

Music Theory

PIECE A (65 points) Answer all questions below. You may wish to use some creative typing – parentheses, lines, brackets, etc, -- to help you fully communicate your view of the formal and harmonic content.

1. Consider the music of mm. 1 - 10. What key (major/minor) does it appear to be in?
2.
 - a.. Examine the melody in mm. 10-17. Then list the tones it uses *in the form of a scale that ascends from C4 to C5*. Be sure to specify accidentals (e.g. F#, Eb, Dnat).
 - b. The scale you wrote is not in major or minor. What is the best term to describe this collection of notes?
3. Following the model below, illustrate the main three-part division of the piece on the basis of thematic *and* key content. Each answer should take the form “mm. x - y”

	Section 1	Section 2	Section 3
Measure #s	_____	_____	_____
Key area (letter or Roman numeral)	_____	_____	_____

4. Explain in detail how the music in the middle section (“Section 2”) differs from that of the first section. You should use 2-3 paragraphs at least.

Be sure to make reference to at least four technical musical aspects (domains).

5. On the basis of your analysis in Questions 3 and 4, provide a form label for the movement.
6. What formal term best describes the music from Rehearsal F to the end?
7. In a paragraph, explain what is “new” about the content here, and how is that interesting for the listener? *Hint: look at the themes!*

PIECE B (35 points) Answer all questions below. You may wish to use some creative typing – parentheses, lines, brackets, etc, -- to help you fully communicate your view of the formal and harmonic content.

1. Give an example of 2-3 motives used in the piece. For each, describe the pitch and rhythmic content using technical terminology wherever possible.
2. Comment on the phrase structure of the piece. List the places where cadences appear. What kind are they?
3. What key areas are suggested? For each key mentioned, be sure to list specific measure numbers.
4. How are the keys suggested in this piece related to one another?
5. While many common-practice (and traditional jazz) tunes move to keys separated by fifth or by relative major/minor relationships, this tune does something else. Describe in detail the processes or relationships the piece uses.
6. Having considered the phrase and harmonic structure, please type up a schematic (visual) formal analysis of the melody and chord changes for this tune. In what ways does the form reflect standard jazz models from 1900-1960? In what ways is it unconventional?
7. While being harmonically adventurous, this chart also is eminently tuneful, singable, and catchy. It also imports many more traditional musical elements to balance its harmonic experiments. In 2-3 paragraphs, discuss what aspects of this music make it accessible, tuneful, and participate in traditional jazz stylistic musical rhetoric.