

Theory Validation Exam
(211 total points)

Name _____

I. Scales, Modes, Clefs, Transposition (30 points)

Date _____

1. Consider this excerpt:

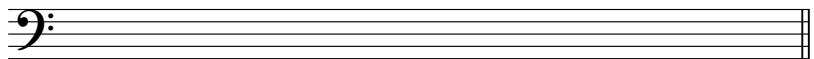


The final note is the keynote.



Notate the scale or mode used in this excerpt (use accidentals). (1)

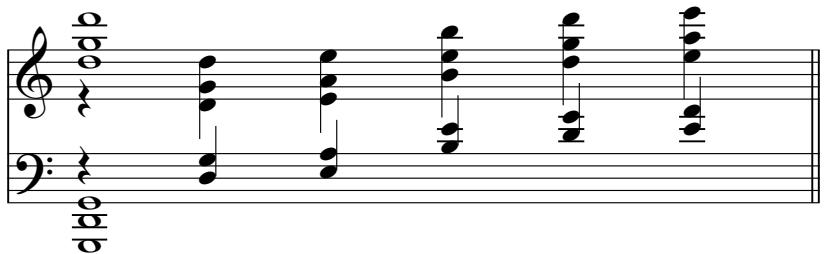
The name of the scale or mode is



.(2)

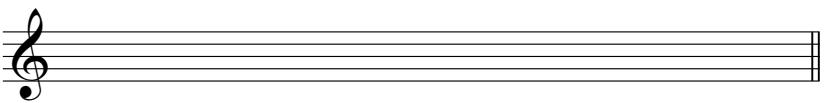
2. Consider this excerpt:

The lowest bass note is the keynote.



Notate the scale or mode used in this excerpt (use accidentals). (1)

The name of the scale or mode is



.(2)

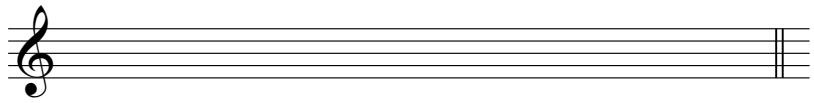
3. Consider this excerpt:

E is the keynote.



Notate the scale or mode used in this excerpt (use accidentals). (1)

The name of the scale or mode is



.(2)

4. Consider this excerpt:

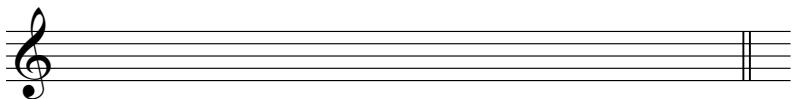


The first note is the keynote.

Notate the scale or mode used in this excerpt (use accidentals). (1)

The name of the scale or mode is

_____ .(2)

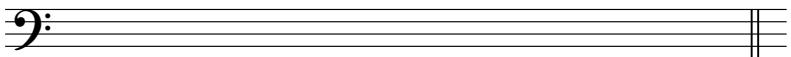


5. Consider this excerpt:

The final note is the keynote.

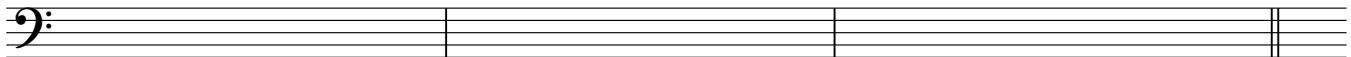
Notate the scale or mode used in this excerpt (use accidentals). (1)

The name of the scale or mode is



_____ .(2)

6. Transpose this excerpt to the key of G minor in the bass clef. Use the appropriate key signature. (15 points)



II. Chord Identification (30 points)

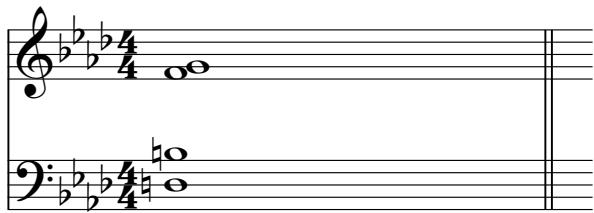
3

7. This chord functions as _____ in Ab major.

Please identify inversions, if present. (3)

This chord would best progress to

- a. I (I 6/4)
- b. ii
- c. iii
- d. IV
- e. V
- f. vi
- g. vii⁰

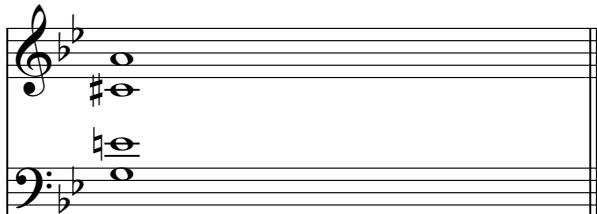


8. This chord functions as _____ in G minor.

Please identify inversions, if present. (3)

This chord would best progress to

- a. i (i 6/4)
- b. ii⁰
- c. III
- d. iv
- e. V
- f. VI
- g. vii⁰

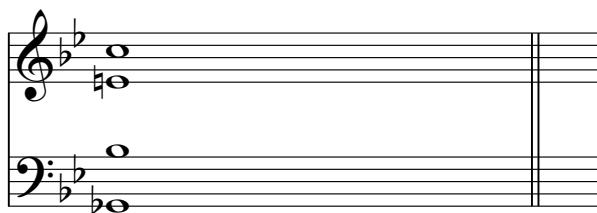


9. This chord functions as _____ in Bb major.

Please identify inversions, if present. (3)

This chord would best progress to

- a. I (I 6/4)
- b. ii
- c. iii
- d. IV
- e. V
- f. vi
- g. vii⁰

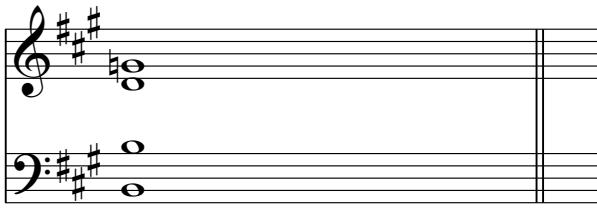


10. This chord functions as _____ in F# minor.

Please identify inversions, if present. (3)

This chord would best progress to

- a. i (i 6/4)
- b. ii⁰
- c. III
- d. iv
- e. V
- f. VI
- g. vii⁰

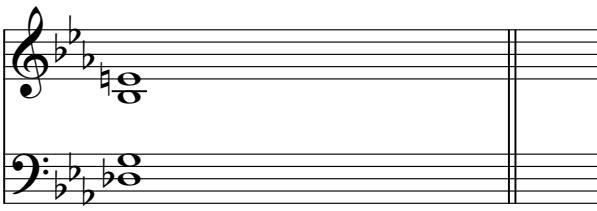


11. This chord functions as _____ in Eb major.

Please identify inversions, if present. (3)

This chord would best progress to

- a. I (I 6/4)
- b. ii
- c. iii
- d. IV
- e. V
- f. vi
- g. vii⁰

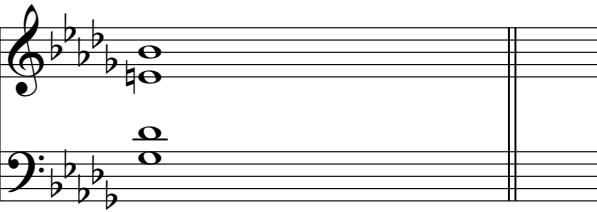


12. This chord functions as _____ in Bb minor.

Please identify inversions, if present. (3)

This chord would best progress to

- a. i (i 6/4)
- b. ii⁰
- c. III
- d. iv
- e. V
- f. VI
- g. vii⁰



13. Circle the chord that is enharmonic with a B° 7 chord. (2)

A musical staff with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The first measure contains a C major chord (C-E-G). The second measure contains a D major chord (D-F#-A). The third measure contains an E major chord (E-G-B). The fourth measure contains an F major chord (F-A-C). The notes are quarter notes.

14. Circle the chord that is enharmonic with a Gr+6 in D Major. (2)

A musical staff with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The first measure contains a G major chord (G-B-D). The second measure contains an A major chord (A-C-E). The third measure contains a B major chord (B-D-F#). The fourth measure contains a C major chord (C-E-G). The notes are quarter notes.

15. Circle the chord that functions as the N6 in G minor. (2)

A musical staff with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The first measure contains a B major chord (B-D-F#). The second measure contains a C major chord (C-E-G). The third measure contains a D major chord (D-F#-A). The fourth measure contains an E major chord (E-G-B). The notes are quarter notes.

16. Circle the IV9 in E Major. (2)

A musical staff with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The first measure contains an A major chord (A-C-E). The second measure contains a B major chord (B-D-F#). The third measure contains a C major chord (C-E-G). The fourth measure contains a D major chord (D-F#-A). The notes are quarter notes.

17. Circle the V13 in A Major. (2)

A musical staff with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The first measure contains an E major chord (E-G-B). The second measure contains an F# major chord (F#-A-C#). The third measure contains a G major chord (G-B-D). The fourth measure contains an A major chord (A-C-E). The notes are quarter notes.

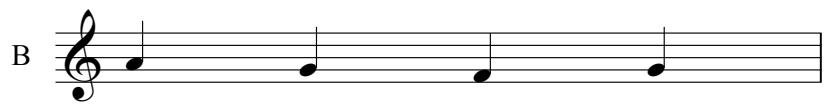
18. Circle the G b9 (#11). (2)

A musical staff with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The first measure contains a B major chord (B-D-F#). The second measure contains a C major chord (C-E-G). The third measure contains a D major chord (D-F#-A). The fourth measure contains an E major chord (E-G-B). The notes are quarter notes.

19. The relationship of B to A represents the use of (2)
- melodic inversion
 - sequence
 - augmentation
 - diminution



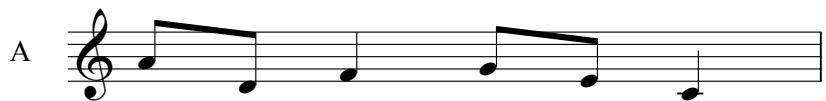
20. The relationship of B to A represents the use of (2)
- melodic inversion & transposition
 - sequence & transposition
 - augmentation & transposition
 - diminution & transposition



21. The example represents the use of (2)
- melodic inversion
 - sequence
 - augmentation
 - diminution



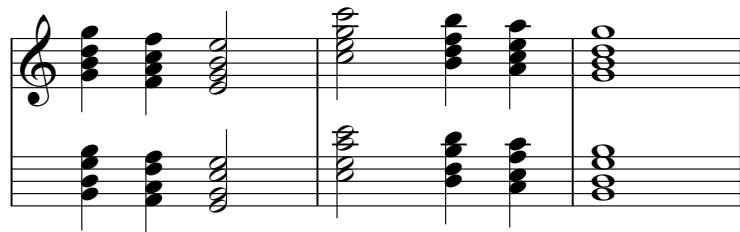
22. The relationship of B to A represents the use of (2)
- melodic inversion
 - transposition
 - retrograde
 - diminution



23. This example demonstrates (2)
- atonality
 - bitonality
 - planing
 - quartal chords

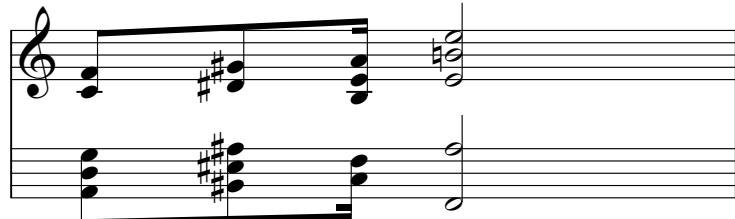
24. This example demonstrates (2)

- a. atonality
- b. bitonality
- c. planing
- d. quartal chords



25. This example demonstrates (2)

- a. atonality
- b. bitonality
- c. planing
- d. quartal chords



26. This example demonstrates (2)

- a. atonality
- b. bitonality
- c. planing
- d. quartal chords



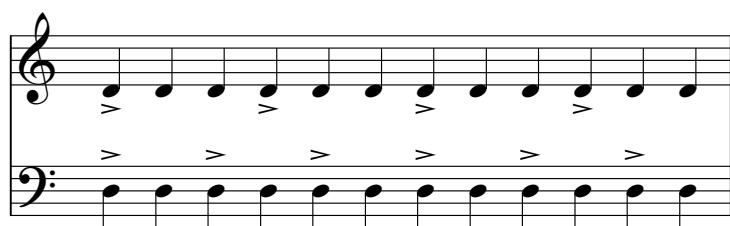
27. Normal order for this pitch set is (2)

- a. 0, 3, 5, 6
- b. 0, 3, 5, 7
- c. 0, 2, 5, 7
- d. 0, 1, 2, 3



28. This effect of these simultaneous rhythms would be (2)

- a. bi-metric
- b. bitonality
- c. harmonic rhythm
- d. agogic accents



29. In this example, the half note would indicate the (2)

- a. normal order
- b. functionality
- c. harmonic rhythm
- d. agogic accents



IV. Analysis (129 points)

30. Analyze this example for the following: Label chords, inversions, and harmonic function.

This excerpt begins in G major and modulates to A minor, E minor, and back to G. Indicate clearly where the modulation occurs and the modulation type.

Do not consider the non-harmonic tones, indicated with a () in your analysis.

Name the non-harmonic tones: (2 points each)

(a) _____

(accented passing tone, anticipation, appoggiatura,

(b) _____

escape tone, lower neighbor tone, suspension,

(c) _____

un-accented passing tone, upper neighbor tone)

(d) _____

(e) _____

(f) _____

The cadence type at 1 is _____.(2)

The cadence type at 2 is _____.(2)

chord _____ GM

function _____ I

chord _____

function _____

A musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves have a key signature of one sharp. The music consists of eighth-note patterns. Measure 8 starts with a half note on the treble staff followed by a quarter note. The bass staff has a half note followed by a quarter note. Measures 9 and 10 show more complex patterns involving eighth notes and sixteenth notes.

chord _____

function _____

A musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves have a key signature of one sharp. The music continues with eighth-note patterns. Measure 11 ends with a half note on the treble staff. Measure 12 begins with a half note on the bass staff. Measure 13 starts with a half note on the treble staff followed by a quarter note. The bass staff has a half note followed by a quarter note. Measure 14 shows a continuation of the eighth-note patterns.

chord _____

function _____

Place a **1** at the modulation to A minor. The modulation type is _____ . (4)

Place a **2** at the modulation to E minor. The modulation type is _____ . (4)

Place a **3** at the modulation to G major. The modulation type is _____ . (4)