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MUS 225/Midterm

Name:

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A. Test Yourself Questions:

1. How is the interval of a fourth treated in two-voice 18th C. counterpoint?

The perfect 4th is classified as a dissonance because of its top-down quality, and because of its use in the bass is of an unessential interval

2. What is a step progression?

A step progression is a series of (usually) non-adjacent notes in a melody that form a stepwise succession (T). syncopation (72)

3. What is the descriptive term applied to fourth-species counterpoint?

4. Which type of modulation is seen most often in 18th-century style?

Common-chord modulation (53)

5. Name the four basic Suite movements?

Sarabande gigue courante allemand (80)

6. Cite a famous example of quintuple counterpoint.

Composer? Mozart ; Work? Jupiter Symphony, movement? 1st movement (245)

7. Why is the inversion of the 10th esp. difficult to work with?

When 10th becomes the unison, the inverted form sounds bare and thirdless.

The following three questions are from Test Yourself #4, on pg. 114. Did we cover this?

8. Define stretto: A passage in which the musical idea in one voice is overlapped by the same idea or rarely, by a different one in another voice.

9. What famous work contains a number of enigma (or riddle) canons? (It was on our listening list)

The Musical Offering by Bach

10. Give the latin name for crab canon:

Canon

B. First Species Counterpoint:

1. On what intervals should you begin and end a counterpoint?

tonic tonic

2. What are the allowed intervals? 3rd 5th 6th 7th 8th

3. What are the three types of motion? contrary retro-grade similar/parallel

4. What intervals are not allowed by parallel or 'similar' motion?

4th 2nd 9th and 5th

C. Add a counterpoint to the given Cantus Firmus, using First Species: