

Level 2 Music Theory Assessment Information

This assessment gauges applicants' knowledge of and fluency with theory rudiments to determine whether placement into MUSC 1110 is possible.

The assessment has seven distinct sections, with a time limit for each section.

In each section, questions range from basic to more difficult and/or complex. Applicants should attempt to answer as many questions as possible in each section—without skipping and without sacrificing accuracy—but are not required to complete all questions to qualify for acceptance into MUSC 1110. The assessment allows applicants to demonstrate their eligibility for entrance award consideration and/or suitability for advanced placement in music theory.

Each section is listed below, along with a description of the basic tasks required for MUSC 1110 placement. Examples of selected questions are offered.

Part I: Pitch Identification. Time limit: 5 minutes

Task: Identify notes by their note-name in treble and bass clefs.

Part II: Scale Writing with Accidentals. Time limit: 7 minutes

Task: Write major and minor scales in bass and treble clefs, using accidentals only.

Sample questions:

1. Write a g harmonic minor scale, ascending.
2. Add, delete or alter accidentals to turn the scale below into e natural minor:



Part III: Key Signature Identification. Time limit: 5 minutes

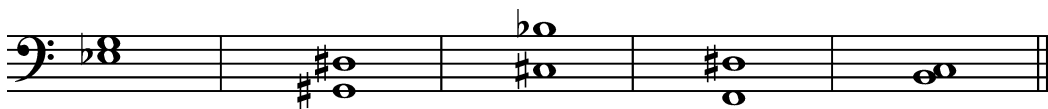
Task: Name the major or minor key associated with the given key signature.



___ Major ___ minor ___ Major ___ Major ___ minor

Part IV: Interval Identification. Time limit: 5 minutes

Task: Label intervals in bass and treble clefs.



Part V: Interval Writing. Time limit: 5 minutes

Task: Write the requested intervals above the given notes.



A musical staff in treble clef with four measures. The notes are: G4, B3, D5, and F#4. Below the staff are labels: P4, M2, d5, and m6.





Part VI: Chord Identification and Writing. Time limit: 10 minutes

- Tasks:
- Identify and write Major, minor, diminished and augmented triads in root position.
 - Identify triads by root note and position (or inversion).

Part VII: Rhythm and Terminology. Time limit: 10 minutes

Tasks: • Given a time signature and rhythm, add barlines.

- Identify how many notes or rests of the shorter duration would be required to equal the longer duration.

Sample questions: 1.  =  2.  = 

- Add rests to incomplete measures.

Sample questions:



A musical staff with two measures. The first measure has a 3/2 time signature and a quarter note. The second measure has a 12/8 time signature and a quarter note followed by a half note.

- Identify the time signature for a measure of rhythm

Sample question:



A musical staff with a sequence of notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter.

- Match common Italian musical terms with English definitions.

Preparing for the Music Theory Assessment

The following websites offer free drills that correspond to some questions found in Parts I – VI of the assessment. Use these drills to test your accuracy and build your fluency.

<https://www.musictheory.net/exercises>

Please note: all drills can be customized by clicking the gear icon at the top right of the screen to change the level of difficulty.

- Note Identification (Part I)
- Key Signature Identification (Part III)
- Interval Identification (Part IV)
- Chord Identification (Part VI)

<https://tonesavvy.com>

Click on the drop-down menu “Music Theory.” Please note: Each drill opens with instructions and options to customize the parameters.

- Note names or Paced note names (Part I)
- Scale Building: select all tonic notes, Major & all three minor scale types (Part II)
- Key Signature Identification: pick “Ask Major and minor keys” option (Part III)
- Interval Building: pick all starting notes and interval types and both ascending and descending interval directions (Part V)
- Chord Building and Chord Identification: pick all triad types in root position, first and second inversions. (Part VI)

www.teoria.com/en/exercises

Refer to the drills under “Music Theory.” Please note: Each drill opens with a menu that allows you to customize the parameters.

- Intervals – Construction (Part V)
- Intervals – Identification (Part IV)
- Key Signatures – Identification (Part III)
- Scales – Construction (Part II)
- Triads – Construction and Identification (Part VI)