

P. S. #11 - Listening Questions

Listen to the 1st 5 pages of the excerpt from Bizet's opera Carmen, and choose the best answers to the following questions. Read the questions completely before listening to the excerpt for the first time. You will hear the excerpt a total 2 times.

1. This piece sounds like it came from the
 - a) early common practice period.
 - b) later common practice period.
 - c) pre-common practice period.
 - d) the uncommon practice period.
2. The texture of this piece is best described throughout as
 - a) heterophony.
 - b) continuo.
 - c) non-imitative polyphony.
 - d) melody with accompaniment.
3. This piece begins in f minor. Name the cadence at the start of page 42.
 - a) plagal cadence.
 - b) half cadence.
 - c) perfect authentic cadence.
 - d) imperfect authentic cadence.
4. Page 44 begins in a new key, then changes at bar 20, page 45 with a move to the
 - a) relative minor.
 - b) relative major.
 - c) parallel minor.
 - d) parallel major.
5. The cadence from bar 19 to 20 on page 45 is
 - a) a plagal cadence.
 - b) a half cadence.
 - c) a perfect authentic cadence.
 - d) a imperfect authentic cadence.
6. On page 45, mm. 20-22, the sopranos of the chorus are singing a descending
 - a) whole tone scale.
 - b) chromatic scale.
 - c) harmonic minor scale.
 - d) melodic minor scale.
7. The first 3 pages of this excerpt are in recitative style. Page 44 begins the lead soprano's
 - a) trio.
 - b) duet.
 - c) aria.
 - d) area.

AP Music Theory

P. S. #12 - Listening Questions

Listen to mm. 1-74 of Beethoven's Symphony No. 5 in c minor, Op. 67 and choose the best answers to the following questions. Read the questions completely before listening to the excerpt for the first time. You will hear the excerpt 3 times.

1. This piece begins with an exposition (which is repeated), continues with a development, and then has a recapitulation. It also ends with an extended coda section. This is a good example of
 - a) fugue form.
 - b) sonata-allegro form.
 - c) theme and variations form.
 - d) binary form.
2. The form would generally be diagrammed as
 - a) A B
 - b) A B A with coda
 - c) a b
 - d) a b a with coda
3. The smallest musical thought, as demonstrated in the first two bars, is called a
 - a) phrase.
 - b) period.
 - c) motif.
 - d) motive.
4. Compared to the opening two bars, mm. 22-24 are a transposition of the tune
 - a) up a 2nd.
 - b) up a 3rd.
 - c) up to the dominant.
 - d) down to the sub-dominant.
5. Mm. 22-24 are a move to the
 - a) sub-dominant.
 - b) dominant.
 - c) sub-mediante.
 - d) tonic.
6. Bar 29 cadences on the first beat with
 - a) a perfect authentic cadence in the tonic key.
 - b) an imperfect authentic cadence in the tonic key.
 - c) a perfect authentic cadence in the dominant key.
 - d) an imperfect authentic cadence in the dominant key.
7. Bar 60 begins a subordinate theme in what closely related key?
 - a) dominant
 - b) sub-dominant
 - c) parallel major
 - d) relative major