

# ***MAJOR FIELD TEST IN MUSIC***


## ***SAMPLE QUESTIONS***


### **Section I**


The following questions illustrate the range of the test in terms of the abilities measured, the disciplines covered, and the difficulty of the questions posed. They should not, however, be considered representative of the entire scope of the test in either content or difficulty. An answer key follows the questions in each section.

**Questions 1-5** are based on an excerpt in binary form that will be heard **THREE** times. Before listening to the music for the first time, please read **Questions 1-5**.

1. The excerpt is an example of which of the following dance types?
  - (A) Allemande
  - (B) Courante
  - (C) Sarabande
  - (D) Minuet
  - (E) Gigue
2. The first part of the binary form cadences on
  - (A) i
  - (B) III
  - (C) V
  - (D) v
  - (E) VI
3. The compositional technique heard at the beginning of the second part of the binary form is
  - (A) sequence
  - (B) hemiola
  - (C) ground bass
  - (D) stretto of the opening motive
  - (E) inversion of the opening motive
4. The movement is from a
  - (A) sinfonia
  - (B) divertimento
  - (C) concerto grosso
  - (D) sonata da camera
  - (E) canzona
5. The style of the movement suggests that it was composed by
  - (A) Giovanni Gabrieli
  - (B) Claudio Monteverdi
  - (C) Arcangelo Corelli
  - (D) Johann Sebastian Bach
  - (E) Giovanni Battista Sammartini

Now listen to the music for the first time and begin to answer **Questions 1-5**. 

The excerpt will now be played again. 

The excerpt will now be played a third and final time. 

Section I  
Answer Key

1. E      2. C      3. A      4. D      5. C

Recording information: Arcangelo Corelli:  
“Giga” from the Trio Sonata in E Minor,  
op. 2, no. 4.

## Section II

Questions 1 and 2 are based on the excerpt below.

The musical score consists of three staves. The top staff is for Violin I, the middle for Violin II, and the bottom for Violoncello or Bassoon. The key signature has one sharp (F#) and the time signature is 3/4. The first canon in Violin I begins at measure 2. The second canon in Violin II begins at measure 4. The Violoncello or Bassoon part is labeled '[Thema]'. Measures 2, 3, 4, 5, 6, 7, and 8 are numbered in boxes. The first canon is marked with a '1' in a box. The second canon is marked with a '2' in a box. The score includes various musical notations such as slurs, ties, and accidentals.

1. The second canonic voice follows the first at the
    - (A) unison after a full measure
    - (B) unison after two full measures
    - (C) fifth after a full measure
    - (D) fifth after two full measures
    - (E) octave after a full measure
  2. In measure 7, beat 2, all three voices form which of the following?
    - (A) G major triad
    - (B) B diminished triad
    - (C) E-flat augmented triad
    - (D) G dominant seventh chord
    - (E) B fully-diminished seventh chord
- 
3. Which of the following genres is most closely associated with German Protestant church music of the Baroque period?
    - (A) Parody Mass
    - (B) Madrigal
    - (C) Antiphon
    - (D) Gregorian chant
    - (E) Chorale
  4. The usual resolution of an augmented sixth interval is
    - (A) outward to the subdominant
    - (B) outward to the dominant
    - (C) outward to the leading tone
    - (D) inward to the dominant
    - (E) inward to the tonic

Questions 5 and 6 are based on the excerpt below.

**Andantino teneramente**

5. Above the first staff, five beats are labeled 1 through 5. The interval of a diminished octave is found at the beat labeled
- (A) 1  
(B) 2  
(C) 3  
(D) 4  
(E) 5
- 
6. The style of the excerpt indicates that it is from a work by
- (A) Ravel  
(B) Schubert  
(C) Brahms  
(D) Dvorák  
(E) Beethoven
- 
7. In American jazz and pop music, the symbol  $C7\left(\begin{smallmatrix} +9 \\ +5 \end{smallmatrix}\right)$  indicates a
- (A) C major chord with a major 7<sup>th</sup>, a raised 9<sup>th</sup>, and a raised 5<sup>th</sup>  
(B) C major chord with a minor 7<sup>th</sup>, a raised 9<sup>th</sup>, and a raised 5<sup>th</sup>  
(C) C major chord with a minor 7<sup>th</sup>, a major 9<sup>th</sup>, and a perfect 5<sup>th</sup>  
(D) C major chord with the 5<sup>th</sup> and 7<sup>th</sup> in the lower voices, and the 9<sup>th</sup> raised  
(E) C major 9<sup>th</sup> chord with a raised 7<sup>th</sup> and 5<sup>th</sup>
- 
8. Which of the following is a primary source for the study of Beethoven's compositional process?
- (A) His friend Schindler's recollections  
(B) His Broadwood piano  
(C) His autobiography  
(D) His metronome  
(E) His sketchbooks

Questions 9 and 10 refer to the excerpt below.

INTRO:  
*Not fast*

9. The excerpt is an example of which of the following genres of American music?

- (A) Ragtime
- (B) Blues
- (C) Spiritual
- (D) Jazz
- (E) Rock and Roll

10. The work from which this excerpt is taken is

- (A) "Mood Indigo," Duke Ellington
- (B) *Soliloquy*, Charles Ives
- (C) *Porgy and Bess*, George Gershwin
- (D) *All Set*, Milton Babbitt
- (E) "The Entertainer," Scott Joplin

11. The three main divisions of a movement in sonata form are

- (A) exposition, development, cadenza
- (B) exposition, development, recapitulation
- (C) exposition, episode, stretto
- (D) introduction, development, coda
- (E) ritornello, episode, cadenza

12. The harmonic intervals favored in organum were

- (A) tritones
- (B) seconds and sevenths
- (C) thirds and sixths
- (D) octaves and unisons
- (E) fourths, fifths, and octaves

13. Which two of the following composers used figured bass in most of their music?

- I. Beethoven
- II. Palestrina
- III. Corelli
- IV. Josquin Desprez
- V. Purcell

- (A) I and II
- (B) I and IV
- (C) II and III
- (D) III and V
- (E) IV and V



14. The progression above, given in modern notation, is most accurately described by which of the following?

- I. It is an example of tone painting.
- II. It is an example of fauxbourdon.
- III. It is an example of organum triplum.
- IV. It is characteristic of the style of Dufay.
- V. It is characteristic of the style of de Vitry.

- (A) I and IV only
- (B) I and V only
- (C) II and IV only
- (D) III and V only
- (E) I, III, and V only

Section II  
Answer Key

- |      |       |
|------|-------|
| 1. A | 8. E  |
| 2. D | 9. A  |
| 3. E | 10. E |
| 4. B | 11. B |
| 5. A | 12. E |
| 6. C | 13. D |
| 7. B | 14. C |



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