Music 310 June 2, 1941

FINAL EXAMINATION

(1) A composition will be played twice on the gramophone. Write a schematic outline of the form, going into details as far as possible:

(a) mark the main thematic sections by capital letters, their subordinate constituent ideas by small letters

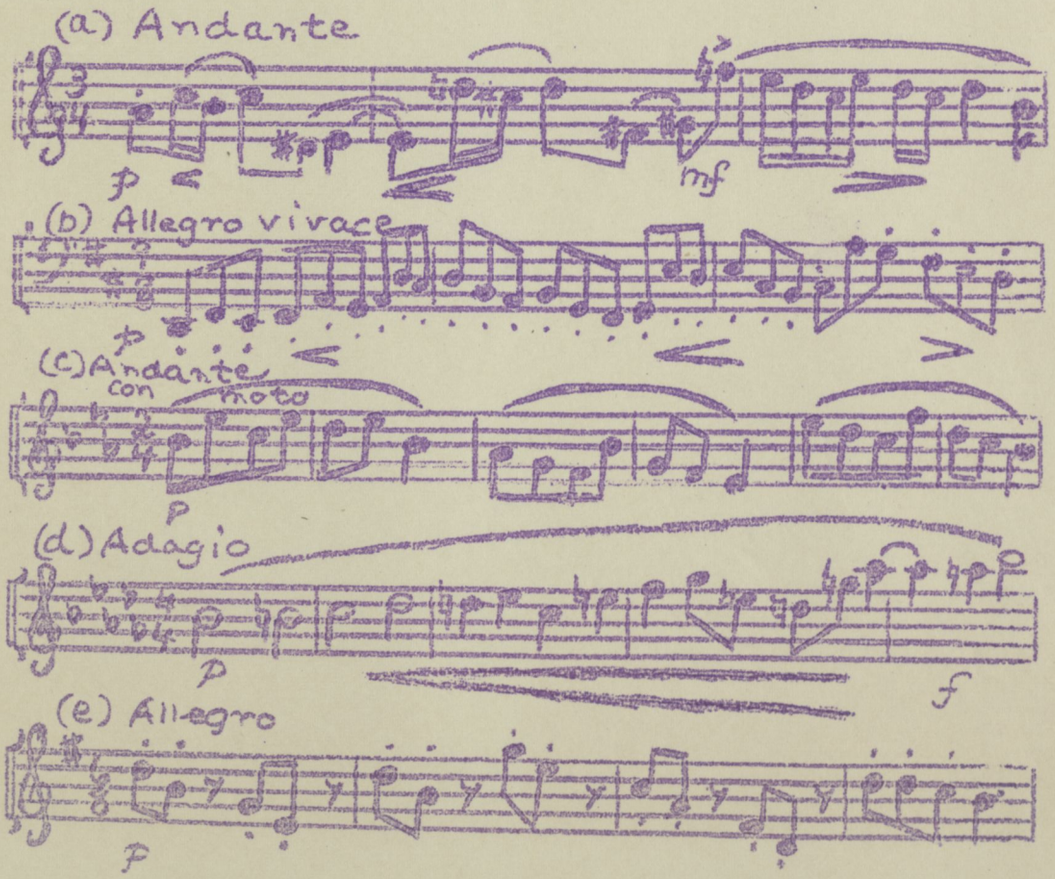
(b) indicate "transition", "development", and similar functions of the respective passages, showing the reference of such passages to the material designated under (a)

(c) indicate the key scheme of the main sections of the composition

NOTE: For the sake of orientation, indicate in your outline the changes of the record sides

(2) Discuss in technical terms the function of the principle of development in the variation form, and of the principle of variation in the developmental passages of non-variation forms, especially the scherzo form, referring to and quoting from Beethoven's Sonatas and Variations for the piano

(3) Discuss each of the following five melodies with respect to their suitability as fugue subjects. Choose one of them which seems to be the most suitable and write answer and countersubject; improve the chosen subject by slight alterations if you feel the need for such; in this case formulate the reasons for the alterations made



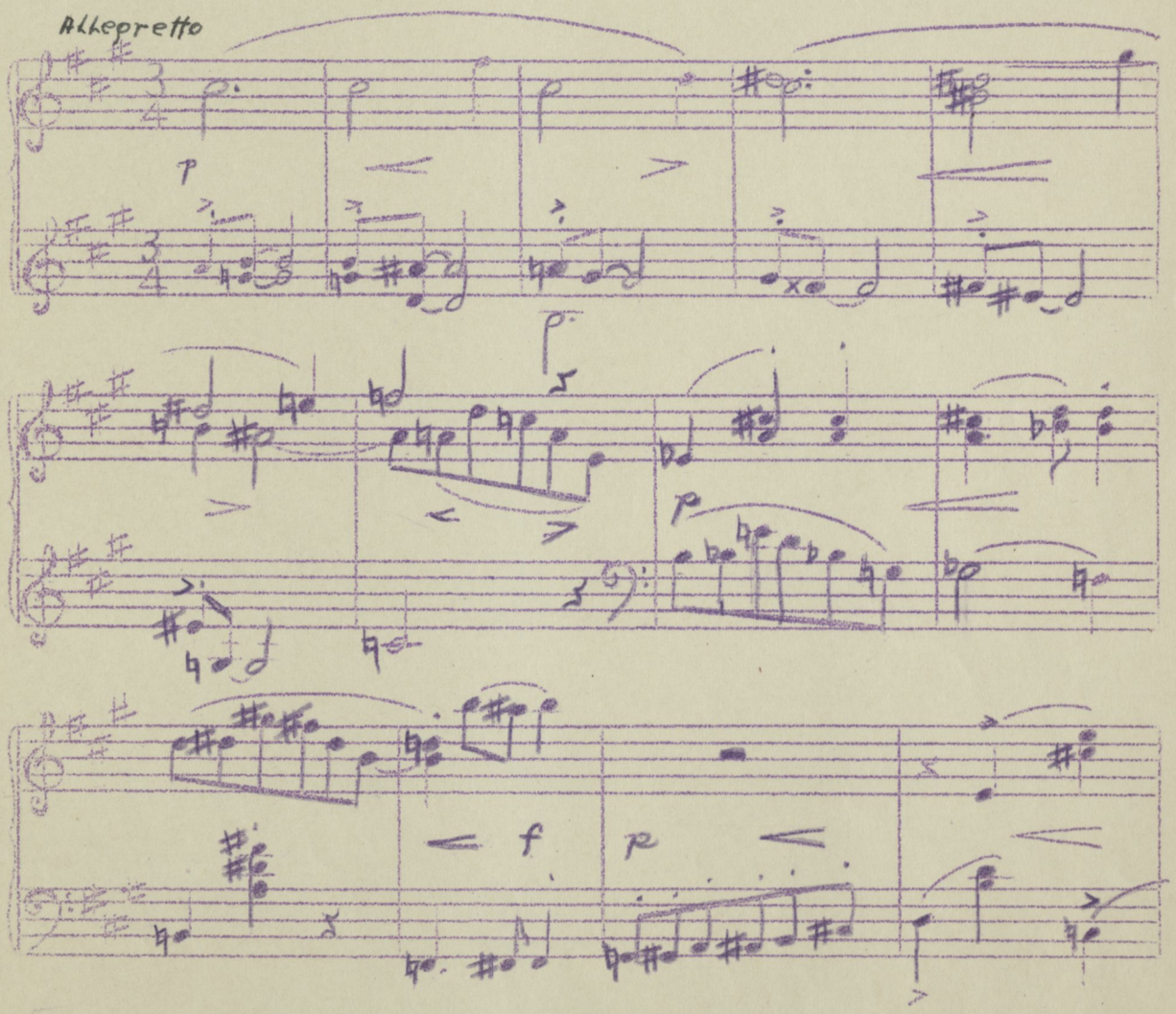
Music 310 FINAL EXAMINATION 29 May 1940

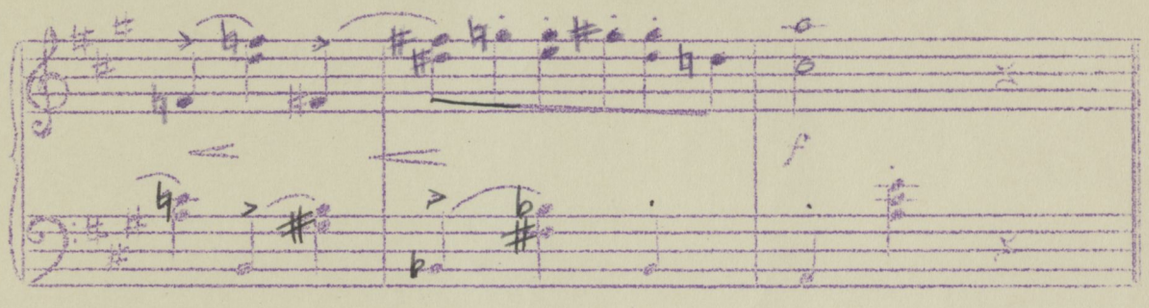
(Time allowed: 3 hours)

1 A composition will be played twice on the gramophone. Write a schematic outline of the form, going into details as far as possible.

(a) Mark the main thematic sections by capital letters, their subordinate constituent ideas by small letters
(b) Indicate "transition", "development", and similar functions of the respective passages, showing the reference of such passages to the material designated under (a)
(c) Give the key scheme of the main sections of the composition

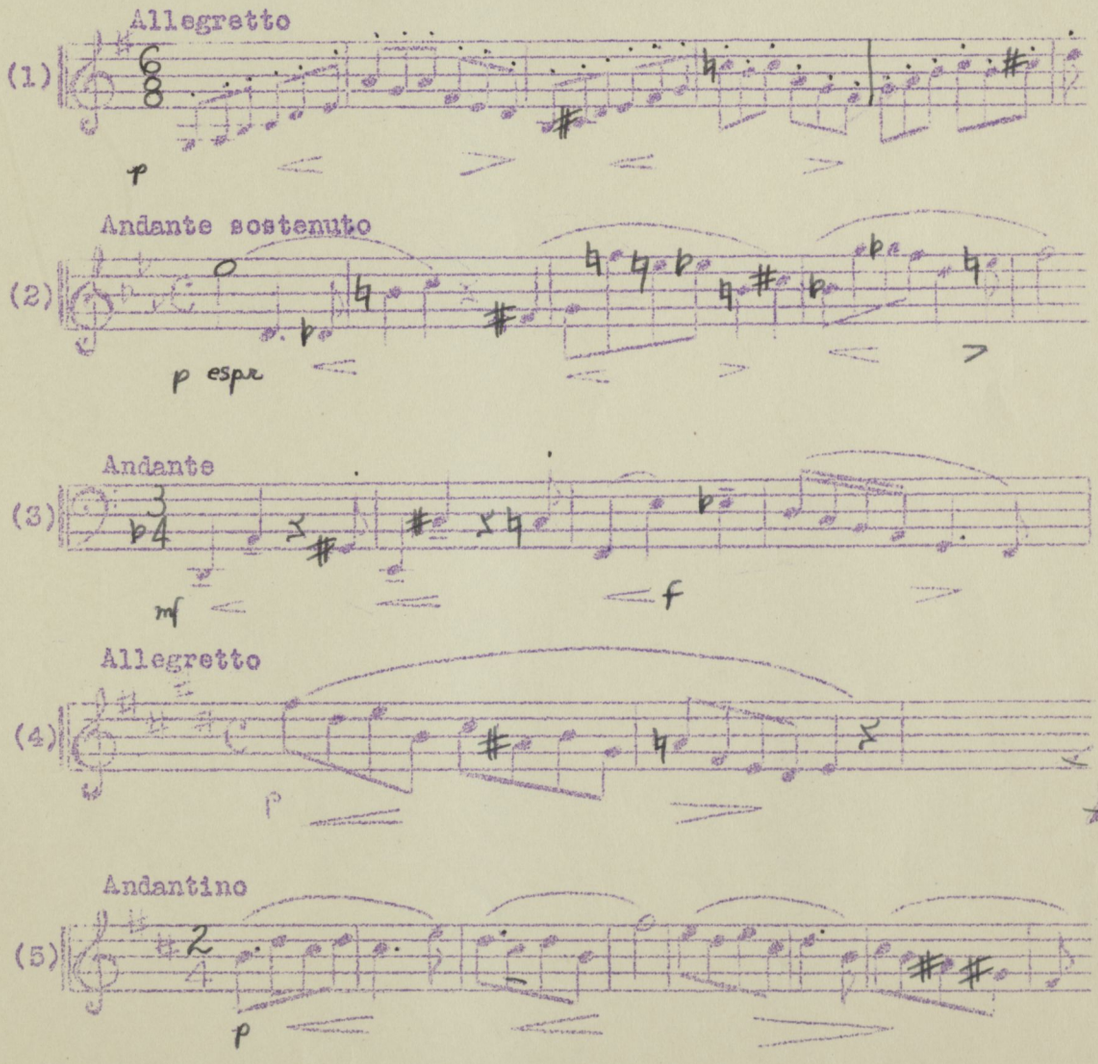
2 The following is the exposition of a Scherzo. Write a development section of that scherzo until the beginning of the recapitulation, of approximately 16 to 20 measures.





3 (a) Criticize briefly each of the following five melodies with respect to their suitability as fugue subjects.

(b) Choose one of them which seems to be the most suitable and write answer and countersubject; improve the chosen subject by slight alterations if you feel the need for such changes; in this case formulate the reason for the alterations made.



Music 215b FINAL EXAMINATION 4 June 1940

(Time allowed: 2 hours)

I. COUNTERPOINT

1 Give an example (not exceeding two measures) in three parts (one of them written in the alto clef) of each of two of the following idioms:

(a) "borrowed dissonance"
(b) "anticipated dissonance"
(c) "consonant $\frac{6}{4}$ chord"

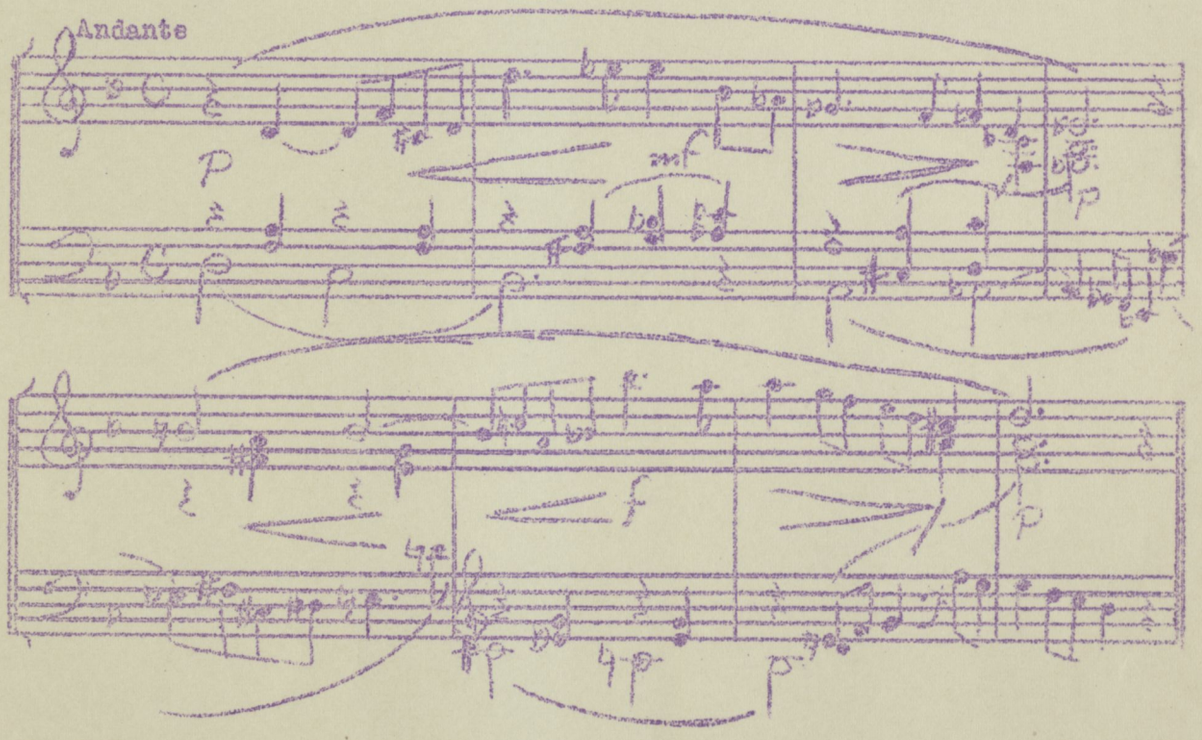
2 Is it better to begin a downward motion in a melodic line—

(a) with shorter or with longer rhythmic values?
(b) on a strong or on a weak beat?

Answer both questions and give the reasons for your answer.

II. HARMONY

3 Make the following period unsymmetrical, by extending either the first or the second phrase by one to two measures, leaving the other phrase unchanged:



Music 205a, 210a
1939-40

OUTLINE

Examples from Schubert Eflat Mass, Universal Edition for voices and piano
6:14 means page 6, measure 14

Material	Examples	week	no of classes
The remaining dominant dissonances in major and minor - vii°7 and V9	6:14, 7:4 (really a suspended 9th)	1	1
Secondary seventh chords in major - sequences I^7 III^7 VI^7 IV^7 II^7		1	1
in minor		1	1
The tonal chromatic - i.e. the major or harmonic minor tonality expanded to include the 5 chromatic tones; principles of chromatic alteration; types of altered chords			
I Functional substitutes (these chords function in the mode exactly as the diatonic chord for which they are substituted functions)			
A chords borrowed from the homotonic minor mode	5:6, 7:16 13:cadence ~~15:16~~, 29:11 99:12,14,20 16:17	1	1
B chords chromatic to mode		2	2
V+, $V^{6+}_{4\ 3}$?	43:5		
~~#iv7~~	24:13 98:3		
Neapolitan Sixth (N6)	23:4, 25:6,7 ? 40:16		
~~#ii7~~	21:13, 14:11 ? ? ?		
II Attendant chords (these function in the key through their chord of resolution into which they tend strongly to issue)			
V7 ($V, vii°_6$)	19:1, 38:~~2~~, 44:~~2~~1,	1	1
7°	40:4, 76:12 79:11	1	1
6+, $\frac{6+}{5}$, $\frac{6+}{3}$	14:2,3, 6; 15:16 43:3, 98:18	2	2
deceptive resolution of V7 attendants	~~16:17~~, ~~31:2~~ 34:10,11,~~12~~	1	1
series of attendant chords - resolution to a seventh chord in place of a triad	7:12, 23:10, 11 23: 2, 3. 64:15,16	1	1
Original chorus as final piece of work for the semester - review and summing up of material		2	2

alter. triads 1
alt. roots 1
seventh ch. 1
alter. roots 1

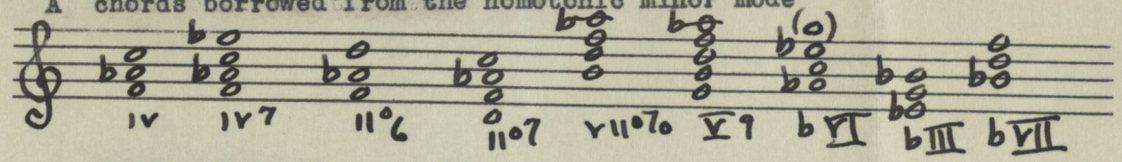
$\flat VII^6_5$

CLASSIFICATION OF CHROMATICALLY ALTERED CHORDS

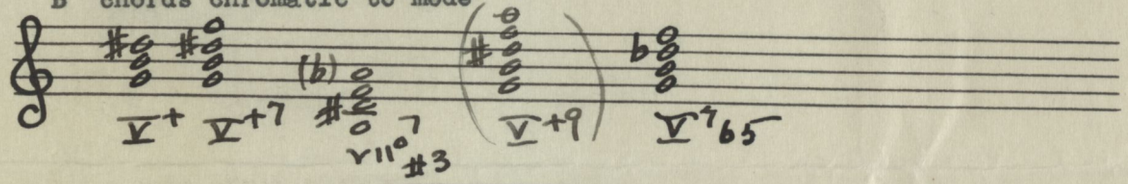
Key of C major

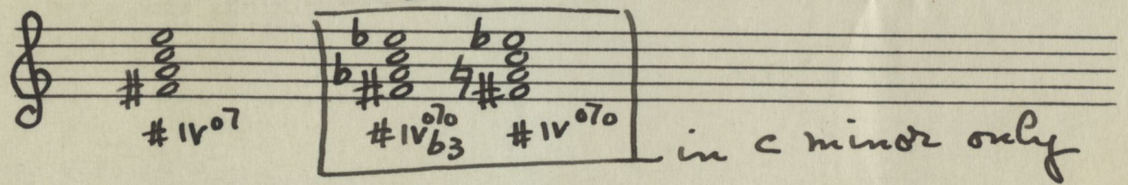
I Functional substitutes

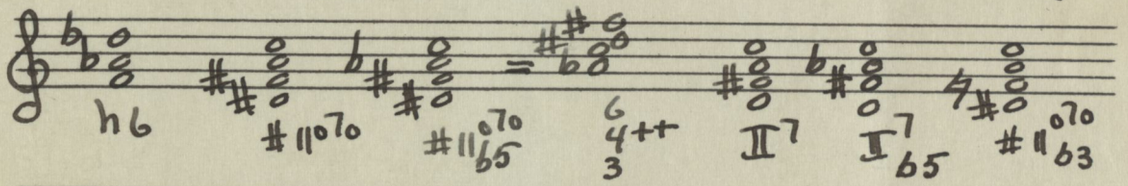
A chords borrowed from the homotonic minor mode



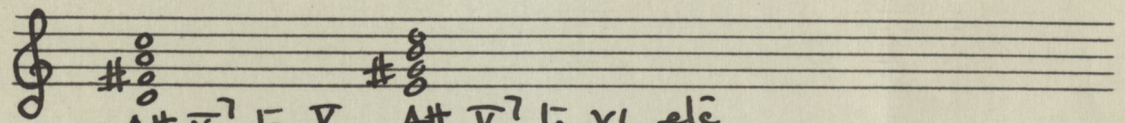
B chords chromatic to mode

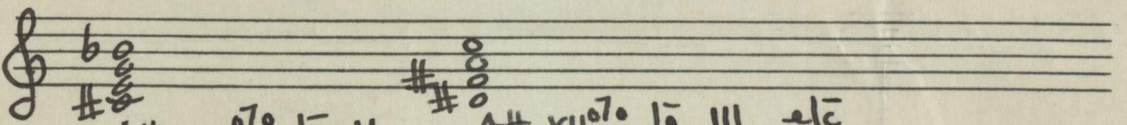


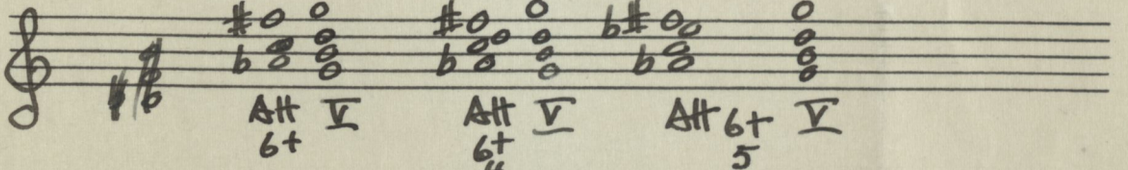




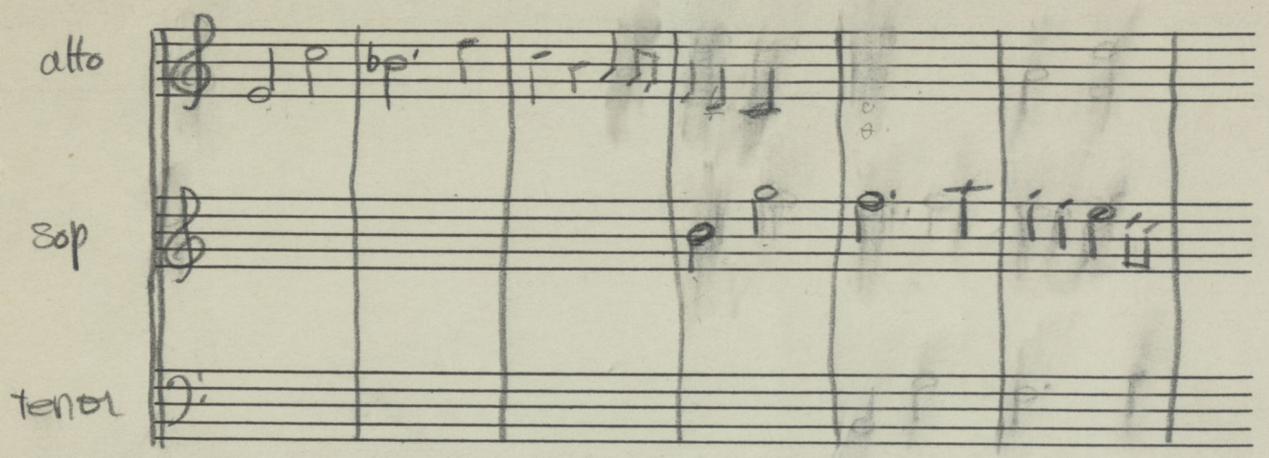
II Attendant chords

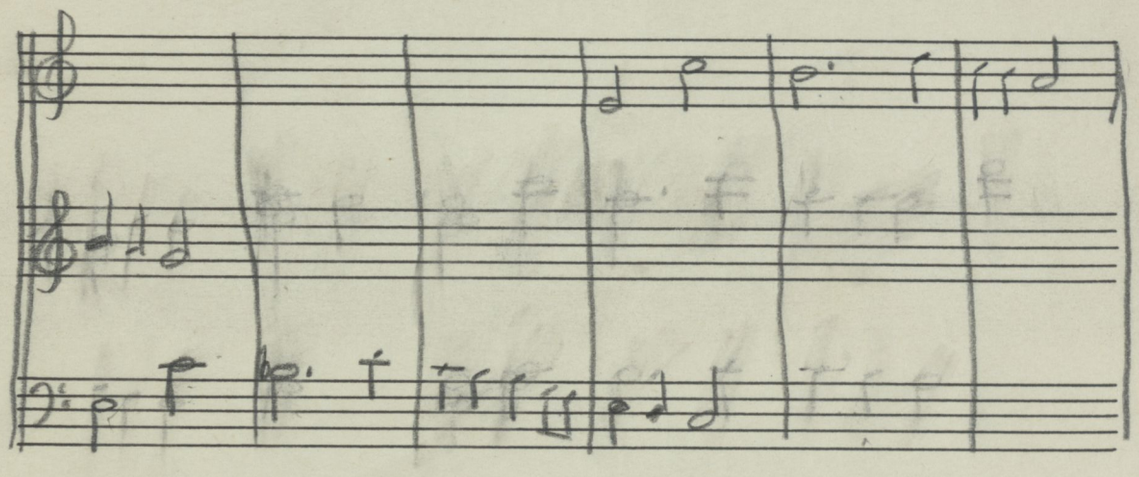


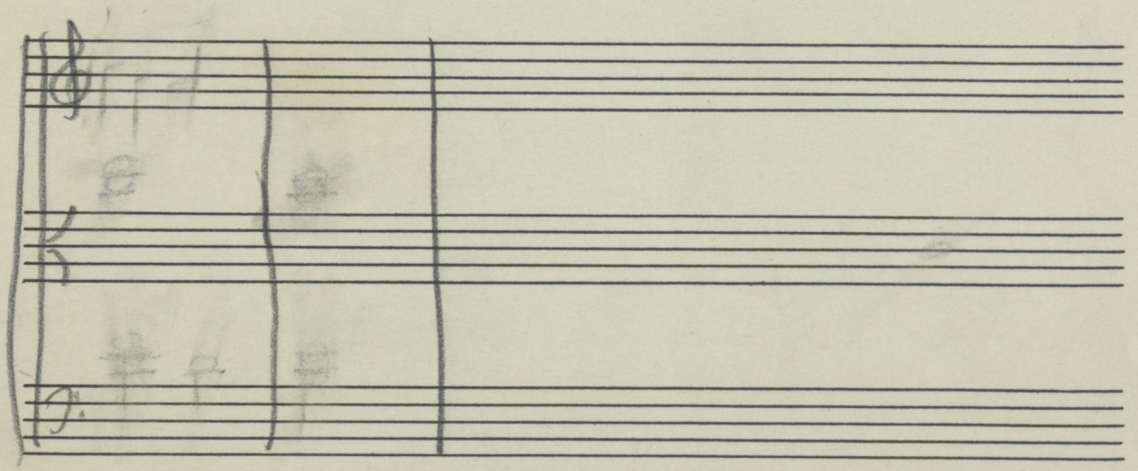


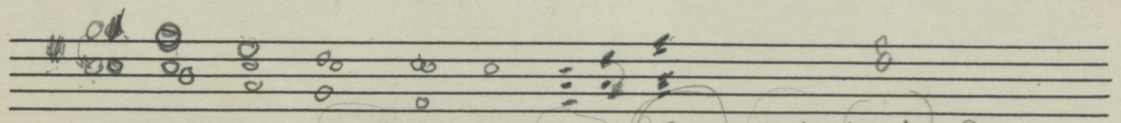


X









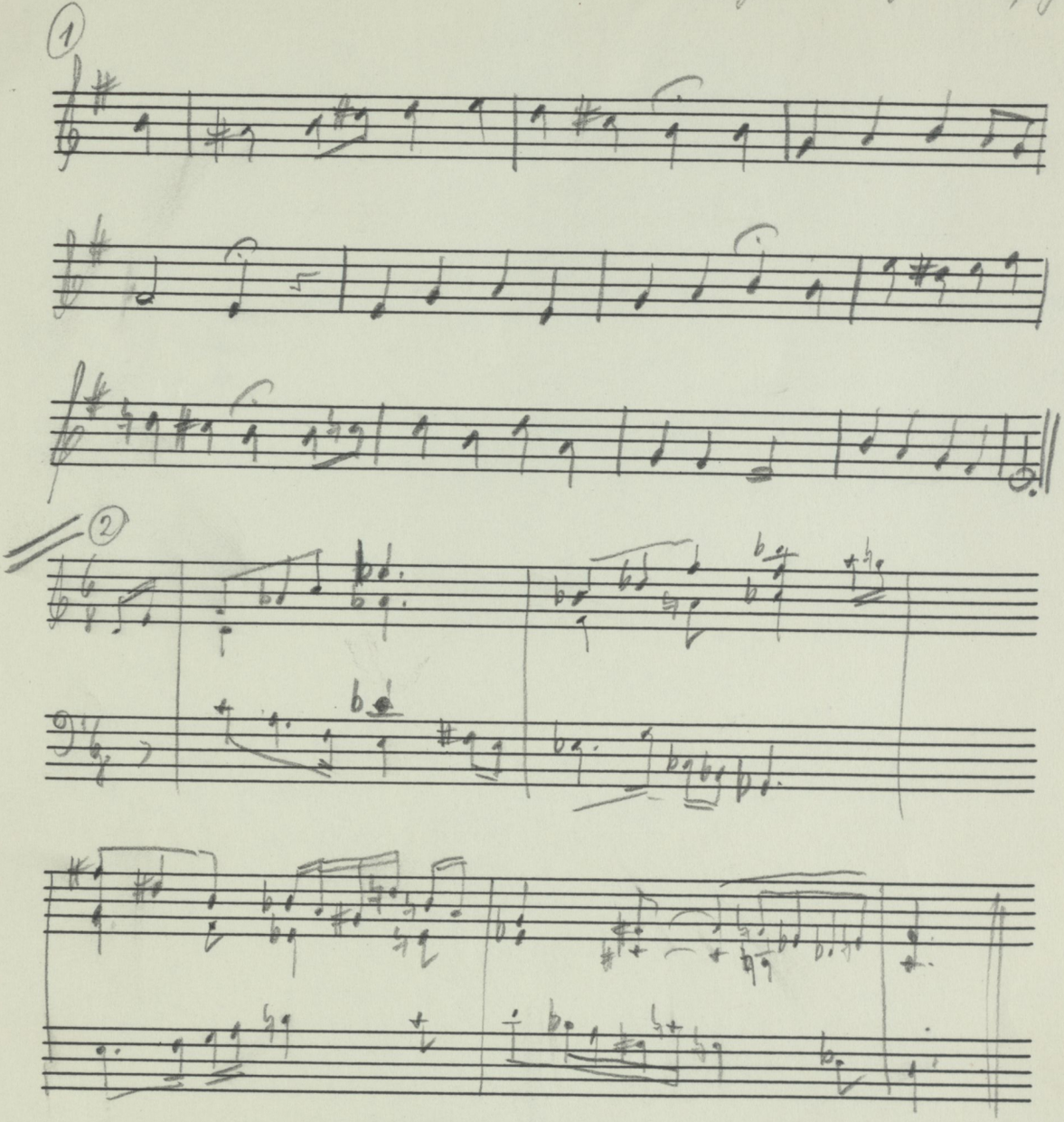
5 - 1c - 2d - 3c - 4d - 5c - 6d - 7d 8c
8 - 1c - 2d - 3c - 4d - 5d - 6c - 7d 8c

Music 410 January 7, 1941

1. Harmonize the choral example 1.
2. Edit the phrase example 2.
3. Analyze the phrase (ex. 2) as to phrase subdivisions (sections), relationships of the endings of the sections, in regard to interval tensions and interval combinations; observe the points of emphasis and indicate how they are approached and realized.
4. Discuss and compare the principles of articulation and construction applied in examples 1 and 2.

Bach (Ed. II, № 173, p. 12)

assignment for 410, Jan. 7



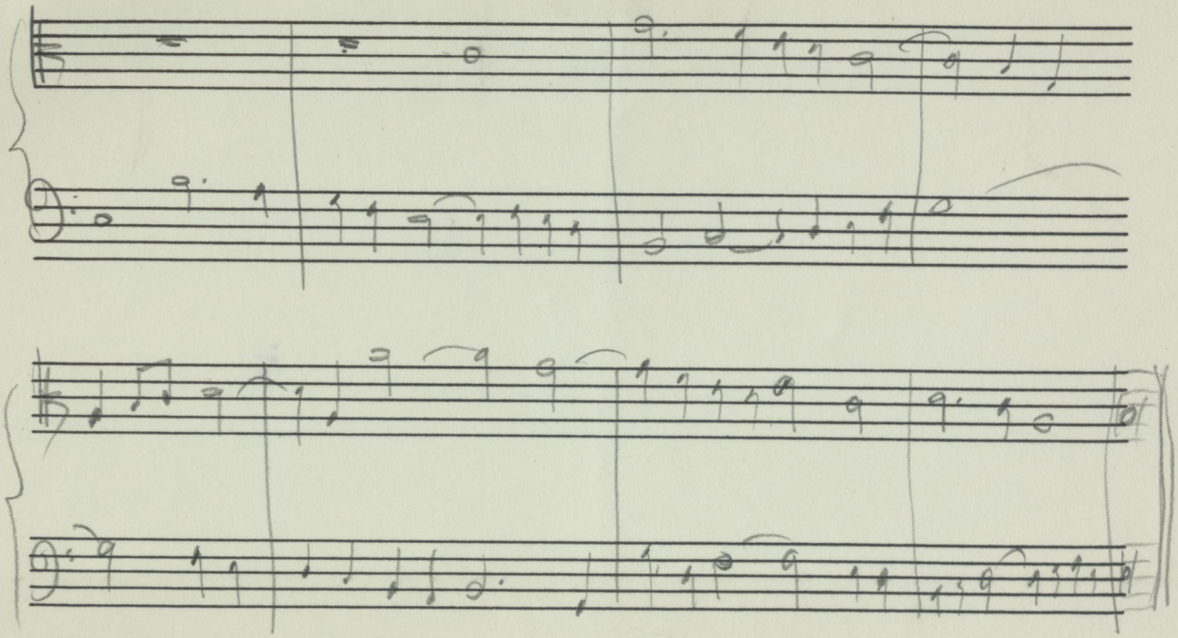
a) Harmonize the chorale (1)
b) edit the phrase (2)
c) analyze the phrase (2) as to phrase subdivisions (sections) relationships of the endings of the sections, in regard to interval tensions and interval combinations, observe the points of emphasis, ~~and~~ how they are approached and realized.
d) discuss the principles of articulation and accentuation (and compare) applied in (1) and (2).

Music 410 January 14, 1941

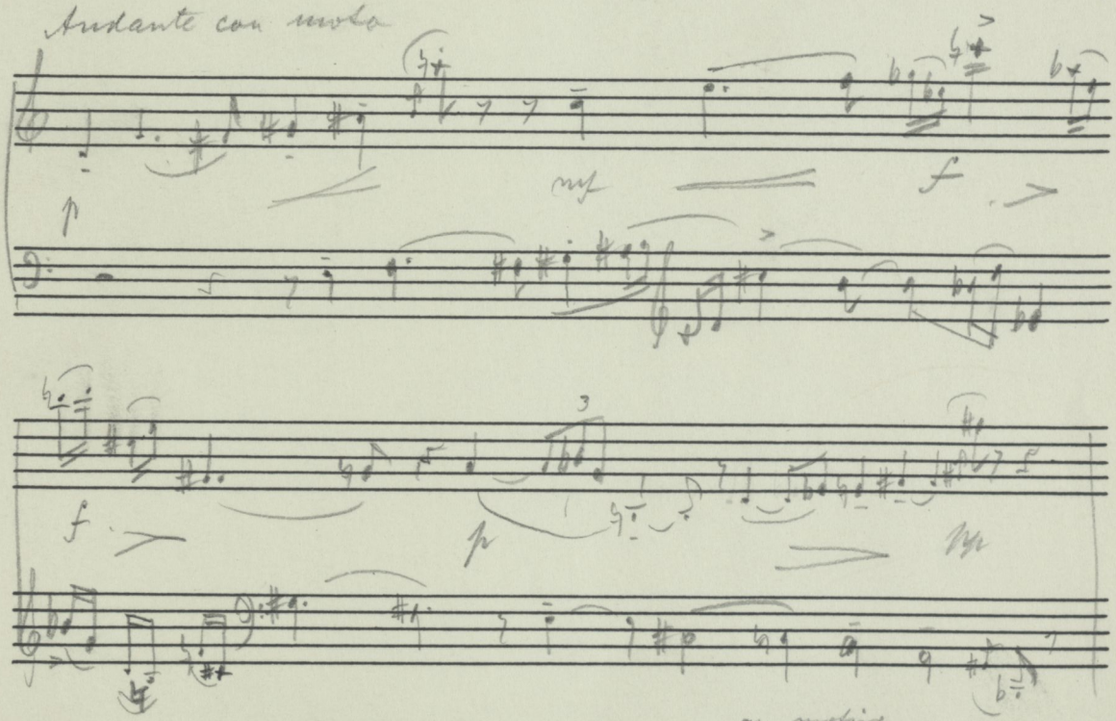
1. Compare examples 1 and 2
   a) in regard to motivic relationships between the voices;
   b) as to how points of emphasis are realized, introduced and left;
   c) by what means an effect of finality is produced at the end.
   Consider especially the treatment of dissonances and its function in the design.

2.a) Interpret the chord of example 3 as belonging to some major or minor key and resolve it as quickly as possible in the tonic triad of that key;
b) indicate whether the chord in question contains more than one harmonic function of the chosen key and designate these functions;
c) write a non-tonal sequence of four three- to five-part chords of a climactic character in which the chord of example 3 appears as the third chord of the sequence.

1.

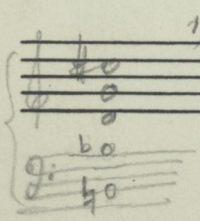


2. Andante con moto



Compare these two examples in regard to the relationships between as motive
the voices; how points of emphasis are prepared, introduced
and left; by what means an effect of finality is produced
at the end. Compare especially the treatment of dissonance.

3.



1) Interpret this chord as belonging to some major or minor key. Resolve it as widely as possible in the tonic triad of that key; indicate whether the chord in question contains more than one function of the key, and which ones.

2) Write a non-tonal harmonic climax of five chords in which the given chord appears as the third in the sequence.