

**Terms and Concepts**

Be able to define these, and also to employ them as appropriate in your analytic responses.

Tonicization and Modulation (and the difference between them)

Pivot-chord modulation (= common-chord modulation)

Direct modulation (= phrase modulation)

Closely related keys

(Baroque) binary form (also called two-reprise form)

Rounded binary

Balanced binary

Sectional binary (also called Tonic type)

Continuous binary (Dominant type and Relative major type)

Ternary form (= three-part form, formerly also called “song form”)

Compound ternary form

*earlier material to keep up:*

Be able to define and distinguish all these types of NCT:

passing tone, neighbor tone, appoggiatura, suspension, retardation, anticipation, escape tone

Be able to define and distinguish all these cadence types:

PAC, IAC, HC, Phrygian HC, Plagal cadence, Deceptive cadence

Know all secondary functions, including distinction between  $vii^{\circ}7/x$  and  $vii^{\circ}7/x$

II# (Major II) function vs. V/V in RN analysis

The second part of the exam will consist of analysis of the following movements/excerpts.

**Presto, ma non troppo** (♩ = 152)

9

17

Menuet

Trio

a) b)

Menuet da capo