

Name: \_\_\_\_\_

**AGNES SCOTT COLLEGE**  
**Music Theory SAMPLE Placement Exam ANSWERS**

Earning a combined score of 85% or above on both the theory and the aural skills exams will enable you to place out of Music Theory I (MUS 109).

**SECTION 1**

I. Name the following pitches using letter names.

G sharp   E   C sharp   D flat   C   F sharp   A flat

II. Write enharmonic equivalents.

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

III. Name these intervals.

Major 6<sup>th</sup>   minor 7<sup>th</sup>   Perfect 5<sup>th</sup>   Dimin. 4<sup>th</sup>   minor 2<sup>nd</sup>   Perfect 8<sup>va</sup>   Major 3<sup>rd</sup>

IV. Write the interval above the given note.

Perfect 5<sup>th</sup>   Major 3<sup>rd</sup>   minor 2<sup>nd</sup>   Perfect 8<sup>va</sup>   Triton   Major 6<sup>th</sup>   Major 2<sup>nd</sup>

V. Complete these measures with the appropriate value (note, rest, or dot).

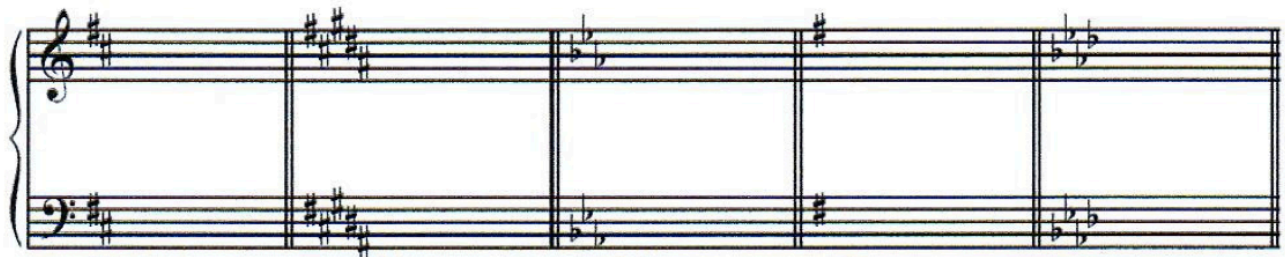
**VI. Fill in the blanks.**

In  $\text{C}$  there are 2 beats per measure. A  $\text{d}$  (kind of note) gets one beat. Each beat equals 2 quarter notes and 4 eighth notes.

In  $\frac{3}{4}$  there are 3 beats per measure. A  $\text{d}$  (kind of note) gets one beat. Each beat equals 2 eighth notes and 4 sixteenth notes.

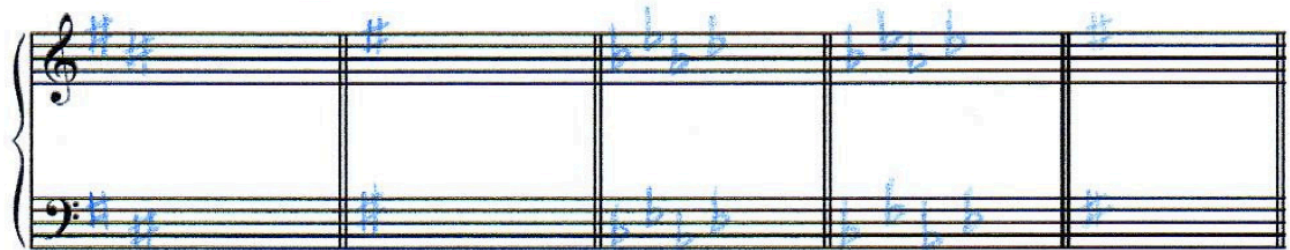
In  $\frac{3}{8}$  there are 3 beats per measure. A  $\text{d}$  (kind of note) gets one beat. Each beat equals 3 eighth notes and 6 sixteenth notes.

**VII. Name these key signatures.**



D Major      G# minor      E $\flat$  Major      G Major      F minor

**VIII. Write these key signatures in both staves.**



D Major      G Major      A $\flat$  Major      F minor      E minor

**IX. Write the following scales.**

A Major



C Melodic Minor (up and down!)




X. Identify the root and quality (major, minor, diminished, or augmented) of these triads.

Ab Major F Augm. Bb Major C# minor Db Major G diminished.

XI. Write the following triads.

B diminished    C# minor    D Augmented    F Major    Eb minor    A Major

XII. Define these terms and symbols.

- a) Legato: Connected, without breaks between notes.
- b) Allegro: Brisk and lively tempo
- c) Diminuendo: Gradual decrease in loudness
- d) *mf*: Mezzo forte (Medium loud)
- e) : Fermata (indicates prolongation of tone or rest)
- f) *pp*: Pianissimo (Very soft)
- g) *8va*: Notes should be played one octave higher

SECTION 2

I. Analysis

- a) Identify the key and analyze the following passage from Mozart's Piano Sonata K284 with Roman numeral analysis.
- b) Circle all non-harmonic (non-chord) tones.
- c) What is the type of cadence at the end of this excerpt? HALF
- d) Is the texture 'polyphonic,' 'monophonic,' or 'homophonic'? HOMOPHONIC
- e) What is the interval between the boxed notes on measure 2? MINOR 6<sup>TH</sup>

Var. IV.

D Major:    V            I            vi            IV            V

          I<sup>6</sup>            IV            V<sup>6-5</sup><sub>4-3</sub>

## **II. True or False?**

- F Parallel octaves are allowed between outer voices.
- T The seventh of a chord resolves down.
- F The *leading tone* is found in the *subdominant* triad.
- T In a 'Cadential  $\frac{6}{4}$ ' the bass is doubled.
- F Bach never wrote parallel fifths.
- T In minor mode, the *subtonic* and the *leading tone* triads differ in just one note.
- T *Neighboring tones* are approached by step and resolved by step.
- F *Picardy third* is an augmented third found in some compositions in the minor mode.