Question A. Chord identification

1. Chord 1 is a
   a. major triad
   b. minor triad
   c. half-diminished 7th chord
   d. diminished-7th chord
   e. major-minor (dominant) 7th chord

2. Chord 2 is a
   a. major triad
   b. minor triad
   c. half-diminished 7th chord
   d. diminished-7th chord
   e. major-minor (dominant) 7th chord

3. Chord 3 is a
   a. major triad
   b. minor triad
   c. half-diminished 7th chord
   d. diminished-7th chord
   e. major-minor (dominant) 7th chord
Question B. Non-chord tone (non-harmonic tone) identification

4. Circled note 1 is a(n):
   a. passing tone
   b. neighbor tone
   c. suspension
   d. escape tone (incomplete neighbor)
   e. chordal skip

5. Circled note 2 (F only) is a(n):
   a. passing tone
   b. neighbor tone
   c. suspension
   d. escape tone (incomplete neighbor)
   e. chordal skip

6. Circled notes 3 (B-flat and D-flat) are:
   a. passing tones
   b. neighbor tones
   c. suspensions
   d. escape tones (incomplete neighbors)
   e. chordal skips
Question C. Cadences and harmonic analysis
Identify the cadences in the indicated measures.

   a. tonicized half cadence in D minor
   b. perfect authentic cadence in A major
   c. deceptive cadence in A major
   d. plagal cadence in D minor
   e. none of the above

   a. perfect authentic in A major
   b. imperfect authentic in A minor
   c. half/semi in D minor
   d. deceptive in D minor
   e. plagal in A major
Question C continued

Identify the harmonies in the indicated measures.

   a. Dm: bVI.
   b. Dm: German 6th
   c. Dm: Neapolitan 6th
   d. Dm: vii7/iv
   e. Am: Neapolitan 6th

10. Measure 13, beat 3.
    a. Dm: III.
    b. Dm: German 6th
    c. Am: Neapolitan 6th
    d. Am: Italian 6th
    e. Am: Neapolitan 6th

    a. F: I7
    b. F: V7/V
    c. Dm: V7/bVI
    d. B♭: vii7
    e. A: V7/V

12. In mm. 10–14, a modulation from __________ to __________ begins. This modulation is achieved via the pivot chord in m. __________, which functions as _________ in the first key and _________ in the second key.

   * Provide the tonic and mode (major or minor) of each key.
Question D. Form, Section 1

What answer best describes the indicated measures?

13. mm. 1–4
   a. motive
   b. antecedent phrase
   c. consequent phrase
   d. period
   e. double period
   f. repeated period

14. m. 1, right hand (circled)
   a. motive
   b. antecedent phrase
   c. consequent phrase
   d. period
   e. double period
   f. repeated period

15. mm. 1–8
   a. antecedent phrase
   b. consequent phrase
   c. period
   d. double period
   e. repeated period

16. mm. 9–16
   a. antecedent phrase
   b. consequent phrase
   c. modulating period
   d. sentence
Question D. Form, section 2
17. On the basis of the portion of the work shown, the form of the entire movement is most likely:
   a. theme and variations
   b. rondo
   c. minuet and trio
   d. sonata
   e. quaternary

18. The portion shown (mm. 1–37) is the:
   a. exposition
   b. introduction
   c. coda
   d. transition
   e. development

19. Mm. 19–32 comprise the:
   a. first theme
   b. subject
   c. second theme
   d. transition
   e. codetta

20. What type of cadence occurs on the downbeat of m. 18?
   a. perfect authentic in G minor
   b. perfect authentic in F major
   c. half in B-flat major
   d. half in G minor
   e. perfect authentic in B-flat major

21. Mm. 15–17 feature:
   a. modal mixture
   b. one or more Neapolitan chords
   c. closing theme
   d. stretto

22. Mm. 33–37 feature:
   a. four authentic cadences
   b. one or more Neapolitan chords
   c. first theme
   d. bridge
   e. tonic pedal
Question D. Form, section 3
Question D. Form, section 3 continued
Question D. Form, section 3 continued
Question D. Form, section 3 continued

What answer best describes the indicated measures and voice(s)? Each passage is boxed in.

23. Mm. 1–3 [purple box]:
   a. answer
   b. theme 1
   c. countersubject
   d. subject
   e. recitative

24. Mm. 3–6, upper voice [blue box]:
   a. countersubject
   b. real answer
   c. tonal answer
   d. sequence
   e. episode

25. Mm. 14–19, all voices [green box]:
   a. counter-exposition
   b. repeat
   c. stretto
   d. episode
   e. theme 2

How do the following passages relate to or transform mm. 1–3?

26. Mm. 47–49, middle voice [red box]:
   a. retrograde
   b. diminution
   c. augmentation
   d. inversion

27. Mm. 52–55, all voices [pink box]:
   a. stretto
   b. fragmentation
   c. inversion
   d. all of the above

28. Mm. 77–83, all voices [orange box]:
   a. augmentation
   b. stretto
   c. four statements
   d. all of the above
Question E. Part Writing

29. Notate the indicated chords in the specified keys in four voices. Use chorale (SATB) or keyboard style.

Ab:    iv°

C#:    vii°7/VI

Eb:     ii°6
Question E. Part Writing continued

30. Harmonize the following melodies in four voices. Use chorale (SATB) or keyboard style. Use the chords indicated, employ good voice leading, and provide harmonic analysis (Roman numerals and figured bass).

Use a Neapolitan 6th chord and an applied (secondary) chord; end with a perfect authentic cadence.

Cm:

Use an augmented-6th chord and a cadential ♭ chord.

Bm:

31. Realize the following figured bass. Use chorale (SATB) or keyboard style. The soprano for m. 1 is given. Employ good voice leading, end with a perfect authentic cadence, and provide a Roman numeral analysis.
Em:

Answers
1. b
2. c
3. e
4. c
5. b
6. e
7. e
8. c
9. b
10. d
11. c
12. One possible answer:

In mm. 10–14, a modulation from D minor to A minor begins. This modulation is achieved via the pivot chord in m. 10, which functions as i in the first key and iv in the second key.

13. b
14. a
15. c
16. c
17. d
18. a
19. c
20. c
21. a
22. e
23. d
24. c
25. d
26. d
27. b
28. d

29. One possible answer for each:

Ab: iv₆

C#m: vii⁰⁷/VI

Eb: ii⁰⁶

30. One possible answer:

Cm: i N⁶ vii⁰⁷/V VI₃ i
30 cont.

One possible answer:

Bm: i iv7 Ger6 V\(^7\) i

31.

One possible answer:

Em: i vii\(^6\)/III III vii\(^6\)/iv iv (vii\(^6\))/vi\(^6\) V\(^8\)/3 i\(^4\)/4