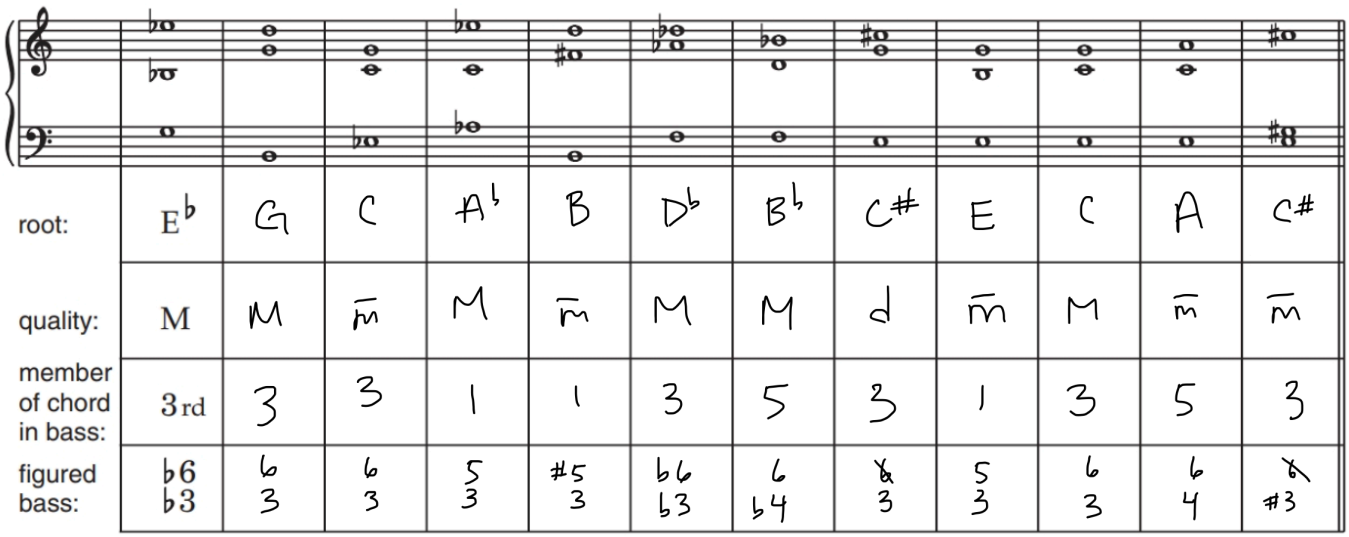
MUSC 6500, Midterm Review — Jeffrey Allardyce

FIGURED BASS (c. 5'-10'):

1. Identify the root
2. Identify the quality of the triad
3. Identify the member of the chord that is in the bass—root (1), third (3), or fifth (5)
4. Provide figured bass with chromatic alterations (consider there to be no key signature)



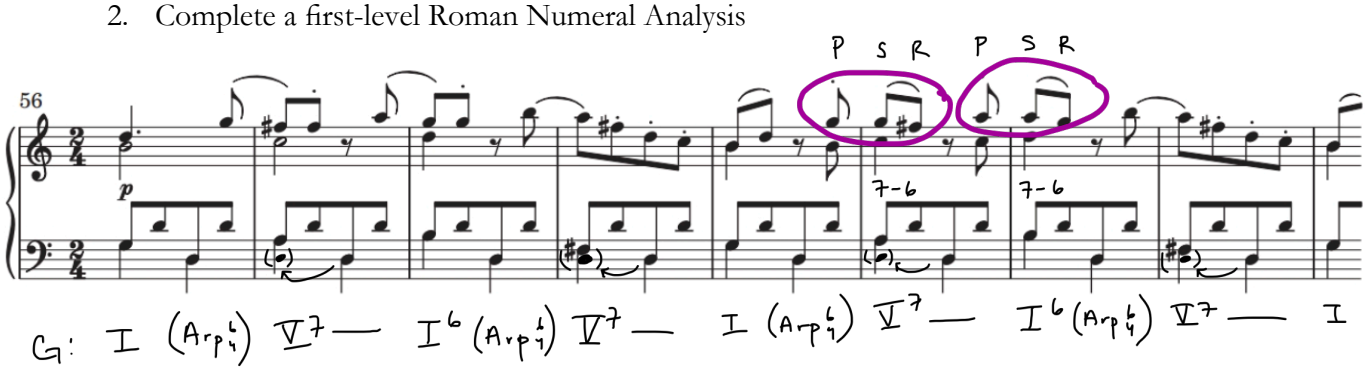
	A.	B.	C.	D.	E.	F.	G.	H.	I.	J.	K.	L.
root:	E♭	G	C	A♭	B	D♭	B♭	C#	E	C	A	C#
quality:	M	M	m	M	m	M	M	d	m	M	m	m
member of chord in bass:	3rd	3	3	1	1	3	5	3	1	3	5	3
figured bass:	♭6 ♭3	6 3	6 3	5 3	#5 3	♭6 ♭3	6 ♭4	6 3	5 3	6 3	6 4	6 #3

the added accidentals are a little confusing… I care more about the figures/numbers

SUSPENSIONS (c. 5'-10'):

This selection is taken from Beethoven's Symphony No. 1, Finale. Analyze it in the key of G major

1. Label the suspensions (including the preparation, suspension, and resolution)
2. Complete a first-level Roman Numeral Analysis

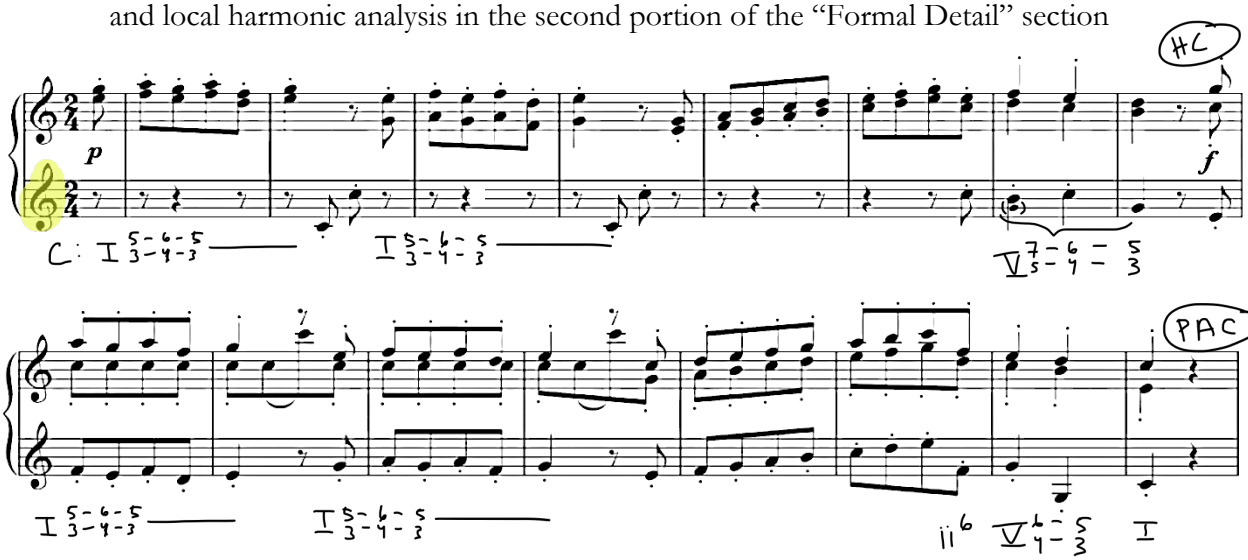


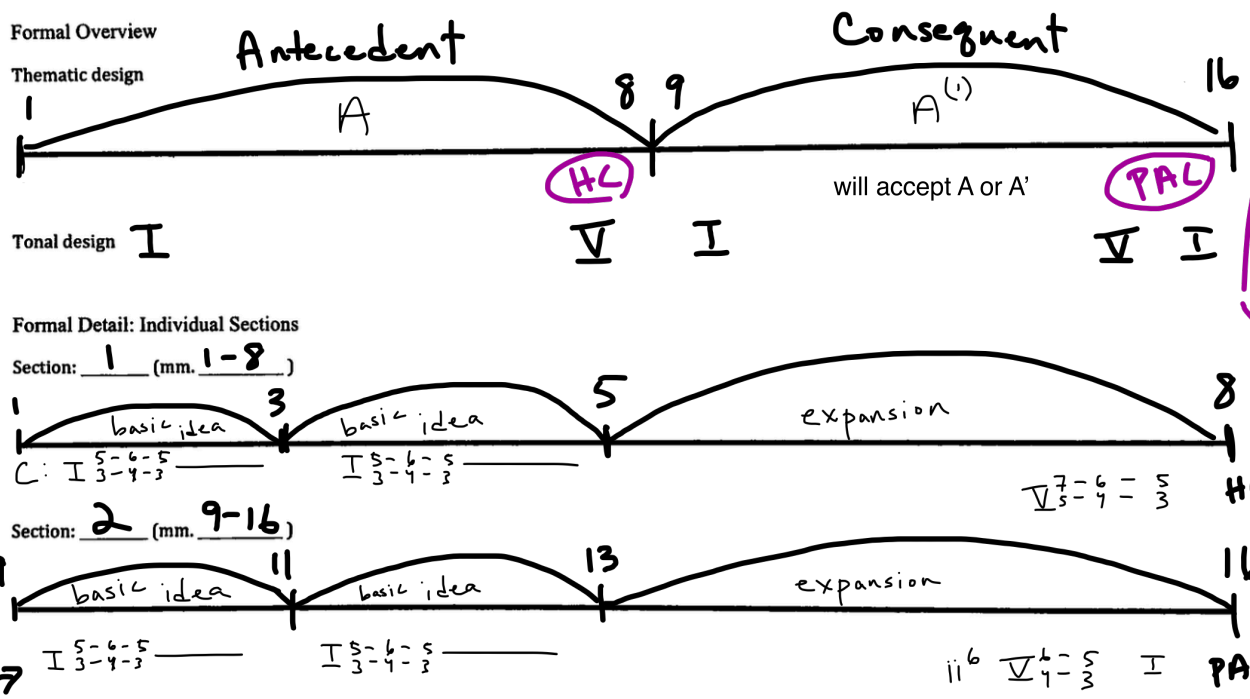
I will accept 7-6 or 4-3 depending on if you view the suspension occurring over the A or the assumed D

PERIODS AND SENTENCES (c. 15'):

This selection from Beethoven's *Oboe Trio Op. 87* (mvt. 4) demonstrates a period in the opening sixteen measures with sentence structures embedded within the antecedent and consequent phrases.

1. Provide a graph demonstrating the length of the antecedent and consequent phrases as well as a label of A, A', or B depending on melodic similarity in the "Thematic Design" section
2. Provide the type of cadences taking place at the end of each phrase as part of the "Tonal Design" and label the period type based on the thematic and harmonic material
3. Provide a graph demonstrating the length of the antecedent phrase, the sentence structure, and local harmonic analysis in the first portion of the "Formal Detail" section
4. Provide a graph demonstrating the length of the consequent phrase, the sentence structure, and local harmonic analysis in the second portion of the "Formal Detail" section



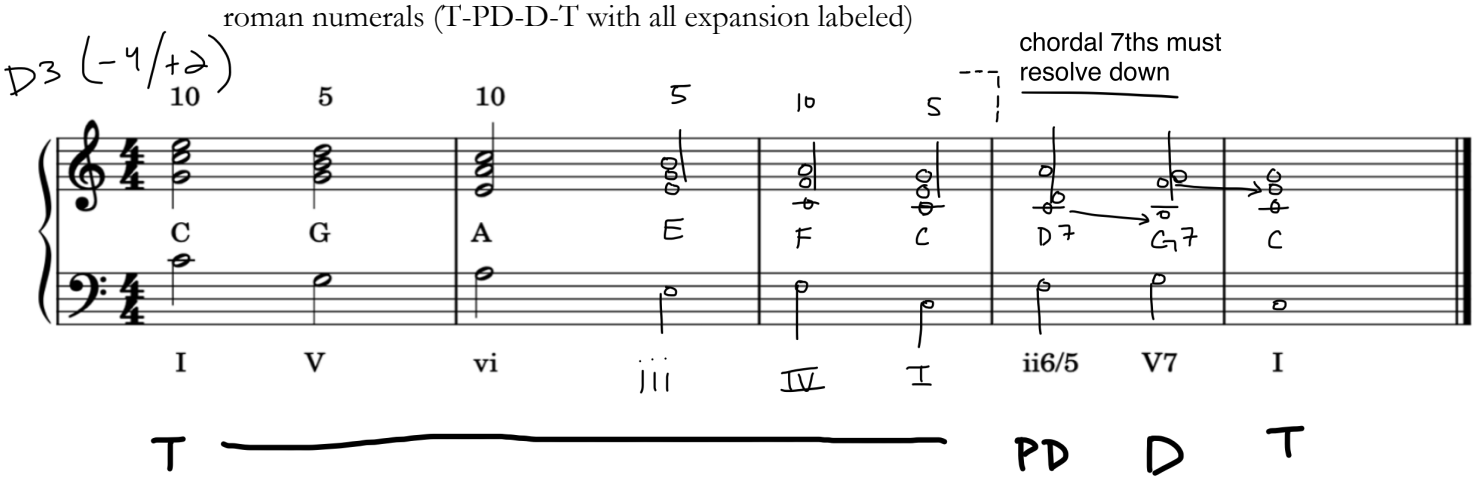


technically the inversions are different, but the same thing is going on compared to the opening measures

SEQUENCES (c. 20'-25'):

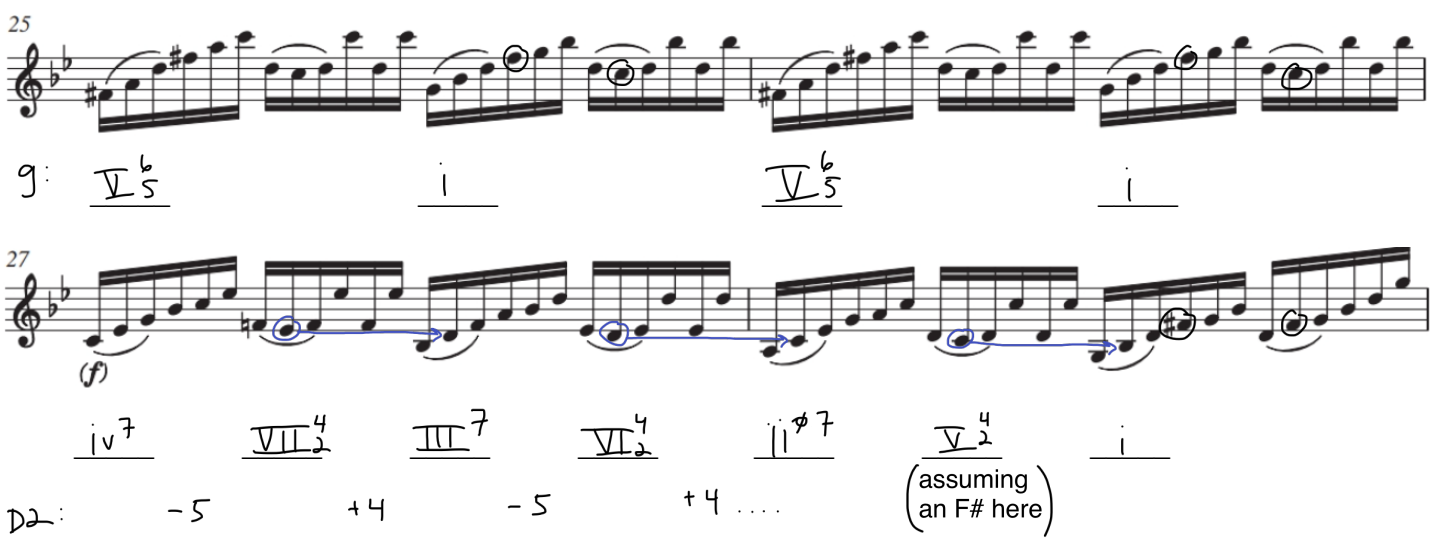
Complete the following steps:

- Label the type of sequence [D2 (-5/+4), D3 (-4/+2), or A2 (-3/+4)]
- Label the linear intervallic pattern (LIP) above the staff (soprano to bass relation)
- Label the root of the chord in the middle of the staff
- Label the roman numerals below the staff
- Part-write the final chords and add a second-level analysis with the phrase model below the roman numerals (T-PD-D-T with all expansion labeled)



Complete the following steps for this passage from Bach's *Violin Partita* :

- Provide a Roman Numeral Analysis (key of <u>G minor</u> in this section)
- Label the sequence taking place in mm. 27-28



the sequence figuration slightly breaks the 4/2–6 chord inversion rule…the seventh still resolves down properly, but its just not to become the bass—I've marked that in blue