

## Section I: Harmonization (1 hour)

**Complete** the following exercise in four-part chorale style. Treat each pitch as a chord tone; you must use idiomatic, common-practice chord progressions in your composition. The given part consists of a melody harmonization (mm. 1 – 4), a figured bass (mm. 5 – 6), and an un-figured (mm. 7 – 8). Successful completion of this exercise requires knowledge of chromatic harmony, and your composition must include: applied chords (secondary dominants), the Neapolitan, an augmented 6<sup>th</sup> chord, chromatic modulation/tonicization, as well as the rules of traditional voice leading. In addition, you must **include** a harmonic analysis that shows the key areas, roman numeral/figured bass symbols (just roman numerals where the figures are provided in mm. 5 – 6), and all cadences.

Musical score for measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is written in the treble clef. The bass line is empty for these measures.

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Musical score for measures 5-8. The key signature is three flats and the time signature is 4/4. The melody is empty for these measures. The bass line contains a figured bass with the following figures: 4b/2, 6/5, 6̄/4/3, and 4b/2.

## Section II: Small-Scale Form & Analysis (1 hour)

The selection below is the eighth of Beethoven's *Elf Bagatellen*, Op. 119 (a recording will be played after one hour of the exam period has elapsed). After listening to the recording, please **answer** the questions on the following pages (*in complete thoughts*) that will ask you to carefully consider the harmonies, voice-leading techniques and formal design found in this composition.

Moderato cantabile

*molto legato*

7

12

*p* *cresc.*

16

*p*

## Harmony

- 1) **Provide** a roman numeral/figured bass analysis of the entire bagatelle directly below each system of the score. In addition, **indicate** all cadences.
- 2) When one studies the harmonies that occur on the *downbeats* of mm. 1 – 5, a very basic tonal progression emerges. **Identify** this progression with the use of roman numeral/figured bass symbols and **do** a second-level, functional analysis (i.e., T, PD & D). Next, **indicate** whether there is a single harmony that is prolonged in this passage. Why?

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- 3) **Identify** the quality (i.e., major, minor, etc.) of the chords that occur on pulse 3 of m. 1, pulse 3 of m. 2: \_\_\_\_\_. Do you believe that these chords are distinct harmonies or ‘harmonic inflections’ as the result of voice leading? Why?

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## Voice Leading

- 4) **Compare** the bass line in mm. 1 – 6 to the bass line in mm. 17 – 18 (pulse 2). What did you observe when you compared these two bass lines?

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Next, **compare** the relationship between the soprano and the bass at these same two places. How would you **distinguish** the relationship (both in terms of linear motion and intervallic distance) that occurs in mm. 1 – 6 vs. the relationship that occurs in mm. 17 – 18?

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- 5) Beethoven begins an imitative pattern at m. 13 in the left hand. Initially, the pattern begins with an A<sup>b</sup>; however, Beethoven then alters the pattern to begin with an A<sup>♯</sup> at m. 15. Why does Beethoven make this alteration? (Your **discussion** should include an explanation of what happens to the harmony as a result of this alteration, and a clear indication of the *melodic/harmonic* goal that comes at the conclusion of these imitative entries):

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### Formal Design

- 6) Is the phrase structure in the **A** section best understood as a *sentence* or a *period*? Why? (You must **support** your answer with a clear justification for your conclusion):

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- 7) Is the formal design of the bagatelle best understood as a *Simple Binary* or *Rounded-Binary* form? Why? (Please ensure to **annotate** the score with capital letters in order to designate each section – i.e.,  $||: A :||: B :||$  or  $||: A :||: B A' :||$  as appropriate to your interpretation; you must **support** your answer with a clear justification for your conclusion):

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### Section III: Large-Scale Form & Analysis (1.5 hours)

*Instructions:*

Listen carefully to the first movement of Mozart's Piano Sonata, No. 18, K.576 as you follow along with the score (a recording will be played after two hours of the exam period have elapsed). You may wish to make analytical marks with your pencil on the score while you are listening, so that you can more easily answer the questions that will follow. In the space below, you will be asked questions that relate to the form of this movement. These will include questions about cadences, harmony, the tonal design, and the formal sections that are found within this movement. In order to receive credit for a correct answer, you will be expected to use accurate and conventional terminology in all of your responses.

1. Identify the inclusive measures for the *Exposition* of this movement. (i.e., give the measure numbers, beginning and ending, for the entire exposition, i.e.: 1 - ?).

Measure numbers:

2. Identify the measure numbers for the *Main Theme* area (sometimes also called the *First Theme*).

Measure numbers:

3. Identify any cadences that occur within the main theme area by stating which measure each cadence occurs in, which key the cadence is in, and which type of cadence it is (PAC, IAC or HC). *You should identify keys as regions represented by roman numerals in relation to the tonic.* i.e.: I, IV, etc.

List each cadence:

Measure number

Key

Type of Cadence

4. The Main Theme in this movement features a phrase construction that is a conventional theme type. It is then repeated. State the term that is always used for this kind of conventional theme:

5. Identify the measure in which the *transition of the exposition* ends. Next, state the key in which it has ended, *and represent that key both as a name (e.g., D<sup>b</sup> major) and as a roman numeral in relation to the home tonic*. In other words, is this a modulating or non-modulating transition, and to what key has it modulated (if somewhere other than the home tonic key)?

i. Measure number where the transition ends:

ii. The key in which the transition ends (as roman numeral):

6. The *Subordinate Theme Group* (also sometimes called the *secondary theme area*) is made up of several distinct themes. Taken as a whole, in which key is the subordinate theme group presented? (*Represent that key both as a name and as a roman numeral in relation to the home tonic.*)

Key of the Subordinate Theme Group:

7. Next, identify each of the cadences that occur within the Subordinate Theme Group by stating the measure in which it occurs, the key, and then which type of cadence it is (PAC, IAC, HC). *You should identify keys as regions represented by roman numerals in relation to the home tonic.*

List each cadence:

<u>Measure number</u>	<u>Key</u>	<u>Type of Cadence</u>
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8. What conventional term describes the formal section that occurs in measures 53-58?

Term:

9. In which key in the passage that appears in measures 68 - 74.1? (*You should identify keys as regions represented by roman numerals in relation to the tonic*).

Key:

10. Look at the chord that occurs on the second half of measure 76 (G, B, E#, F#). The F# is a non-chord tone which anticipates the chord of resolution that follows in measure 77. What type of chord occurs on the second half of measure 76? (You must indicate the key in which it occurs, and the roman numeral/name for this chord. You may identify the key here by its pitch class name and mode, i.e.: C sharp minor).

Key:

Chord:

11. What key is the music in during measures 78-82? *You should identify the key as a region represented both as a name and as a roman numeral in relation to the home tonic.*

Key:

12. What measure number does the *Recapitulation* begin in?

Measure number:

13. Give the inclusive measure numbers for the *Development* section of this movement:

Measure numbers:

14. What key is the music in during measures 120-121? (*You should identify the key as a region represented both as a name and as a roman numeral in relation to the home tonic.*) You must also explain why this moment is significant within the tonal design of the form.

Key:

Explain significance:

15. Does this movement include a *Coda*, and if so, in what measures does it occur? You must justify your answer.

Measure numbers (or "no coda"):

Explanation:

# SONATE N° 17

Mozarts Werke.

für das Pianoforte  
von

Serie 20. N° 17.

## W. A. MOZART.

Köch. Verz. N° 576.

Componirt Juli 1789 in Wien.

**Allegro.**

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro'. The first system begins with a forte (f) dynamic and includes trills (tr) in the right hand. The second system features a piano (p) dynamic in the left hand and a forte (f) dynamic in the right hand. The score is characterized by flowing eighth-note patterns and various articulations.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many slurs and a steady accompaniment in the bass clef.

Second system of musical notation, starting with the instruction *legato*. It continues the melodic and accompanimental lines from the first system.

Third system of musical notation, featuring a *trillo* marking above the final note of the treble clef line.

Fourth system of musical notation, beginning with the dynamic marking *p dolce*.

Fifth system of musical notation, featuring the dynamic marking *fp* (fortissimo piano).

Sixth system of musical notation, continuing the piece with various melodic and harmonic textures.

Seventh system of musical notation, concluding the page with a *p* (piano) dynamic marking.

The musical score is presented in seven systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes a variety of rhythmic figures, including eighth and sixteenth notes, often grouped with slurs. Dynamic markings include *cresc.* (crescendo) in the fourth and fifth systems, *f* (forte) in the sixth system, and *p* (piano) in the seventh system. The piece ends with a trill (*tr.*) in the final measure of the seventh system.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together in groups. There are several slurs and ties across the staves, indicating long phrases.

The second system continues the musical piece with similar complexity. It features dense passages of sixteenth and thirty-second notes in both the treble and bass staves. The notation includes many slurs and ties, suggesting a continuous, flowing melodic line.

The third system of musical notation shows a change in texture. The upper staff continues with sixteenth-note passages, while the lower staff features more sustained chords and slower-moving lines. A dynamic marking of *p dolce* is present in the lower staff, indicating a softer and more lyrical section.

The fourth system of musical notation features a more rhythmic and chordal texture. The upper staff has a series of eighth and sixteenth notes, while the lower staff has a steady accompaniment of chords and eighth notes.

The fifth system of musical notation continues with a focus on sustained chords and melodic fragments. The upper staff has a more active line with eighth notes, while the lower staff provides a harmonic foundation with chords.

The sixth system of musical notation features a return to a more active texture. The upper staff has a melodic line with eighth notes, and the lower staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in the lower staff.

The seventh system of musical notation concludes the piece with a final, active passage. Both staves feature dense passages of sixteenth and thirty-second notes, ending with a final chord in the lower staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note patterns with various accidentals, all under a single slur. The lower staff is in bass clef and features a more rhythmic accompaniment with eighth notes and rests, also under a slur.

The second system continues the musical piece. It features similar rhythmic complexity in both staves. A piano (*p*) dynamic marking is placed above the bass staff in the third measure. The notation includes many slurs and accidentals.

The third system shows further development of the rhythmic motifs. The upper staff continues with intricate eighth-note patterns, while the lower staff provides a steady accompaniment. Slurs are used extensively to group notes across measures.

**Adagio.**

The fourth system is marked **Adagio.** and features a change in tempo. The upper staff has a more spacious feel with fewer notes per measure. The lower staff has a simpler accompaniment. The dynamic is not explicitly marked here but is implied to be softer than the previous section.

The fifth system is marked *fp* (fortissimo) in the bass staff. It returns to a more active tempo and features a dense texture with many notes in both staves, including complex rhythmic patterns.

The sixth system continues the fortissimo section. It maintains the dense, complex rhythmic texture seen in the previous system, with many slurs and accidentals throughout the notation.

The seventh system concludes the piece. It features a final flourish of complex rhythmic patterns in both staves, ending with a clear cadence. The notation is dense and detailed.