

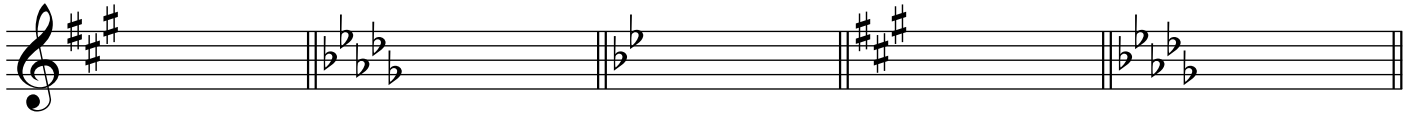
MU 110A Final Study Guide (2013)

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	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	variation form
hocket	—sectional
interval of imitation (both time and pitch senses of the term)	—continuous
fugue	ground bass
subject	passacaglia
	chaconne

MU 110 Final Exam Practice for Section 1

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



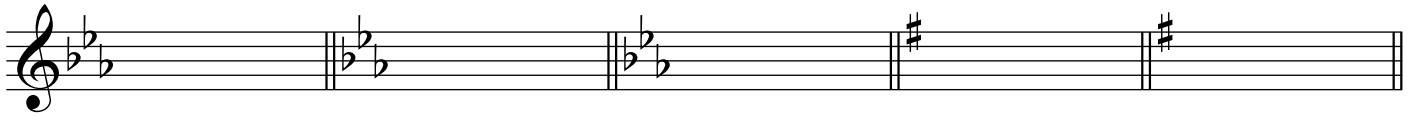
A: \flat VI

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 $\frac{6}{\text{iii}}$

em: vii \circ $\frac{5}{V}$

em: VII

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.

5

10

15

20

25

30

35

40

45

50

55

60

65

70

Finale.

Presto, ma non troppo.

The musical score is written for piano and consists of eight systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked "Finale. Presto, ma non troppo." and includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, f, mf). Fingerings are indicated by numbers 1-5 above notes. The score includes repeat signs and a final double bar line.

This page of musical notation consists of eight systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and fingerings. The first system has a repeat sign. The second system includes the markings *f*, *decresc.*, and *p*. The third system includes the marking *f*. The fourth system includes the marking *tr.*. The fifth system includes the marking *p*. The sixth system includes the marking *p*. The seventh system includes the marking *f*. The eighth system includes the marking *f*. The notation is complex, with many notes and rests, and includes various musical notations such as slurs, ties, and fingerings.