

Music Theory Transfer Examination

Name: _____

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SECTION I

SAMPLE EXAM

A. Identify the the key, the chords using Roman numerals, and the final cadence of the following chord progression.

B. Continuing with the given voicing, realize the following figured bass progressions adding SAT. Please do not forget to identify the harmonic progression using Roman numerals and inversion numbers underneath the staves and identify the final cadence.

C. Find and mark the following errors in the four-part passage below:

1. Direct 8ve 2. Chord with no third 3. Spacing error 4. Parallel 8ves 5. Unresolved Leading Tone

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SECTION II

SAMPLE EXAM

A. Identify the key, the chords using Roman numeral analysis, the non-chord tones (circle and identify by kind) and the final cadence of the following chorale phrase.

B. Prepare and resolve each of the following seventh chords and identify the chords using Roman numerals within the given keys.

Eb: _____ f#: _____ e: _____

C. Continue with the given voicing, realize the following figured bass adding SAT. Please identify the key, the chords using Roman numerals, and the final cadence.

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SAMPLE EXAM

SECTION III

A. Analyze the following phrase, identifying the key, the harmonic progression using Roman numerals, and the cadence.

B. Continue from the given chord, write a four-measure modulating progression from B-flat minor to B in SATB texture, using an enharmonic interpretation of the German Augmented Sixth Chord as V7 or vice versa. Do not forget to identify the chords using Roman numerals and the final cadence. Also, please do not change the key signature but, use accidentals for the new key.

C. Continue with the given voicing, realize the following figured bass adding SAT. Please identify the key(s), the chords using Roman numerals, and the final cadence.

4
6
6
6
6
#6
6
7
#5#

2

#4
2

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SECTION IV

SAMPLE EXAM

A. Continuing from the given chord, write an enharmonic modulation from D Major to E-flat minor using a diminished seventh chord (in SATB texture, 4/4 time, 4 measures in length, using at least 12 chords). Do not forget to identify the chords using Roman numerals and the final cadence. Also, please do not change the key signature but, use accidentals for the new key.

B. Analyze the following chromatic chord progression using Roman numerals. Make sure that you can account for every sonority appropriately.

C. Answer the following questions:

- True or false: The term “rounded” in the context of binary form refers to the fact that the first section cadences in the tonic key.
- True or false: The term “simple” in the context of binary form refers to the fact that the melodic or motivic material from the opening section does return at the end of the piece.
- A movement consisting of a minuet, trio, and repetition of the minuet is considered a: _____
- Circle the letter combination that illustrates five-part rondo form: 1.) AABBC, 2.) ABBBA, 3.) AABCA, or 4.) ABACA
- True or false: In a rondo, an episode must always remain in the same key.
- Which is not a part of an exposition? 1.) development, 2.) first theme group, 3.) transition, or 4.) second theme group
- Circle the typical tonal organization of the exposition of a major-key sonata: 1.) I – iii – V, 2.) I – IV – V, 3.) I – V, or 4.) I – IV
- Circle the typical tonal organization of the exposition of a minor-key sonata: 1.) i – V, 2.) i – iv, 3.) i – III, or 4.) i – VI
- True or false: The primary function of the retransition is to modulate to the second tonal area?
- Briefly describe the primary function of a Classical period development section: