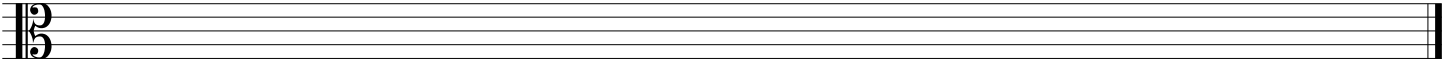


Exam 7

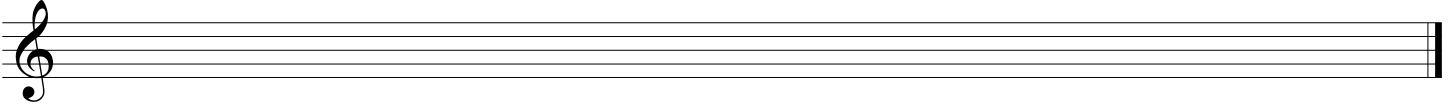
Name: _____

Write the following scales using accidentals (no key signatures), ascending only:

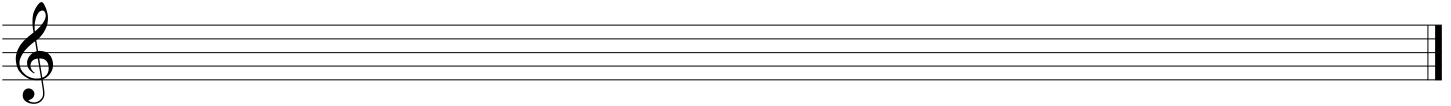
1. G Minor Pentatonic



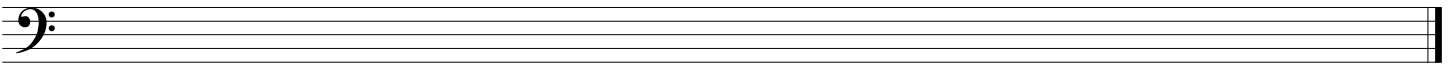
2. B Dorian



3. F# Whole Tone



4. Eb Lydian



Notate the 8 mediant triads in relation to the starting triad, placing each in its correct category.

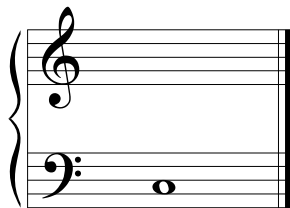
5. Ab Major Diatonic Chromatic Doubly-chromatic



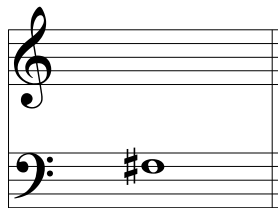
Add exactly four notes in the right hand to form the requested harmony type above each given root note.

Transpose notes by octave as needed so they can be played comfortably by one hand.

6. Secundal
(major intervals)



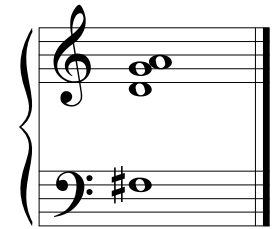
7. Quartal
(perfect intervals)



Fill in the blanks:

8. $T_{\underline{\quad}} [3, 4, 7, 9, 0] = [7, 8, 11, 1, 4]$

11. Find the prime form of:



Answer = ()

9. $T_{10} I [2, 3, 4, 8] = [\underline{\quad}, \underline{\quad}, \underline{\quad}, \underline{\quad}]$

10. Find the normal order of {6, 1, 9, 3, 4}

Answer = [, , , ,]

Given $P_3 =$

...notate the following rows:

12. $P_{11} =$

13. $I_4 =$

14. $R_7 =$

Extra Credit: How would you characterize the changes in Western Classical music from 1880 to 1950?
 Mention at least two significant changes in the music itself or how it is created, consumed, or received.
 Have these changes been positive, negative, neither, or both? Why? (Be brief.)
