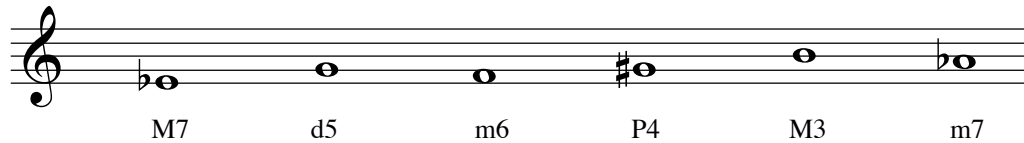


**Music Placement Exam to place out of Music Theory 109 NAME:**

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*Note to student: you do not have to get everything correct in order to place out of the first semester of music theory. Do the best you can.*

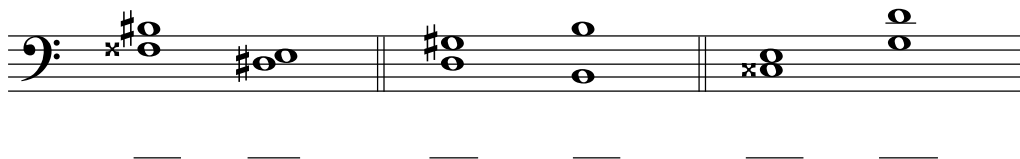
1. Notate the following intervals **above** the given note. [M = major, m = minor, d = diminished, P = perfect]



Musical staff with six pairs of notes and interval labels below them:

- M7: G4 (quarter) and F#5 (half)
- d5: C4 (quarter) and F#4 (half)
- m6: E4 (quarter) and C5 (half)
- P4: D4 (quarter) and G4 (half)
- M3: A4 (quarter) and C5 (half)
- m7: B4 (quarter) and G#5 (half)

2. **Name** the following intervals **and circle** the more **dissonant** of each pair:

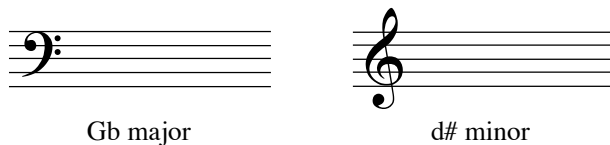


Musical staff with three pairs of notes for interval identification:

- Pair 1: G#4 (quarter) and B#4 (quarter)
- Pair 2: G#4 (quarter) and C5 (half)
- Pair 3: G#4 (quarter) and B4 (quarter)

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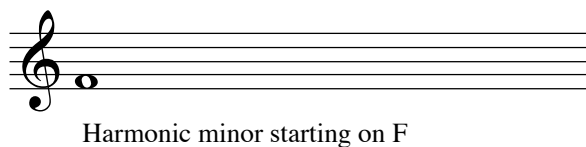
3. Write the indicated key signatures.



Two musical staves for key signature notation:

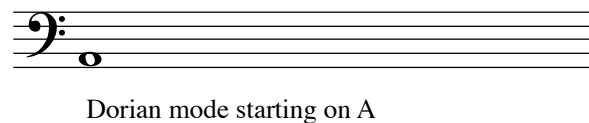
- Bass clef staff: Gb major
- Treble clef staff: d# minor

4. Write the indicated scale or mode below, beginning with the indicated pitch and without the use of a key signature.



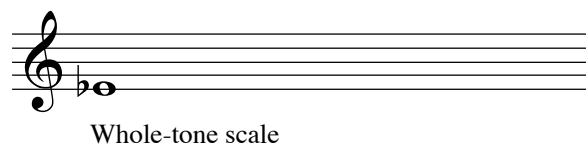
Musical staff for Harmonic minor scale starting on F.

Harmonic minor starting on F



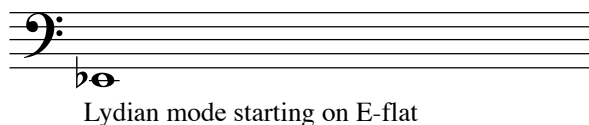
Musical staff for Dorian mode starting on A.

Dorian mode starting on A



Musical staff for Whole-tone scale starting on F.

Whole-tone scale



Musical staff for Lydian mode starting on E-flat.

Lydian mode starting on E-flat

5. Explain the difference between simple meter and compound meter. Give an example of each.

6. Write the indicated major, minor, augmented, or diminished triad given the third (not the root) of the chord. That is, the note given below is the **third** of the chord you should construct. Write the other two notes of the indicated triad **above** the given note. (Accordingly, the chord will be in first inversion.)

Maj      dim      min      Aug      Maj      min

7. **Notate** a dominant seventh chord in A major in four parts (SATB), **and resolve** it to the tonic using correct voice-leading. Write in the appropriate key signature.

8. Notate the first four overtones (harmonics) above the indicated fundamental:

9. Analyze the passage below and, below each chord, indicate the appropriate Roman numeral. Use lower-case Roman numerals for minor chords and upper-case Roman numerals for major chords.

10. Write the indicated chord in the key of B-flat major in the correct position (root position, first inversion, second inversion, or third inversion, as indicated).

ii6                  V<sub>4</sub><sub>2</sub>                  IV<sub>6</sub><sub>4</sub>

11. Identify the following cadences as PAC (perfect authentic cadence), IAC (imperfect authentic cadence), plagal, half, or deceptive.

A major                  F major                  G minor

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12. Notate each of the following chords in the key of D major on the grand staff below, and provide the appropriate chord label (Roman numeral and Arabic numbers). Notate the chords in four parts (soprano, alto, tenor, and bass) with appropriate spacing between parts.

- A. dominant seventh chord in first inversion
- B. dominant seventh chord in second inversion
- C. dominant seventh chord in third inversion

A                  B                  C

13. In the d-minor musical example below, circle every nonchord tone and indicate what kind of nonchord tone it is—neighbor note, double neighbor, passing tone, appoggiatura, escape tone, anticipation, or suspension.