I. Scales, Modes, Clefs, Transposition (30 points)

1. Consider this excerpt:
   The final note is the keynote.

   Notate the scale or mode used in this excerpt (use accidentals).(1)

   The name of the scale or mode is _________________.(2)

2. Consider this excerpt:
   The lowest bass note is the keynote.

   Notate the scale or mode used in this excerpt (use accidentals).(1)

   The name of the scale or mode is _________________.(2)

3. Consider this excerpt:
   E is the keynote.

   Notate the scale or mode used in this excerpt (use accidentals).(1)

   The name of the scale or mode is _________________.(2)
4. Consider this excerpt:

The first note is the keynote.

Notate the scale or mode used in this excerpt (use accidentals). (1)

The name of the scale or mode is ______________________. (2)

5. Consider this excerpt:

The final note is the keynote.

Notate the scale or mode used in this excerpt (use accidentals). (1)

The name of the scale or mode is ______________________. (2)

6. Transpose this excerpt to the key of G minor in the bass clef. Use the appropriate key signature. (15 points)
II. Chord Identification  (30 points)

7. This chord functions as __________ in Ab major.
   Please identify inversions, if present. (3)
   This chord would best progress to
   a.  I (I 6/4)
   b.  ii
   c.  iii
   d.  IV
   e.  V
   f.  vi
   g.  vii0

8. This chord functions as __________ in G minor.
   Please identify inversions, if present. (3)
   This chord would best progress to
   a.  i (i 6/4)
   b.  ii0
   c.  III
   d.  iv
   e.  V
   f.  VI
   g.  vii0

9. This chord functions as __________ in Bb major.
   Please identify inversions, if present. (3)
   This chord would best progress to
   a.  I (I 6/4)
   b.  ii
   c.  iii
   d.  IV
   e.  V
   f.  vi
   g.  vii0

10. This chord functions as __________ in F# minor.
   Please identify inversions, if present. (3)
   This chord would best progress to
   a.  i (i 6/4)
   b.  ii0
   c.  III
   d.  iv
   e.  V
   f.  VI
   g.  vii0

11. This chord functions as __________ in Eb major.
   Please identify inversions, if present. (3)
   This chord would best progress to
   a.  I (I 6/4)
   b.  ii
   c.  iii
   d.  IV
   e.  V
   f.  vi
   g.  vii0

12. This chord functions as __________ in Bb minor.
   Please identify inversions, if present. (3)
   This chord would best progress to
   a.  i (i 6/4)
   b.  ii0
   c.  III
   d.  iv
   e.  V
   f.  VI
   g.  vii0
13. Circle the chord that is enharmonic with a Bº 7 chord. (2)

14. Circle the chord that is enharmonic with a Gr+6 in D Major. (2)

15. Circle the chord that functions as the N6 in G minor. (2)

16. Circle the IV9 in E Major. (2)

17. Circle the V13 in A Major. (2)

18. Circle the G b9 (#11). (2)
19. The relationship of B to A represents the use of (2)
   a. melodic inversion
   b. sequence
   c. augmentation
   d. diminution

20. The relationship of B to A represents the use of (2)
   a. melodic inversion & transposition
   b. sequence & transposition
   c. augmentation & transposition
   d. diminution & transposition

21. The example represents the use of (2)
   a. melodic inversion
   b. sequence
   c. augmentation
   d. diminution

22. The relationship of B to A represents the use of (2)
   a. melodic inversion
   b. transposition
   c. retrograde
   d. diminution

23. This example demonstrates (2)
   a. atonality
   b. bitonality
   c. planing
   d. quartal chords
24. This example demonstrates (2)  
a. atonality  
b. bitonality  
c. planing  
d. quartal chords

25. This example demonstrates (2)  
a. atonality  
b. bitonality  
c. planing  
d. quartal chords

26. This example demonstrates (2)  
a. atonality  
b. bitonality  
c. planing  
d. quartal chords

27. Normal order for this pitch set is (2)  
a. 0, 3, 5, 6  
b. 0, 3, 5, 7  
c. 0, 2, 5, 7  
d. 0, 1, 2, 3

28. This effect of these simultaneous rhythms would be (2)  
a. bi-metric  
b. bitonality  
c. harmonic rhythm  
d. agogic accents

29. In this example, the half note would indicate the (2)  
a. normal order  
b. functionality  
c. harmonic rhythm  
d. agogic accents
IV. Analysis *(129 points)*

30. Analyze this example for the following: Label chords, inversions, and harmonic function.

This excerpt begins in G major and modulates to A minor, E minor, and back to G. Indicate clearly where the modulation occurs and the modulation type.

Do not consider the non-harmonic tones, indicated with a ( ) in your analysis.

Name the non-harmonic tones: *(2 points each)*

(a) __________________________ (accented passing tone, anticipation, appoggiatura, escape tone, lower neighbor tone, suspension, un-accented passing tone, upper neighbor tone)

(b) __________________________

(c) __________________________

(d) __________________________

(e) __________________________

(f) __________________________

The cadence type at 1 is _________________________ *(2)*

The cadence type at 2 is _________________________ *(2)*
Place a 1 at the modulation to A minor. The modulation type is _______________. (4)

Place a 2 at the modulation to E minor. The modulation type is _______________. (4)

Place a 3 at the modulation to G major. The modulation type is _______________. (4)