

Excerpt #1

Musical score for Excerpt #1, measures 1 through 19. The score is written for piano in G major and 6/8 time. It consists of a treble and bass clef system. Measures 1-5 show a melodic line in the treble with a steady accompaniment in the bass. Measures 6-10 continue the melodic development with some chromaticism. Measures 11-15 show a more active bass line. Measures 16-19 conclude the excerpt with a final melodic flourish in the treble.

Excerpt #2

Musical score for Excerpt #2, measures 24 through 28. The score is written for piano in G major and 6/8 time. Measures 24-25 show a melodic line in the treble with a steady accompaniment in the bass. Measures 26-28 feature trills (tr) in the treble line, adding a decorative element to the melody.

Excerpt #3

Musical score for Excerpt #3, measures 38 through 48. The score is written for piano in G major and 6/8 time. Measures 38-40 show a melodic line in the treble with a steady accompaniment in the bass. Measures 41-43 feature a more active bass line. Measures 44-48 conclude the excerpt with a final melodic flourish in the treble.

The music on page 10 is from a Fugue by J. S. Bach. Answer these questions about the music. (13 points)

40. In what key does the fugue begin? _____

41. What is the bracketed music in measures 1-4 called? _____

42. Is the fugue answer real or tonal? _____

43. There are 3 voices in this fugue. Identify the measures in which each voice makes its first appearance. Voice 1 is done for you.

voice 1 (measure 1) _____
voice 2 _____
voice 3 _____

44. Study Excerpt #2 (meas. 24-28). The high voice presents the main musical idea in an altered form. What is the term used to describe this melodic alteration? _____

45. Excerpt #3 presents a full statement of the original melodic idea, but it is in a different key. Answer these questions about this excerpt.

a. Name the scale formed by the bracketed note in the bass clef, measures 39-40. Give letter name and quality. (Example: F Major, G harmonic minor, D natural minor). _____

b. Identify the shaded chords in measures 47-48 using letter name and quality (C Major, A Dom7, D minor, etc). chord 1 _____
chord 2 _____

c. These chords create an authentic cadence in the key of this excerpt. In what key is this excerpt? _____

d. What is the relationship of the key you identified in question 45c. to the original key of the fugue? Check () one.

Dominant
 Relative minor
 Subdominant
 Enharmonic
 Parallel minor

46. What compositional device is used in measures 17-19 (Excerpt #1)? _____

47. What is the texture of this work? _____

Handwritten annotations in the score:

- Under the first system: I, II
- Under the second system: $(\text{ of }) \quad IV \frac{6}{4}$ and $\text{new key: } \quad I \frac{6}{4}$
- Under the third system: $\text{original: } \quad ii$ and $(\text{ of }) \quad vi$

Answer these questions about the chorale segment above. (36 points)

18. In what key is this chorale? _____
19. Write the Roman numeral and figured bass below each chord in the chorale. Disregard the circled notes, but account for all other notes in your analysis.
20. Name the cadence that each pair of shaded chords creates.
 - a. _____
 - b. _____
 - c. _____
 - d. _____
21. The third phrase changes tonal center. This shift in tonality is called: _____
22. The boxed chords are examples of: _____
23. How many beats are in each measure? X _____

24. Write these definitions (4 points)











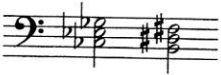






- X rondo: _____

- X stretto: _____

- tertian harmony: _____

- 2 / X fugue: _____

25. Match these items. (13 points)

_____		A.	
_____	six beats	B.	
_____		C.	same tonic
_____	enharmonic	D.	
_____		E.	
_____	relative keys	F.	
_____	quartal harmony	G.	
_____		H.	
_____	Alla breve	I.	
_____		J.	same key signature
_____	syncopation	K.	
_____	parallel keys	L.	
X _____		M.	

Excerpt #1

Excerpt #2

The music above is from a Sonata by Beethoven. It is in Sonata Allegro form. Answer these questions. (30 points)

26. In what key does the movement begin? _____

27. Identify the shaded chords marked a. through k. Use Roman numerals and figured bass. Use the lowest note in each shaded area to determine the inversion (I, iii $\frac{4}{2}$, V7, etc). Disregard the bass E in chords e. and f., and disregard the A# in chord k.

- | | | |
|----------|----------|----------|
| a. _____ | e. _____ | i. _____ |
| b. _____ | f. _____ | j. _____ |
| c. _____ | g. _____ | k. _____ |
| d. _____ | h. _____ | |

X 28. What is the term used to describe the recurring bass E in meas. 1-4? _____

29. Place a check (✓) in front of the term that best describes the compositional technique used in measures 5-6.
 repetition
 sequence
 imitation

30. What is the 1st section of a movement in Sonata Allegro form called? _____

31. In this Sonata movement, the first 21 measures are in the tonic key. What type of cadence, then, is formed by chords J and K?
_____ (name the type of cadence)

32. At measure 22 (not shown) the second theme is introduced and it is in the dominant key. Name the dominant key.

33. Excerpt #2 is part of the second section of the movement. Name the 2nd section of a movement in Sonata Allegro form.

3 34. In Excerpt #2, the tonality has changed from the original key to A minor. The relationship of A minor to the original key (see question 26) can be described as:
 parallel minor
 relative minor
 Dominant
 submediant
 none of these

35. The bass pattern in measures 69-75 can be described as:
 Alberti bass
 arpeggiated bass
 appoggiatura bass

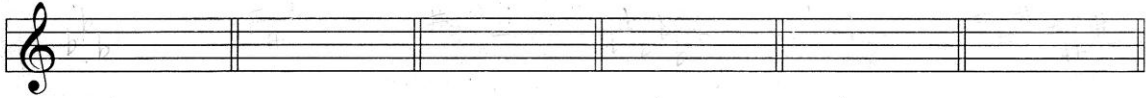
36. Identify the boxed chords beginning at measure 69. Name the root and quality (C Maj7, E min7, G half dim7, etc).
m. 69 _____
m. 70 _____
m. 71 _____
m. 72 _____
m. 73 _____
m. 74 _____
m. 75 _____

37. The final two chords (meas. 74, 75) create an authentic cadence. In what key is this cadence?

38. Name the final section of a movement in Sonata Allegro form.

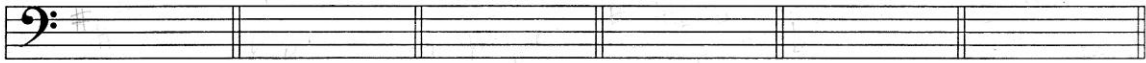
39. The Classical Sonata is a multi-movement form. In a three movement work, the movements are usually arranged as:
 fast - slow - slow
 fast - slow - fast
 slow - fast - fast

1. Write each Major key signature. (6 points)



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

2. Write each minor key signature. (6 points)



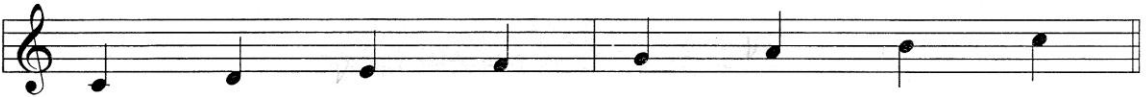
C \sharp minor F minor E \flat minor A \sharp minor D minor G \sharp minor

3. Add the correct accidentals to form each scale. (4 points)

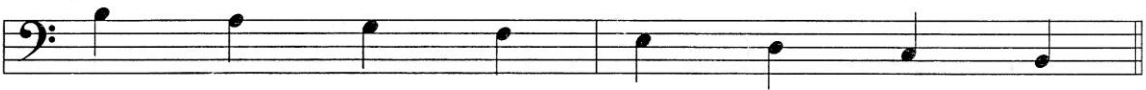
D \flat Major



C minor, natural form



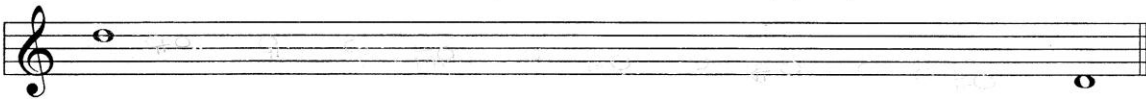
B \flat minor, harmonic form



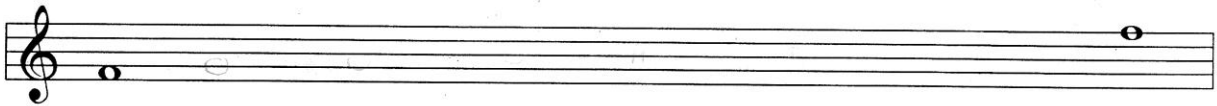
F \sharp minor, melodic form



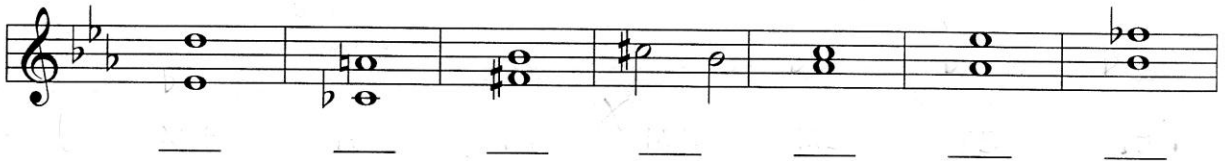
4. Draw a chromatic scale between these two pitches. Use whole notes. (1 point)



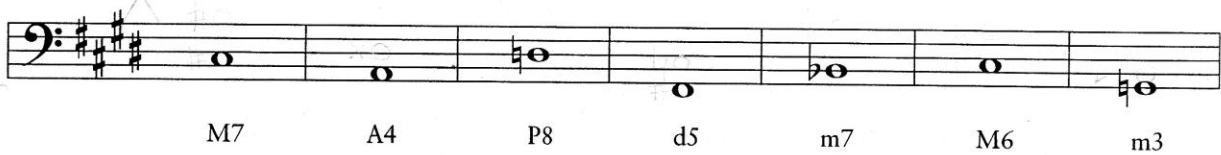
5. Draw a one octave ascending whole tone scale beginning on F and ending on F. (1 point)



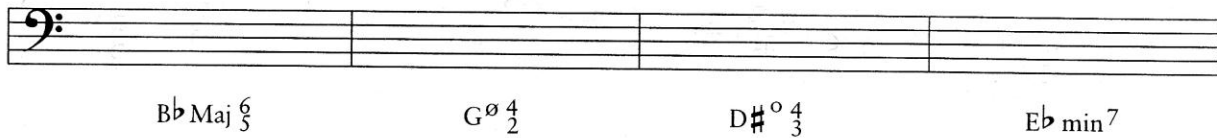
6. Name each interval (for example: m3, p4, etc.). Observe the key signature. (7 points)



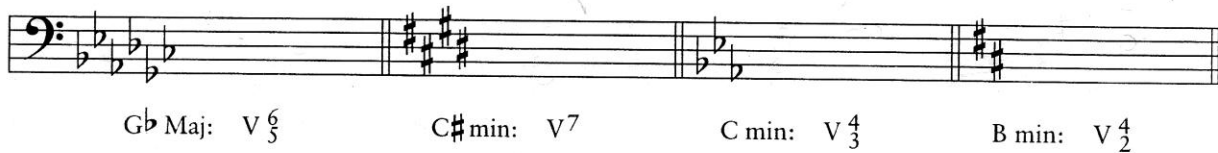
7. Write a note above each one given to form harmonic intervals. Observe the key signature and use accidentals when needed. (7 points)



8. Write the following seventh chords. (4 points)

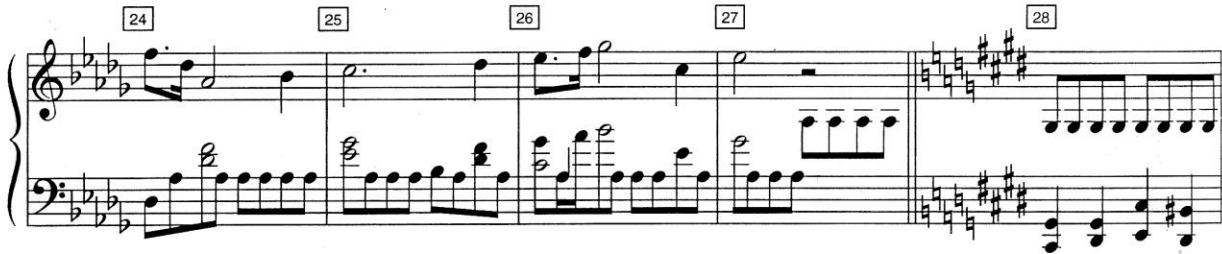


9. Write the dominant seventh (V7) chords in the following keys. (4 points)





10. Rewrite the above phrase using augmentation. The first note is done for you. (1 point)



11. Study this brief excerpt from a piece by Chopin. Check (✓) the statement that best describes the key signature change at measure 28. (1 point)

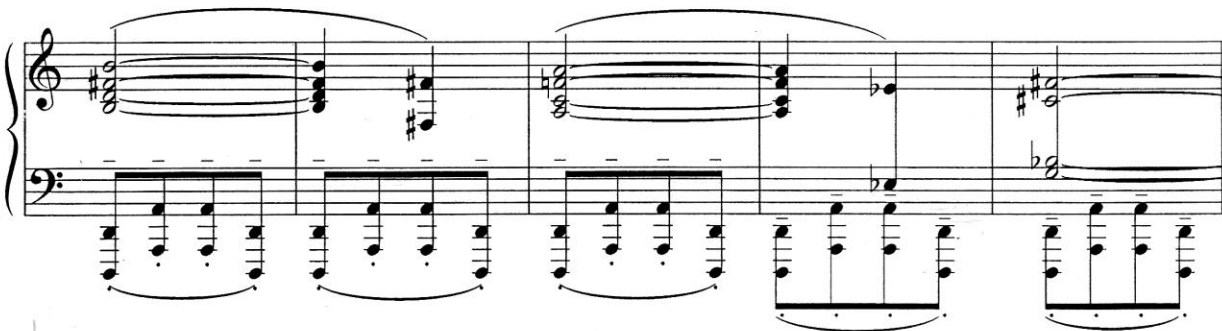
- music shifts from Tonic to Dominant key
- music shifts from Tonic to enharmonic Major key
- music shifts from Tonic to relative minor key
- music shifts from Tonic to enharmonic parallel minor key



12. What term best describes the melodic structure of this short musical fragment? _____ (1 point)



13. What 20th century technique was used to construct this melody? (1 point) _____



14. Study this brief excerpt from a piece by Cyril Scott. What term best describes the bass pattern in this piece? (1 point) _____

15. Arrange these five musical periods in chronological order, beginning with the earliest.

List two composers from each period. (15 points)

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

16. Check (✓) the one set of terms that best describes each musical example below. (2 points)

Example A - Ginastera



- bitonality, modulation, imitation
- hemiola, serialism, canon
- sequence, syncopation, polyphonic
- pedal point, bitonality, hemiola
- homophonic, diminution, pedal point

Example B - Handel



- modulation, imitation, homophonic
- canon, sequence, polyphonic
- syncopation, hemiola, canon
- imitation, sequence, chromaticism
- sequence, modulation, canon

17. List five Dances of a Baroque Suite. Tell one characteristic of each dance.

(i.e. meter, origin, tempo, etc.) (10 points)

Dance name	Characteristic
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____