

1. B Musicians in the United States tune to the 440 Hz frequency, which is the “A” pitch. [6,2,1]
2. A According to the Sachs-Hornbostel classification system, the trumpet is an aerophone because it produces sound with a column of air. [7, Table 1-1]
3. E An ethnomusicologist studies the music of other cultures and may study multiple cultures comparatively. She will likely pursue a comparison between Indian and European musical styles. [6,2,2]
4. E The bugle and baritone belong to the brass family. They are also aerophones. [7, Table 1-1]
5. D Timpani and snare drums are percussion instruments and membranophones. [7, Table 1-1]
6. C After World War II, many composers began editing tape recordings as part of the *musique concrète* style. [8,1,3]
7. A A2 on a piano has a frequency of 110 Hz. This key is to the left of Middle C. [8, Figure 1-1]
8. E A whole step consists of two half steps. On a piano, a whole step represents the distance between every other key. [9,2,0]
9. D An alto clef indicates that the middle line on the staff represents the C pitch. [10,2,0]
10. B A treble clef indicates that the second line from the bottom of the staff represents the G pitch. It is known as the “G-clef.” [10,1,1]
11. B “Clef” comes from the French word for key. It determines the pitch sequence on a staff. [10,1,1]
12. E Most pitches contain multiple frequencies alongside the dominant one. The lowest pitch on an overtone series is called the fundamental. [11,1,0]
13. D The white keys on a piano are called natural keys and span seven alphabetical letters (A-G). [9,2,0]
14. C A musician plays a theremin by disturbing the electrical fields surrounding the protruding bars. [8,1,2]
15. D Though it is a percussion instrument, the bass drum is a membranophone and not an idiophone. [7, Table 1-1]

1. C Equal temperament tuning is the dominant system used in Western music. All music uses this system unless otherwise indicated. [12,1,0]
2. E The chromatic scale features the twelve pitches comprising an octave in ascending order. [12,1,0]
3. D A-sharp and B-flat are enharmonic because they are identical in pitch and use the same piano key. [12,1,1]
4. D A perfect fifth (P5) interval consists of 7 half steps. C to G is an example of this interval. [12, Table 1-2]
5. D Scale degree 7 is known as the leading tone because it begs to resolve upwards to the tonic pitch. This pitch is characteristic of a major scale. [12,2,4]
6. B The tritone interval (TT) consists of 6 half steps while the perfect fourth interval (P4) consists of 5 half steps. [12, Table 1-2]
7. A There are 9 half steps in a major sixth (M6) interval. [12, Table 1-2]
8. E The fifth scale degree of a major scale is called the dominant pitch because it functions as a second gravitational center for the scale. [13,1,1]
9. E A melodic interval occurs when one pitch occurs before another pitch, while a harmonic interval occurs when two or more pitches occur simultaneously. [13,1,3]
10. A Major scales follow a specific pattern of whole-step (M2) and half-step (m2) intervals. The first three intervals of a major scale are M2-M2-m2. [13,2,1; 12, Table 1-2]
11. A According to the standard major scale interval pattern, the second scale degree of an A major scale is B. From A to B is a whole step interval. [14, Figure 1-8]
12. B The $\wedge 7$ - $\wedge 8$ interval must be a half step in a major scale. This interval includes the leading tone. [13,2,2]
13. E C major is likely the most common key in Western music. It does not include sharps or flats. [12,2,2]
14. A The G-flat to B-flat interval is a major third (m3) interval consisting of 4 half steps. [12, Table 1-2]
15. C The augmented fourth (aug4) interval consists of 6 half steps, the same number as

the diminished fifth and tritone intervals. [12, Table 1-2]

1. D All minor scales—natural, harmonic, and melodic—will include a lowered third scale degree. [14,1,3]
2. B One key difference between the natural minor and major scales is that the natural minor does not include a leading tone. The ^7-^1 interval is a whole step in the natural minor scale. [14,2,0]
3. E C minor and E-flat major are relative because they include the same seven pitches in a different order. [14,2,1]
4. D Parallel keys begin on the same tonic pitch. One example includes C minor and C major. [14,2,2]
5. E The harmonic minor scale's distinguishing factor is the augmented second interval between scale degrees 6 and 7. [15, Figure 1-9]
6. B A blues scale will often lower scale degrees 3 and 7. They are often used in a song using blues inflection. [15,1,1]
7. E A scale with blues inflection will combine elements from major and minor scales. They are often featured in jazz music. [15,1,1]
8. E Transposition is the process of writing the same melody in a different key. It maintains the original interval patterns of the original melody. [16,1,1]
9. C Contour describes the profile of a melody and the size of its interval leaps. The expression "The melody moves pretty smoothly" describes its overall profile. [16,1,2]
10. B Disjunct melodies will include intervals larger than a major second while conjunct melodies do not include these intervals. [16,1,2]
11. A The soprano is a female vocal part that sings at a high tessitura or range. [17,1,0]
12. C Tessitura is an Italian term that describes the range in a piece of vocal music. [17,1,0]
13. D The bass is a male vocal part that sings at a low tessitura. They are usually the lowest part written in a four-part choir. [17,1,0]
14. C The natural minor scale will include half steps between scale degrees 5-6 and 2-3 [15, Figure 1-9]
15. E The harmonic minor scale will include a half step interval between 7-1 but not between 1-7. [15, Figure 1-9]

1. D Rhythm is the element of music that organizes it in time. Tempo is an element of rhythm. [17,1,1]
2. B The instruction *accelerando poco a poco* means a musician should gradually (*poco a poco*) increase the speed or tempo of a song (*accelerando*). [17,2,2]
3. A Italian tempo markings also indicate mood. The expression *Allegro* means cheerful. [17,2,1]
4. C An unmetered song will not include a steady beat. This feature is the same as no discernable beat. [17,2,2]
5. B The *Presto* tempo indicator is one of the fastest markings available. It has a speed of 200 beats per minute. [17, Table 1-3]
6. D *Andante* is an Italian term that means “at a walking tempo.” It has a speed of 84 beats per minute. [17, Table 1-3]
7. C *Lento* is a relatively slow tempo indicator with a speed of 40 beats per minute. [17, Table 1-3]
8. A The longest musical symbol is a whole note. In 4-4 time, this note has a duration of four beats. [18,2,2]
9. B Adding a dot to a note will increase the duration by half the original value of the note. Adding a dot to a half note in 4-4 time will increase its duration by one beat. [18,2,1]
10. D The bottom number of a time signature refers to the duration of each beat. A 2 means a half note is equal to one beat. [18,2,3]
11. E In 4-4 time, there are four quarter notes in each measure. Each quarter note is one beat. [19, Figure 1-13]
12. E The letter C is shorthand for 4-4 time. It is an abbreviation for “common time.” [20,1,0]
13. C Cut time, also known as *alla breve*, is represented by the 2-2 time signature. Each measure consists of one half note. [20,1,0]
14. A In 6-8 time, each measure includes six eighth notes. Two dotted quarter notes are equal to six eighth notes. [19, Figure 1-13]
15. C The 2-2 time signature’s original name is *alla breve*. It is commonly known as cut time. [20,1,0]

1. A Compound time is a meter that divides the beat into three equal parts. The 6-8 time signature indicates compound time. [20,1,1]
2. D Irregular meter can include beats that are grouped inconsistently. The pattern ONE-two-three-ONE-two reflects a grouping of 3 and then 2. [20,2,1]
3. B Syncopation occurs when an accented beat falls on a weak beat or on the offbeat. [21,1,2]
4. A In compound time, the beat is divided into 3 equal parts. This meter is indicated by the number 8 resting in the bottom position of a time signature. [20,1,1]
5. C Swing songs are written in 4-4 time but played as if written in 12-8 time. [20,1,0]
6. D Irregular meter will have varying beat groupings in each measure. 7/8 would have a pattern of 4 and 3 beats in each measure. [20, Figure 1-15]
7. B Polyrythm occurs when two conflicting rhythmic patterns occur simultaneously. The most common example is a “3 against 4” pattern. [21,1,3]
8. E Meter describes the patterns of strong and weak beats. Examples of meter include duple and compound. [21,2,1]
9. B Common-practice tonality was developed during the Middle Ages and became the dominant tuning system in Western music. [21,2,3]
10. E A chord consists of three or more pitches sounded simultaneously. A triad is a chord with two intervals of a third. [22,1,1]
11. E The lowest note in a chord is called the root while the middle note is called the third. [22,1,3]
12. D A major third triad will have a major third interval between the bottom two notes and a minor third interval between the top two notes. [22,1,2]
13. C First inversion occurs when the third is placed in root position. The chord G-B-D's first inversion is B-G-D. [22,1,4]
14. C In music notation, a chord in second inversion will have the following shorthand: 64 [22,2,0]
15. A The terms diminished and augmented refer to triads. The former includes two minor thirds and the latter includes two major thirds. [22,1,2]

1. B The expression “in the key of E” indicates that the tonic pitch is E. The key may be either E major or E minor. [22,2,2]
2. B Scale degrees 3, 6, and 7 determine whether a scale is major or minor. [22,2,2]
3. D There are 15 total key signatures in common-practice tonality, and 30 possible keys (15 major and 15 minor). [23,2,2]
4. E The key signature for B minor includes two sharps that raise the F and C pitches. [24, Figure 1-20]
5. D G-flat major and E-flat minor are relative to each other because they include the same seven pitches. [24, Figure 1-20]
6. E The D major key signature has two sharps. Adding two additional sharps will result in the E major key signature. [24, Figure 1-20]
7. A C minor and E-flat major are relative because they include the same seven pitches in different order. [24, Figure 1-20]
8. E The E-flat major key signature includes three flats. Adding an additional flat will result in the A-flat major key signature. [24, Figure 1-20]
9. E Major scale patterns include a sequence of whole and half steps. The interval between scale degrees 6 and 7 is a half step. [23,1,1]
10. D In a G major scale, the F pitch is raised to maintain the interval pattern of a major scale. [24, Figure 1-20]
11. C The A-flat major key signature includes four flats: B, E, A, D. [24, Figure 1-20]
12. B In a D-flat major scale, five pitches are lowered: B, E, A, D, G. [24, Figure 1-20]
13. A C major and A minor are relative and have the same key signature. It has no raised or lowered pitches [24, Figure 1-20]
14. B There are 30 total scales in common-practice tonality: 15 major scales and 15 minor scales. [23,2,2]
15. C B major and G-sharp minor have the same key signature and are relative to each other. [24, Figure 1-20]

1. E Dissonance is the quality of a pitch that makes it seem unstable. The more dissonant a sound, the more the listener longs to hear a resolution. [26,1,2]
2. B The term diatonic means “within the key” and refers to pitches that fit the major scale pattern. [27,1,2]
3. C The tonic triad is built on scale degree 1. It is perceived as the most stable chord in a key. [27,2,2]
4. B Chromatic notes fall outside of the major scale pattern. In an E major scale, F is chromatic as it should be raised. [27,2,0]
5. B Scale degrees 4 and 5 form major triads while scale degrees 2,3, and 6 are minor. [27,2,3]
6. D The triad built on scale degree seven is diminished and highly unstable. It begs for resolution to the tonic triad. [27,2,3]
7. E A diminished triad includes two minor third intervals. It is the triad formed with scale degree 7 of a major scale in root position. [27,2,3]
8. E The most common chord progression is predominant-dominant-tonic (IV-V-I). [28,1,3]
9. E Voice leading will make a song easier to sign by assigning a voice to each layer of a chord. [28,2,0]
10. B The supertonic chord (ii) is built on scale degree two. It is a minor chord. [28,1,2]
11. C The $\hat{5}-\hat{1}$ bass line supports a V-I (dominant-tonic) harmonic progression. Bass lines often occur at strong cadences. [28,1,2]
12. A Bass lines will reinforce the forward pull of the harmonic progression by playing the root of a chord. [28,2,1]
13. C The bass line will often play the root of a chord. It is usually notated in bass clef. [28,2,1]
14. D The root of a triad determines its quality, such as whether it's major or minor. [27,1,2]
15. A The dominant chord is built on scale degree five. Scale degree 5 is a major triad, so the dominant chord of a C major scale is G-B-D. [27,2,3]

1. B The dominant seventh chord adds a fourth pitch to intensify its pull to the tonic. This chord is built on scale degree 5. [28,2,3]
2. B The dominant seventh chord includes the pitches 5-7-2-4. It also includes a tritone interval between scale degrees 7 and 4. [29,1,0]
3. A The dominant seventh chord includes a tritone interval between scale degrees 7 and 4. [29,1,2]
4. E Composers can increase the complexity of the harmony by modulating the key and delaying resolution to the tonic. [30,1,3]
5. A Arnold Schoenberg determined that music needed to “free” dissonance. He developed a new tuning system to permit dissonance. [31,1,2]
6. E Anton Webern specialized in twelve-tone technique as he was a protégé of Arnold Schoenberg. Schoenberg developed these techniques. [31,2,0]
7. E If a composer uses a non-functional harmony, the song will not resolve chromatic chords to the tonic. Claude Debussy used this technique. [31,2,1]
8. A Polytonality occurs when two different keys are performed simultaneously. This technique results in dissonant sounds. [31,2,1]
9. A Unusual scales fall outside of the major and minor patterns. Examples include octatonic, pentatonic, and whole-tone. [31,2,1]
10. B Claude Debussy and Igor Stravinsky included non-functional harmonies in their compositions. [31,2,1]
11. A Luigi Russolo attempted to redefine music by identifying a categorization scheme for “noises.” [31,2,1]
12. C By 1925, Arnold Schoenberg had developed a new system for determining pitch relationships called twelve-tone method. [31,1,3]
13. B There are 12 pitches in a tone row. The tone row is the basis of the harmony in a song using twelve-tone method. [31,1,3]
14. D Serial techniques increased in popularity after World War II. Arnold Schoenberg and Alban Berg developed numerous serial techniques. [31,2,0]
15. A The interval between the top note and the second note from the top of a dominant

seventh chord is a minor third interval. [29, Figure 1-28]

1. E A composer can develop individual instrument parts through the process of arrangement. This step adds new tone colors to the music. [32,2,4]
2. C There are four textures in Western music: monophony, heterophony, homophony, and polyphony. [32,1,1]
3. D Monophony will not include a harmonic line. It includes a single melodic line. [32,1,1]
4. B Playing in unison refers to multiple instruments playing the same melody at the same time. This technique results in a monophonic texture. [32,1,0]
5. C Though heterophony is rare in Western music, jazz will often employ this musical texture. [32,2,3]
6. C “The Liberty Song” is an example of a homophonic texture, which includes a single melodic and harmonic line. The harpsichord plays the harmonic accompaniment. [32,1,2]
7. D Imitative polyphony results in a polyphonic texture. Instruments play the same melody at staggered intervals. [32,2,2]
8. A The timbre is known as the tone color. The size and shape of the instrument impact the tone color. [33,1,0]
9. C A mute will soften the dynamic level and alters its tone color. [33,1,1]
10. B A trill is a musical ornament that is a rapid oscillation between two pitches. [33,2,0]
11. A A *decrescendo* is annotated as a V rotated 90 degrees. This instruction means a musician should soften the volume. [33,1,3]
12. E The legato articulation will result in smooth connections between notes. It is notated as a horizontal line under the pitch. [33,2,1]
13. C String instruments such as violins, violas, and cellos can perform pizzicatos. A musician plucks the string to produce a pitch. [33,2,1]
14. C The term *piano* means quietly while the term *forte* means loudly. [33,1,2]
15. C A *diminuendo* (also known as a *decrescendo*) means the musician should decrease the dynamic level. [33,1,3]

1. A Anticipation and memory are key to the musical listening experience. Listeners will have expectations that can be attained or thwarted. [34,1,1]
2. C Form describes how music is organized on a larger scale. Form elements include themes, phrases, and motives. [33,2,3]
3. E The antecedent phrase is the first in a phrase pair while the consequent phrase is the second phrase in a phrase pair. [34,2,1]
4. A The smallest unit of musical form is called a motive. A phrase will contain two or more motives. [34,1,4]
5. B Cadences are resting points in music. They occur at the ends of most phrases. [34,2,2]
6. E Full cadences will use a dominant-tonic (V-I) harmonic progression. They are also called authentic cadences. [34,2,2]
7. C A composer can create musical tension by increasing rhythmic activity and increasing the tempo. [34,1,2]
8. B An ostinato is a melodic motive played many times in immediate succession. It is a type of motive. [34,1,4]
9. B Half cadences rest on the dominant harmony while a full cadence uses the dominant-tonic harmonic progression. [34,2,2]
10. E A theme is a set of phrases that make a complete melody. It is a large unit of musical form. [34,2,3]
11. C The introduction and coda are discarded in musical analysis because they represent the outer frame of a melody. [35,1,1]
12. E A coda will sound as if it is wrapping up a composition. They are found at the end of musical compositions. [35,1,1]
13. A A phrase refers to a cohesive musical thought. Multiple phrases will form a theme. [34,1,5]
14. A Compared to the second phrase, the first phrase in a pair will sound more inconclusive. The second phrase will likely resolve the first phrase. [34,2,1]
15. A A full cadence is also called an authentic cadence. It uses the V-I harmonic progression. [34,2,2]

1. A A sequence is the same melody at a different pitch level. This technique has a repetitive style. [35,2,2]
2. B A strophic song is made up of a single, multi-phrased melody. It is diagrammed as AAAA. [35,2,3]
3. A The prime mark (‘) indicates a section is a variation of the main melody. [36,1,1]
4. A The keys of B-flat, C, and F major are traditional favorites of the twelve-bar blues. Minor keys are possible but less common. [36,2,0]
5. C The first measure of the twelve-bar blues uses the tonic chord. It maintains the tonic chord until measure 5. [37, Figure 1-31]
6. A The diagram AABA describes a song using 32-bar form. This form is also known as “song form.” [37,2,2]
7. C Rondo form includes a repeating section between contrasting sections. The diagram ABACA depicts this form. [37,1,2]
8. E Ternary form, also known as ABA form, is the simplest form using contrast. It includes one contrasting section. [37,1,2]
9. C The last movement in a multi-movement work often uses sonata or rondo form. The first movement will often use sonata form. [37,1,2]
10. D The diagram AABA indicates “song form.” There are 32 bars in this form. [37,2,1]
11. A Ternary form is also known as ABA form. It is the simplest form involving contrast. [37,1,2]
12. A Before 1950, improvisation based on repetition was commonly used in soul, gospel, and jazz music. [36,2,2]
13. D The fifth measure of the twelve-bar blues changes to the dominant chord (V). The tonic chord was used in the four preceding measures. [37, Figure 1-31]
14. C The dominant seventh chord is introduced during measure 9 of the twelve-bar blues. [37, Figure 1-31]
15. B The twelve-bar blues concludes on the tonic chord. This chord is used in the first measure. [37, Figure 1-31]

1. A A composer develops a fugue theme using imitative counterpoint. This technique produces a polyphonic texture. [37,2,3]
2. D The countersubject is the companion theme of a fugue subject. Fugue is a musical technique that features imitation. [37,2,3]
3. B In a multi-movement symphony, sonata form is typically used during the first and last movements. [38,1,2]
4. C During the exposition, the first idea is presented in the tonic key and then modulates to a different key. [38,1,2]
5. A A piece using sonata form will follow the progression of exposition – development – recapitulation. Transition sections occur between each section. [38,1,2]
6. D The second movement of a three-movement sonata cycle will use ternary form. This form is also known as ABA form. [38,2,2]
7. A Sonata cycles occur in multi-movement works beginning around 1730 and lasting through 1950. [38,2,2]
8. E The development section of a song using sonata form is harmonically unstable and experimental. [38,2,0]
9. D A three-movement sonata cycle follows a tempo pattern of fast-slow-fast. The first movement usually follows sonata form. [38,2,2]
10. B Christopher Small states that we should study the human activity known as “Musicking.” [39,1,1]
11. A During the recapitulation, the first idea returns just as it was presented during the exposition. [38,2,0]
12. C Verse-chorus form was common in the early days of popular music. This form is also known as verse-refrain form. [37,2,2]
13. C Verse-refrain form is diagrammed as a-B-a-B. This form was common in the early days of popular music. [37,2,2]
14. B Fugue includes imitation, which is the approximate repetition of the melody at a different pitch level. [37,2,3]
15. D A four-movement sonata cycle will include a minuet and trio in the third movement. These cycles began appearing around 1730. [39,1,0]

1. C The French Huguenots established Fort Caroline near Jacksonville, Florida, in 1564. They left France because they were persecuted by Catholics. [41,1,2]
2. A Jean Calvin was a Swiss theologian that was the most prominent advocate for psalmody, the practice of psalm-singing. [41,2,1]
3. D *A cappella* is a musical technique that means “in the chapel style.” It features voices with no instrumental accompaniment. [41,2,1]
4. E There are 8 syllables in the first line of a psalm using Common Meter. The full meter is 8.6.8.6. [42,1,2]
5. C The syllabic grouping of short meter is 6.6.6.8. It is one of the common psalm meters used with the psalm texts. [42,2,0]
6. B The second stanza of Psalm 23 in the Bay Psalm Book begins “Hee in the folds of tender grasse.” The syllable “folds” is emphasized. [42]
7. B The first line of Psalm 23 in the Bay Psalm Book begins “The Lord to mee a shepheard is.” The syllables Lord, mee, shep and is are emphasized. [42]
8. B The Long Meter has a grouping of 8.8.8.8. It is one of the common psalm meters. [42,2,0]
9. C The Sternhold and Hopkins Psalter of 1562 is known as the “Old Psalter.” It was first brought to an English settlement in Virginia. [43,1,2]
10. E A psalter is primarily a poetic collection though some included musical notation. [43,1,1]
11. D The tune that accompanies “Or sus serviteurs du Seigneur” is known as the “Protestant Doxology.” The tune is also called the “Old Hundred.” [43,1,1]
12. B The editors of the Sternhold and Hopkins Psalter borrowed the tune of Psalm 134 from the Genevan Psalter and applied it to Psalm 100. The tune is known as the “Old Hundred” for this reason. [43,1,2]
13. E The Bay Psalm Book was published in 1640 while the Genevan Psalter was published in 1539. [42]
14. C Jean Calvin was a prominent theologian in Switzerland that became the leading advocate for psalmody. [41,2,1]
15. B Common meter groups the beats into an 8.6.8.6 pattern. It includes rhymed settings. [42,2,0]

1. E Regular Singing is the term American colonists used to describe musical literacy. Many religious officials desired increases in musical literacy to support their services. [45,1,1]
2. D Reverend Thomas Symmes believed most individuals should learn to read music to improve Regular Singing. He condemned practices that perverted the original hymns. [45,1,1]
3. E Reverend John Tufts published *An Introduction to the Art of Singing by Note* in Boston in 1721. This book attempted to improve Regular Singing. [45,1,2]
4. E Thomas Walter published *The Grounds and Rules of Musick, Explained; or, An Introduction to the Art of Singing by Note* in the 1721, the same year as John Tuft's *An Introduction to the Art of Singing by Note*. [45,1,2]
5. E There are 37 tunes in the fifth edition of John Tuft's *An Introduction to the Art of Singing by Note*. He published the first version in 1721. [45,1,2]
6. A The Puritans established the Massachusetts Bay Colony in Boston in 1630. They sang songs from several different Psalters. [44,1,2]
7. D A team of thirty ministers retranslated the Biblical psalms and published them as *The Whole Booke of Psalmes Faithfully translated into English Metre*. This collection was later known as the "Bay Psalm Book." [44,1,2]
8. D By the seventeenth century, there was a small number of meters used in psalmody. This fact indicates that musical literacy was steadily declining. [44,2,1]
9. E A precentor is a church member with a strong voice that led the congregation in their singing. [44,2,1]
10. D Thomas Walter noted how lining-out caused to be "miserably tortured, and twisted, and quavered." He shared the same opinion as the Reverend Thomas Symmes. [44,2,2]
11. A Thomas Symmes condemned the "Usual Way," his term for lining-out, because it corrupted the original melodies. [45,1,0]
12. E Approximately 1,700 copies of the Bay Psalm Book were issued in 1640. Almost thirty subsequent editions have been published since this time. [44,1,3]
13. B There are 13 melodies in the appendix of the ninth version of the Bay Psalm Book. All of these melodies were borrowed from other sources. [44,1,3]
14. E The "Usual Way" is Reverend Thomas Symmes's term for lining-out. This technique was used in many churches in the American colonies. [45,1,0]
15. B Many scholars believe "100 Psalm Tune New" is the first original tune composed in the American colonies because it has not been traced to an earlier source. [45,1,2]

1. A Singing school advocates believed these institutions would focus attention on sacred music and move people away from “Idle, Foolish, yea, pernicious, Songs and Ballads.” [46,1,0]
2. D Musical schools in the American colonies were short-term enterprises. A singing teacher would come to a town and teach for a few weeks. [46,2,1]
3. A A teacher would post a broadside, similar to a flyer, to advertise the opening of a musical school. [46,2,1]
4. E James Lyon published *Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns, from the most approv’d authors, with some entirely new* in 1761. This book represented a significant milestone for music education texts. [47,1,1]
5. C A set piece is a composition designed to support a sacred poem. Set pieces were included in *Urania*. [47,1,1]
6. D A hymn is a strophic religious text with accompanying musical settings. [47,1,2]
7. B Many hymns use a four-voice structure. They are called plain tunes. [47,1,2]
8. C A plain tune is a hymn that has a four-voice structure. It has a homophonic structure because it contains a melodic and harmonic line. [47,1,2]
9. D Unlike psalms, hymns do not need to have scriptural text. They can be loosely modeled on the text. [47,1,2]
10. B James Lyon’s *Urania* includes 96 compositions that were pirated from recent English compilations. One of the borrowed tunes includes *God Save the King*. [47,1,3]
11. C *The New-England Psalm-Singer: or American Chorister* is important in music history because it was the first publication to feature a single American composer: the work of William Billings. [47,2,2]
12. D William Billings published 6 collections throughout his career. One of them includes *The New-England Psalm-Singer: or American Chorister*. [47,2,2]
13. E Most tunebook material during the 1760s came from unacknowledged borrowing from other texts. Composers rarely provided credit to borrowed themes. [47,2,1]
14. D William Billings composed “Chester” and “Lamentation Over Boston” as part of his dedication to the American Revolution. [47,2,2]
15. E A plain tune is a type of hymn that employs a four-voice structure to create a homophonic texture. [47,1,2]

1. B According to Cotton Mather, proponents of the Old Way (Usual Way) lived in small towns and rural areas. Many churches remained resistant to Regular Singing. [47,2,3]
2. D Many people in local congregations objected to Regular Singing because it made the music too fast and therefore too secular. [48,1,0]
3. E Old Way critics condemned how trained singers formed a separate choir that removed the congregation from participating in the singing. [47,2,3]
4. A The fuguing tune incorporated imitative polyphony, a texture that was not known in Calvinist churches. [48,2,2]
5. A Johann Sebastian Bach was a Baroque composer that coined the term “fugue.” This genre is distinct from the fusing tunes found in the American colonies. [48,2,2]
6. B Scholars use the term “genre” to denote musical composition categories. The fugue genre differs significantly from fusing tunes, so the latter is not part of the genre. [48,2,2]
7. E The introduction of a fusing tune is called the plain tune and features a homophonic texture. [48,2,3]
8. C The plain tune refers to the opening section of a fusing tune. It uses a four-part vocal structure that creates a homophonic texture. [48,2,3]
9. C The fuge is the second half of a fusing tune. It introduces a polyphonic texture. [48,2,3]
10. B American fusing tunes differed from their British counterparts by using simpler harmonic and rhythmic structures. [49,1,0]
11. E William Billings’s *The Singing Master’s Assistant* includes 10 fusing tunes. This tunebook was his second publication. [49,1,2]
12. C Scholars have used the terms “Yankee Tunesmiths” and the “First New England School” to denote American composers during the period of 1770-1800. [49,1,2]
13. E Daniel Read published many musical volumes, including *The American Singing Book, or A New and Easy Guide to the Art of Psalmody, Designed for the Use of Singing-Schools in America* and *The Columbian Harmonist*. [49,2,3]
14. E *The American Singing Book* includes the tune “Sherburne.” Daniel Read published this volume. [49,2,3]
15. D Daniel Read courted Jerusha Sherman. While he eventually married her, Sherman’s father objected to his poverty. [49,2,2]

1. E The Statute of Anne is a 1710 English copyright law that gave authors exclusive rights over their work for 14 years. [50,1,2]
2. C Andrew Law sent a petition for copyright protection to the Connecticut General Assembly in 1781. [50,1,2]
3. E Nahum Tate wrote the poetry featured in “Sherburne.” Tate was a notable English poet. [50,1,3]
4. B Daniel Read’s “Sherburne” relates the nativity story found in the Gospel of Luke, chapter 2, verses 8-14. [50,1,3]
5. A “Sherburne” uses Common Meter, which groups the syllables into alternating links of 8 syllables and 6 syllables. The pattern is abbreviated as 8.6.8.6 [50,1,4]
6. C “Sherburne” is in the key of D major. It is a typical fusing song from the American colonies. [50,1,5]
7. D Daniel Read composed “Sherburne” as part of his 1785 publication *The American Singing Book, or A New and Easy Guide to the Art of Psalmody, Designed for the Use of Singing-Schools in America*. [50,1,1]
8. C In Daniel Read’s “Sherburne,” the *segno* indicates the beginning of the polyphonic fusing section. [51,1,1]
9. E In “Sherburne,” the syllable “ground” features a cadence on the dominant (V) chord. [51,1,0]
10. C The diagram ABB captures the structure of “Sherburne.” The B section is the fusing tune and its repetition. [51,1,1]
11. C The text of “Sherburne” celebrates the birth of Jesus. The story comes from the Gospel of Luke. [50,1,5]
12. A “Sherburne” is written in 2-2 time. It is indicated by a unique symbol involving a C and a backward C. [50,1,6]
13. A Daniel Read uses the “Allegro” tempo indicator for “Sherburne.” [50,1,6]
14. B During the fuge section of “Sherburne,” the bass line sustains a D. This selection mentions the birth of Jesus. [52]
15. C The abbreviation C.M. indicates the use of Common Meter in “Sherburne,” which indicates the 8.6.8.6 syllabic pattern. [50,1,4]

1. C The organ is central to Anglican services, while it is banned in Calvinist services. [53,2,2]
2. D The first pipe organ was installed in Boston in 1714. This instrument was important for Anglican services. [53,2,2]
3. A Native American peoples that early Europeans encountered emphasized a balance between humankind and nature. American colonists had little understanding of their practices. [53,3,1]
4. B The Moravian Church's original name is *Unitas Fratrum* ("Unity of Brethren"). It was founded in the current-day Czech Republic. [54,1,2]
5. D James Edward Oglethorpe introduced the Act of 1735 to forbid slavery in Georgia. His efforts collapsed once he moved states. [54,2,1]
6. A The Moravian Church was founded in current-day Czech Republic before the Protestant Reformation. It nearly collapsed during the Thirty Years' War. [54,1,2]
7. A John Wesley, the eventual founder of the Methodist Church, published *Collection of Psalms and Hymns* in 1737. It was the first Anglican hymnal in colonial America. [54,2,2]
8. B Moravian music was more cosmopolitan than the music of other communities because they embraced instrumental and secular music. This practice allowed them to introduce richer musical textures. [55,1,0]
9. D The Ephrata Cloister spoke German and was established in Pennsylvania in 1732. [55,2,1]
10. E A Pietist focuses on individual devotion with careful attention to Biblical teachings. Conrad Beissel was a Pietist that founded the Ephrata Cloister. [55,2,1]
11. E Members of the Ephrata Cloister did not eat meat or eggs since they "aroused numerous capricious cravings." [55,2,2]
12. E The scriptorium of the Ephrata Cloister allowed the sisters to create beautiful manuscript copies of music. [56,2,1]
13. C The Ephrata Cloister was a pacifist community known for abstaining from meat and eggs and wearing all-white garments. [56,1,1]
14. B The Ephrata Cloister was located near Philadelphia. Conrad Beissel founded it in 1732. [55,2,2]
15. B The Moravians admired the trombone and used them for celebrations, funerals, civic ceremonies, and announcements. [55,1,2]

1. E The Ephrata Codex was completed in 1746 by members of the Ephrata Cloister. It contains the music for 750 hymns. [57,1,1]
2. A The Library of Congress currently maintains the Ephrata Codex. It acquired the codex in the first half of the twentieth century. [57,2,1]
3. B The Ephrata Codex uses an old-fashioned calligraphic style called Fraktur. It may be difficult to read due to similar-looking letters. [57,1,2]
4. E After the death of Conrad Beissel, Peter Miller kept the Ephrata Codex. Miller gave it to Benjamin Franklin. [57,2,1]
5. D Conrad Beissel had a unique compositional approach that omitted time signatures and used the poetry to determine the rhythm. [58,3,1]
6. B A fermata indicates the performer should sustain the pitch. “Die sanfte Bewegung, die liebliche Krafft” includes fermatas at the beginning of the tune. [58,3,1]
7. A Sister Föben, formerly known as Christianna Lassle, composed “Die sanfte Bewegung, die liebliche Krafft.” This song was included in the Ephrata Codex. [58,3,1]
8. E The key of the master chord in “Die sanfte Bewegung, die liebliche Krafft” is F major. This song has a four-voice homophonic texture. [58,3,2]
9. C “Die sanfte Bewegung, die liebliche Krafft” discusses the feeling of serenity from the Christian faith. Christian Friedrich Richter wrote the text for the song. [58,3,2]
10. A Christian Friedrich Richter wrote the poetry used in “Die sanfte Bewegung, die liebliche Krafft.” Sister Föben set the text to a four-voice homophony. [58,3,2]
11. D There are two verses in “Die sanfte Bewegung, die liebliche Krafft.” This poem was also published in an earlier publication of the Ephrata Cloister. [59]
12. D “Die sanfte Bewegung, die liebliche Krafft” is a hymn that includes the lyric “Jesus has created.” [59]
13. B The last lyric in “Die sanfte Bewegung, die liebliche Krafft” is “That flows within me, Quiets the spirit.” [60]
14. B Sister Föben wrote two hymns included in the Ephrata Codex: “Die sanfte Bewegung, die liebliche Krafft” and “Give Shape to Me, My Potter.” [58,2,1]
15. E Peter Miller changed his name to Brother Jaebez after joining the Ephrata Cloister. He gave the Ephrata Codex to Benjamin Franklin. [58,2,1]

1. D Most ballads used strophic form and occasionally included a recurring refrain. “Springfield Mountain” is an example of a ballad. [60,2,0]
2. B Old folk tunes such as “The Foggy Dew” and “Barbara Allen” have a lasting place in the popular repertory. [60,1,1]
3. A Broadside ballads rarely included musical notation. New melodies were learned by rote. [60,1,1]
4. B Cotton Mather’s criticized peddlers that sold broadsides because these publications included secular ballads. [60,2,0]
5. E A news ballad will recount an actual event, while a ballad can be a fictional account. “Springfield Mountain” is a news ballad. [61,1,2]
6. E “Springfield Mountain” explains the death of Timothy Myrick by a rattlesnake bite. It is a news ballad because the events are factual. [61,2,3]
7. A In “Springfield Mountain,” Timothy Myrick dies from a rattlesnake bite while mowing a family meadow at Springfield Mountain. [61,1,3]
8. C The events of “Springfield Mountain” appear in a 1765 almanac issued by Joseph Fisk. Fisk was reviewing local events from the last decade. [61,1,3]
9. A “Love and Pizen” is a comedic imitation of “Springfield Mountain.” It adds a sweetheart and lyrics including nonsensical syllables. [62,2,0]
10. E There are four versions of “Springfield Mountain.” The Molly and Sally types were comedic. [62,2,2]
11. D The harmony of “Springfield Mountain” primarily includes perfect fourths and the last cadence is usually a perfect fifth. [63]
12. C “Springfield Mountain” uses a steady Long Meter pattern of 8.8.8.8. This song is a news ballad and traditional folk song. [63,2,0]
13. C The Curtis version of “Springfield Mountain” assigns the incident to a Monday while the Myrick versions place it accurately on a Friday. [63,1,1]
14. B “Springfield Mountain” includes the lyric “Crying aloud long as he went.” It explains the death of a man by a rattlesnake bite. [63]
15. B George H. Hill and George G. Spear created a comic parody of “Springfield Mountain” called “Love and Pizen.” [62,1,4]

1. B A military band participating in the Revolutionary War consisted of fifes and drums. A fife is a high-pitched flute. [64,2,1]
2. E Field music enables soldiers to march in step together and conveys commands on the battlefield. [64,2,1]
3. B The 64th Regiment included additional instruments such as the oboe and French horn in a 1771 Boston performance. [64,2,2]
4. E *Harmoniemusik* refers to the field musicians and their expanded ensembles. The 1771 Boston performance of the 64th Regiment is an example of this musical type. [65,1,1]
5. A James Hewitt dedicated *The Battle of Trenton: A Favorite Historical Military Sonata* to George Washington. This composition is programmatic. [67,2,1]
6. D “Roslyn Castle” is a British melody that was played for memorials and funerals in the Revolutionary era. [67,2,0]
7. A Percussion instruments perform rudiments, which are basic sticking techniques and patterns. They formed an important part of field music. [67,2,0]
8. B Programmatic compositions convey a storyline. They are instrumental and do not use vocalists to sing texts. [67,2,1]
9. A James Hewitt dedicated the programmatic composition *The Battle of Trenton: A Favorite Historical Military Sonata* to George Washington. It includes the section “Drum beats to Arms.” [67,2,1]
10. B In the Revolutionary era, mounted calvary played trumpets. Most field musicians played fifes or drums. [64,2,1]
11. A Archibald Williams’s “The Spirit of ‘76” is a famous painting of fife-and-drum players during the Revolutionary era. [64,2,1]
12. E Field musicians performed duty calls, which are signals that indicated military commands. [64,2,1]
13. C The 1771 Boston performance of the 64th Regiment included the songs “From the East breaks the Morn” and “Turn fair Clora.” [65]
14. B Connecticut required a regiment to have more than 100 men to have 6 field musicians. All other regiments had 4 field musicians. [65,1,2]
15. A During the Revolutionary War, a soldier would have to repeat a “parole” to pass a sentry. A “parole” is a daily verbal password. [66,2,1]

1. C *Giles Gibbs, Jr.: His Book for the Fife* includes a distorted version of “Yankee Doodle” and “Lady Hope’s Reel.” [69,2,0]
2. E *Giles Gibbs, Jr.: His Book for the Fife* contains a hand-drawn fingering chart for life and notated field commands required for military duty. [69,2,0]
3. B The earliest known publication of “Lady Hope’s Reel” occurred in Robert Bremner’s 1757 collection *A Collection of Scots Reels or Country Dances*. [69,3,1]
4. A “Lady Hope’s Reel” uses binary form with two halves: An A section played twice and a B section which is twice as long as the A section. [69,3,2]
5. D “Lady Hope’s Reel” includes many rudiments such as the flam and the five-stroke roll. [70,1,1]
6. C A drummer can play a five-stroke roll rudiment by beginning with two rapid bounces with one hand and then two bounces with the other hand. [69,3,3]
7. B Giles Gibbs, Jr. was born in East Windsor, Connecticut. He was 17 when he compiled *Giles Gibbs, Jr.: His Book for the Fife*. [69,1,0]
8. E Giles Gibbs, Jr. wrote *Giles Gibbs, Jr.: His Book for the Fife* when he was 17. It includes field commands that specified military duties. [69,2,0]
9. C “Lady Hope’s Reel” is notated in the key of D major. It uses binary form, and the form has two halves. [69,3,2]
10. A Giles Gibbs, Jr. was captured and killed in Royalton, Vermont, at the age of 20. [69,2,0]
11. B The B section of “Lady Hope’s Reel” includes disjunct leaps. It also starts in a higher register. [71]
12. B Barzillai Lew was a fifer known as “Zeal” to his friends. He served in the British Army during the French and Indian War. [71,1,1]
13. A “Lady Hope Reel” was likely performed to keep soldiers in step and to keep up their morale during battle. [70,1,2]
14. A Barzillai Lew participated in the Battle of Bunker Hill and on a successful raid to steal cannons from Fort Ticonderoga. [71,1,1]
15. A Andrew Law was a minister at New York’s Trinity Church that trained a Black protégé. The protégé later became a successful singing-school master. [71,1,1]

1. A The South Carolina Act of 1740 prevented colonial residents from teaching literacy to enslaved persons and established a 100-pound penalty if the law was violated. [72,2,1]
2. C The First Blacks of the American colonies were brought to Virginia in 1619. Massachusetts was the first colony to legalize slavery in 1641. [72,1,1]
3. E Massachusetts was the second state to slavery in 1781-1783. The first state was Vermont in 1777 [72,1,1]
4. B Enslaved peoples that could play the violin were particularly prized by slave owners. [72,1,2]
5. C South Carolina banned drums in the nineteenth century to prevent enslaved peoples from participating in practices that could lead to uprisings. [73,1,0]
6. C Singing was a common practice among enslaved peoples. Advocates of slavery cited this practice as proof enslaved peoples were happy. [73,1,1]
7. E Work songs are short and repetitive but rely on slight variations. These variations distracted the singers from the rigors of their labor. [73,2,1]
8. E Call-and-response patterns are common in work songs. They were detailed in Reverend William Smith's 1745 account of enslaved peoples' music-making. [73,2,0]
9. A A field call is also known as a field cry. It allows the singer to express emotions or communicate information. [74,1,1]
10. A Willis Laurence James identified seven subtypes of cries in work songs. The field cry is also known as the "corn field whoop." [74,1,1]
11. A "Woh Hoo" is a field song that includes blues notes. They occur between a major and minor third. [74,1,3]
12. C "Woh Hoo" includes a distant steam whistle as a sound effect. It follows a call-and-response pattern. [75]
13. B "Woh Hoo" includes many vocables, which are syllables with no meaning, It also lacks a fixed meter. [74,1,3]
14. A "Woh Hoo" maintains a narrow musical range. The highest point is a major third but usually spans a minor third. [74,1,3]
15. E Harold Courlander conducted recording sessions with Annie Grace Horn Dodson because she heard the singing practices of former enslaved persons as a child. [74,1,2]

1. E Most Native American tribes believe in the interconnectedness of life. Human beings are deeply intertwined with their surrounding environments. [78,1,2]
2. E Alice Cunningham Fletcher's *A Study of Omaha Indian Music* is the first English-language monograph of Native American music. [78,2,2]
3. D Frances Densmore preserved many Native American performances with recording technology in the mid-twentieth century. [78,2,2]
4. E Native Americans lack a word for "music." It occupies an essential role in daily and spiritual life. [78,2,2]
5. A Ethnomusicologists group Native American musicking into seven areas. The Yuman occupy the Southwestern United States. [78,2,4]
6. E The Oneida were one of the five original tribes that founded the Haudenosaunee Confederacy. [79,1,3]
7. B Five tribes of the Eastern Woodlands formed the Haudenosaunee Confederacy to maintain peace among themselves. They were at war for a long period of time. [79,1,3]
8. C The Haudenosaunee Confederacy recorded their tenants on wampum belts. This record-keeping system involves purple and white beads made from clam shells. [79,1,3]
9. B Canassatego urged the American colonies to unite in a confederacy similar to the Haudenosaunee Confederacy. Benjamin Franklin published the speech where he made this claim [79,2,1]
10. A The Haudenosaunee name for themselves means "real people" and their alliance is a "metaphorical longhouse. [79,1,2]
11. E There are striking similarities between the U.S. Constitution and the Haudenosaunee Confederacy. They both outline conditions for declaring war and removing unworthy people from office. [80,1,1]
12. B The first step in making a water drum is to hollow out a piece of wood. Water is poured into the cavity. [80,2,3]
13. B According to Native American traditions, the beat of a water drum reminds people to cherish the gift of life. The skin of the drum reminds people to respect animals. [81,1,2]
14. A Vocal shakes at the end of phrases is a common characteristic of Eastern Woodland music. [80,2,1]
15. C "The Code of Handsome Lake" established a moral code and renewed the principles of the Great Law of Peace. [79,2,0]

1. C A "Sing" is held in contemporary Haudenosaunee longhouses. They include "Singing Societies" that perform to raise money for charitable causes. [82,1,1]
2. A A Haudenosaunee longhouse includes two rows of benches along the walls. It is centered on a fireplace or stove. [81,2,1]
3. D Iroquois social dances occur in a circular motion and reflect their views that life is sustained by a continuous renewal of cycles. [82,2,3]
4. A The Women's Shuffle Dance is called the *eskanye*. In a "Sing," each Singing Society performs a set of seven *eskanye*. [83,1,0]
5. D Before a social dance, there is a ritual "Thanksgiving Address." This address acknowledges the spiritual aspects that help humanity survive. [83,1,0]
6. A "Ho Way Hey Yo" is a modern *eskanye* composed by Betsy Buck. [83,3,1]
7. D "Ho Way Hey Yo" opens with a water drum solo. A cow-horn rattle is added to it. [84]
8. D "Ho Way Hey Yo" reaches an incredibly fast tempo of 195 beats per minute in the first B section. [85]
9. E "Ho Way Hey Yo" is diagrammed as A AB AB. It uses a call and response pattern. [84,1,2]
10. D "Ho Way Hey Yo" uses a call and response pattern. The main singer uses a full-throated, relaxed sound and the other singers respond to it. [84,1,1]
11. A Shuffle Dancers wear smooth-soled shoes because since "the feet twist from side to side, inching forward around the counterclockwise circle." [83,1,1]
12. E New Shuffle Dances are faster than older Shuffle Dances. This genre is known as *eskanye*. [83,1,1]
13. E The largest "Sings" can include 500 people. These gatherings strengthen community solidarity. [82,1,1]
14. E Modern Haudenosaunee composers may write *eskanye* with English text to increase the amusement of the audience. [82,2,3]
15. E The cow-horn rattle and water drum are commonly used in Shuffle Dance music. [83,1,2]

1. C Francis Hopkinson was a lawyer and later became the judge of the U.S. District Court in Pennsylvania. [85,1,2]
2. A Francis Hopkinson became proficient in organ performance and donated his service as an organist to an Anglican church in Philadelphia. [85,2,1]
3. B “My Days Have Been So Wondrous Free” is considered the first piece of American art music. Francis Hopkinson composed it. [86,2,0]
4. A Francis Hopkinson transcribed the work of notable composers such as Henry Purcell and Thomas Augustine Arne. [86,2,0]
5. D Frances Hopkinson set a poem from *Poems on Several Occasions* in “My Days Have Been So Wondrous Free.” [87,1,1]
6. D Frances Hopkinson uses binary form in “My Days Have Been So Wondrous Free.” He composed it in 1759. [88,1,0]
7. E A melisma occurs when multiple pitches are set to a single syllable. This musical technique is featured in “My Days Have Been So Wondrous Free.” [89,1,0]
8. C “My Days Have Been So Wondrous Free” sets a poem to art music. It includes the lyric “As gliding waters if a Tear.” [90]
9. C The coda of Francis Hopkinson’s “My Days Have Been So Wondrous Free” includes a solo harpsichord and includes a *ritardando*. [90]
10. C The first B section of Francis Hopkinson’s “My Days Have Been So Wondrous Free” modulates from A major to E major. [90]
11. D In “My Days Have Been So Wondrous Free,” a harpsichord trill plays right before the voice enters. It is in simple duple meter. [89]
12. D Francis Hopkinson calls the introduction, interludes, and coda “symphonies” in “My Days Have Been So Wondrous Free.” [89,1,0]
13. A “My Days Have Been So Wondrous Free” mentions a “lady-love” of the poet Tomas Parnell. This individual is Anne Minchin. [88,1,1]
14. E Francis Hopkinson dedicated *Seven Songs for the Harpsichord or Forte Piano* to George Washington when he published it in 1788. [86,2,1]
15. D Frances Hopkinson was hired by the Dutch Reformed Church of New York to create a set

of metrical psalms in English to fit the melodies of the Dutch Psalter. [86,1,0]

1. E George Washington's stepdaughter, Nelly Custis "would play and cry, and cry and play [the harpsichord], for long hours." [90,1,1]
2. B Boston held the earliest colonial "Consort of Musick" on February 3, 1729. Other cities began to follow. [90,2,1]
3. C An aria is a solo performance commonly found in operas. They can also be excerpted for standalone performances. [91,2,1]
4. A A concerto features one or more soloists alongside an orchestra. They were performed by American orchestras in the eighteenth century. [91,2,1]
5. D The St. Cecilia Society managed the subscription concert series in Charleston. The series began in 1762. [91,1,2]
6. A American orchestras consisting of 9 or 10 members could perform European compositions for symphony orchestras. [91,2,1]
7. E After moving to Salem, Johann Friedrich Peter built up the repertory of the Moravian Collegium Musicum with compositions from leading European composers. [93,2,2]
8. B George Washington, Benjamin Franklin, and the Marquis de Lafayette attended performances staged by the Moravians in Salem. [93,2,2]
9. C Johann Friedrich Peter's quintets are nicknamed the "Salem" quintets since he composed them while living there. [93,2,1]
10. E Johann Friedrich Peter composed *Psalm of Joy* so the town of Old Salem could celebrate American Independence Day. [93,1,1]
11. A Massachusetts was the first state to formally recognize Independence Day through a proclamation issued on June 18, 1783. [93,1,0]
12. D John Antes composed his string trios while on a missionary trip in Cairo. He was a member of the Moravian Church. [93,2,0]
13. C The Moravians supported the Revolutionary War by nursing the sick and injured. They did not fight on the battlefield. [92,2,1]
14. A The Moravians established ensembles known as the Collegium Musicum to perform secular and religious music. [92,1,0]
15. A An overture precedes a theatrical work such as an opera. They were performed in the eighteenth century. [91,2,0]

1. B At the time Johann Friedrich Peter published Quintet No. 6 in E-flat Major, the publishing standard was to release six selections in a composition. He composed six quintets. [93,3,1]
2. D Quintet No. 3 includes a minuet before the finale. The minuet is a dance. [93,3,1]
3. E The last movement of Quintet No. 6 in E-flat Major uses the *Prestissimo* tempo indicator. It means “very, very quick.” [94,1,1]
4. C “The Irish Washerwoman” is a jig. This song is featured in *The Federal Overture*. [94,1,1]
5. C The d motif in the last movement of Quintet No. 6 in E-flat Major uses a call and response pattern. There are six motifs in this movement. [94,1,3]
6. E A hemiola makes a song written in 6-8 sound like it is written in 3-4 because it groups the beats into pairs. This musical technique is in the last movement of Quintet No. 6 in E-flat Major. [94,1,4]
7. B The Violin I part of Quintet No. 6 in E-flat Major opens at the *fortissimo* dynamic level. (*ff*). [94]
8. A The cadence in the first A section of “Prestissimo” is in the key of B-flat major. The A’ cadences in the tonic key of E-flat major. [95,1,0]
9. D The last movement of Quintet No. 6 in E-flat Major opens with rising arpeggios in compound duple meter. [95]
10. E Quintet No. 6 in E-flat Major uses rounded binary form. It is diagrammed as AABA’BA.’ [95]
11. A An arpeggio is performed when the notes of a chord are played in succession rather than simultaneously. [94,1,2]
12. C There are six motifs in the last movement of Quintet No. 6 in E-flat Major. Each one has a unique characteristic. [95]
13. E The pitch of the pedal point in the last movement of Quintet No. 6 in E-flat Major is B-flat. A pedal point is a long-held or repeated low pitch. [94,1,3]
14. B The opening pitches of the Violin I part of the last movement of Quintet No. 6 in E-flat Major are E-flat, G, B-flat, the three pitches of E-flat triad. [94,1,2]
15. A The last movement of Quintet No. 6 in E-flat Major uses rounded binary form. It has two halves to the movement. [95,1,0]

1. E In seventeenth-century Britain, civil war led to the execution of King Charles I and the establishment of a “Commonwealth” government. [96,1,1]
2. D Olivier Cromwell led the “Commonwealth” government after the execution of King Charles I. Cromwell was a Calvinist. [96,1,1]
3. B The “Commonwealth” government maintained Calvinist attitudes regarding secular music making. It banned musicmaking in inns and alehouses. [96,1,1]
4. D A catch is a vocal work using imitative polyphony. It was a popular genre for the Noblemen and Gentlemen’s Catch Club. [96,1,2]
5. C A glee is a vocal genre with multiple individual lines. It is usually divided into short sections that reflect the structure of the featured poetry. [96,1,2]
6. B The Anacreontic Society mimicked the Noblemen and Gentlemen’s Catch Club. It was founded in 1766. [96,1,3]
7. A “The Anacreontic Song” was sung before the singing began after dinner. This song provided the melody for “The Star-Spangled Banner.” [96,2,1]
8. E Ralph Tomlinson wrote the poetry for “The Anacreontic Song” and John Stafford Smith write the melody. [97,1,0]
9. E The Anacreontic Society collapsed after many of the popular songs were expunged of obscene references. Many of its male members did not approve of the change. [97,1,1]
10. B The Anacreontic Society was a male members club. The Duchess of Devonshire, however, convinced the membership committee to let her attend. [97,1,1]
11. D In the 1780s, Yale and Harvard opened singing societies. They were modeled on British singing societies. [97,2,0]
12. D The Columbian Anacreontic Society was founded in New York in 1795. It opened its doors for a “Ladies Night” each year. [97,2,1]
13. D The Columbian Anacreontic Society performed at George Washington’s funeral procession in New York. They also sang in the church services. [100,1,0]
14. A “The Anacreontic Song” uses verse-chorus form. It was the official song of the Anacreontic Society. [97,1,0]
15. D Meetings of the Anacreontic Society were hosted at the London Coffee House on Ludgate Hill. [96,2,0]

1. B Francis Hopkinson as one of the first Americans to take credit for an alternate version of “The Anacreontic Society.” This tune was set to numerous poems in the eighteenth and nineteenth centuries. [100,1,1]
2. D Anti-Federalists addressed themselves as “Citizen/Citizenship,” which was a term adopted by French Revolutionaries. [100,2,1]
3. A The “Reign of Terror” resulted in the execution of King Louis XVI and his wife Marie Antionette. This event caused the Federalist and Anti-Federalist factions to crystallize. [100,1,3]
4. D Federalists were more likely to support Great Britain in their war with French revolutionaries. They did not approve of the violence of the French Revolution. [100,2,1]
5. C Alexander Hamilton was a notable Federalists, while Thomas Jefferson was a notable Anti-Federalist. [100,2,1]
6. D “Freedom Triumphant” is an Anti-Federalist poem set to the melody of “The Anacreontic Song.” [100,2,2]
7. D Francis Scott Key used the melody of “The Anacreontic Society” for poems prior to writing “The Star-Spangled Banner.” He used it to celebrate the return of soldiers. [101,2,2]
8. A “Parody Of the excellent Song ‘To Anacreon in Heaven’” was highly critical of the actions of French envoy Edmond-Charles Genet to have the United States support the French revolutionary cause. [101,1,2]
9. C The *Columbian Centinel* first published the parody “Parody Of the excellent Song ‘To Anacreon in Heaven’” after President Washington recalled the French envoy. [101,1,2]
10. E After witnessing the British bombardment of Fort McHenry, Francis Scott Key wrote “Defence of Fort M’Henry.” This text was set to the melody of “The Anacreontic Song.” [102,2,1]
11. C Francis Scott Key completed the poetry used in “The Star-Spangled Banner” while staying in a Baltimore hotel on September 16, 1814. [102,2,1]
12. B Susanna Rowson published poetry to celebrate George Washington’s birthday and set it to the tune of “The Anacreontic Society.” [101,1,4]
13. A George Washington issued a Neutrality Proclamation to avoid taking a side in the French and British conflict regarding the French Revolution. [101,1,1]
14. D Francis Scott Key was with John Stuart Skinner and Dr. William Beanes when he witnessed the events that led to the poetry in the “The Star-Spangled Banner.” [102,1,1]
15. C [101,1,6]

1. E Thomas Carr was an organist that ran a music store in Baltimore. He created the sheet music for “The Star-Spangled Banner” at the request of Francis Scott Key. [102,3,1]
2. E Giacomo Puccini’s *Madama Butterfly* includes “The Spar-Spangled Banner” to represent an American character. [105,1,1]
3. D “The Star-Spangled Banner” was performed at the conclusion of the silent film *The Birth of a Nation*. [105,1,1]
4. D “The Anacreontic Song” is a disjunct melody with many large melodic leaps. John Stafford Smith composed the music. [105,1,3]
5. C “The Anacreontic Song” opens with rising arpeggios and a disjunct leap. [105]
6. E There are six verses in “The Anacreontic Song.” This song was performed before the commencement of drinking songs. [107]
7. C “The Anacreontic Song” marked the beginning the drinking song section of meetings of the Anacreontic Society. [105,1,3]
8. D “The Anacreontic Song” describes Apollo as the “Yellow hair’d God” in Verse 3. [106]
9. A “The Anacreontic Song” describes Jove’s thunderbolts as “crackers” in Verse 4. [106]
10. E “The Anacreontic Song” ends with a *ritardando* and a fermata. This term means the tempo slowed down. [107]
11. D “The Anacreontic Song” uses the *segno* symbol to indicate the repetition of Lines 7-8. This symbol is also used in “Sherburne.” [102,3,2]
12. D Benjamin Carr composed *The Federalist Overture*. His younger brother, Thomas Carr, printed the sheet music for “The Star-Spangled Banner.” [102,3,2]
13. D Thomas Carr made several modifications, including raising the F in the second full bar to an F-sharp, when setting the sheet music for “The Star-Spangled Banner.” [102,3,2]
14. D In “The Anacreontic Song,” the “bi-forked hill” is Olympus, the mythical home of the Greek and Roman gods. [106]
15. B “The Anacreontic Song” was often sung by professional singers during club meetings because the melody was difficult to sing. [105,1,3]

1. C Opera was first developed in Italy in 1637. It was intended for aristocratic audiences. [107,1,1]
2. B Ballad operas are different from operas in that they do not include original music and are sung in English. [107,1,2]
3. E Johann Christoph Pepusch was hired to arrange the music for the ballad opera *The Beggar's Opera*. Sixty-nine folk songs were included. [107,2,1]
4. D *Polly* is the sequel to *The Beggar's Opera*. It was banned by the British government. [107,2,2]
5. B The libretto of an opera includes the spoken and sung dialogue. It is usually composed by the librettist. [108,2,2]
6. D Andrew Barton's *The Disappointment; or the Force of Cruelty* is a ballad opera that mocked prominent Philadelphia citizens. [108,2,2]
7. B The performance of *Darby's Return* in 1789 is not considered the first American musical staging because it was performed with two songs. The first performance was the 1794 performance of *Tammany; Or, the Indian Chief* [109,2,1]
8. E The Old American staged the premiere of *Tammany; Or, the Indian Chief* on March 4, 1794. [109,2,2]
9. B Anne Julia Hatton wrote the libretto and James Hewitt arranged the music for *Tammany; Or, the Indian Chief*. [109,2,2]
10. D The Tammany Society was an Anti-Federalist organization that rallied American support for the French Revolution. [109,2,3]
11. B *Tammany; Or, the Indian Chief* is Anti-Federalist in its plot as it focuses on the evils of aristocratic rule. [110,1,0]
12. D James Hewitt, the musical arranger for *Tammany; Or, the Indian Chief*, was attacked during the 1794 premiere. It was reported in many newspapers. [110,2,0]
13. C The attack on James Hewitt during the premiere of *Tammany; Or, the Indian Chief* impacted the composition of *The Federal Overture*. [110,2,2]
14. D *Tammany; Or, the Indian Chief* was the first American musical stage production. It premiered on March 4, 1794. [109,2,2]
15. B Pennsylvania was the first state to repeal its anti-theater act. Many states passed them during the Revolutionary War. [109,1,6]

1. C Ann Home Hunter wrote the poetry for “The Death Song of the Cherokee Indian.” She did not sign her name to it but the fact she wrote it was an open secret. [111,1,1]
2. C “Alknomook, The Death Song of the Cherokee Indian” uses strophic form. It is diagrammed as AAAA and includes a coda. [112,1,1]
3. D “Alknomook, The Death Song of the Cherokee Indian” opens with an *Adagio* tempo. The last verse speeds up the tempo. [112]
4. C “Alknomook, The Death Song of the Cherokee Indian” appears in the ballad opera *Tammany; Or, the Indian Chief*. It includes the lyric “I go to the land where my father is gone.” [113]
5. D “Alknomook, The Death Song of the Cherokee Indian” has a homophonic texture. It is included in the ballad opera *Tammany, Or, the Indian Chief*. [112]
6. E The tune in “Alknomook, The Death Song of the Cherokee Indian” was used in many other settings. It was coopted into a hymn called “Morality.” [113,2,1]
7. C Royall Tyler published *The Contrast*, which is believed to be the first play written by an American-born author that was later staged. [111,1,2]
8. B “The Death Song of the Cherokee Indian” includes many stereotypes regarding Native Americans, such as they welcome death to meet their forefathers. [111,1,1]
9. B “Alknomook, The Death Song of the Cherokee Indian” was included in the ballad opera *Tammany; Or, the Indian Chief*. This opera premiered on March 4, 1794. [110,3,1]
10. D Anne Julia Hatton modified the poetry of “The Death Song of the Cherokee Indian” and turned it into a duet between two ill-fated lovers. [111,1,3]
11. E “Alknomook, The Death Song of the Cherokee Indian” includes the ill-fated Cherokee lovers Manana and Tammany. [111,1,3]
12. E “The Death Song of the Cherokee Indian” was first published as a poem, and sheet music was published in London. [111,1,0]
13. A The keyboard plays an introduction in “Alknomook, The Death Song of the Cherokee Indian.” It also performs in the conclusion. [112]
14. B The closing tempo of “Alknomook, The Death Song of the Cherokee Indian” is *Subito moderato*, which is faster than the original tempo indicator. [113]
15. E The *City Gazette, or the Daily Advertiser* set the melody in “The Death Song” to a text in 1789 condemning slavery. The text read “And nature’s great charter the right never gave That one mortal another should dare toenslave” [113,2,3]

1. D A “Tory” was a colonist that accepted British control. The term “loyalist” was also used. [116,1,2]
2. C In response to the Townshend Acts, the colonies stopped importing the items subject to additional taxation. These acts also generated increased frustration with Great Britain. [116,2,2]
3. C Parliament passed the Declaratory Act in 1766 to assert their right to tax the American colonies as it saw fit. [116,2,2]
4. D William Boyce composed the music of “Heart of Oak” to celebrate three significant British victories in the French and Indian War. [117,2,0]
5. A William Boyce composed the music for “Heart of Oak,” while David Garrick wrote the poetry. [117,2,0]
6. C John Dickinson revised the lyrics to “The Liberty Song” because the earlier version was “composed in great haste” and was “rather too bold.” [117,2,0]
7. E Massachusetts issued the “Circular Letter” declaring the Townshend Acts unconstitutional. [117,1,1]
8. E William Boyce’s “The Liberty Song” and John Stafford Smith’s “The Anacreontic Song (To Anacreon in Heaven)” use verse-chorus form. [118,3,1]
9. B “The Liberty Song” includes Scotch snaps, which are short-long rhythms with the shorter note occurring on the beat. [118,3,1]
10. A Verse 1 of “The Liberty Song” includes anacrusis leaps from the dominant to the tonic (V to I). [120]
11. C “The Liberty Song” set a British patriotic song to lyrics critical of British policy. It includes the lyric “For our children shall gather the fruits of our pain.” [120]
12. D “The Liberty Song” first appeared in the 1769 version of the *Boston Almanack*. Its editor was Isaac Bickerstaff. [119,1,1]
13. C “The Liberty Song” includes rich harmonic accompaniment. Scholars believe this characteristic reflected the fact that many singers had formal training that allowed them to perform it. [118,2,0]
14. E “Heart of Oak” is currently the official march for the navy in Canada and Great Britain. [117,2,0]
15. D The number “92” was symbolic for American patriots because it represented the “Yes” votes for the “Circular Letter.” [117,1,1]

1. B There are 127 compositions in William Billings's *The New-England Psalm-Singer*. One of them includes "Chester." [123,1,1]
2. E *The New-England Psalm-Singer* includes "Chester," which became one of the rallying songs of the American Revolution. [123,1,1]
3. E William Billings provides an explanation of music fundamentals as the introduction of *The New-England Psalm-Singer*. It includes 127 compositions. [124,2,1]
4. A A canon is a piece of music constructed by imitative polyphony. One of the canons appeared of the front piece of *The New-England Psalm-Singer*. [124,2,1]
5. A William Billings's father worked as a shopkeeper. He died when William was young. [123,1,2]
6. C William Billings used an array of local place names to name the music in *The New-England Psalm-Singer*. One of the categories includes churches. [124,2,0]
7. C William Billings includes a humorous preface to *The Singing Master's Assistant*. He mocks himself and states how this collection is better than *The New-England Psalm-Singer*. [125,2,2]
8. C Scholars estimate that up to 60% of the tunes in *The New-England Psalm-Singer* were pirated. This fact reflects the popularity of the collection. [126,2,0]
9. A Edes and Gill published William Billings's *The New-England Psalm-Singer*. Gilliam Bass sold the printed copies. [125,1,1]
10. C William Billings noted how *The New-England Psalm-Singer* was printed on American paper. This feature caused the collection to be delayed by 18 months. [125,1,1]
11. E A canon may be drawn as a circle, with the various performers reading music from different starting points. [125,1,0]
12. B William Billings named the songs in *The New-England Psalm-Singer* after important locations in Massachusetts. "Braintree" was the birthplace of his mother. [124,2,0]
13. D William Billings married Lucy Swan in 1774. They had six children before she died. [123,2,0]
14. D William Billings organized a music school in Massachusetts. He met his wife at a school set up in Stoughton, Massachusetts. [123,2,0]
15. E Paul Revere engraved a page of *The New-England Psalm-Singer*. William Billings also had it formally published. [125,1,1]

1. E William Billings composed “Chester” and first published it in *The New-England Psalm-Singer*. [126,3,1]
2. A William Billings published “Chester” in both *The New-England Psalm-Singer* and *The Singing Master’s Assistant*. [126,3,1]
3. B “Chester” uses long meter as indicated by the “L.M.” on the manuscript. This meter has an 8.8.8.8 syllabic pattern [126,3,1]
4. A William Billings followed contemporary compositional practices when he wrote “Chester.” Composers usually began composing the tenor line. [126,3,1]
5. B “Chester” includes 5 verses. William Billings added more text to the second version published in *The Singing Master’s Assistant*. [128]
6. D “Chester” was the most popular patriotic song of the Revolutionary War. It includes the lyric “The Foe comes on with haughty Stride.” [128]
7. E The last verse of William Billings’s “Chester” includes a *ritardando*, which slows the tempo down. [128]
8. A The rhythmic pattern of the five verses in “Chester” follow a long-short-short-long pattern. [127,1,1]
9. B “Chester” uses strophic form. This form includes a single section repeated multiple times. [127,1,3]
10. B William Schuman featured “Chester” in *New England Triptych*. [127,1,3]
11. D “Chester” includes melismas, which assign multiple pitches to a single syllable. [127]
12. C The melody in “Chester” was co-opted into many other compositions and hymns such as “Let the high heav’ns your song invite.” [127,1,3]
13. C “Chester” and “Old Hundred” use long meter, which has a syllabic grouping of 8.8.8.8. [126,3,1]
14. A The biggest change William Billings made to the second version of “Chester” was the addition of new verses. The second version has significantly more text than the first. [127,1,1]
15. D “Chester” references British military leaders that will be vanquished by the “beardless” Continental Army. [127]

1. B Nathaniel Niles wrote “The American Hero,” a fifteen-stanza “Sapphick Ode” about the Battle of Bunker Hill. [128,1,1]
2. E A sapphic ode has stanzas comprising three 11-syllable lines and one 5-syllable line. [128,1,1]
3. A Nathaniel Niles was inspired to write a sapphic ode after encountering one as the last selection in *The New-England Psalm-Singer*. [128,1,1]
4. C Nathaniel Niles’s “The American Hero” focuses on the Battle of Bunker Hill and the burning of Charleston [128,1,1]
5. D Andrew Law’s *A Select Number of Plain Tunes* includes a musical setting of “The American Hero” called “Bunker Hill. A Sapphick Ode.” [128,1,3]
6. A Andrew Law successfully petitioned the Connecticut General Assembly to pass copyright protections in 1781. [128,1,3]
7. A William Billings included “Jargon” to respond to criticisms regarding the music in *The New-England Psalm-Singer*. [130,1,2]
8. E William Billings jokingly called “Jargon” the “best piece ever composed” to respond to criticisms that his music had bland harmonies. [130,1,2]
9. B William Billings composed “Lamentation Over Boston” to respond to the Coercive Acts, which the colonists called the Intolerable Acts. [130,2,2]
10. D The Sons of Liberty dumped 45 tons of East India Company Tea in what is known today as the Boston Tea Party. [130,2,2]
11. D “Lamentation Over Boston” includes references to the Massachusetts towns of Watertown and Roxbury. [131,1,1]
12. C The first “Intolerable Act” led to the closure of Boston Harbor as a response to the Boston Tea Party. [131,1,0]
13. D William Billings’s “Lamentation Over Boston” was written in response to the 1774 Intolerable Acts. [130,1,2]
14. B William Billings composed “Lamentation Over Boston” and published it in *The Singing Master’s Assistant*. [130,1,1]
15. E Members of the Sons of Liberty dumped 45 tons of tea into Boston Harbor. This event is known as the Boston Tea Party. [130,1,2]

1. A William Billings composed “Lamentation Over Boston.” It is included in *The Singing-Master’s Assistant*. [134]
2. D “Lamentation Over Boston” begins with a homophonic texture. The piece briefly changes to imitative polyphony later in the anthem. [134]
3. A “Lamentation Over Boston” includes many Biblical references, as evidenced by the lyric “Lord God of Heaven, preserve them, defend them.” [134]
4. C During Section F of “Lamentation Over Boston,” William Billings changes the homophonic texture through imitative polyphony. [134]
5. D To add drama to the phrase “we wept,” William Billings adds silence after each declaration in “Lamentation Over Boston.” This exemplifies word-painting. [132,3,1]
6. C There are numerous occasions in “Lamentation Over Boston” where William Billings uses word-painting. The singers repeat the phrase “When we remember’d thee, O Boston.” [132,3,1]
7. B When the choir sings “splits the air,” the tenor line jumps a full octave downward to re-emphasize the poetry in “Lamentation Over Boston.” [133,1,1]
8. D “Lamentation Over Boston” includes 7 sections. Section E includes the lyric “A voice was heard in Roxbury.” [134]
9. A Section G is repeated until the end of the performance in “Lamentation Over Boston.” It includes the lyric “If I forget thee.” [135]
10. E William Billings uses a syncopated rhythm to accompany the word “thunder” in “Lamentation Over Boston.” This feature is an example of word-painting. [133,1,0]
11. A William Billings was considered by his contemporaries to be leading-edge and innovative. He also was aware of this fact. [133,1,2]
12. C During Section C of “Lamentation Over Boston,” the bass part sings the lyric “-dage requir’d of them to take up Arms against their Brethren” in unison. [134]
13. E “Lamentation Over Boston” outlines six punishments if the listener forgets Boston. The first punishment is the loss of artistic creativity. [134]
14. A During Section G(v) of “Lamentation Over Boston,” the chord is missing the third. The root and fifth remain. [134]
15. A Kimberly Anne Veenstra wrote a biography of William Billings. She observes that anthems such as “Lamentation Over Boston” were his “most dramatic.” [132,3,1]

1. E Lewis Hallam, Jr., and John Hodgkinson were managers of the Old American Company. They commissioned Benjamin Carr to compose *The Federal Overture*. [135,1,2]
2. E In an editorial for the *Federal Orrery*, Robert Treat Paine praised the audience for rioting in the theater. He said it the audience taught “the orchestra and theater managers an important lesson.” [136,1,3]
3. B Robert Treat Paine was an editor for the *Federal Orrery*. He wrote “Adams and Liberty.” [136,1,3]
4. D Benjamin Carr ran his printing business from Philadelphia. He was hired to compose an overture for the Old American Company. [136,2,1]
5. A The Old American Company commissioned *The Federal Overture* to appease Federalists and Anti-Federalists. [136,2,2]
6. E The New York Public library currently holds the last remaining copy of *The Federal Overture*. This version is written for piano. [137,2,2]
7. A To avoid attacks on the orchestra, the Old American Company and the Southwark Theater erected a ring of protective spikes. [135,2,0]
8. A Robert Treat Paine wrote “Adam and Liberty” and set it to the tune of “The Anacreontic Song.” [136,1,3]
9. E Thomas Carr arranged the first version of “The Star-Spangled Banner.” It includes poetry written by Francis Scott Key. [136,2,1]
10. A The night of *The Federal Overture*’s premiere included a staging of the tragic play *The Grecian Daughter*. [136,2,2]
11. C “Ça ira” is one of the songs in *The Federal Overture*. It was also a popular Anti-Federalist song. [137,1,0]
12. B The Old American Company commissioned Benjamin Carr to arrange *The Federal Overture* to prevent the audience from attacking the performers. [136,2,1]
13. A Some scholars cite the Battle of Yorktown as the end of the Revolutionary War while the others cite the Treaty of Paris. [135,1,1]
14. D The “Whiskey Rebellion” occurred when the new American federal government attempted to implement a new tax. [135,1,1]
15. E *The Federal Overture* premiered in Southwark Theater in 1770. [125,1,2]

1. D Claude Joseph Rouget de Lisle composed “La Marseillaise” as a marching song for the Army of the Rhine. [138,1,1]
2. A Benjamin Carr printed the first version of “La Marseillaise” in the American colonies. He also composed *The Federal Overture*. [138,1,2]
3. B “La Carmagnole” refers to the short jacket that ordinary French citizens wore. This song was included in *The Federal Overture*. [138,1,4]
4. C “Rose Tree” was a “favorite song” in the English musical farce *The Poor Solider*. The Old American Company introduced it to the United States in 1785. [139,1,3]
5. C The British likely performed “Yankee Doodle” to mock the colonists as bumpkins and disparage their claims for British citizenship. [140,1,2]
6. C The opening key of *The Federal Overture* is E-flat major. Benjamin Carr arranged this medley of popular American songs. [142,1,1]
7. B Benjamin Carr included “No. 9 Viva tutti” as the concluding song in *The Federal Overture*. He urges Americans to come together regardless of their political leanings. [143,1,2]
8. C The opening tempo marking of Benjamin Carr’s *The Federal Overture* is *Spirito*. The Old American Company commissioned Carr to arrange it. [143]
9. B After quoting “Ça ira,” *The Federal Overture* moves to “O dear what can the matter be.” This song was meant to appeal to Anti-Federalists and Federalists. [143]
10. D The cascading notes at the end of *The Federal Overture* resemble church bells and provide a triumphant ending. [144]
11. C When *The Federal Overture* was performed in other cities, local songs were included into the medley. The Boston performances included “Knox’s March.” [144,1,1]
12. A James Hewitt composed *New Medley Overture*, which was an imitation of *The Federal Overture*. [144,1,2]
13. D Benjamin Carr includes rapid tremolos to increase the dramatic effect before the introduction of “O dear what can the matter be” in *The Federal Overture*. [142,1,3]
14. D The opening percussion rudiment in *The Federal Overture* likely reminded audience about the fife-and-drum corps in the colonial militia. [142,1,0]
15. A “The Irish Washerwoman” is a jig that likely came from Ireland. It appeared in print in the mid-1780s. [141,1,2]