1. SCALES using accidentals (no key signatures)

A note has been given a number that indicates the scale degree of that note in an ascending major or natural minor scale. Complete the rest of the scale (one octave in total), including accidentals when needed. Name the key. **Do not provide a key signature, and do not change the given note.** The first question is complete, as an example.
2. SCALES and KEY SIGNATURES

A note has been given a number that indicates the scale degree of that note in a major or natural minor scale. Please do the following for each question:

1) **Name the key**
2) Provide the **key signature** for that key

You do not need to write the rest of the scale. The first question is complete, as an example.
3. MELODIC INTERVALS

Name all of the underlined melodic intervals by **size** and **quality**, using the following abbreviations:

- P = perfect
- M = major
- m = minor
- d = diminished
- A = augmented

Please write your capital M (for major) and lowercase m (for minor) in different sizes!

The first interval has been identified, as an example. You need to name 24 intervals in total.
4. HARMONIC INTERVALS

• On the upper staff, complete each of the indicated intervals by writing a note ABOVE the given note.
• On the lower staff, write the inversion of each interval, and then name the new interval by size and quality.

The first interval and its inversion are complete, as an example.

• Name the following harmonic intervals by size and quality. The first is complete, as an example.
5. TRANSPOSITION

The given melody is in the key of C major.
On the lower staff: transpose the melody to the key of A major, in the bass clef.
6. TRIADS

a) Write a **triad in root position**, by adding two notes ABOVE the given note. The quality of each triad is specified. The first triad is complete, as an example.

```
Major   Minor   Major   Diminished   Minor   Augmented   Minor
\[ \text{Major} \]  \[ \text{Minor} \]  \[ \text{Major} \]  \[ \text{Diminished} \]  \[ \text{Minor} \]  \[ \text{Augmented} \]  \[ \text{Minor} \]
```

b) Identify the **quality** of the following triads: either major, minor, diminished or augmented. The quality of the first triad is identified, as an example.

```
\[ \text{Minor} \]  \[ \text{Minor} \]  \[ \text{Major} \]  \[ \text{Major} \]  \[ \text{Minor} \]  \[ \text{Major} \]  \[ \text{Minor} \]
```

```
\text{minor}  \text{minor}  \text{major}  \text{major}  \text{minor}  \text{major}  \text{minor}
```

c) For each key, the tonic triad (the I chord) is provided. Below each triad: provide the **Roman numeral** for that triad. Above each triad: name the **quality** of each triad. Use the following abbreviations:

\[ M = \text{major} \quad m = \text{minor} \quad d = \text{diminished} \quad A = \text{augmented} \]

- The first question is complete, as an example.

**EXAMPLE:**

```
\[ M \]  \[ m \]  \[ M \]  \[ M \]  \[ M \]  \[ M \]  \[ M \]
```

```
\[ I \]  \[ III \]  \[ IV \]  \[ V \]  \[ I \]  \[ I \]  \[ I \]
```

```
\[ I \]  \[ I \]  \[ I \]  \[ I \]  \[ I \]  \[ I \]  \[ I \]
```

**NOTE:** the example uses capital Roman numerals for all triad qualities (not just major triads).
7. RHYTHM and METER

a) Provide the beat, division and subdivision (in note values) for the given time signatures. The first question is complete, as an example.

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<th>METER</th>
<th>BEAT</th>
<th>DIVISION</th>
<th>SUBDIVISION</th>
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b) For both of the following melodies: provide a time signature (before the first note) and barlines. The first note might or might not be the downbeat.