

# Sample Final Exam--Key

Date: \_\_\_\_\_

Score: \_\_\_\_\_

1. a) Identify the name of each of the following pitches.  
b) Give an enharmonic name for each of the pitches.  
c) Add stems and beam the pitches into pairs of eighth notes.  
(6 pts.)

Name:	<u>Db</u>	<u>Fb</u>	<u>E#</u>	<u>A#</u>	<u>B</u>	<u>D#</u>
Enharmonic equivalent:	<u>C#</u>	<u>E</u>	<u>F</u>	<u>Bb</u>	<u>Cb</u>	<u>Eb</u>

2. Give one note value to complete each of the following measures. (3 pts.)

3. Place correct bar lines in the following rhythmic exercise. (3 pts.)

4. Identify the following keys in both major and minor. (10 pts.)

M:	<u>Ab</u>	<u>D</u>	<u>F</u>	<u>Eb</u>	<u>F#</u>
m:	<u>f</u>	<u>b</u>	<u>d</u>	<u>c</u>	<u>d#</u>

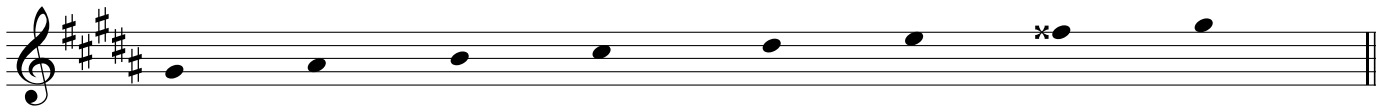
5. Given the pitch and scale degree, write the key signature and ascending scale as indicated. (6 pts.)

- a. Given pitch is the submediant of a melodic minor scale (ascending)

- b. Given pitch is the subdominant of a natural minor scale

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6. Write key signatures and ascending scales as indicated. (6 pts.)



a. B major's relative minor (harmonic): G# harmonic minor



b. c# minor's parallel major: C# major

**Allegro**



**Andante**



**Adagio**

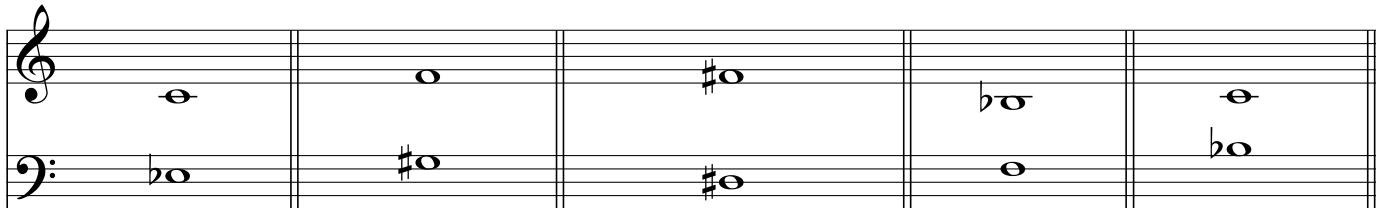


Answer the questions below. They refer to the three melodies found above (A, B, C). (7 pts.)

7. Which melody involves the loudest dynamic level?  B
8. Which melody is based on the whole-tone scale?  B
9. Which melody is repeated in its entirety?  A
10. Which melody should be performed slowly?  C
11. Which melody should be played mostly staccato?  A
12. In which melody should the last note be played longer than its actual value?  A
13. Which melody is based on the chromatic scale?  C


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14. Identify the following intervals by quality and size. (5 pts.)




M 6      d 7      m 10      P 4      M 2

15. Write the following intervals *above* the given pitch. (5 pts.)



M7      d4      m3      A2      P12


16. Write the following intervals *below* the given pitch. (5 pts.)



m2      m3      d7      M6      P4

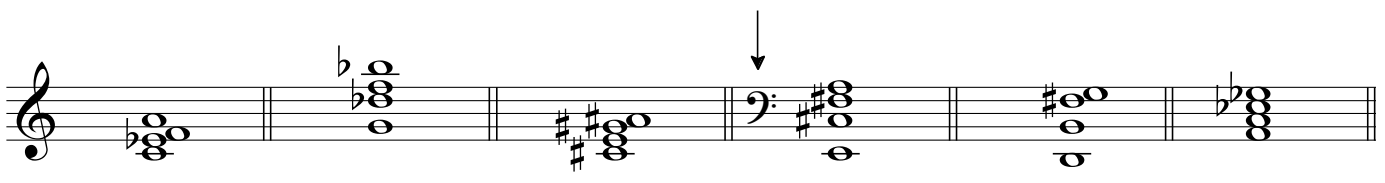
17. Identify the following triads by quality (M, m, dim., aug.) and inversion. (6 pts.)

sample



dim. 6      m 6/4      M      aug. 6/4      M 6      dim.      m 6/4


18. Identify the following 7th chords by quality (M, m, Mm, °, ø) and inversion. (6 pts.)



Mm 4/3      ø7      ø6/5      m 2      M 4/3      ø7

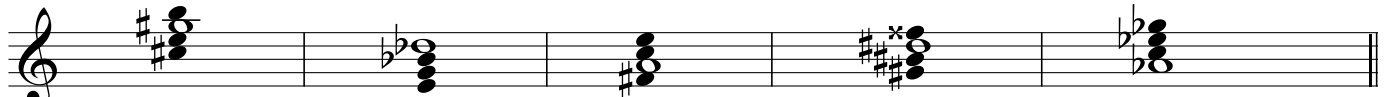
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19. Given a pitch, quality, and member of the chord, write the following triads in root position. (5 pts.)



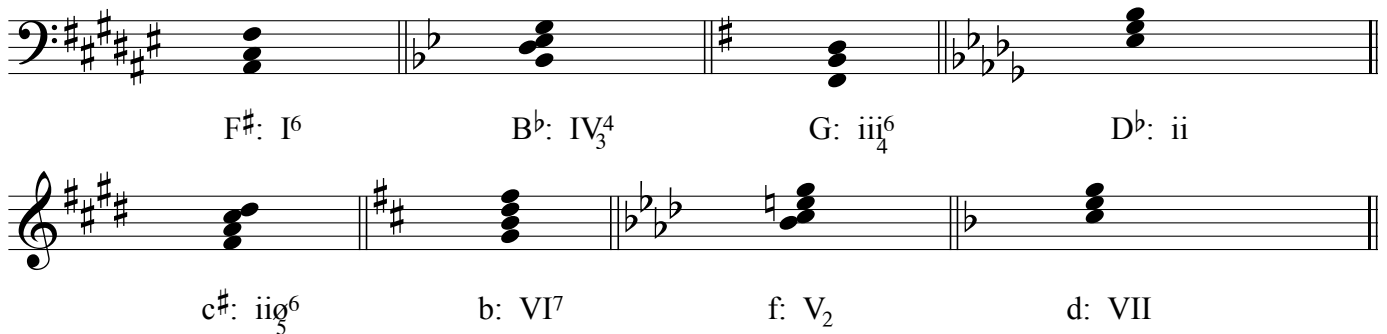
minor 3rd      major 5th      diminished root      major 3rd      augmented 5th

20. Given a pitch, quality, and member of the chord, write the following 7th chords in root position. (5 pts.)



m7 5th      o7 7th      o7 3rd      M7 5th      Mm7 root

21. On the staff provided, write the key signatures and chords as indicated. (8 pts.)



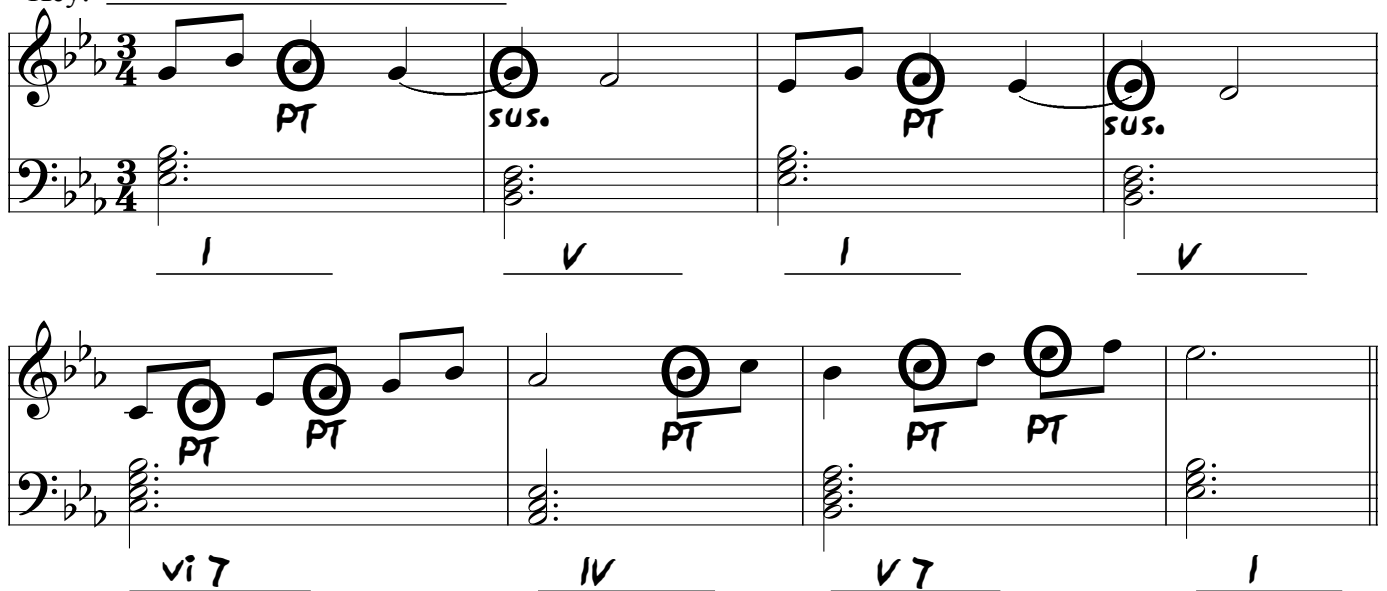
F#: I<sup>6</sup>      B<sup>b</sup>: IV<sub>3</sub><sup>4</sup>      G: iii<sub>4</sub><sup>6</sup>      D<sup>b</sup>: ii

c#: ii<sub>5</sub><sup>6</sup>      b: VI<sup>7</sup>      f: V<sub>2</sub>      d: VII

22. Analyze the following piece. (14 pts. total)

- Name the key and mode (2 pts.). Analyze the chord in each measure and give the Roman numeral. (1 pt. each)
- Circle and label all nonchord tones in the melody. (1/2 pt. each)

Key: Eb major



I      V      I      V

vi 7      IV      V 7      I