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.

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G sharp E C sharp D flat C F sharp A flat
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II. Write enharmonic equivalents.

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G sharp E C sharp D flat C F sharp A flat
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III. Name these intervals.

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Major 6th minor 7th Perfect 5th Dimin. 4th minor 2nd Perfect 8va Major 3rd
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IV. Write the interval above the given note.

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Perfect 5th Major 3rd minor 2nd Perfect 8va Triton Major 6th Major 2nd
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V. Complete these measures with the appropriate value (note, rest, or dot).

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Name: ______________________
VI. **Fill in the blanks.**

In $\text{C}$ there are ____ beats per measure. A $\dfrac{1}{4}$ (kind of note) gets one beat. Each beat equals ____ quarter notes and ____ eight notes.

In $\text{G}$ there are ____ beats per measure. A $\dfrac{3}{4}$ (kind of note) gets one beat. Each beat equals ____ eight notes and ____ sixteenth notes.

In $\text{G}$ there are ____ beats per measure. A $\dfrac{3}{8}$ (kind of note) gets one beat. Each beat equals ____ eight notes and ____ sixteenth notes.

VII. **Name these key signatures.**

\[\text{D Major} \quad \text{G# minor} \quad \text{E}_b \text{ Major} \quad \text{G Major} \quad \text{F minor}\]

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

\[\text{D Major} \quad \text{G Major} \quad \text{A}_b \text{ Major} \quad \text{F minor} \quad \text{E minor}\]

IX. **Write the following scales.**

A Major

\[\text{C Melodic Minor (up and down!)}\]
X. Identify the root and quality (major, minor, diminished, or augmented) of these triads.

Ab Major E Augm Eb Major C# minor Db Major G dimished.

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) 8°: 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 6TH__________
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 $^6_4$’ 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.