

## P. S. #13 - Listening Questions

*Listen thru page 103 of Hector Berlioz's Symphonie Fantastique, Mvt. 5 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 2 times.*

1. The opening tempo marking is Larghetto which means
  - a) a little faster than Largo.
  - b) a little slower than Largo.
  - c) a slow tempo.
  - d) a "walking pace" tempo.
2. From 1 bar after rehearsal 60 to rehearsal 61, the meter and beat is
  - a) compound duple.
  - b) compound quadruple.
  - c) simple duple.
  - d) simple triple.
3. Beginning on page 102, the melody in the clarinet may be described as
  - a) legato.
  - b) staccato.
  - c) heavily ornamented.
  - d) heavily articulated.
4. Page 102, at the Allegro assai (very fast and lively), the beat and meter are
  - a) simple duple.
  - b) simple triple.
  - c) simple quadruple.
  - d) compound duple.
5. The clarinet melody and the timpani on page 102 are marked "cresc. poco a poco." This means
  - a) louder.
  - b) immediately louder.
  - c) gradually softer, little by little.
  - d) gradually louder, little by little.
6. Disregarding any of the embellishments, the clarinet melody on page 102 begins in the key of
  - a) C major.
  - b) G major.
  - c) a minor.
  - d) e minor.
7. Again at the Allegro assai, which section of the orchestra is NOT playing?
  - a) strings
  - b) brass
  - c) woodwinds
  - d) percussion

## AP Music Theory

### P. S. #14 - Listening Questions

*Listen to two repetitions of George Gershwin's "I Got Rhythm" 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. The texture of this piece has the brass instruments accompanied by
  - a) continuo.
  - b) chordal homophony.
  - c) a rhythm section.
  - d) heterophony.
2. The form of this music would be best described as
  - a) A A B B.
  - b) A A B A.
  - c) A B C A.
  - d) a a b a.
3. Although no lyrics are heard in this version, the text on the chart (score) is primarily set
  - a) melismatically.
  - b) syllabically.
  - c) heterophonically.
  - d) polyphonically.
4. In bars 17 to 24, the main chords could be shown as
  - a) V7/vi - V7/ii - V7/V - V7.
  - b) V7/IV - V7/vi - V7 - I.
  - c) V7/vi - vi - ii - V.
  - d) V7/vi - V7/ii - ii - V7.
5. After bar 32, the chart begins again, this time with a trumpet solo playing in what style?
  - a) staccato.
  - b) legato
  - c) ornamentation.
  - d) improvisation.
6. The 2<sup>nd</sup> chord of the entire piece, Bb6 is
  - a) a tonic triad.
  - b) a tonic triad in 1<sup>st</sup> inversion.
  - c) a tonic triad with an added 6<sup>th</sup> scale degree.
  - d) none of the above.
7. What is the major/minor third pattern of the third chord of the piece?
  - a) major - minor - minor
  - b) minor - minor - minor
  - c) minor - major - minor
  - d) major - minor - major