**RIM 1230, Test 02 (Spring 2024)**

**Part 1:** Spell the TRIADS below; give the root, third, and fifth of each chord, in that order.

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| --- | --- | --- | --- | --- |
| E diminished | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | G minor | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
|  |  |  |  |  |
| D major | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | B minor | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
|  |  |  |  |  |
| C# minor | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | Eb major | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
|  |  |  |  |  |
| F# major | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | A# diminished | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |

**Part 2:** Given which note equals , give ALL the notes (in root, third, fifth order) that would spell the chord indicated by the Nashville number. For example, if = C, then the

2m chord would be spelled: D, F, A.

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| --- | --- | --- | --- | --- |
| If = B, spell the 6m chord: | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | If = Db, spell the  2m chord: | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
|  |  |  |  |  |
| If = Ab, spell the  4 chord: | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | If = A, spell the  6m chord: | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
|  |  |  |  |  |
| If = D, spell the  5 chord: | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | If = Gb, spell the  4 chord: | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
|  |  |  |  |  |
| If = F, spell the  4 chord: | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | If = E, spell the  2m chord: | \_\_\_\_\_\_\_\_\_\_\_\_\_\_ |

**Part 3:** Given the two notes, identify the simple interval between them. Make sure to give both the specific quality and generic size (such as m2, M3).

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| F# up to B: | \_\_\_\_\_\_\_ |  | B# up to C#: | \_\_\_\_\_\_\_ |  | G# up to D: | \_\_\_\_\_\_\_ |
|  |  |  |  |  |  |  |  |
| Ab up to C: | \_\_\_\_\_\_\_ |  | Eb up to A: | \_\_\_\_\_\_\_ |  | Cb up to Db: | \_\_\_\_\_\_\_ |
|  |  |  |  |  |  |  |  |
| Fb up to Cb: | \_\_\_\_\_\_\_ |  | D# up to F#: | \_\_\_\_\_\_\_ |  | A# up to E#: | \_\_\_\_\_\_\_ |

**Part 4 (Aural):** You will hear a series of ascending intervals, each of which goes from up to a note in the major scale (, . Identify the scale degree of the top note.

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Scale Degree:** | **\_\_\_\_\_**  **1** | **\_\_\_\_\_**  **2** | **\_\_\_\_\_**  **3** | **\_\_\_\_\_**  **4** | **\_\_\_\_\_**  **5** | **\_\_\_\_\_**  **6** | **\_\_\_\_\_**  **7** | **\_\_\_\_\_**  **8** |

**Part 5:** Using Nashville numbers, write the four-bar chord progression of the musical examples that are played. The chords will be limited to 1, 4, 5, and 6m, and the first chord of each progression is the major tonic (1).

**a) \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_**

**b) \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_**

**c) \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_**

**Part 6:** In the space below, write out the RHYTHM of the synth melody that is played. Show BOTH the rhythm syllables AND traditional notation. Use bar lines as appropriate.