

P. S. #9 - Listening Questions

Listen to the 1st 42 bars of Mozart's Symphony No. 40 in g minor, K. 550 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 3 times.

1. In bars 7 to 10, the “F#s” indicate
 - a) V/VI.
 - b) V/V.
 - c) the leading tone of G.
 - d) the leading tone of the minor subdominant key.
2. The time and beat of this piece may be best described as
 - a) compound duple.
 - b) compound quadruple.
 - c) simple duple.
 - d) simple triple.
3. This piece is marked at “Molto Allegro.” What does this Italian term mean?
 - a) as fast as possible
 - b) fast and lively
 - c) very fast and lively
 - d) vivaciously fast
4. In bar 13, the chord in the 1st half of the measure is
 - a) i.
 - b) i 6.
 - c) V.
 - d) V6.
5. The opening melody in the 1st violins uses which pattern of scale degrees?
 - a) 6 5 5, 6 5 5, 6 5 5 3
 - b) 2 1 1, 2 1 1, 2 1 1 6
 - c) 5 4 4, 5 4 4, 5 4 4 2
 - d) 1 7 7, 1 7 7, 1 7 7 5
6. Bar 10 brilliantly contains which awkward melodic interval?
 - a) augmented 2nd
 - b) diminished 4th
 - c) augmented 5th
 - d) diminished 5th
7. In bar 42, Mozart cadences in which key?
 - a) dominant
 - b) sub-tonic
 - c) sub-dominant
 - d) tonic

AP Music Theory

Name _____

P. S. #10 - Listening Questions

Listen to mm. 1-20 of J. S. Bach's Fugue No. 5 in D Major, BWV 874 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 1st statement of the 2-bar theme is in the tenor and is in the tonic key. The second statement
 - a) is in the alto and is in the dominant key.
 - b) is in the alto and is also in the tonic key..
 - c) is in the soprano and is in the dominant key.
 - d) is in the soprano and is in the sub-dominant key.
2. The texture of this piece is best described as
 - a) heterophony.
 - b) continuo.
 - c) non-imitative polyphony.
 - d) imitative polyphony.
3. The tenor part from mm. 3 to 8 is a good example of
 - a) literal repetition.
 - b) augmentation.
 - c) fragmentation.
 - d) octave displacement.
4. In the middle of bar 20, the piece cadences in the dominant key with
 - a) a phrygian half cadence.
 - b) a plagal cadence.
 - c) an imperfect authentic cadence.
 - d) a perfect authentic cadence.
5. The 3rd statement of the theme is
 - a) is in the soprano and is in the tonic key.
 - b) is in the alto and is in the dominant key.
 - c) is in the alto and is also in the tonic key..
 - d) is in the soprano and is in the dominant key.
6. In a fugue, when all 4 parts have stated the theme once, we have reached the end of the
 - a) recapitulation.
 - b) exposition.
 - c) ornamentation.
 - d) development.
7. From m. 12 to 13, Bach cadences in which key?
 - a) dominant
 - b) relative minor
 - c) sub-dominant
 - d) parallel minor