

Music Theory I Final Exam
Dr. Fezell

Outstanding work!

You should have 4 (FOUR) pages for this test. Check your answers carefully, and do your best!

Section I. Harmonic Analysis

1. Do a harmonic analysis of each example. Label the key.
2. Circle and label ALL NCT's by type. Be as specific as possible in your labeling.
3. Label cadences ONLY where indicated. Be as specific as possible in your labeling.

Example 1. Beethoven. 5 points.

Handwritten annotations for Example 1:
 - Treble staff: Notes circled and labeled 'a' (appoggiatura).
 - Bass staff: A note circled and labeled 'passing'.
 - Roman numerals below bass staff: E^b : I, I^4 , I^6 , N.
 - Chord symbols: E^9B^b , A^bCE^b .

Example 2. Bach. 10 points.

Handwritten annotations for Example 2:
 - Above treble staff: $4-3$ sus., $9-8$ sus., $4-3$ sus., $9-8$ sus., $4-3$ sus.
 - Labels: 'passing', 'neighbor'.
 - Roman numerals below bass staff: B^b : I, V, vi, iii, IV, I, IV, V^6 , V^7 , I.
 - Chord symbols: fac, gbd, dfa, ebbb, bdf, ebbb(d), b'bf.
 - Cadence: CADENCE: IAC.

Example 3. Bach. 5 points.

Handwritten annotations for Example 3:
 - Above treble staff: 'neighbor group', 'escape', 'anticipation'.
 - Bass staff: A note circled and labeled 'passing'.
 - Roman numerals below bass staff: b: i^6 , ii^6 , V, VI.
 - Chord symbols: bdf#, C#eg, F#C#, gbd.
 - Cadence: CADENCE: deceptive.

Section II. SATB composition (15 points total)

** add stems & check*

Complete the following short composition in the four-part chorale style we have studied.

1. First create a **stylistically appropriate** chord progression for the given bass line.

You may use inversions.

2. **INCLUDE ONE V7 chord.**

3. Label the key.

4. **INCLUDE ONE "6/4" CHORD.** Label what type it is.

5. Label the cadence you use to end the example.

a: iv i⁶ V⁷ i iv
passing
d f a a c e d f a e g # b d a c e d f a
plagal cadence
a c e

Section III. V7 chord resolution (12 points total)

For each of the examples below, add S, A, and T according to the style we have studied.

D: V⁷ I

a c e g d f a

g: V⁷₂ i⁶

d f a c g b d

e: V⁷₃ i

b d f # a e g b

Ab: V⁷₅ I

E g b b A c e

Section IV. Harmonic progression (5 points total)

Circle any progressions that DON'T conform to the diagrams studied in class.

I → vii°6

vi → iii

iii → ii

VII → III

IV → V

ii → vii°6

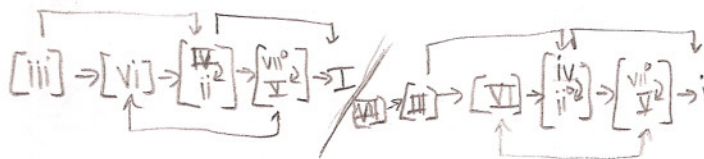
iv → VI

V → vi

iv → i

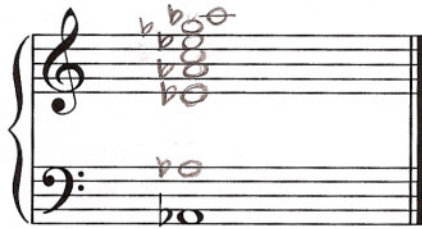
iv → iii

OK in major



Section V. Overtones (7 points total)

List the first seven overtones above the given fundamental pitch.



M2 G $\flat$ → A $\flat$
 m3 E $\flat$ → G $\flat$
 m3 C → E $\flat$
 M3 A $\flat$ → C
 P4 E $\flat$ → A $\flat$
 P5 A $\flat$ → E $\flat$
 P δ A $\flat$ → A $\flat$

Section VI. Transposing instruments (10 points total)

The music below is a TRANSPOSED score; rewrite the parts at concert pitch in the correct octaves, using transposed key signatures as appropriate.

TRANSPOSED SCORE:

CONCERT PITCH VERSION:

Flute		same		
Clarinet		M2↓		
Alto Sax		M6↓		
Tenor Sax		M9↓		
Bassoon		same		
Trumpet		M2↓		
French Horn		P5↓		
Trombone		same		
Viola		same		
Double Bass		P8↓		

Section VII. Terminology (31 points total) -0

1. Define the following 4 terms (3 points each, 12 points total):

a. Dissonance

A note or chord that is not part of the prolonged harmony at ~~any~~ ^{at} given structural level.

b. Voice exchange

Prolongation in which 2 voices trade pitch classes.

c. Prolongation

^{of} Elaboration ~~on~~ a harmony, either through non-chord tones or ancillary harmonies.

d. Phrygian half cadence

The sequence of chords $iv^6 \rightarrow V$ in a minor melody that forms a musical "comma" ~~or "period"~~.

2. Name the four common suspension types as discussed in class and in the textbook. (4 pts total)

$9-8, 7-6, 4-3, 2-3$
 $\underbrace{\hspace{1.5cm}}$ in upper voices $\uparrow$ in bass

3. Suspension questions:

a. Name the three parts of a suspension. (3 points total)

preparation, suspension, resolution

b. Which part(s) are accented metrically? (1 point)

suspension

c. Which part(s) are consonant? (1 point)

preparation & Resolution

4. Complete the following table (2 points each, 10 points total): -0

Progression at Cadence	Cadence Type?
$V \rightarrow I$	Authentic cadence (perfect only if soprano ends on tonic)
$V \rightarrow vi$	Deceptive cadence
$IV \rightarrow I$	Plagal, "amen", cadence
$ii \rightarrow V$	half cadence
$vii^{\circ 6} \rightarrow i$	imperfect authentic cadence