

Theory Test Level 4a

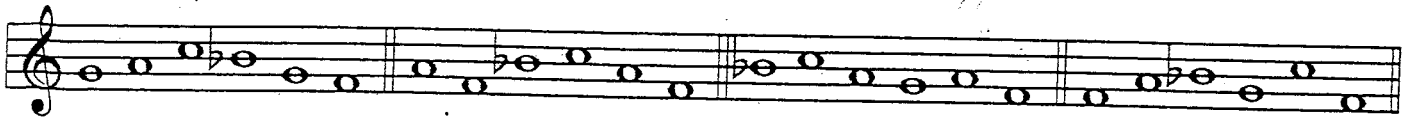
Sample Test

1. Ear Training – Study this page carefully before you listen to the tape. Each example is played 2X.

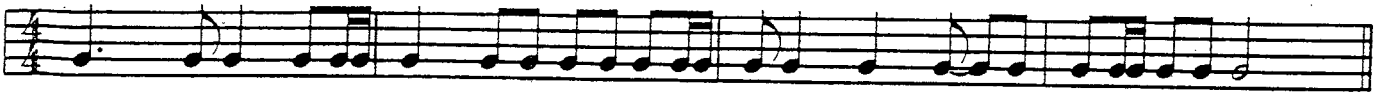
a. Intervals: Circle the Interval that is heard –

- | | | | | | | | |
|----------|-------|-------|-------|----------|-------|-------|-------|
| 1) maj 2 | maj 3 | per 4 | min 3 | 4) per 4 | per 5 | per 8 | maj 3 |
| 2) maj 7 | min 7 | maj 2 | min 2 | 5) min 6 | maj 7 | maj 6 | min 7 |
| 3) per 5 | aug 4 | maj 6 | per 4 | 6) maj 3 | min 6 | maj 6 | per 5 |

b. Pitches: Cross out the pitch series that are not played –



c. Rhythm: Circle the Rhythm that you hear -



d. Melody Recognition: Circle the melody that you hear -



Sample Test

e. **Instrumentation:** Write the instruments you hear within this musical selection –

1. _____	2. _____
3. _____	4. _____
5. _____	6. _____
7. _____	

2. **Intervals** – Write the intervals requested. The bottom note of each chord is given.

maj 2 per 4 min 6 min 3 aug 5

min 7 maj 3 min 2 per 5 maj 6

3. **Triads** - Write the following triads. Use accidentals, not key signatures, and the harmonic form of minor.

B major subdominant F minor tonic C# minor leading tone D^b major tonic E^b minor dominant

G^b major dominant C minor supertonic E^b major leading tone A^b minor mediant F# major submediant

4. **Cadences** – Match the Cadences with its correct notation. Some examples will not match.

- | | |
|---------------------------------|---|
| a. half cadence in C minor | b. plagal cadence in E ^b Major |
| c. authentic cadence in E minor | d. half cadence in G major |
| e. authentic cadence in E Major | |

1. 2. 3. 4. 5.

6. 7. 8. 9. 10.

5. **Rhythm with Note completion** – Add one Note to complete each measure.

Rhythm with Rest completion – Add one Rest to complete each measure.

Rhythm Meter/Rhythm Relationship – Circle the measure that is correctly notated for the meter. Cross out each measure(s) that are incorrectly notated.

6. **Scales** – Identify the following scales. Indicate letter name and circle the correct type.

Scale _____ Major Natural Minor Harmonic Minor Melodic Minor

Scale _____ Major Natural Minor Harmonic Minor Melodic Minor

Scale _____ Major Natural Minor Harmonic Minor Melodic Minor

Scale _____ Major Natural Minor Harmonic Minor Melodic Minor

7. **Music History** – a. Write the names of the periods of Music History below in order.

- a. 1600 to 1750 _____ b. 1750 to 1825 _____
 c. 1750 to 1825 _____ c. 1900 to present _____

Sample Test

b. Place the composers next to the correct time period using the letters on the previous page.

Handel _____ ~~Haydn~~ _____ Villa Lobos _____ Kuhlau _____ Mendelssohn _____
 Grieg _____ Couperin _____ ~~Debussy~~ _____ ~~Rameau~~ _____
~~Stravinsky~~ _____ MacDowell _____ Tchaikovsky _____ Beethoven _____



c. List the composers of your Festival music and identify the Music History period for each:

Composer _____ Period _____
 Composer _____ Period _____

8. Musical Terminology – Match the terms with their correct meaning.

- | | |
|-------------------------------------|---|
| _____ a. Dolce ma non diminuendo | 1. suddenly getting loud |
| _____ b. subito meno forte | 2. suddenly less loud |
| _____ c. crescendo senza ritardando | 3. sweetly and much softer |
| _____ d. sempre piu piano | 4. sweetly but not much softer |
| _____ e. poco a poco stringendo | 5. little by little hurrying the time |
| | 6. little by little with strength |
| | 7. getting louder and always softer |
| | 8. gradually getting louder without slowing |
| | 9. never getting softer |
| | 10. always more softly |

9. Scale Degrees – Given Key/interval – write the appropriate triad using accidentals, not key signatures.
 Please use harmonic form of minor.

				
E \flat major dominant	A minor leading tone	B major supertonic	F \sharp minor submediant	A \flat major tonic
				
D \flat major subdominant	C \sharp major mediant	E minor supertonic	G \flat major leading tone	C minor dominant

10. Answer the following True/False question on Form:

- A. T / F The recapitulation develops the theme(s) through variation and modulation.
- B. T / F The development states the theme or themes.
- C. T / F The recapitulation restates the themes.
- D. T / F The development comes first
- E. T / F In sonata-allegro form, the exposition frequently modulates to the subdominant key.

11. Key Signatures – Identify the keys below by placing the correct letter name in the brackets, and circling the correct type. Please be sure to use correct capitalization where needed.

Scale: [] major natural minor harmonic minor melodic minor

Scale: [] major natural minor harmonic minor melodic minor

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Scale: [] major natural minor harmonic minor melodic minor