

Answer Key - Graduate Theory Placement Sample Exam

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Part I: Chopin *Prelude in C minor*

On the music score, provide a traditional Roman numeral analysis. Remember to use key designations and inversion symbols. Provide additional prose comments on the back of the score.

1. I think it's very important that you notice the second measure is the same progression as the first measure, tonicized in the key of A-flat major. The analysis I provide makes this clear. Another acceptable analysis for measure 2 would be:

VI, IV/VI, V7/VI, VI – this analysis represents “secondary” chord function, IV of VI and V7 of VI

If you provided the above analysis, then your prose-comments should discuss the fact that measure 2 is the same as measure 1, except tonicized in the key of A-flat major.

**Note: The analysis – VI, N (root-position Neapolitan), V7/VI, VI – does not really show us that you recognize the similarity between measures 2 and 1. Also, a Neapolitan chord typically resolves to a V chord... so this would be a very unusual resolution for a Neapolitan. Therefore, this is not a good answer*

2. Measure 5: the third chord may be analyzed as a vii^o7 chord (which does progress to V), although this is pretty funky since it progresses to a minor v chord. It is obvious that the voice-leading is very chromatic at this point. This analysis would assume that the f# in the alto line is an escape tone (or non-chord tone).

An analysis that I prefer is to consider both the a-flat and the f# in the alto line to be part of a chord. This reminds me of an augmented 6th chord, due to the flat-6th scale degree (solfege “le”) and sharp-4th scale degree (solfege “fi”). If it is a type of augmented 6th chord:

- a. It's in inversion, **and...**
- b. The “3rd” of the chord is flat. This chord is most similar to a French augmented 6th with a flat 3rd.

I prefer this analysis because a “normal” French augmented 6th chord occurs in both measures 6 and 10.

This chord could also be consider a passing chord. A passing chord = a chord that is Used mainly for chromatic voice-leading reasons... not for chord-function reasons.

0. The #vi^o7 in m.6 does not progress normally (this chord should progress to a vii^o chord). Since it does not progress normally, you may just call it a passing chord.

See following Roman numeral analysis...

PRELUDE 20 IN C MINOR

Largo

C minor: $i \quad iv^7 \quad V^7 \quad i \quad I \quad IV \quad V^7 \quad I \quad V^7 \quad \frac{V^7}{iv} \quad iv \quad i \quad \frac{V^7}{V} \quad V \quad \frac{V^7}{V} \quad V \quad i \quad VI \quad vii^{\circ 7} \quad V^6$

of A^b (or VI)

$F-6$
 $b3$

⑥

ritenuto pp cresc.

$\#vi^{\#7} \uparrow V$
 $F-6$

$iv \quad \frac{V^6}{5} \quad i \quad VI \quad V^7 \quad i$

$iv \quad N$

passing chord

(the same as previous phrase)

Part II: Analysis of Bach's *Fugue in G minor*

1. On the music score, label the exposition, all episodes and middle entries, and the final entry. (If you are not familiar with this terminology, label the sections of the fugue using terminology with which you are familiar).

You will find these sections labeled on the music score:

Definitions and explanations:

Exposition = the first entrance of the subjects and answers in the opening key.

1. The subject will be in the key area of i , followed by the answer which is in the key area of V .
2. This is followed by a link, which will return the key area to i .
3. After the link, the subject returns in i
4. This is a 3-voiced fugue, so the entrance of another answer (pick-ups to m.7) is unusual. But, it is still part of the exposition.
5. Countersubjects are not a requirement in fugues, but there is a countersubject in this fugue. The countersubject is a melody that accompanies the subject and answer. It is a repeated accompanying melody.

Episodes = sections that modulate from one key to another. Typically these sections manipulate motives from the subject or countersubject, but do not present the complete subject, answer, or countersubject.

Middle Entries = sections where the subject and/or answer are presented. Typically, these will be in different key areas from the opening.

Final Entry = the last presentation of the subject and answer in the original key.

Outline of this fugue:

- mm. 1-8 exposition in g minor
- mm. 8-12 episode, modulates to B-flat major, PAC in B-flat major on downbeat of m.12
- mm. 12-16 middle entry in B-flat major
- m.16 an episode or link. (I consider it a link because the key is still B-flat major)
- mm. 17-18 a continuation of the middle entry in B-flat major
- mm. 19-20 episode modulates to the key of c minor
- mm. 20-24 middle entry in c minor (ends with a PAC in g minor!)
- mm. 24-28 episode, sequential material ending with a half-cadence in g minor
- mm. 28-end final entry in g minor (mm. 30-31 = a link... since the key of g minor is maintained. I would not call it an episode)

2. On the music score, designate all main key areas throughout the piece. A Roman numeral analysis is NOT necessary.

You'll find the answers on the score. Notice that I also discussed main key areas in the previous outline of the fugue.

3. Label the cadence in measures 11-12 and m.24

Perfect Authentic Cadences (PAC) occur in both instances

mm. 11-12 = PAC in B-flat major

m.24 = PAC in g minor

4. In mm. 1-12, label all subjects, answers, and countersubjects.

I labeled the subjects, answers, and countersubjects in the entire piece, but you only need to do mm. 1-12.

5. Discuss any occurrences of stretto in this work.

Stretto = imitative overlap of the same theme. This means that whenever the subjects or answers overlap each other, stretto occurs (subjects and answers = the "same" melody – just on different scale degrees).

Stretto occurs in:

m.7 a false entry ("not really" a subject, but fools one at first) overlaps answer

m.17 the subject and answer overlap

m.28 the two subjects in this measure overlap one another

See following analysis...

■ FUGUE 16 IN G MINOR, BWV 861
from Book I (1722)

Should performers of fugues always bring out the subject? Although it is often appropriate to do so, consider in this fugue—indeed, in all fugues—what other elements might here and there be emphasized to achieve an effective interpretation.

Exposition

4. Subject Answer

g minor i

Countersubject.

↓ Countersubject

link

Subject Answer

7 False Entry

Answer continued

Countersubject

Episode

10 Subject

Middle Entry

C.S.

Perfect Authentic Cadence in B^b Major

13 Answer

C.S.

16 Answer

Subject

Episode or Link

Middle Entry (still in B^b Major)

Handwritten musical score for piano, consisting of six systems of staves (measures 18-32). The score includes various musical notations and annotations:

- System 1 (Measures 18-20):** Labeled "Episode" and "Middle Entry". Measure 18 is marked "Answer conti.". Measure 19 is marked "Subject conti.". Measure 20 is marked "Subject (minor)".
- System 2 (Measures 21-23):** Measure 21 is marked "Subject". Measure 22 is marked "Answer". Measure 23 is marked "C.S.". A "C.S." annotation is also present at the end of measure 20.
- System 3 (Measures 24-25):** Labeled "Episodick". Measure 24 is marked "PAC in g minor".
- System 4 (Measures 26-28):** Measure 26 is marked "Subject". Measure 27 is marked "C.S.". Measure 28 is marked "Subject". A "Final Entry" annotation is written above measure 28. Roman numerals "Gr 6" and "V" are written below the bass staff.
- System 5 (Measures 29-31):** Labeled "Link". Measure 29 is marked "Subject".
- System 6 (Measures 32-34):** Measure 32 is marked "Subject". Measure 33 is marked "C.S.". Measure 34 is marked "Subject".

