MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 3
Practice Test

Section 1. Please specify the note name and register number. (4 points)

1. __ 2. __ 3. __ 4. __

Section 2. Please write the following key signatures. Make sure your sharps and flats correctly placed.


Section 3. Please answer the following questions.

1. What is the meter of 12/8?

2. Name two time signatures that are compound duple. ____ and ____

3. What is the meter of 2/8?

4. Name two times signatures that are simple triple. ____ and ____

Section 4. Please identify the following intervals.

1. __ 2. __ 3. __ 4. __ 5. __ 6. __

Section 5. Please write the interval above or below the given note, as specified.

1. +6↑ 2. M3↓ 3. °7↑ 4. m7↓

(continued on next page)

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Section 6. Analyze the Roman numerals to write the lead-sheet symbols above and the notes of the triad or seventh chord on the staff.

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Section 7. For the following example (Corelli, Op. 6, No. 8, IV, https://youtu.be/dwJ_N4KSzi):

- **First**, finish labeling the **motives** (use “mot. 1,” “mot. 2,” etc.) in bars 1-8
- **Second**, finish labeling **subphrases**. In bars 1-8, use “subphrase a,” “subphrase b,” etc. For slight alterations, use “subphrase a’,” etc.
- **Third**, finish labeling **phrases** (use “a,” “b,” etc.) in bars 1-8
- **Fourth**, label each non-chord tone (the non-chord tones are in parentheses)
- **Fifth**, label the chords with lead sheet symbols
- **Sixth** label the chords with roman numerals using uppercase for major and lowercase for minor, and specifying inversion (This example is in minor)
- **Seventh**, under each roman numeral, list each chord’s harmonic function (use “ton.” for tonic, “dom.” for dominant, “pre-dom.” for pre-dominant, and “ton. prol.” for tonic prolongation)

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phrases:         a
subphrases:      subphrase a
motives:         mot. 1

Lead Sheet: ______ ______ ______ ______
Rom. Num: ______ ______ ______ ______
Function: ______ ______ ______ ______
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*(continued on next page)*

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1. Which cadence concludes the first phrase in the example above?
   (a) a deceptive cadence  (c) a plagal cadence
   (b) a half cadence       (d) an authentic cadence

2. Which cadence concludes the second phrase in the example above?
   (a) a deceptive cadence  (c) a plagal cadence
   (b) a half cadence       (d) an authentic cadence

3. Given the cadences and melodic organization, what is the name of the form of the example above?
   (a) a parallel period     (c) a phrase group
   (b) a contrasting period  (d) a phrase chain

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