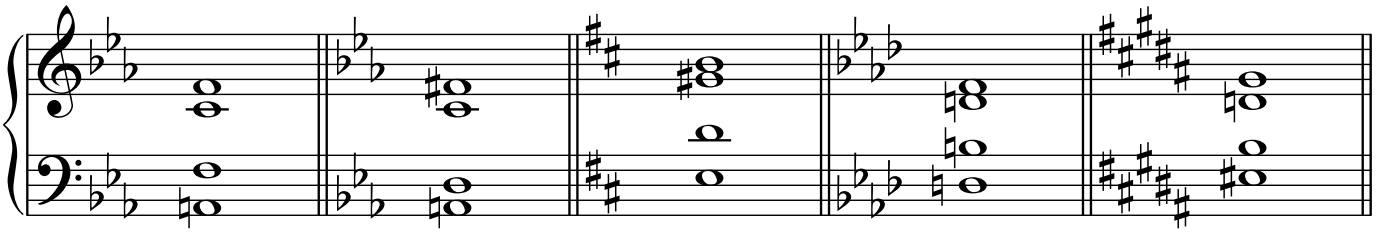
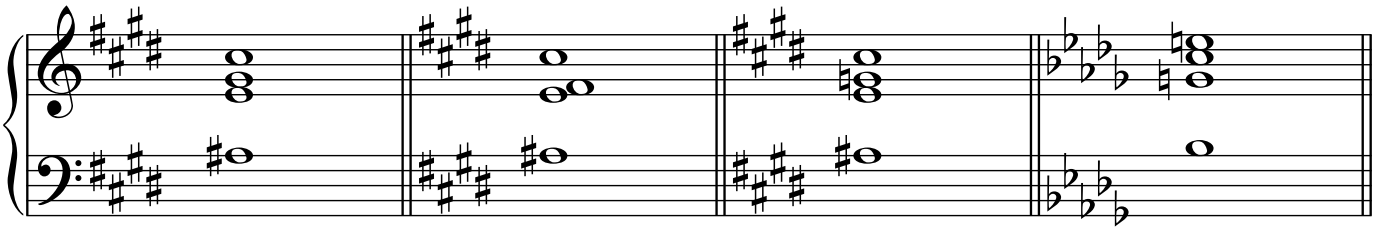
Music 110A (Feurzeig) **Exam 1 (PRACTICE)**

A. Identify these chords with roman numeral and inversion **and resolve** each to an appropriate chord.
Circle each **secondary leading tone** and **chord seventh** (if present).

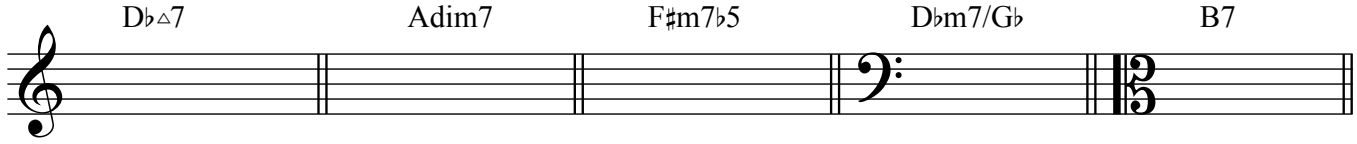


E♭: Cm: D: Fm: B:

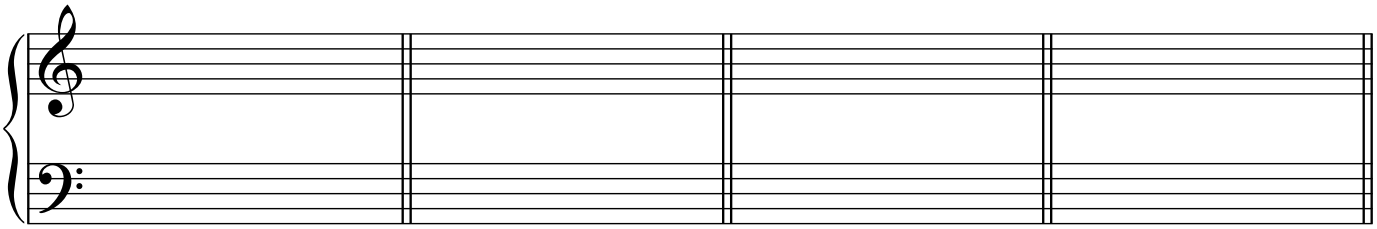


E: E: E: B♭m:

B. Realize these lead-sheet chord symbols.

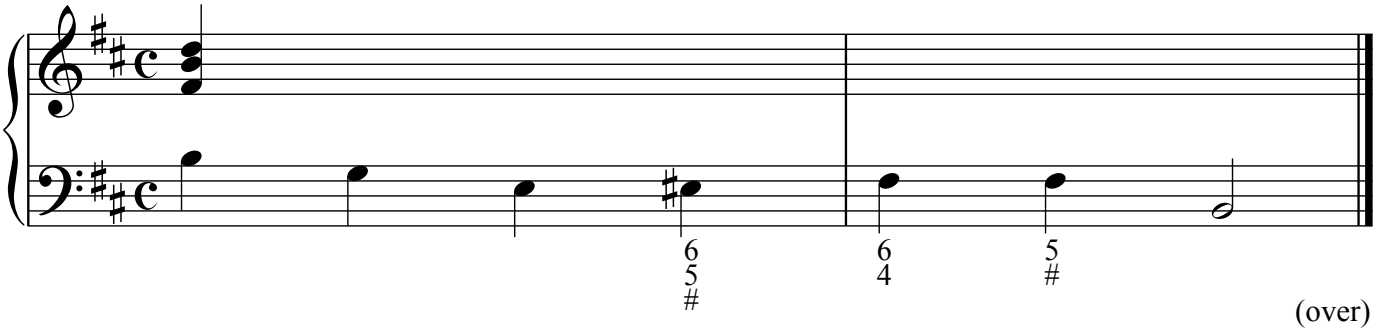


C. Provide key signature and realize the given RN's with good SATB voice leading.



B♭: V^6_5 / V V A: V^7 / V V^7 Dm: vii $^{o6}_{5}$ / V V^7 A♭: vii^{ø7} / V V

D. Realize the figured bass in **keyboard** voicing and provide RN analysis.



(over)

Questions on analysis and repertoire identification:

Phrase/period analysis. There will be one excerpt, chosen from assignments or the excerpt son the back of this page. You will delineate the phrasing with a bubble-style timeline diagram and answer specific questions about the type of phrase or period. There may also be questions about the motivic structure or harmony.

Sequence analysis. There will be one sequence example, chosen from assignments or the excerpts on the back of this page. You will describe the pattern length, interval of transposition, linear intervallic pattern (LIP), and type of root motion. There may be additional questions about specific RN functions and embellishing (non-harmonic) tones.

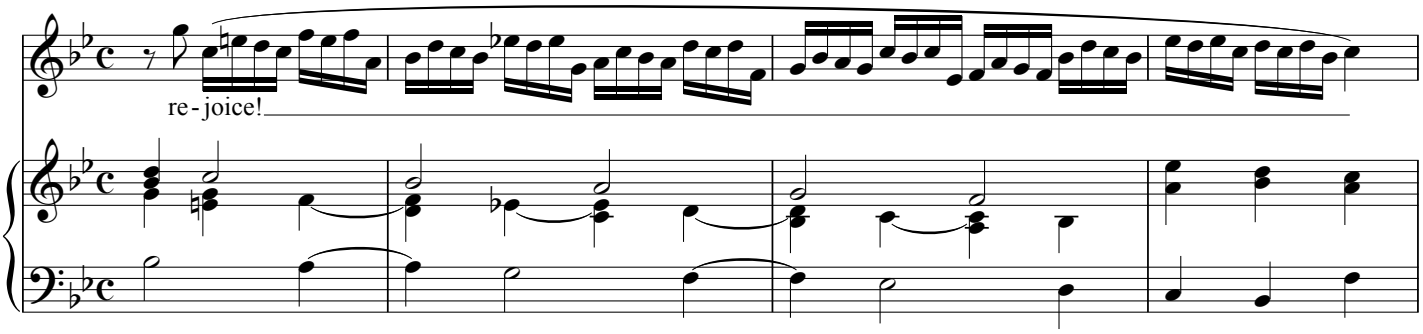
Be prepared to identify all pieces by ear <u>and by score</u>.

Identification = composer (properly spelled) + title

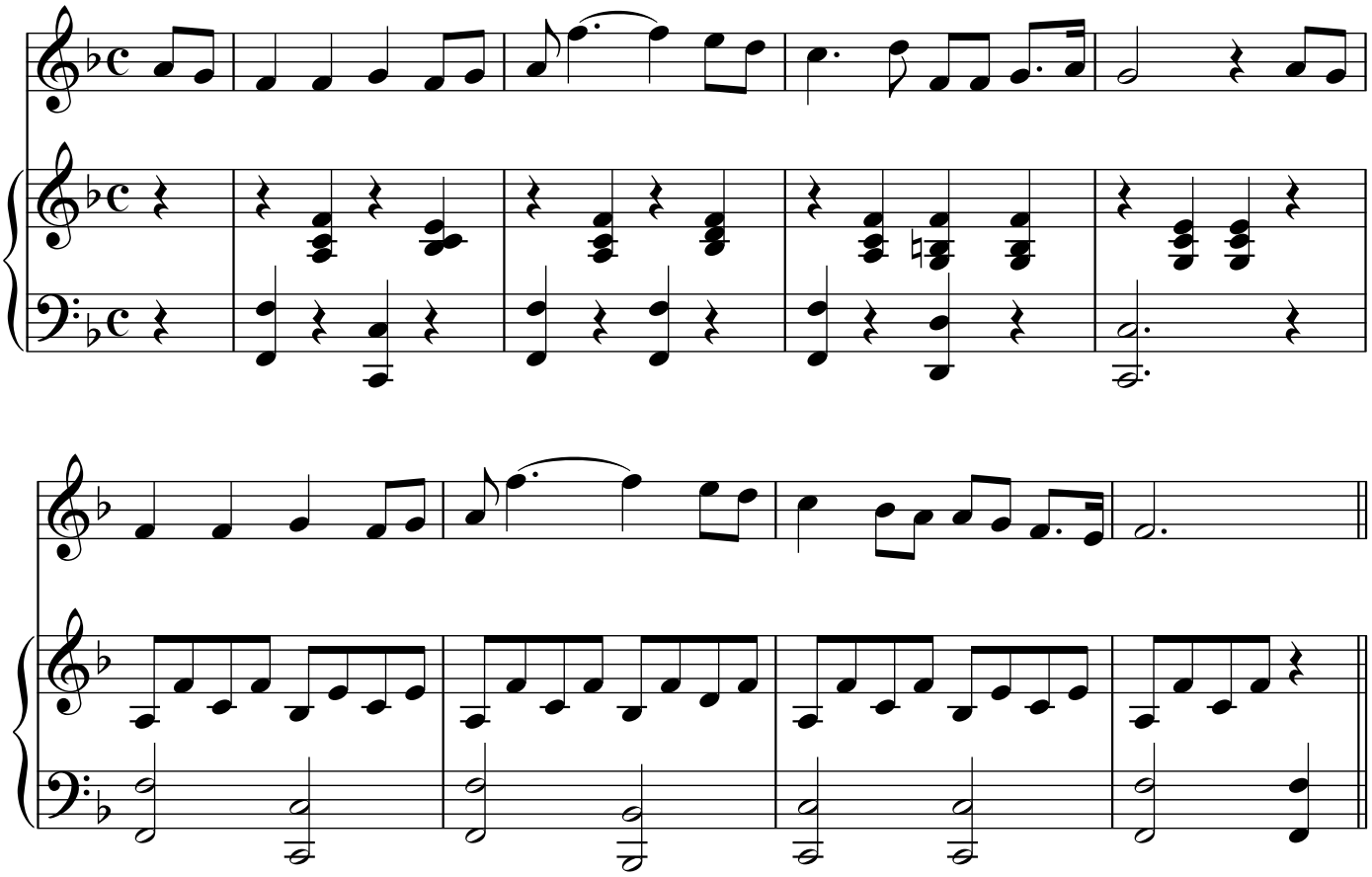
J.S. Bach, Invention in D minor
J.S. Bach, Prelude from Cello Suite No 2 in D minor
J.S. Bach, "Wachet auf" (chorale setting, chorale no. 179)
Beethoven, Piano Sonata in C Minor, op. 13, third movement
Clementi, Sonatina in C Major, op. 36, no. 1, first movement
Corelli, Allemanda from Trio Sonata in A Minor, op. 4 no. 5
Handel, Chaconne in G Major
Hensel, "Neue Liebe, Neues Leben"
Kern, "All the Things You Are"
Mozart, "Voi, che sapete" from *The Marriage of Figaro*
Domenico Scarlatti, Sonata in G Major, L. 388
Vivaldi, *Gloria*, first movement
Meredith Willson, "'Till There Was You" from *The Music Man*

Terms: be prepared to define and to use them appropriately in analysis:

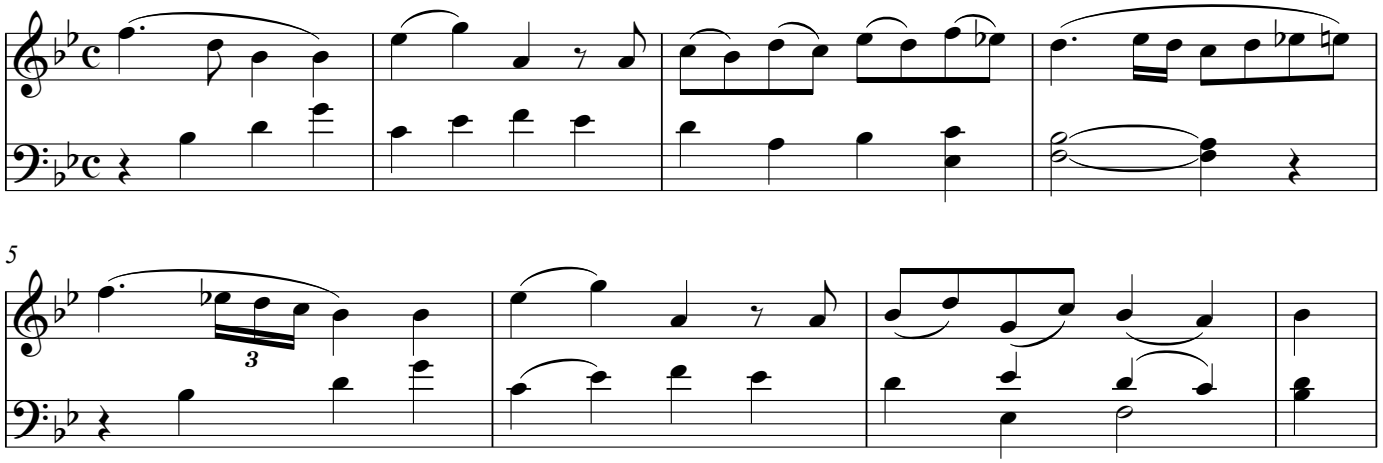
phrase
motive
inversion (motivic)
augmentation and diminution (motivic)
sentence
period
—parallel
—contrasting
—symmetrical
antecedent/consequent phrases
level of transposition
parallel 6/3 chords
sequence
—diatonic vs. chromatic
—harmonic
—melodic
—root motion type (descending fifth, descending third, ascending fifth, etc.)
—sequence pattern (melodic and harmonic)
—linear intervallic pattern (LIP)
types of $\frac{6}{4}$ chord: cadential, neighboring, arpeggiation, passing
review all embellishing tones: PT, accented PT, N, Inc. N, Sus, Ret, Ant.



Handel, *Messiah*: see Anthology, pp. 187-196



Stephen Foster, "Gentle Annie"



Mozart, Sonata in B-flat Major, KV. 333, 3rd mvt.