

43. (D) The non-chord tone at the ending cadence is an anticipation. There is also a non-chord tone at the first phrase cadence. It is a suspension. Here is the soprano and bass line from this aria.

Largo $\text{♩} = 60$ 4-3 suspension

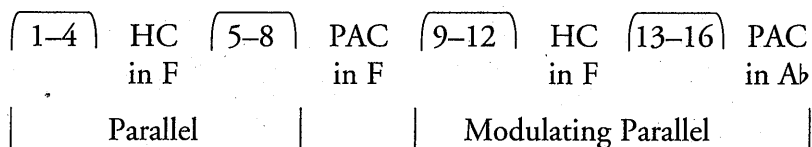
accented neighbor anticipation

Section I: Part B

44. (C) First you have to know what key is the relative major of F# minor: it is A Major. The subdominant is the 4th scale degree or D (natural).
45. (D) This interval of B#-F is doubly diminished. The interval B-F is diminished, so by adding a sharp to the lower pitch, you are making the interval even smaller.
46. (C) The key of C# minor has four sharps (F#, C#, G#, D#). The ii^{ø7} (half-diminished) chord is spelled D#-F#-A-C#. It is a diminished triad and a minor seventh.
47. (D) Phrygian mode lowers the second scale degree from the natural minor, or in this case adds one flat to the key signature.
48. (C) The time signature $\frac{6}{4}$ is a compound duple meter. Any time signature with 6 as the top number has two beats per measure; therefore, the dotted half note gets the beat. The time signature $\frac{6}{4}$ represents the *subdivision* of the beat or the equivalent of six quarter notes per measure.
49. (C) What do we know for sure? The chord is C-E \flat -G-B \flat and functions as a secondary dominant of a *temporary tonic* key. If C is dominant, the tonic is F; therefore, the temporary tonic is F minor. The chord symbol V/ii tells us that F minor is ii in our original key. If F is ii, then tonic (I) is E \flat Major.
50. (D) Raised submediant only occurs in the melodic form of minor. If C# is scale degree 6, then 7 (also raised) is D# and tonic is E. The key signature of E minor is one sharp.

51. (C) The meter is compound duple and the meter signature is $\frac{6}{4}$.
52. (D) Augmentation is not used in this excerpt. Melodic minor is identified in the last measure. A secondary dominant is implied with the A# (*Fi*) leading to B (*So*).
53. (D) The E natural could be harmonized with a tonic (i) or a submediant (VI)—that would mean PERFECT authentic cadence (because the root of the chord *Do* is doubled in the soprano) or deceptive cadence. Since perfect authentic is not a choice, the answer is deceptive.
54. (B) The chord symbol at #4 is the $ii^{\circ 7}$ chord in first inversion. In the key of E minor that would be F#–A–C–E with the A in the bass. There is no seventh (E).
55. (D) The leading tone in E minor is D#. Especially if it is in an outside voice, the leading tone should always resolve to the tonic.
56. (B) There are parallel octaves between the soprano and the bass.
57. (B) There are parallel fifths between the bass and tenor in the last two chords. To avoid this, remember that at a cadence when V^7 goes to I in root position, the V^7 should have all four members and, if you correctly observe the resolutions, the tonic chord will contain three roots and one third (no fifth).
58. (C) Tessitura is the most acceptable and comfortable vocal range (less frequently, instrumental range), which provides the performer with the best-sounding or characteristic timbre.
59. (B) An appoggiatura occurs when you leap upward from the preparation chord to the note that is not part of the chord, and resolve downward by step to the chord tone. An appoggiatura is always on the beat. The B natural in the melody is the appoggiatura.
60. (D) The tonality of this excerpt is F Major. Here is a perfect example to reinforce that you must look at the music and not just the key signature or the title. Key is always confirmed by cadence. E natural is present throughout and there is a PAC on the downbeat of measure 98.
61. (A) The chord at measure 101 is V^7 . The cello plays C, viola G, violin II has B \flat (the seventh of the chord), and violin I has the third (C–E–G–B \flat).
62. (A) Notes of a triad or seventh chord played one after the other (arpeggio) are present in nearly every measure, in at least one voice.
63. (C) The cadence in measure 105–106 is V^7-i , shifting the tonality to the parallel minor where the tonic triad is F–A \flat –C.
64. (D) The harmonic rhythm is one chord per measure in 5 and 6, two chords in measure 7 with the harmony changing on beat 3, and back to one harmony per measure in 8.
65. (A) The key temporarily shifts to A \flat Major.

66. (C) The cadence at 16 is a perfect authentic cadence in the key of Ab Major.
67. (C) The D in the upper voice occurs several times in this motive (measures 1, 5, 9) and is an upper neighbor. It is accented because it is *on the beat*, not because it has an accent articulation.
68. (C) The first two phrases (measures 1–8) create a **parallel period**. The second two phrases (measures 9–16) create a modulating parallel period—the first phrase is in FM and the second phrase is in Ab M.



FYI: The last four phrases (measures 17–32) create a double parallel period. **Parallel** because the melodic content is essentially the same, and **double** because the first three cadences are weak with only one strong cadence at the end of the fourth phrase.

69. (C) The meter is simple triple. The key of this excerpt is C minor. The key signature may suggest Bb Major or G minor, but the analysis is clearly C minor because the figured bass indicates B natural, and the cadence *confirms* the tonality of C.
70. (D) The altered figures in this excerpt are B natural. Make sure you are correctly identifying the pitches in alto clef.
71. (C) The small notes (grace notes) are anticipations, arriving early at the new harmony.
72. (C) This chord (F#–A#–C#–E) is the dominant seventh chord in B minor.
73. (B) This is an authentic cadence in G Major. The final chord in this phrase is G Major (G–B–D) preceded by D–F#–A–C#, the V⁷ chord in G. The “red flag” is the C natural, diatonic to G but not to B minor.
74. (D) This progression is ii^{o6}–V–i in B minor. (C#–E)–G to (F#)–A#–C# to (B)–D–F#
75. (A) The final chord is a major tonic borrowed from the *parallel* major, not the relative. It is considered mode mixture and the raised third is called Picardy.