

*Sound  
Foundations  
Level 2  
2023*

**- Equipping musicians for excellence -**

## *From the Sound Foundations Music Office*

Dear Student,

We can't wait to welcome you to the Sound Foundations Level 2 class! Before you register, we need you to complete a music theory placement exam, so we can assess your readiness for the course.

Here are a couple things to keep in mind before you start in to the exam:

- This is a **placement** exam. The purpose of this test is NOT that you get a perfect score. The purpose of this test is for course instructors to be able to assess your readiness for the course.
- You can **review** beforehand! Revisit your music theory notes from Sound Foundations and any other music theory work you've been practicing. Once you've brushed up on what you know, you are ready to take this test!

Okay, now you're ready to get started on the test. Here's the process.

1. Set yourself up in a quiet room with minimal distractions.
2. Plan up to **two hours** to complete the test.
3. Complete the test without referencing any outside materials. Please do not even use a piano to check your answers (we want to see how you work without the assistance of outside tools).
4. Once completed, email a scanned copy of your exam to [music@iblp.org](mailto:music@iblp.org).

After instructors have graded the exam, if there is a passing grade, they will give you a score that you can use to register for Sound Foundations Level 2 (yay!).

If your score shows the need for additional review, you will be given a chance to review, and then you can retake the exam up to two more times, if needed. If by the second time, you have not received a satisfactory score, you will need to do some music theory studies before applying to this year's Sound Foundations Level 2.

We pray God's richest blessings on your test and its results! If you have any questions, please let us know at [music@iblp.org](mailto:music@iblp.org).

Cheering you on,  
The Sound Foundations Team

*“ . . . with my song will I praise Him.” Psalm 28:7*

**This is a closed book exam.**

**Please complete in two hours without the  
use of any outside references or tools.**

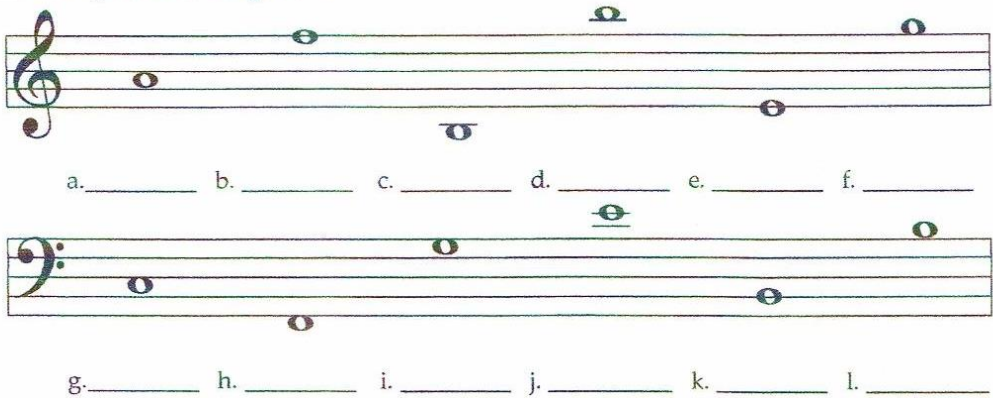
# Sound Foundations Level 2

Placement Exam

Name:

Date:

1. Identify the following notes:



A musical staff with a treble clef and a key signature of one flat (Bb). The staff contains 12 notes: a. G4 (first space), b. A4 (second space), c. Bb4 (third space), d. C5 (third line), e. D5 (fourth space), f. Eb5 (fifth space), g. F5 (first line), h. G5 (first space), i. A5 (second space), j. Bb5 (third space), k. C6 (third line), l. D6 (fourth space).

a. \_\_\_\_\_ b. \_\_\_\_\_ c. \_\_\_\_\_ d. \_\_\_\_\_ e. \_\_\_\_\_ f. \_\_\_\_\_

g. \_\_\_\_\_ h. \_\_\_\_\_ i. \_\_\_\_\_ j. \_\_\_\_\_ k. \_\_\_\_\_ l. \_\_\_\_\_

2. Write two notes that are equal to the value of each rest.

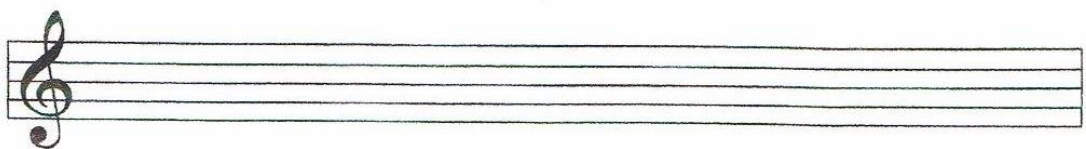
a.  =      b.  =      c.  =      d.  =      e.  =

3. Name the following intervals. Invert them and name the inversions on the staff below.



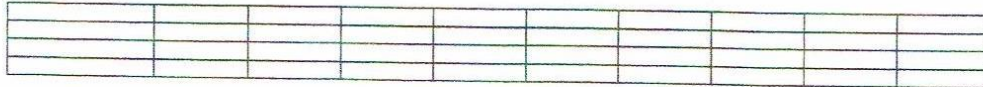
A musical staff with a treble clef and a key signature of one flat (Bb). The staff contains 10 intervals: a. G4 to Bb4, b. A4 to C5, c. Bb4 to D5, d. C5 to Eb5, e. D5 to F5, f. Eb5 to G5, g. F5 to A5, h. G5 to Bb5, i. A5 to C6, j. Bb5 to D6.

a. \_\_\_\_\_ b. \_\_\_\_\_ c. \_\_\_\_\_ d. \_\_\_\_\_ e. \_\_\_\_\_ f. \_\_\_\_\_ g. \_\_\_\_\_ h. \_\_\_\_\_ i. \_\_\_\_\_ j. \_\_\_\_\_



a. \_\_\_\_\_ b. \_\_\_\_\_ c. \_\_\_\_\_ d. \_\_\_\_\_ e. \_\_\_\_\_ f. \_\_\_\_\_ g. \_\_\_\_\_ h. \_\_\_\_\_ i. \_\_\_\_\_ j. \_\_\_\_\_

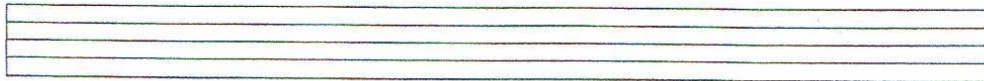
4. Write these triads in close position in the treble clef. Use accidentals.
- The G minor triad in root position.
  - The D $\flat$  major triad in first inversion.
  - The C $\sharp$  augmented triad in second inversion.
  - The A diminished triad in first inversion.
  - The E diminished triad in second inversion.
  - The F $\sharp$  minor triad in root position.
  - The B augmented triad in first inversion.
  - The C major triad in root position.
  - The F augmented triad in root position.
  - The G minor triad in second inversion.



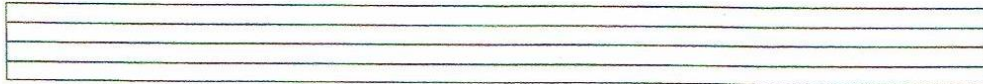
a.      b.      c.      d.      e.      f.      g.      h.      i.      j.

5. Write the following scales in the designated clefs, ascending and descending. Use correct key signatures. Mark all semitones with a slur and label the tonic and dominant notes.

a. A Major in the treble cleff



b. It's relative minor, natural form, in the bass clef



c. It's tonic minor, harmonic form, in the treble clef



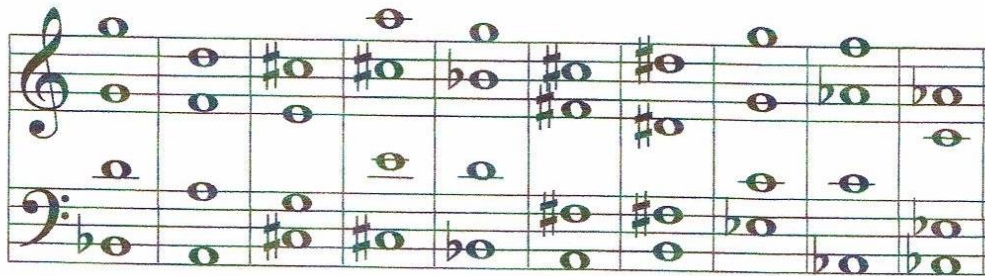
d. The minor scale whose key signature contain three flats, melodic form, in the bass clef



e. It's relative major in the treble clef



6. Solve the following chords:

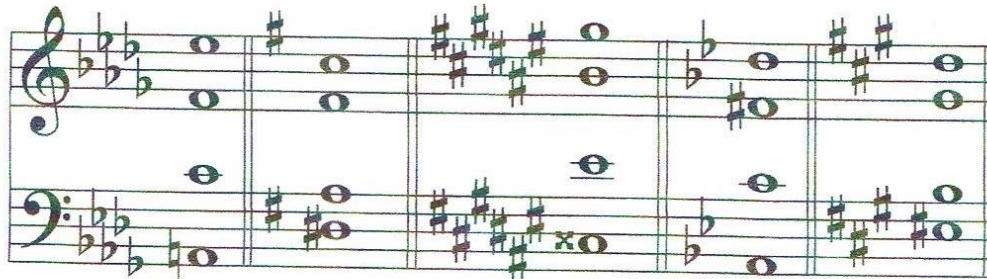


Root: \_\_\_\_\_

Kind: \_\_\_\_\_

Position: \_\_\_\_\_

7. For each of the following 7th chords, identify the chord type as dominant 7th or diminished 7th. Name the key or keys and name the position of each chord.

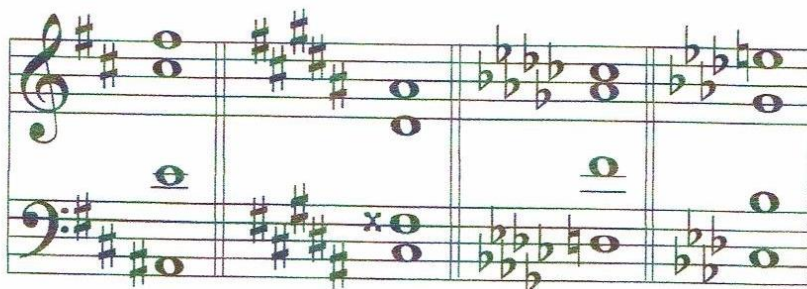


Key: \_\_\_\_\_

Chord type: \_\_\_\_\_

Position: \_\_\_\_\_

8.



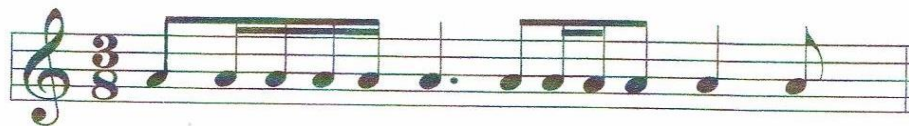
Key: \_\_\_\_\_

Chord type: \_\_\_\_\_

Position: \_\_\_\_\_



9. Add bar lines to the following measures.

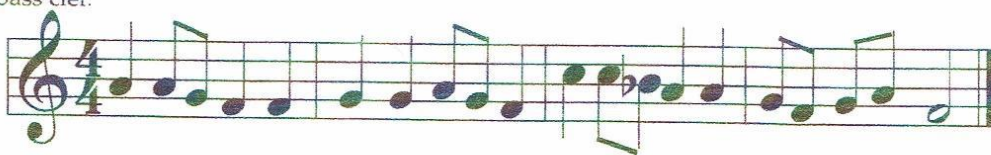


10. For each of the following melodic fragments:

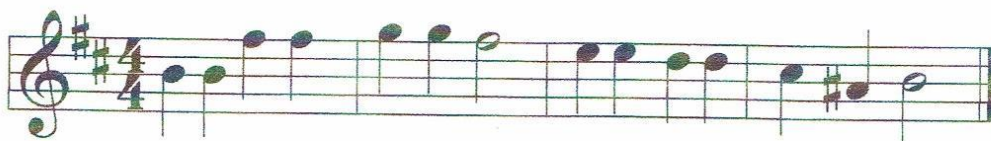
- Name the key
- Write a cadence in keyboard style at the end of the fragment
- Complete the unused portion of the bass staff with rests
- Label the chords with Roman numerals
- Name the cadence



11. Name the key of each of the following melodies. Transpose them down an octave into the bass clef.



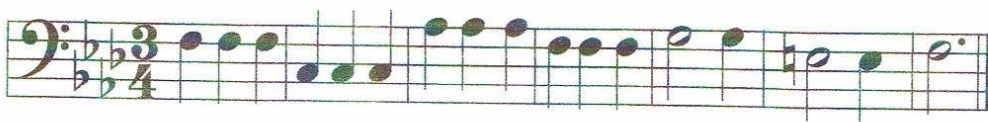
Key: \_\_\_\_\_



Key: \_\_\_\_\_



Transpose the following melody up an octave into the treble clef.



Key: \_\_\_\_\_

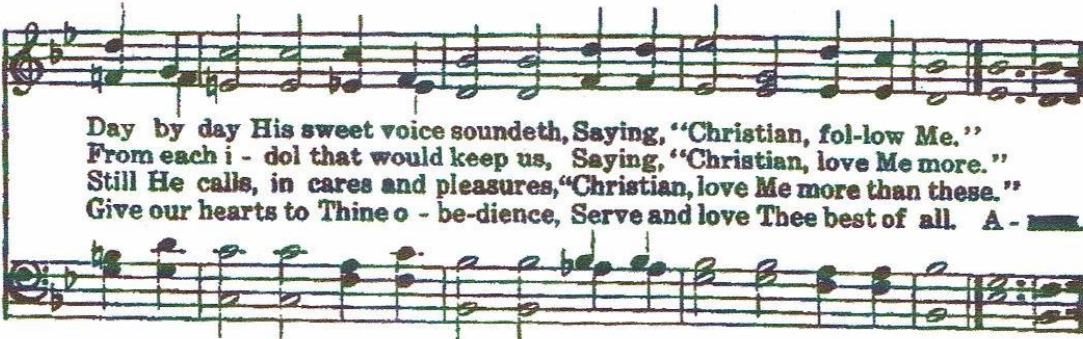




12.. Write the root/quality chord symbol above each chord in the following hymn.



1. Je - sus calls us; o'er the tu - mult Of our life's wild, rest-less sea,  
 2. Je - sus calls us from the wor - ship Of the vain world's gold-en stage,  
 3. In our joys and in our sor - rows, Days of toil, and hours of care,  
 4. Je - sus calls us: by Thy mer - cies, Sav-iour, may we hear Thy call,



Day by day His sweet voice soundeth, Saying, "Christian, fol-low Me."  
 From each i - dol that would keep us, Saying, "Christian, love Me more."  
 Still He calls, in cares and pleasures, "Christian, love Me more than these."  
 Give our hearts to Thine o - be-dience, Serve and love Thee best of all. A -