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Virginia Music Teachers Association Theory Test
LEVEL VI - Sample

SCORE _____

1. Follow instructions to construct a cadence.

8 pts

- Set up the grand staff correctly below.
- Write the key signature for E major in both staves.
- Write an authentic cadence in this key using piano style (one note in bass clef, three notes in treble). Use correct voice leading. Label the chords with Roman numerals.

2. Construct the following scales

14 pts

- Use a clef sign, ending bar line, correct key signatures, and necessary accidentals
- First, write and ascending Bb Major scale
- Next, write it's parallel (homotonic) minor in melodic form, ascending and descending
- Then, write it's relative minor in harmonic form, ascending only
- Write out the principal (primary triads) on the correct scale degrees.
- Identify the triads with correct Roman numerals

a. Ascending Bb Major scale

b. Parallel minor of Bb Major in melodic form, ascending and descending

c. Relative minor of Bb Major in harmonic form, ascending only

3. Complete the minor keys around the circle of fifths.

10 pts



4. Match the terms and signs on the left with the definitions on the right.

6 pts



b. E - Fb

c. mediant of Eb minor

d. A - Bb

e. G - G#

f. submediant of B minor in melodic form



d diatonic half step

F G #

e chromatic half step

g cluster

C Gb

b enharmonic tones

a F minor

5. Complete the following examples by adding a rest beneath each asterisk (*) and a note beneath each caret (^).

8 pts

6. Match the terms on the left to their most correct definition. One will be unused.

13 pts

- | | | | |
|----|-----------------------|----------|---|
| a. | calando | <u>f</u> | a little more lively |
| b. | subito fortissimo | <u>k</u> | always with expression |
| c. | hemiola | | play smoothly |
| d. | molto moderato | <u>h</u> | sounds the same, spelled differently |
| e. | sempre stringendo | <u>i</u> | A B |
| f. | poco piu animato | <u>j</u> | augmented 4 th or diminished 5 th |
| g. | una corda | <u>d</u> | very moderately |
| h. | enharmonic | <u>m</u> | different rhythms used simultaneously |
| i. | binary form | <u>b</u> | suddenly very loud |
| j. | tritone | <u>e</u> | always quickening or pushing ahead |
| k. | sempre con espressivo | <u>g</u> | use soft pedal |
| l. | senza ritardando | <u>i</u> | without slowing down |
| m. | polyrhythm | <u>a</u> | gradually getting slower & softer |
| | | <u>c</u> | 3/2 rhythmic ratio, or duple feel in triple meter |

7. Identify the scale to which each of these fragments belong.

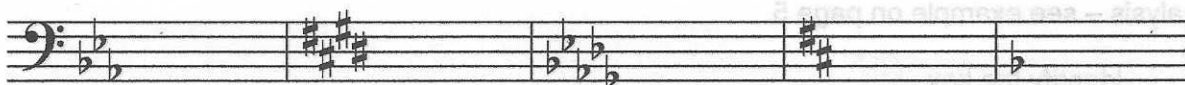
3 pts



- a. d melodic minor b. A^bM c. g[#] harmonic minor

8. Identify the following minor key signatures.

5 pts



- a. cm b. c[#]m c. b^bm d. bm e. dm

9. Fill in the blanks:

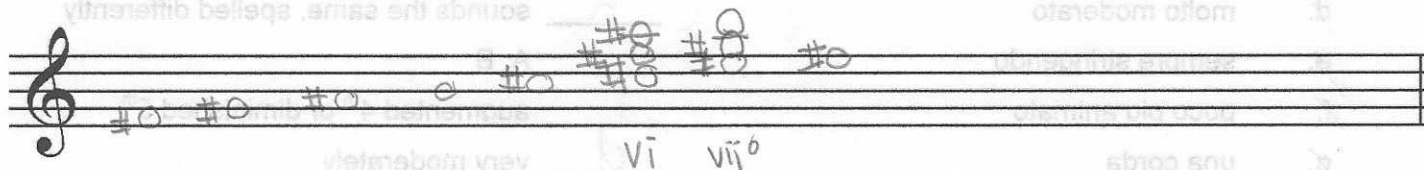
8 pts

- In writing accidentals for a chromatic scale, use sharps for ascending notes and flats for descending.
- The interval of an augmented fourth or a diminished fifth is called a tritone.
- The note before the tonic in a major scale is called the super tonic.
- The enharmonic equivalent of the key of B major is C^b Major.
- An augmented triad on E is spelled E, G[#], and B[#].

10. Write an enharmonic scale according to the instructions below.

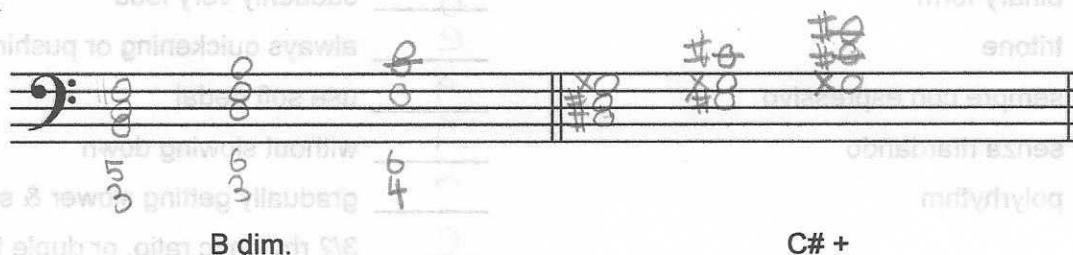
5 pts

- Equivalent to Gb Major
- Construct the supertonic and the submediant triads on the correct scale degrees
- Identify the triads with the correct Roman numerals.



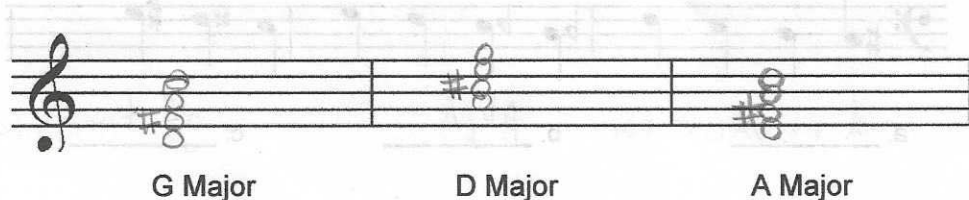
11. Write and label the following triads and their inversions (root, 6/3 and 6/4).

6 pts



12. Build a V7 chord in the keys indicated.

3 pts



13. Analysis – see example on page 5.

7 pts

- Identify the key. GM
- To what key does the piece modulate in measure 17? DM
- Identify the circled chords with correct Roman numerals and figured bass under each chord.
- Do the circled chords function as primary or secondary triads? Primary
- Identify the boxed interval. m7
- What is the form of the piece? Binary
- For extra credit, label the last two chords with correct Roman numerals and figured bass. (1/2 pt each) What kind of cadence ends the piece? Plagal (1 pt)

Soldatenmarsch

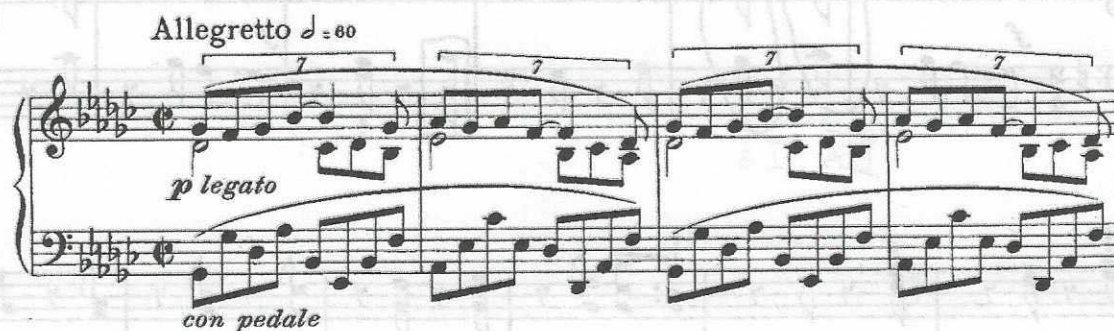
Munter und straff

The musical score for "Soldatenmarsch" is written for piano in 2/4 time, key of D major. The tempo/mood is "Munter und straff". The score consists of five systems of two staves each (treble and bass clef). Measure numbers 1, 7, 13, 20, and 28 are indicated at the start of their respective systems. The music features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. There are several dynamic markings, including *f* (forte). Handwritten annotations include "IV⁵₃ I⁵₃" below measures 1-2 and 27-28, and a circled area around measures 1-4. A box is drawn around measure 10 in the bass staff.

14. The following excerpt can best be described as an example of (circle one):

1 pt

- a. Hemiola
- ☒ b. Polyrhythm
- c. Whole-tone scale



Samuel Barber, *Excursions*, #3

15. The following excerpt can best be described as an example of (circle one):

1 pt

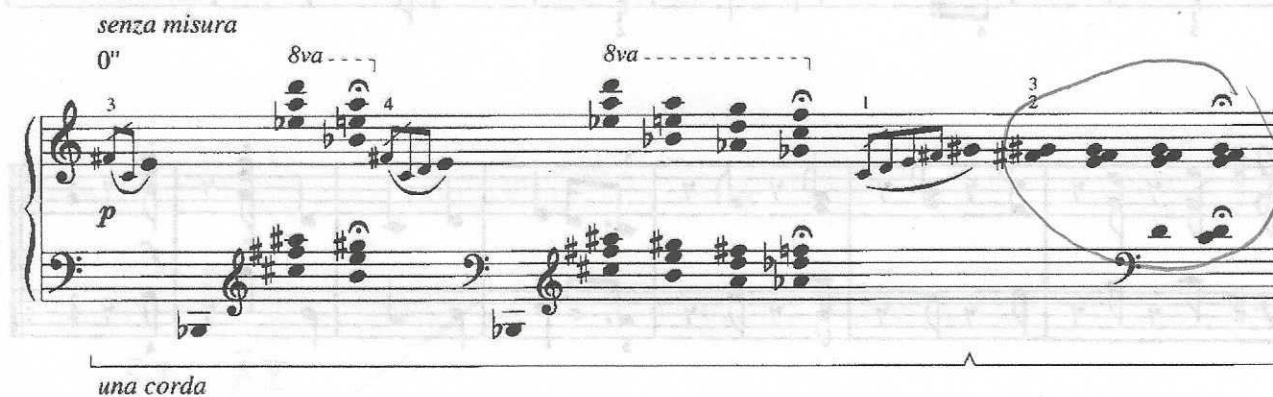
- ☒ a. Assymetrical rhythm
- b. Polyrhythm
- c. Hemiola



Bartok, *Mikrokosmos*, #150

16. In the following excerpt, circle an instance of clusters:

1 pt



Alexena Louie, *O Moon*