

**Theory of Music – Jonathan Dimond**

**MLS4 HARMONY EXAMINATION**

(November 12, 2007)

**Reading time: 10 mins (NO writing!)**

**Writing time: 2 hours**

**Materials supplied: Exam paper, Manuscript,  
Scores, Pitch Class set look-up list**

**STUDENT NAME:**

**STU**

**DENT NUMBER:**

**TOTAL MARK /100:**

**GRADE:**

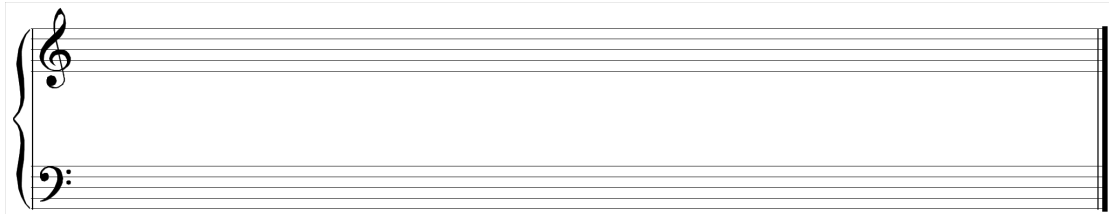
NB: the mark weighting of each question is indicated thus:  
{ /5} means out of 5.

NB: any extra pages, or removed pages must be stapled to this booklet and named.

## Late-Romantic Chromaticism { /16}

Refer to the score for Wagner's "Tristan Und Isolde" Prelude to Act 1.

1. Identify the notes that form the "Tristan" chord. Write them below, as a single chord. { /1}



2. Explain this chord's appearance as a function of the prevailing harmony. What role does melody play in forming this chord? { /2}


3. Refer to the score for Wagner's "Tristan Und Isolde" Act 1.  
a) Identify the bar numbers which contain an important *leitmotif*. { /1}

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- b) Identify the bar numbers and instrument which is the parent (or first creator) of this *leitmotif* in the Prelude to this Act. { /2}

Bars:

Instrument:

- c) How does this *leitmotif* differ in the later occurrence? { /2}


- d) Recall the dramatic association that this *leitmotif* has after its occurrence at this point in Act 1. { /2}


4. Define the three Categories of Chromaticism, below.

{ /6}

a) Momentary chromaticism.


b) Delayed resolution.


c) Pan-tonal chromaticism.


DRAFT ONLY -  
FOR STUDY PURPOSES

## Schoenberg { /19}

5. Name Schoenberg's four stylistic periods: { /4}

1)	(1899-1908)
2)	(1908-1914)
3)	(1923-1938)
4)	(1940-1951)

6. In your own words, summarize two of the characteristics Alban Berg cites in his article "Why is Schoenberg's Music So Hard to Understand?" { /2}


7. In Transfigured Night Op.4, Schoenberg composed the following passage (see last system of p.6 to first system of p.7 of the score).

a) Describe the aural effect of the passage bars 8-13. { /2}


b) Analyse and label the three chords in bar 12 and beat 1 bar 13. { /3}


c) Recall the programmatic meaning of the cello theme that follows from bar 17 (circled). { /2}


8.

a) The lyrics “*Ich löse mich in tönen, kreisend, webend...*” (“I lose myself in tones, circling, weaving, With unfathomable thanks and unnamed love...”) occur in what composition of Schoenberg’s? (Name the title and movement.)

{ /2}

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b) What is special about the tonality of this particular movement? { /2}

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c) What is unusual about the instrumentation of this composition? { /2}

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### Expressionism { /15}

9. Define the following free-atonal terms. Name examples for each.

a) Contextual Harmony. { /2}


b) Klangfarbenmelodie. { /2}


c) Expressionism. { /2}


d) Motivic cell. { /2}


e) Source chord. { /2}


10. Study bars 447-451 of Five Pieces for Orchestra (Movt.5).

a) Rewrite the *Hauptstimme* passage as a single cumulative melody line in concert pitch. { /1}



b) Comment on the instrumental, dynamic and other orchestration choices made. { /2}


11. Study the second movement of Six Little Piano Pieces Op. 19.

a) What Expressionistic device unifies the chords circled in bars 6 and 9? { /1}


b) These two chords occur at the end of which sections of this movement? (Analyse the form of the movement.) { /1}

Bar 6 is the end of:

Bar 9 is the end of:

## Golden Section { /10}

12. Express Golden section proportion as a formulaic ratio. { /1}

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13. Express (positive) Golden section proportion as a number. { /1}

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14. Explain how the *Fibonacci* series relates to Golden section proportion.

{ /2}


15. List three ways we can analyse or compose with Golden Section proportion in form or structure. { /3}


16. List three ways we can analyse or compose with Golden Section proportion in pitch, melody, harmony, and/or rhythm. { /3}


## Basic Atonal Theory { /27}

17. Analyse the eleven circled chords from Wagner's "Tristan and Isolde". Express them as  $T_n/T_nI$  pitch-class sets (in square brackets), observing the layout given for your answers below. { /11}

(1)	(2)	(3)	(4)
_____	_____	_____	_____
(5)	(6)	(7)	(8)
_____	_____	_____	_____
(9)	(10)	(11)	
_____	_____	_____	

18. Draw lines to reveal the symmetry found, above. { /2}

19. For the example below, write out the requested analysis using the integer model of pitch: { /5}



- a) The pitch integers.  
\_\_\_\_\_
- b) The pitch class integers.  
\_\_\_\_\_
- c) The Normal form of the set.  
\_\_\_\_\_
- d) The Prime (representative) form of the set.  
\_\_\_\_\_
- e) The inversion of the representative form (from zero, using PC integers).  
\_\_\_\_\_

20. The following 12-tone row is from Alban Berg's Lyric Suite (3<sup>rd</sup> movement). Perform the Basic Operations named below. { /5}



a) Original row ( $O^{10}$ ):

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b) Transpose to C ( $T^0$ )

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c) Retrograde ( $R^0$ ):

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d) Inversion ( $I^0$ ):

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e) Retrograde Inversion ( $RI^0$ ):

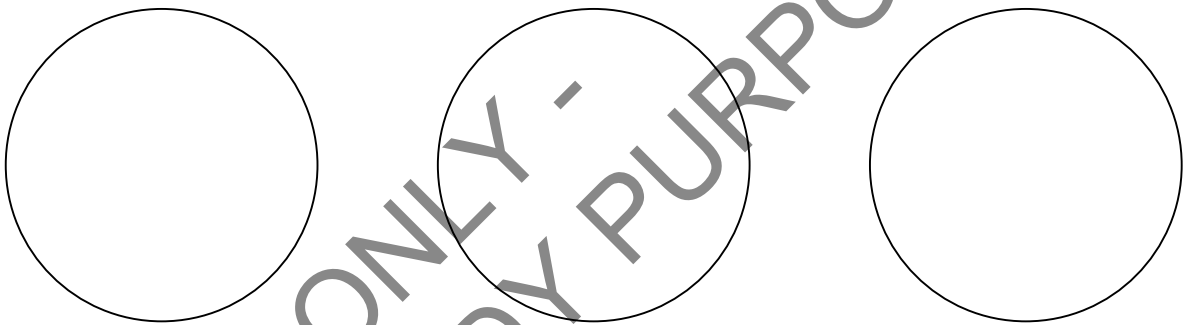
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21. For the 12-tone row in Question 20, comment on any interesting characteristics or symmetrical properties contained. { /4}


### Bartok { /13}

22. Refer to the score for the 5<sup>th</sup> String Quartet, third movement. Comment on the temporal language (rhythm and metre) used. { /3}


23. Refer to the score for the 5<sup>th</sup> String Quartet, third movement. Draw three axes illustrating Tonic, Dominant and Subdominant relationships in the appropriate key, below. { /6}



24. The so-called "Hungarian scale" appears below. Comment on how this scale relates to the Acoustic scale/chord, and other related chord, scale and interval theories you have learnt in association with Bartok. { /4}




***fine!*** Wagner's music is better than it sounds. (Mark Twain)