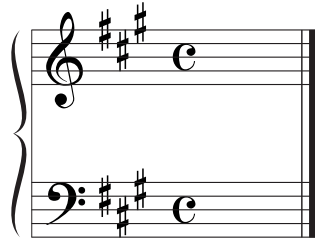


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To determine which Major key a group of sharps represents, find and name the last sharp (the sharp furthest to the right), then go up a half step from that sharp. The note which is a half step above the last sharp is the name of the Major key.



Three sharps: F#, C#, G#

Last sharp is G#

A half step above G# is A

Key of A Major

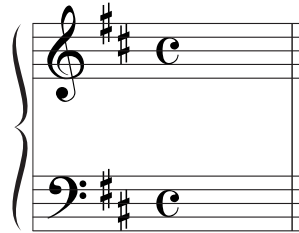
To determine which sharps are in a Major key, find the sharp which is a half step below the name of the key. Name all the sharps from the Order of Sharps up to and including that sharp.

Key of D Major

A half step below D is C#

Name all sharps from the Order of Sharps up to and including C#

F# and C#



If a key signature has FLATS, they will be notated in the order B $\flat$  E $\flat$  A $\flat$  D $\flat$  G $\flat$  C $\flat$  F $\flat$ , on the following lines and spaces. This is called the **ORDER OF FLATS**.



## THE ORDER OF FLATS

The Order of Flats can be memorized this way:

**BEAD Gum Candy Fruit**

If a key signature has one flat, it will be B $\flat$ . If it has two flats, they will be B $\flat$  and E $\flat$ , etc.

10. Which symbol indicates an Augmented triad?

- \_\_\_\_\_ a. -  
 \_\_\_\_\_ b. =  
 \_\_\_\_\_ c. +  
 \_\_\_\_\_ d. °

11. What quality does the symbol M indicate?

- \_\_\_\_\_ a. Major  
 \_\_\_\_\_ b. Augmented  
 \_\_\_\_\_ c. Minor  
 \_\_\_\_\_ d. Musical

12. In which position is this triad?



- \_\_\_\_\_ a. Root position  
 \_\_\_\_\_ b. Second inversion  
 \_\_\_\_\_ c. First inversion  
 \_\_\_\_\_ d. Major inversion

13. What does  $\frac{6}{4}$  indicate?

- \_\_\_\_\_ a. First inversion  
 \_\_\_\_\_ b. Augmented triad  
 \_\_\_\_\_ c. Second inversion  
 \_\_\_\_\_ d. Diminished triad

14. Which of these symbols indicates the same inversion as  $\frac{6}{4}$ ?

- \_\_\_\_\_ a. +  
 \_\_\_\_\_ b.  $\frac{6}{4}$   
 \_\_\_\_\_ c. M  
 \_\_\_\_\_ d.  $\frac{6}{3}$

3. For each of the following excerpts, label the circled secondary chords and their resolutions with Roman numerals and figured bass.

a. From *Romanze, Op. 118, No. 5*, by Brahms. Key of: \_\_\_\_\_ Major

\_\_\_\_\_ / \_\_\_\_\_

b. From *Intermezzo, Op. 118, No. 2*, by Brahms. Key of: \_\_\_\_\_ Major

\_\_\_\_\_ / \_\_\_\_\_

\_\_\_\_\_ / \_\_\_\_\_

## EAR TRAINING IN CLASS

1. Your instructor will play melodies. For each example, mark the melodic device that you hear. (Audio files are included on Track 45.)

- |                     |                             |
|---------------------|-----------------------------|
| a. ___ Sequence     | ___ Rhythmic Transformation |
| b. ___ Truncation   | ___ Extended Version        |
| c. ___ Augmentation | ___ Diminution              |
| d. ___ Imitation    | ___ Octave Displacement     |
| e. ___ Retrograde   | ___ Sequence                |

2. Your instructor will play scales. Mark the scales that you hear.

- |                        |                   |
|------------------------|-------------------|
| a. ___ Mixolydian Mode | ___ Natural Minor |
| b. ___ Chromatic       | ___ Lydian Mode   |

3. Your instructor will play triads. Mark the qualities and positions that you hear.

a. \_\_\_ Diminished, 1st Inversion 

\_\_\_ Augmented, Root Position 

b. \_\_\_ Augmented, 1st Inversion 

\_\_\_ Minor, 2nd Inversion 

### Ornament and Nonharmonic tones reference chart

1. Name the nonharmonic tone or ornament that is circled in each example.

a. From *Sonata, Hob. XVI:35*, by Haydn. \_\_\_\_\_

b. From *Sonata, Hob. XVI:50*, by Haydn. \_\_\_\_\_

9. What term describes the voice leading in this example?



- \_\_\_\_\_ a. Similar 6ths
- \_\_\_\_\_ b. Parallel 6ths
- \_\_\_\_\_ c. Oblique 6ths
- \_\_\_\_\_ d. Contrary 6ths

10. What term describes the alto and tenor voices in this example?



- \_\_\_\_\_ a. Voice exchange
- \_\_\_\_\_ b. Direct fifths
- \_\_\_\_\_ c. Crossed voices
- \_\_\_\_\_ d. Parallel 3rds

11. What term describes the soprano and bass voices in this example?



- \_\_\_\_\_ a. Voice exchange
- \_\_\_\_\_ b. Crossed voices
- \_\_\_\_\_ c. Direct octaves
- \_\_\_\_\_ d. Parallel 6ths

12. What term is used for notes that stay the same when the chord changes?

- \_\_\_\_\_ a. Similar tones
- \_\_\_\_\_ b. Contrary tones
- \_\_\_\_\_ c. Same tones
- \_\_\_\_\_ d. Common tones

13. What term is used for the voice leading in this example?



- \_\_\_\_\_ a. Perpendicular 3rds
- \_\_\_\_\_ b. Perfect 3rds
- \_\_\_\_\_ c. Parallel 3rds
- \_\_\_\_\_ d. Particular 3rds

## LESSON 20 POOR VOICE LEADING

In addition to poor voice leading mentioned in Lesson 19, the following should be avoided.

**CROSS RELATION** or **FALSE RELATION**: The intervals of the Augmented 4th (tritone), Augmented 2nd, and chromatic movement involving altered tones should not move from one voice to another.

I V/vi vi  
Poor Voice Leading

I<sup>6</sup> V/vi vi  
Acceptable Voice Leading

V IV  
Poor Voice Leading

**OVERLAPPING VOICES**: When two voices move up or down in similar motion, the lower voice should not move to a note that is higher than the note that the upper voice just left, and vice versa.

I IV

Certain parallel intervals are considered **OBJECTIONABLE PARALLELS**. These include parallel 5ths and parallel octaves, whether approached by similar motion or contrary motion.

**PARALLEL PERFECT FIFTHS**

V iii V iii

**PARALLEL PERFECT OCTAVES**

V vi

Moving from a d5 to a P5 is known as **UNEQUAL FIFTHS**. Descending unequal fifths are acceptable. Ascending unequal fifths are acceptable only in the following circumstances:

1. Within these two progressions

2. When the P5 is first: P5 to d5



## EAR TRAINING AT HOME

Listen to Track 31 to complete Examples 179-180.

Ex. 179: The following questions are based on the example that you will hear. Mark the correct answer for each question. The example will be played three times. 30 seconds will be given to read the questions before the music begins.

- |   |   |
|---|---|
| <p>1. Which of the following does <u>not</u> occur in the excerpt?</p> <p>a. Literal repetition<br/>b. Appoggiatura<br/>c. Sequence<br/>d. Changing meter</p> <p>2. Which of the following represents the scale degrees of the opening melody?</p> <p>a. <math>\hat{1} \hat{3} \hat{5} \hat{4} \hat{3} \hat{2} \hat{1} \hat{2} \hat{1}</math><br/>b. <math>\hat{1} \hat{3} \hat{4} \hat{3} \hat{3} \hat{2} \hat{1} \hat{2} \hat{1}</math><br/>c. <math>\hat{1} \hat{2} \hat{5} \hat{4} \hat{3} \hat{2} \hat{1} \hat{3} \hat{1}</math><br/>d. <math>\hat{1} \hat{4} \hat{5} \hat{4} \hat{3} \hat{2} \hat{1} \hat{2} \hat{1}</math></p> | <p>3. What type of cadence ends the example?</p> <p>a. Plagal<br/>b. Half<br/>c. Perfect authentic<br/>d. Imperfect authentic</p> <p>4. Which term describes the end of the example?</p> <p>a. Coda<br/>b. Codetta<br/>c. Recapitulation<br/>d. Cadential extension</p> |
|---|---|

Ex. 180: For the following excerpt, notate the soprano and bass voices and write the Roman numerals and figured bass. The key, first notes, and first Roman numeral are given. The example will be played four times. 30 seconds will be given after the first playing, and one minute after each subsequent playing.

E $\flat$ : I    \_\_\_\_\_


\_\_\_\_\_


**PRACTICE TEST**  
**Section 1, Part A**  
 Time - Approximately 40 Minutes


Listen to Track 33 to complete Section 1, Part A.


**Questions 1-10.** Listen to each example. Mark the correct answer for each question. Each example will be played two times. 10 seconds will be given before each example is played to allow time to study the choices.

1. Which of the following is played?

\_\_\_ a. 

\_\_\_ b. 

\_\_\_ c. 

\_\_\_ d. 

3. Which of the following is played?

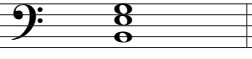
\_\_\_ a. 


\_\_\_ b. 


\_\_\_ c. 

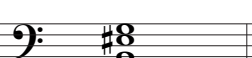
\_\_\_ d. 

2. Which of the following is played?

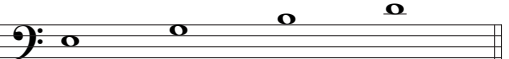
\_\_\_ a. 

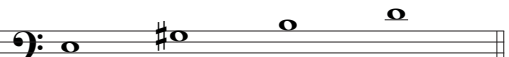
\_\_\_ b. 

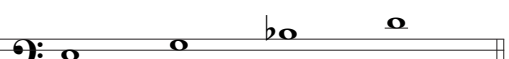
\_\_\_ c. 


\_\_\_ d. 

4. Which of the following is played?

\_\_\_ a. 

\_\_\_ b. 

\_\_\_ c. 

\_\_\_ d. 

**GO ON TO THE NEXT PAGE**

## INSTRUCTOR IN CLASS EAR TRAINING EXAMPLES

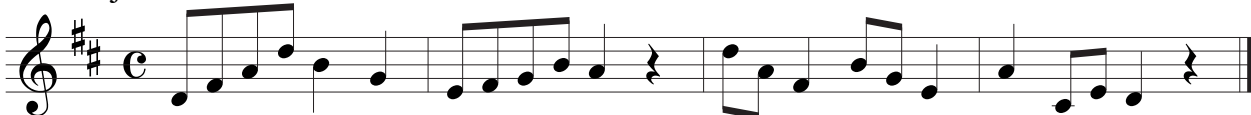
### LESSON 1, PAGE 17, TRACK 36

1. Play the following melodies. Ask the student(s) to mark the correct tonalities. (3x)\*

a. Minor



b. Major



c. Major



2. Play the following phrases. Ask the student(s) to mark the correct tonalities. (3x)

a. Major

J.S. Bach: *Minuet in G*

b. Minor

Beethoven: *Für Elise*

c. Minor

Scarlatti: *Sonata in D Minor*

\*In Class examples are included on audio tracks 36 to 67, available at [www.juliejohnsontheory.com](http://www.juliejohnsontheory.com). The number of repetitions for each example is shown at the end of each set of instructions (2x, 3x, etc.).