

# Prof. Andy's Theory II Final

Melodic Statement

1st Period / Fmin / Antecedent

e. (Enat and Dnat = melodic minor)

Motive A      Motive B

Z      B      i      q

I      VI6      IV7      III      VII6      VII7      V6      V43      I      IV7      Cad64      V7      I

Repetition of Melodic Statement

1st Period / Consequent

Variation of b. 3&4

Expansion of consequent cadence and/or re-establishment of tonic

8va-      8va-

n.

l.

V6      V43      I6      PVII6      VI6      V7      V42      I6      V43      VI6      V7

Development

12

8va-----

HH

8va-----

8va-----

8va-----

8vb-----

12

8va-----

8va-----

Skip Seq. step

8vb-----

I

16

12

Motive Variation A'

Transfer Var. A'

Var Motive B'

Various A'.....

8vb-----

8vb-----

17 (8<sup>va</sup>)

HH Cont.

(8<sup>va</sup>)

17

17

Var. Motive B

17

(8<sup>vb</sup>)

G:V

Detailed description of the musical score: The score consists of four staves. The top two staves are for the right and left hands, respectively, and contain sustained chords and chordal textures. The bottom two staves feature a more active melodic and harmonic line. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Dynamic markings include *8<sup>va</sup>* (two instances) and *8<sup>vb</sup>*. The label 'HH Cont.' is placed above the second staff. 'Var. Motive B' is labeled below the third staff. 'G:V' is written in the right margin of the third staff. The number '17' appears at the beginning of each staff. The music is written in a style typical of a piano accompaniment for a theoretical exam.

Establishment of New Tonic                      Return to F

20

u a. p. t.

G: I V IV6 V~7 VI F:II(P5) V FMajI VI6 IV III V V42 P53 V43 I IV I6 V43> 7 I V65 I6 V43> 7

2nd Period / Antecedent / F Maj

29

l. r. Note Bnat avoids overlap

VI6 VI III Vii\_ish Vii6\_ish IV I6 II5 II42 V I

2nd Period / Consequent

Coda