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Name _____

SMU
Theory III
Student

Music Theory III Final Exam
Dr. Feezell

Outstanding work!

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:

(Ed) any section of music that is terminated by a cadence.
(periods are also terminated by cadences, but they have a second interior cadence)

- b. Period:

has two phrases and one PAC.

- c. Phrygian half cadence:

- $\text{iv}^6 - \text{II}$ in minor

(* but a half cadence is any chord going to a chord that contains the LT, usually $\text{V} - \text{II}$)

5. What are the required characteristics of a perfect authentic cadence (PAC)? (6 points total.)

A PAC must be $\text{II} \rightarrow \text{I}$, both chords in root position.
And the I chord must have I^1 in the melody line (usually the soprano.)

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

Handwritten musical staff showing four chords in various keys. The first chord is labeled f: vii^{o7}. The second chord is labeled d: vii^{o7}. The third chord is labeled C: vii^{o7}. The fourth chord is labeled d: vii^{o7}.

- 0

2.) 2 keys total

Handwritten musical staff showing two chords in various keys. The first chord is labeled eb: vii^{o7}. The second chord is labeled f: Ger⁺⁶.

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

Handwritten musical staff with Roman numerals 6, 5, 4, and 3 below the notes.

e: Ger⁺⁶ I⁶ V cadential 4

- 0

Handwritten musical staff with Roman numerals 6, 3, and 5 below the notes.

f: N⁶ 3 V**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

$a:- \frac{I^6}{1} \frac{II^6}{2} \frac{I^6}{3}$

Schumann

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

- O

Mozart

Key sig = 1# (F#)

D: $\frac{II}{7} \frac{II^6}{8} \frac{II}{9} \frac{VII^6}{10} \frac{II}{11} \frac{II^6}{12} \frac{I}{13} \frac{II^6}{14}$

Analysis examples, cont.

Bach

Handwritten musical analysis for Bach's piece. The top part shows a staff with various notes and rests, with Roman numerals and numbers 3, 1/2 CV, 1/2 CVII, and CVII written above it. A pink note is circled with the handwritten note "possibly flat". Below the staff, the key signature changes from D major (two sharps) to C major (no sharps or flats). The harmonic progression is labeled with Roman numerals: $\text{D: } \underline{\text{I}}_{15}$, $\underline{\text{II}}^2_{16}/\underline{\text{IV}}_{17}$, $\underline{\text{V}}_{18}$, $\underline{\text{II}}^4_{19}/\underline{\text{IV}}_{20}$, $\underline{\text{V}}_{21}$, $\underline{\text{I}}^6_{22}$, and $\underline{\text{V}}^7_{22}$. A pink bracket labeled $-\frac{1}{2}$ is placed under the progression from I_{15} to V_{21} .

CHOPIN

Handwritten musical analysis for Chopin's Prelude in E major. The top part shows a staff with various notes and rests, with Roman numerals 22, 23, 24, and 25 written above it. The harmonic progression is labeled with Roman numerals: $e: \underline{\text{I}}^4_{23}$, $\underline{\text{Ger}}^{+6}_{24}$, $\underline{\text{II}}_{25}$, $\underline{\text{V}}_{26}$, and $\underline{\text{I}}_{27}$. A pink bracket labeled $-\frac{1}{2}$ is placed under the progression from I_{23} to II_{25} . Another pink bracket labeled $-\frac{1}{2}$ is placed under the progression from II_{25} to I_{27} . The dynamic pp is indicated above the staff.

Chopin Prelude in C minor $-2\frac{1}{2}$

Handwritten musical analysis for Chopin's Prelude in C minor. The top part shows a staff with various notes and rests, with Roman numerals 10, 11, 12, and 13 written above it. The harmonic progression is labeled with Roman numerals: $c: \underline{\text{I}}_{28}$, $\underline{\text{II}}_{29}$, $\underline{\text{II}}^2_{30}$, $\underline{\text{I}}_{31}$, $\underline{\text{IV}}_{32}$, $\underline{\text{II}}^6_{33}$, $\underline{\text{I}}_{34}$, $\underline{\text{II}}_{35}$, $\underline{\text{II}}_{36}$, $\underline{\text{II}}^7_{37}$, $\underline{\text{I}}_{38}$, and $\underline{\text{II}}_{39}$. A pink bracket labeled Fr^{x6} is placed under the progression from I_{28} to II^6_{33} . The dynamics *riten.* and *cresc.* are indicated above the staff.

$\text{II}^6 = \text{D, not Db}$

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.