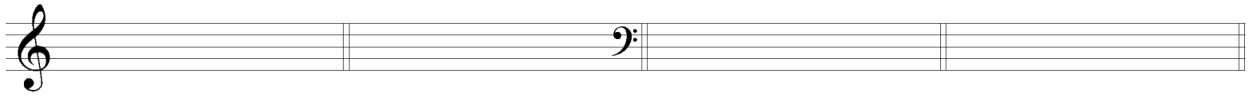
MUS 233 Practice Final Exam

1. Using key signatures, write the following chords in close position. Above the staff, write in the lead sheet symbol for each chord where applicable. Note stacking counts.



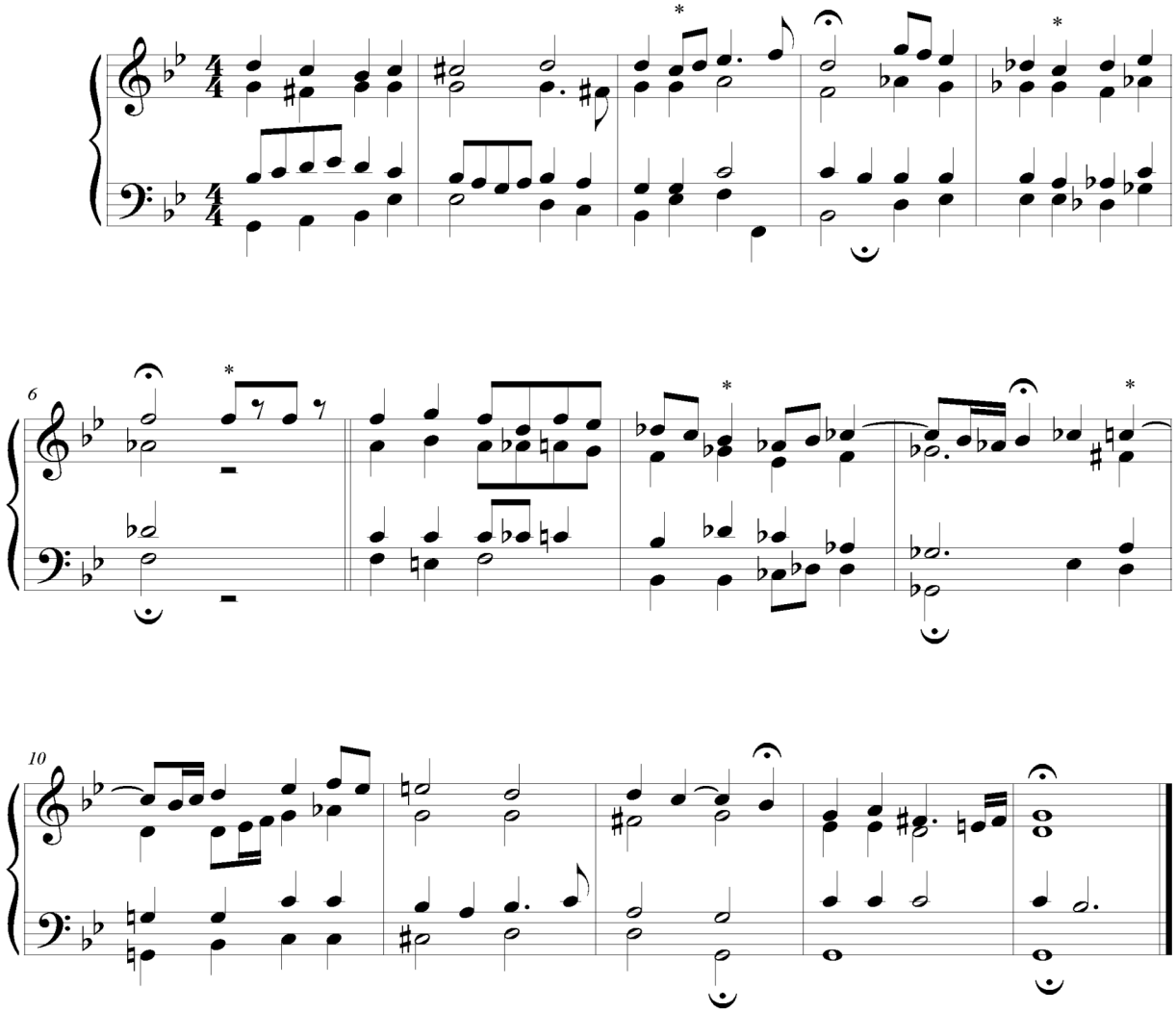
A♭: V_2^4/IV

a: vii^{o6}_5/N

D: iv^6_5

A: Ger +6 (enharmonic spelling)

2. Analyze the following example. Analyze all chords, nonchord tones (including suspension intervals) and keys/modulations. Each asterisk represents a modulation technique and therefore where a key-change is initiated. Included in those techniques are a V^7 chord reinterpreted as a Ger +6 in another key and also a vii^{o7} chord reinterpreted as a vii^{o7} chord in another key. Each fermata represents an AC. There are five modulations and five keys represented. On the back of this page, diagram the piece and name the form. The diagram should show sections, phrases, cadences and keys, with corresponding measure numbers.



3. In the space below, make a diagram of the piece in question 2. The diagram should show the name of the form, sections, phrases, cadences and keys, with corresponding measure numbers.

4. Below is an out-of-order list of elements/events found in a typical sonata-allegro form taken from Mozart's Piano Sonata K. 310 in A minor. Reorder each element (properly) into a line diagram. You may want to cross off each element as you insert it into the diagram. There are 13 elements/events, so make sure your diagram has all 13 of them. Also include in your diagram that the Exposition repeats. You may use abbreviations in order to save space.

Development
Principal Theme (a)
Trans: modulating (a to C)
Dominant pedal
Coda
Recapitulation
Principal Theme (a)
Trans: non-modulating
Exposition
Secondary Theme (a)
Recollections of PT concluding with a PAC (a)
Fragments of PT (C) & modulations to other keys
Secondary Theme (C)