SAMPLE THEORY PLACEMENT TEST

I KEYS AND SCALES

a) Given the key, write the correct key signature

\[\text{B}^\# \text{ minor} \quad \text{E major} \quad \text{D minor} \quad \text{F}^\# \text{ major} \quad \text{G minor} \quad \text{D}^\# \text{ major} \quad \text{C}^\# \text{ minor} \quad \text{G}^\# \text{ major}\]

b) Given the key signature and major (M) or minor (m) quality, name the correct key.

\[\text{\underline{\text{M}}} \quad \text{\underline{m}} \quad \text{\underline{M}} \quad \text{\underline{m}} \quad \text{\underline{M}} \quad \text{\underline{m}} \quad \text{\underline{M}} \quad \text{\underline{m}}\]

c) Notate the required scales, ascending and descending, in whole notes. Do not use key signatures, but apply accidentals as necessary.

\[\text{B}^\# \text{ melodic minor}\]

\[\text{C}^\# \text{ harmonic minor}\]

\[\text{A major}\]

\[\text{D melodic minor}\]
II INTERVALS AND INVERSION

a) Identify the interval between each successive pair of notes.  
(P = perfect, M = major, m = minor, aug = augmented, dim = diminished)

\[ \text{\begin{align*} &\text{\includegraphics[width=\textwidth]{image1.png}} \\
\text{aug 2nd} & \text{ M 3rd} & \text{ m 6th} & \text{ P 4th} & \text{ dim 5th} & \text{ aug 5th} & \text{ m 3rd} & \text{ M 7th} \end{align*}} \]

b) Write a note above the given note so that together they form the required interval.

\[ \text{\begin{align*} &\text{\includegraphics[width=\textwidth]{image2.png}} \\
\text{aug 2nd} & \text{ M 3rd} & \text{ m 6th} & \text{ P 4th} & \text{ dim 5th} & \text{ aug 5th} & \text{ m 3rd} & \text{ M 7th} \end{align*}} \]

c) Name each interval given, then notate and name its inversion. An example is given.

Example:  
\[ \text{\begin{align*} &\text{\includegraphics[width=\textwidth]{image3.png}} \\
\text{P4} & \text{ P5} \end{align*}} \]
III TRIADS AND SEVENTH CHORDS

Triads: major = M, minor = m, augmented = aug, diminished = dim
Seventh chords: major 7th = M7, minor 7th = m7, dominant 7th = dom 7, half-diminished 7th = ±7,
diminished 7th = dim 7th

a) Notate, on the given roots, a triad or 7th chord of the quality indicated. All chords should be in root position.

M triad  |  dom 7  |  aug triad  |  dim triad  |  m triad

M 7th  |  dom 7  |  dim 7  |  ±7  |  M triad

b) Identify the root and type (M, m, aug, dim, M7, m7, dom7, ±7, dim 7) for each of the triads and 7th chords given below. An example is given.

Example:

G dom7

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c) The chord quality and one chord-tone are identified in the following 7th chords. Construct the complete chord. An example is given.

Example:

\[
given: \quad \text{answer:} \\
\]

3rd of dom7

\[
3rd \text{ of } \quad 5th \text{ of } \quad \text{root of } \quad 5th \text{ of } \quad 3rd \text{ of } \\
dim7\quad \text{dom7}\quad \text{dim7}\quad \pm7\quad \text{M7} \\
\]

5th of m7 \quad 3rd of \quad 7th of \quad \text{root of } \quad 5th of \\
\pm7\quad \text{dom7}\quad \text{dim7}\quad \text{dom7}\quad \text{min7} \\

IV RHYTHM AND NOTATION

a) Provide the correct time signature for the following examples.

1. Time signature: 

\[
\]

2. Time signature: 

\[
\]
3. Time signature: ________

4. Time signature: ________

b) Each of the following examples has the correct number of beats, but contains errors in rhythmic notation and beaming. In the space provided, rewrite the given rhythms correctly.