

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." Accept answers in any octave within the given clef. **Points**

**1. Key Signatures (both clefs required)** 8

gm C#M a♭m E♭M G♭M g#m fm BM

**2. Scales (accept in any octave within given clef)** 7

e minor, melodic form, ascending and descending  
(Descending scale must include F#.)

F# Major, ascending

a minor, natural form, descending

D♭ Major, descending

b♭ minor, harmonic form, ascending

Whole Tone, beginning on D, descending

Chromatic, beginning on G, ascending (accept if written using flats and naturals if notes are correct)

**3. Modes** 2

Locrian on E, ascending

Dorian on A, ascending

**4. Intervals (u = up, d = down)** 8

A4 u M6 d m3 u d8 u d7 d A6 d M2 u P5 d

**5. Triads** 6

D Aug  $\frac{6}{4}$  F# Maj  $\frac{5}{3}$  a♭ min  $\frac{6}{3}$  E Maj  $\frac{6}{3}$  B Aug  $\frac{5}{3}$  g dim  $\frac{6}{4}$

**6. Chords from Roman Numerals** 6

iv $\frac{6}{4}$  vi iii $\frac{6}{3}$  V $\frac{4}{2}$  vii° ii° $\frac{6}{6}$   
(Major) (minor)

**7. Seventh Chords, Adding Accidentals** 6

D Maj  $\frac{6}{5}$  g° $\frac{4}{3}$  a° $\frac{7}{7}$  f min  $\frac{4}{2}$  c#° $\frac{4}{3}$  Eb Maj  $\frac{4}{2}$

**8. Roman Numerals and Figured Bass (Lines are required on upper case Roman numerals.)** 8

meas. 1: V $\frac{4}{3}$ /iii iii $\frac{6}{3}$  meas. 2: V $\frac{6}{5}$ /V V $\frac{5}{3}$

meas. 3: V $\frac{4}{2}$ /IV IV $\frac{6}{3}$  meas. 4: V $\frac{7}{7}$ /ii ii $\frac{6}{6}$

**9. Roman Numerals** Lines are required on Roman numerals for Major and Dominant 7th chords.

$\frac{5}{3}$  on root position is optional. 6 is acceptable for first inversion.

I iii IV ii $\frac{6}{3}$  V/ii ii V $\frac{7}{7}$  I

**10. Questions about Chord Progression** 3

- a. 5
- b. 7 and 8
- c. 2

11. **Chord Progression in g minor** (Accept one octave higher. Do not deduct points if student does not use whole notes) 5

i VI<sub>3</sub> ii° V<sub>6/5</sub> i

12. **Transposition** (Accept one octave lower) 1

13. **Rhythm - Adding Bar Lines** 3

14. **Ostinato** 1

b.

15. **Alberti bass** 1

a.

16. **Baroque Suite** 4

e, b, f, d

17. **Definitions** 10

c, a, o, j, d, g, n, e, m, k

18. **History** (Accept either 20th & 21st Centuries or Contemporary) 9

- Classical
- Baroque
- Classical
- Romantic
- Baroque
- 20th & 21st Centuries (Contemporary)
- Classical
- Romantic
- 20th & 21st Centuries (Contemporary)

- Musical Analysis: Martini** 14

- F Major
- F Major
- triplet
- sequence
- C Major
- C Major (V in F Major, I in C Major)

**Martini, cont.**

- 5/3 on root position is optional. 6 is acceptable for first inversion.
  - B $\flat$  Major  $\frac{5}{3}$
  - F Major  $\frac{6}{4}$
  - b diminished  $\frac{6}{3}$
  - G Dominant 7
1. m6  
2. A4  
3. M3
- Rearticulation

- Musical Analysis: Bruch** 14

- B $\flat$  Major
- F - E $\flat$
- a. I $\frac{6}{3}$   
b. IV $\frac{6}{4}$   
c. I $\frac{6}{4}$   
d. V $\frac{4}{3}$ /iii  
e. V $\frac{7}{3}$ /V  
f. V $\frac{6}{4}$
1. tonic  
2. dominant  
3. submediant  
4. subdominant
- Half
- Romantic