

AP Music Theory
P. S. #3 - Listening Questions

Name_____

Listen to the 1st page of Beethoven's "Für Elise" 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 of 3 times.

1. If there are 3 beats per bar, the time of this piece would best be described as
 - a) compound triple.
 - b) compound duple.
 - c) simple duple.
 - d) simple triple.
2. At bar 11, the key of this piece modulates or tonicizes the
 - a) parallel minor.
 - b) relative major.
 - c) dominant.
 - d) sub-dominant.
3. Throughout the excerpt, "d#" can be explained as
 - a) the sharped 4th or FI.
 - b) the raised leading tone in minor.
 - c) a random chromatic note.
 - d) the picardy third.
4. The key of this piece begins in
 - a) C major.
 - b) a minor.
 - c) E major.
 - d) e minor.
5. The chord progression in mm. 3-5 is best analyzed as
 - a) I – iv – I
 - b) I – V – I
 - c) i – vi – i
 - d) i – V – i
6. In bar 5, the only non-harmonic tone would best be described as a
 - a) passing tone
 - b) appoggiatura
 - c) pedal point
 - d) neighbor tone
7. In bar 4, the "g#" can be described as
 - a) a sharped 5th or SI.
 - b) a note causing a secondary dominant.
 - c) the leading tone.
 - d) a leaning tone.

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P. S. #4 - Listening Questions

Listen to the 1st 6 pages of Haydn's String Quartet, Op. 76, No. 3 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 total excerpt once, and then a shorter version once.

1. In bar 13 at the fermata, the cadence is a
 - a) perfect authentic.
 - b) plagal.
 - c) imperfect authentic.
 - d) half.
2. In beats 3 and 4 of bar 12, the “c#” in the 1st violin indicates
 - a) V7/IV.
 - b) V7/V.
 - c) V7.
 - d) a picardy third.
3. In this cut-time piece, the timing is best described as
 - a) compound triple.
 - b) compound duple.
 - c) simple duple.
 - d) simple triple.
4. In bar 4 and bar 8, the symbol above the 1st violin part is an example of
 - a) fragmentation.
 - b) augmentation.
 - c) ornamentation.
 - d) diminution.
5. In Variation I, beginning at bar 22, the texture might be described as
 - a) chordal homophony
 - b) melody with accompaniment.
 - c) imitative polyphony.
 - d) continuo.
6. In mm. 20-21, the cadence is a
 - a) perfect authentic.
 - b) plagal.
 - c) imperfect authentic.
 - d) half.
7. The form of this entire work is
 - a) a concerto.
 - b) a fugue.
 - c) ABA.
 - d) a theme and variations.