Theory Placement Assessment

Diploma in Music Performance, Camosun College, Fall 2019

♯♭♮

Name _____   Date _____

Invigilator and contact (if outside VCM) _____

The Theory Placement Assessment is designed to determine your current fluency with music theory rudiments and your readiness to begin the study of Tonal Harmony. The outcome of this assessment does *not* affect, positively or negatively, your acceptance to the Diploma in Music Performance program, which is determined solely by your instrument performance audition. Your ability to complete the assessment will indicate which path through the program offers you the best opportunity for success.

A near-perfect completion of this assessment indicates full readiness to enter directly into MUSC 112, Tonal Harmony, for Fall Term 2019, and allows for the opportunity to complete the Diploma in Music Performance over the course of two (2) years.

If your work on this assessment does *not* indicate fluency in music theory rudiments, you will be given BOTH of the following:

- Placement into Fundamentals of Music Theory: either MUSC 110 for Fall Term 2019 or MUSC 111 for Winter Term 2020, depending on the outcome of your assessment. In this case, successful completion of MUSC 111 (typically during your first year in the program) is required for entry into MUSC 112, Tonal Harmony, the following Fall Term 2020 (typically in your second year), and you will need a minimum of three (3) years to complete the Diploma in Music Performance.

- The opportunity to retake this assessment one additional time **on or before July 31, 2019**. In this case, a near-perfect completion of the assessment at that time will qualify you to enter directly into MUSC 112, Tonal Harmony, for Fall Term 2019 (if space is available in the course), and will allow for the opportunity to complete the Diploma in Music Performance over the course of two (2) years.

The Circle of Fifths

1. On the blank template of the Circle of Fifths below, write the following:
   - Each pair of major and relative minor **key names** in the circles (one is given as an example).
   - Each **key signature** of the key pairs on the adjacent staff fragments (be aware of the clefs).

Rhythm and Meter

2. Each of the six measures below is incomplete. Add **rests** to the middle of each measure in order to complete them.

3. Provide the best **time signature** for each of the five measures below.

4. Add **barlines** to the two melodies below.

Scales and Modes

5. For each of the four measures below, use whole notes to notate one octave of the **scale** requested. Use accidentals or, if appropriate, a key signature. Be aware of the clefs.
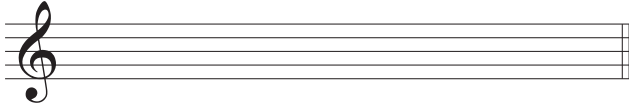
D minor melodic, ascending
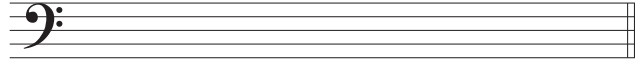
C♯ minor natural, descending

Chromatic, descending from G
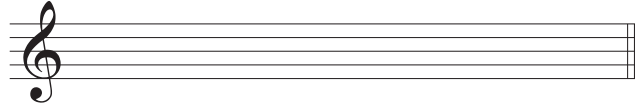
G minor harmonic, ascending
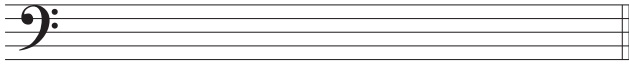
6. For each of the two measures below, add accidentals to the given scale in order to create the requested **mode**.
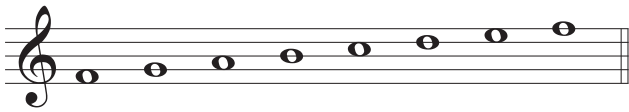
Phrygian Mode
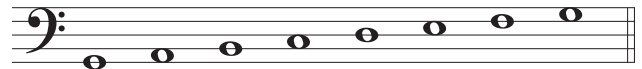
Lydian Mode

7. For each of the four measures below, identify the given **scale** by writing one of the following answers in the blank below the staff: whole tone, blues, major pentatonic, or minor pentatonic.

_____

_____

_____

_____

Scale Degrees

8. On the staff below, assume that the key signature represents a MAJOR key and applies to the full line. Indicate the **scale degree** of each note within this key by writing in its <u>number</u> and <u>name</u>. The first is given as an example.
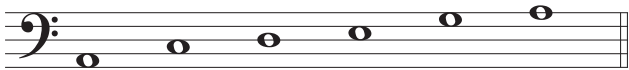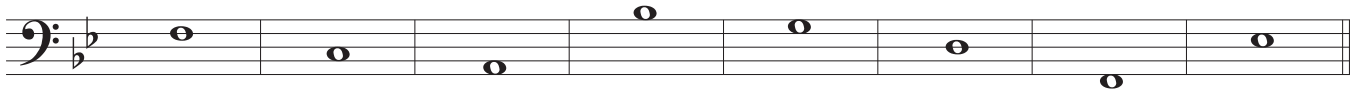
Number: $\hat{5}$ _____ _____ _____ _____ _____ _____ _____

Name: Dominant _____ _____ _____ _____ _____ _____ _____

Pitch Intervals

9. ABOVE each given note, notate the **interval** requested. The first is given as an example.

Dim 8   Maj 3   Dim 12   Min 9   Min 6

10. BELOW each given note, notate the **interval** requested. Then, next to each interval, notate its **inversion** and name the inversion in the blank below the staff. The first is given as an example.

Aug 4   Dim 5   Min 3 _____   Maj 7 _____   Perf 4 _____   Min 6 _____

(inversion)

Diatonic Triads

11. Each triad below is a ROOT position diatonic triad in a MINOR key. Fill in the blanks with the following information for each triad (the first is given as an example):
    - The name of the **minor key**.
    - The **root** of the triad.
    - The **quality** of the triad. Use Maj., Min., Dim., or Aug.
    - The **Roman numeral** indicating the quality and position of the triad within the key.

Minor Key:	g	____	____	____	____	____
Root:	E♭	____	____	____	____	____
Quality:	Maj.	____	____	____	____	____
Roman Numeral:	VI	____	____	____	____	____

12. Each triad below is an INVERSION of a diatonic triad in a MAJOR key. Fill in the blanks with the following information for each triad (the first is given as an example):
    - The name of the **major key**.
    - The **root** of the triad.
    - The **quality** of the triad. Use Maj., Min., Dim., or Aug.
    - The **inversion** of the triad. Use Root, 1st, or 2nd.
    - The **Roman numeral** with **figured bass** indicating the quality and position of the triad within the key.

Major Key:	E	____	____	____	____	____
Root:	G♯	____	____	____	____	____
Quality:	Min.	____	____	____	____	____
Inversion:	1st	____	____	____	____	____
Roman Numeral:	iii⁶	____	____	____	____	____

Seventh Chords

13. Each given note below is the ROOT of a seventh chord. Using accidentals, notate the root position seventh chords that are requested by the root/quality symbols above the staff, or the seventh chord types below. Be aware of the clefs. The first is given as an example.

14. Each seventh chord below is an INVERSION of a diatonic seventh chord in a MAJOR key. Fill in the blanks with the following information for each seventh chord (the first is given as an example):
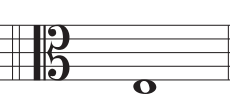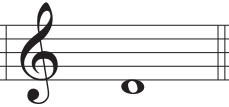   • The name of the **major key**.
    • The **root** of the seventh chord.
    • The **inversion** of the seventh chord. Use Root, 1st, 2nd, or 3rd.
    • The **chord label** indicating the quality and position of the triad within the key. Use a labelling system of your choice: extended Roman numeral with figured bass, root/quality (pop/jazz lead sheet), or common name.

Major Key:	A♭	___	___	___	___	___
Root:	G	___	___	___	___	___
Inversion:	1st	___	___	___	___	___
Chord Label:	vii°⁶₅ or Gmin7(♭5)/B♭ or G half-dim seventh in first inversion	___	___	___	___	___

Score Manipulation

15. Use the blank staff below to **transpose** the following melody UP a <u>major sixth</u>. Name the original **key** of the melody and the **key** of the transposition. Make the following changes to the transposed melody:
    - Apply an appropriate **clef** and **key signature**.
    - Change the **tempo marking** to reflect a more active tempo.
    - Reverse the *crescendos*, *decrescendos*, and **dynamic markings**.
    - Add the following articulations in appropriate places (TWO or more of EACH):
      fermatas, *staccatos*, **accents**, and **slurs**.

Moderato

Key: _____

Key: _____

Music Analysis

16. Each measure below represents a SINGLE <u>triad</u> or <u>seventh</u> chord. Identify the chord by writing either the root/quality **chord symbol** above the staff, or the **full name** of the chord under the staff. Inversion labels are not required. The first is given as an example.

B♭7

B♭ dominant (or Mm) seventh

Music Analysis (continued)

17. Fill in the blanks below with **figured bass** symbols to indicate the chord positions.

$\begin{matrix} 5 \\ 3 \end{matrix}$ ___ ___ ___ ___ $\begin{matrix} 6 \\ 3 \end{matrix}$ ___ ___ ___ ___ $\begin{matrix} 5 \\ 3 \end{matrix}$ ___   (abbreviations ok)

18. The following excerpt contains four cadences indicated by boxed portions of the song. In the blanks below the boxes, identify each **cadence quality** with one of the following terms: perfect (or authentic), imperfect (or half), or plagal.

Adapted from *Flow Gently, Sweet Afton*
by J. E. Spilman and Robert Burns

Flow gent-ly, sweet Af-ton, a-mong thy green braes, Flow gent-ly, I'll sing thee a song in thy praise; My

Cadence: _____   Cadence: _____

Ma-ry's a-sleep by thy mur-mur-ing stream, Flow gent-ly, sweet Af-ton, dis-turb not her dream.
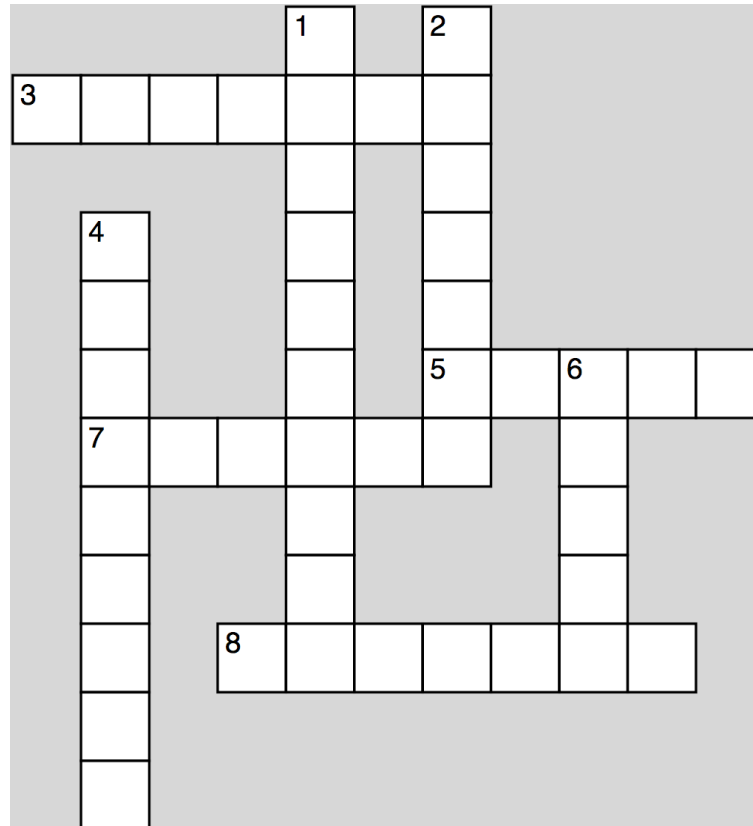
Cadence: _____   Cadence: _____

Musical Terms

19. Complete the following crossword puzzle based on the clues below. Choose your answers from the following set of words (only eight are used):

- LENTEMENT
- SUBITO
- TACET
- DOLENTE
- SCHERZANDO
- MARCATO
- SFORZANDO
- RITARDANDO
- TUTTI
- ATTACCA
- ASSAI
- RUBATO

ACROSS

3. Indicates when to proceed without a break.

5. Indicates when all instruments or voices are to play together.

7. Use some freedom of tempo to enhance musical expression.

8. Use a sad expression.

DOWN

1. Use a playful style and tempo.

2. A marked or stressed articulation of notes or chords.

4. A sudden, strong accent of a single note or chord.

6. Indicates when an instrument or voice is to be silent.