

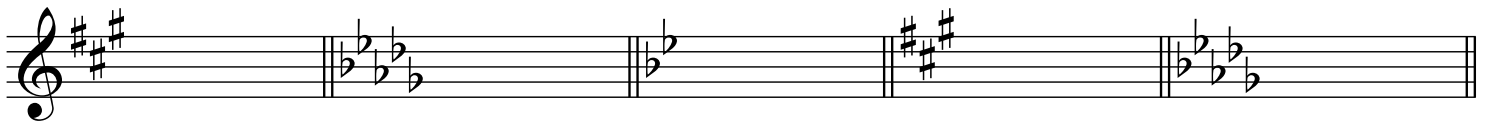
## MU 110A Final Study Guide (2014)

**The final will consist of a two sections: Section 1 includes short answers, partwriting, and analysis of excerpts; a sample page is part of this packet. Section 2 consists of analysis of entire movements. Both are given to you in advance: the Bach F Major fugue from Book I of the WTC, and the Finale of Haydn's Sonata no. 50 in D Major.**

phrase	answer; tonal answer vs. real answer
motive	countersubject
inversion (motivic)	link
augmentation and diminution (motivic)	episode
sentence	stretto
period	cantus firmus
—parallel	imitative counterpoint
—contrasting	inversion
—symmetrical	augmentation
antecedent/consequent phrases	diminution
level of transposition	invertible counterpoint
sequence	sectional forms
—diatonic vs. chromatic	binary
—harmonic	—continuous binary
—melodic	—sectional binary
—root motion type (descending fifth, descending third, ascending fifth, etc.)	—rounded binary
—sequence pattern (melodic and harmonic)	—balanced binary
imitation	—simple binary
round	ternary form
catch	—compound (or composite) ternary form
canon	
hocket	
interval of imitation (both time and pitch senses of the term)	
fugue	
subject	

# MU 110 Final Exam Practice for Section 1

Write the following chords (20 pts total, 2 pts per chord):



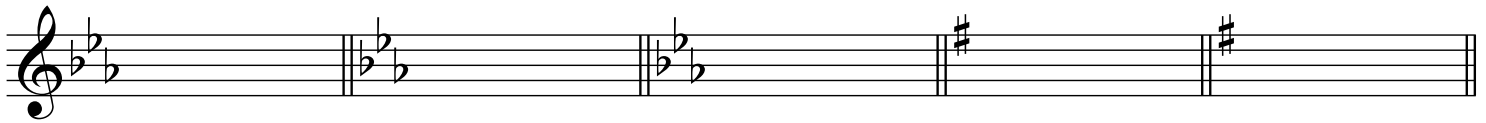
A:  $\flat$ VI

D $\flat$ : iv

B $\flat$ :  $\flat$ VII

f $\sharp$ m:  $\text{vii}\emptyset^7/\text{VI}$

b $\flat$ m: IV $\frac{6}{4}$



E $\flat$ : ii $\circ^6$

E $\flat$ : V $\frac{6}{V}$

E $\flat$ : vii $\circ^6/\text{iii}$

em: vii $\circ^6/\text{V}$

em: VII

Complete the following progression, with proper SATB voice-leading, and **provide a roman numeral analysis**. This example begins in A major and **modulates**; be sure to indicate the modulation in your analysis.

(24 pts total: 8 pts for correct pitches, 8 pts for voice-leading, 8 pts for roman numerals)

Analyze, with roman numerals and inversion. This example **does NOT modulate**. (10 pts)

# FUGA XI.

a 3.

5

10

15

20

25

30

35

40

45

50

55

60

65

70

Finale.  
Presto, ma non troppo.

First system of the musical score, measures 1-9. The key signature is one sharp (F#) and the time signature is 2/4. The music is in treble and bass staves. Measure 1 starts with a piano (*p*) dynamic. The melody in the treble staff features eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5). The bass staff provides a rhythmic accompaniment with eighth notes. A repeat sign is present at the end of measure 9.

Second system of the musical score, measures 10-18. The melody continues with more complex figures, including triplets and sixteenth-note runs. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated throughout.

Third system of the musical score, measures 19-28. This system includes a key change to one flat (Bb) starting at measure 22. Dynamics range from *f* to *p*. The bass staff has a more active role with eighth-note patterns.

Fourth system of the musical score, measures 29-38. The music returns to the original key signature. It features rapid sixteenth-note passages in the treble staff, with dynamics of *f* and *p*.

Fifth system of the musical score, measures 39-48. The melody is characterized by wide intervals and a mix of eighth and sixteenth notes. Dynamics include *p* and *f*.

Sixth system of the musical score, measures 49-57. The music continues with a mix of eighth and sixteenth notes. Dynamics include *p* and *f*.

Seventh system of the musical score, measures 58-66. The tempo and dynamics are marked *mf* (mezzo-forte). The melody features a series of eighth-note runs.

Eighth system of the musical score, measures 67-75. The final system on the page, ending with a double bar line. It contains rapid sixteenth-note passages in the treble staff.

75

84

94

103

109

116

122

128

6423