

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. Key Signatures

8

B Maj B \flat min A \flat Maj F \sharp Maj f min c min f \sharp min G \flat Maj

2. Scales

7

g minor, harmonic form, ascending

B \flat Major, descending

c# minor, natural form, ascending

Whole Tone, beginning on F, ascending

Chromatic, beginning on D, descending (accept if written using sharps and naturals if notes are correct)

E Major, ascending

e \flat minor, melodic form, ascending and descending (top E \flat may be in second measure or repeated)

3. Intervals (Give credit if student rewrites sharps or flats that occur in the key signature.)

8

d7 m2 A5 d8 M6 M3 A6 P4

4. Triads

6

E \flat Aug $\frac{5}{3}$ g min $\frac{6}{4}$ B \flat Maj $\frac{6}{3}$ c \sharp dim. $\frac{6}{4}$ D Aug $\frac{5}{3}$ f dim $\frac{6}{3}$

5. Chords from Roman numerals

5

6. Seventh Chords, Adding Accidentals

6

7. Roman Numerals and Figured Bass (Lines are required on Major Roman numerals.)

8

meas. 1: $\text{V}^{\frac{6}{5}}/\text{ii}$ ii $\left(\frac{5}{3}\right)$ meas. 2: $\text{V}^{\frac{4}{3}}/\text{iii}$ iii $\left(\frac{6}{3}\right)$

meas. 3: $\text{V}^{\frac{7}{7}}/\text{V}$ $\text{V}^{\frac{6}{4}}$ meas. 4: $\text{V}^{\frac{4}{2}}/\text{IV}$ IV $\left(\frac{6}{3}\right)$

8. Modes

2

9. Baroque Suite

4

- a. French origin, shifting meters at cadences (usually a hemiola)
- b. Spanish origin, triple meter, slow, dignified
- c. French origin, duple meter, often begins on an upbeat
- d. Polish origin, triple meter, moderate tempo

10. Transposition (Accept one octave lower)

1

11. Rhythm - Adding Notes

4

12. 3

1

13. 3

1

Points

14. Roman Numerals (Lines are required on Roman numerals for Major chords. 5/3 is optional on root position chords. 6 is acceptable for first inversion) 8

15. a. 4
b. 2
c. 5
d. 7 4

16. Chord Progression in f minor (accept one octave lower) 5

17. Definitions 10

i, d, b, l, f, c, m, e, h, a

18. History (Accept either 20th & 21st Centuries or Contemporary) 10

- a. Classical
b. Baroque
c. 20th & 21st Centuries (Contemporary)
d. Baroque
e. Romantic
f. Romantic
g. 20th & 21st Centuries (Contemporary)
h. Classical
i. 20th & 21st Centuries (Contemporary)
j. Romantic

- Musical Example by Brahms 12

19. walking tempo
20. a minor
21. homophonic

22. 1. i (3)
2. V (3)
3. iv (3)

23. a. b half-diminished 2⁽⁴⁾ (b[♭] 2⁽⁴⁾)
b. A Major (3)

Points

Brahms, cont.

- c. d# diminished 7 (d#[♭] 7)
d. C Major (3)
e. F Major (3)
f. E Major (3)

Musical Example by Mozart

24. C Major
25. G Major
26. Modulation

27. a. I (3)
b. V (3)

28. 1. V 5

2. V 7

3. I (3)

29. Chord b
30. No
31. appoggiatura
32. Exposition
Development
Recapitulation

Ear Training

1. minor
2. Gigue
3. A
4. diminished
5. Ex. 1: First inversion
Ex. 2: First inversion
6. Ex. 1: Perfect 5th
Ex. 2: minor 3rd
Ex. 3: Major 6th
7. Ex. 1: melodic minor
Ex. 2: natural minor
8. Ex. 1: Major 7th chord
Ex. 2: minor 7th chord
9. 6/8
10. Classical
11. Baroque fugue

14

16