


AURAL UNIT 3

Multiple-Choice Questions for Chapters 10, 12, 13




Directions: Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the best answer in each case and circle your answer on the page. In this unit you will see a treble clef icon, , which indicates when music will be played. **Questions 1–6** ask you to identify pitch patterns that are played. In each case, the question number will be announced. You will have **10 seconds** to read the choices; then you will hear the musical example played twice, with a brief pause between playings. Remember to read the choices for each question after the 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 intervals is played?



Pitch pattern, played twice. 

2. Which of the following pitch patterns is played?



Pitch pattern, played twice.


3. In this example, your choices are four positions of the same dominant seventh chord resolving to tonic. Identify in which position the chord is sounded.

- (A) V⁷-I
- (B) V⁶₅-I
- (C) V⁴₃-I
- (D) V⁴₂-I⁶

Pitch pattern, played twice.

4. Which chord progression is played?


- (A) I-V₃⁶-I
- (B) I-V⁷-I
- (C) ii⁶-vii⁶-I
- (D) I-V₃⁶/V-V

Pitch pattern, played twice. 

In **Question 5** you are asked to identify the three chords in the second measure of a three-measure progression. Measure 1 and measure 3 are both tonic chords. You will hear the example twice.

5. The three-chord progression in measure 2 is


- | | | | | |
|-------|--|---|--|---|
| (A) I | | ii ⁶ -IV-V | | I |
| (B) I | | IV-V/V-V | | I |
| (C) I | | ii ⁶ -V ₃ ⁶ /V-V | | I |
| (D) I | | V ₃ ⁶ -I ⁶ -V ⁷ | | I |

Progression, played twice. 

In **Question 6** you are asked to identify the type of non-chord tone heard in the following four-measure excerpt. You will hear the example twice.

6. Identify what type of non-chord tone is prominent throughout this short excerpt.

- (A) Appoggiaturas
- (B) Suspensions
- (C) Neighboring tones
- (D) Passing tones


Excerpt, played twice. 


Go on to the next group of questions.



Questions 7–9 are based on a repeated eight-measure excerpt of a piano sonata. You will hear the excerpt played twice. Before listening to this excerpt for the first time, please read Questions 7–9.

7. The meter of this excerpt is
- (A) simple duple
 - (B) compound duple
 - (C) simple triple
 - (D) compound triple
8. This phrase contains
- (A) trills only
 - (B) triplets only
 - (C) melodic sequence
 - (D) both triplets and trills
9. Compared to the opening tonality, the excerpt ends in the key of the
- (A) mediant
 - (B) dominant
 - (C) parallel minor
 - (D) subdominant

The excerpt will now be played the first time. 


The excerpt will now be played a second time. 

Go on to the next group of questions.



Questions 10–16 are from a Baroque era opera that includes eight phrases of equal length and a short coda. It has been divided into two sections of four phrases each. You will hear the first section once, the second section once, and then the full excerpt will also be played once. Please read Questions 10–11 and then listen to the first section.

10. The meter of this excerpt is most likely
- (A) simple duple
 - (B) simple triple
 - (C) compound triple
 - (D) simple quadruple
11. The first phrase is best described as
- (A) an instrumental introduction
 - (B) a solo for female voice with accompaniment
 - (C) a duet for two male voices
 - (D) a quartet of mixed voices


Section 1 will now be played one time. 

Please read Questions 12–14 and then listen to the second section as it is played one time.

12. The second section contains four phrases and a coda. The third phrase is significantly different from the other phrases because
- (A) the texture changes
 - (B) the key shifts to minor
 - (C) the timbre changes
 - (D) all of the above
13. In the fourth phrase of this segment
- (A) phrase 3 is repeated
 - (B) the timbre is the same as phrase 3
 - (C) the mode returns to major
 - (D) the texture remains the same as phrase 3

14. What occurs after the fourth phrase of this excerpt?

- (A) Fermata
- (B) G.P.
- (C) Cadenza
- (D) Instrumental interlude

Section 2 will now be played one time. 


Before listening to the entire excerpt, read **Questions 15–16.**

15. The entire excerpt demonstrates the use of

- (A) internal expansion
- (B) melodic sequence
- (C) elided cadences
- (D) eight-measure phrases

16. The coda features

- (A) hemiola
- (B) ritardando
- (C) syncopation
- (D) diminuendo


The entire excerpt will now be played. 


Go on to the next group of questions.



Questions 17–20 are based on a short excerpt from a baroque piece. You will hear the excerpt played two times. Before listening to the excerpt for the first time, read Questions 17–20.

17. The modality of this excerpt is
- (A) Lydian
 - (B) minor
 - (C) major
 - (D) pentatonic
18. The time signature of this excerpt is most likely
- (A) $\frac{6}{8}$
 - (B) $\frac{3}{4}$
 - (C) $\frac{2}{4}$
 - (D) c
19. The piece is performed by a
- (A) solo piano
 - (B) woodwind trio
 - (C) harpsichord and violin trio
 - (D) solo harpsichord
20. The form of this excerpt is
- (A) theme and variations
 - (B) rounded binary
 - (C) ternary
 - (D) rondo

The excerpt will now be played for the first time. 


The excerpt will now be played for a second time. 


Go on to the next group of questions.



Questions 21–25 are based on two short excerpts from a movement of a symphony from the classical period. The first excerpt will be played two times; the second excerpt will be played once; then the entire excerpt will be played once. Before listening to the first section for the first time, please read Questions 21–23.


21. What are the first three melodic pitches played by the violins?
- (A) $\hat{4}$ $\hat{5}$ $\hat{3}$
 (B) $\#\hat{4}$ $\hat{6}$ $\hat{5}$
 (C) $\hat{3}$ $\hat{5}$ $\hat{4}$
 (D) $\#\hat{5}$ $\hat{6}$ $\hat{5}$
22. The first two phrases begin with a melody played by the violins while the primary accompaniment is
- (A) pizzicato strings
 (B) arpeggiated chords by the brass
 (C) pedal point from the string bass
 (D) staccato from the woodwinds
23. Compared to the first phrase, the second melodic phrase played by the violins represents
- (A) a diminution
 (B) a literal repetition
 (C) a sequence down a third
 (D) an extended version


The first excerpt will now be played for the first time. 

The first excerpt will now be played a second time. 

Before listening to the second excerpt, read **Questions 24–25**.

24. Which of the following compositional devices is not being used in the second section?
- (A) Melodic fragmentation
 - (B) Cadential extension
 - (C) Syncopation
 - (D) Canon
25. The excerpt ends with a
- (A) plagal cadence
 - (B) half cadence
 - (C) perfect authentic cadence
 - (D) deceptive cadence

The second excerpt will now be played. 

Now review **Questions 21–25** as you listen to the entire excerpt. 

This concludes the Aural Multiple-Choice Questions for Chapters 10–13.