

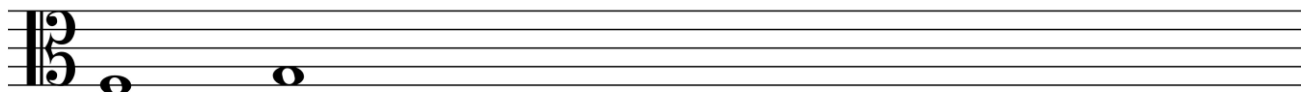
Student Name: _____ Student #: _____ Teacher #: _____ Written Score _____ /75

I promise that on this test I have answered each question myself, without help from my family, another student, teacher, or by looking up answers on the web or in a book.

Student's Signature: _____

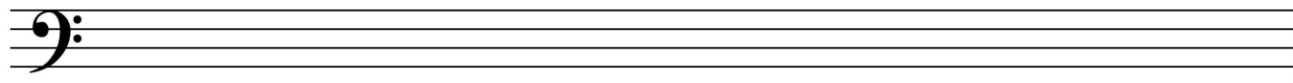
1. Scales _____ /6

Finish the **whole tone** scale below through the octave.



2. Twelve Tone Row _____ /6

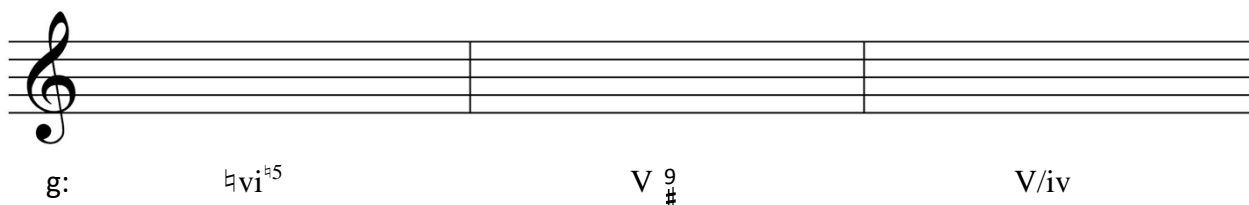
With the given 12-tone row, P₈, provide P₂ (transpose the row +6 semi tones).



3. Chords _____ /10

On the staff below,

- Write the **G minor** key signature at the start of the staff.
- Write each chord in whole notes.
- Include accidentals only if necessary.

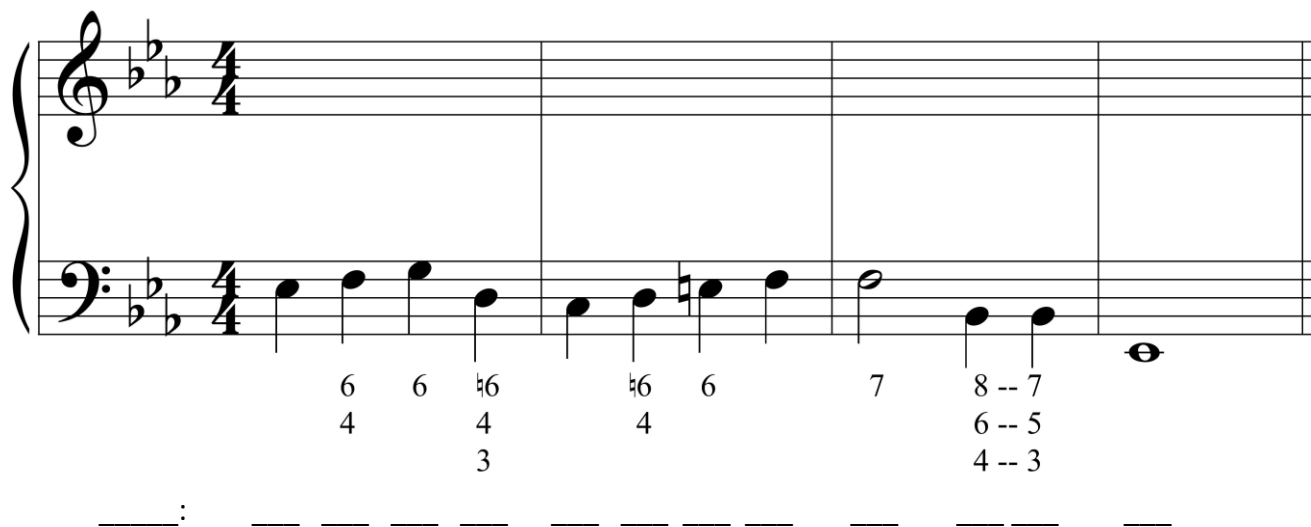


g: bvi^5 $V^9\sharp$ V/iv

4. Part Writing _____ /23

The bass and figures are given in the four-part chorale below.

- Compose the soprano, alto and tenor lines, following correct part-writing rules.
- Identify the key followed by a colon.
- On each blank, provide a harmonic (Roman numeral) analysis. You do not need to show any inversions because the figures already show them for you.



_____:

5. Tonal Analysis _____/20

Use the piece, *Lieder ohne Worte, Op 19 no. 2* by Felix Mendelssohn to answer these questions.

a. In what key is this piece written? _____

b. The form is ABA + Coda. Identify the measures for each of these sections.

A = _____

B = _____

A = _____

Coda = _____

c. Identify the type of cadence (authentic/full, half, or deceptive) in each of the following measures:

Measures 7-8 (analyze in A minor): _____

Measures 27-29 (analyze in A minor): _____

Measures 27-29 (analyze in E major): _____

Measures 70-72 (analyze in A minor): _____

d. Provide a harmonic (Roman numeral) analysis for the first phrase:

Measure 2 beat 1: _____

Measure 3, beats 1-2: _____

Measure 4, beat 3: _____

Measure 5, beat 1: _____

Measure 7 beat 1: _____

Measure 7 beat 3: _____

Measure 8 beat 1: _____



- e. Some analysts would argue multiple harmonies happen in mm. 29-40. But other analysts might say this is *one* harmony. What single harmony could this passage represent in regard to the global tonic? Provide a Roman numeral.

- f. In measure 67, there is a B^b in the alto voice. Where does this B^b resolve, and to what pitch?

Resolves in measure _____ and it resolves to _____. (*Name the pitch.*)

- g. In measure 67, there is a G in the soprano voice, and then it ties to another G in measure 68. What kind of non-chord tone is this? (*Circle one*)

Passing Tone

Neighbor Tone

Suspension

Mendelssohn, *Lieder ohne Worte*, Op 19 no. 2 (Page 1 of 2)

1 4
Andante espressivo
 2. *mf* *sf* *p*

8 12

16 20

24 28

32 36 *cresc.*



Mendelssohn, *Lieder ohne Worte*, Op 19 no. 2 (Page 2 of 2)



40 44

47 50

54 59

62 66

70 74

77 80

84 88

dim. mf sf p cresc. pp

6. Post-Tonal Analysis _____/10

Use the piece, *Des pas sur la neige, Prelude no. 6, Book 1*, by Claude Debussy to answer these questions.

- a. What recurring pitch acts as the tonal center? _____
- b. This piece begins with a small motive in measure 1. This stepping motive repeats and forms an ostinato. Find two places when the ostinato stops, and then when it restarts.

Motive stops in measure _____ and restarts in measure _____ .

Motive stops in measure _____ and restarts in measure _____ .

- c. What is different about the opening motive (from measure 1) when it appears in measure 32?

- d. What left hand harmonic interval is most common in mm. 5-7? _____

- e. Which contour best describes the right hand melody in mm. 20-23? (*Circle one*)

Mostly ascending

Mostly descending

Mostly repeating

- f. What are the inversions of the chords in the left hand mm. 29-30? _____

- g. What is the overall dynamic of this piece? (*Circle one*)

Mostly quiet

Mostly loud

Quiet at first then *forte*

Grader's Signature: _____

Debussy, *Des pas sur la neige*, Prelude no. 6, Book 1 (Page 1 of 2)

Triste et lent (♩ = 44)

pp *p expressif et douloureux*

Ce rythme doit avoir la valeur sonore d'un fond de paysage triste et glacé *più pp*

4 *m. d.*

7 *pp* *expressif*

10

13 $\left(\frac{2}{4}\right)$ Cédez - - - $\left(\frac{4}{4}\right)$ Retenu - - - //

Debussy, *Des pas sur la neige*, Prelude no. 6, Book 1 (Page 2 of 2)

16 Cédez - - - //

pp *p* *più p*

20 En animant surtout dans l'expression
p expressif et tendre
a Tempo *pp* *m.d.* *sempre pp*

24 Retenu - - - // a Tempo *pp*

28 Comme un tendre et triste regret *p*

32 Plus lent *pp* *pp* *Très lent* *morendo* *ppp*

Student Name: _____ Student #: _____ Teacher #: _____ Aural Score _____ /79

1. Ordered Pitch Intervals _____ /12

Listen to a set of four pitches within the span of seven semi tones (perfect 5th). The first pitch will always be the lowest note. Then, identify the intervals between each pitch using ordered pitch intervals (e.g., +2, -1, +4). Each set will be played three times.

Pitch set 1: _____

Pitch set 2: _____

2. Chord Identification _____ /12

Listen to four different chords played three times each.

- Identify the chord by quality and inversion (e.g., Major₄⁶). Chord qualities include major, minor, and Mm7 (V7, the dominant seventh).
- Identify which chord member is in the soprano: the root, 3rd, 5th (or 7th for four-note chords).

Chord 1: Quality/inversion: _____ Soprano: _____

Chord 2: Quality/inversion: _____ Soprano: _____

Chord 3: Quality/inversion: _____ Soprano: _____

Chord 4: Quality/inversion: _____ Soprano: _____

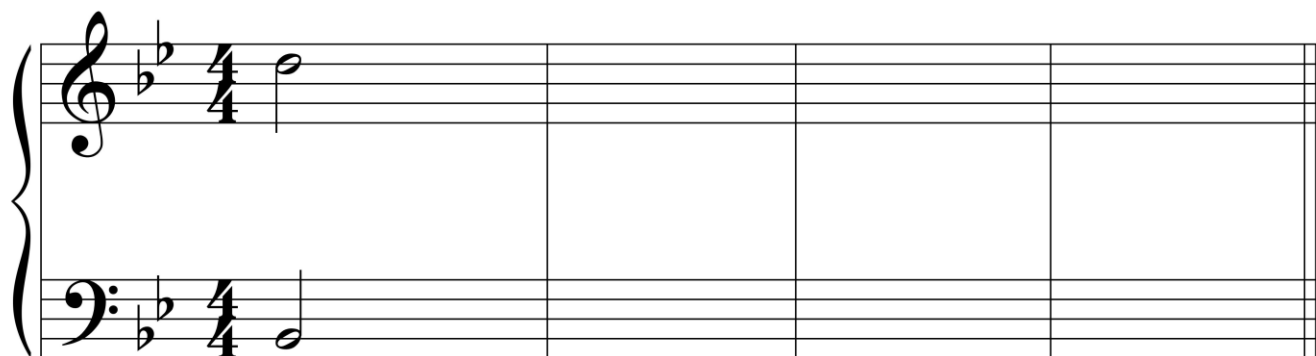
3. Harmonic Dictation _____ /23

Listen to a chord progression played eight times.

- Write the soprano line (the first pitch is given).
- Write the bass line.
- Identify the key followed by a colon.
- Provide a Roman numeral analysis.

Please note:

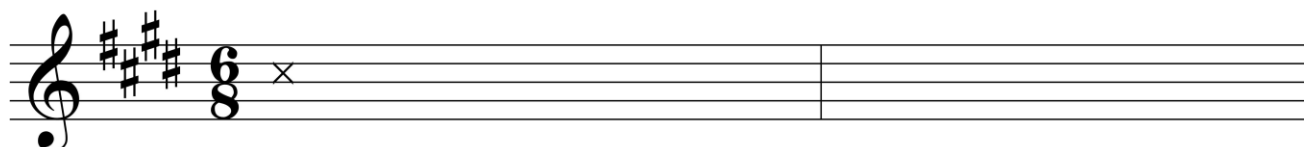
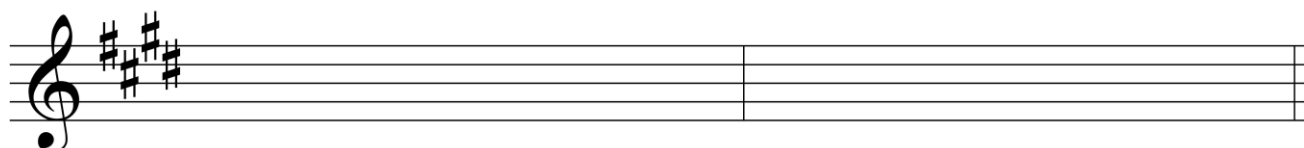
- All harmonies are functional harmonies and follow a normative harmonic progression.
- Harmonies can include any diatonic chord or applied V/V or V/IV (iv) chord.
- Functional chords will only appear in root position and first inversion. Second inversion chords will appear either as passing (P) chords or as cadential $\frac{6}{4}$ chords (written V_{4-3}^{6-5} or $CAD_{4-3}^{6-5} - V$).
- Passing chords that connect root position to first inversion chords, should be written as P (not as a functional Roman numeral).



____: ____

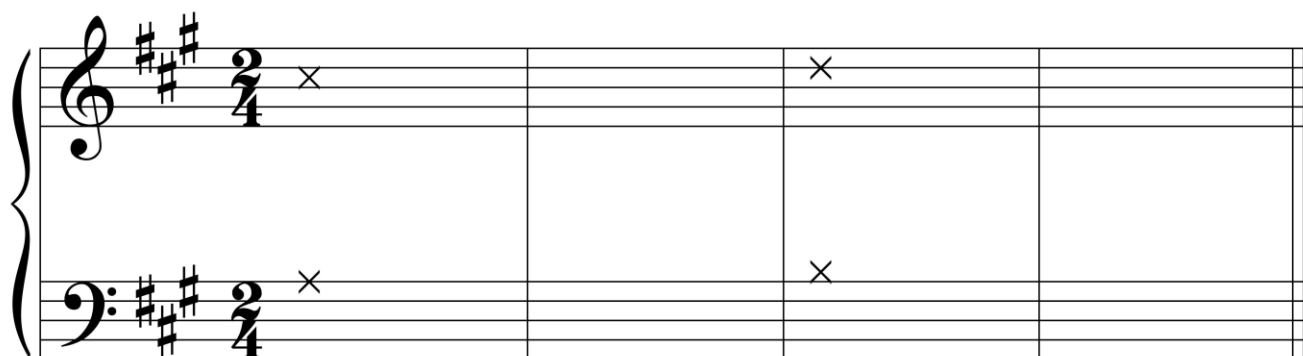
4. Melodic Dictation _____ /16

Listen to a melody played six times. The starting pitch is given. Complete each measure with the rhythm and pitches you hear.

5. Two-Part Counterpoint _____ /16

Listen to a two-part counterpoint played eight times. The first note of measures 1 and 3 are given. Complete each measure with the rhythm and pitches you hear for each voice.



Grader's Signature: _____

Keyboard Exam: 31 points
1. Scales – 4 points

Play the following scales with one hand, one octave, ascending and descending

- a. **A pentatonic**
- b. **D^b whole tone**

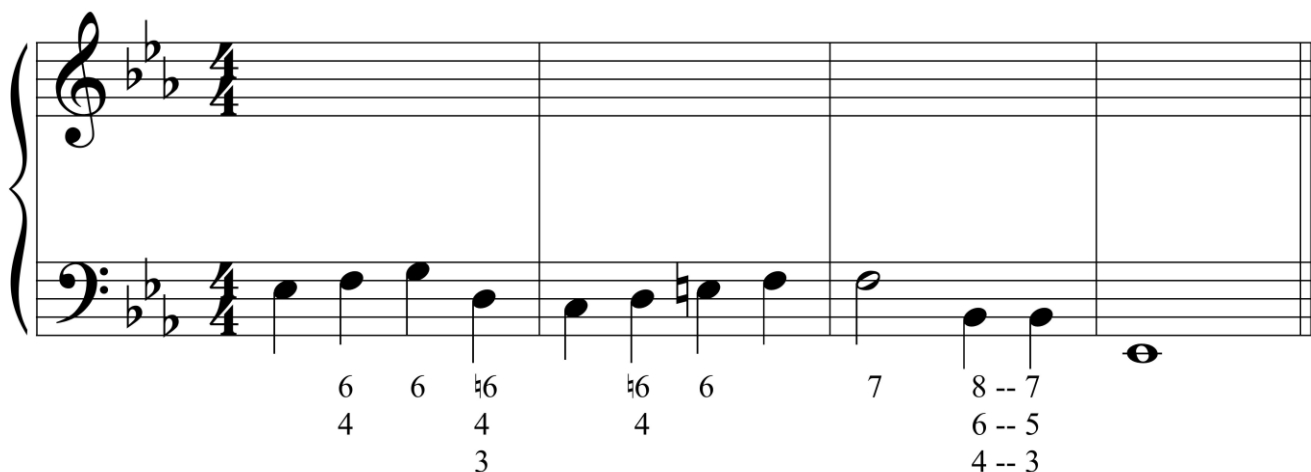
2. Chord Progression and Voice Leading – 9 points

 Play the following chord progression in **G major** using good voice leading. The scale and bass line may be played first for no points.

$$\begin{array}{ccccccc}
 \text{G: I} & \text{V/vi} & \text{vi} & \text{ii}^6 & \text{V}^6/\text{V} & \text{V7} & \text{I} \\
 = (\text{III}\sharp) & & & = (\text{II}\sharp) & & &
 \end{array}$$

3. Figured Bass – 8 points

Look at the example below. The bass and figures are given. Realize this excerpt in keyboard style, with three voices in the right hand, while playing the left hand as written. Follow correct voice leading.



6 6 ♭6
4 4 3

♭6 6
4

7

8 -- 7
6 -- 5
4 -- 3

4. Chord Progression Improvisation – 5 points

Improvise a chord progression that begins in **G major** and moves to **B major**. Be sure to clearly establish each key area. Move to the new key area with an applied chord, diminished chord, or augmented sixth. The scales may be played first for no points.

5. Sight Playing – 5 points

Sight play this excerpt from a chorale composed by J.S. Bach (#208).

