SMU Theory III Student

-26 74

Name

Music Theory III Final Exam
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)

1. In common-tone diminished-seventh chords, the common tone becomes the root of the second chord. **(1 point each blank.)** resolution
2. Name (but do not define) the four types of second inversion triads (**8 points total**):
   Cadential Pedal
   Passing
   Arpeggio -1
3. Which second inversion triad is metrically accented? (**2 pts**) Cadential
4. Define the following (short answer, **2 points each**):
   a. Phrase: a complete musical thought terminated by a cadence ~~(usually half~~ or ~~authentic)~~
   b. Period: 2 (or more) phrases that together make a musical "~~paragraph~~" + is terminated by 1 authentic cadence. Sentence -0 A paragraph is a ~~small~~ simple part form
   c. Phrygian half cadence: -2 $iv^6 - \frac{i}{V}$ in the minor mode
5. What are the required characteristics of a perfect authentic cadence (PAC)? **(6 points total.)** -1 for I
   3 roots, one in the soprano + 2 in the chords (V-I are both in root position)
   Dominant leads to tonic (V-I)

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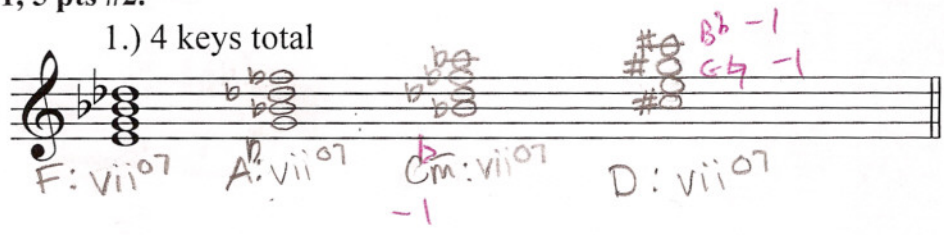
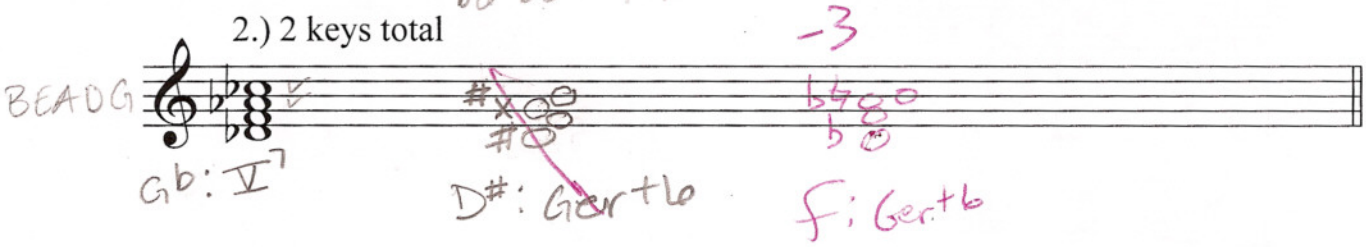
Part Two: Part-writing (37 points total)

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.**

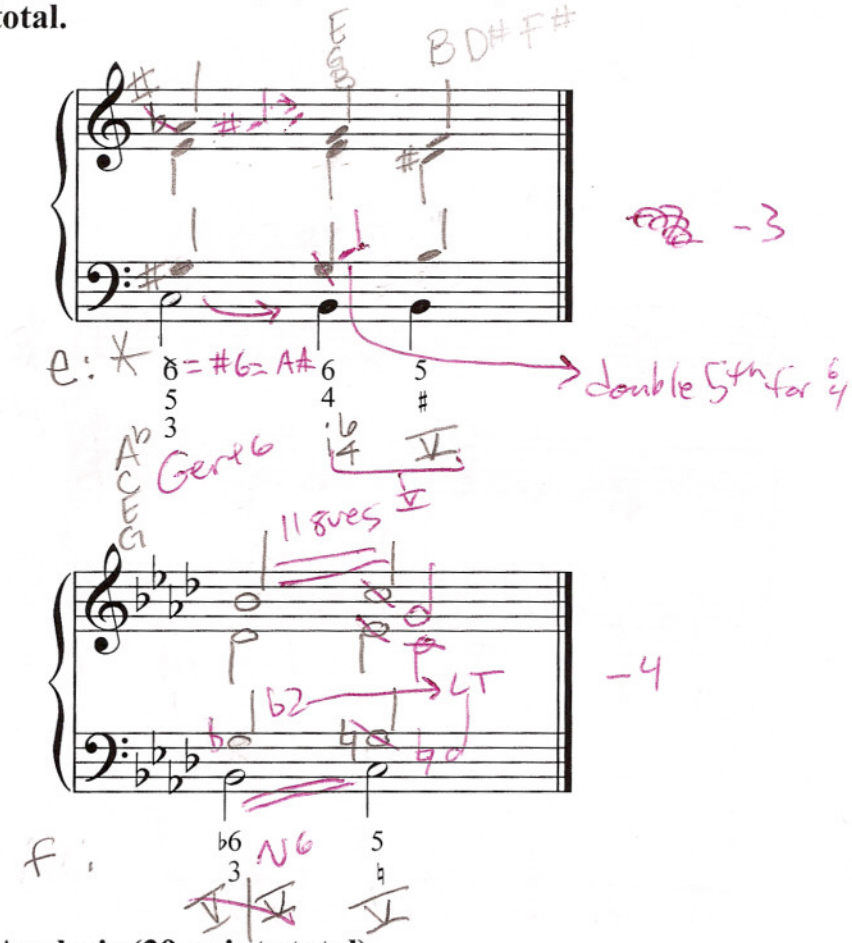
1.) 4 keys total



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.**

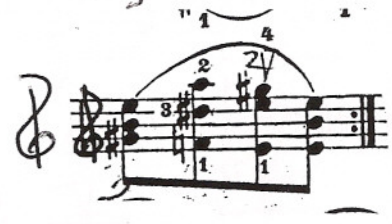


Part Three: Analysis (39 points total)

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

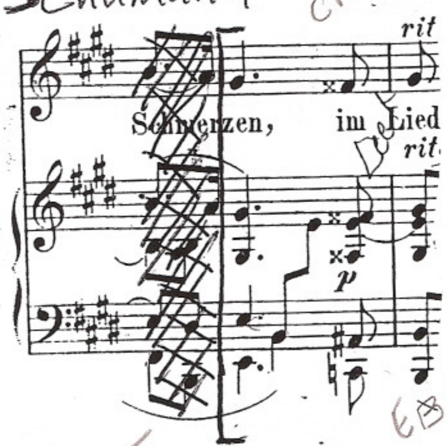


a-: VI6 It+6 V
1 2 3

F D# A
b6 #4 1

Schumann

E G# B −1/2
C# F× E



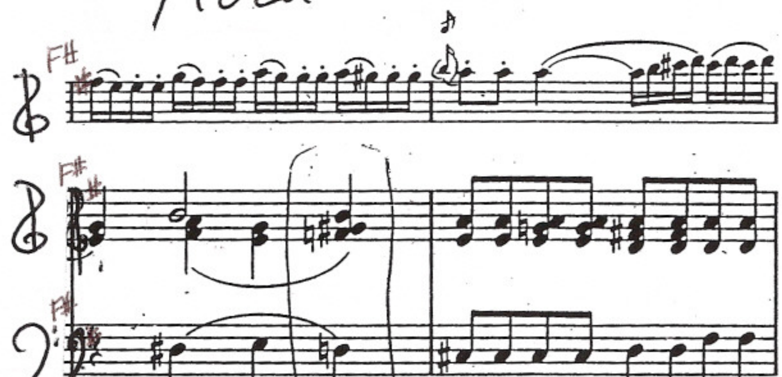
E ×G

E
E: I ~~Fr+6~~ Ger+6 I 6/4
4 5 6

F× 2
A# #4
C b6
E 1

Mozart

Key sig – F#



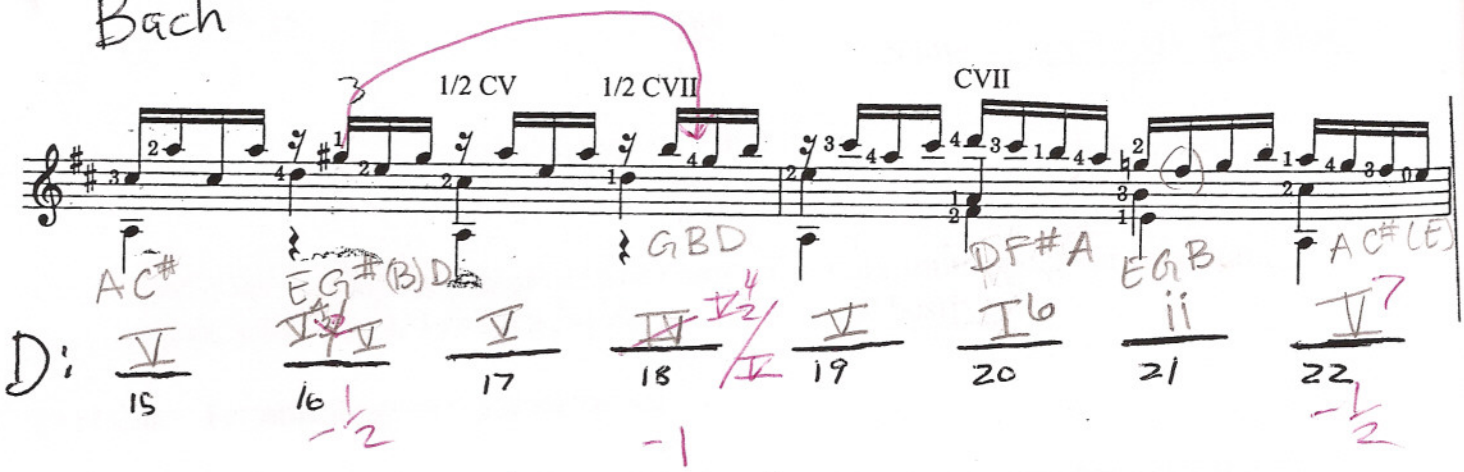
49 ↓ EG
↓ B D# F# A
↓ E G B
↓ G# B D F
50 ↓ A C# E
↓ A C# E G
↓ D F# A
↓ D# F# A

D: ii V/ii ii [vii°4/3] V6 V6/5 I I6
7 8 9 10 11 12 13 14

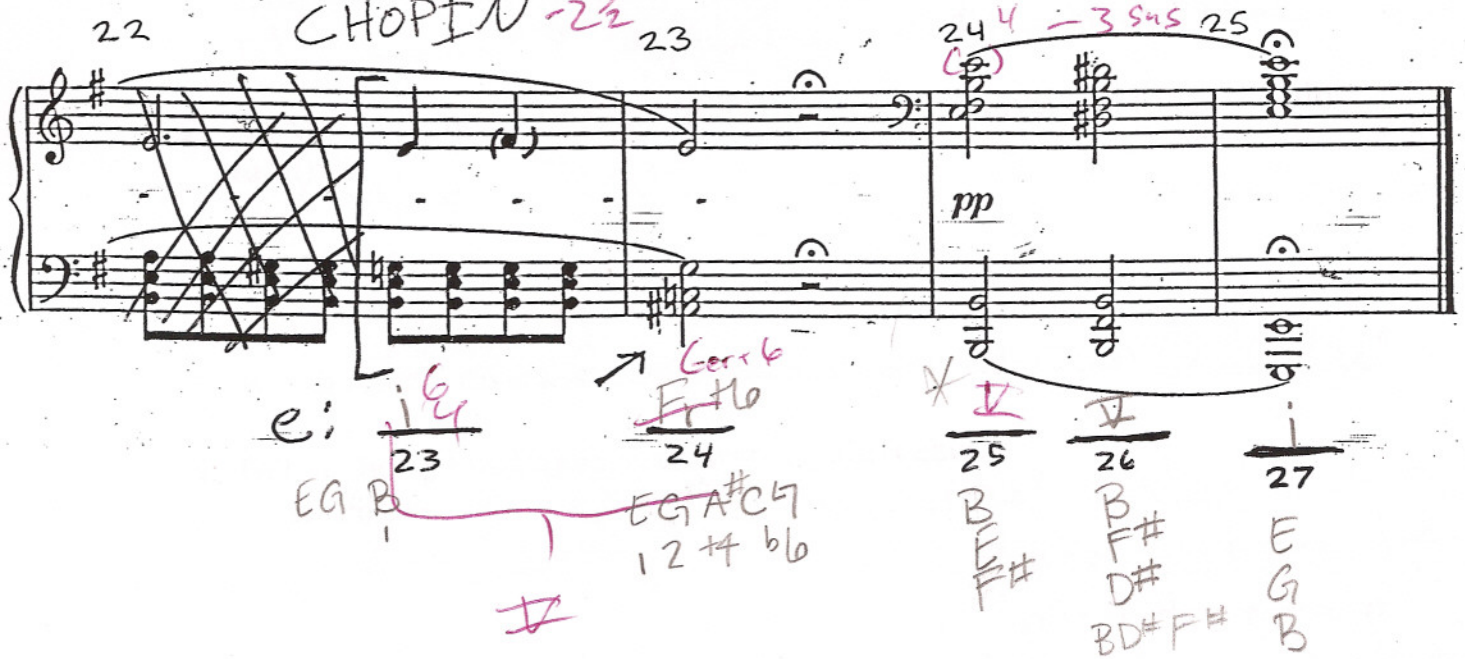
−1/2 −1

Analysis examples, cont.

Bach



CHOPIN



Chopin Prelude in C minor