MU 110A Final Study Guide (2013)

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 two entire pieces. Both pieces 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

motive

inversion (motivic)

augmentation and diminution (motivic)

sentence

period

—parallel

—contrasting

—symmetrical

antecedent/consequent phrases

level of transposition

sequence

—diatonic vs. chromatic

—harmonic

—melodic

—root motion type (descending fifth, descending third, ascending fifth, etc.)

—sequence pattern (melodic and harmonic)

imitation

round

catch

canon

hocket

interval of imitation (both time and pitch senses of the term)

fugue

subject

answer; tonal answer vs. real answer

countersubject

link

episode

stretto

cantus firmus

imitative counterpoint

inversion

augmentation

diminution

invertible counterpoint

sectional forms

binary

—continuous binary

—sectional binary

—rounded binary

—balanced binary

—simple binary

ternary form

—compound (or composite) ternary form

variation form

—sectional

—continuous

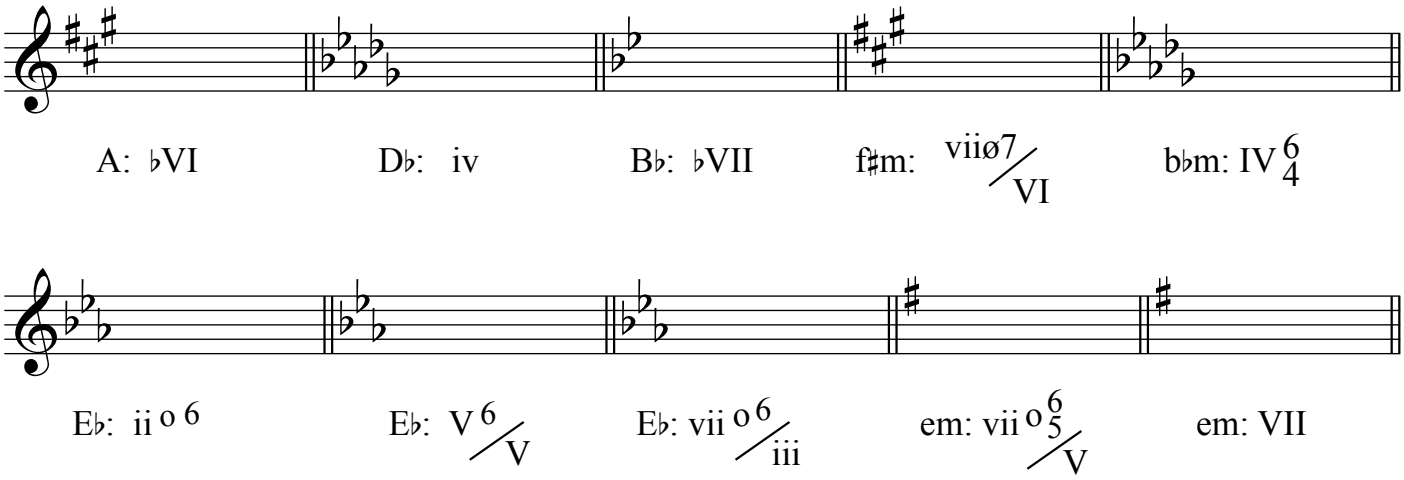
ground bass

passacaglia

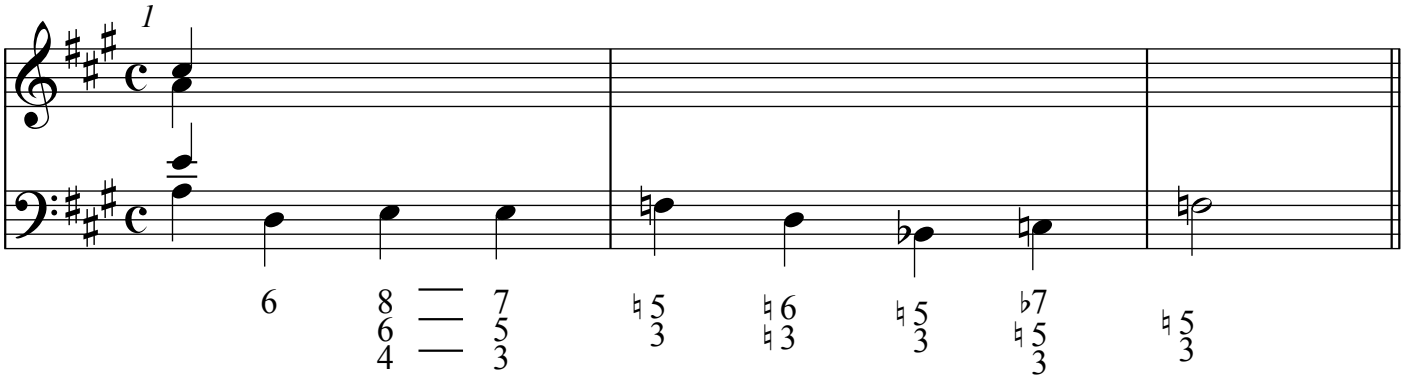
chaconne

MU 110 Final Exam Practice for Section 1

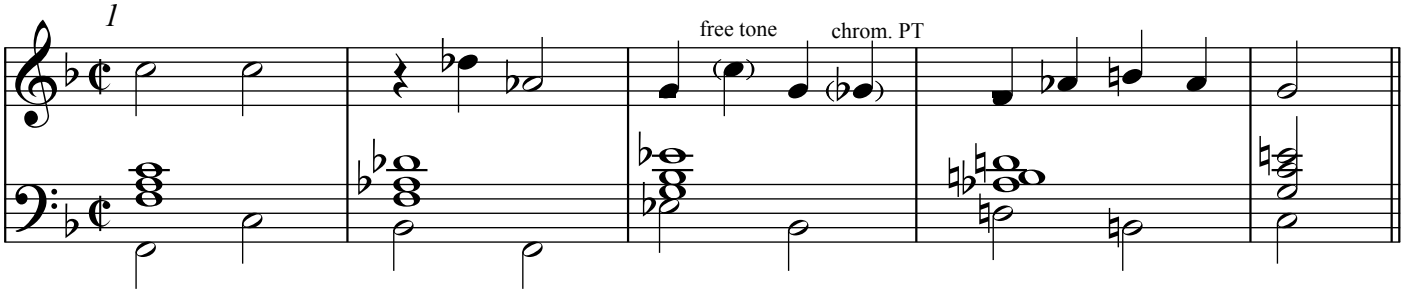
Write the following chords (20 pts total, 2 pts per chord):



Complete the following progression, with proper SATB voice-leading, and **provide a roman numeral analysis**. This example begins in G 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)

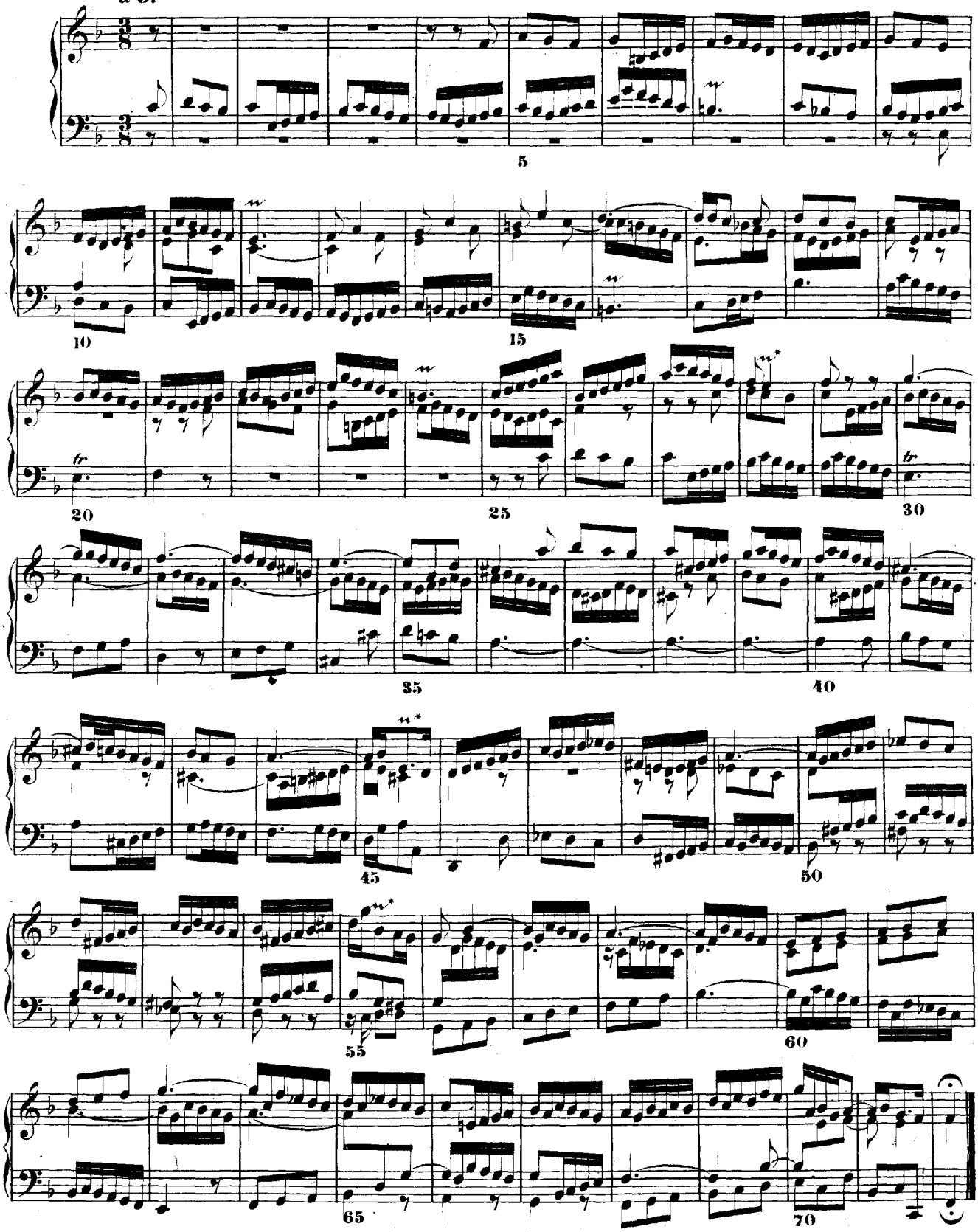


Analyze, with roman numerals and inversion. This example **does NOT modulate**. (10 pts)



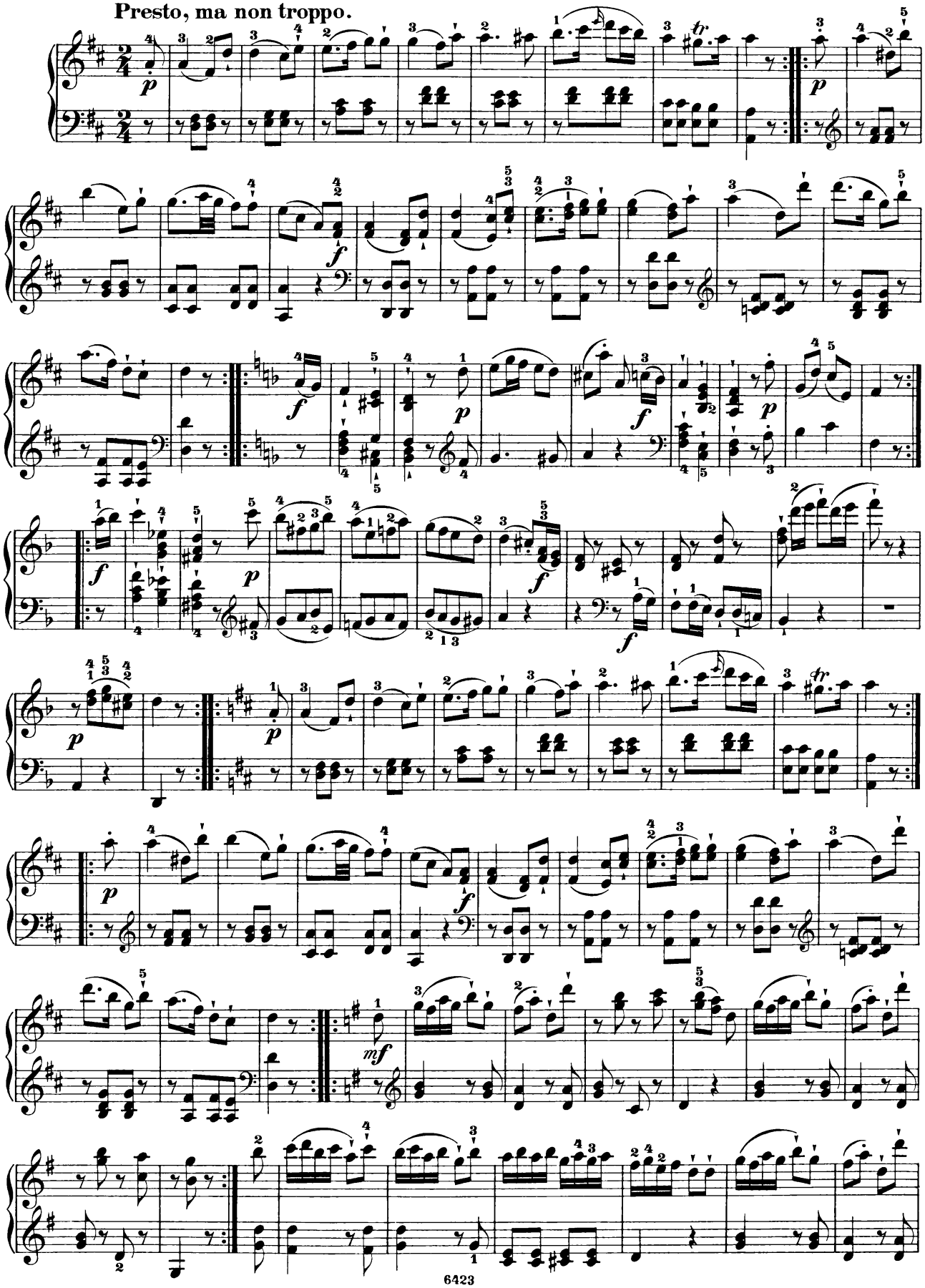
FUGA XI.

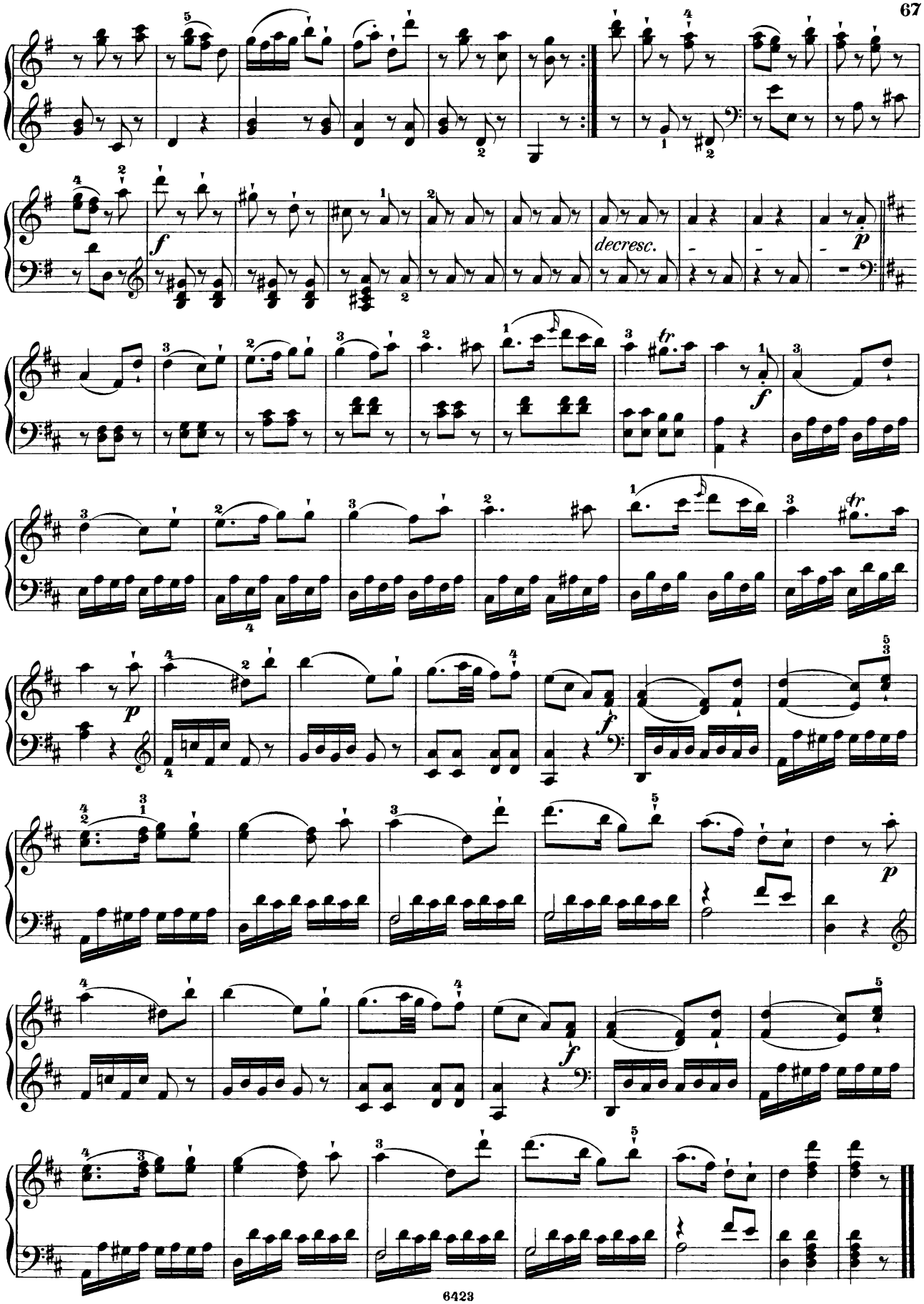
a 3.



Finale.

Presto, ma non troppo.




f
decresc.
p
f
tr
p
f
tr
p
f
p