

Arkansas State Music Teachers Association
Written Theory Test
Level IX

Student Number _____

Score _____

1. Draw the NOTE that is equivalent to each given rest. (10)

$\frac{1}{2}$ = _____
 $\frac{1}{4}$ = _____
 $\frac{1}{8}$ = _____
 $\frac{1}{16}$ = _____
 $\frac{1}{32}$ = _____

2. Write the time signature for each rhythmic example. (8)

3. Below each chord write its quality (dominant seventh – V7 or diminished seventh – d7). (10)

4. Identify the type of scales below. Choose among major, natural minor, harmonic minor, and melodic minor. (8)

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5. Circle True or False: An augmented triad is one that has been decreased (4)
in size by one half step.

TRUE or FALSE

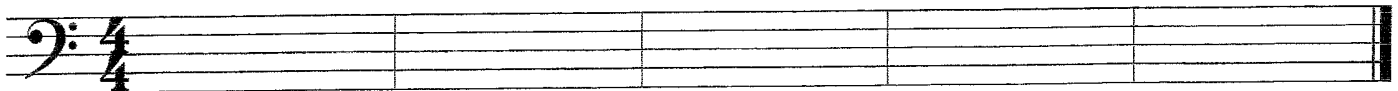
6. Identify the following modal scales. (choose among Dorian, Ionian, Aeolian) (6)



7. Match the terms with the correct definitions. (10)

- | | |
|----------------|--|
| ___ bass | 1. Imitative counterpoint |
| ___ calando | 2. Chamber music for three players |
| ___ affetuoso | 3. Lowest male voice |
| ___ trill | 4. Tied over from previous chord |
| ___ giusto | 5. Tender |
| ___ fugue | 6. Gradually diminishing |
| ___ stretto | 7. Just right |
| ___ piano trio | 8. Imitation of subject in close succession |
| ___ suspension | 9. Tension, faster |
| ___ stringendo | 10. Rapid alternation of a note with the diatonic 2 nd above it |

8. Write the following seventh chords in the inversion indicated: (10)



F# 7
2nd inversion

e dim. 7
Root position

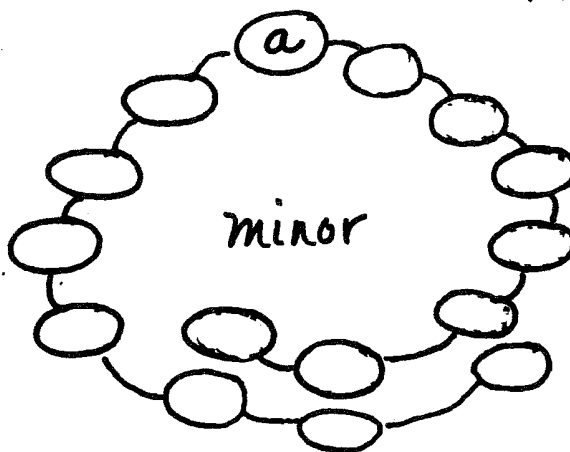
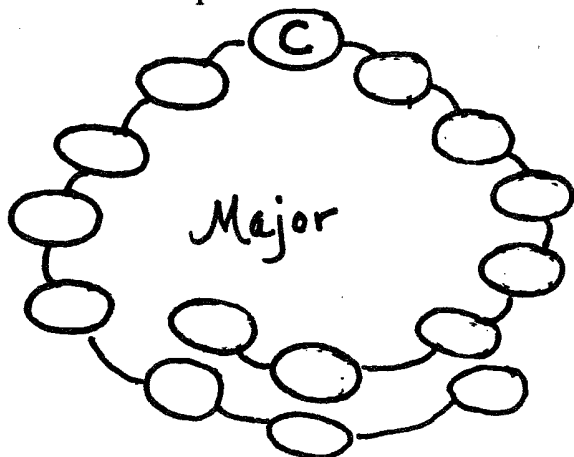
A flat 7
3rd inversion

g dim. 7
Root position

C# 7
1st inversion

9. Complete the circle of 5ths for both major and minor keys.

(14)



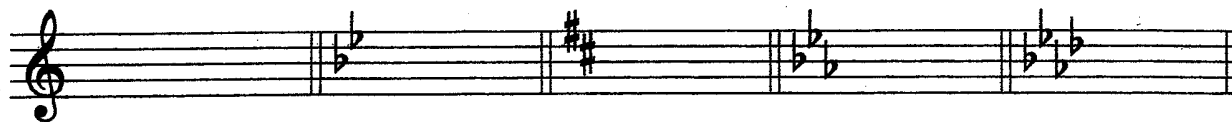
10. Name these MAJOR keys.

(5)



11. Name these MINOR keys.

(5)



12. Add the note and rest values in each measure example. On the line below each, answer by drawing ONE NOTE equal to the total value.

(10)



Fill in the blanks with the correct terms.

1. The short melody upon which a fugue is based is called the

2. The second statement of the subject (on the dominant) is called the

3. A section that includes a statement of the subject in each voice is called a

4. Sections that do not have a statement of the subject in each voice are called

5. A technique often used near the end of a fugue is that of imitation of the subject in such close succession that the answer enters before the subject is completed (overlapping). A section like this is called a
