Theory Bowl

Round 3: Harmony, Voice Leading and Analysis
1) Which of the following answers would be an example of the Mixolydian mode?
6) Which Roman numeral analysis below correctly identifies the progression given above?

a) i\ V\ ii°\ i\ V\ i
b) i\ V\ VI\ ii°\ i\ V\ i

c) i\ V\ iv\ iv\ V\ i
d) i\ V\ VI\ iv\ i\ V\ i
2) Which chord below is $V_{ii}$ in the key of E major?
3) Which major and minor key signature uses the key signature given above?

a) B major and D# minor
b) E major and G# minor
c) F# major and G# minor
d) B major and G# minor
5) Which of the following is an augmented sixth interval?

a)

b)

c)

d)
4) What key area does the modulation begin and end with in the progression above?

a) Starts in B minor and ends in D major
b) Starts in D major and ends in G major
c) Starts in B minor and ends in F# major
d) Starts in D major and ends in B minor
19) Which of the answers below gives the compound interval of a minor tenth?

a)

b)

c)

d)
10) What two voice-leading error occur in the example above?

a) Parallel Octaves and Direct Octaves
b) Spacing and Parallel Fifths
c) Voice Crossing and Parallel Fifths
d) Direct Fifths and Overlapping Voices
7) What three non-chord tone types occur in the progression above?

a) 4-3 Suspension, Neighbor Tone and Escape Tone
b) 7-6 Suspension, Passing Tone and Appoggiatura
c) 7-8 Retardation, Passing Tone and Anticipation
d) 7-6 Suspension, Passing Tone and Anticipation
11) Identify the type of \( \mathbb{V} ^\# \) chord (marked with an asterisk) used in the above example.

a) Parallel \( \mathbb{V} ^\# \)

b) Cadential \( \mathbb{V} ^\# \)

c) Passing \( \mathbb{V} ^\# \)

d) Pedal \( \mathbb{V} ^\# \)
13) Which analysis below correctly identifies the secondary leading tone chord given above?

a) viiº⁰⁷⁵⁰⁷/V
b) viiº⁰⁷⁵⁰⁷/vi
c) viiº⁰⁷⁵⁰⁷/IV
d) viiº⁰⁷⁵⁰⁷/ii
14) Which staff below uses a tenor clef?

a) 

b) 

c) 

d)
9) What two cadence types occur at the brackets marked in the progression above?

a) Half cadence and perfect authentic cadence
b) Deceptive cadence and imperfect authentic cadence
c) Half cadence and deceptive cadence
d) Imperfect authentic cadence and plagal
15) Which answer below best describes the relationship between the motive and transformation given above?

a) Inversion
b) Augmentation
c) Retrograde
d) Fragmentation
16) Which answer below provides the submediant pitch in the key of F minor?

a) 

b) 

c) 

d)
12) What two cadence types occur at the brackets marked in the progression above?

a) Deceptive cadence and perfect authentic cadence  
b) Imperfect authentic cadence and perfect authentic cadence  
c) Half cadence and perfect authentic cadence  
d) Imperfect authentic cadence and deceptive cadence
17) Which texture best describes the one used in the above example? 

a) Canon 

b) Imitative Polyphony 

c) Melody with accompaniment 

d) Alberti Bass
26) Which chord below would be $ii^{-}\text{ass}^{\text{b}}$ in the key of D minor?
18) What rhythmic device does Mozart use in mm. 14-15 of the above example?

a) Hemiola
b) Changing Meter
c) Augmentation
d) Syncopation
8) Which Roman numeral analysis below correctly identifies the progression given above?

a) I viio  I V V I  vi  V
b) I V V I viio  I IV V

c) I V iiii  viio  I IV V

d) I ii  I V V V
20) What form best describes the example given above?
   a) Binary
   b) Rounded Binary
   c) Ternary
   d) Parallel Period
21) What harmonic function best describes the chord on beat 3 of the example above?

a) Tonic
b) Predominant
c) Dominant
d) Power Chord
22) What scale occurs in the example given above?

a) B Whole Tone
b) B Lydian
c) B Pentatonic
d) B Natural Minor
23) What quality of seventh occurs in the example above?

a) Mm7
b) m7
c) M7
d) 7
24) What is the new key for the pivot chord modulation shown above?
   a) A major
   b) B major
   c) C# minor
   d) G# minor
25) Which chord below is the correct spelling for an A♭ Mm♭♭?
27) Which chord below is the correct spelling for C\(^\frac{3}{4}\)\(^6\)%?

a)  

b)  

c)  

d)  
28) What three non-chord tones are used in the progression above?
   a) 7-6 Suspension, 9-8 Suspension and 4-3 Suspension
   b) 9-8 Suspension, 4-3 Suspension and Retardation
   c) 7-6 Suspension, 4-3 Suspension and Retardation
   d) Anticipation, 7-6 Suspension and Neighbor Tone
29) What type of chord (marked with a bracket) does Mozart use in the example above?

a) Arpeggiated
b) Pedal
c) Cadential
d) Passing
30) What is the size and quality of the interval in the above example?

a) M7
b) m7
c) °7
d) +7