

## SAMPLE MUSIC THEORY ASSESSMENT

### Instructions

- a) You have one hour to complete this test.
- b) Please write neatly, in pencil.
- c) You may use blank staff paper to think through your answers.
- d) The test is in five sections. Each section is marked out of 20 points. You must achieve a mark of 15 out of 20 in each of sections A, B and C, and 10 out of 20 in each of sections D and E in order to be excused from 64/67:110 – Materials of Music.
- e) Please use the abbreviations found in the key on page 8 of the exam.

## SCORING

Question	Score	Out of	Total	To Pass
<b>SECTION A - INTERVALS</b>				
1		/5		<b>15</b>
2		/5		
3		/10		
<b>SECTION B – CHORDS</b>				
1		/5		<b>15</b>
2		/5		
3		/5		
4		/5		
<b>SECTION C – SCALES</b>				
1		/15		<b>15</b>
2		/5		
<b>SECTION D – RHYTHM AND METER</b>				
1		/8		<b>10</b>
2		/4		
3		/8		
<b>SECTION E – KEY AND ANALYSIS</b>				
1		/5		<b>10</b>
2		/5		
3		/10		



SECTION A – INTERVALS (20 points, 15 points to pass)

**Question 1 – Naming Intervals (5 points)** Name the intervals on the staff below. Include the size (unison, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>ve</sup>) and the quality (major, minor, perfect, augmented, diminished) of each interval.

a)      b)      c)      d)      e)      f)      g)      h)      i)      j)

\_\_\_\_\_

**Question 2 – Interval Inversion (5 points)** Check your answers to Question 1 by inverting the intervals. Rewrite the new (inverted) interval on the staff provided, and name the resulting interval.

a)      b)      c)      d)      e)      f)      g)      h)      i)      j)

\_\_\_\_\_

**Question 3 – Writing Intervals (10 points)** For each given pitch on the staff below, add the pitch that will create the requested interval, making sure to include appropriate accidentals.

-3      P5      +6      A2      -6      +3      P4      -7      +2      P8  
 above   below   below   above   above   above   above   above   below   below

SECTION B – CHORDS (20 points, 15 points to pass)

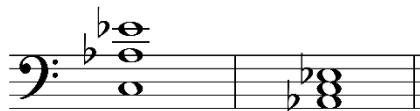
Question 1 – Naming Chords (5 points)

Identify the following chords, giving their root and quality (no inversions). Chords may be triads (major, minor, augmented or diminished), or dominant seventh chords.

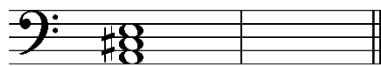


Question 2 – Chord Inversions (5 points) Rewrite each of the chords below so that they are in the requested inversion, in close position.

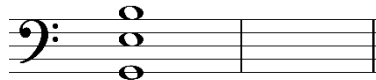
Sample:



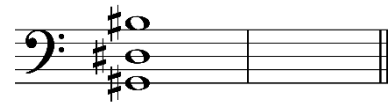
root  
position



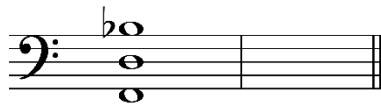
2nd inv.



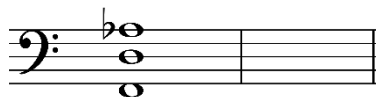
root pos.



1st inv.



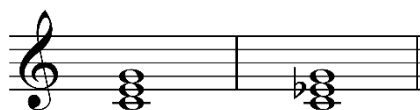
1st inv.



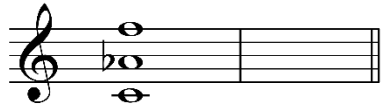
2nd inv.

Question 3 – Altering Chords (5 points) For each chord below, identify its quality (and root if you wish), then add an accidental to one note (just one!) to alter the chord to the new quality requested. You may add sharps, flats, double sharps, or double flats.

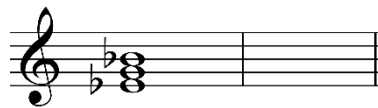
Sample:



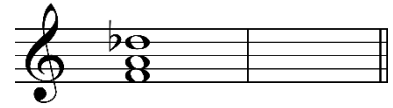
C maj.    minor



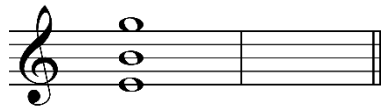
\_\_\_\_\_ diminished



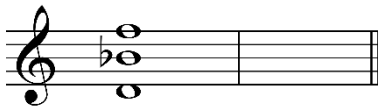
\_\_\_\_\_ minor



\_\_\_\_\_ major



\_\_\_\_\_ major



\_\_\_\_\_ minor

**Question 4 – Writing Chords (5 points)** Write the requested chord in the correct inversion, in whole notes, using accidentals.

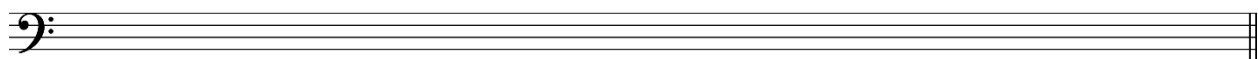
- a) F major, 1<sup>st</sup> inversion
- b) C-sharp minor, root position
- c) G minor, 2<sup>nd</sup> inversion
- d) B diminished, 1<sup>st</sup> inversion
- e) A-flat major, 2<sup>nd</sup> inversion



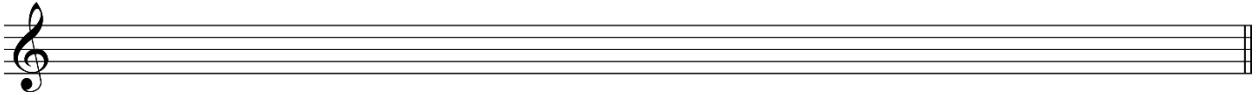
**SECTION C – SCALES AND KEY SIGNATURES (20 points, 15 points to pass)**

**Question 1 – Writing Scales (15 points)** Write the following scales ascending only (unless otherwise indicated) in whole notes in the given staff using key signatures or accidentals as requested.

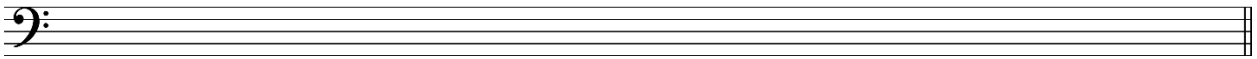
A-flat major using a key signature



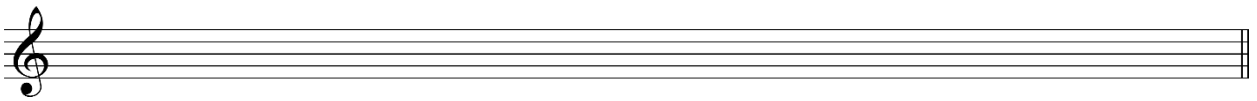
G melodic minor using accidentals, ascending and descending



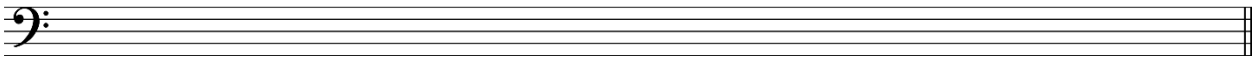
F-sharp harmonic minor using a key signature



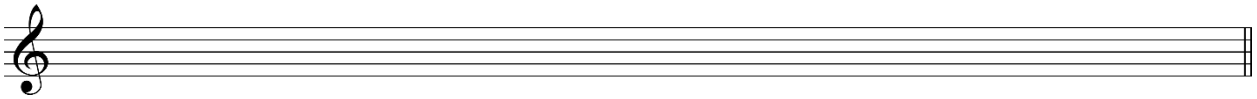
The relative natural minor of E major using accidentals, descending



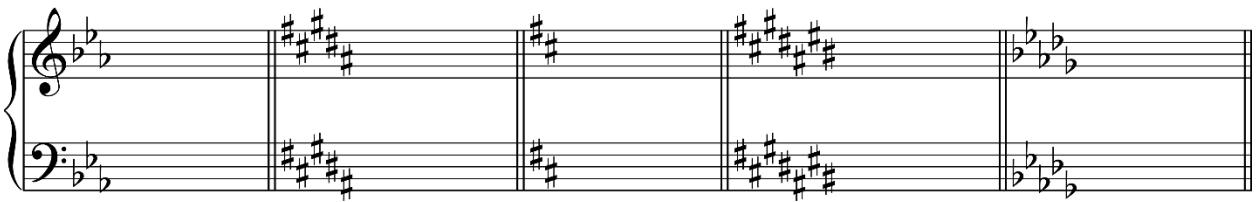
The parallel (or tonic) scale of B minor using a key signature



The relative of D minor, using accidentals



**Question 2 – Key Signatures (5 points)** Identify the major and minor key for each of the following key signatures.



Major \_\_\_\_\_

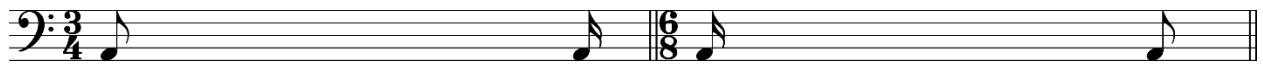
Minor \_\_\_\_\_

SECTION D – RHYTHM AND METER (20 points, 15 points to pass)

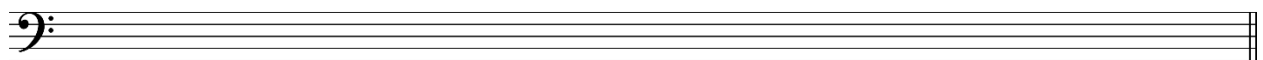
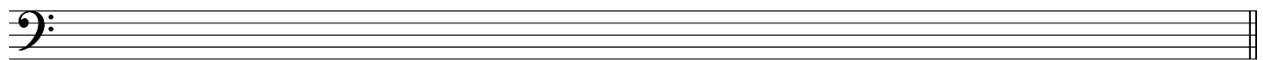
**Question 1 – Time Signatures (8 points)** Identify the time signatures of following excerpts. Each excerpt is 2 measures.



**Question 2 – Rests (4 points)** Add rests to complete each measure according to the given time signatures.



**Question 3 – Note Grouping (8 points)** Rewrite the following notes grouping them according to the given time signature and adding any necessary bar lines. You may change the note value to reflect the grouping but not the duration. For example, a dotted half note may be separated into a quarter note tied to an eighth note.

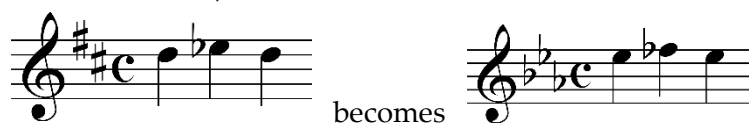


SECTION E – KEY AND ANALYSIS (20 points, 15 points to pass)

**Question 1 – Transposition (5 points)** For each melody below, identify the key (both are major keys). Then, transpose the melody into the new key, using the appropriate key signature and accidentals.

Sample:

D major                      E $\flat$  major



becomes

Key: \_\_\_\_\_



Key: \_\_\_\_\_



**Question 2 – Keys and Chords (5 points)** For each chord below, indicate at least one key in which it may be found – other than its tonic key – as well as its function in that key (use Roman numerals).

Sample:

B minor: iii of G major

- 1) F minor: \_\_\_\_\_ of \_\_\_\_\_
- 2) C major: \_\_\_\_\_ of \_\_\_\_\_
- 3) A-flat major: \_\_\_\_\_ of \_\_\_\_\_
- 4) C-sharp minor: \_\_\_\_\_ of \_\_\_\_\_
- 5) B minor: \_\_\_\_\_ of \_\_\_\_\_



Question 3 – Harmonic Analysis (10 points) For each excerpt below:

1. Identify the key (major or minor)
2. Identify each instance of the requested chords, using Roman numerals below the appropriate chords

Sample:

Tonic (I) and Subdominant (IV)

The sample excerpt is in D minor, 2/4 time. It consists of two measures. The first measure contains two chords: a D minor triad (D, F, A) and a D minor dyad (D, F). The second measure contains two chords: a D minor triad (D, F, A) and a D minor dyad (D, F). The bass line consists of a descending eighth-note scale: D4, C4, B3, A3, G3, F3, E3, D3.

I I IV IV

Key: D minor

Tonic (I) and Supertonic (ii)

The excerpt is in D minor, 2/4 time. It consists of two measures. The first measure contains two chords: a D minor triad (D, F, A) and a D minor dyad (D, F). The second measure contains two chords: a D minor triad (D, F, A) and a D minor dyad (D, F). The bass line consists of a descending eighth-note scale: D4, C4, B3, A3, G3, F3, E3, D3.

Key: \_\_\_\_\_

Subdominant (IV) and Dominant (V)

The excerpt is in D major, 4/4 time. It consists of two measures. The first measure contains two chords: a D major triad (D, F#, A) and a D major dyad (D, F#). The second measure contains two chords: a D major triad (D, F#, A) and a D major dyad (D, F#). The bass line consists of a descending eighth-note scale: D4, C4, B3, A3, G3, F3, E3, D3.

Key: \_\_\_\_\_

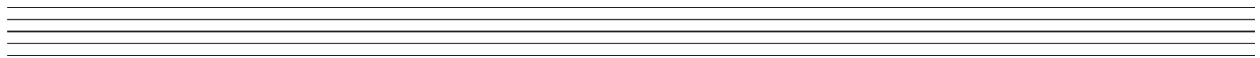
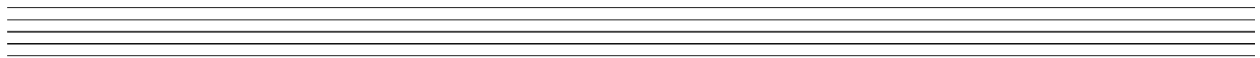
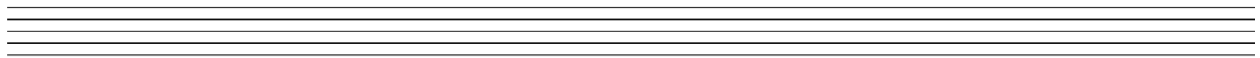
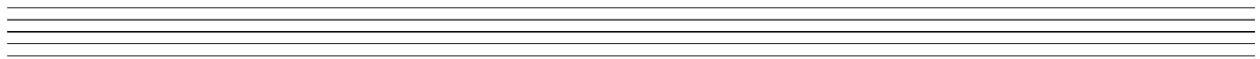
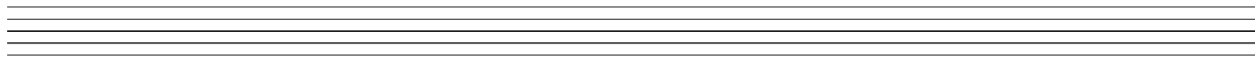
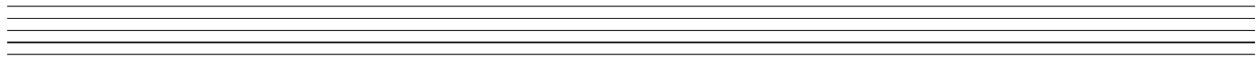
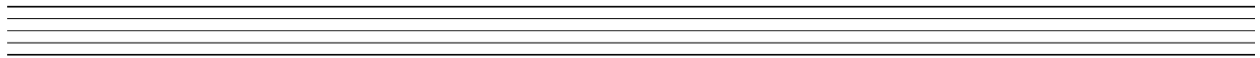
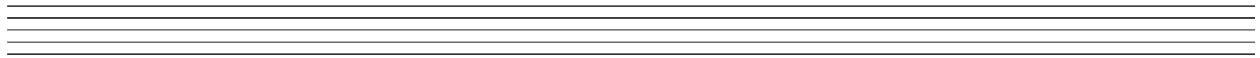
**Abbreviations:**

**Intervals**

P = Perfect  
+ = Major  
- = Minor  
A = Augmented  
D = Diminished

**Chords**

Maj. = Major  
Min. = Minor  
Dim. = Diminished  
Aug. = Augmented  
V<sub>7</sub> = Dominant seventh



The page contains 12 blank musical staves, arranged vertically. Each staff is composed of five parallel horizontal lines, providing a template for writing musical notation.