A Study Guide
For the
Teacher Candidacy Skills Assessment

For Master of Music Education & Certification and Teacher Certification Entitlement Program Candidates

This test has 9 Sections:  Scales and Modes
  Intervals
  Building Triads
  Identifying 7th Chords
  Cadences
  Non-harmonic Tones
  Analyzing Pivot Chord Modulations
  Resolving Chromatic Chords
  Analyzing Secondary Dominants

In this packet you will find examples and worksheets for all these sections. The exercises for scales and modes, cadences and modulations should be done on separate manuscript paper and transposed into all keys.
All intervals invert to their opposite: Major inverts to minor, augmented to diminished and Perfect to Perfect. All the intervals add up to 9 when inverted: 2nds to 7ths, 3rds to 6ths, 4ths, to 5ths and Primes (1) to 8ves.

Write the interval requested above the given note. In the next measure write its inversion and label it.
All scales and modes should be built on all letter names including those with flats and sharps.

**Major**

2. **Natural minor**

3. **Harmonic minor**

4. **Melodic minor ascending and descending**

5. **Ionian (Major scale)**

7. **Lydian (Major scale with a raised 4th degree)**

8. **Mixolydian (Major scale with a lowered 7th degree)**

9. **Aeolian (natural minor scale)**

10. **Dorian (natural minor scale with a raised 6th degree)**
11 Phrygian (natural minor scale with a lowered 2nd degree)

12 Locrian (natural minor scale with a lowered 2nd and 5th degree)

13 Whole Tone Scale

Pentatonic
Examples of Cadences

All cadences may be Perfect (the root is in both the soprano and bass) or Imperfect. This affects only the LAST chord.

**Authentic**

- Perfect (the root is in both the soprano and bass)
- Imperfect (the root is in the soprano but not in the bass)

**Imperfect**

- Perfect (the root is in the bass but not in the soprano)
- Imperfect (the root is in neither the soprano nor the bass)

- Half (In C minor the voices work the same as above.)

- Plagal (in minor Dominant requires accidental)

**Deceptive**

- in Major
- in Minor

**Full or Complete**

- in Major
- (in minor Dominant requires accidental)

**Extended**

- in minor
Worksheet on Writing Cadences

Fill in the alto and tenor; name the key (may be maj or min); write the roman numerals, identify Half or Authentic.

Authentic

These cadences are Plagal or Deceptive. Same directions as above.

These cadences are Full or Extended. Same directions as above.

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Examples of Nonharmonic Tones

Passing tone unaccented

Passing tone accented

Upper Neighbor  Lower Neighbor  Suspension  Retardation

Anticipation  Appoggiatura  Escaped tone  Surrounding or successive neighbors

Pedal

Identify the Nonharmonic Tones in the Following Examples
Building Triads and 7th Chords

All Examples Built on C

<table>
<thead>
<tr>
<th>Major (Maj. 3rd plus min.3rd)</th>
<th>minor (min. 3rd plus a Maj.3rd)</th>
<th>Augmented (Maj. 3rd plus Maj. 3rd)</th>
<th>diminished (min. 3rd plus a min. 3rd)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 7th (Major triad plus Maj. 7th)</td>
<td>Major/minor 7th (major triad plus 7th)(minor triad plus 7th)</td>
<td>minor 7th (diminished triad plus 7th)</td>
<td>half diminished 7th (diminished triad plus 7th)</td>
</tr>
<tr>
<td>full diminished 7th (diminished triad plus dim. 7th)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Build all triads and 7th chords on ALL notes Provided

10

19

28

37

46

55

64
Resolutions of Chromatic Chords

Examples in C Major and c minor
Resolutions of Chromatic Chords

In 4 voices resolve the following chords in the given key.
Pivot Chord Modulations

All Examples in C Major or c minor

EXAMPLES

5

10

14
Spelling Secondary Dominants

Example: spelling all the secondary dominants in C Major

Following the example, write Secondary Dominants in 5 other major keys.
Secondary Dominants in Minor

Example: spelling Secondary Dominants in c minor

Follow the example and write secondary dominants in 5 other minor keys.
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