Instructions:

If you are interested in taking a course in music theory or music fundamentals at Amherst College, please take the following exam to help us determine the appropriate course for you. Although you may want to review your music theory before taking the exam, you should not prepare for it extensively – it is intended to assess your current level. Please do not consult any outside resources (such as a theory textbook) while taking the exam. When you are finished, please mail it to Professor Amy Coddington, Music Department, Amherst, MA 01002-5000 or bring it to the Arms Music Center (also known as Buckley) and place it in the envelope labeled “Music Theory Placement Exams” outside Professor Coddington’s’s office, room 6. Please take the exam as soon as possible, but no later than September 1. Please direct any questions you may have about music theory at Amherst to Professor Coddington (acoddington@amherst.edu) or, if your question is related to jazz theory, to Visiting Lecturer Carl Clements (cclements@amherst.edu). We look forward to meeting you in our classes!

Please tell us about your musical background.

Instruments you play (including voice) and length of time played/sang:

Private instruction on your instrument(s):

Pieces that you are currently working on or have played recently:

Ensemble experience (orchestra, band, chorus, etc.):

Other musical experience:

Courses taken in music theory:

When you are finished, please indicated the length of time it took you to complete the exam:
Name__________________________

Note: If you cannot do any of this exam, do not worry, Music 11 is designed for you.

1. Name the following pitches:

   _______  _______  _______  _______

2. Provide the designated key signatures:

   F Major      C minor      A Major      F# minor

3. Identify the following intervals by size (2\text{nd}, 3\text{rd}, 4\text{th}, etc.) and quality (major, minor, perfect, diminished, augmented):

   _______  _______  _______  _______

4. Construct a one-octave ascending D-minor scale. Write in the key signature.
5. Build major triads (chords) using the given pitches as the lowest note:

6. Take the first triad from the previous example and put it in first inversion and second inversion.

7. Harmonize the given melodic cadence in four parts:

8. Complete the analysis of the following chorale excerpt. Be sure to label all chords with Roman numerals and figured bass. Identify all cadences, indicating the type of cadence.

F maj: I₃
continue...