Music Theory

Directions: Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the one that is best in each case and then fill in the corresponding oval on the answer sheet. Throughout the examination, the [ ] indicates when music will be played.

Part A
Time—Approximately 39 minutes

Questions 1-6 ask you to identify pitch patterns that are played. In each case the question number will be announced. You will have ten seconds to read the choices, and then you will hear the musical example played twice, with a brief pause between playings. Remember to read the choices for each question after its number is announced. Now listen to the music for Questions 1-6 and identify the pitch patterns that are played.

1. Which of the following is played?
   (A) [Musical notation image]
   (B) [Musical notation image]
   (C) [Musical notation image]
   (D) [Musical notation image]

   Pitch pattern, played twice. [ ]

2. Which of the following is played?
   (A) [Musical notation image]
   (B) [Musical notation image]
   (C) [Musical notation image]
   (D) [Musical notation image]

   Pitch pattern, played twice. [ ]
3. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

Pitch pattern, played twice. 🎶

4. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

Pitch pattern, played twice. 🎶
5. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

Pitch pattern, played twice. 

6. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

Pitch pattern, played twice. 

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Questions 7-8 ask you to identify rhythms. After a question is announced, you will have ten seconds to read the choices. It is important that you read the choices carefully before the example is played. Each example will be played twice, with a brief pause between playings. Now listen to the music for Questions 7-8 and identify the rhythm that matches the example played.

7. Which of the following is played?

(A)  

(B)  

(C)  

(D)  

Rhythm pattern, played twice.  

8. Which of the following is played?

(A)  

(B)  

(C)  

(D)  

Rhythm pattern, played twice.  

Unauthorized copying or reuse of any part of this page is illegal.
Questions 9-13 are based on an excerpt from an orchestral piece. The first section of the excerpt will be played once. Then the entire excerpt will be played twice. Before listening to the first section, please read Questions 9-13.

9. The meter signature is most likely
   (A) $\frac{2}{4}$
   (B) $\frac{4}{4}$
   (C) $\frac{6}{8}$
   (D) $\frac{9}{8}$

10. Which of the following best describes the form of the first section?
   (A) Introduction a a b a' 
   (B) Introduction a a b' b' 
   (C) Introduction a b a b' 
   (D) Introduction a b b a' 

Now listen to the first section of the excerpt and answer Questions 9-10. 🎧

Before listening to the entire excerpt for the first time, please read Questions 11-13.

11. Compared to the first section, the second section begins in the
   (A) relative major 
   (B) parallel major 
   (C) subdominant 
   (D) dominant 

12. The excerpt is characterized by the use of
   (A) syncopation 
   (B) changing tempos 
   (C) walking bass 
   (D) pedal point 

13. The texture of the entire excerpt is
   (A) chordal homophony 
   (B) melody with accompaniment 
   (C) melody with countermelody 
   (D) imitative polyphony 

Now listen to the entire excerpt for the first time and answer Questions 11-13. 🎧

The entire excerpt will now be played again. 🎧
Questions 14-17 are based on an excerpt that will be played four times. The score is printed correctly below, but in the version you will hear there are errors in either pitch or rhythm in several measures. Before listening to the music for the first time, please read Questions 14-17 and look at the score.

14. Measure 1 contains an error or errors in
   (A) treble staff pitch
   (B) treble staff rhythm
   (C) bass staff pitch
   (D) bass staff rhythm

15. Measure 3 contains an error or errors in
   (A) treble staff pitch
   (B) treble staff rhythm
   (C) bass staff pitch
   (D) bass staff rhythm

16. Measure 5 contains an error or errors in the
   (A) upper staff pitch
   (B) upper staff rhythm
   (C) lower staff pitch
   (D) lower staff rhythm

17. Measure 7 contains an error or errors in
   (A) treble staff pitch
   (B) treble staff rhythm
   (C) bass staff pitch
   (D) bass staff rhythm

Now listen to the music for the first time and answer Questions 14-17. [播放]

The music will now be played a second time. [播放]

The music will now be played a third time. [播放]

The music will now be played a fourth and final time. [播放]
Questions 18-22 are based on a very brief excerpt from a piece for jazz ensemble. The excerpt will be played five times. There will be a very short pause after the first playing and longer pauses after the remaining playings. Before listening to the music for the first time, please read Questions 18-22.

18. The opening jazz rhythm would be notated as
   (A) \( \frac{4}{4} \) \( \overline{\text{R}} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) |
   (B) \( \frac{4}{4} \) \( \overline{\text{R}} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) |
   (C) \( \frac{4}{4} \) \( \overline{\text{R}} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) |
   (D) \( \frac{4}{4} \) \( \overline{\text{R}} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) | \( \text{R} \) \( \text{R} \) \( \text{R} \) |

19. In the opening phrase of the excerpt, the outer voices move in
   (A) similar motion
   (B) contrary motion
   (C) oblique motion
   (D) parallel motion

20. The melodic leap heard in the first piano solo is
   (A) a fourth
   (B) a fifth
   (C) a sixth
   (D) an octave

21. The descending bass and piano line at the end of the excerpt represents which of the following scale degrees?
   (A) 5 4 3 2 1
   (B) 8 7 6 5 4
   (C) 6 5 4 3 2
   (D) 7 6 5 4 3

22. The excerpt contains several changes in
   (A) tempo
   (B) meter
   (C) tonality
   (D) timbre

Now listen to the music for the first time and answer Questions 18-22. [Play]

The excerpt will now be played a second time. [Play]

The excerpt will now be played a third time. [Play]

The excerpt will now be played a fourth time. [Play]

The excerpt will now be played a fifth and final time. [Play]
Questions 23-27 are based on an excerpt for voice and piano. The excerpt, which consists of six phrases of equal length, will be played three times. Before listening to the music for the first time, please read Questions 23-27.

23. Which compositional device is featured in the opening vocal phrase?
   (A) Arpeggios
   (B) Literal repetition
   (C) Melodic sequence
   (D) Melodic inversion

24. In the first phrase, the bass line of the accompaniment begins with a series of
   (A) ascending steps
   (B) ascending leaps
   (C) descending steps
   (D) descending leaps

25. Phrases 1 and 2 together form a
   (A) parallel period
   (B) repeated period
   (C) contrasting period
   (D) contrasting double period

26. Relative to the overall tonic, phrase 4 ends in what key?
   (A) Tonic (I)
   (B) Mediant (iii)
   (C) Dominant (V)
   (D) Relative minor (vi)

27. Which of the following is a characteristic of the excerpt as a whole?
   (A) A primarily polyphonic texture
   (B) Frequent changes of meter
   (C) Extensive use of suspensions
   (D) Consistent piano accompaniment figure

Now listen to the excerpt for the first time and answer Questions 23-27. [ Listening ]

The excerpt will now be played a second time. [ Listening ]

The excerpt will now be played a third and final time. [ Listening ]
Questions 28-31 are based on an excerpt from a work for wind band. The excerpt will be played three times. Before listening to the music for the first time, please read Questions 28-31.

28. The first four pitches of the excerpt are scale degrees
   (A) 1 4 5 4
   (B) 1 5 6 5
   (C) 5 7 1 7
   (D) 5 1 2 1

29. The opening four-note motive is repeated immediately at which interval?
   (A) A third
   (B) A fifth
   (C) A sixth
   (D) An octave

30. The meter type is
   (A) asymmetrical
   (B) simple triple
   (C) simple quadruple
   (D) compound triple

31. The second part of the excerpt, after the roll of the snare drum, differs from the first part in
   (A) texture only
   (B) texture and mode
   (C) meter only
   (D) meter and mode

Now listen to the music for the first time and answer Questions 28-31.

The music will now be played a second time.

The music will now be played a third and final time.
Questions 32-37 are based on an excerpt from a concerto grosso. The excerpt, which consists of two phrases, will be played three times. Before listening to the music for the first time, please read Questions 32-37.

32. The melody in the violins features a long note that is sounded three times. What scale degree is the note?
   (A) 1
   (B) 3
   (C) 5
   (D) 7

33. Which of the following rhythmic figures is heard most prominently in the melody?
   (A) \[\frac{\text{e}}{\text{}}\quad \frac{\text{e}}{\text{}}\quad \frac{\text{e}}{\text{}}\quad \frac{\text{e}}{\text{}}\quad ||\]
   (B) \[\frac{\text{e}}{\text{}}\quad \frac{\text{e}}{\text{}}\quad \frac{\text{e}}{\text{}}\quad \frac{\text{e}}{\text{}}\quad ||\]
   (C) \[\frac{\text{e}}{\text{}}\quad \frac{\text{e}}{\text{}}\quad \frac{\text{e}}{\text{}}\quad \frac{\text{e}}{\text{}}\quad ||\]
   (D) \[\frac{\text{e}}{\text{}}\quad \frac{\text{e}}{\text{}}\quad \frac{\text{e}}{\text{}}\quad \frac{\text{e}}{\text{}}\quad ||\]

34. The first phrase ends with what kind of cadence?
   (A) Imperfect authentic
   (B) Plagal
   (C) Phrygian half
   (D) Deceptive

35. In both phrases, the bass line begins with
   (A) ascending stepwise motion
   (B) descending stepwise motion
   (C) a circle-of-fifths progression
   (D) pedal point

36. Compared to the first phrase, the second phrase is in the
   (A) tonic
   (B) dominant
   (C) relative major
   (D) relative minor

37. The cadences at the end of both phrases are embellished with which of the following nonchord tones?
   (A) Retardation
   (B) Suspension
   (C) Escape tone
   (D) Anticipation

Now listen to the music for the first time and answer Questions 32-37.

The music will now be played a second time.

The music will now be played a third and final time.
Questions 38-43 are based on an excerpt consisting of a short piano introduction and four phrases played by cello and piano. The excerpt will be played four times. Before listening to the music for the first time, please read Questions 38-43.

38. The meter type is most likely
(A) simple duple
(B) simple triple
(C) compound duple
(D) compound triple

39. Which type of $\frac{6}{4}$ chord is used in phrase 1?
(A) Cadential
(B) Neighbor/pedal
(C) Passing
(D) Arpeggiated

40. The melodic cadences at the ends of phrases 1 and 2 are each decorated with
(A) a trill
(B) an arpeggio
(C) an escape tone
(D) an anticipation

41. Phrase 3 ends with what kind of cadence?
(A) Authentic
(B) Plagal
(C) Half
(D) Deceptive

42. Phrase 3 is lengthened by means of
(A) a repeat of the opening motive
(B) an internal extension
(C) a modulating sequence
(D) a cadential extension

43. Phrase 4 includes which of the following?
(A) A deceptive progression
(B) A harmonic sequence
(C) A Picardy third
(D) Imitation

Now listen to the music for the first time and answer Questions 38-43.

The music will now be played a second time.

The music will now be played a third time.

The music will now be played a fourth and final time.

THIS IS THE END OF PART A.
PART B
Time—35 minutes

44. The relative key of C minor is
   (A) C major
   (B) A minor
   (C) E-flat minor
   (D) E-flat major

45. Which of the following is NOT a minor-seventh interval?
   (A) [Musical notation]
   (B) [Musical notation]
   (C) [Musical notation]
   (D) [Musical notation]

46. When inverted, the interval of a sixth becomes a
   (A) third
   (B) fourth
   (C) fifth
   (D) sixth

47. Which of the following is a Dorian scale?
   (A) [Musical notation]
   (B) [Musical notation]
   (C) [Musical notation]
   (D) [Musical notation]

48. Which of the following pitches is NOT diatonic in D-flat major?
   (A) [Musical notation]
   (B) [Musical notation]
   (C) [Musical notation]
   (D) [Musical notation]
Questions 49-54 are based on the music below.
49. The music in the bass clef staff begins with an
   (A) anacrusis
   (B) appoggiatura
   (C) arpeggio
   (D) Alberti bass

50. Which of the following best characterizes the harmonic rhythm in measures 1-8?
   (A) It is faster in measures 1-4 than in measures 5-8.
   (B) It is faster in measures 5-8 than in measures 1-4.
   (C) It is fastest in measures 1, 3, and 5.
   (D) It stays the same throughout.

51. In the circled area of measure 15, the nonharmonic tones in the lower staff are
   (A) accented passing tones
   (B) unaccented passing tones
   (C) neighbor tones
   (D) appogiaturas

52. Measures 17-18 include a
   (A) passing 4 chord
   (B) secondary dominant
   (C) deceptive progression
   (D) sequence

53. The harmonies in measures 19-20 are based on which scale?
   (A) Natural minor
   (B) Harmonic minor
   (C) Melodic minor
   (D) Phrygian mode

54. The prevailing texture in the piece is
   (A) chordal homophony
   (B) melody with accompaniment
   (C) melody with countermelody
   (D) imitative polyphony
Questions 55-58 refer to the music shown below. The passage contains a number of errors in voice leading.

55. Segment A contains
   (A) an inappropriate doubling
   (B) an unresolved chordal seventh
   (C) crossed voices
   (D) parallel fifths

56. Segment B contains
   (A) an improperly resolved leading tone
   (B) consecutive fifths by contrary motion
   (C) an unresolved chordal seventh
   (D) a direct octave

57. Segment C contains
   (A) a spacing error
   (B) parallel fifths
   (C) an unresolved chordal seventh
   (D) a direct octave

58. Segment D contains
   (A) parallel octaves
   (B) overlapping voices
   (C) an improperly doubled chord
   (D) an improperly resolved 7th
Questions 59-64 are based on the musical excerpt printed below.
Section I
Part B

59. In relation to the harmony expressed in the keyboard part in measures 1-3, the violin part contains a

(A) suspension in both measures 1 and 3
(B) neighboring tone in both measures 1 and 3
(C) passing tone in measure 1 and a suspension in measure 3
(D) neighboring tone in measure 1 and a passing tone in measure 3

60. The cadence in measures 7-8a is

(A) an authentic cadence in the dominant key
(B) a plagal cadence in the dominant key
(C) a half cadence in the tonic key
(D) a deceptive cadence in the tonic key

61. In measure 11, the C# in the violin part is

(A) an anticipation
(B) an appoggiatura
(C) a retardation
(D) an escape tone (échappée)

62. Measures 11-12 temporarily imply the key of

(A) B minor
(B) C# major
(C) E minor
(D) F# major

63. The harmony on the second beat of measure 20 is best analyzed as

(A) V in the tonic key
(B) V\(\frac{3}{2}\) in the tonic key
(C) vi in the dominant key
(D) IV\(\frac{3}{2}\) in the dominant key

64. An example of hemiola can be found in measures

(A) 7-8b
(B) 15-16
(C) 19-20
(D) 22-23
Questions 65-69 refer to the musical excerpt below.
65. In measures 1-5, the parallel chords in the lower staff are all
   (A) diminished
   (B) minor
   (C) major
   (D) augmented

66. In measures 1-5, the sixteenth notes in the upper staff are an example of
   (A) imitation
   (B) ostinato
   (C) melodic sequence
   (D) rhythmic diminution

67. In measures 1-4, the low B-flat found in the bass is best described as
   (A) a pedal tone
   (B) an appoggiatura
   (C) a walking bass
   (D) a syncopation

68. In measures 8-9, the notes are taken from which scale?
   (A) Ionian
   (B) Natural minor
   (C) Pentatonic
   (D) Whole tone

69. In measures 10-12, the notes are taken from which scale?
   (A) Octatonic
   (B) Harmonic minor
   (C) Pentatonic
   (D) Whole tone
70. Which of the following demonstrates oblique motion?

(A) 

(B) 

(C) 

(D) 

71. All of the following performance markings are featured in the example above EXCEPT

(A) staccato
(B) tie
(C) slur
(D) accent
72. Which of the following meter signatures best fits the melody shown above?

(A) \( \frac{3}{4} \)

(B) \( \frac{4}{4} \)

(C) \( \frac{9}{8} \)

(D) \( \frac{12}{8} \)

73. Which of the meter signatures below represents a compound meter?

(A) \( \frac{3}{8} \)

(B) \( \frac{4}{8} \)

(C) \( \frac{5}{8} \)

(D) \( \frac{6}{8} \)

74. Of the following tempo markings, which indicates the slowest tempo?

(A) Andantino

(B) Allegro

(C) Largo

(D) Adagio

THIS IS THE END OF PART B.
MUSIC THEORY

SECTION II: Free-Response Questions

Part A: Written Questions
Percent of total grade—45
Time—Approximately 68 minutes
Number of questions—7

Questions 1-4 are based on musical examples that will be played during the time allotted. The recording will provide detailed instructions as you proceed. Questions 5-7 do not depend on your listening to music. Suggested times are printed in your test booklet for these questions, which you may answer in the order you choose. Be sure to use your time effectively.

Space is provided in your test booklet for note-taking, and a separate booklet of music manuscript paper is included for scratchwork. Your actual answers, however, must be written in your pink test booklet. If you need extra space to write, use the blank pages at the end of your test booklet, but be sure to indicate the number of the question you are answering. You should write your answers with pencil. Be sure to write CLEARLY and LEGIBLY. Cross out or erase thoroughly any errors you make.

Within Section II, Part A, of the Music Theory Examination, the relative weights attached to various topics are as follows.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melodic Dictation</td>
<td>20%</td>
</tr>
<tr>
<td>Harmonic Dictation</td>
<td>20%</td>
</tr>
<tr>
<td>Part Writing from Figured Bass</td>
<td>20%</td>
</tr>
<tr>
<td>Part Writing from Roman Numerals</td>
<td>15%</td>
</tr>
<tr>
<td>Composition</td>
<td>25%</td>
</tr>
</tbody>
</table>

When you are told to begin, open your pink test booklet, remove the green insert and the music manuscript paper and begin work. (Do not open your blue test booklet until you are told to do so.)
SECTION II, Part A
Music Theory
Time—Approximately 68 minutes

ANSWER QUESTIONS 1-7 IN THE SPACE PROVIDED. IF YOU NEED TO REWRITE YOUR ANSWER TO ANY QUESTION, USE THE BLANK PAGES AT THE END OF THE BOOKLET AND INDICATE ON THE ORIGINAL PAGE WHERE YOUR FINAL ANSWER IS.

Questions 1-2

For each of these questions, you are to notate on the staves provided the correct pitch and rhythm of a short melody that you will hear. Make sure that any accidentals you use are appropriate for the key signature provided. In each case, the pulse will be established before the first playing of the melody.

Question 1. The melody will be played three times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. There are no rests in the melody you will hear. It will be played on a cello.

Now listen to the melody for the first time and begin to notate it. 🎵

\[
\text{Moderato}
\]

The melody for Question 1 will now be played a second time. 🎵

The melody for Question 1 will now be played a third and final time. 🎵
**Question 2.** The melody will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. There are no rests in the melody you will hear. It will be played on an oboe.

The pitch of the first note has been provided. Be sure to notate the rhythm of that note. Now listen to the melody for the first time and begin to notate it. 🎵

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*Moderato*

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The melody for **Question 2** will now be played a second time. 🎵

The melody for **Question 2** will now be played a third time. 🎵

The melody for **Question 2** will now be played a fourth and final time. 🎵
Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.

(a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
(b) On the lines provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.

Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Now listen to the progression for the first time and begin working.

The progression for Question 3 will now be played a second time.

The progression for Question 3 will now be played a third time.

The progression for Question 3 will now be played a fourth and final time.
**Question 4.** Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions.

Now listen to the progression for the first time and begin working. 🎵

![Musical Staff](image)

| F♭: |   |   |   |   |   |   |   |   |

The progression for **Question 4** will now be played a second time. 🎵

The progression for **Question 4** will now be played a third time. 🎵

The progression for **Question 4** will now be played a fourth and final time. 🎵

**THE REMAINING FREE-RESPONSE QUESTIONS FOR THE THEORY TEST ARE WITHOUT AURAL STIMULUS, YOU MAY ANSWER THEM IN THE ORDER YOU CHOOSE. YOU HAVE A TOTAL OF 45 MINUTES TO COMPLETE FREE-RESPONSE QUESTIONS 5-7. A SUGGESTED TIME FOR EACH QUESTION IS PRINTED IN YOUR TEST BOOKLET. READ THE THREE QUESTIONS CAREFULLY AND USE YOUR TIME EFFECTIVELY. NOW TURN THE PAGE AND BEGIN WORK.**
Section II
Part A

Question 5 (Suggested time—15 minutes)

Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.

![Musical notation image]

Question 6 (Suggested time—10 minutes)

Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Use only quarter and half notes.

![Musical notation image]

E: I V\(_2^4/IV\) IV\(^6\) ii\(^6\) I\(_4^6\) V\(^7\) I

or

\[ \begin{array}{c}
8 - 7 \\
V6^6 - 5 \\
4 - 3 \\
\end{array} \]
Question 7 (Suggested time — 20 minutes)

Complete the bass line for the melody below. Your bass line should make both melodic and harmonic sense in common practice style and should remain consistent with the given first phrase. Show your harmonization of the melody by placing Roman numerals with inversion symbols under your bass line. Do not notate an alto or tenor line.

Observe the following in composing the bass line and in making chord choices.

(a) Give melodic interest to the bass line.

(b) Vary the motion of the bass line in relation to the soprano.

(c) Use an appropriate cadence at each phrase ending.

(d) Use at least two chords or two positions of the same chord per measure.

(e) Note values ranging from half notes to eighth notes are permitted.

Start Here

Key: A
Chord Analysis:
I V₆ I I₆ V I₆ ii V I V₆

END OF WRITTEN EXAMINATION
SECTION II: Free-Response Questions
Part B: Sight-singing
Percent of total grade—10
Time—Approximately 8 minutes per student
Number of questions—2

Questions 1-2.

Assignment: For each of the two given melodies, sing the pitches in accurate rhythm and with a steady tempo.

Procedure: In each case, you will hear the starting pitch at the beginning of the practice period. You will have 75 seconds to warm up and practice. After hearing the starting pitch again, you will have 30 seconds to perform the melody. A recorded announcement will alert you to the end of each practice and performance period. Directions on the recording will assist you in operating the tape recorder.

Your performance:

a) You may sing note names (c-d-e), syllable names (do-re-mi), scale-degree numbers (1-2-3), or a neutral syllable (for example, ta-ta-ta). You may whistle if you prefer.

b) Even though you will hear the starting pitch of the printed melody, you may transpose the melody to a register that is comfortable.

c) You should use some of the warm-up and practice time to perform out loud. You may write on the music if you wish.

d) You may not use any device (for example, a metronome, a musical instrument) to assist you in your practice or performance.

e) You will be evaluated on pitch accuracy (relative to tonic), rhythm, and continuity (maintaining a steady tempo). You may start over, if you need to, but there will be a deduction from your score. You will not be evaluated on the quality of your singing voice.
Question 1. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody. \( f \)

\[ Moderato \]
Question 2. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody.

\[ \text{Moderato} \]

\[ \text{f} \]

END OF SECTION II