

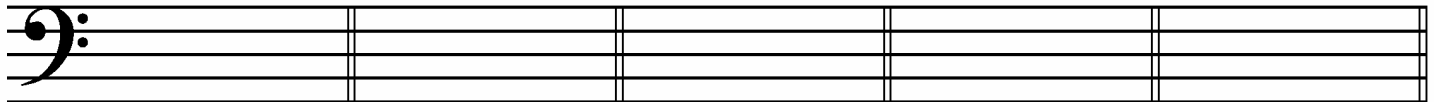
Late Advanced Theory Test

2004

1. Write counting under every note and rest. Add bar lines where necessary.



2. Draw these **major and minor** key signatures.



E Major

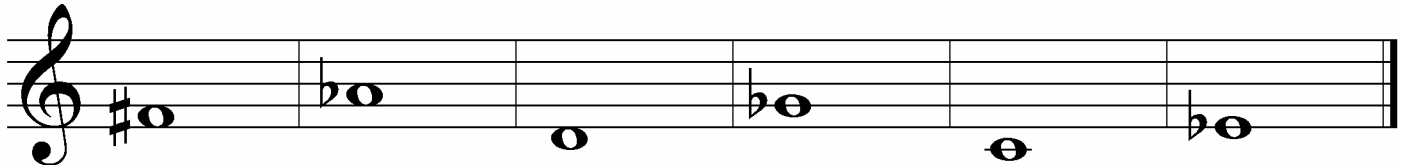
b^b minor

G^b Major

$c^\#$ minor

$F^\#$ Major

3. Draw these *harmonic or melodic* intervals **above** the given notes.



Harmonic P4

Melodic M2

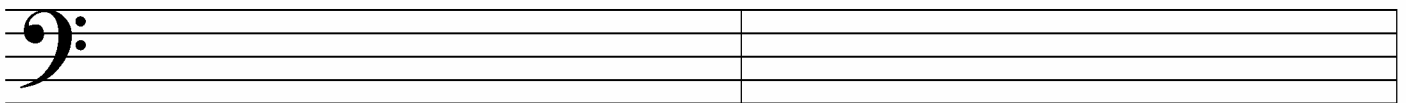
Harmonic m3

Melodic M6

Harmonic m7

Melodic P5

4. Draw these scales. Use whole notes and accidentals, **not** key signatures. Draw the major, natural minor and harmonic minor scales **ascending only**; draw the melodic minor scale **ascending and descending**.



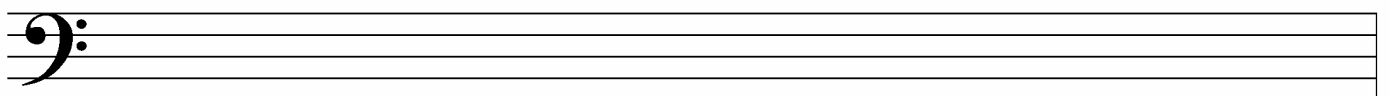
A^b Major

B Major



f natural minor

$d^\#$ harmonic minor



b^b melodic minor

5. Complete this table listing four style periods of music, their dates, and three composers from each period. Use the following composers to complete the table:

**Schumann, Stravinsky, Scarlatti, Handel,
Brahms, Haydn, Schoenberg, Bach, Mozart, Chopin**

Period:	Baroque			
Years:			1820-1900	
Composers:		Beethoven		Copland

6. Draw the following blocked triads.



E Augmented

e^b minor

B^b Augmented

F# Major

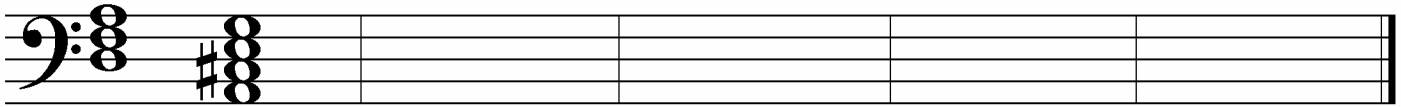
g diminished

7. Match the following. Not all answers will be used.

____ allegretto
 ____ senza
 ____ una corda pedal
 ____ pentatonic
 ____ allargando
 ____ enharmonic
 ____ leading tone
 ____ tonic
 ____ subdominant
 ____ leggiero
 ____ cadence
 ____ cadenza
 ____ a piacere
 ____ piú mosso

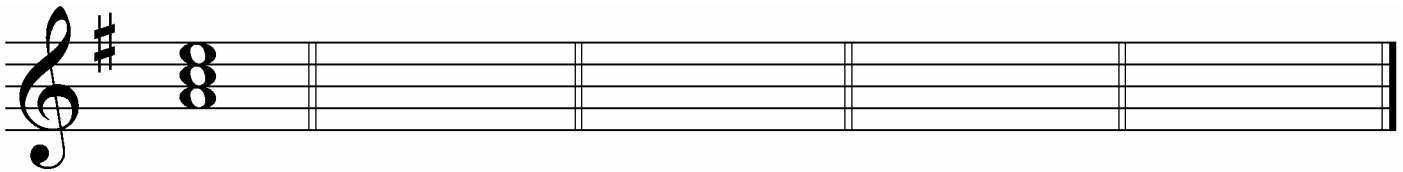
1. becoming slower (less motion)
2. becoming faster (more motion)
3. scale with five different notes per octave
4. the 6th degree of the major or minor scale
5. the 7th degree of the major or minor scale
6. the 4th degree of the major or minor scale
7. the 1nd degree of the major or minor scale
8. same pitch, different spelling
9. light
10. "at pleasure"; performer uses his or her discretion
11. broadening
12. the left pedal
13. the middle pedal
14. a virtuoso passage near the end of a concerto movement or aria
15. the conclusion or punctuation point in a musical phrase
16. without
17. a little quick and lively

8. Draw **tonic and dominant seventh chords** in root position in these keys.
Use whole notes and accidentals, not key signatures.



Ex. i V^7 I V^7 i V^7 I V^7 i V^7
 d harmonic minor E Major f harmonic minor F# Major b harmonic minor

9. Draw the **key signature** for the given key and the requested triad (in root position).



Ex. G Major: ii D^b Major: IV A Major: vii° E^b Major: iii B Major: vi

Provide a Roman numeral analysis of this musical example on the lines provided. Name the key, then write Roman numerals for the harmonies with lines beneath. Answer the questions.

Maestoso

Key: _____: _____

Define "Maestoso". _____

Define "*sfz*". (Answer in English.) _____

Name the circled interval at letter A. Give its number and quality (major, minor or perfect). _____

Name the circled interval at letter B. Give its number and quality (major, minor or perfect). _____

What is the scale degree name of the circled note at letter C (not its letter name or Roman numeral; for example, tonic, supertonic). _____