

Please read *Guidelines for Grading Theory Tests*.
 When students are asked to write out "Major" or "minor," do not deduct points if they write "M" or "m" legibly, or use abbreviations "Maj.," "maj.," "Min.," or "min."

Points

Points

1. Major Key Signatures 6

E \flat B D \flat A C \flat F \sharp

2. Minor Key Signatures 6

f \sharp c b c \sharp f g \sharp

3. Scales - Writing 4

A \flat Major, descending

g minor, melodic form, ascending and descending

e minor, harmonic form, ascending

c \sharp minor, natural form, descending

4. Scales - Adding Accidentals 2

Whole Tone

Chromatic

5. Lydian 1

7. Intervals 8

m 6 d 5 M 7 d 3 m 7 A 2 P 8 A 4

8. Triads - Writing 5

B Maj $\frac{6}{4}$ g min $\frac{5}{3}$ A \sharp Aug $\frac{6}{3}$ D Maj $\frac{6}{4}$ f \sharp dim $\frac{6}{3}$

9. Triads - Naming (5/3 on root position chords is optional; 6 is acceptable for first inversion) 5

C \sharp Augmented $\frac{5}{3}$, A Major $\frac{6}{4}$, b \flat minor $\frac{6}{3}$,
 d \flat minor $\frac{6}{4}$, e diminished $\frac{5}{3}$

10. Chords from Roman numerals - Writing 6

iv $\frac{6}{3}$ ii $\frac{6}{3}$ VI IV $\frac{6}{4}$ V 7 V/vi

11. Diminished Seventh Chords 6

f dim $\frac{3}{4}$ c \sharp dim 7 e dim $\frac{3}{3}$ b dim $\frac{5}{6}$ a dim 7 d dim $\frac{2}{4}$

12. Circle of Fifths 4

- a. (B \flat Major)
- b. C Major
- c. f \sharp minor
- d. E \flat Major
- e. g minor

13. a. Rhythm - Add Missing Note (Notes may be attached with beams or separated with flags) 4

13. b and c. See labeled circle and box above. 2

14. Rhythm - Barlines 3

15. Chord Progression

7

Lines are required above and below Roman numerals for Major chords. 5/3 on root position chords is optional.

1 2 3 4 5 6 7

I iii IV ii(3) I⁴ V⁷ I

16. a. 2
b. 4
c. No

3

17. Transposition (Accept one octave lower)

1

18. Cadences

4

Deceptive, Plagal, Authentic, Half

19. Terms and Symbols

10

- a. Recapitulation
b. *m.s. (mano sinistra)*
c. *rallentando*
d. *grazioso*
e. Prokofiev
f. Baroque
g. pedal point
h. augmentation
i. Vivaldi
j. Classical

Musical Example by Mozart

14

20. E \flat Major21. a. I $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ b. I $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ c. I⁴ $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ d. IV $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ e. V $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$

22. syncopation

23. E \flat Major

Mozart, cont.

24. 8th, 16th, 32nd
25. accidental
26. Classical
27. 1. m2
2. m6
3. M3

Musical Example by Schubert

15

28. walking tempo (accept any reasonable definition)
29. No
30. a. C Major $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$
b. g# diminished 7 (g#^o7)
c. G Major $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$
d. d minor $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$
31. W. V $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ / vi
X. vi $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$
Y. V² / ii $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$
Z. ii $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$
32. secondary dominant
33. Romantic
34. 1. d5
2. M3
3. m3

Ear Training

13

1. Major
2. Homophonic
3. Major
4. A
5. Ex. 1: minor 6th
Ex. 2: diminished octave (8th)
Ex. 3: Perfect 5th
6. Ex. 1: melodic minor
Ex. 2: harmonic minor
Ex. 3: natural minor
7. Ex. 1: $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$
Ex. 2: $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$
8. Plagal