

Name:

Bard Conservatory Seminar
Midterm Theory Exam
Professor Gibbs/Halle
Oct 31, 2006

I. Harmonic identification

Joplin: Maple Leaf Rag

Tempo di marcia.

The first system of musical notation for 'Maple Leaf Rag' is shown. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (p) dynamic marking. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

A.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The right hand has a melodic line with some grace notes and slurs. The left hand continues with a rhythmic accompaniment. There are dynamic markings of piano (p) and piano fortissimo (p^{ff}).

B.

C.

The third system of musical notation shows a grand staff with a treble and bass clef. The right hand has a complex, fast-moving melodic line with many beamed notes. The left hand provides a steady accompaniment. A mezzo-forte (mf) dynamic marking is present.

D.

E.

The fourth system of musical notation is the final system shown. It features a grand staff with a treble and bass clef. The right hand has a melodic line with a crescendo leading to a forte (f) dynamic marking. The left hand continues with a rhythmic accompaniment.

1) Please identify the harmonies at the locations indicated by the letters (underneath) with the appropriate figures.

A. V43 B. ____ C. ____ D. ____ E. ____

2) Please label the following structures using the indicated initials.

- * Perfect authentic cadence (PAC)
- * passing six-four (P64)
- * cadential six-four (C64)

3) What is the explanation for the altered tones in the harmonies indicated by C. and E.?

II. Period form

Mozart, Sonata K. 281

The image shows two systems of musical notation for the first movement of Mozart's Sonata K. 281. The tempo is marked 'Allegro'. The music is in 3/4 time and B-flat major. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system continues the piece with similar notation. The tempo is marked 'Allegro'.

1) Please identify by brackets the basic phrase structure of this passage. Then indicate the following elements of period form according to the initials.

- * basic idea (BI)
- * contrasting idea (CI)
- * perfect authentic cadence (PAC)

Name:

2) What specific elements of contrast distinguish the basic idea from the contrasting idea?

3) What harmonic structure generally found in period form is absent from this passage?
What makes its absence relatively unproblematic here?

4) This passage is somewhat unusual according to Caplin in that a period form rarely occurs as the first theme within a larger sonata form. In your opinion, what characteristic, or characteristics of this particular passage allows it to function naturally in this capacity.

III. Sentence

Mozart, Sonata K. 283

The image displays two systems of musical notation for the first movement of Mozart's Sonata K. 283. The first system is marked 'Allegro' and begins with a piano (*p*) dynamic. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter and eighth notes, with some slurs. The bass clef part provides a rhythmic accompaniment with eighth-note patterns. The second system continues the piece, showing a dynamic shift to *fp* (fortissimo piano) and *f* (forte). The treble clef part includes a prominent sixteenth-note run, while the bass clef part continues with chords and single notes.

1) Please indicate the division of the passage into three main phrases. Identify each as presentation, continuation and cadential. How does this motivic division differ from that of period form?

2) Identify an instance of fragmentation. What element(s) of the basic idea (specifically) is/are fragmented?

3) How would you characterize the change in harmonic rhythm of this passage. Is this typical of sentence form?

4) What aspect of this passage is slightly irregular from the standpoint of normal sentence form defined by Caplin. What accounts for this irregularity?

IV. Harmonic Embellishment

Bach, French Suite no. 5.

Gavotte.



1) Please indicate all non-harmonic tones by circling them.

Name:

2) Find an instance of each the following categories of horizontal dissonance, identifying them by the initials indicated:

Accented passing tone (AP), accent neighbor (AN), passing tone (PT), escape tone (ET).

The piece continues as follows:

The image displays a musical score for piano, consisting of three systems of staves. The first system shows a short melodic phrase in the right hand and a bass line in the left hand. The second and third systems continue the piece with more complex melodic and harmonic development.

3) What are the main key areas reached in the piece?

4) What provides definitive evidence that a modulation into these key areas has occurred?

5) Briefly describe how the modulation is achieved in one instance, identifying the location of a pivot chord (a harmony which functions simultaneously in two keys.)

V. Fugue

J.S. Bach (WTC)

FUGA XVI.

The image displays a musical score for Fuga XVI, BWV 525, from J.S. Bach's Well-Tempered Clavier, Volume 1. The score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The piece is marked 'a 4.', indicating a four-measure repeat sign at the beginning of the first system. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Measure numbers 5, 10, and 15 are indicated at the start of their respective systems. The score concludes with a final cadence in the sixth system.

Name:

1) Please identify all instances of the subject (S) answer (A) and bridge passage (B) in the fugal exposition above.

2) What is the harmonic function is served by the bridge in this exposition?

3) Identify the all occurrences of the countersubject (CS) in the exposition. What is unusual with respect to its relationship to the structure of subject?

4) Identify the first episode (E). What material is it constructed out of?

5) Identify the first restatement of the subject and answer. What is the relation of the key in which this occurs to that of the fugue.