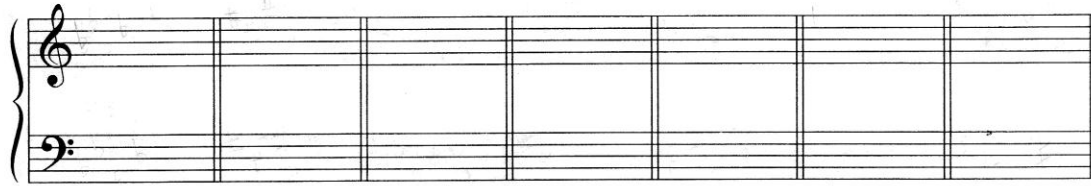


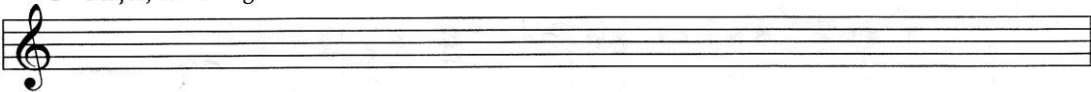
1. Write these key signatures in both clefs. (7 points)



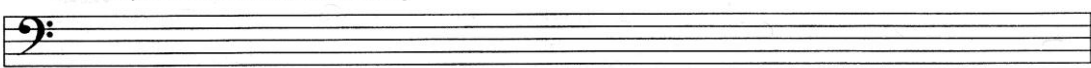
A \flat Major F \sharp minor B \flat minor A Major F minor D Major C \sharp minor

2. Write these scales, one octave. Do not use a key signature. (6 points)

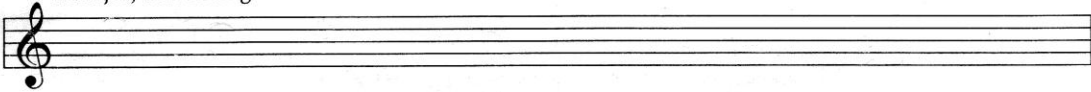
D \flat Major, ascending



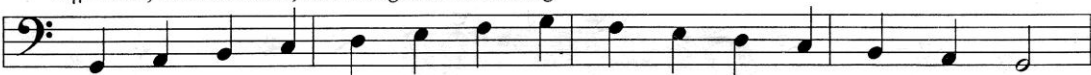
C minor, harmonic form, descending



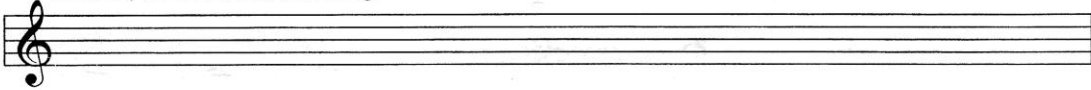
E Major, descending



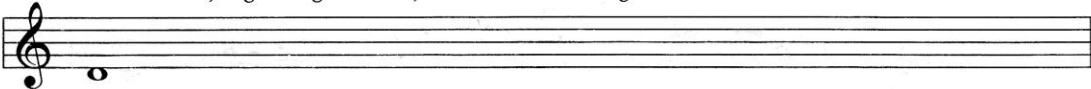
G \sharp minor, melodic form, ascending and descending



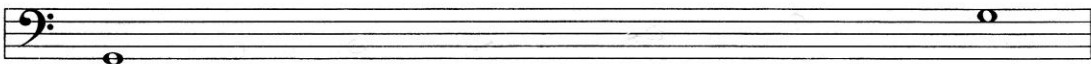
B minor, natural form, ascending



Chromatic scale, begin on given note, one octave ascending



3. Draw a whole tone scale, ascending. The beginning and ending notes are given. (1 point)



4. Write a note above each given note to form harmonic intervals. Notice the key signature. (7 points)

M6 m7 P5 M3 d5 A4 P8

5. Write these triads. (5 points)

F# min $\frac{6}{4}$ C dim $\frac{6}{3}$ B Aug $\frac{6}{3}$ C \flat Maj $\frac{5}{3}$ G \flat Maj $\frac{6}{4}$

6. Write Dominant 7th chords in the following Major keys. (4 points)

V $\frac{4}{2}$ V $\frac{6}{3}$ V7 V $\frac{4}{3}$

7. Write Dominant 7th chords in the following minor keys. (4 points)

V $\frac{6}{3}$ V $\frac{4}{2}$ V7 V $\frac{4}{3}$

8. Name the root and quality of each 7th chord below (ex: C Maj 7, C min 7, C half-dim 7, C dim 7) (10 points)

9. Label these Dominant 7th chords and the chords that follow each in the key of D Major. (6 points)
(Use Roman numerals and figured bass)

D Maj: ___ of ___ ___ of ___ ___ of ___ ___

10. List two characteristics of each Baroque Dance listed below. (8 points)

- a. Allemande _____
- b. Courante _____
- c. Sarabande _____
- d. Gigue _____

11. Name two other Baroque Suite Dances. (2 points) _____

12. Transpose this musical phrase from F# minor to G minor. The first note is done for you. (2 points)



13. Define these terms. (5 points)

- smorzando _____
- rubato _____
- toccata _____
- sotto voce _____
- arpeggio _____

14. Write these musical periods in chronological order beginning with the earliest. (15 points)

Write the names of two composers from each period.

	Classical	Romantic	Contemporary	Baroque	Impressionistic
	(musical period)		(two composers from each)		
a.	_____	_____	_____	_____	_____
b.	_____	_____	_____	_____	_____
c.	_____	_____	_____	_____	_____
d.	_____	_____	_____	_____	_____
e.	_____	_____	_____	_____	_____



15. Study this excerpt from a piece by Brahms. The time signature is $\frac{6}{8}$, but the notes in the treble clef imply a metric shift to another meter. (1 point)
The term to describe this metric shift is _____



16. Study this phrase from a piece by Joplin. What term best describes the rhythmic structure of the example? (1 point) _____



17. What is the term to describe the relationship between these two phrase segments? (1 point) _____



18. Using augmentation, finish rewriting this short musical segment. The first two notes and the last are done for you. (1 point)



19. Study the rhythmic passage above. One measure has an incorrect number of beats in it. Check the incorrect measure. (1 point)

- Measure 1 _____
Measure 2 _____
Measure 3 _____
Measure 4 _____

Excerpt 1

Excerpt 2

20. These two musical excerpts are from a sonata movement by Haydn. The movement is in Sonata Allegro form. Study the excerpts and answer these questions. (20 points)

- In what key does the movement begin?

- Name the scale that appears in measure 1.

- What compositional device is used in measures 7 and 8?

- What compositional device is used in measures 9 and 10?

- By measure 57, the music has clearly shifted tonal center.
What is the term used to describe this change of key?

- In what key does this section end at measure 62?

- This shift in tonality can best be described as moving from:
(check one)
 - tonic to mediant
 - tonic to Dominant
 - tonic to parallel minor
 - tonic to relative Major
- All of the notes in measure 57 are part of what triad? (give root, quality)

- The total sonata movement is 141 measures long. The first section (measures 1 - 62) is called:

- Name the other two sections of a movement in Sonata Allegro form.

- Name the bass pattern that appears in measures 57 - 59.

- Name the ornaments found in:
 - measures 2, 3, and 5 _____
 - measure 6 _____
- Compare the two boxed sets of notes in measures 60 - 62.
How are they alike? _____
- Identify the circled intervals (P4, m2, etc).
 - i. _____
 - ii. _____
 - iii. _____
 - iv. _____
 - v. _____

1 [] [] [] (I) [] (I) (V) (I) [__of__]

7 (iii) [__of__] [] [__of__] [] [] []

13 [] [] [] [] [] [] (V) (I) [] [] (I)

21. Study this musical excerpt from a piece by Kirnberger. Answer the following questions about the music. (27 points)

- a. In what key is this piece? _____
- b. What is the texture of the music? homophonic polyphonic
- c. Some of the harmonies are analyzed for you. Label the remaining shaded chords with Roman numeral and figured bass symbol (I^6 , V^4_3 , etc). Use the lowest note within the box to determine the inversion. Do not include the circled notes in your analysis.
- d. The chords in measures 1 and 2 are primary chords. (Check one) true false

The accidentals and cadence in measures 6-8 imply a brief key change and could be analyzed in the dominant key. Since the piece remains in the original tonic key in measures 9-20, you may analyze the entire passage without any change in tonality.

- e. What is the term used to describe the types of chords in measures 6, 7, and 9? _____

Notice that the chords in measures 13 and 14 are all diatonic seventh chords in the same inversion.

- f. What term is used to describe the compositional device used in measures 13 and 14? _____