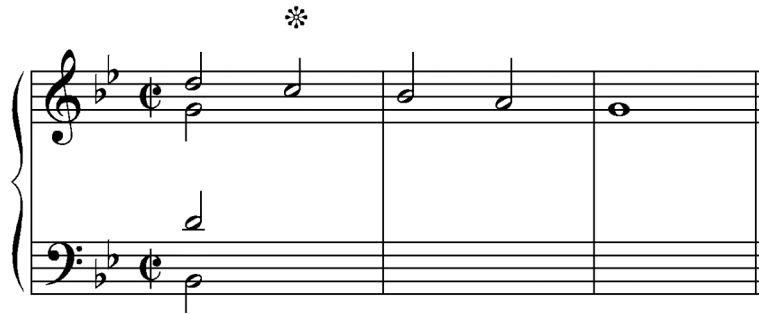


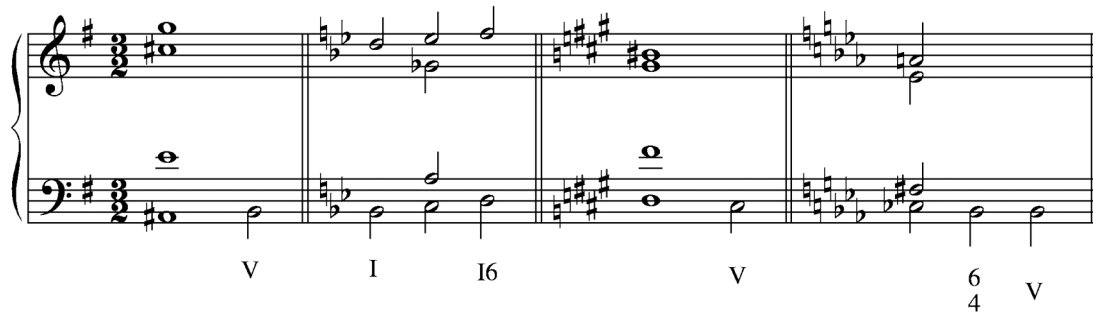
Name _____
 2nd Year Capstone Exam

A) Chromatic Harmony:

Harmonize the following cadential progression in G minor in four parts, using correct voice leading, SATB. Use a Neapolitan Sixth chord where indicated by an asterisk.



Resolve the following Augmented Sixth chords and Leading Tone Seventh chords correctly. One of the chords must also be prepared. You should infer the tonality of each from the key signature and the given roman numerals and then supply missing roman numerals for the chords that are already spelled for you.



B) Unprepared Piece: On a separate sheet of paper, provide a diagram that best represents the form of the attached movement (Beethoven, Sonata for Violin and Piano, Op. 12, No. 2, iii). Be sure to indicate the overall design and all internal subsections (using measure numbers, cadences, and key centers). Your diagram should include a detailed representation of the thematic design of measures 1-32 (harmonies, cadences, and thematic type(s)). Do not diagram other thematic designs that may appear in the movement.

C) Prepared Piece: On a separate sheet of paper, answer the following short answer questions relating to the prepared piece (Beethoven, Sonata for Violin and Piano, Op. 24/1).

- 1) Consider the exposition of this movement. Describe in detail how the contrast between the tight-knit main theme and the loose subordinate theme group is established. You may discuss any thematic ambiguity that occurs at the boundaries of the MT and transition or the transition and STG, but you must be detailed and specific. You should discuss those features that make the STG 'loose' by comparison to the MT. These include loosening of the tonality, thematic phrase construction etc.

- 2) Consider the Development. Describe the unusual tonal aspects of how the development section begins and ends and specifically any consequences this has either within the development itself, or, in the recapitulation and coda. Be specific and detailed in your answer.