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

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.

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.

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) Dvořák
   (E) Beethoven

7. In American jazz and pop music, the symbol $C7\left(\frac{9}{5}\right)$ indicates a
   (A) C major chord with a major 7th, a raised 9th, and a raised 5th
   (B) C major chord with a minor 7th, a raised 9th, and a raised 5th
   (C) C major chord with a minor 7th, a major 9th, and a perfect 5th
   (D) C major chord with the 5th and 7th in the lower voices, and the 9th raised
   (E) C major 9th chord with a raised 7th and 5th

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.

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