-4 (96)

SMU Theory III Student

Name

Music Theory III Final Exam Outstanding work!
Dr. Feezell

You should have 4 (FOUR) pages for this exam. The maximum score for this exam is 100 points. Check your answers carefully, and do your best!

Part One: Terminology (24 points total) -0

1. In common-tone diminished-seventh chords, the common tone becomes the root of the resolution chord. **(1 point each blank.)**

2. Name (but do not define) the four types of second inversion triads (**8 points total**):
   Arpeggio $\frac{6}{4}$
   Cadential $\frac{6}{4}$
   Pedal $\frac{6}{4}$
   Passing $\frac{6}{4}$

3. Which second inversion triad is metrically accented? (**2 pts**) cadential

4. Define the following (short answer, **2 points each**):
   a. Phrase:
   ~~any~~ a section of music that is terminated by a cadence.
   (periods are also terminated by cadences, but they have a second interior cadence)
   -0
   b. Period:
   has two phrases and one PAC.
   c. Phrygian half cadence:
   - $iv^6 - V$ in minor
   * but a half cadence is any chord going to a chord that contains the LT, usually ? → V

5. What are the required characteristics of a perfect authentic cadence (PAC)? **(6 points total.)**
   A PAC must be V → I, both chords in root position, And the I chord must have 1̂ in the melody line (usually the soprano.)

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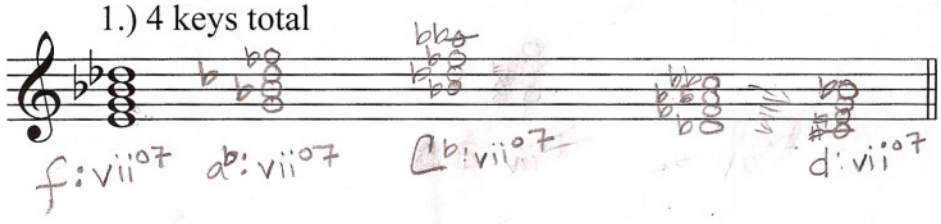
Part Two: Part-writing (37 points total)

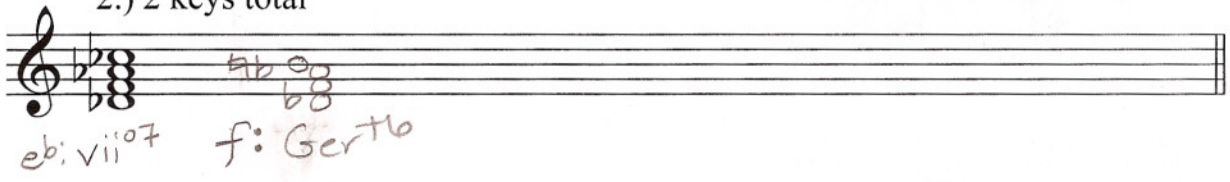
A. Label the given chord by identifying the key and using appropriate roman numerals. Then enharmonically reinterpret the chord in the total number of keys indicated. Do not use key signatures. **10 pts #1, 5 pts #2.**

1.) 4 keys total

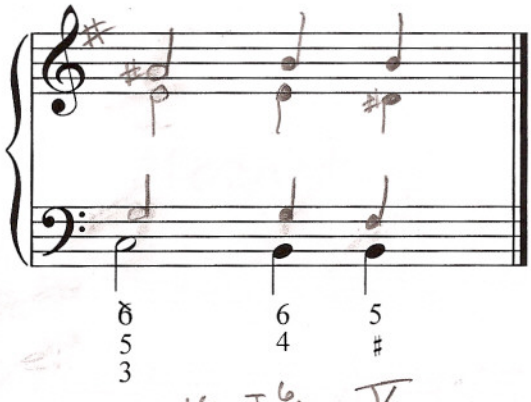


-0

2.) 2 keys total



B. For each example, label the key, provide a complete roman numeral analysis, then add S, A, and T. **22 points total.**



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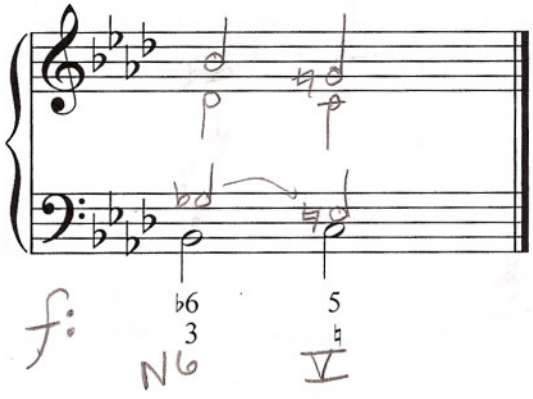
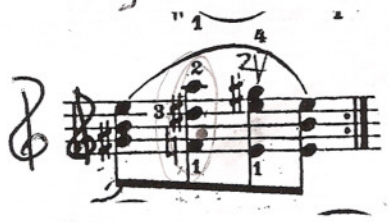


Part Three: Analysis (39 points total)

The next two pages contain six analysis examples. The keys have already been labelled. Fill in one roman numeral for each blank (1 point each).

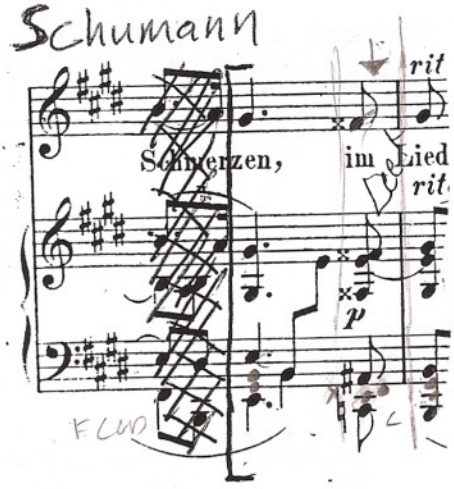
Analysis examples

Paganini



a-: $\frac{V^6}{1}$ $\frac{I\sharp^{+6}}{2}$ $\frac{V}{3}$

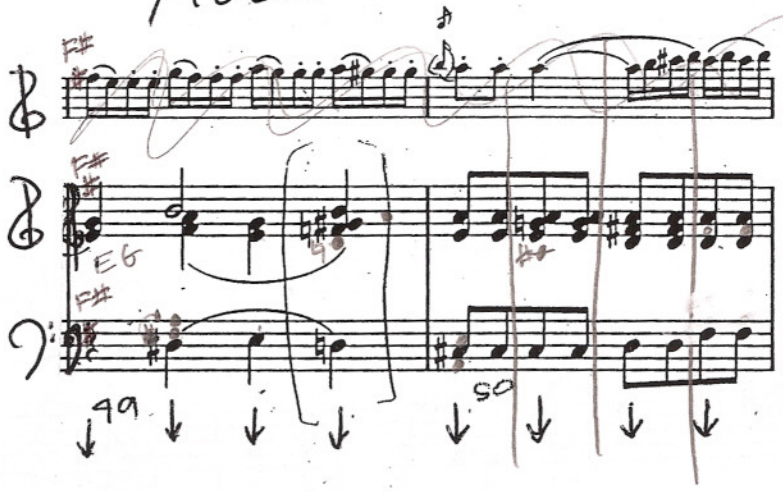
Schumann



E: $\frac{I}{4}$ $\frac{Ger^{+6}}{5}$ $\frac{I^{6}_{4}}{6}$

Mozart

Key sig = 1# (F#)

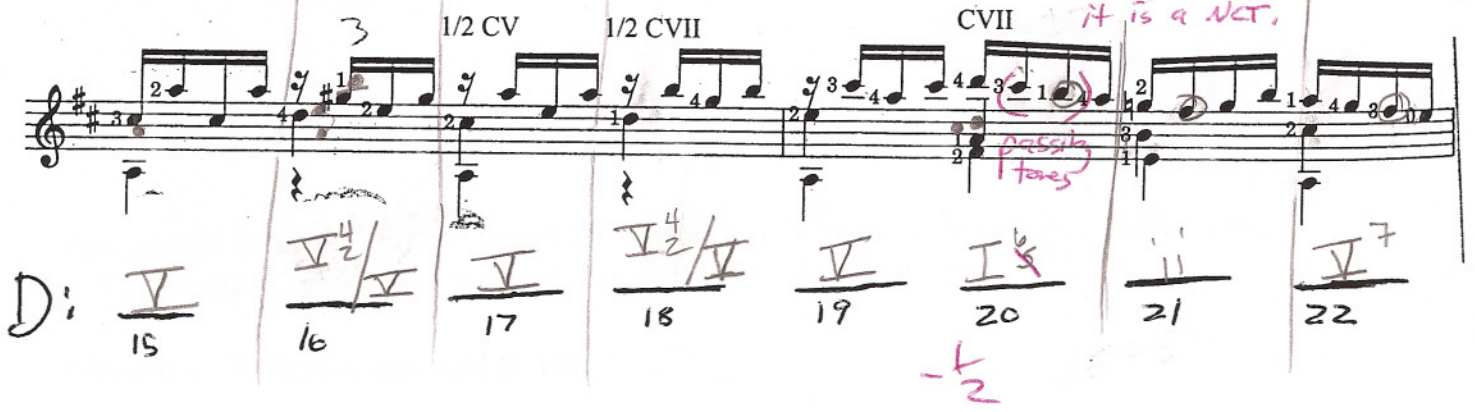


D: $\frac{ii}{7}$ $\frac{V^6_5/ii}{8}$ $\frac{ii}{9}$ $\frac{vii^{o4}_3/V}{10}$ $\frac{V^6}{11}$ $\frac{V^6_5}{12}$ $\frac{I}{13}$ $\frac{I^6}{14}$

Analysis examples, cont.

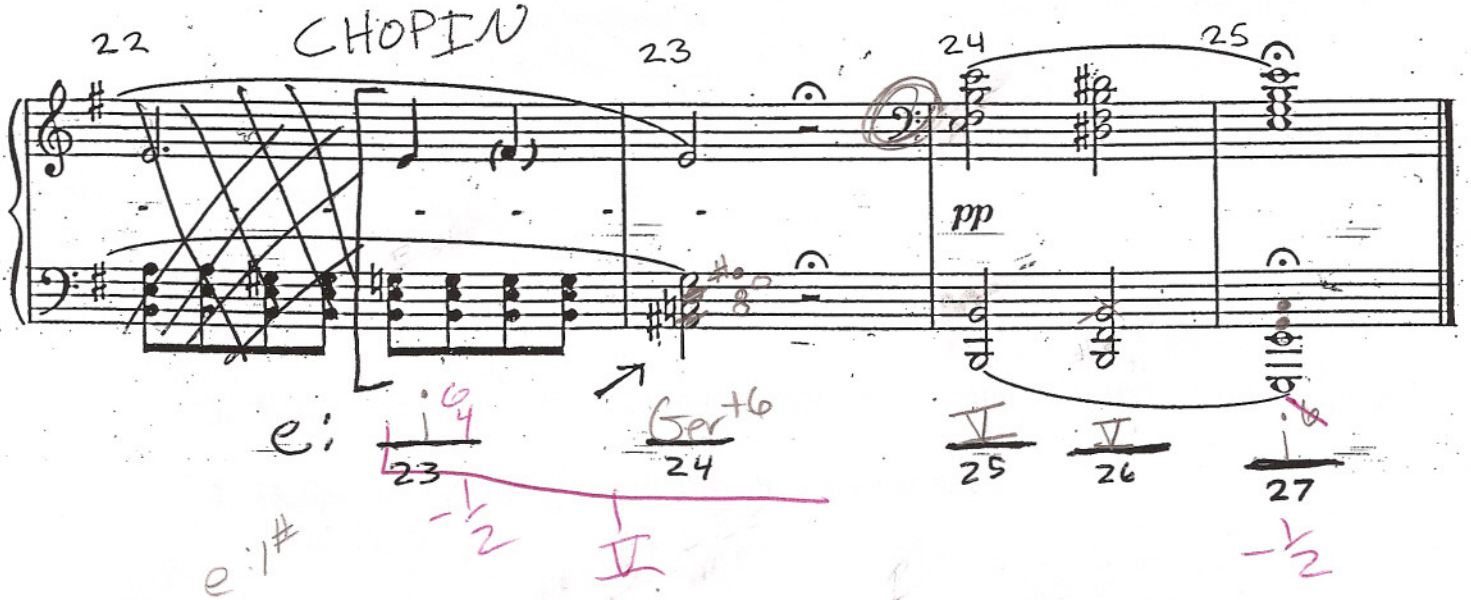
I⁷'s are extremely rare if they exist at all. The tendency of the LT to resolve upward is very strong when it is a true chord tone. When it moves down, it is a NCT.

Bach



-½

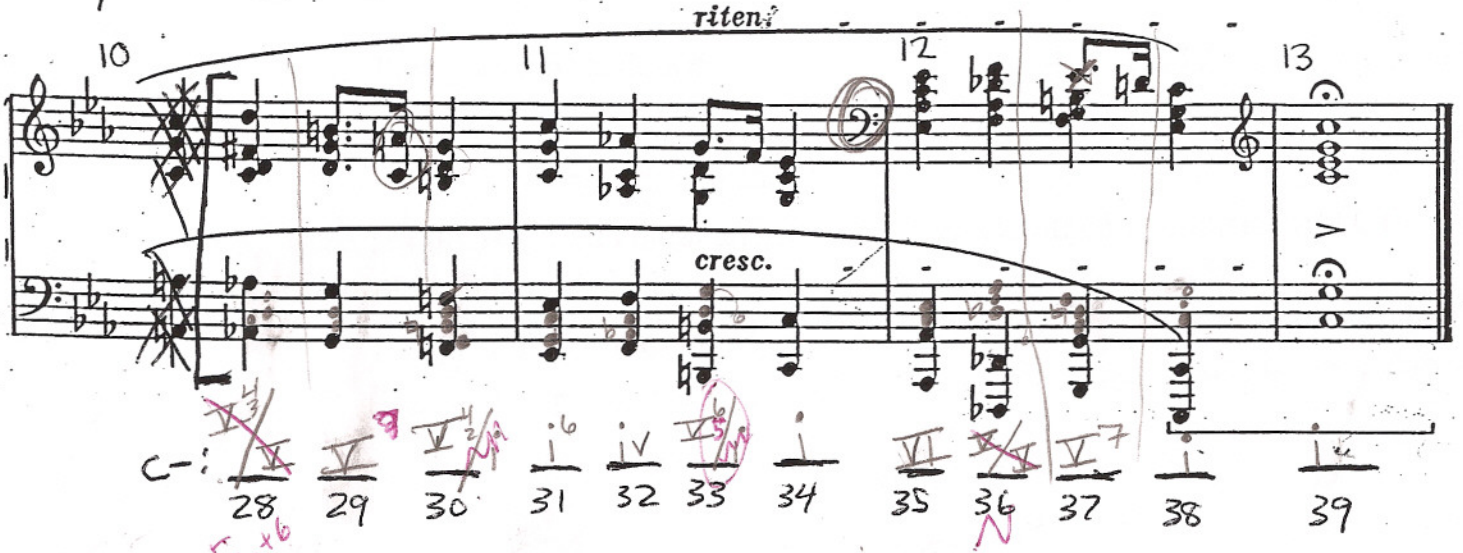
CHOPIN



-½ -½

Chopin Prelude in C minor

-2½



Fr+6

N

iv/6 = D, not Db