



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.

Intervals

All Examples in C

P.Prime Aug. Prime Maj.2nd min.2nd Aug.2nd Maj3rd min.3rd dim.3rd Aug.3rd

5

P.4th Aug.4th Dim.4th P.5th Aug.5th Dim.5th

7

Maj.6th min.6th Aug.6th Maj.7th min.7th dim.7 P.8ve Dim.8ve Aug.8ve

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.

10 Write the interval requested above the given note. In the next measure write its inversion and label it.

m.3rd aug.4th min.7th min.2nd min.3rd

20

aug.2nd min.6th dim.7th P.5th dim.8ve

30

Aug.6th dim.4th Maj.2nd P.4th Aug.3rd

40

Aug.6th P.5th Maj.7th min.6th Aug.P

Examples of All Scales and Modes

All are built on C

All scales and modes should be built on all letter names including those with flats and sharps.

Major



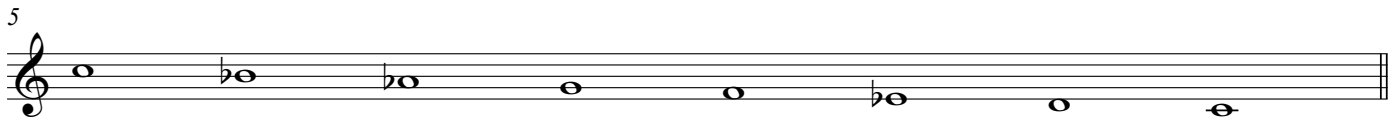
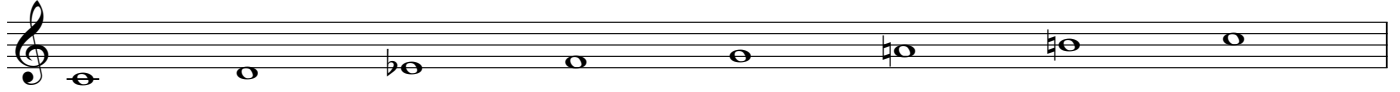
2 Natural minor



3 Harmonic minor



4 Melodic minor ascending and descending



Modes

6 Ionian (Major scale)



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



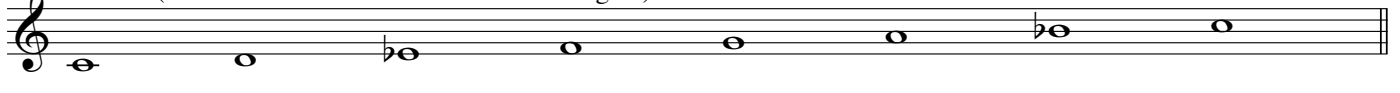
8 Mixolydian (Major scale with a lowered 7th degree)



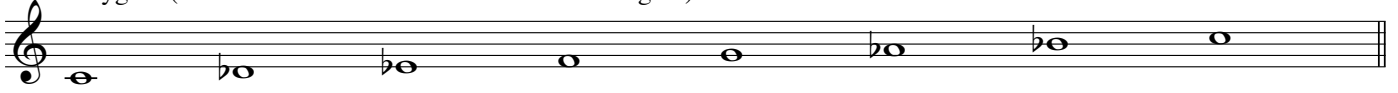
9 Aeolian (natural minor scale)



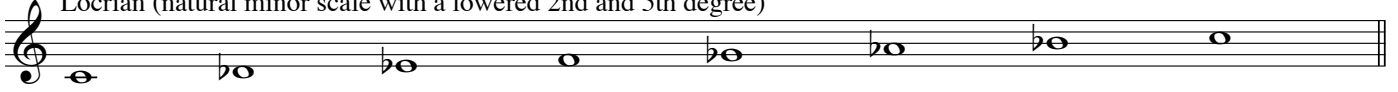
10 Dorian (natural minor scale with a raised 6th degree)



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 Imp Per Imp Imp Per Imp

V I V I V I V i V i V i

7 Half (In c minor the voices work the same as above.) Plagal Imp Per Imp

I V I V I V IV I IV I IV I

13 Plagal in minor Imp Per Imp Deceptive in Major Imp Imp Imp

iv i iv i iv i V vi V vi V vi

19 Deceptive in minor Imp Imp Imp Full or Complete in Major (in minor Dominant requires accidental) Imp Per

V VI V VI V VI IV V I IV V I

24 Imp Extended in minor Imp Per Imp

IV V I iv i6/4 V i iv i6/4 V i iv i6/4 V i

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

5 D Maj: V I

5 *

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

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

Examples of Nonharmonic Tones

Passing tone unaccented

Passing tone accented



5 Upper Neighbor

Lower Neighbor

Suspension

Retardation



9 Anticipation

Appoggiatura

Escaped tone

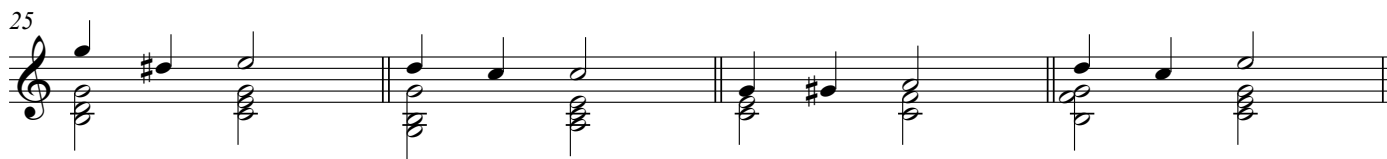
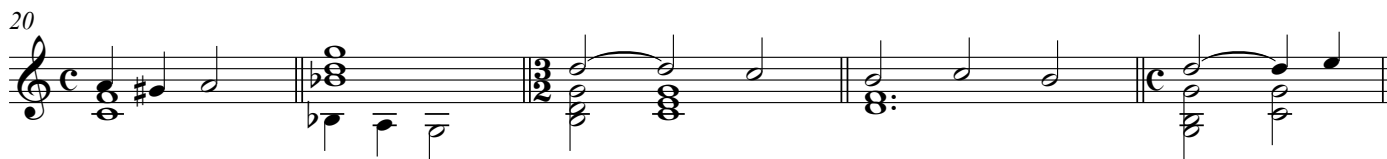
Surrounding or successive neighbors



14 Pedal



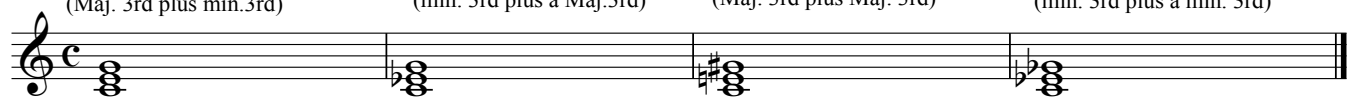
Identify the Nonharmonic Tones in the Following Examples



Building Triads and 7th Chords

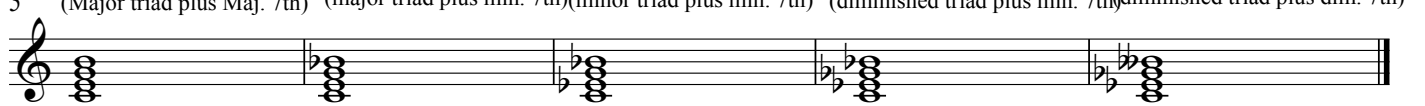
All Examples Built on C

Major (Maj. 3rd plus min.3rd) minor (min. 3rd plus a Maj.3rd) Augmented (Maj. 3rd plus Maj. 3rd) diminished (min. 3rd plus a min. 3rd)



The image shows four triads built on the note C in the treble clef. The first is a C major triad (C-E-G), the second is a C minor triad (C-Eb-G), the third is a C augmented triad (C-E-G#), and the fourth is a C diminished triad (C-Eb-Gb).

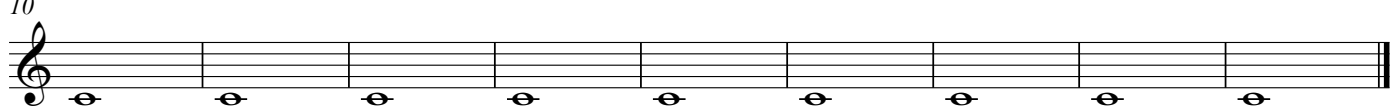
Major 7th (Major triad plus Maj. 7th) Major/minor 7th (major triad plus min. 7th) minor 7th (minor triad plus min. 7th) half diminished 7th (diminished triad plus min. 7th) full diminished 7th (diminished triad plus dim. 7th)



The image shows five 7th chords built on the note C in the treble clef. The first is a C major 7th chord (C-E-G-B), the second is a C major/minor 7th chord (C-E-G-Bb), the third is a C minor 7th chord (C-Eb-G-Bb), the fourth is a C half diminished 7th chord (C-Eb-Gb-Bb), and the fifth is a C full diminished 7th chord (C-Eb-Gb-Bbb).

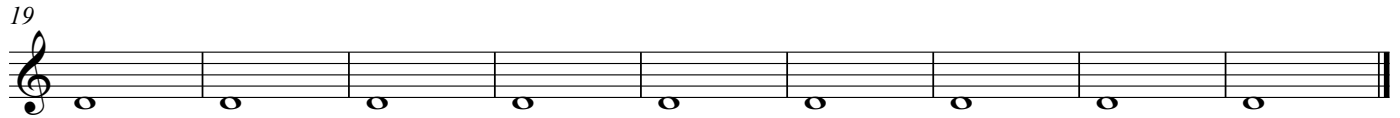
Build all triads and 7th chords on ALL notes Provided

10



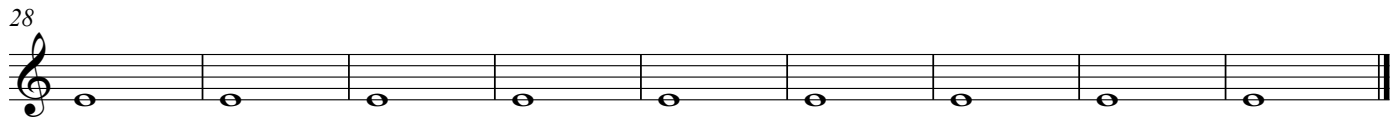
A musical staff in the treble clef containing the notes C, D, E, F, G, A, B, C, D.

19



A musical staff in the treble clef containing the notes C, D, E, F, G, A, B, C, D.

28



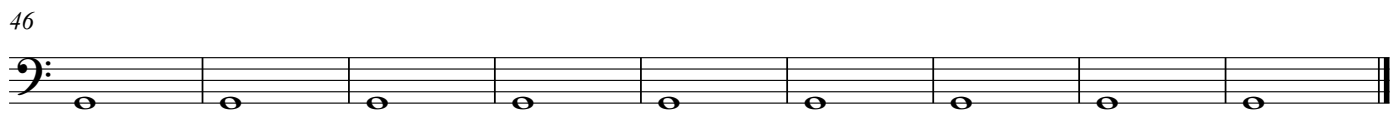
A musical staff in the treble clef containing the notes C, D, E, F, G, A, B, C, D.

37



A musical staff in the treble clef containing the notes C, D, E, F, G, A, B, C, D.

46



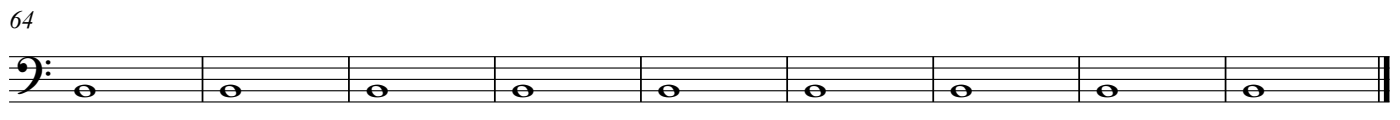
A musical staff in the bass clef containing the notes C, D, E, F, G, A, B, C, D.

55



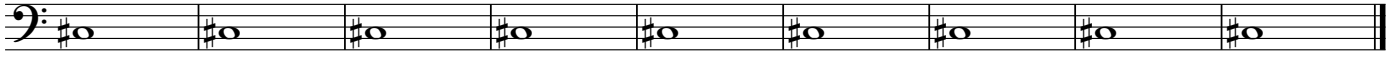
A musical staff in the bass clef containing the notes C, D, E, F, G, A, B, C, D.

64

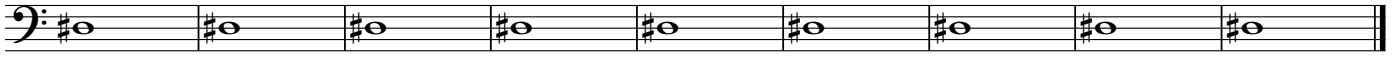


A musical staff in the bass clef containing the notes C, D, E, F, G, A, B, C, D.

73



82



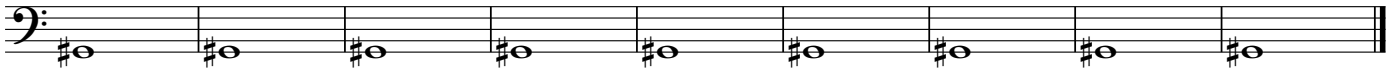
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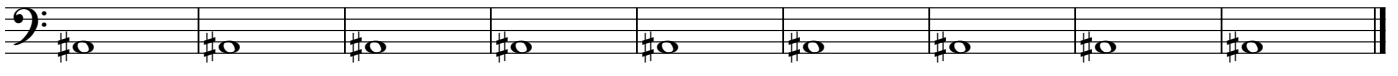
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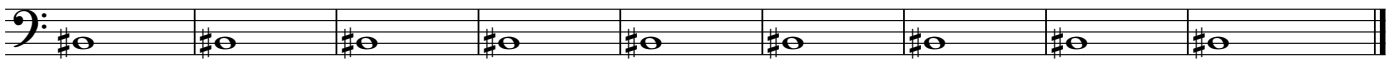
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118



127



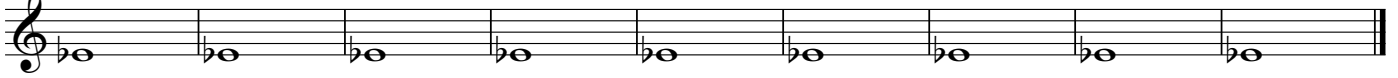
136



145



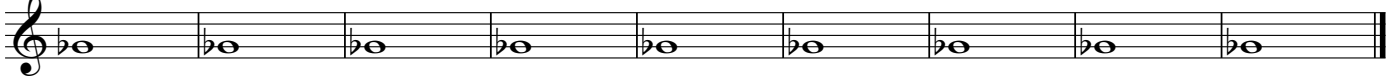
154



163



172



181



190



Resolutions of Chromatic Chords

Examples in C Major and c minor

First system of musical notation (measures 1-5) showing chord resolutions in C Major and c minor. The notation includes treble and bass staves with chords and their resolutions. The chords are labeled below the staff: N6, V, N6, V, It.δ, I6/4, It.δ, V, Ger.δ, i6/4.

N6 V N6 V It.δ I₆/₄ It.δ V Ger.δ i₆/₄

Second system of musical notation (measures 6-10) showing chord resolutions in C Major and c minor. The notation includes treble and bass staves with chords and their resolutions. The chords are labeled below the staff: Ger.δ, V, Fr.δ, i6/4, Fr.δ, V, +ii°7, I6.

6
Ger.δ V Fr.δ i₆/₄ Fr.δ V +ii^o₇ I₆

Third system of musical notation (measures 10-14) showing chord resolutions in C Major and c minor. The notation includes treble and bass staves with chords and their resolutions. The chords are labeled below the staff: +vi°7, V6, I+5, IV, IV+5, ii6, V+5, I.

10
+vi^o₇ V₆ I+₅ IV IV+₅ ii₆ V+₅ I

Resolutions of Chromatic Chords

In 4 voices resolve the following chords in the given key.

E: N6 V b: N6 V A \flat : It. δ I $\frac{6}{4}$ cmin: It δ V d: Ger. δ i $\frac{6}{4}$

6

A: Ger. δ V f: Fr. δ i $\frac{6}{4}$ B \flat : Fr. δ V F: +ii $^{\circ}7$ I6 D: +ii $^{\circ}7$ I6

11

E \flat : +vi $^{\circ}7$ V6 G: +vi $^{\circ}7$ V6 A: I+5 IV F: IV+5 ii6 G: V+5 I

Pivot Chord Modulations

EXAMPLES

All Examples in C Major or c minor

Example 1: C Major to C Major modulation. The key signature remains C Major. The progression is: I (C), IV (F), V (G), I (C), I=IV (F), V (G), I (C). The pivot chord is F major, which functions as IV in the first key and I in the second.

I IV V I I=IV V I I IV V I vi=ii V I

5

Example 2: C Major to c minor modulation. The key signature changes from C Major to c minor. The progression is: I (C), IV (F), V (G), Iiii=vi (F minor), ii (D minor), V (G), I (C). The pivot chord is F minor, which functions as Iiii in the first key and vi in the second.

I IV V Iiii=vi ii V I i iv V i iv=ii V I

10

Example 3: C Major to F Major modulation. The key signature changes from C Major to F Major. The progression is: i (C), iv (F), V (G), i (C), VI=IV (F), V (G), I (C). The pivot chord is F major, which functions as iv in the first key and VI in the second.

i iv V i VI=IV V I i iv V i III=I IV V I

14

Example 4: C Major to c minor modulation. The key signature changes from C Major to c minor. The progression is: i (C), iv (F), V (G), i (C), i=vi (F minor), IV (F), V (G), I (C). The pivot chord is F minor, which functions as i in the first key and i in the second.

i iv V i i=vi IV V I

Spelling Secondary Dominants

Example: spelling all the secondary dominants in C Major

The example shows six secondary dominants in C Major, each represented by a chord symbol and a corresponding chord spelling on a treble clef staff. The chords are: V7 (C7), V7/ii (D7), V7/iii (E7), V7/IV (F7), V7/V (G7), and V7/vi (A7). Each chord is shown as a vertical stack of notes with accidentals where necessary.

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

7

An empty treble clef staff with six measures, intended for writing a secondary dominant chord.

13

An empty bass clef staff with six measures, intended for writing a secondary dominant chord.

19

An empty treble clef staff with six measures, intended for writing a secondary dominant chord.

25

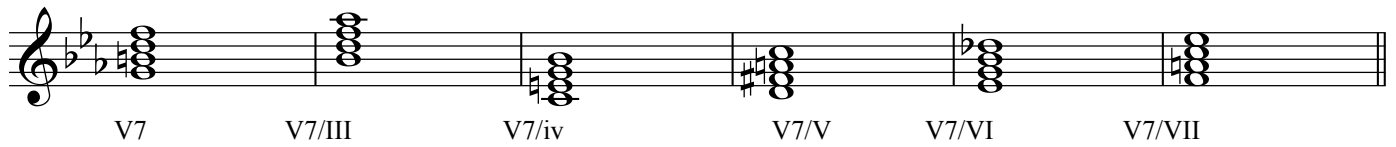
An empty bass clef staff with six measures, intended for writing a secondary dominant chord.

31

An empty treble clef staff with six measures, intended for writing a secondary dominant chord.

Secondary Dominants in Minor

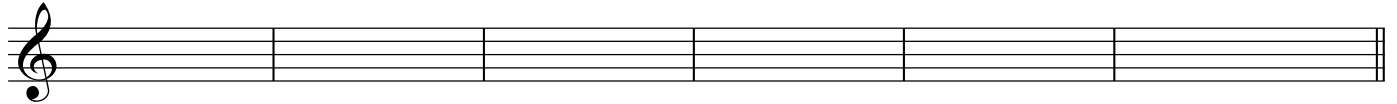
Example: spelling Secondary Dominants in c minor



A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). The staff contains six measures, each with a chord. Below each measure is a label: V7, V7/III, V7/iv, V7/V, V7/VI, and V7/VII. The chords are: V7 (F7), V7/III (D7), V7/iv (E7), V7/V (B7), V7/VI (A7), and V7/VII (G7).

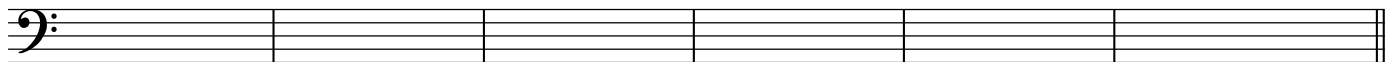
Follow the example and write secondary dominants in 5 other minor keys.

7



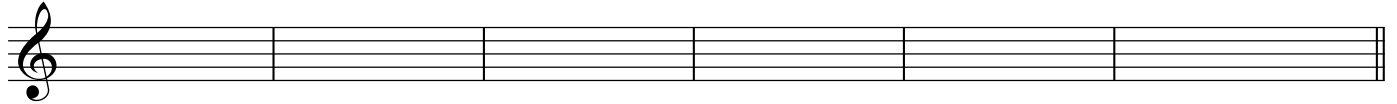
An empty musical staff in treble clef, divided into six measures for writing.

13



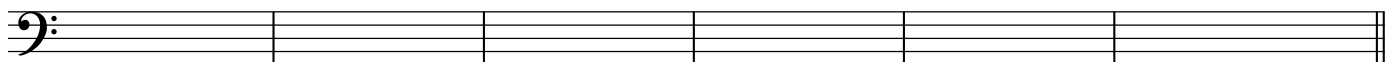
An empty musical staff in bass clef, divided into six measures for writing.

19




An empty musical staff in treble clef, divided into six measures for writing.

25



An empty musical staff in bass clef, divided into six measures for writing.

31



An empty musical staff in treble clef, divided into six measures for writing.



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