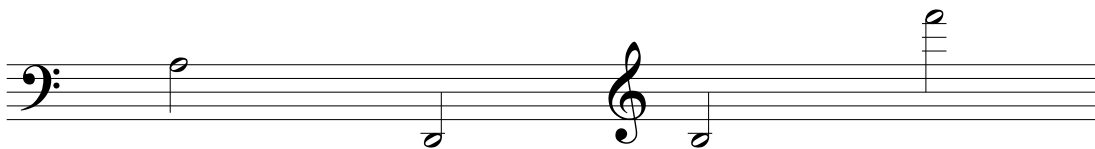


# MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM

## UNIT 3

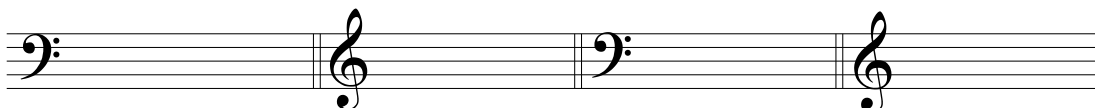
### Practice Test

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.


1. E $\flat$  minor

2. B major

3. D $\sharp$  minor4. A $\flat$  major

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.

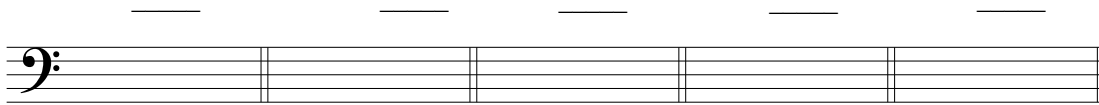


1. +6 $\uparrow$  2. M3 $\downarrow$  3. °7 $\uparrow$  4. m7 $\downarrow$

(continued on next page)

NAME \_\_\_\_\_

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. Include key signatures.



1. D: ii/5th

2. e: ii<sup>ø</sup>7

3. F: vii<sup>ø</sup>7/7th

4. g: V

5. A<sup>b</sup>: IV<sup>M</sup>7/3rd

Section 7. For the following example (Corelli, Op. 6, No. 8, IV, [https://youtu.be/dwJ\\_N4KSzil](https://youtu.be/dwJ_N4KSzil)):

- **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)

phrases: \_\_\_\_\_ a

subphrases: \_\_\_\_\_ subphrase a

motives: \_\_\_\_\_ mot. 1

Lead Sheet: \_\_\_\_\_

Rom. Num: \_\_\_\_\_

Function: \_\_\_\_\_

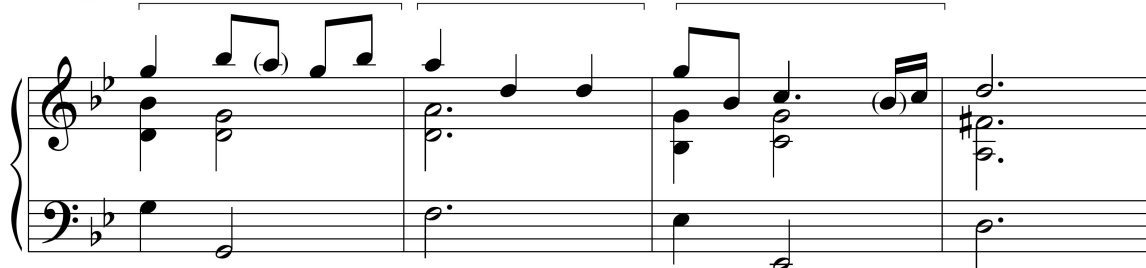
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NAME \_\_\_\_\_

phrases: \_\_\_\_\_

subphrases: \_\_\_\_\_

motives: \_\_\_\_\_



Lead Sheet: \_\_\_\_\_

Rom. Num: \_\_\_\_\_

Function: \_\_\_\_\_ (N/A) \_\_\_\_\_

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