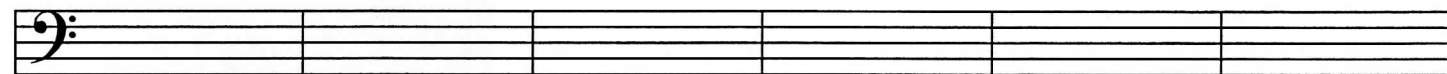


1. Write the key signature for each of the following Major keys. (6 points)



F# Major

E♭ Major

C♭ Major

E Major

B Major

A Major

2. Write the key signature for each of the following minor keys. (6 points)



b minor

f# minor

b♭ minor

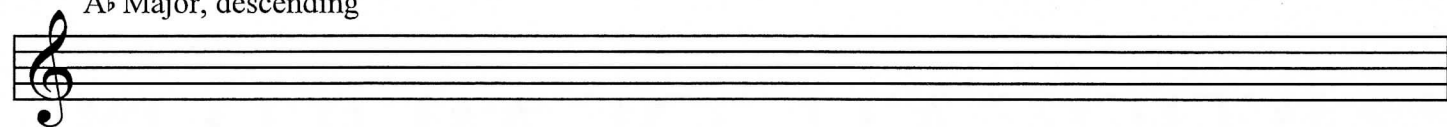
c# minor

e♭ minor

f minor

3. Write each of the following scales, one octave. Do not use key signatures. Write accidentals before the notes. (4 points)

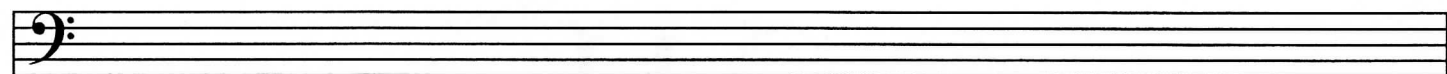
A♭ Major, descending



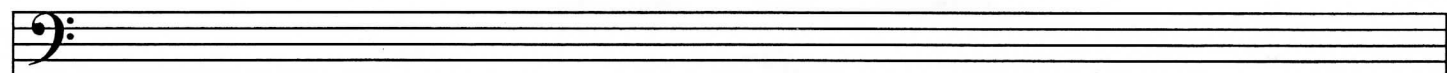
e minor, melodic form, ascending and descending (Use the first measure for the ascending scale and the second measure for the descending scale.)



c minor, harmonic form, descending

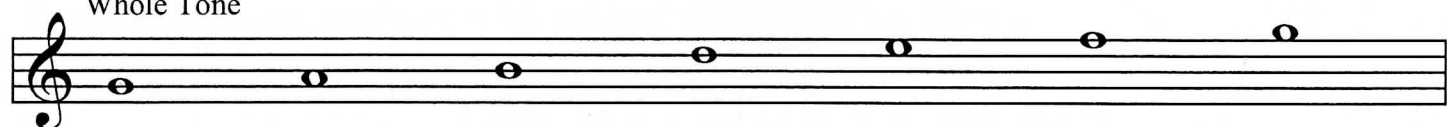


d minor, natural form, ascending



4. Add accidentals to complete each of the following scales. (2 points)

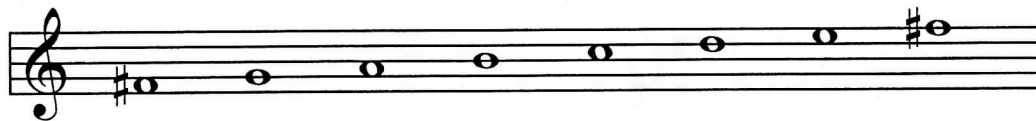
Whole Tone



Chromatic



5. a. Check the correct name for this mode. (1 point)

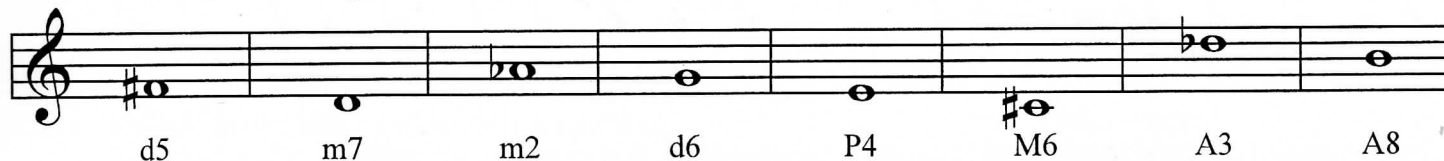


- Lydian
- Locrian
- Phrygian

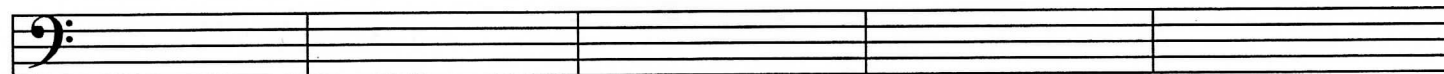
b. Add the accidental that will make this the Mixolydian mode. (1 point)



6. Write a note above the given note to complete each of the following intervals. (8 points)

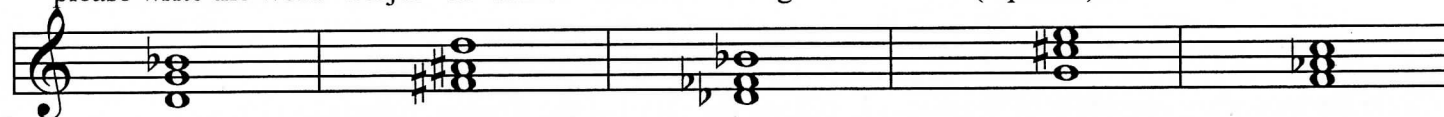


7. Write each of the following triads. (5 points)

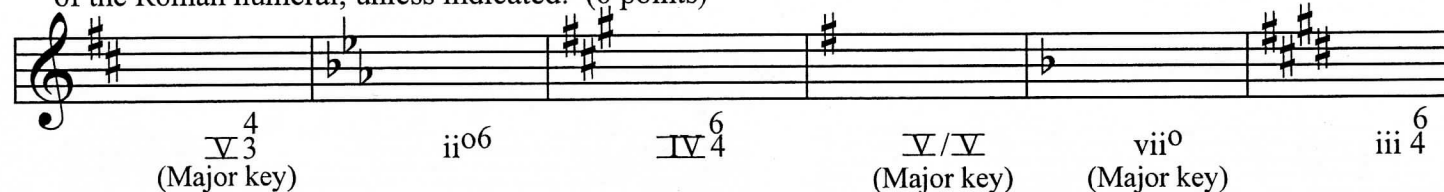


- E \flat Major $\frac{6}{4}$
- C Augmented $\frac{5}{3}$
- b diminished $\frac{6}{3}$
- f# minor $\frac{6}{4}$
- A \flat Augmented $\frac{6}{3}$

8. Name each of the following triads with its root, quality, and figured bass. For Major and minor chords, please write the word "Major" or "minor" instead of using "M" or "m". (5 points)



9. Write each of the following chords. Determine whether to use the Major key or the minor key by the quality of the Roman numeral, unless indicated. (6 points)



10. Add accidentals to complete each of the following diminished 7th chords. (6 points)



11. For each example, write the name of the key that is between the two given keys in the circle of fifths. The first one is done for you. (4 points)

- a. C Major G Major D Major
- b. B \flat Major _____ Major C Major
- c. f# minor _____ minor g# minor
- d. D Major _____ Major E Major
- e. A \flat Major _____ Major B \flat Major

12. a. Write counts under the notes for the following rhythmic example. (4 points)

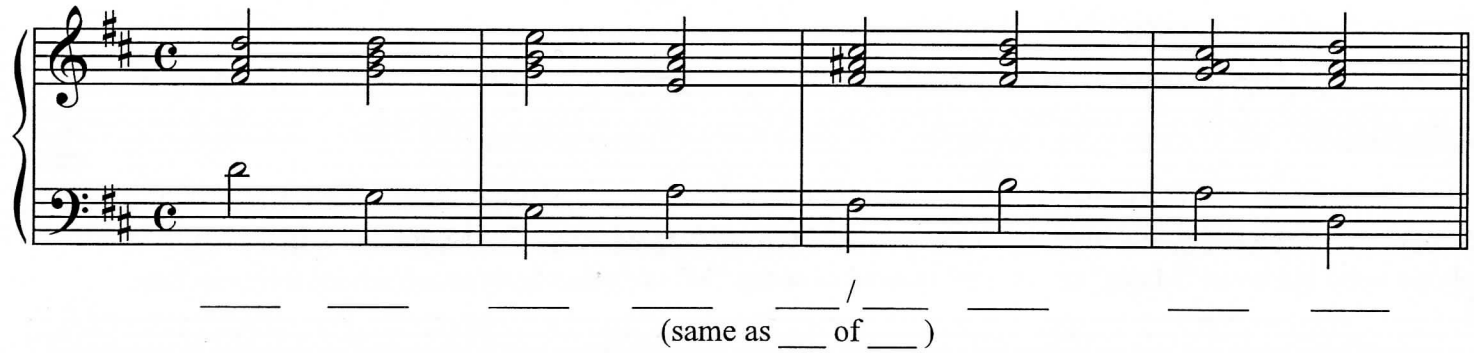
c 

b. What rhythmic term identifies the circled notes in question 12-a? (1 point) _____

13. Add barlines to the following example. (3 points)



14. Write Roman numerals and figured bass under the chords for this example. (8 points)


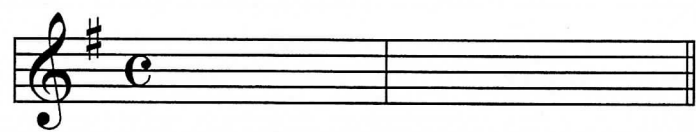


_____ / _____
(same as ___ of ___)

15. Circle the secondary dominant in question 14. (Circle the chord or the Roman Numeral.) (1 point)

16. Does the example in question 14 modulate? (1 point) _____ Yes _____ No

17. Transpose the following example to the key of G Major. (1 point)



 

18. Name each of the following cadences. Give the name, not the Roman numerals. (4 points)



_____ (minor key) _____ (Major key) _____ (minor key) _____ (Major key)

19. Check the correct term or symbol for each definition. (10 points)

- | | |
|---|---|
| a. Music made of two or more melodic lines, independently treated | <input type="checkbox"/> augmentation
<input type="checkbox"/> homophonic texture
<input type="checkbox"/> polyphonic texture
<input type="checkbox"/> sequence |
| b. Chord that precedes a modulation, and is common to both the original key and new key | <input type="checkbox"/> pivot chord
<input type="checkbox"/> subdominant chord
<input type="checkbox"/> mediant chord
<input type="checkbox"/> leading tone chord |
| c. Melody in one voice and accompaniment in the other voice | <input type="checkbox"/> polyphonic texture
<input type="checkbox"/> homophonic texture
<input type="checkbox"/> canon
<input type="checkbox"/> Sonata form |
| d. Baroque composer | <input type="checkbox"/> Czerny
<input type="checkbox"/> Vivaldi
<input type="checkbox"/> Britten
<input type="checkbox"/> Dvorak |
| e. Contemporary composer | <input type="checkbox"/> Mendelssohn
<input type="checkbox"/> Telemann
<input type="checkbox"/> Diabelli
<input type="checkbox"/> Dello Joio |
| f. Use right hand | <input type="checkbox"/> <i>m.s.</i>
<input type="checkbox"/> <i>D.C.</i>
<input type="checkbox"/> <i>D.S.</i>
<input type="checkbox"/> <i>m.d.</i> |
| g.  | <input type="checkbox"/> pedal point
<input type="checkbox"/> trill
<input type="checkbox"/> mordent
<input type="checkbox"/> rallentando |
| h.  | <input type="checkbox"/> syncopation
<input type="checkbox"/> augmentation
<input type="checkbox"/> diminution
<input type="checkbox"/> tie |
| i. Historical period during which Alberti bass came into use | <input type="checkbox"/> Baroque
<input type="checkbox"/> Romantic
<input type="checkbox"/> Contemporary
<input type="checkbox"/> Classical |
| j. Simultaneous use of many different keys or tonalities | <input type="checkbox"/> atonality
<input type="checkbox"/> polytonality
<input type="checkbox"/> diatonic
<input type="checkbox"/> chromatic |

Allegro maestoso

Mozart: *Sonata, K. 310*

Answer questions 20-27 about the music above. (13 points)

20. Based on the key signature, what is the minor key?

21. Check the most likely meaning of the tempo.

- cheerfully and majestically
- walking tempo and majestically
- moderately and majestically

22. What compositional technique is used in measures 1-3 (indicated by brackets)?

23. Name chords **a** and **b** with their roots and qualities. Do not add figured bass. For Major or minor chords, write the word "Major" or "minor" instead of using "M" or "m."

a. _____

b. _____

24. Check the name of chord **c**.

- \sharp diminished 7
- \sharp half diminished 7
- \sharp minor 7

25. Name each boxed chord with its Roman numeral and figured bass. Add lines above and below Roman numerals for Major chords (for example, $\underline{\text{V}}$).

1. _____

2. _____

3. _____

26. This excerpt is from the first movement of the sonata, which is in Sonata form. In the correct order, name the three sections of Sonata form (also known as Sonata Allegro form).

27. Which historical period does Mozart represent?

1 2 3 4 5 6

a. b. c.

1. 2. 3.

7 8 9 10 11 12

4. 5. d. e. f.

Chopin: *Mazurka, Op. 17, No. 1*

Answer questions 28-35 about the music above. (17 points)

28. What is the key? Please write "Major" or "minor" instead of using "M" or "m." _____

29. What is the meaning of *fz* used in measure 1? Give the English meaning. _____

30. With what two types of articulation will measure 4 be performed? (2 points) _____

31. Name chords **a**, **b** and **c** with their Roman numerals and figured bass. Add lines above and below Roman numerals for Major chords, such as $\underline{\text{V}}$.
 a. _____
 b. _____
 c. _____

32. In measures 9-12, the music modulates to a new key. What is the name of this new key? Please write "Major" or "minor" instead of using "M" or "m." _____

33. Is chord **d** a pivot chord? _____ Yes _____ No

34. Name chords **d**, **e** and **f** with their roots and qualities.
 d. _____
 e. _____
 f. _____

35. Name each boxed interval. For Major or minor intervals, please write "M" or "m" clearly.
 1. _____
 2. _____
 3. _____
 4. _____
 5. _____