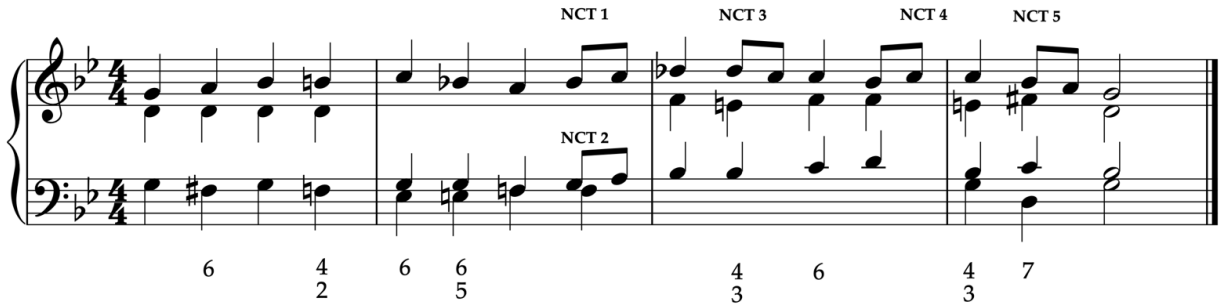
California State University Northridge **Department of Music**

Sample Test in Music Theory

This brief sample provides you with an opportunity to better prepare for the graduate placement test in music theory. Since this is a shorter version of the test, try to answer all questions within 90 minutes. The actual test will last for two hours. All answers are included at the end of the test.

SECTION A – FUNCTIONAL HARMONY

The following four-part chorale is missing a tenor part in the first measure, an alto part in the second measure, and a bass part in the third measure. Study the fragment carefully, observe the inversion numbers already provided, establish a proper chord progression, and answer the four questions below. If no inversion numbers are provided, that means the chords are in root position.



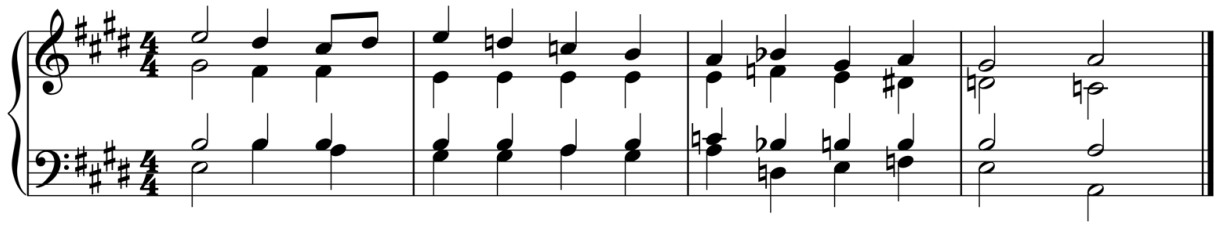
1. Provide the four missing pitches in the tenor part (first measure).

2. Provide the four missing pitches in the alto part (second measure).

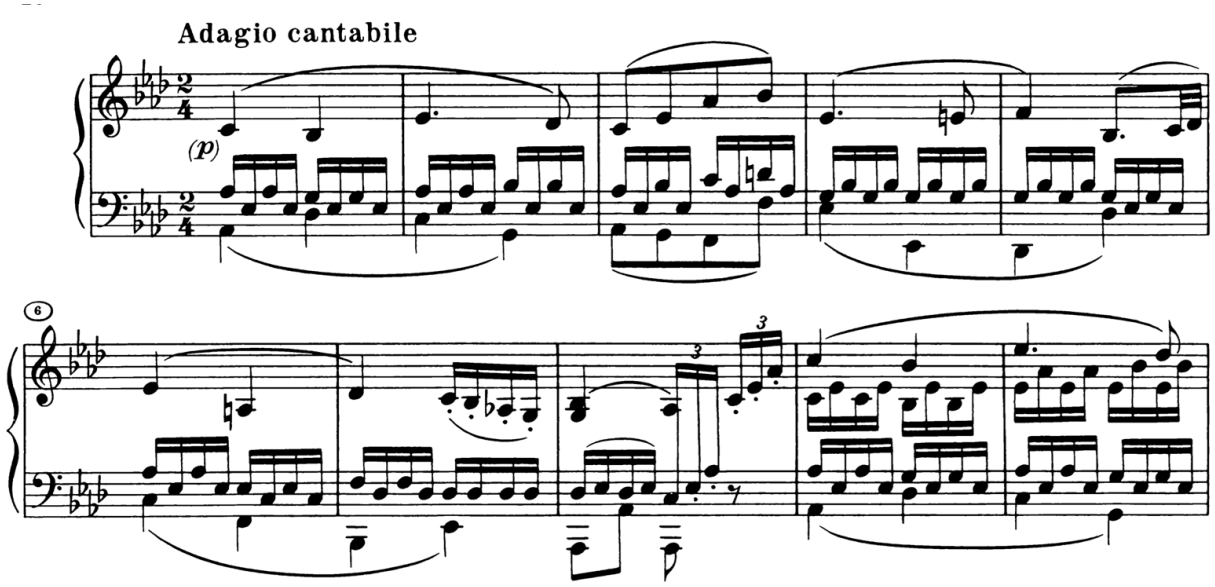
3. Provide the four missing pitches in the bass part (third measure).

4. In measures two, three, and four of the example above, the soprano and tenor parts contain five non-chord tones (NCT1, NCT2, etc.) such as appoggiaturas, neighbor tones, escape tones, and so on. Please identify these non-chord tones.

5. Provide a Roman numeral analysis of the following chords:



6. Provide a Roman numeral analysis of the following fragment:



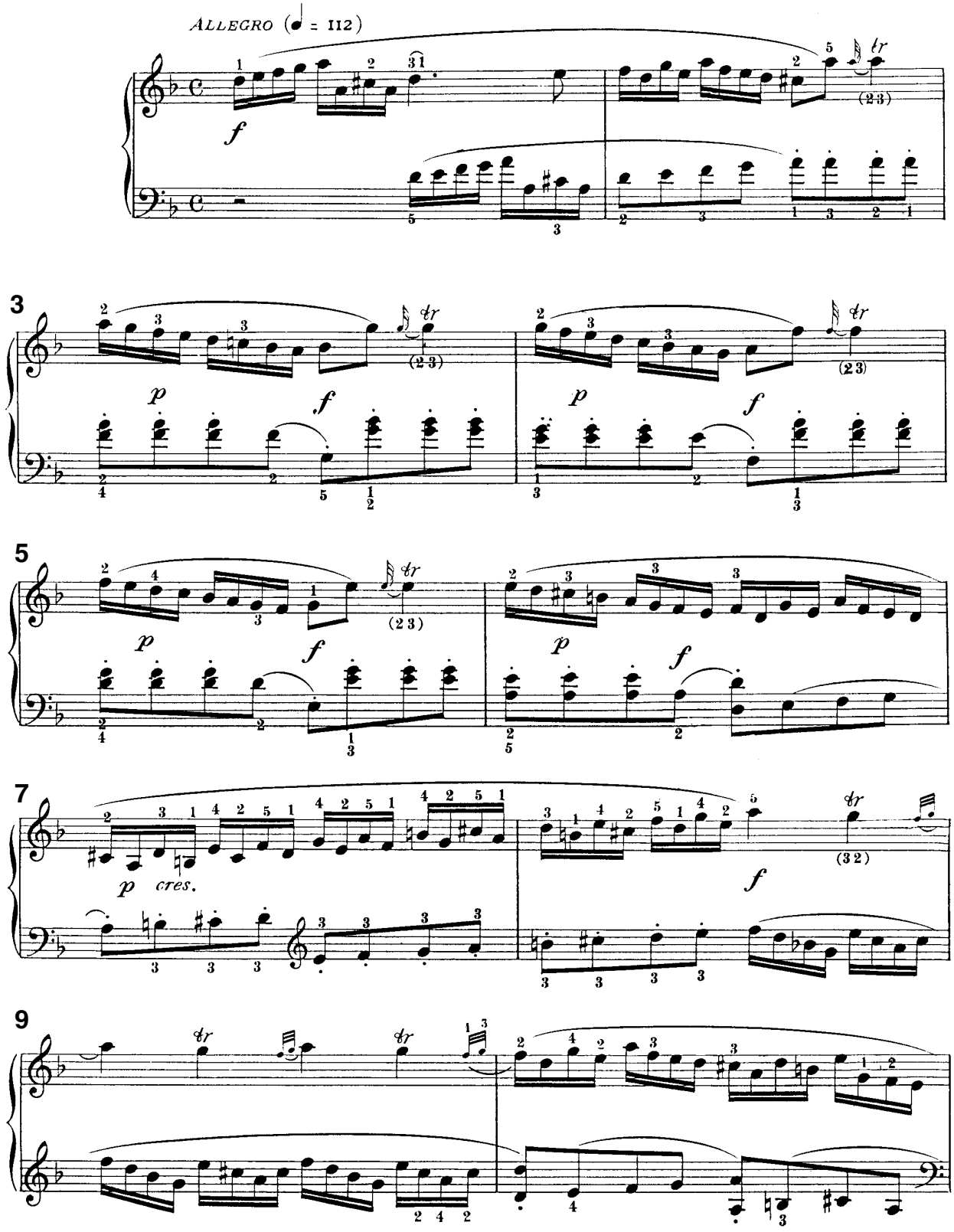
SECTION B – STRUCTURAL ELEMENTS

Analyze the short piece included below, and answer the following questions:

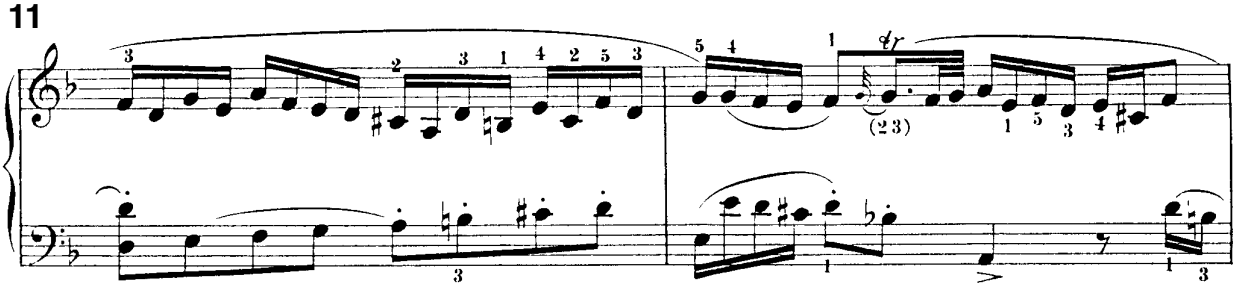
7. What is the overall form of the piece? Does the structure of this work resemble any of the traditional forms of the tonal era?

8. Label the main sections and smaller parts of the piece using upper and lower-case letters (A, B, C, a1, a2, etc.), and make sure you use measure numbers.

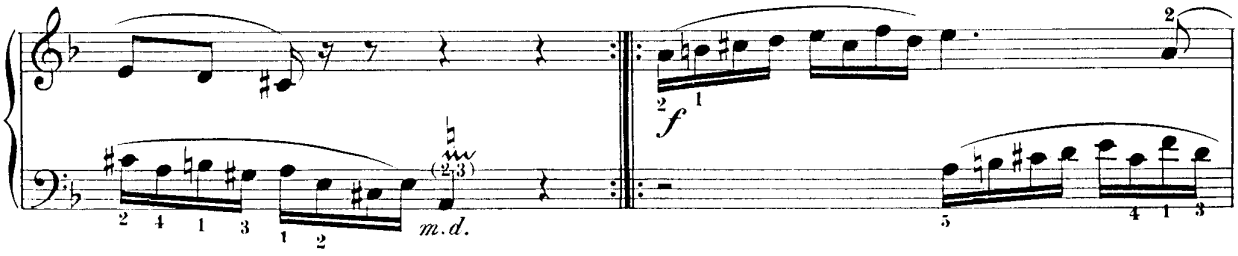
9. List the most important keys (tonal centers) of the piece, using measure numbers.


ALLEGRO (♩ = 112)
f
3
p
f
5
7
p cres.
f
9

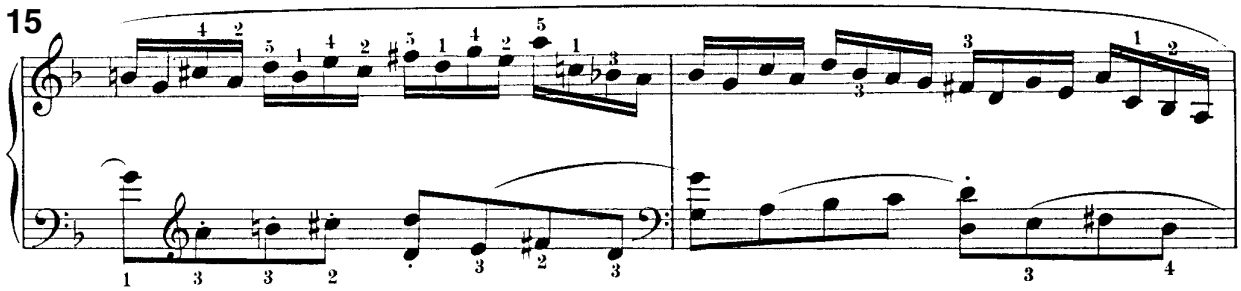
11



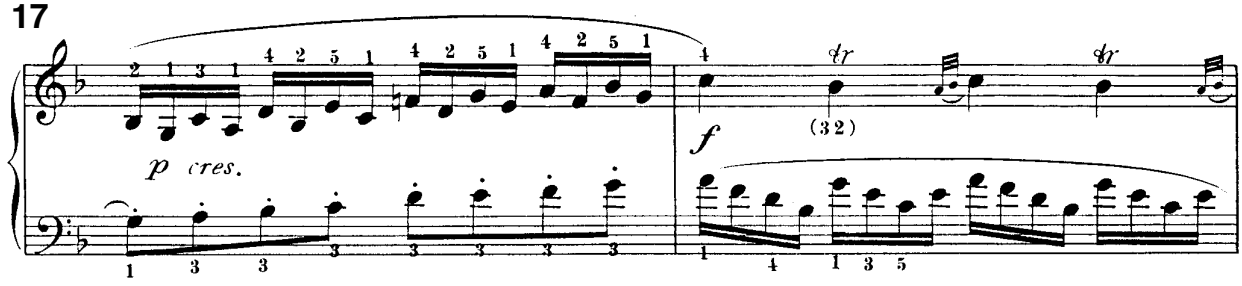
13



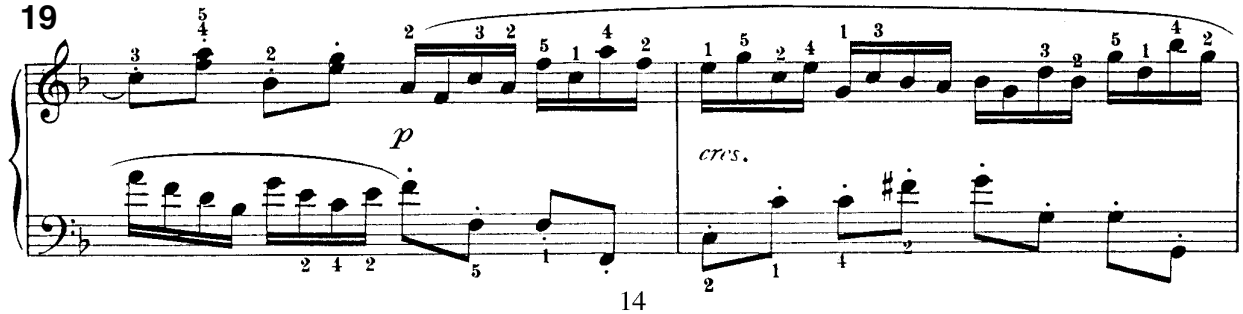
15

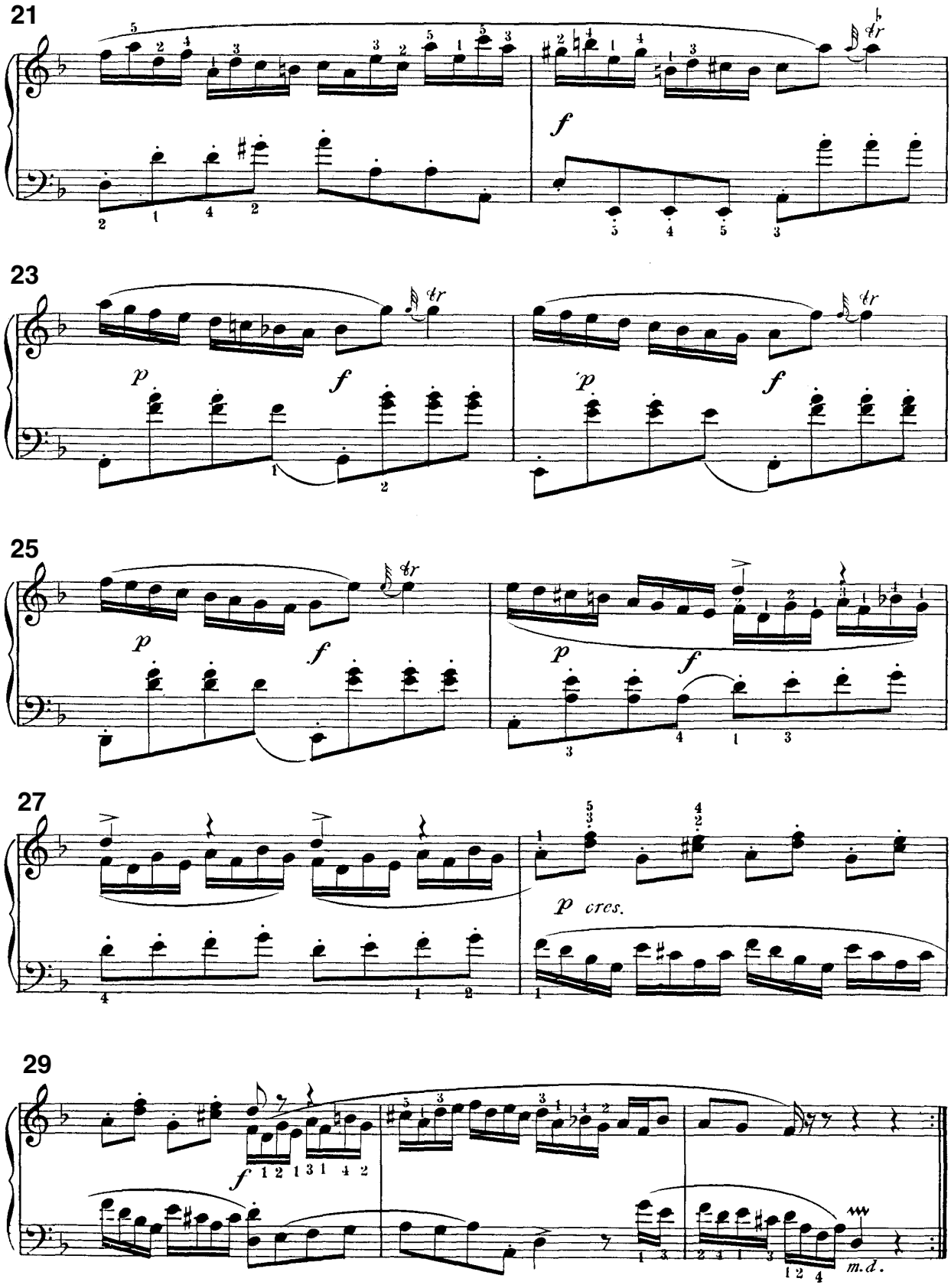


17

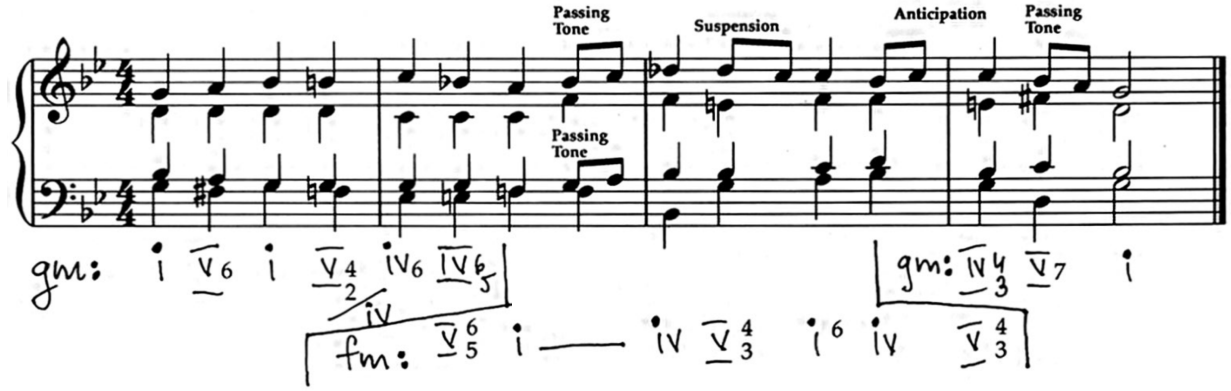


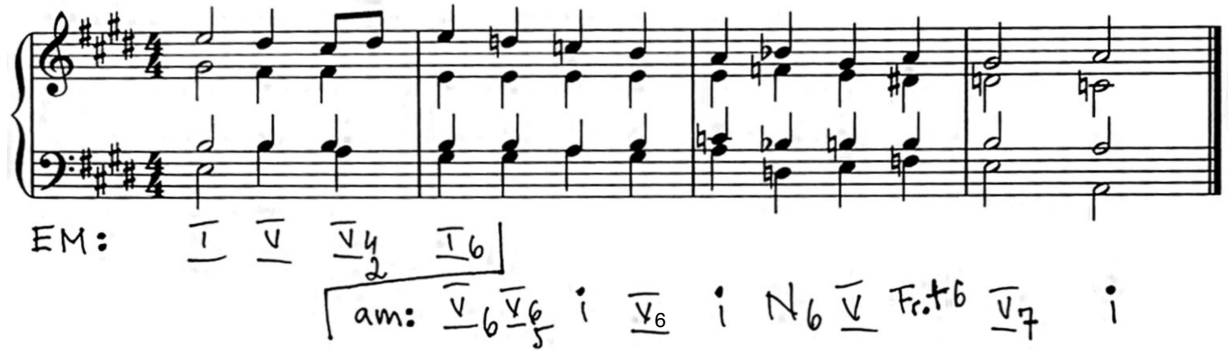
19

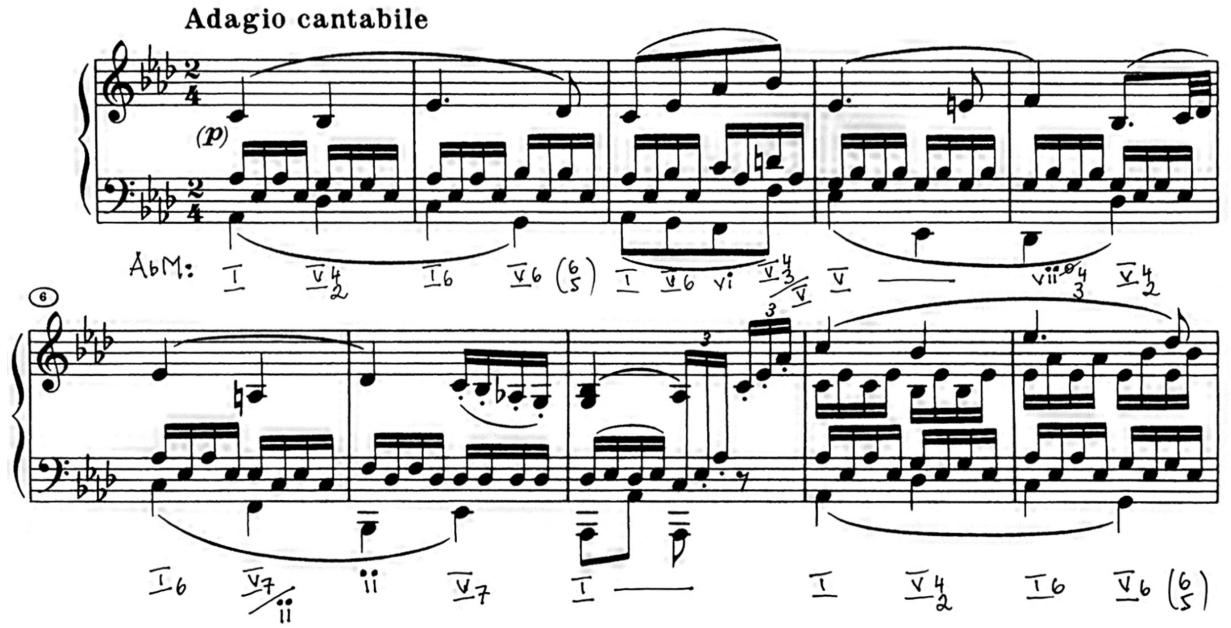



21
23
25
27
29
f
p
cres.
m.d.

ANSWERS


Passing Tone
Suspension
Anticipation
Passing Tone
Passing Tone
gm: i V6 i V4/2 iV6 IV6/5
iV
fm: V6/5 i — iV V4/3 i6 iV V4/3
gm: IV4/3 V7 i


EM: I V V4/2 I6
am: V6 V6/5 i V6 i N6 V Fr.+6 V7 i


Adagio cantabile
(p)
AbM: I V4/2 I6 V6 (6/5) I V6 vi V4/3/V V — viiø4/3 V4/2
6
I6 V7/ii ii V7 I — I V4/2 I6 V6 (6/5)

Answer No. 7

This short keyboard piece is based on a binary form, typical for the Baroque dances included in Bach's suites (*Allemande, Sarabande, Courante*, etc.) or the sonatas of Domenico Scarlatti. With these simple forms the expectation was to modulate to the key of the dominant half-way if the piece began in a major key, or modulate to the major relative if the original key was minor. In this case, the piece is centered on the V chord at the end of the first section, but without a modulation. In the B section (beginning in measure 14) the same material is used, but with small variations and occasional modulations to DM, gm, and FM. As it is the case in most other binary forms from the Baroque period, the B section is longer and more elaborate.

At the smaller level, this work is based on 6 melodic ideas, all of them tightly connected. Although the beginning is imitative (answer coming in at the octave, similar with the opening of a Bach invention), most of the other ideas are either sequential or repetitive. Fragments of stepwise motion and the interval of the third are extensively used, in a variety of combinations. Both large sections end with a similar cadential figure.

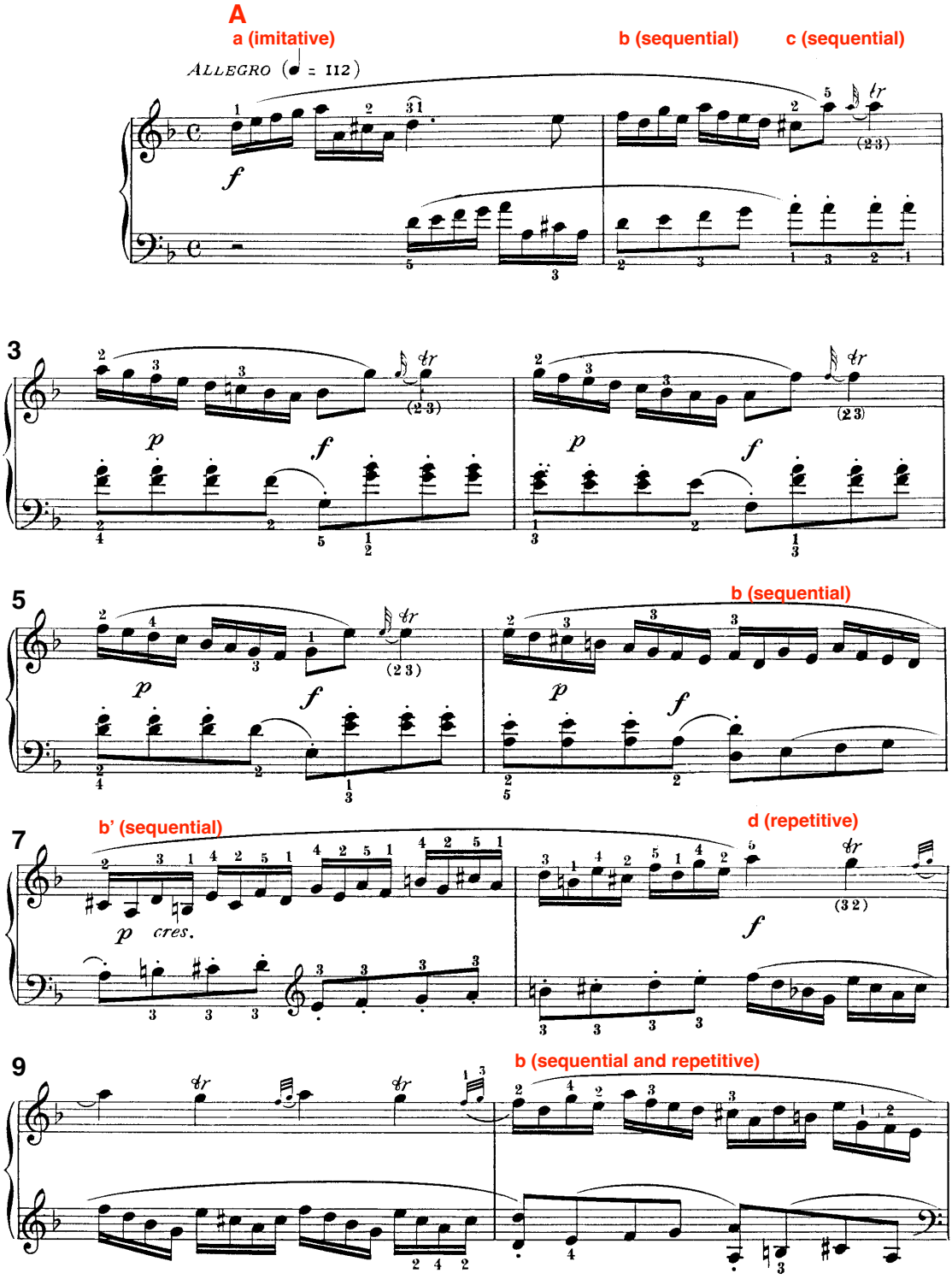
Answer no. 8

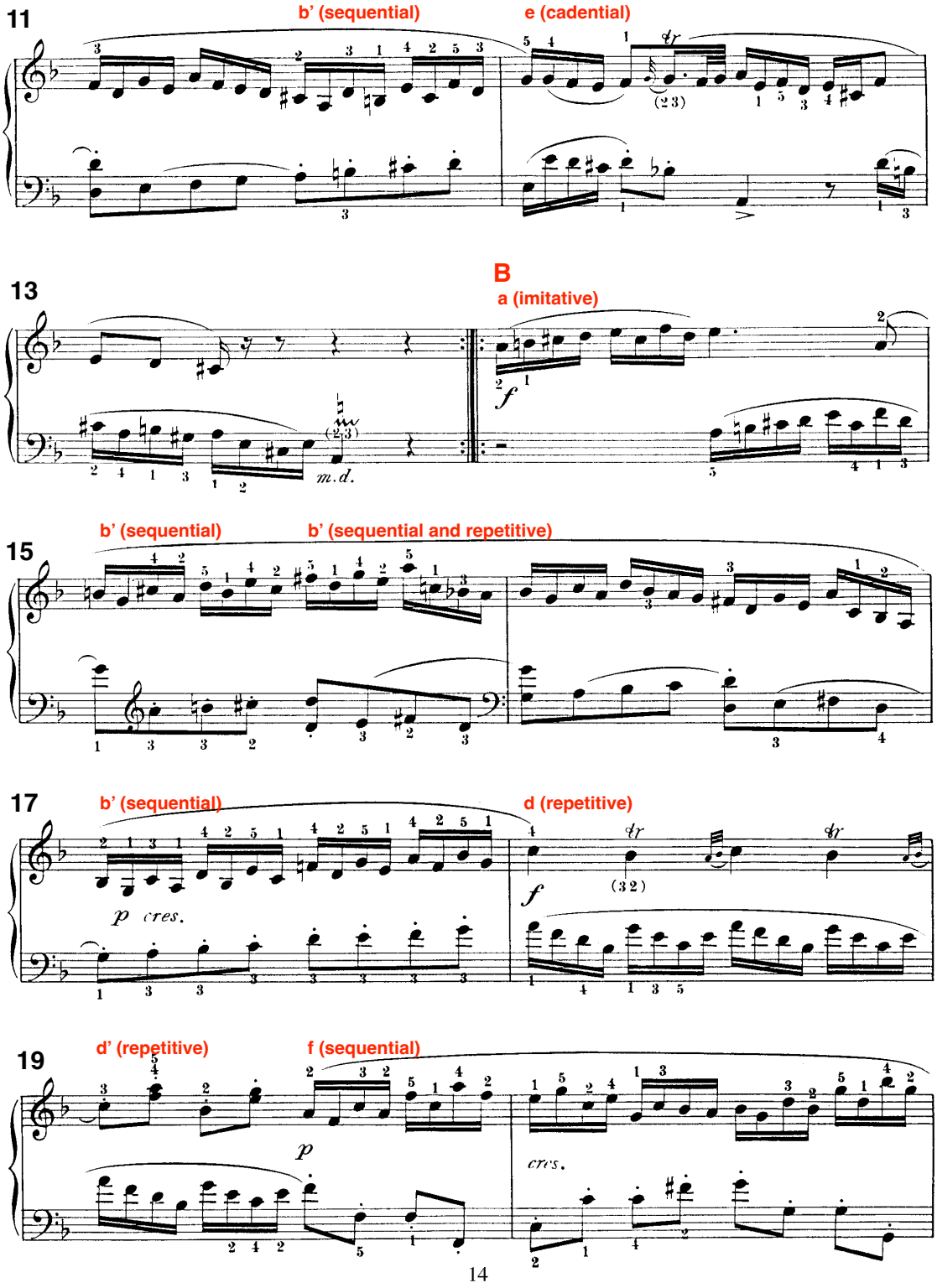
Upper-case and lower-case letters showing the large sections and smaller segments have been included in the score.

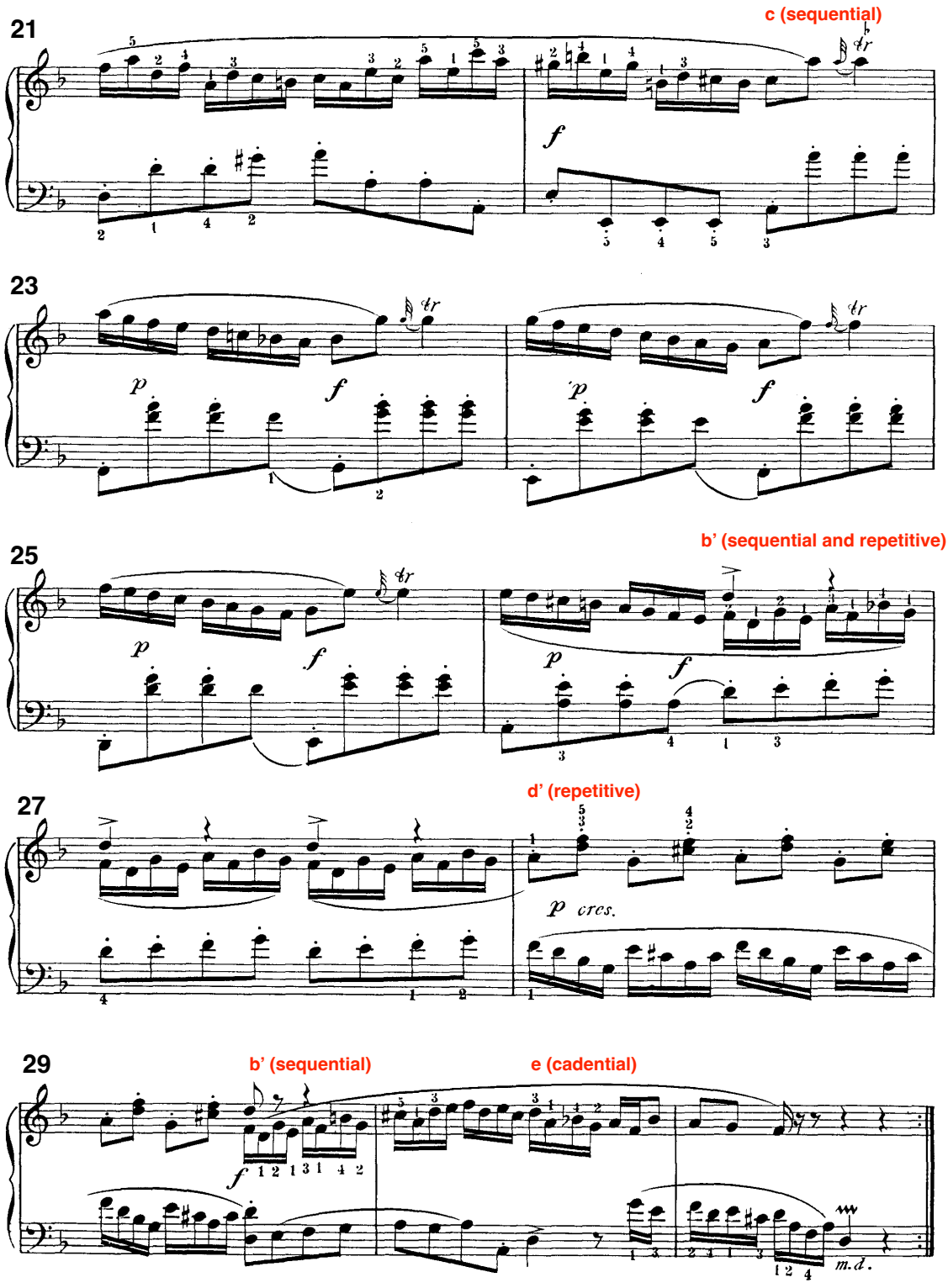
Answer no. 9

The following keys can be found in this work:

dm	m. 1-14
DM (very brief)	m. 15
gm	m. 16
FM	m. 18
dm	m. 23-31


A
a (imitative)
b (sequential)
c (sequential)
ALLEGRO (♩ = 112)
3
5
b (sequential)
7
b' (sequential)
d (repetitive)
9
b (sequential and repetitive)


11
b' (sequential)
e (cadential)
13
B
a (imitative)
15
b' (sequential)
b' (sequential and repetitive)
17
b' (sequential)
d (repetitive)
19
d' (repetitive)
f (sequential)


21
c (sequential)
23
25
b' (sequential and repetitive)
27
d' (repetitive)
29
b' (sequential)
e (cadential)