

Name _____

Date 12/8/04

Music Theory III Final Exam - Dr. Feezell - Written Portion

Section I. Harmonic analysis. 27 points. -1

1. Do a harmonic analysis of measures 1-8 (ONLY) of the attached example.
2. Circle and label ALL NCT's by type. Be as specific as possible in your labeling.
3. Label cadences ONLY where indicated.
4. Label any 6/4 chords as one of the types discussed in class.

Section II. Modulation examples. 3 points each, 9 points total. -3

On the attached sheet, label each of the three modulation examples as one of the types discussed in class.

Section III. Short answer. 4 points total. -0

What is the difference between modulation and change of mode?

Modulation is a change of tonal pitch. Change of mode is a change to the parallel major or minor.

Section IV. Harmonic progression. 5 points total. -1

Circle any progressions below which are considered unusual as Baroque harmonic progressions. In other words, 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

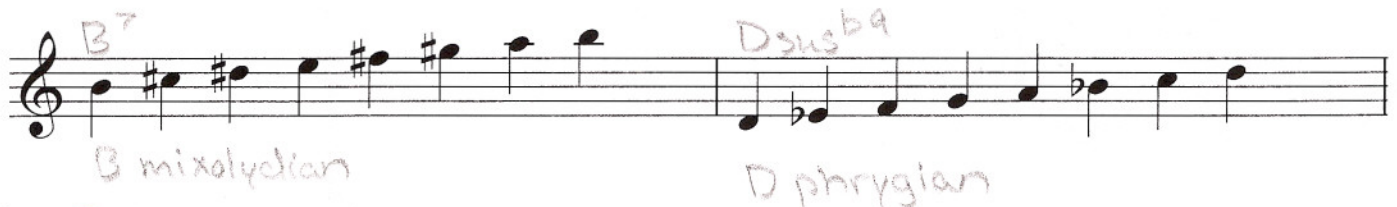
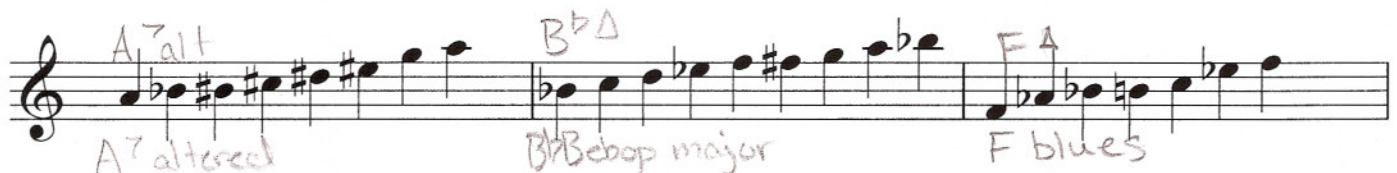
iv → i

iv → iii

Section V. Jazz chords. 3 points each, 15 points total. -0

1. BELOW each scale/mode, label it by name (ex: "C ionian").
2. ABOVE each scale/mode, write an appropriate chord symbol.

outstanding



Section VI, -5

OR
 $\text{F:IC} \quad \frac{\text{VII}^{ob}}{\text{IV}} \quad \frac{\text{I}^6 \text{ IV}}{\text{I}} \quad \frac{\text{V}}{\text{C:I}}$
 $3 \quad 24-35 \quad 9$

I. Harmonic Analysis - $2 \times 5 = -1$

Sequential
Modulation
monophonic

Section II.
Modulation
Examples.

Common Chord
Modulation

Common Tone Modulation

Section VI. Composition in 4-part chorale style. 20 points. -5

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

1. Label the key.
2. BENEATH the figured bass, include a roman numeral analysis WITH INVERSIONS.
3. Add soprano, alto, and tenor parts.

E: I

6
4 3

6

6

7

5
3

7

~~III~~

IV^b

ii^b

V

vi

~~ii[#]~~

V

V⁷

I

g#bd =
vii^o6
IV

double 3rd in
vi for V → vi

↓
don't double 3rd
O.K. to triple
root for final
cadence

$$-15 + 5 =$$

90

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Smaller Structural Units Test

Instructions: Please diagram AND label the form of each music example listed below. Diagram only the measures indicated. Include the anacrusis (i.e., "pick-up" notes) if appropriate. Each example will be worth 10 points.

1. Couperin, Les Moissonneurs, p. 61, mm. 20 (bt 2) - 28 FORM = Contrasting Period
g minor [4] HC [4] PAC ✓

2. Beethoven, Op. 14, No. 1, II, p. 249, mm. 1-16 FORM = Parallel Period
e minor [4] HC [4] PAC
8 8 -1

3. Mozart, Sonata K. 333, mm. 23-30 FORM = Two Phrase ✓
F major [4] IAC [4] HC ✓

4. Schumann, "The Wild Rider" from Album for the Young, mm. 17-24 FORM = Parallel ~~Form~~
a minor [4] HC [4] PAC ✓

5. Beethoven, Op. 2, No. 2, III, mm. 1-8 FORM = Contrasting Period sequential period (extra credit)
A major [4] HC [4] PAC ✓
+5

6. Chopin, Prelude 4 in _____, mm. 1-12 FORM = Two Phrases 1 phrase
e minor [6] HC [6] HC e-i: [12] HC -2

7. Beethoven, Op. 13, II, p. 240, mm. 1-16 FORM = Parallel ~~Double~~ Contrasting Period and its repetition
Ab Major Ant [4] HC con [4] PAC Ant [4] HC con [4] PAC
PAC -1

8. Minuet from AMB Notebook, p. 64, mm. 1-16 FORM = Parallel Period
G major [8] HC [8] PAC
this interpretation is possible, esp. if the music is taken at a fast tempo. Cf. class notes.

9. Beethoven, Op. 13, III, mm. 1-12 (bt 1) FORM = Period w/ repeated consequent
C minor Ant [4] HC con [4] PAC [4] PAC
Ant con con -1

10. Beethoven, Op. 2, No. 1, III, p. 223, mm. 1-14 FORM = Period w/ repeated antecedent
F minor [4] IAC Ab major [4] IAC [4] PAC [2] extension
phrase group -3
-1