NAME (PRINT) ____________________________________________

SIGNATURE ______________________________________________

STUDENT NUMBER_________________________________________

Is this a REPEAT examination (check one)? _____ Yes _____ No

Please complete the following information:

Intended degree plan (check one): ___ MM, MME, MA, MAT ___ DM, DME, PhD

_____ other

Please specify ___________________________

Major field/area: ___________________________________________

(e.g., Voice, Choral Conducting, Musicology, etc.)

Undergraduate school (check one):_____ IU _____ other

If other, please indicate where: _____________________________

RAW SCORE _____________ _____ HIGH PASS

PERCENTAGE _____________ _____ PASS

_____ NOT PASS

DO NOT WRITE BELOW THIS LINE
**Instructions:** Write all answers with a #2 pencil.

1. On the blue answer sheet, fill in your name in the blanks at the top of the page (LAST NAME, FIRST NAME, with space in between)
2. On the blue answer sheet, write your student identification number in the space provided.
3. Do not write on the test packet, except for page 12.
4. On page 12, write your NAME and answers to questions 36–39.
5. Notice that the questions in the test booklet are on BOTH sides of the page.
6. Answer questions 1–35 on the blue answer sheet. Choose the best answer and blacken in the appropriate circles beneath each letter.
7. Answer the music writing questions on page 12 directly on that page.

Questions 1–35 are worth 2 points each.

The music writing questions on page 12 are worth a total of 30 points.
1. (2 pts.) This specific sounding interval is a
   a) minor 2\textsuperscript{rd}  b) major 2\textsuperscript{rd}  c) minor 3\textsuperscript{rd}  d) major 3\textsuperscript{rd}

2. (2 pts.) This specific sounding interval is a
   a) minor 2\textsuperscript{rd}  b) major 2\textsuperscript{rd}  c) minor 9\textsuperscript{th}  d) major 9\textsuperscript{th}

3. (2 pts.) In concert pitch, this interval would sound as a
   a) perfect 5\textsuperscript{th} b) minor 6\textsuperscript{th} c) major 6\textsuperscript{th} d) minor 7\textsuperscript{th}

4. (2 pts.) This sonority is a
   a) half-diminished seventh in second inversion.  b) dominant seventh in third inversion.  
   c) fully-diminished seventh in second inversion.  d) half-diminished seventh in third inversion.

5. (2 pts.) This excerpt contains two instances of
   a) 4–3 suspensions  b) 2–3 suspensions  c) 7–6 suspensions  d) 9–8 suspensions
6. (2 pts.) Which of these has the best voice leading?

a) \[ V^7 \]

b) \[ V \]

c) \[ V^3 \]

d) \[ vii^7 \]

7. (2 pts.) Which of these is the most typical voice leading?

a) \[ V^7 \] of V

b) \[ V6/5 \] of V

c) \[ V4/3 \] of V

d) \[ vii^7 \] of V

8. (2 pts.) If the sequence below is continued exactly, the missing chord will be a

a) \[ V^7 \] of V

b) \[ V6/5 \] of V

c) \[ V4/3 \] of V

d) \[ vii^7 \] of V

9. (2 pts.) If the sequence is continued exactly, the next chord would be

a) \[ F# \] major

b) \[ F# \] minor

c) \[ D \] major

d) \[ D \] minor

10. (2 pts.) In this context, which of these shows the most correct spelling of the first chord?

a)

b)

c)

d)
11. (2 pts.) The empty beats in the following are best harmonized with
   a) IV₆–V⁷ of V
   b) IV₆–ii₆
   c) VI–V⁷ of V
   d) VI–V⁴/₃

12. (2 pts.) The following phrase ends in what key?
   a) C# major
   b) C# minor
   c) A major
   d) F# minor

13. (2 pts.) Given the following melody: what would be the most typical consequent?
   a)
   b)
   c)
   d)

14. (2 pts.) The following melody ends with a modulation to what key?
   a) the dominant (V)
   b) the subdominant (IV)
   c) the mediant (iii)
   d) the submedian (vi)

15. (2 pts.) This excerpt is missing barlines. Given that an upbeat is possible, the best time signature for this excerpt is
   a) 3/4  b) 4/4  c) 2/4  d) 4/8
Score #1 (for questions 16–20 on the facing page)
16. (2 pts.) In what measure does the subject first come to a cadence?
   a) measure 2, beat 1
   b) measure 2, beat 3
   c) measure 3, beat 1
   d) measure 3, beat 3

17. (2 pts.) In what key does the answer begin and in what key does it end?
   a) It begins in i and ends in i.
   b) It begins in i and ends in III.
   c) It begins in i and ends in iv.
   d) It begins in i and ends in v.

18. (2 pts.) If the subject were transposed to the key of the dominant, the first note would be
   a) B
   b) C
   c) F
   d) G

19. (2 pts.) In measure 4, third beat, the D (marked by an asterisk)
   a) resolves to C on the fourth beat
   b) resolves to B on the fourth beat
   c) resolves to C in measure 5
   d) has no need of resolution

20. (2 pts.) Which of the following most accurately represents the harmonies in m. 8?

   ![Musical notation]
21. What harmony occurs on the second beat of m. 1?
   a) V\(^6\)
   b) i\(^6\)
   c) IV
   d) vii\(^o6\)
22. (2 pts.) The G in the melody at the beginning of m. 2 (asterisked) is best described as:
   a) neighbor note
   b) passing note
   c) chord tone
   d) suspension

23. (2 pts.) Which key is implied in mm. 5–6 (bracketed)?
   a) D major
   b) G minor
   c) F major
   d) C major

24. (2 pts.) How can the cadences in mm. 4 and 8 best be described?
   a) half cadence and perfect authentic cadence in i
   b) half cadence and perfect authentic cadence in v
   c) deceptive cadence and perfect authentic cadence in i
   d) half cadence and half cadence

25. (2 pts.) Which is the best description of the form of mm. 1–8?
   a) it contains two phrases of unequal length
   b) it is two phrases with contrasting thematic material
   c) it is one undivided phrase
   d) it contains two phrases with similar thematic material

26. (2 pts.) The section from mm. 9–16 can best be described as:
   a) standing on the dominant [dominant pedal point]
   b) chromatic modulation
   c) modal mixture
   d) sequence

27. (2 pts.) The passage bracketed in mm. 18–20 is an example of:
   a) pedal point
   b) invertible counterpoint
   c) sequence
   d) melodic inversion

28. (2 pts.) What term best describes the overall form of the example (mm. 1–22)?
   a) strophic
   b) rounded binary
   c) sonata
   d) parallel period
Score #3 (for questions 29–35 on the facing page)

Singstimme.

Nur wer die Sehnsucht kennt weiss, was ich lei de! Allein und ab ge-

Pianoforte.

trennt von al ler Freude, seh ich an's Firmament nach jener Sei te.

Ach! der mich liebt und kennt ist in der Wei te.

schwint mir, es brennt mein Ein ge wei de, es brennt mein Ein ge wei de.
29. (2 pts.) Pick the label that best describes the chord at the asterisk in m. 2.
   a. II\(^6\)
   b. #IV
   c. V\(^{4/3}\) of V
   d. V\(^{6/5}\) of V

30. (2 pts.) Pick the term that best describes the quality of the first chord in m. 9.
   a. MM\(^7\)
   b. mm\(^7\)
   c. fully diminished 7\(^{th}\)
   d. half-diminished 7\(^{th}\)

31. (2 pts.) Where does the first chord in m. 9 resolve?
   a. The last beat in m. 9
   b. It needs no resolution
   c. Downbeat of m. 11
   d. First harmony in m. 10

32. (2 pts.) Pick the description that best fits the harmony at the asterisk in m. 10.
   a. fully diminished 7\(^{th}\)
   b. half-diminished 7\(^{th}\)
   c. augmented 6\(^{th}\)
   d. dominant 7\(^{th}\)

33. (2 pts.) Which of the following key areas, relative to the original key, best describes mm. 12–16?
   a. \(^{b}\)III
   b. III
   c. \(^{b}\)VI
   d. VII

34. (2 pts.) What kind of cadence occurs in m. 20?
   a. perfect authentic cadence
   b. imperfect authentic cadence
   c. half cadence
   d. plagal cadence

35. (2 pts.) Which term best describes the harmony in the second half of m. 19 (bracketed)?
   a. Neapolitan 6\(^{th}\)
   b. diatonic
   c. secondary dominant
   d. augmented 6\(^{th}\)
36. (8 pts.) Fill in missing half notes in the melody only in common-practice style. Provide a Roman numeral analysis including inversions in the spaces provided.

37. (8 pts.) Fill in missing half notes in the melody only in common-practice style. Provide a Roman numeral analysis including inversions in the spaces provided.

38. (8 pts.) Fill in the missing notes in the bass in common-practice style. As a guide, some (not all!) figures have been provided.

39. (6 pts.) Fill in soprano, alto, and tenor parts in the best possible voice leading and according to the figures given.