

Arkansas State Music Teachers Association
Written Theory Test
Level X

Student Number _____

Score _____

1. Choose the correct name for each key signature below by placing an X in the appropriate blank. (10)



- | | | | | |
|-------------|-------------|-------------|-------------|-------------|
| ___ f min. | ___ A Maj. | ___ B Maj. | ___ e min. | ___ G Maj. |
| ___ Ab Maj. | ___ c# min. | ___ Gb Maj. | ___ F Maj. | ___ Db Maj. |
| ___ B Maj. | ___ F# Maj. | ___ E Maj. | ___ Bb Maj. | ___ Eb Maj. |

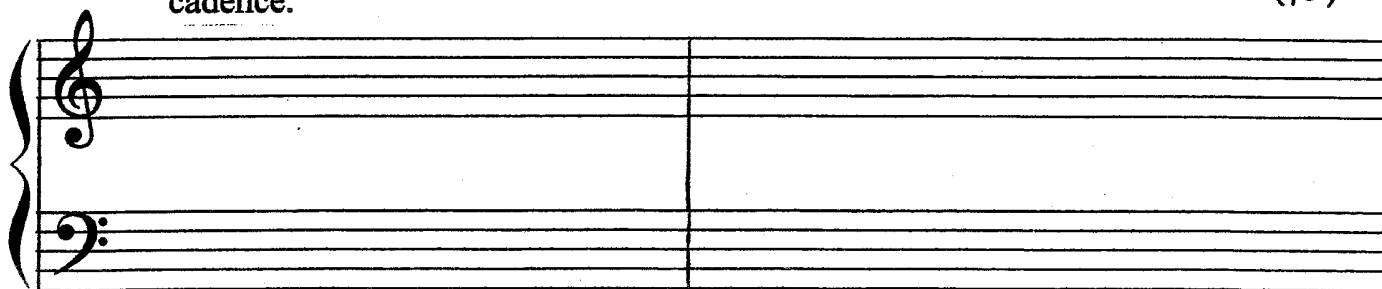
2. Name two contemporary composers: (2)

3. Choose the correct name for each interval below by placing an X in the appropriate blank. (M=Major, m= minor, A=Augmented, d=diminished) (10)



- | | | | | |
|--------|--------|--------|--------|--------|
| ___ m6 | ___ P4 | ___ d7 | ___ A2 | ___ P5 |
| ___ M7 | ___ A5 | ___ M2 | ___ m2 | ___ M3 |
| ___ M3 | ___ m6 | ___ A2 | ___ A4 | ___ m6 |

4. Write the cadences on the grand staff below. In the BASS, write ONLY the root of the chord. In the TREBLE, write the three note chords of the cadence. (10)



4. Key of C Major: I IV ii V I

Key of F Major: I vi ii V I

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5. Write the letter names of the notes for these one octave modal scales. (6)

Phrygian _____

Mixolydian _____

Locrian _____

6. Write in the correct time signature for each rhythmic example below: (4)



7. Write the name for each scale degree. (Ex.: 4th subdominant) (6)

5th _____

7th _____

3rd _____

6th _____

2nd _____

1st _____

8. Beneath each seventh chord write either V7 (for dominant 7ths) or d7 (for diminished 7ths). (10)



9. Beneath each chord indicate whether it is in ROOT position, FIRST inversion, SECOND inversion, or THIRD inversion by writing R, 1st, 2nd, or 3rd on the blank line. (10)



10. Matching. Write the letter for the correct definition in the blank next to each term. (10)

- | | |
|--------------------|--|
| ___ pesante | a. twelve tone |
| ___ bitonal | b. one player for each part |
| ___ hemiola | c. loyalty to one tone |
| ___ acoustics | d. accent held longer than its full duration |
| ___ tonality | e. elements of chance |
| ___ agogic | f. absence of tonality |
| ___ atonality | g. two different keys simultaneously |
| ___ aleatory music | h. the nature of musical sounds |
| ___ chamber music | i. heavy, weighty |
| ___ serial | j. feeling of meter change |

11. Add the note values in each rhythmic figure. Answer by writing the ONE NOTE equal to the total value of each figure. (8)

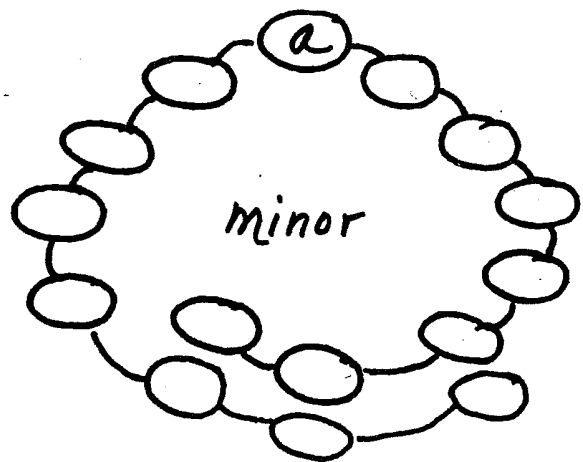
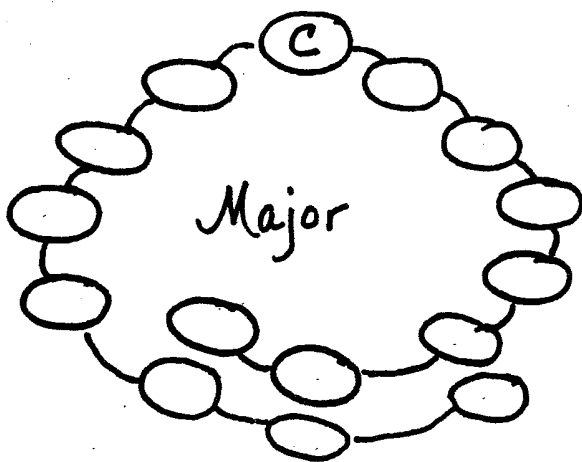
Figure 1: $\text{quarter} + \text{eighth} + \text{dotted quarter} = \text{---}$

Figure 2: $\text{triplet eighth} + \text{triplet eighth} + \text{triplet eighth} = \text{---}$

Figure 3: $\text{quarter} + \text{eighth} + \text{dotted quarter} = \text{---}$

Figure 4: $\text{quarter} + \text{eighth} + \text{dotted quarter} = \text{---}$

12. Complete the circle of 5ths for both Major and minor keys below: (14)



BONUS QUESTION

(5)

Spell the ROOT position triads in MAJOR KEYS on the SCALE DEGREES indicated.

Subdominant in F Major: _____

Leading tone in C Major: _____

Supertonic in G Major: _____

Submediant in F Major: _____

Mediant in G Major: _____