



## ENTRANCE TESTS

### Sample exam

#### A2: ANALYSIS TEST

1. Which is the form of this work?
  - a. INTRO-A-B
  - b. A-B-A'-B'
  - c. **INTRO-A-B-A'-CODA**
  - d. ABB
2. Indicate the tonalities through which the piece modulates in the first seven measures.
  - a. Dm-AM-Em-Cm-Am
  - b. Cm- Dm-AM-GM-Am
  - c. Am-Dm-Gm-Am
  - d. **Dm-Am-Gm-Dm-CM-Am**
3. Which melodic device is used in the corno di bassetto and bassoons in measures 1-7?
  - a. Passing notes
  - b. **Suspensions**
  - c. Neighbor tones
  - d. Appoggiaturas
4. What does it mean that the trumpets (clarino) are in D?
  - a. The trumpets sound a perfect octave above the written pitch.
  - b. The trumpets sound a major second below the written pitch.
  - c. **The trumpets sound a major second above the written pitch.**
  - d. The trumpets sound a perfect fifth above the written pitch.
5. To which stylistic period does this work belong?
  - a. Impressionism
  - b. Baroque
  - c. **Classicism**
  - d. Romanticism



6. What type of texture does the choir use in measures 8-13 of the piece?
- Polyphonic**
  - Homophonic
  - Melody and accompaniment
  - Homophony and counterpoint
7. What type of cadence occurs between the 2nd and 3rd beats of measure 10?
- Deceptive cadence**
  - Plagal cadence
  - Perfect cadence
  - Half cadence
8. What type of chord appears on the 2nd beat of measure 7??
- E minor – II of D minor
  - G minor – IV of D minor
  - G minor – VII of A minor
  - C# minor 7 – VII of D minor**
9. What type of cadence occurs on the 1st eighth note of the 4th beat in measure 47 and which is its function?
- Diminished 7th chord – VII/V function
  - Half-diminished chord – V/I function
  - French augmented 6th chord – V/V function**
  - Dominant 7th chord – V/I function
10. Can you name the composer of the piece?
- Mozart**
  - Händel
  - Brahms
  - Mendelssohn





# musikene

5

*Tutti*  
Re -

*Tutti*  
Re - qui-em ae-

*Tutti*  
Re - quiem ae-ter - -

*Tutti*  
Re - quiem ae-ter - - nam, ae -

*Vo. e B.*

*Org.*



# musikene

10

qui - em ac - ter - - nam do - na e - is - Do - mi - ne, re - qui - em ac - ter - - nam do - na  
ter - nam do - na e - is Do - - mi - ne, do - na e - - - is Do - mi - ne, do - na  
- - nam do - na e - is - Do - mi - ne, re - qui - em ac - ter - nam do - na e - is Do - mi - ne,  
ter - nam do - na - e - is, do - na, do - na e - is Do - mi - ne, re - qui - em - ac - ter - nam do - na

Fig., B. of Org.

7 16 14 7 7 6 6 6 4 2 6 2 8



# musikene

14

e - is Do - mi-ne: et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,  
e - is Do - mi-ne: et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,  
e - is Do - mi-ne: et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,  
e - is Do - mi-ne: et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,

Org.: *tasto solo*

Violoncelli  
senza Org.





22

- mnus De - us in Si - on, et ti - bi red-de - tur vo - tum in Je - ru - sa -











# musikene

30

Do - na, do - na e - - - is Do - mine, do - na, do - na e - is re -  
Do - mine, do - na, do - na e - - is re - - qui - em ae - ter - - - mm, do - na e - is -  
- qui - em ae - ter - - - nam do - na, do - na e - is, do - na  
nam do - na, do - na e - is, e - is Do - mine,

*Fc.* *Fatti Bressi* *Fc.* *Fatti Bressi*



# musikene

40

qui - eus ac - ter - - - nam, ae - ter - - - nam, ae - ter - - - nam: et lux per - pe - tu - a,  
Do - mi - ne, do - na e - is, do - na e - is, do - na: et lux per -  
e - is, do - - - na, do - - - na, do - - - na: et lux per -  
do - na, do - na - e - - is, do - na - e - - is, do - - - na: et lux per -

4 - 3 - 2 - 1 1 6 29 - 6 6 6 [6 - ] 6 1 2





# musikene

et lux perpe - tu-a lu - ce-at e - is, et lux per - pe - tu-a lu - ce-at e - is.  
pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is, et lux per - pe - tu-a lu - ce-at e - is.  
pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is, et lux per - pe - tu-a lu - ce-at e - is.  
pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is, et lux per - pe - tu-a lu - ce-at e - is.

*affacce*