

Questions 64-71 are based on the excerpt below from a trio for violin, viola, and cello.

SCHERZO
Allegro

Violin
p

Viola
p

Cello
p

9 10 11 12 13 14 15
pp *cresc.*

16 17 18 19 20 21 22 23
f *pp* *cresc.*

24 25 26 27 28 29 30
p *f* *sf*

31 32 33 34 35 36 37 38
sf *p* *cresc.* *sf*
cresc. sf

64. The chord progression in measures 1-2 is
- (A) $ii^{o6} - vii^{o7} - V$
 (B) $vii^{o6} - V - I^6$
 (C) $ii^7 - V - I^6$
 (D) $vi^7 - ii - V^6$
65. The type of nonharmonic tone represented in both measures 5 and 6 is
- (A) a passing tone
 (B) a neighboring tone
 (C) an escape tone
 (D) a suspension
66. The cadence in measures 7-8 is best described as
- (A) an imperfect authentic cadence in the tonic
 (B) a perfect authentic cadence in the dominant
 (C) a deceptive cadence in the relative minor
 (D) a half cadence in the tonic
67. Measures 9-10 briefly imply the key of
- (A) A minor
 (B) C major
 (C) D minor
 (D) E major
68. The D^\sharp and F^\flat in measure 10 function as
- (A) chord tones
 (B) passing tones
 (C) neighboring tones
 (D) escape tones
69. Measures 11-12 briefly imply the key of
- (A) A minor
 (B) C major
 (C) D minor
 (D) G major
70. The chord progression in measures 20-21 is
- (A) I IV V
 (B) I V_3^6/V V
 (C) V_2^4/V V_3^4/V V
 (D) V_2^4/V V_5^6/V V
71. The change in key signature at the end of the excerpt suggests that the next section will be in the key of the
- (A) dominant
 (B) subdominant
 (C) parallel minor
 (D) relative minor



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