1. SCALES using accidentals (no key signatures)

a) Write each major or natural minor scale indicated below, using accidentals where needed and ascending one octave in total. **Do not provide a key signature.** The first question has been completed as an example.

**EXAMPLE**

```
G   C   F   A   D   G   C   F   A   D   G   C

Key: E Minor                   Key: B Major
```

```
A   D   G   C   F   A   D   G   C   F   A   D

Key: A₅ Major                  Key: C₅ Minor
```

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

1) **Complete the rest of the scale** (one octave in total), including accidentals where needed.
2) Identify the **key**.

**Do not provide a key signature, and do not add an accidental to (or otherwise change) the given note.** The first question has been completed as an example.

**EXAMPLE**

```
D   G   C   F   A   D   G   C   F   A   D   G

Major  3                          Minor  4

Key: G                                      Key: 
```

```
A   D   G   C   F   A   D   G   C   F   A   D

Major  5                          Minor  2

Key:                                        Key: 
```
2. **SCALES and KEY SIGNATURES**

a) Identify both the major and minor keys that are represented by each key signature below. The first question has been completed as an example.

**EXAMPLE**

\[
\begin{align*}
\text{Major: } & G \\
\text{Minor: } & E \\
\text{Major: } & G \\
\text{Minor: } & E \\
\text{Major: } & G \\
\text{Minor: } & E
\end{align*}
\]

b) Write the appropriate key signature for each key and clef indicated below.

\[
\begin{align*}
\text{G} & \text{, Minor} \\
\text{E} & \text{, Major} \\
\text{G} & \text{, Minor}
\end{align*}
\]

**EXAMPLE**

**c) For each question below, 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) **Identify the key.**
2) **Provide the key signature for that key.**

*You are not required to write the rest of the scale, but you may do so if you find it helpful in completing the other tasks.* The first question has been completed as an example.

**EXAMPLE**

\[
\begin{align*}
\text{Minor } & \hat{3} \\
\text{Key: } & \text{E Minor} \\
\text{Major } & \hat{7} \\
\text{Key: } & \text{G Major}
\end{align*}
\]
3. RHYTHM and METRE

a) At the beginning of each system, provide the metre signature that best fits each of the rhythmic patterns below. The first example is done for you.

EXAMPLE

b) Rewrite the rhythmic notation below in order to clearly show the metric hierarchy of beats and divisions in each metre. An example is done for you.

EXAMPLE

c) Complete the given measures with the appropriate amounts of rests.
4. HARMONIC INTERVALS

a) 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 identify the new interval by size and quality using the following abbreviations:

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

Please clearly differentiate your capital M (for major) from your lowercase m (for minor) by making them distinctly different sizes!

The first interval and its inversion have been completed as an example.

\[
\begin{array}{c|c|c|c|c|c|c}
\text{Intervals} & 4 & 2 & 5 & 3 & 4 & 6 & 5 \\
\text{Inversions} & 5 & 2 & \_ & \_ & \_ & \_ & \_ \\
\end{array}
\]

b) Identify the following harmonic intervals by size and quality. The first has been completed as an example.

\[
\begin{array}{c|c|c|c|c|c|c}
P5 & \_ & \_ & \_ & \_ & \_ & \_ \\
\end{array}
\]
5. MELODIC INTERVALS

Identify all of the underlined melodic intervals in the musical example below by **size** and **quality**, using the following abbreviations:

\[
\begin{align*}
P &= \text{perfect} \\
M &= \text{major} \\
m &= \text{minor} \\
d &= \text{diminished} \\
A &= \text{augmented}
\end{align*}
\]

Please clearly differentiate your capital M (for major) from your lowercase m (for minor) by making them distinctly different sizes!

The first interval has been identified as an example. You need to identify 24 intervals in total.
6. TRANSPOSITION

The given melody on the upper staff is in the key of C major.
On the lower staff, transpose the melody to the key of A major, in the bass clef.
7. 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 has been completed as an example.

![Triad Examples]

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

![Triad Quality Examples]

m _______ _______ _______ _______ _______ _______


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: identify the **quality** of each triad: major (M), minor (m), diminished (d), or augmented (A).

The first question has been completed as an example.

NOTE: This question uses capital Roman numerals for all triad qualities (not just major triads).

**EXAMPLE:**

![Example Triad and Roman Numerals]