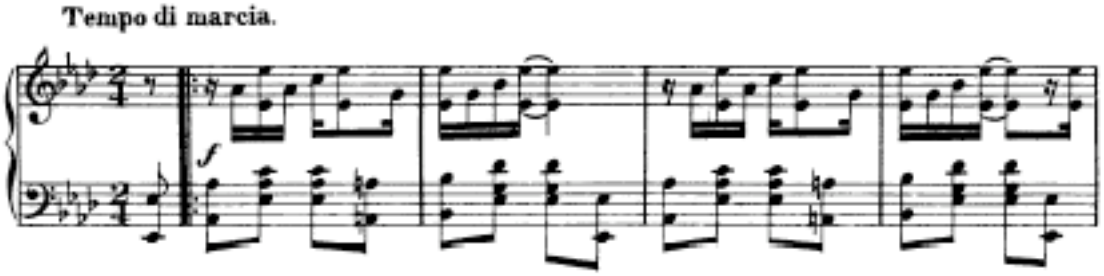
Name:

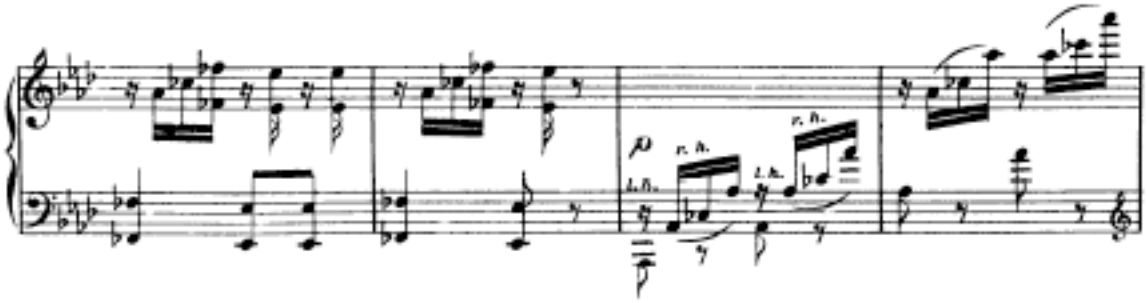
Bard Conservatory Seminar
Midterm Theory Exam
Professor Gibbs/Halle
Oct 31, 2006

I. Harmonic identification

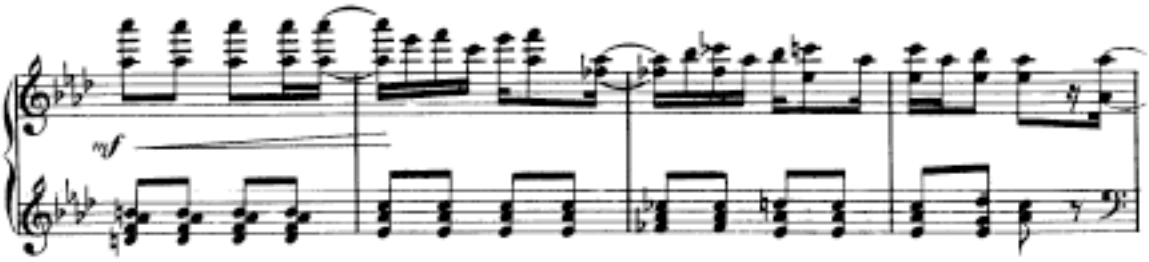
Joplin: Maple Leaf Rag



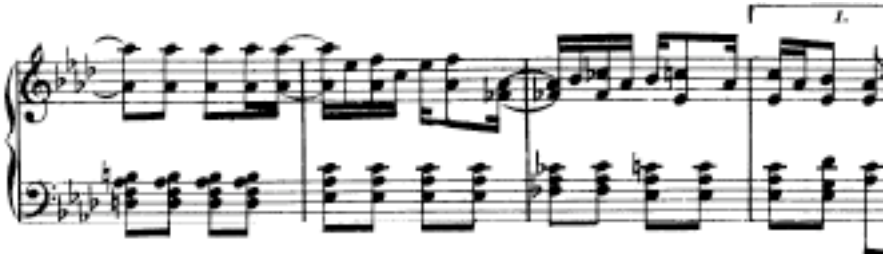
A.



B. C.



D. E.



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

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

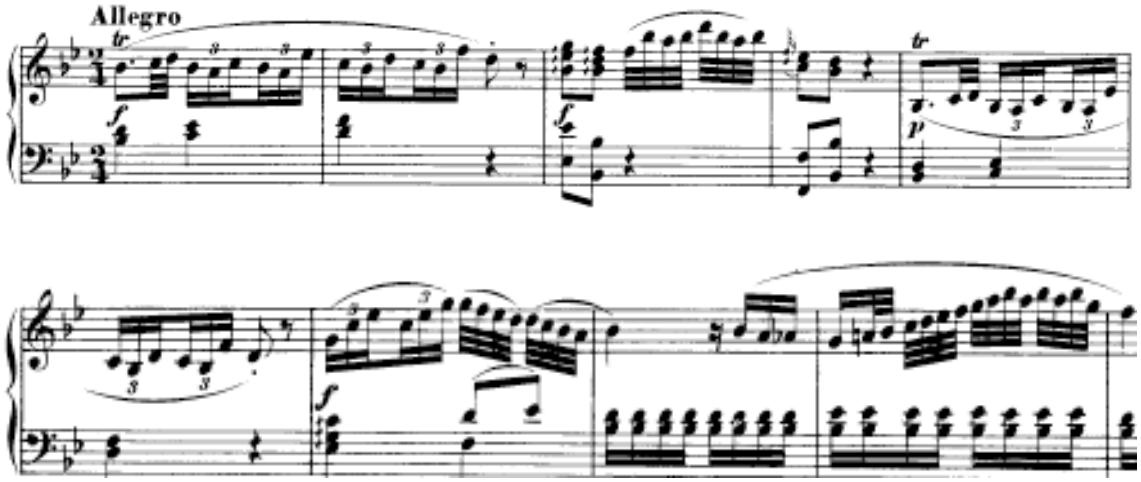
2) Please label the following structures using the indicated initials.

* 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



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:

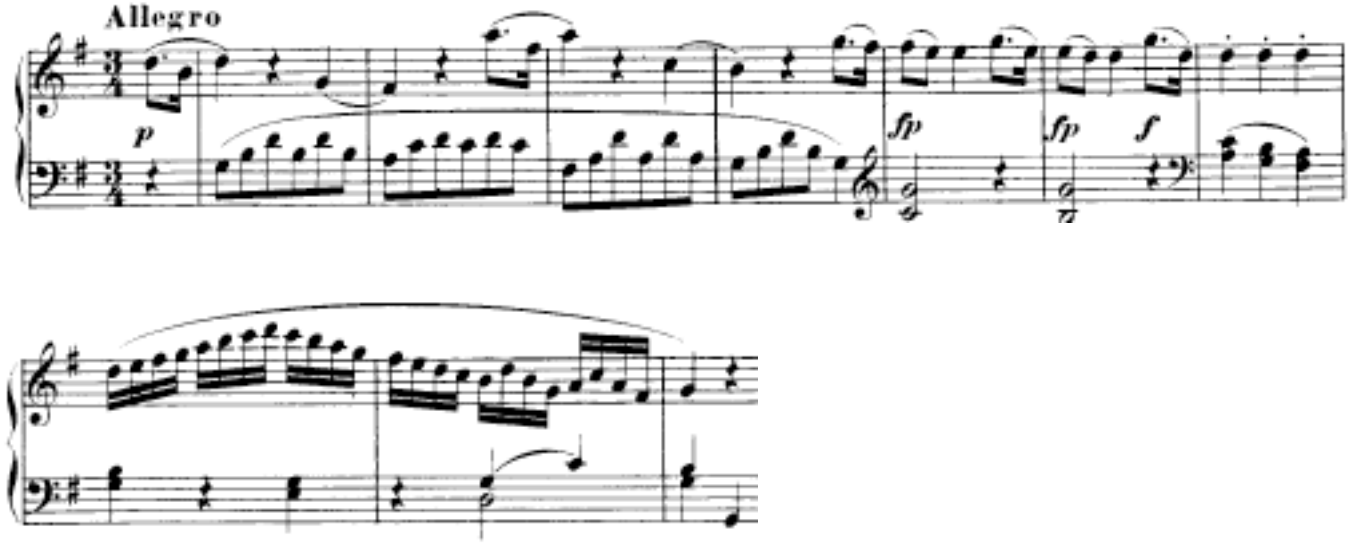
2) What specific elements of contrast distinguish the basic idea from the contrasting idea?

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



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?

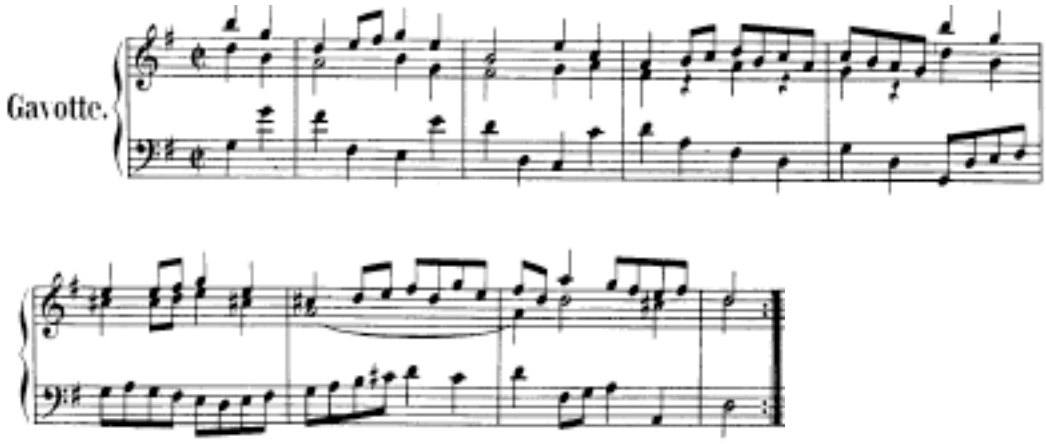
2) Identify an instance of fragmentation. What element(s) of the basic idea (specifically) is/are fragmented?

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.

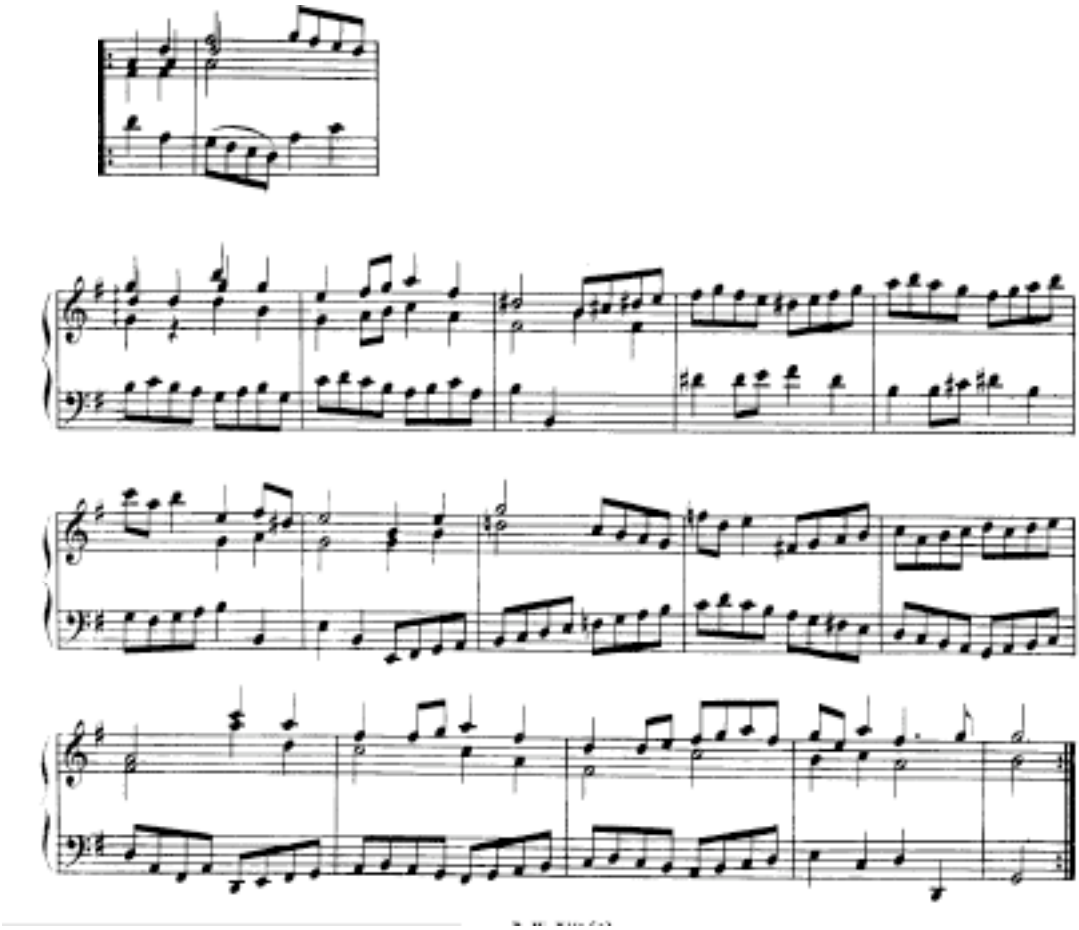


1) Please indicate all non-harmonic tones by circling them.

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:



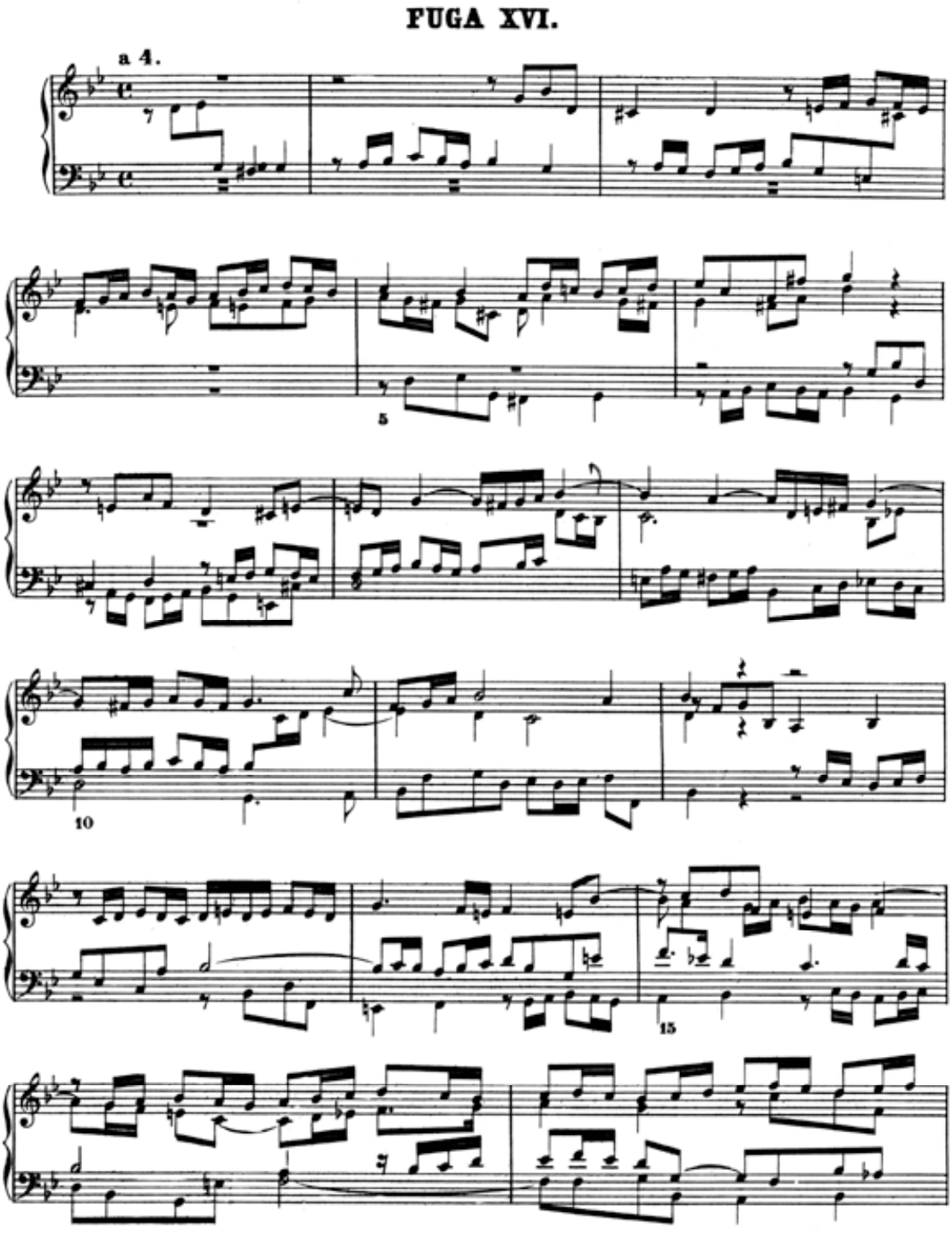
3) What are the main key areas reached in the piece?

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)



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 occurances 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.