

3. Visual test

Name: _____

Principial Study: _____

3. Visual test

Question 1

In the following 2 examples you have to both write the chord in the correct octave in the staff system below and the corresponding chord symbol in the box.

Example 1:

Example 1 musical score:

- Horn in F: Treble clef, key signature of two flats (Bb, Eb), whole note G4.
- Trumpet in B: Treble clef, key signature of two flats (Bb, Eb), whole note G4.
- Trombone: Bass clef, key signature of two flats (Bb, Eb), whole note G3.
- Tuba: Bass clef, key signature of two flats (Bb, Eb), whole note G2.
- Piano accompaniment: Treble and bass clefs, key signature of two flats (Bb, Eb), whole notes G4 and G2.

Empty box for chord symbol:

Example 2:

Example 2 musical score:

- Flute: Treble clef, key signature of one sharp (F#), whole note G4.
- English Horn: Treble clef, key signature of two sharps (F#, C#), whole note G4.
- Clarinet in A: Treble clef, key signature of two flats (Bb, Eb), whole note G4.
- Viola: Bass clef, key signature of one sharp (F#), whole note G3.
- Piano accompaniment: Treble and bass clefs, key signature of one sharp (F#), whole notes G4 and G3.

Empty box for chord symbol:

Question 2

Next you'll see 3 extracts from 3 scores. For each example please mark both the period of style and the approximate year of composition.

Example 1:

The musical score consists of two systems. The first system includes parts for Fag., Corni in Es., Corni in C., and a vocal line. The vocal line has lyrics: "Ha! Furcht - bar". The second system includes parts for the vocal line and piano accompaniment. The vocal line has lyrics: "gähnt der düst' - re Ab - grund! Welch ein Grau'n, das Au - ge wäht in ei - nen Höl - len - pfuhl zu". Dynamics include *mf*, *f*, *ff*, and *Max. ff*. The score is in a key with two flats and a common time signature.

- Renaissance
- Baroque
- Classical
- Romantic
- 20th Century

Approximate year: _____

Question 2 (continued)

Example 2:

Vivo, ben ritmico ♩ = 144
al tallone, martellato

VI. I
sff marc. e pesante
al tallone, martellato

VI. II
sff marc. e pesante
al tallone, martellato

Vla.
sff marc. e pesante
al tallone, martellato

Vlc.
sff marc. e pesante

6

- Renaissance
- Baroque
- Classical
- Romantic
- 20th Century

Approximate year: _____

Example 3:

Violino I
Oboe I

Violino II
Oboe II

Viola

Bassi
(Violoncello,
Violone,
Fagotto I,II,
Cembalo)

6 6 # 6 6 #

- Renaissance
- Baroque
- Classical
- Romantic
- 20th Century

Approximate year: _____

Question 3

Please identify the type of tonality in the following 3 monophonic melodies.

Example 1:

- Major/minor
- Modal/Church modes
- Other kinds of tonality

Example 2:

- Major/minor
- Modal/Church modes
- Other kinds of tonality

Example 3:

- Major/minor
- Modal/Church modes
- Other kinds of tonality

Question 4

The following 4 music examples all contain a modulation. Please write the key in which the 4 examples begin and then the key to which they modulate.

The first example has already been filled in.

Example 1:



F major → C major

Example 2:



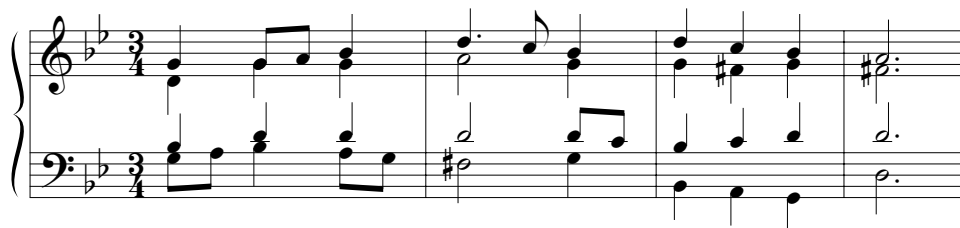
→

Example 3:



→

Example 4:



→

Question 5

You'll now see an extract from 2 pieces of music; please mark the texture in the boxes below.

Example 1:

- Homophonic texture (including chordal style)
- Melody-plus-accompaniment
- Polyphonic texture (including imitation)

Example 2:

- Homophonic texture (including chordal style)
- Melody-plus-accompaniment
- Polyphonic texture (including imitation)

Question 6

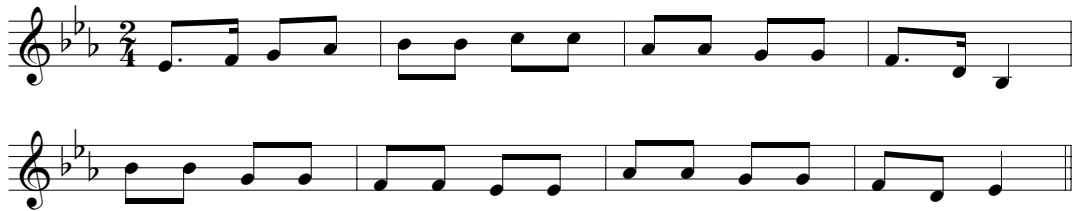
Please identify the musical form of the following 2 melodies.

Example 1:

- A - B
- A - A - B
- A - B - A'
- A - B - C

Question 6 (continued)

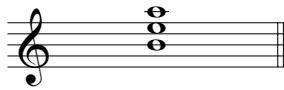
Example 2:



- A - B
- A - B - A'
- A - A' - B - A'
- A - B - C - A'

Question 7

Please identify the type of chords you see below.



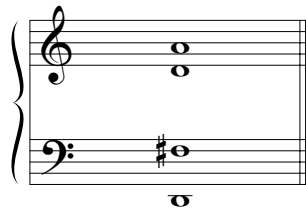
- Major
- Minor
- Diminished
- Augmented
- Seventh chord
- Fourth chord



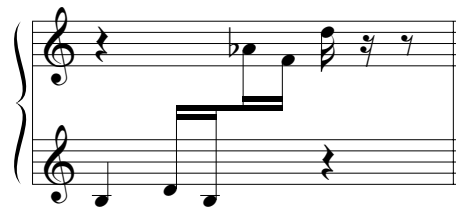
- Major
- Minor
- Diminished
- Augmented
- Seventh chord
- Fourth chord



- Major
- Minor
- Diminished
- Augmented
- Seventh chord
- Fourth chord



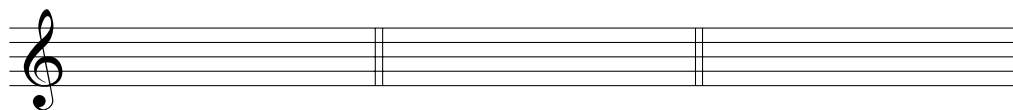
- Major
- Minor
- Diminished
- Augmented
- Seventh chord
- Fourth chord



- Major
- Minor
- Diminished
- Augmented
- Seventh chord
- Fourth chord

Question 8

Please notate the following chords.



Am

E^Δ
(Emaj)Gm⁶C#m^{7b5}E^bsus⁷

Question 9

Please identify the intervals in the following 2 examples.

Example 1:

Augmented 4th
 Diminished 4th
 Perfect 4th
 Perfect 5th

Minor 2nd
 Diminished 2nd
 Major 2nd
 Augmented unison



Major 6th
 Diminished 7th
 Minor 7th
 Major 7th

Question 9 (continued)

Example 2:

- | | | | |
|----------------|--------------------------|---------------|--------------------------|
| Perfect 5th | <input type="checkbox"/> | Major 9th | <input type="checkbox"/> |
| Augmented 4th | <input type="checkbox"/> | Minor 9th | <input type="checkbox"/> |
| Diminished 5th | <input type="checkbox"/> | Augmented 7th | <input type="checkbox"/> |
| Minor 7th | <input type="checkbox"/> | Augmented 9th | <input type="checkbox"/> |

The musical score consists of two staves, Treble and Bass clef, in 5/8 time. The notes are: Treble (G4, A4, B4, C5, B4, A4, G4), Bass (G3, A3, B3, C4, B3, A3, G3). Brackets indicate intervals between G4 and B4, B4 and C5, C5 and B4, B4 and A4, and A4 and G4. Lines also connect G4 to G3, B4 to B3, and C5 to C4.

- | | | | |
|----------------|--------------------------|----------------|--------------------------|
| Major 7th | <input type="checkbox"/> | Major 3rd | <input type="checkbox"/> |
| Diminished 5th | <input type="checkbox"/> | Minor 3rd | <input type="checkbox"/> |
| Minor 9th | <input type="checkbox"/> | Major 10th | <input type="checkbox"/> |
| Minor 7th | <input type="checkbox"/> | Diminished 4th | <input type="checkbox"/> |

Question 10

Write the first 10 notes in the harmonic series with G as the fundamental (lowest note).

Two empty musical staves, Treble and Bass clef, are provided for writing the harmonic series of G. The fundamental G is on the second line of the bass clef.

Question 11

Below you'll find some examples of 4-part/voice chorales. Each of them contains one mistake. Ring the notes where the mistake is, and mark in the boxes what kind of mistake you've identified.

Example 1:

- Too much space between two parts/voices
- Unresolved discord in one part/voice
- Unprepared discord in one part/voice
- Parallel 5ths or octaves between two parts/voices

Example 2:

- Parallel 5ths or octaves between two parts/voices
- Unresolved discord in one part/voice
- Too much space between two parts/voices
- Missing chord note

Example 3:

- Parallel 5ths or octaves between two parts/voices
- Missing chord note
- Unprepared discord in one part/voice
- Unresolved discord in one part/voice

Question 12

Please add the middle parts (alto and tenor) to the following chorale using the harmonic indications with correct part-writing/voice-leading and correct doubling of notes:

D I I V₂ I₆ IV I₆/₄ V I

Question 13

Make a harmonic analysis of the following example.

Write one kind of chord symbol underneath each chord. Use either tonic sol-fa analysis (T, D, S etc.), degree analysis (I, V, IV etc.) or chord symbols (Cm, G, Fm etc.).