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.

II. Write enharmonic equivalents.

III. Name these intervals.

IV. Write the interval above the given note.

Perfect $5^{th}$  Major $3^{rd}$  minor $2^{nd}$  Perfect $8^{va}$  Triton  Major $6^{th}$  Major $2^{nd}$

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

In C there are ______ beats per measure. A ______ (kind of note) gets one beat. Each beat equals ______ quarter notes and ______ eighth notes.

In G there are ______ beats per measure. A ______ (kind of note) gets one beat. Each beat equals ______ eighth notes and ______ sixteenth notes.

In F there are ______ beats per measure. A ______ (kind of note) gets one beat. Each beat equals ______ eighth notes and ______ sixteenth notes.

VII. Name these key signatures.

VIII. Write these key signatures in both staves.

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.

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:__________________________________________

b) Allegro:________________________________________

c) Diminuendo:_____________________________________

d) mf:____________________________________________

e) :______________________________________________

f) pp:____________________________________________

g) piano:_________________________________________
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?

d) Is the texture ‘polyphonic,’ ‘monophonic,’ or ‘homophonic’?

e) What is the interval between the boxed notes on measure 2?
II. True or False?

___ Parallel octaves are allowed between outer voices.

___ The seventh of a chord resolves down.

___ The leading tone is found in the subdominant triad.

___ In a ‘Cadential 4’ the bass is doubled.

___ Bach never wrote parallel fifths.

___ In minor mode, the subtonic and the leading tone triads differ in just one note.

___ Neighboring tones are approached by step and resolved by step.

___ Picardy third is an augmented third found in some compositions in the minor mode.