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

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. \([M = \text{major}, m = \text{minor}, d = \text{diminished}, P = \text{perfect}]\)

\[
\text{M7} \quad \text{d5} \quad \text{m6} \quad \text{P4} \quad \text{M3} \quad \text{m7}
\]

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

3. Write the indicated key signatures.

\[
\begin{align*}
\text{Gb major} & \quad & \text{d\# minor} \\
\end{align*}
\]

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

\[
\begin{align*}
\text{Harmonic minor scale} & \quad & \text{Dorian mode starting on A} \\
\text{Whole-tone scale} & \quad & \text{Lydian mode starting on A} \\
\end{align*}
\]

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.)

\[\text{Maj} \quad \text{dim} \quad \text{min} \quad \text{Aug} \quad \text{Maj} \quad \text{min}\]

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).

\[ \text{ii}^6 \quad \text{V}^4 \quad \text{IV}^6 \]

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

A major \quad F major \quad G minor

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

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.