

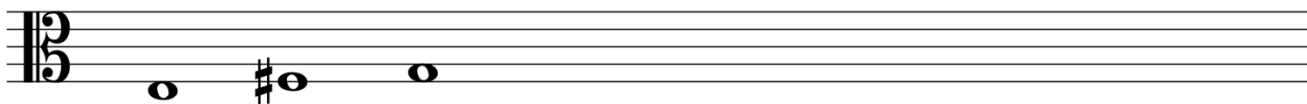
Student Name: _____ Student #: _____ Teacher #: _____ Written Score _____/63

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

On the staff below, the first three notes of an **octatonic** scale are given. Finish writing the scale, one octave, ascending, in whole notes.



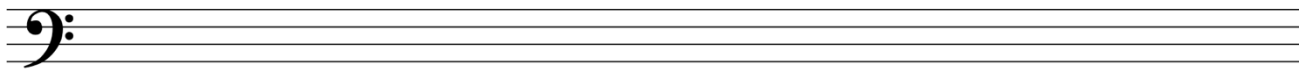
2. Twelve-Tone Row ____/6

With the given row, P_{F#}, invert the row and write I_{F#}.

P_{F#}



I_{F#}



3. Chords ____/9

On the staff below,

- Write the **A major** key signature.
- Write each chord in whole notes.



A:

IV⁶

V⁷/vi

♭VI^{♭5}

Ger+6

4. Harmony and Voice Leading ____/24

In the four-part chorale below, the bass and figures are given.

- Write the soprano, alto, and tenor parts. Use good voice leading.
- Identify the key, followed by the colon.
- On each blank, provide a harmonic (Roman numeral) analysis. Do not need to show any inversions because the figures already provide that information.

_____:

5. Analysis ____/18

Robert Schumann, "Eintritt" from *Waldscenen*, Op. 82/1

1. In what key is this piece written? _____
2. The opening thematic material, measures 1-2, appears two other times in this piece. Where does this material return?
Measures _____
Measures _____
3. In each box, write the local (tonicized) key area. Analyze one chord per blank. (4 boxes total)
4. On each blank, provide a harmonic (Roman numeral) analysis. Be sure to analyze in the local key area. (18 blanks total. The last blank is in measure 17.)
5. A box appears around a chord in measure 10. What is the quality of this chord? _____
6. What kind of cadence appears in measure 17? _____

Nicht zu schnell. M.M. ♩ = 132.

1. *pp* *mf*

5 *pp*

9 *pp* *cresc.*

13 *pp*

17 *pp* *mf*

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). The music features complex chordal textures with many accidentals and dynamic markings including *f* and *p*.

Second system of musical notation, measures 5-8. Measure numbers 25 and 26 are indicated. The system includes dynamic markings *f*, *p*, and a fermata. A double bar line with a repeat sign is present at the end of the system.

Third system of musical notation, measures 9-12. Measure numbers 30 and 31 are indicated. The system includes dynamic markings *f* and *pp*. A double bar line with a repeat sign is present at the end of the system.

Fourth system of musical notation, measures 13-16. Measure numbers 35 and 36 are indicated. The system includes dynamic markings *f* and *pp*. A double bar line with a repeat sign is present at the end of the system.

Fifth system of musical notation, measures 17-20. Measure numbers 40 and 41 are indicated. The system includes dynamic markings *f* and *pp*. A double bar line with a repeat sign is present at the end of the system.

Student Name: _____ Student #: _____ Teacher #: _____ Aural Score _____/57

1. Ordered Pitch Intervals _____/6

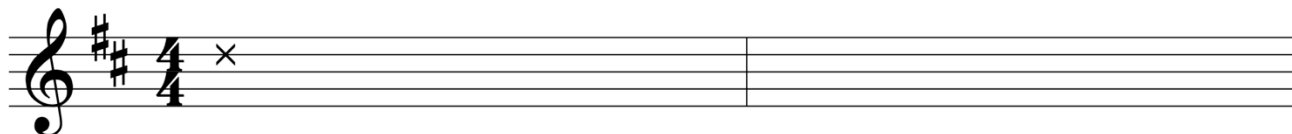
Listen to a set of four pitches within the span of seven semi tones. The first pitch will be the lowest note. Identify the intervals by using ordered pitch intervals (e.g., +1, -2). Each set will be played three times.

Pitch Set 1: _____

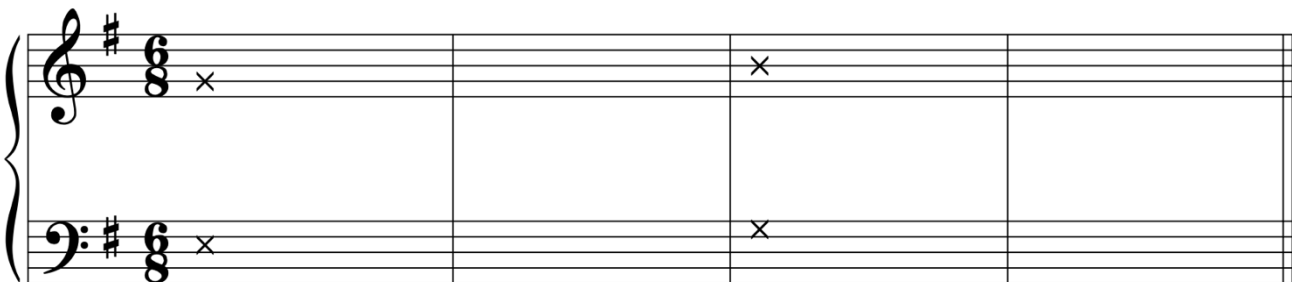
Pitch Set 2: _____

2. Melodic Dictation _____/12

Listen to a melody played six times. Write the melody that you hear. The first pitch is given.


3. Counterpoint Dictation _____/16

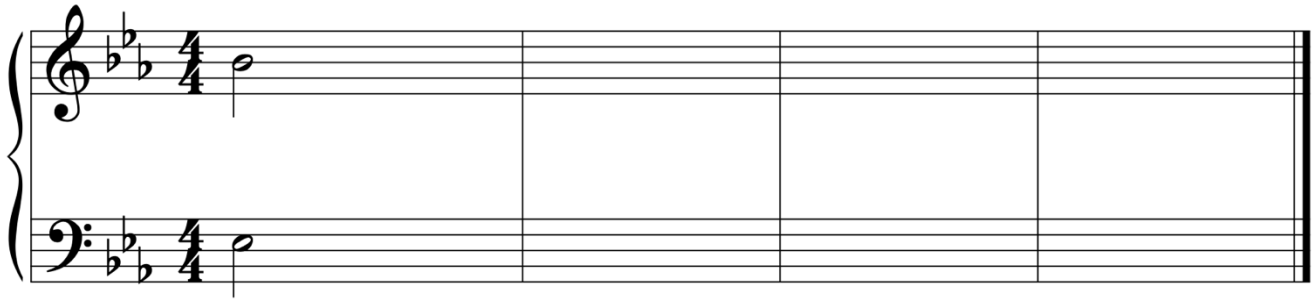
Listen to a counterpoint played eight times. The soprano and bass pitches are given in measures 1 and 3. Complete both soprano and bass parts.



4. Harmonic Dictation ____/23

Listen to a harmonic progression played eight times.

- Write the soprano line.
- Write the bass line.
- Write the key on the first blank.
- Provide a harmonic (Roman numeral) analysis.



____: ____

1. Chord Progression

- First, play the **G harmonic minor** scale.
- With your left hand, play the bass line alone.
- Play the chord progression in keyboard style. Use good voice leading.

$$\text{G minor: } i - P_4^6 - i^6 - iv - V_5^6 / V - V \overset{8-7}{\underset{4-3}{6-5}} - i$$

$$(\text{= } V_4^6)$$


2. Modulation

Improvise a chord progression that modulates from **B \flat major** to **C minor**. Clearly establish both keys.

3. Melody and Harmony

The piece below is in **D major**.

- Play the scale for no points.
- With your left hand, play the bass line alone.
- Harmonize the given melody in keyboard style. The given pitch must be the highest pitch of each chord.



D: I V_5^6 I IV^6 I^6 V^7 vi ii^6 V_5^6/V $V \overset{6-5}{\underset{4-3}{6-5}} - i$ I

4. Sight Playing

Play the following chorale.

