

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 clef on the upper staff and a bass clef on the lower staff. 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 treble and bass clefs. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with some triplets. A piano (p) dynamic marking is present. The system concludes with a fermata over the final notes.

B.

C.

The third system of musical notation shows a grand staff with treble and bass clefs. The right hand has a complex texture with many beamed notes and slurs. The left hand has 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 treble and bass clefs. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with some triplets. A piano (p) dynamic marking is present.

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

The image displays a musical score for the first movement of Mozart's Sonata K. 283. The tempo is marked 'Allegro' and the time signature is 3/4. The score is written for piano and features a first theme in G major. The first system consists of eight measures. The right hand plays a melody with eighth-note patterns and rests, while the left hand provides a rhythmic accompaniment of eighth notes. Dynamics include piano (*p*), fortissimo (*ff*), and forte (*f*). The second system shows a continuation of the theme with a long melodic line in the right hand and a supporting bass line in the left hand.

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:



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, a fugue from the Notebook for Anna Bach, Volume 5 (WTC V) by Johann Sebastian Bach. The score is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piece begins with a tempo marking 'a 4.' (Allegretto). The first system starts with a treble clef and a 4-measure rest, followed by a bass clef. The second system begins with a treble clef and a 4-measure rest, followed by a bass clef. The third system starts with a treble clef and a 4-measure rest, followed by a bass clef. The fourth system begins with a treble clef and a 4-measure rest, followed by a bass clef. The fifth system starts with a treble clef and a 4-measure rest, followed by a bass clef. The sixth system begins with a treble clef and a 4-measure rest, followed by a bass clef. The score includes various musical notations such as notes, rests, and accidentals. Measure numbers 10 and 15 are indicated at the beginning of the fourth and fifth systems, respectively.

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.