Theory Validation Exam

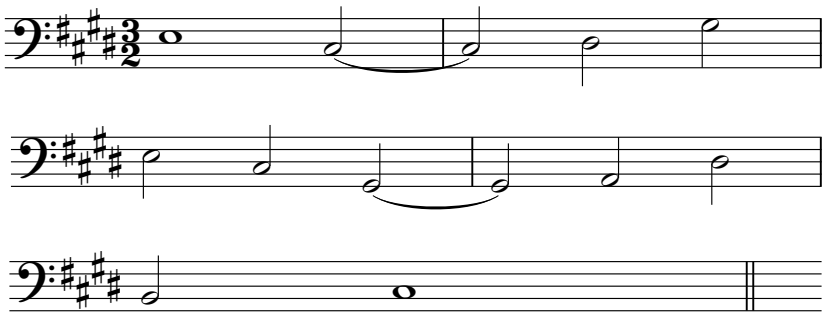
(211 total points)

Name _____

Date_____

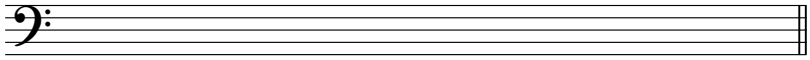
I. Scales, Modes, Clefs, Transposition *(30 points)*

1. Consider this excerpt:



The final note is the keynote.

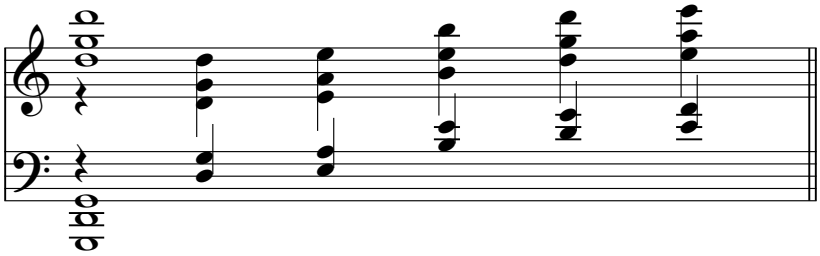
Notate the scale or mode used in this excerpt (use accidentals).*(1)*



The name of the scale or mode is

_____.*(2)*

2. Consider this excerpt:



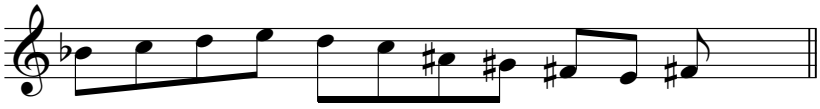
The lowest bass note is the keynote.

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

The name of the scale or mode is

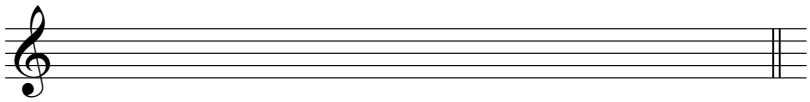
_____.*(2)*

3. Consider this excerpt:



E is the keynote.

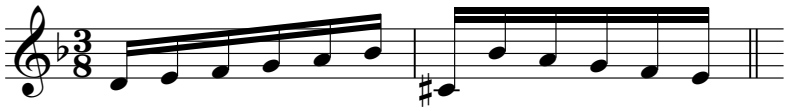
Notate the scale or mode used in this excerpt (use accidentals).*(1)*



The name of the scale or mode is

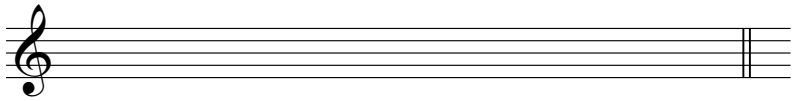
_____.*(2)*

4. Consider this excerpt:



The first note is the keynote.

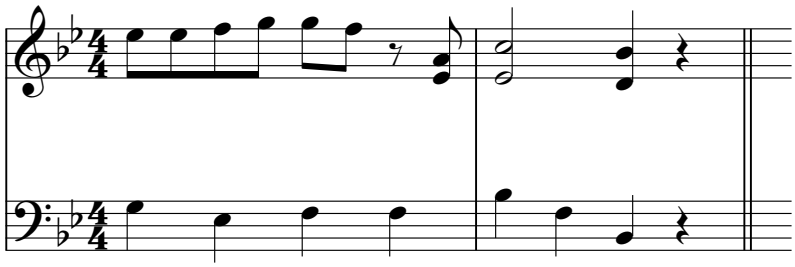
Notate the scale or mode used in this excerpt (use accidentals).*(1)*



The name of the scale or mode is

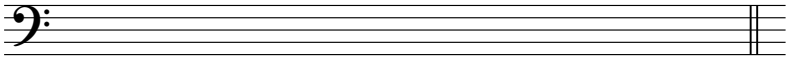
_____.*(2)*

5. Consider this excerpt:



The final note is the keynote.

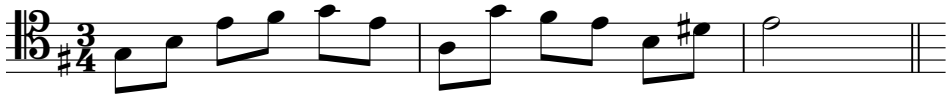
Notate the scale or mode used in this excerpt (use accidentals).*(1)*

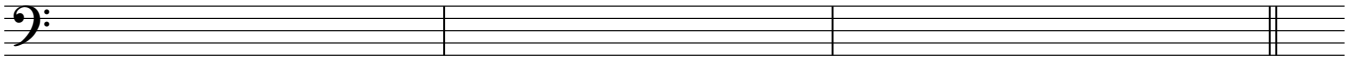


The name of the scale or mode is

_____ .*(2)*

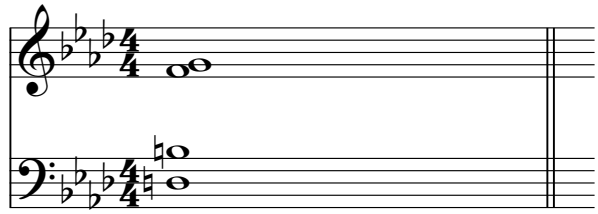
6. Transpose this excerpt to the key of G minor in the bass clef. Use the appropriate key signature. *(15 points)*



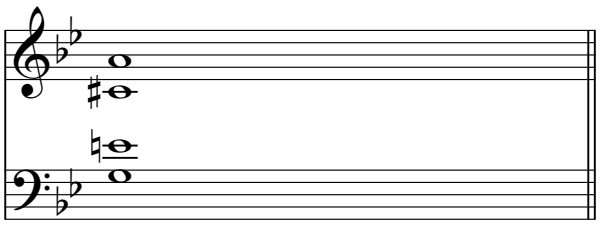


II. Chord Identification *(30 points)*

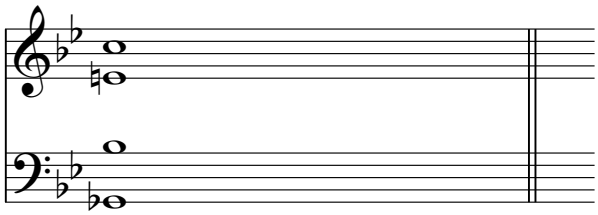
7. This chord functions as _____ in Ab major.
   Please identify inversions, if present. *(3)*
   This chord would best progress to
   a. I (I 6/4)
   b. ii
   c. iii
   d. IV
   e. V
   f. vi
   g. vii0



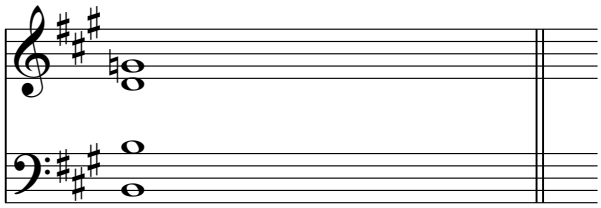
8. This chord functions as _____ in G minor.
   Please identify inversions, if present. *(3)*
   This chord would best progress to
   a. i (i 6/4)
   b. ii0
   c. III
   d. iv
   e. V
   f. VI
   g. vii0



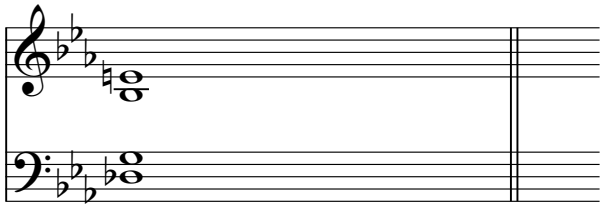
9. This chord functions as _____ in Bb major.
   Please identify inversions, if present. *(3)*
   This chord would best progress to
   a. I (I 6/4)
   b. ii
   c. iii
   d. IV
   e. V
   f. vi
   g. vii0



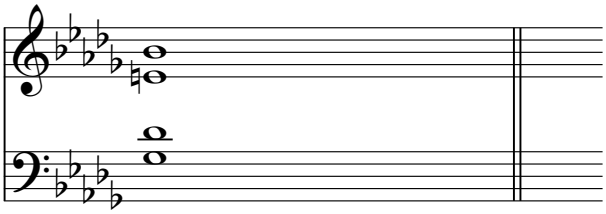
10. This chord functions as _____ in F# minor.
    Please identify inversions, if present. *(3)*
    This chord would best progress to
    a. i (i 6/4)
    b. ii0
    c. III
    d. iv
    e. V
    f. VI
    g. vii0



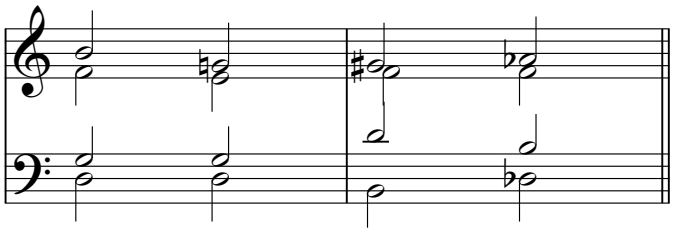
11. This chord functions as _____ in Eb major.
    Please identify inversions, if present. *(3)*
    This chord would best progress to
    a. I (I 6/4)
    b. ii
    c. iii
    d. IV
    e. V
    f. vi
    g. vii0



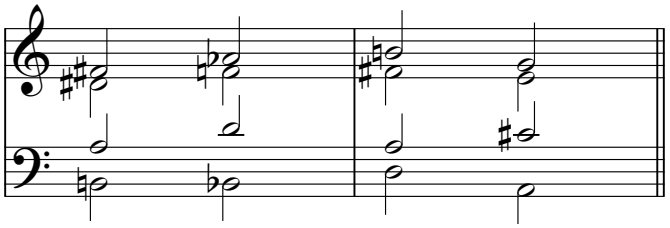
12. This chord functions as _____ in Bb minor.
    Please identify inversions, if present. *(3)*
    This chord would best progress to
    a. i (i 6/4)
    b. ii0
    c. III
    d. iv
    e. V
    f. VI
    g. vii0



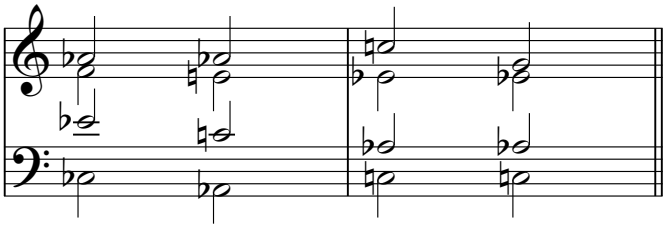
13. Circle the chord that is enharmonic with a Bº 7 chord. (2)



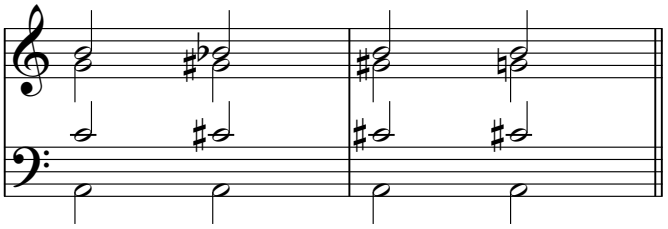
14. Circle the chord that is enharmonic with a Gr+6 in D Major. (2)



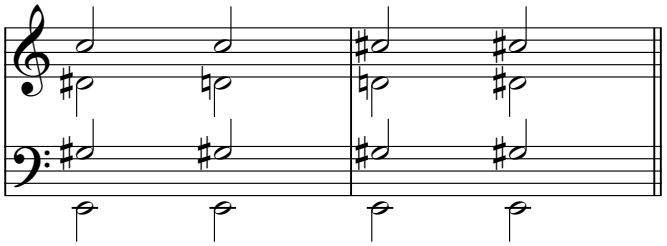
15. Circle the chord that functions as the N6 in G minor. (2)



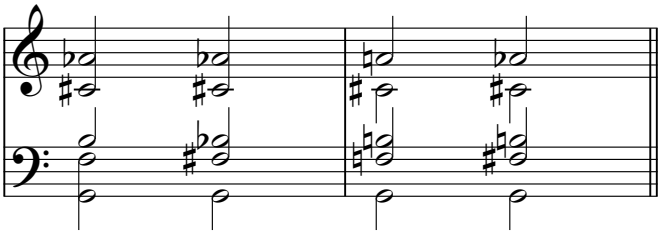
16. Circle the IV9 in E Major. (2)



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

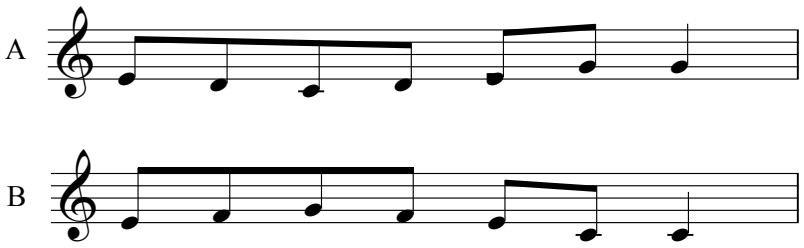


18. Circle the G b9 (#11). (2)

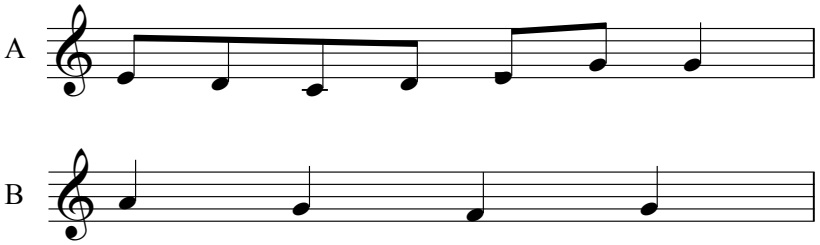


III. Compositional Devices and Terms *(22 points)*

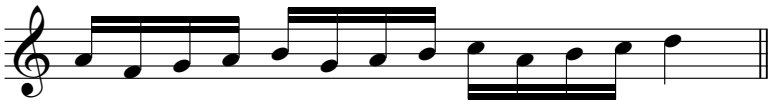
19. The relationsip of B to A represents the use of (2)
    a. melodic inversion
    b. sequence
    c. augmentation
    d. diminution



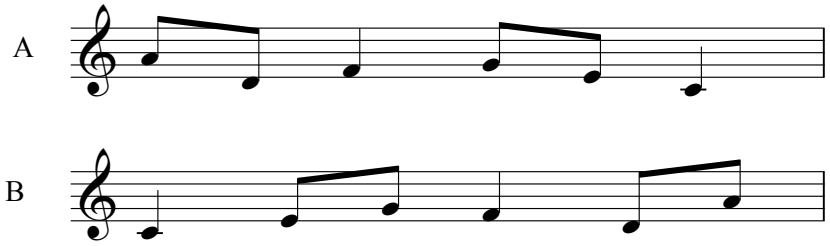
20. The relationsip of B to A represents the use of (2)
    a. melodic inversion & transposition
    b. sequence & transposition
    c. augmentation & transposition
    d. diminution & transposition



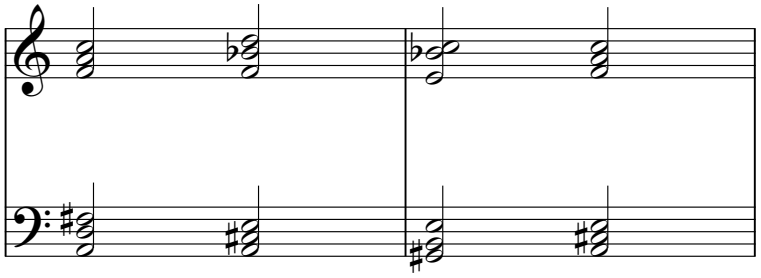
21. The example represents the use of (2)
    a. melodic inversion
    b. sequence
    c. augmentation
    d. diminution



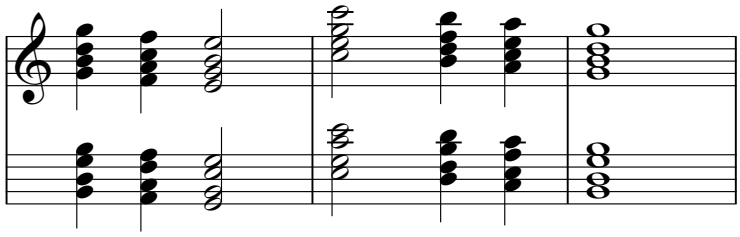
22. The relationsip of B to A represents the use of (2)
    a. melodic inversion
    b. transposition
    c. retrograde
    d. diminution



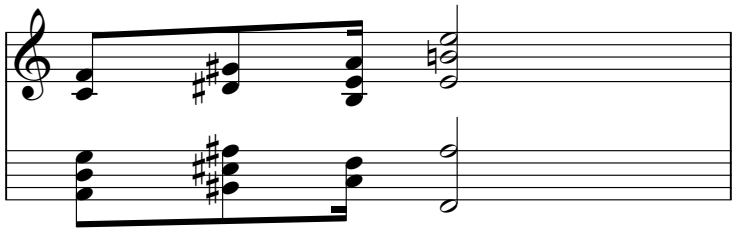
23. This example demonstrates (2)
    a. atonality
    b. bitonality
    c. planing
    d. quartal chords



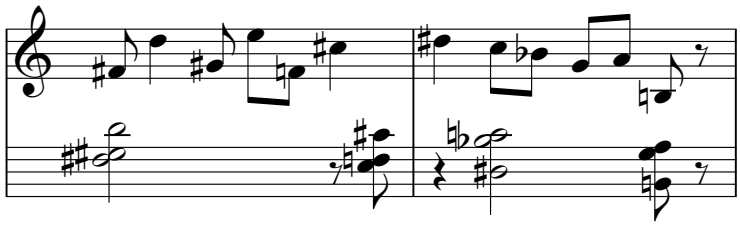
24. This example demonstrates (2)
    a. atonality
    b. bitonality
    c. planing
    d. quartal chords



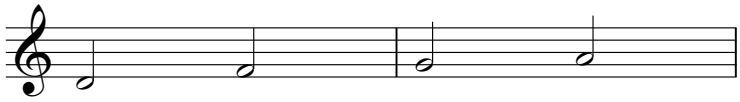
25. This example demonstrates (2)
    a. atonality
    b. bitonality
    c. planing
    d. quartal chords



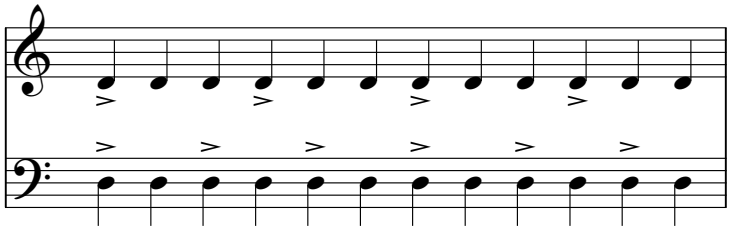
26. This example demonstrates (2)
    a. atonality
    b. bitonality
    c. planing
    d. quartal chords



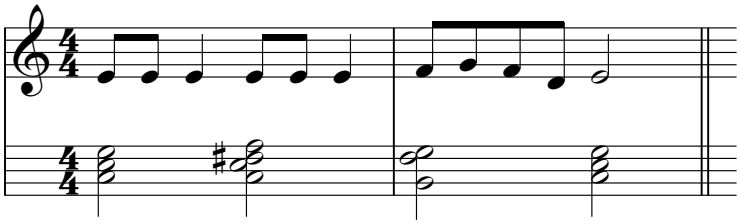
27. Normal order for this pitch set is (2)
    a. 0, 3, 5, 6
    b. 0, 3, 5, 7
    c. 0, 2, 5, 7
    d. 0, 1, 2, 3



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) _____

(b) _____

(c) _____

(d) _____

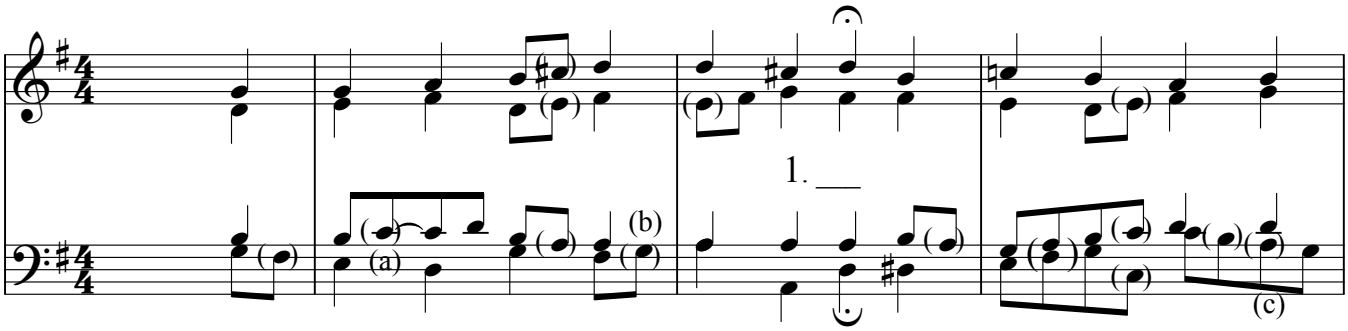
(e) _____

(f) _____

(accented passing tone, anticipation, appogiatura, escape tone, lower neighbor tone, suspension, un-accented passing tone, upper neighbor tone)

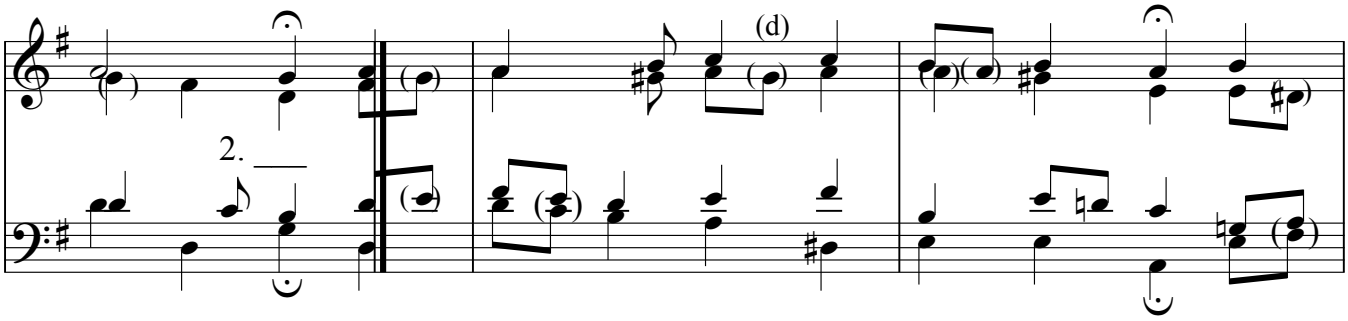
The cadence type at 1 is _____.*(2)*

The cadence type at 2 is _____.*(2)*



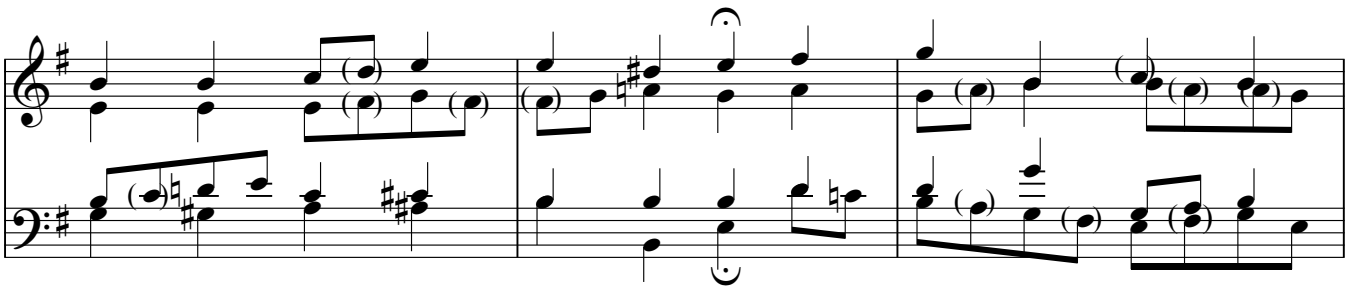
chord GM _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____

function I _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____



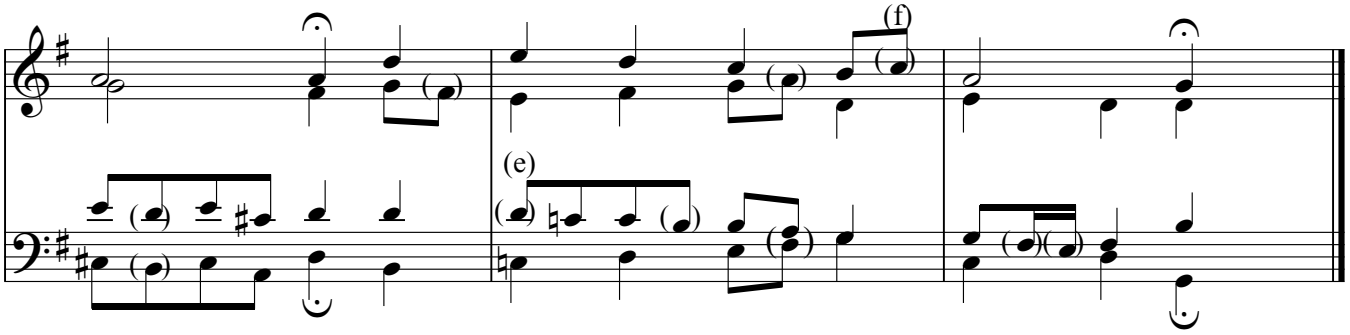
chord _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____

function _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____



chord _____ _____ _____ _____ _____ _____ _____ _____ _____ _____

function _____ _____ _____ _____ _____ _____ _____ _____ _____ _____



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)