I. PART WRITING

In the key of G major and a 4/4 meter, notate the following chord progression in four-voice chorale style (soprano and alto in the treble clef; tenor and bass in the bass clef):

I   V6/5   I   ii6   V6/5 of V   Cadential 6/4   V   I

Additional guidelines:
1. The final I chord should arrive on the downbeat of a measure.
2. The choice of durations and the total number of measures is up to you.
You have been provided with a score of a piece for piano from the Classic period (see Piece A). Answer the following questions with reference to this score. A recording of the piece will be played for you two times.

1. The piece consists of three large formal sections, each of which includes one or several distinctive key areas. In the table below, provide the following information for each section:
   - In which measure does the section begin?
   - What is the key and Roman numeral of the first chord?
   - In which measure does the section end?
   - What is the key and Roman numeral of the last chord?

<table>
<thead>
<tr>
<th>Beginning measure number</th>
<th>Key and Roman numeral of first chord</th>
<th>Ending measure number</th>
<th>Key and Roman numeral of last chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section 1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Section 2</td>
<td></td>
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<tr>
<td>Section 3</td>
<td></td>
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</tbody>
</table>
Form

2. Consider the tonal and thematic relationships between the different sections of the piece. In your opinion, which of the following schemes reflects the piece’s overall form most adequately? Briefly explain your answer.

A B C        A A’ A        A B A        A B A’        Sonata Form

Explanation:
3. The piece contains four distinct cadences. In the table below, provide the following information for each cadence:

- In which measure does the cadence arrive?
- In what key is it?
- What type of cadence is it? (Perfect Authentic Cadence, Imperfect Authentic Cadence, Half Cadence?)

<table>
<thead>
<tr>
<th>Measure number</th>
<th>Key</th>
<th>Cadence type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cadence 1</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>Cadence 2</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>Cadence 3</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>Cadence 4</td>
<td>_____</td>
<td>_____</td>
</tr>
</tbody>
</table>

4. Provide a complete harmonic analysis of the passage shown below (measures 11-18).
• Specify the key at the beginning of the passage.

• Label all chords with Roman numerals, inversion figures, or special symbols (such as N⁶, Fr. +⁶, etc.) as appropriate.

• For any modulation, specify the new key and show a pivot chord.

Phrase Structure

5. a) The piece includes several melodic/harmonic phrases. Identify two phrases at the beginning of the piece that together form a period. In the space below, specify the beginning and ending measure numbers for each phrase of this period.

• First phrase (“antecedent”): ______________________________

• Second phrase (“consequent”): ______________________________

b) The second phrase of the period mentioned above involves a phrase extension.

• In which measure does the phrase extension begin?

__________________

• What is the harmonic function of this extension? How does the bass voice contribute to it?

_________________________________________________________
Etwas lebhaft

\begin{align*}
&\text{Flute} & \text{Oboe} & \text{Clarinet}^* & \text{Horn}^* & \text{Trumpet}^* & \text{Trombone} & \text{Violin} & \text{Viola} & \text{Piano} \\
\end{align*}

\begin{align*}
\text{rit.} & \quad \text{a tempo} & \text{rit.} & \quad \text{a tempo} & \text{rit.} \\
\end{align*}

\begin{align*}
&\text{Violin} & \text{Viola} & \text{Piano} \\
\end{align*}

\begin{align*}
&\text{rit.} \\
\end{align*}

* Sounds as notated

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III. ANALYSIS – PIECE B

You have been provided with a score excerpt of an orchestral piece from the twentieth century (see Piece B). Answer the following questions with reference to this score. A recording of the excerpt will be played for you two times.

Texture

1. The musical texture of Piece B may be described as a mosaic-like combination of various short three-note figures. While these three-note figures are all quite similar, they are presented in such a way that the listener can easily distinguish them from each other.

Consider measures 1-3 of the score.

a) Name two musical factors that help a listener to recognize the similarities between the three-note figures.

b) How are the three-note figures in this passage set apart from each other? Name three musical factors that help a listener to hear each three-note figure as an individual unit within the overall texture.
Melodic Motives

2. The musical example below shows eight three-note figures occurring in measures 4-7. They will be referred to as motives A-H in this question.

Compare the above motives A-H, paying careful attention to their melodic structures and shapes.
a) Which motives are exact transpositions of each other? (List each pair of motives that are related in this way. One possible answer is provided below.)

B and F

b) Which motives are melodic inversions of each other?

___________    ___________    ___________    ___________    ___________

___________

c) Which motives are melodic retrogrades of each other?

___________    ___________    ___________    ___________    ___________

d) Which motives are melodic retrograde-inversions of each other?

___________    ___________    ___________    ___________

Rhythm

3. Compare the overall rhythm of measures 1-3 with the overall rhythm of measures 4-5. Explain the rhythmic development in measure 4-5.

_______________________________________________________________________

_______________________________________________________________________

_______________________________________________________________________

Twelve-Tone Series

4. The pitch structure of Piece B is governed by a twelve-tone series. This twelve-tone series is used in four different forms (prime form, inversion, retrograde, retrograde inversion) as well as in different transpositions. The prime form of the series is stated in measures 1-3. It consists of the following succession of pitches:

Prime form (mm. 1-3): B - Bb - D - Eb - G - F# - G# - E - F - C - C# - A
This initial statement of the series is followed, in measures 4-8, by three more statements. For each series statement in measures 4-8, provide the following information:

- Spell out the succession of pitches that constitutes the series. (The first and last pitches are given below.)
- Identify the form of the series, choosing from the following options: prime form, inversion, retrograde, or retrograde-inversion. (You do not need to specify the transposition level.)

a) Measures 4-5, piano

• Succession of pitches: D ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ C

• Form of series: ______________________

Example a

b) Measures 6-7 (beat 1); clarinet, viola, violin, oboe

• Succession of pitches: C# ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ B

• Form of series: ______________________
Example b

- Succession of pitches: C ___ ___ ___ ___ ___ ___ ___ ___ ___Bb
- Form of series: ____________________

c) Measures 7 (beat 2) – 8; piano, flute, trumpet
Example c