

ULTIMATE MUSIC THEORY ADVANCED EXAM

♪ **UMT Tip:** The position is based on the bottom note of the triad or chord. The position can be root position, 1st inversion, 2nd inversion (or 3rd inversion for 4-note chords).

2. a) For each of the following chords, name the type/quality (Major, minor, Augmented or diminished) and the position.

Type: diminished Major minor dim minor
 Position: 1st inv. 2nd inv. root position 1st inv. 2nd inv.

b) Indicate the scale which contains all of the above chords.

c minor natural scale

D flat Major scale

b flat minor harmonic scale (B^b E^b A⁷ D^b G^b)

c) For each of the following chords, name the type/quality (Dominant Seventh Chord - Dom 7 or Diminished Seventh Chord - dim 7), the position and the key to which it belongs.

Type: Dom 7 Dom 7 Dom 7 dim 7
 Position: 3rd inv root position 2nd inv. root position
 Key: G^b Maj a[#] min B Maj a^b min



ULTIMATE MUSIC THEORY ADVANCED EXAM

♪ **UMT Tip:** Write the bar lines first before transposing the notes.

3. a) Name the key of the following melody.
b) Rewrite the melody at the same pitch in the Treble Clef.

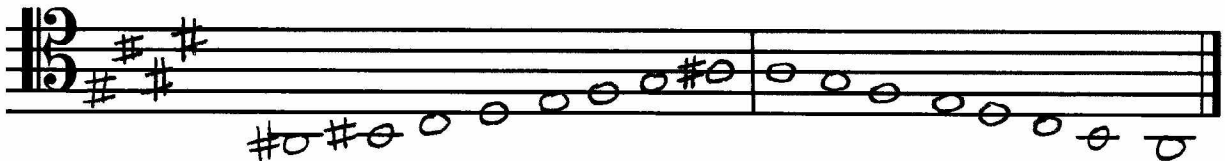


ULTIMATE MUSIC THEORY ADVANCED EXAM

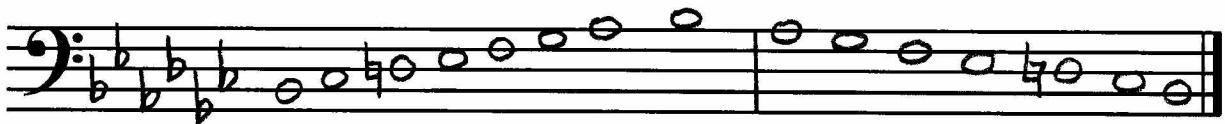
♪ **UMT Tip:** When writing a melodic minor scale using a Key Signature and using a center bar line, accidentals are not needed to lower the 6th and 7th notes. When NOT using a center bar line, accidentals WILL be needed in the descending scale.

4. Write the following scales, ascending and descending, using a Key Signature. Use whole notes.

$\frac{10}{10}$ a) c sharp minor melodic scale, in the Tenor Clef, from Submediant to Submediant.



b) e flat minor harmonic scale, in the Bass Clef, from Dominant to Dominant.



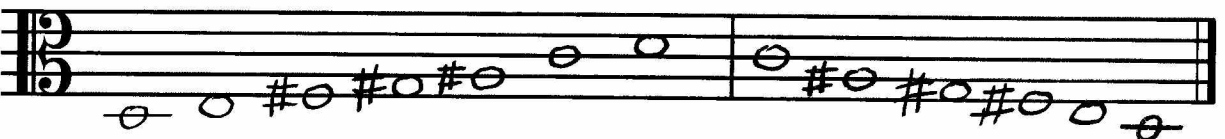
c) The relative Major scale of f sharp minor, in the Treble Clef, from Supertonic to Supertonic.



d) Mixolydian Mode starting on F, in the Bass Clef. Use any standard notation.



e) Whole tone scale starting on D, in the Alto Clef. Use any standard notation.



ULTIMATE MUSIC THEORY ADVANCED EXAM

♪ **UMT Tip:** Always write the cadence under the given notes. Use the same note values as the given notes.

5. For each of the following melodic fragments:
- Name the key.
 - Write a cadence in keyboard style below the notes underneath the brackets.
- 10 c) Name the type of cadence (Perfect, Imperfect or Plagal).

Key: e minor

Perfect

i EGB

iv ACE

II B D# F#

Key: D^b Major

Plagal

I D^b F A^b

II G^b B^b D^b

IV A^b C E^b



ULTIMATE MUSIC THEORY ADVANCED EXAM

♪ **UMT Tip:** In Short Score, the text (words) are written in the middle of the Grand Staff.

6. The following passage is in Open Score.
- Name the voices or instruments used (do not use abbreviations).
 - Name the key.
- 10 c) Rewrite the passage in Short Score.

Soprano

Alto

Tenor

Bass

Have a wonderful day!

Have a wonderful day!

Have a wonderful day!

Have a wonderful day!

Key: F Major

Have a wonderful day!



ULTIMATE MUSIC THEORY ADVANCED EXAM

♪ **UMT Tip:** A whole rest fills a whole measure of silence in all Time Signatures except $\frac{4}{2}$ which uses a breve rest.

7. Add rests below each bracket to complete each measure.

10

S w w $M+w+w$ $S+w+w$ M w w
 S w S w
 $S.$ $w \sim M$ $w.$ $S.$ $w \sim M \sim w.$
 $S + w$ M w $S + w + M + w$
 $S + w$ w S $w \sim w$



ULTIMATE MUSIC THEORY ADVANCED EXAM

♪ **UMT Tip:** To identify the type of Mode, use the hint sentence
"I Do Play Like Mozart And Liszt".

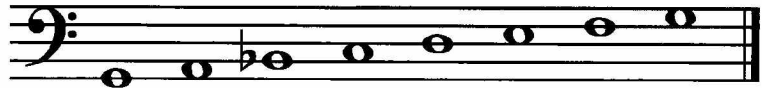
8. Name the following as blues scale, Major pentatonic scale, minor pentatonic scale, octatonic scale, chromatic scale, Dorian Mode, Phrygian Mode, Lydian Mode, Mixolydian Mode or Aeolian Mode.

10

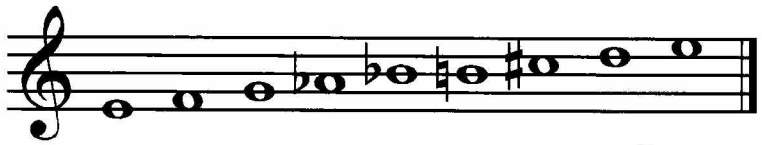
blues



Dorian Mode



octatonic



chromatic



Phrygian Mode



Lydian Mode



minor pentatonic



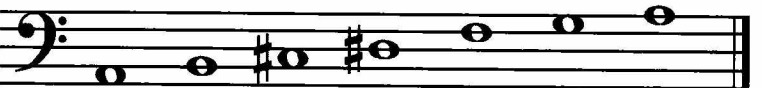
octatonic



Major pentatonic



whole tone



ULTIMATE MUSIC THEORY ADVANCED EXAM

♪ **UMT Tip:** Before looking at the possible definitions, look at the Term and identify the definition. Then match the definition with one one of the given definitions.

9. Match each musical term with its English definition. (Not all definitions will be used.)

<u>10</u>	Term		Definition
	<i>largamente</i>	<u>c</u>	a) with expression
	<i>mesto</i>	<u>g</u>	b) at a moderate tempo
	<i>sostenuto</i>	<u>j</u>	c) broadly
	<i>mit Ausdruck</i>	<u>a</u>	d) soft, subdued, under the breath
	<i>modéré</i>	<u>b</u>	e) time
	<i>con grazia</i>	<u>h</u>	f) moving
	<i>sotto voce</i>	<u>d</u>	g) sad, mournful
	<i>volta</i>	<u>e</u>	h) with grace
	<i>bewegt</i>	<u>f</u>	i) yield; hold the tempo back
	<i>pizzicato</i>	<u>k</u>	j) sustained
			k) for stringed instruments: pluck the string instead of bowing



ULTIMATE MUSIC THEORY ADVANCED EXAM

♪ **UMT Tip:** The relationship between musical passages can be imitation, inversion or sequence.

10. Analyze the following musical excerpt by answering the questions below.

10

Minuet and Trio

Allegro con brio

W. A. Mozart

- a) Name the key of this piece. G Major
- b) Explain the tempo of this piece. Allegro con brio - fast with vigor, spirit
- c) Add the Time Signature directly on the music.
- d) Give the term for the relationship between the notes at the letters **A** and **B**. sequence
- e) Identify the technical degree for the note at the letter **c**. Supertonic
- f) Explain the term at the letter **D**. diminuendo - becoming softer
- g) For the triad at **E**, name: Root: G Type/Quality: Major Position: 2nd inv.
- h) Explain the sign at the letter **F**. crescendo - becoming louder
- i) Identify the cadence at the letter **G**. Perfect
- j) Locate and circle a whole tone (whole step). Label it w.t.

