Music Theory

Directions: Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the one that is best in each case and then fill in the corresponding oval on the answer sheet. Throughout the examination, the [ ] indicates when music will be played.

Part A
Time—Approximately 48 minutes

Questions 1-6 ask you to identify pitch patterns that are played. In each case the question number will be announced. You will have ten seconds to read the choices, and then you will hear the musical example played twice, with a brief pause between playings. Remember to read the choices for each question after its number is announced. Now listen to the music for Questions 1-6 and identify the pitch patterns that are played.

1. Which of the following is played?
   (A) [Note: Image of a music staff with notes]
   (B) [Note: Image of a music staff with notes]
   (C) [Note: Image of a music staff with notes]
   (D) [Note: Image of a music staff with notes]

   Pitch pattern, played twice. [ ]

2. Which of the following is played?
   (A) [Note: Image of a music staff with notes]
   (B) [Note: Image of a music staff with notes]
   (C) [Note: Image of a music staff with notes]
   (D) [Note: Image of a music staff with notes]

   Pitch pattern, played twice. [ ]
3. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

Pitch pattern, played twice. 

4. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

Pitch pattern, played twice. 

5. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

Pitch pattern, played twice. 

6. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

Pitch pattern, played twice. 

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 7-8 ask you to identify rhythms. After a question is announced, you will have ten seconds to read the choices. It is important that you read the choices carefully before the example is played. Each example will be played twice, with a brief pause between playings. Now listen to the music for Questions 7-8 and identify the rhythm that matches the example played.

7. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

Rhythm pattern, played twice. 

8. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

Rhythm pattern, played twice. 

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
**Section 1**

**Questions 9-14** are based on four sections from the beginning of a symphonic movement. Sections 1 and 2 will be played twice, then sections 3 and 4 will be played once. Finally, the entire excerpt will be played once. Before listening to sections 1 and 2, please read **Questions 9-12**.

9. The first four notes of the melody are scale degrees
   (A) 1 3 5 1
   (B) 1 5 3 1
   (C) 3 1 5 3
   (D) 5 3 1 5

10. The meter type is
    (A) simple duple
    (B) simple triple
    (C) compound duple
    (D) compound triple

11. Which of the following best describes the role of the bassoon at the beginning of section 2?
    (A) It provides a walking bass line.
    (B) It provides a countermelody.
    (C) It imitates the melody at the fifth.
    (D) It doubles the melody at the octave.

12. Which of the following statements best describes the harmonic rhythm of sections 1 and 2?
    (A) The harmonic rhythm of section 2 is slower than that of section 1.
    (B) The harmonic rhythm of section 2 is faster than that of section 1.
    (C) The harmonic rhythm of section 2 is the same as that of section 1.
    (D) The harmonic rhythm of section 1 accelerates, while that of section 2 slows down.

Before listening to sections 3 and 4, please read **Questions 13-14**.

13. Section 3 is in the key of the
    (A) dominant
    (B) subdominant
    (C) relative minor
    (D) parallel minor

14. The form of the entire excerpt is
    (A) A A' B A''
    (B) A A' B B
    (C) A A' B B'
    (D) A A' B C

Now listen to sections 3 and 4 and answer **Questions 13-14**.

The entire excerpt will now be played.

Please go on to the next set of questions.
Section I

Questions 15-19 are based on an excerpt in two sections. The first section of the excerpt will be played two times. Then, the second section will be played once. Finally, the entire excerpt will be played once. Before listening to the first section for the first time, please read Questions 15-17.

15. The pairs of voices are singing in
   (A) thirds
   (B) fourths
   (C) fifths
   (D) sixths

16. A correct rhythmic notation for the principal melodic idea is
   (A) \( \begin{align*}
   \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} \\
   \end{align*} \)
   (B) \( \begin{align*}
   \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} \\
   \end{align*} \)
   (C) \( \begin{align*}
   \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} \\
   \end{align*} \)
   (D) \( \begin{align*}
   \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} & \text{\textcopyright} \\
   \end{align*} \)

17. The opening chord progression returns several times throughout the first section. The first four chords of the progression are best analyzed as
   (A) I – ii – V – I
   (B) I – IV – V – I
   (C) I – viio6 – I6 – V
   (D) I – I6 – ii6 – V

Now listen to the second section and answer Questions 15-17. \( \text{\textcopyright} \)

The first section will now be played a second time. \( \text{\textcopyright} \)

Before listening to the second section, please read Questions 18-19.

18. The texture of the second section is best described as
   (A) heterophonic
   (B) homophonic
   (C) monophonic
   (D) polyphonic

19. The tempos of the two sections are best described, respectively, as
   (A) allegro, adagio
   (B) andante, allegro
   (C) largo, moderato
   (D) presto, andante

Now listen to the second section and answer Questions 18-19. \( \text{\textcopyright} \)

The entire excerpt will now be played. \( \text{\textcopyright} \)

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 20-24 are based on an excerpt from a piano work that can be diagrammed as follows.

**Introduction ll: 4 phrases :ll**

First the introduction will be played once. Then the entire excerpt will be played twice. Before listening to the introduction, please read Questions 20-21.

20. The introduction begins with a melody played in parallel
   (A) thirds
   (B) fifths
   (C) sixths
   (D) octaves

Before listening to the entire excerpt for the first time, please read Questions 22-24.

21. The introduction ends with the two lines in
   (A) parallel motion
   (B) similar motion
   (C) contrary motion
   (D) oblique motion

Now listen to the introduction and answer Questions 20-21. 🎵

22. The four phrases are best labeled as
   (A) a a' a'' b
   (B) a a' b b'
   (C) a b a c
   (D) a b c b'

23. Which of the following is a rhythmic feature of the excerpt?
   (A) Meter changes
   (B) Ritardando
   (C) Triplet rhythms
   (D) Syncopation

24. In the repeat of the four phrases, the pianist varies the performance in which of the following ways?
   (A) Taking the melody down an octave
   (B) Improvising an ostinato bass
   (C) Embellishing the accompaniment
   (D) Transposing the music up a step

Now listen to the entire excerpt for the first time and answer Questions 22-24. 🎵

The entire excerpt will now be played again. 🎵

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 25-29 are based on an excerpt consisting of four long phrases from a string sextet. The first two phrases of the excerpt will be played twice. Then the third and fourth phrases will be played once. Finally, the entire excerpt will be played once. Before listening to the first two phrases for the first time, please read Questions 25-27.

25. The opening motive is represented by scale degrees
   (A) 1 5 6 7 6
   (B) 1 5 7 1 7
   (C) 5 1 2 3 2
   (D) 5 1 3 4 3

26. Compared to the first phrase, the melody of the second phrase is
   (A) an octave higher
   (B) an octave lower
   (C) a fifth higher
   (D) a fifth lower

27. The second phrase ends with what kind of cadence?
   (A) Plagal
   (B) Deceptive
   (C) Imperfect authentic
   (D) Phrygian half

Now listen to the first two phrases for the first time and answer Questions 25-27. [ ╳ ]

The first two phrases will now be played again. [ ╳ ]

Before listening to phrases three and four, please read Question 28.
28. In the first half of phrases three and four, the motion between the highest and lowest lines is best represented as

(A) 
(B) 
(C) 
(D) 

Now listen to phrases three and four and answer **Question 28.**

Before listening to the entire excerpt, please read **Question 29.**

29. The texture of the entire excerpt is

(A) chordal homophony
(B) melody with accompaniment
(C) melody with countermelody
(D) imitative polyphony

Now listen to the entire excerpt and answer **Question 29.**

**PLEASE GO ON TO THE NEXT SET OF QUESTIONS.**
Questions 30-33 are based on an excerpt that will be played four times. The score is printed correctly below, but in the version you will hear, several measures contain errors in either pitch or rhythm. Before listening to the music for the first time, please read Questions 30-33 and look at the score.

30. In measure 3, there is an error in
   (A) treble clef pitch
   (B) treble clef rhythm
   (C) bass clef pitch
   (D) bass clef rhythm

31. In measure 4, there is an error in
   (A) treble clef pitch
   (B) treble clef rhythm
   (C) bass clef pitch
   (D) bass clef rhythm

32. In measure 6, there is an error in
   (A) treble clef pitch
   (B) treble clef rhythm
   (C) bass clef pitch
   (D) bass clef rhythm

33. In measure 7, there is an error in
   (A) treble clef pitch
   (B) treble clef rhythm
   (C) bass clef pitch
   (D) bass clef rhythm

Now listen to the music for the first time and answer Questions 30-33. [Play Music]

The music will now be played a second time. [Play Music]

The music will now be played a third time. [Play Music]

The music will now be played a final time. [Play Music]

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 34-38 are based on an excerpt that consists of a long main section and a short ending. First, the main section of the excerpt will be played twice. Then, the entire excerpt will be played twice. Before listening to the main section for the first time, please read Questions 34-36.

34. All of the following instruments are heard except
   (A) violins
   (B) trumpets
   (C) guitars
   (D) clarinets

35. Beginning with the first vocal phrase, which of the following best represents the structure of each phrase?
   (A) 3 + 1 measures in $\frac{6}{8}$ meter
   (B) 4 + 1 measures in $\frac{6}{8}$ meter
   (C) 2 + 2 measures in $\frac{4}{4}$ meter
   (D) 4 + 2 measures in $\frac{4}{4}$ meter

36. The chord heard at the end of the main section is
   (A) I
   (B) IV
   (C) V
   (D) vi

Before listening to the entire excerpt for the first time, please read Questions 37-38.

37. Which of the following nonharmonic tones are heard in the vocal parts throughout the excerpt?
   (A) Neighbor tones and passing tones
   (B) Neighbor tones and suspensions
   (C) Anticipations and passing tones
   (D) Anticipations and suspensions

38. The final cadence is which of the following types?
   (A) Half
   (B) Plagal
   (C) Authentic
   (D) Deceptive

Now listen to the entire excerpt for the first time and answer Questions 37-38. [♫]

The entire excerpt will now be played again. [♫]

Please go on to the next set of questions.
Questions 39-42 are based on an excerpt from a twentieth-century orchestral work that will be played four times. The excerpt begins with an English horn melody, which is followed by a melody played by the violins. Before listening to the music for the first time, please read Questions 39-42.

39. The beginning of the melody employs which of the following rhythmic devices?
   (A) Hemiola
   (B) Syncopation
   (C) Anacrusis
   (D) Triplets

40. When the English horn reaches its highest pitch, it plays a four-note motive. After this initial statement, the motive is played
   (A) a whole step lower
   (B) a perfect fourth lower
   (C) in inversion
   (D) in rhythmic augmentation

41. In comparison to the English horn melody, the violins' melody is
   (A) the same at the beginning and the same at the end
   (B) the same at the beginning and different at the end
   (C) different at the beginning and the same at the end
   (D) different at the beginning and different at the end

42. The final cadence is which of the following types?
   (A) Half
   (B) Imperfect authentic
   (C) Perfect authentic
   (D) Deceptive

Now listen to the music for the first time and answer Questions 39-42.

The music will now be played a second time.

The music will now be played a third time.

The music will now be played a final time.

END OF PART A
PART B
Time—35 minutes

43. The parallel minor of F major has how many sharps or flats?
   (A) One sharp
   (B) Two sharps
   (C) One flat
   (D) Two flats

44. Which of the following examples is beamed correctly?

   (A) \[ \begin{array}{c}
   \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \\
   \end{array} \]

   (B) \[ \begin{array}{c}
   \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \\
   \end{array} \]

   (C) \[ \begin{array}{c}
   \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \\
   \end{array} \]

   (D) \[ \begin{array}{c}
   \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \\
   \end{array} \]

45. The correct symbol in F major for the chord above is
   (A) \( V \)
   (B) \( V^7 \)
   (C) \( V^6 \)
   (D) \( V^6 \)
Section I

Questions 46-51 are based on the music below.
46. The compositional device used in measures 2-4 is
   (A) melodic inversion
   (B) melodic sequence
   (C) imitation
   (D) augmentation

47. The cadence in the box labeled A is
   (A) half
   (B) perfect authentic
   (C) imperfect authentic
   (D) deceptive

48. Compared to measures 1-8, measures 9-16 constitute
   (A) a melodic variation
   (B) an octave displacement
   (C) a transposition
   (D) a literal repetition

49. The predominant texture in measures 1-16 is
   (A) nonimitative polyphony
   (B) imitative polyphony
   (C) monophony
   (D) homophony

50. All of the following compositional devices are present in measures 21-24 EXCEPT
   (A) an escape tone
   (B) a suspension
   (C) a pedal point
   (D) a passing tone

51. The cadence at measures 30-31 is a
   (A) half cadence in the tonic
   (B) half cadence in the dominant
   (C) perfect authentic cadence in the tonic
   (D) perfect authentic cadence in the dominant
Section 1

Questions 52-57 are based on the excerpt below.
52. Which of the following rhythmic techniques is used in measure 6, beat 2?
   (A) Cross rhythm
   (B) Hemiola
   (C) Syncopation
   (D) Anacrusis

53. In A major, the chord labeled A in measure 8 is best described as
   (A) V\(^7\)/V
   (B) V\(^7\)/vi
   (C) vii\(^{27}\)/iii
   (D) vii\(^{27}\)/IV

54. In measure 10, the chord labeled B is a
   (A) major seventh
   (B) dominant seventh
   (C) half-diminished seventh
   (D) fully diminished seventh

55. Which of the following best describes the relationship between the phrases at measures 3-6 and 7-10?
   (A) Parallel period
   (B) Contrasting period
   (C) Phrase group
   (D) Double period

56. The nonharmonic tone circled in measure 13 is
   (A) an anticipation
   (B) an appoggiatura
   (C) an escape tone
   (D) a suspension

57. The texture of the piece is
   (A) chordal homophony
   (B) melody and accompaniment
   (C) melody and countermelody
   (D) imitative counterpoint
Section I

Questions 58-63 are based on the excerpt below from a motet by Mozart.
58. The meter signature is most likely
   (A) \( \frac{2}{4} \)
   (B) \( \frac{3}{4} \)
   (C) \( \frac{3}{8} \)
   (D) \( \frac{6}{8} \)

59. On the downbeat of measure 36, the nonharmonic tone sung by the soprano is
   (A) a suspension
   (B) a retardation
   (C) an anticipation
   (D) a neighboring tone

60. Measures 39 to the downbeat of 43 are in what key?
   (A) C-sharp minor
   (B) F-sharp minor
   (C) E major
   (D) A major

61. The figured-bass numerals on the downbeat of measure 40 indicate a seventh chord in
   (A) root position
   (B) first inversion
   (C) second inversion
   (D) third inversion

62. In the \( \frac{7}{4} \) chord in measure 47, the instrument that plays the note indicated by the numeral 4 in the figured bass is
   (A) Violin I
   (B) Violin II
   (C) Viola
   (D) Bass

63. In measure 49, the circled interval between the second violin and the viola is a
   (A) third
   (B) fourth
   (C) fifth
   (D) sixth
Questions 64-67 are based on the excerpt below from an early twentieth-century string quartet.

64. The meter type is
(A) simple triple
(B) simple quadruple
(C) compound triple
(D) compound quadruple

65. The first chord is a
(A) dominant seventh
(B) major seventh
(C) minor triad
(D) major triad

66. Which of the following modal scales is the basis for the melody in measures 1-2?
(A) Ionian on A
(B) Aeolian on A
(C) Phrygian on A
(D) Mixolydian on A

67. The form of the excerpt is best described as
(A) a a b a
(B) a a' b b'
(C) a b a b
(D) a b a' b'
Questions 68-71 are based on the chord progression below, which contains several voice-leading errors.

68. Which of the following is an error in segment A?
   (A) Parallel fifths
   (B) Parallel octaves
   (C) A melodic augmented second
   (D) An unresolved chordal seventh

69. Which of the following is an error in segment B?
   (A) An omitted third
   (B) An omitted fifth
   (C) Incorrect spacing
   (D) Incorrect doubling

70. Which of the following is an error in segment C?
   (A) A melodic augmented second
   (B) Direct fifths
   (C) An incorrectly resolved leading tone
   (D) An unresolved seventh

71. Which of the following is an error in segment D?
   (A) Incorrect spacing
   (B) A doubled leading tone
   (C) An omitted root
   (D) An omitted fifth
72. The modal scale shown above is
   (A) Dorian
   (B) Phrygian
   (C) Lydian
   (D) Aeolian

73. The inversion of the interval notated above is
   (A) a major third
   (B) an augmented third
   (C) a diminished fourth
   (D) a perfect fourth

74. Which of the following represents a rounded binary form?
   (A) ||: A :: B ::
   (B) ||: A :: B A' ::
   (C) ||: A B :: A' ::
   (D) ||: A B :: B' ::

75. Compared to segment A, segment B is
   (A) an augmentation of A
   (B) a transposition of A
   (C) a retrograde of A
   (D) an inversion of A

END OF PART B
SECTION II, Part A
Music Theory
Time—Approximately 68 minutes

Answer questions 1-7 in the space provided. If you need to rewrite your answer to any question, use the blank pages at the end of the pink booklet and indicate on the original page where your final answer is. If you choose to use the green insert for scratch work, be sure to save time for writing your final answer in this pink booklet.

Questions 1-2

For each of these questions, you are to notate on the staves provided the correct pitch and rhythm of a short melody that you will hear. Make sure that any accidentals you use are appropriate for the key signature provided. In each case, the pulse will be established before the first playing of the melody.

Question 1. The melody will be played three times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. The melody you will hear uses all four of the measures provided below and contains no rests. The melody will be played on a bassoon.

The pitch of the first note has been provided. Be sure to notate the rhythm of that note. Now listen to the melody for the first time and begin to notate it. ♩

\[\text{Andante}\]

\[\text{♯}\]

The melody for Question 1 will now be played a second time. ♩

The melody for Question 1 will now be played a final time. ♩
Question 2. The melody will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. The melody you will hear uses all four of the measures provided below and contains no rests. The melody will be sung on the syllable “ta.”

The pitch of the first note has been provided. Be sure to notate the rhythm of that note. Now listen to the melody for the first time and begin to notate it. [Music]

Moderato

The melody for Question 2 will now be played a second time. [Music]

The melody for Question 2 will now be played a third time. [Music]

The melody for Question 2 will now be played a final time. [Music]

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.

(a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.

(b) On the lines provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.

**Question 3.** Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Now listen to the progression for the first time and begin working. 🎶

![Musical Staff]

Eb: I

The progression for **Question 3** will now be played a second time. 🎶

The progression for **Question 3** will now be played a third time. 🎶

The progression for **Question 3** will now be played a final time. 🎶
**Question 4.** Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions.

Now listen to the progression for the first time and begin working. 🎵

The progression for **Question 4** will now be played a second time. 🎵

The progression for **Question 4** will now be played a third time. 🎵

The progression for **Question 4** will now be played a final time. 🎵

The remaining free-response questions for the theory test are without aural stimulus. You may answer them in the order you choose. You have a total of 45 minutes to complete free-response questions 5-7. A suggested time for each question is printed in your test booklet. Read the three questions carefully and use your time effectively. Now turn the page and begin work.
Question 5. (Suggested time—15 minutes)

Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the figured bass. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.
Question 6. (Suggested time—10 minutes)

Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the Roman and Arabic numerals. Use only quarter and half notes.

\[\text{Ab: } I \ V_3^4/vi \ vi \ ii^6 \ I_4^6 \ V^7 \ I^4 - 3\]

Also labeled as:
\[8 \quad 7\]
\[V_6 \quad 5\]
\[4 \quad 3\]
Section II

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following.

A. Your bass line should make melodic sense in relation to the given soprano line.
   1. Give melodic interest to the bass line.
   2. Vary the motion of the bass line in relation to the soprano.
   3. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.

B. Your bass line and chord choices should make harmonic sense with the melody.
   1. Use an appropriate cadence at each phrase ending.
   2. Use at least two chords or two positions of the same chord per measure.

C. Do not notate alto and tenor lines.

Start Here

Key: G
Chord analysis: I V I\textsuperscript{6} I V\textsuperscript{6} I V I I\textsuperscript{6} IV V

Chord analysis:
Question 1. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody.
Question 2. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody.

Sample Student Responses are found on the compact disc that accompanies this publication and are discussed beginning on page 93.