Unless otherwise indicated, questions are multiple choice.

1. Basic Elements
   a. Indicate quality (e.g. major triad, diminished 7th chord) of chords written in open score. Notation includes C clefs.
   b. Identify circled tones in an excerpt as types of non-chord (non-harmonic) tones (e.g. passing, neighboring, suspension)

2. Analysis of Harmony and Form
   a. Identify cadences by type (e.g. perfect authentic, half, Phrygian half) and keys in which they occur
   b. Identify circled harmonies by harmonic analysts symbol (Roman numerals and figured bass). Harmonies include secondary dominants and leading tone sevenths, Neapolitan, augmented sixth.
   c. Identify keys between which a modulation occurs; locate a diatonic pivot (common) chord by which the modulation takes place, and explain its function in both keys.
   d. Identify designated passages as smaller formal divisions or phrase combinations (e.g. motive, phrase, period, double period, repeated period, etc.)

3. Harmony and Voice Leading
   a. Notate four-voice chords which correspond to given harmonic analysis symbols (e.g., G minor: V6/5 of III)
   b. Harmonize melodic fragments in a given key using one or more specified chords.
   c. Realize a figured bass by notating soprano, alto, and tenor voices and providing harmonic analysis.

4. Classical Forms. All questions refer to excerpts from the literature.
   a. Identify form or compositional process of an entire movement (e.g. rondo, ternary, rounded binary, sonata, fugue, etc.)
   b. From several summary analyses of a passage, choose the most correct.
   c. For designated passages within an excerpt, indicate the structural function (e.g. principal theme, subordinate theme, introduction, transition, retransition, development, codetta, episode, etc.)
   d. Identify, by correct term, specific compositional devices in particular passages (e.g. sequence, inversion, augmentation, diminution, retrograde, etc.)