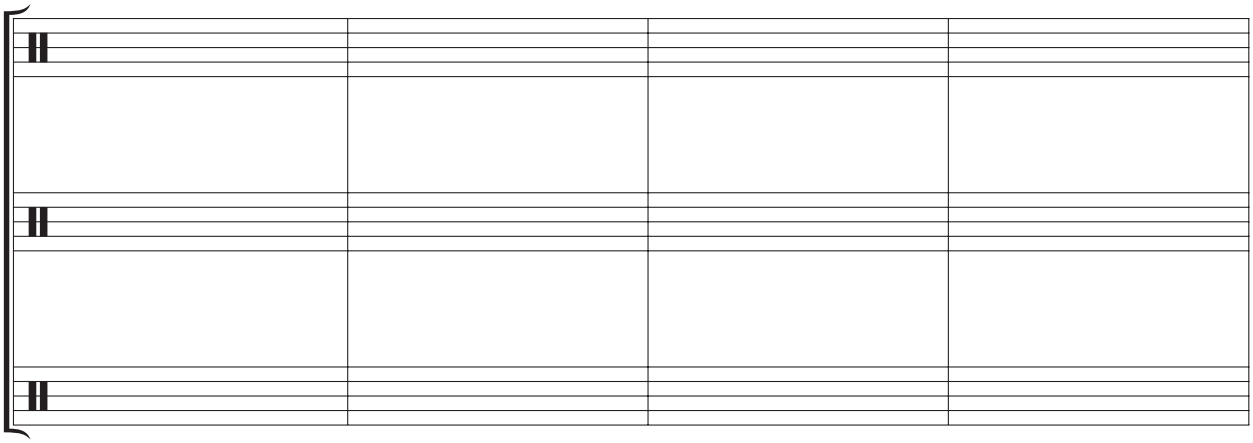


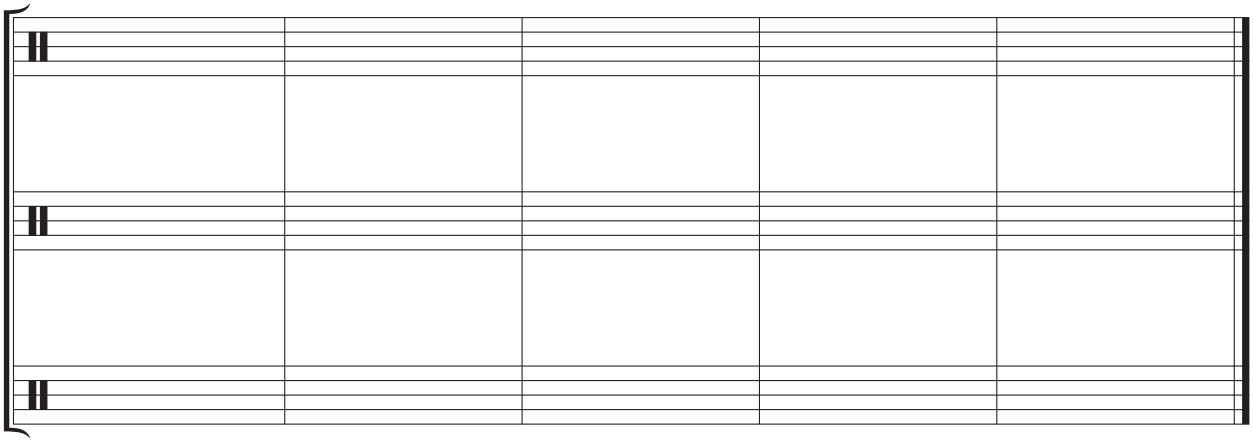
Stretto at the eighth



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 ■





21. Complete the following ear training questions.

Intervals

i. PU, –2, +2, –3, +3, P4, ×4, 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.

Simple Time

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

_____ _____ _____ _____

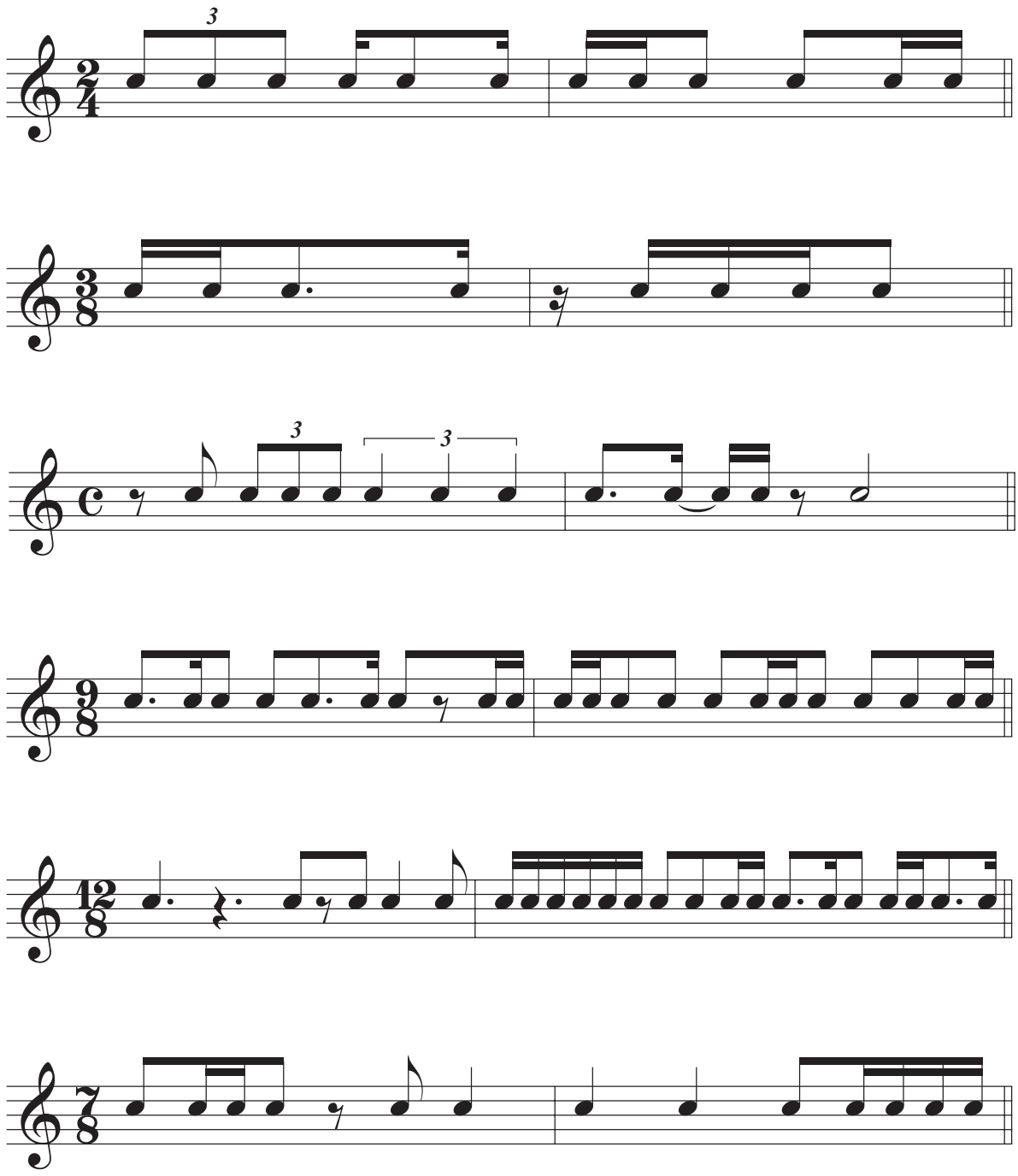
Compound Time

- The top number is 6, 9, or 12.
- The top number can be any multiple of 3 (exclusing 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.

_____ _____ _____

23. Write the counting, *Garwood* style, under each of the following rhythms. Be sure the counting is written accurately and corresponds to the appropriate musical symbol. Recall: When counting rhythms in compound or complex time, reflect the beat structure. This means only use beat (pulse) numbers up to 3.