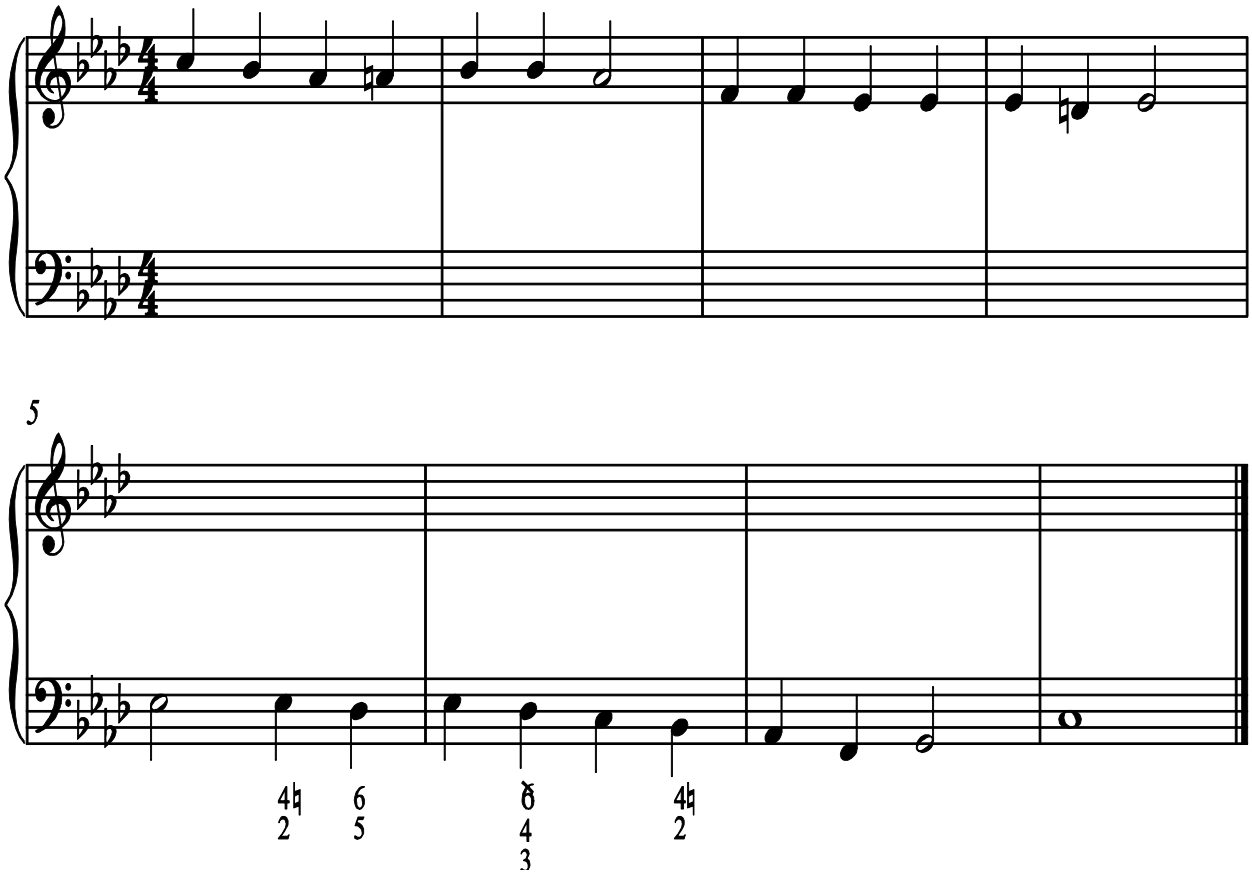
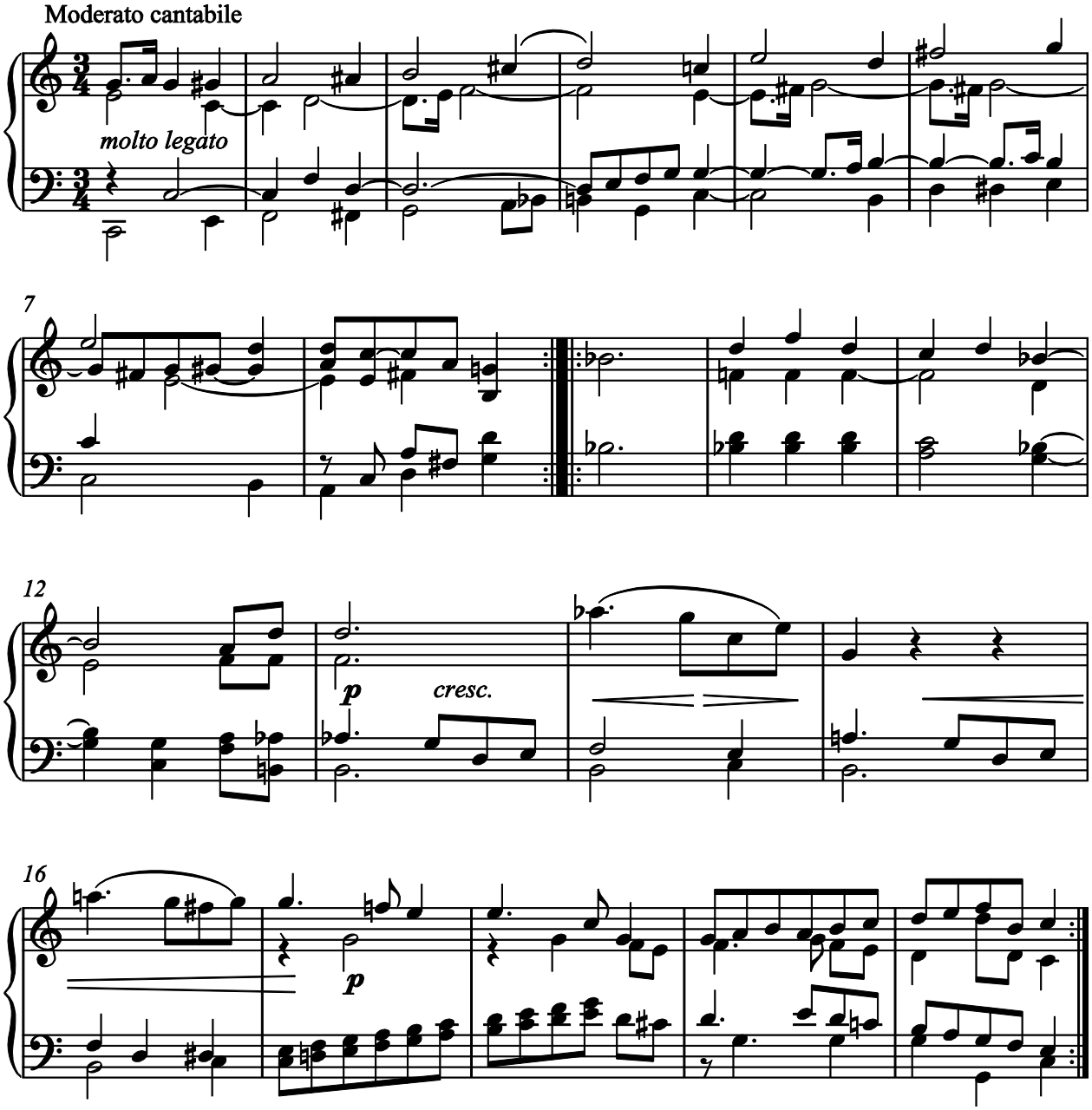
Section I: Harmonization (*1 hour*)

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^{th} 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.



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.



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 seond-level, functional analysis (i.e., T, PD & D). Next, **indicate** whether there is a single harmony that is prolonged in this passage. Why?

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?

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?

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?

5) Beethoven begins an imitative pattern at m. 13 in the left hand. Initially, the pattern begins with an A♭; however, Beethoven then alters the pattern to begin with an A♮ 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):

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):

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):

8) Finally, **determine** which key is presented at the beginning of the **B** section: _____.
Now, taking into consideration the global tonic (home key) of the bagatelle, was this key expected or was it something of a surprise? Why? (You must **support** your answer with a clear justification for your conclusion):

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♭ 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:

Measure number	Key	Type of Cadence

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 No. 17

für das Pianoforte
von

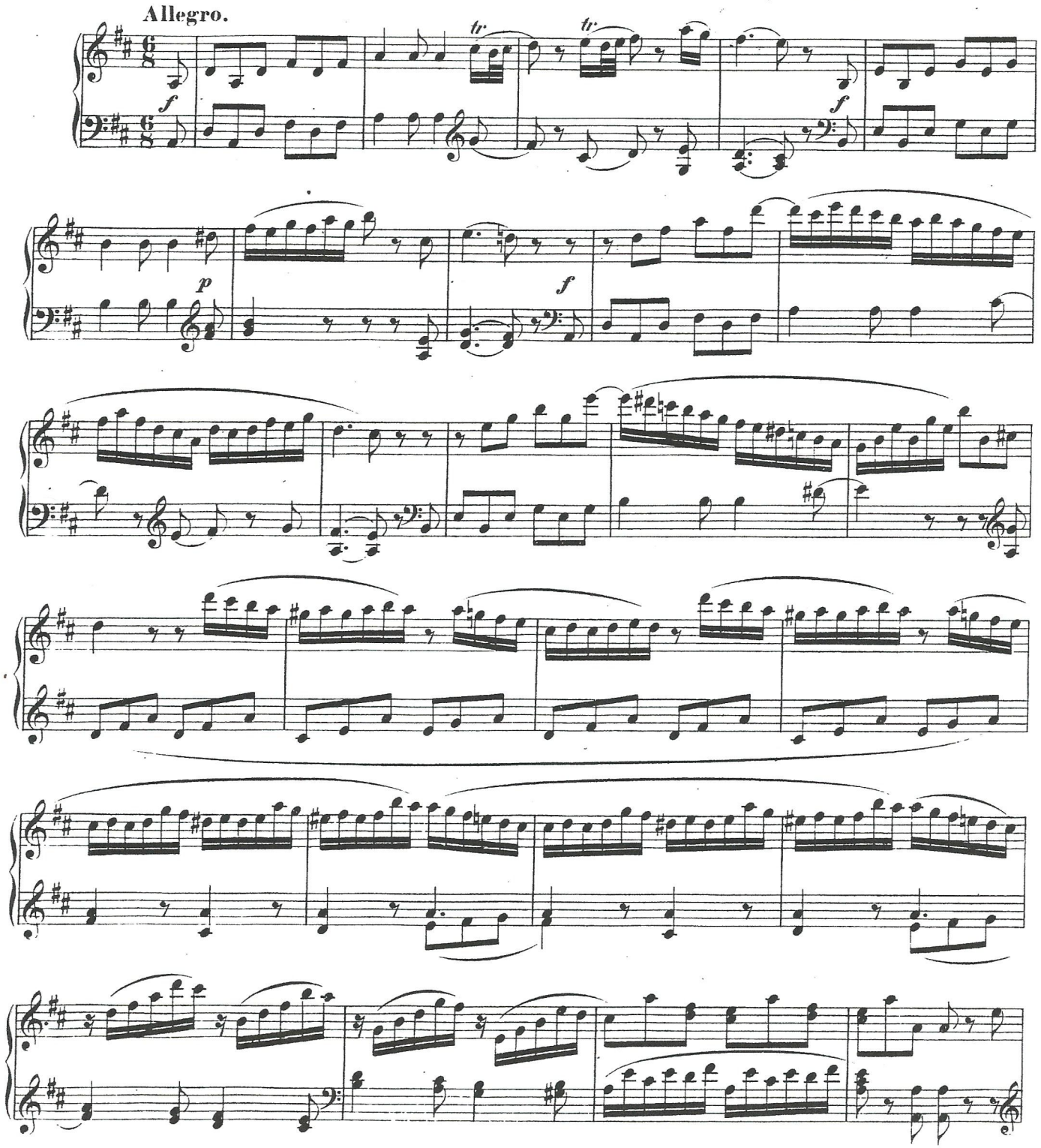
W. A. MOZART.

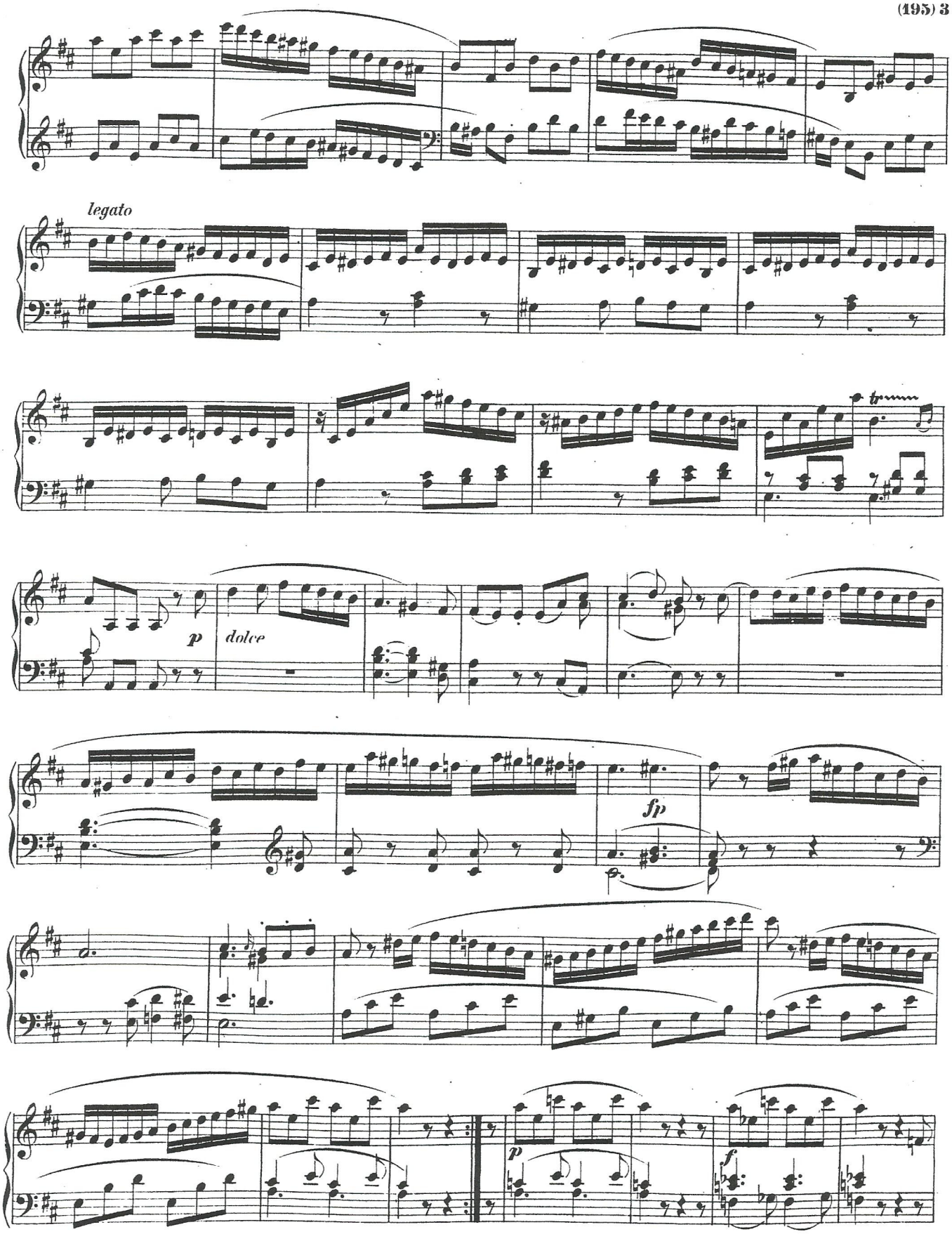
Köch. Verz. No. 576.

Mozarts Werke.

Serie 20. No. 17.

Componirt Juli 1789 in Wien.

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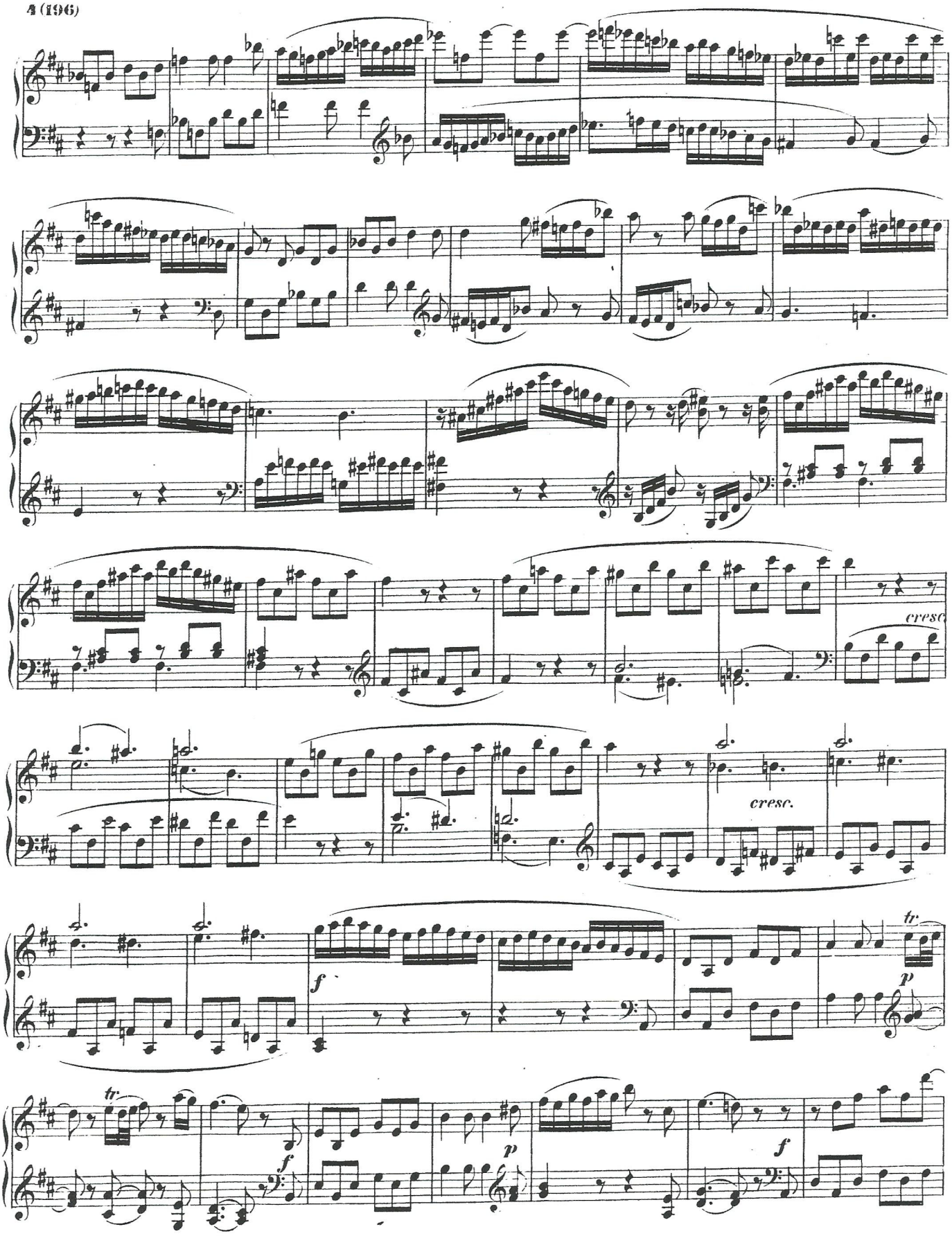
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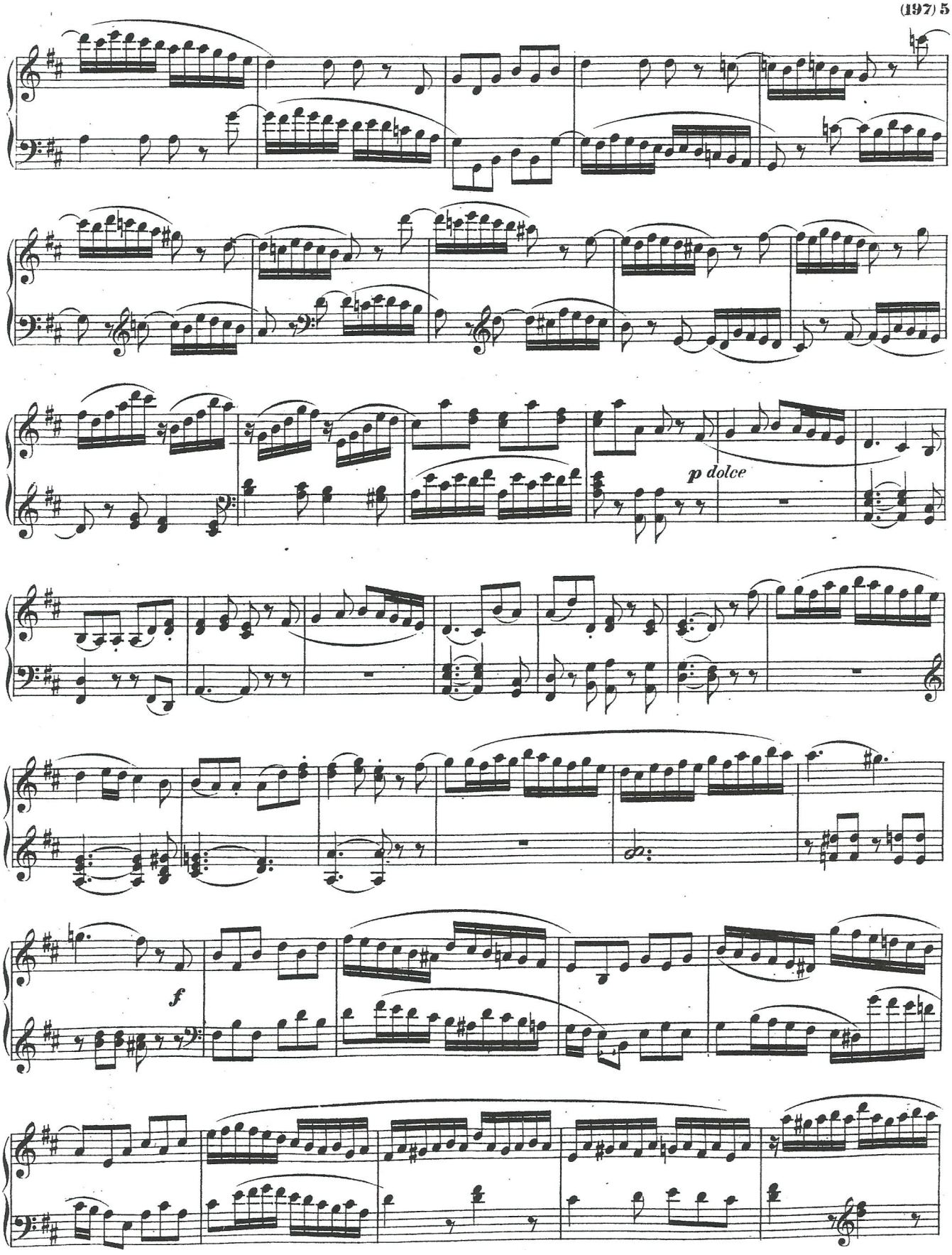
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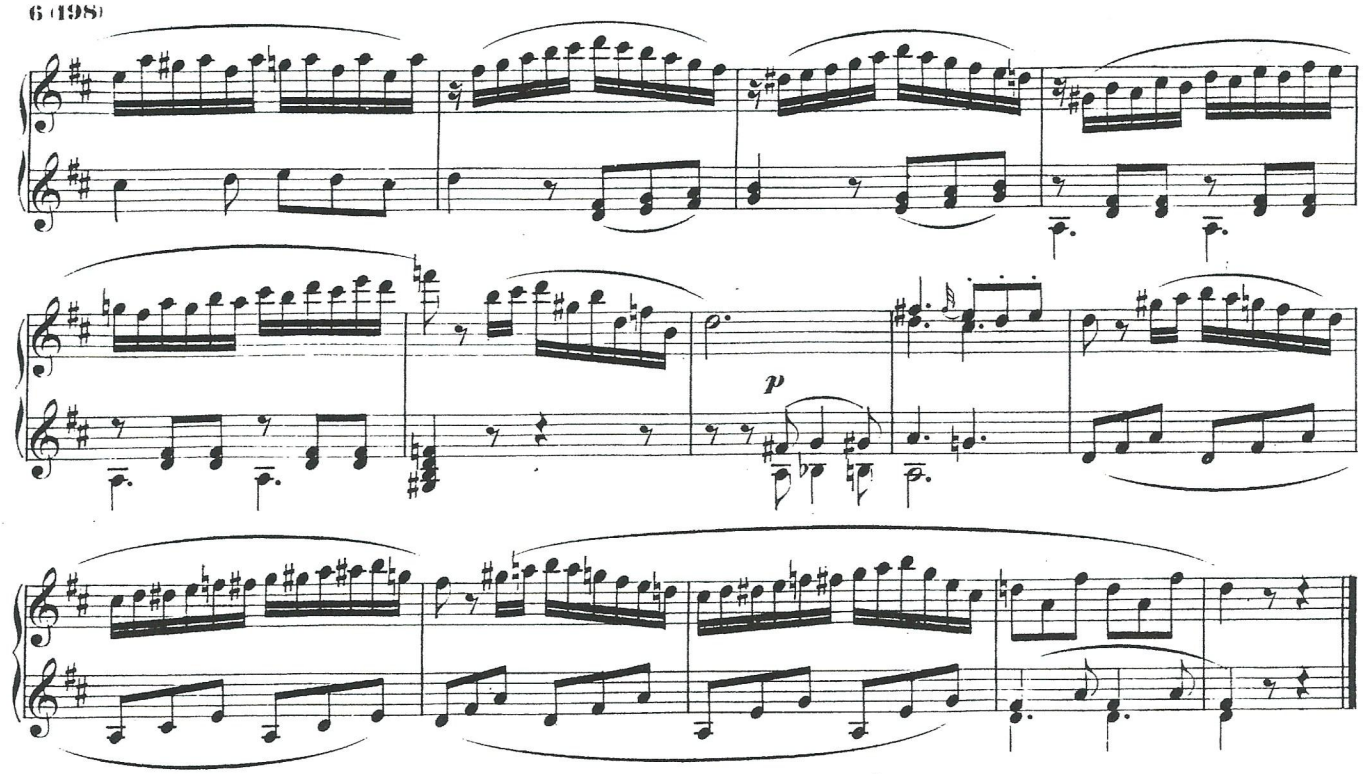
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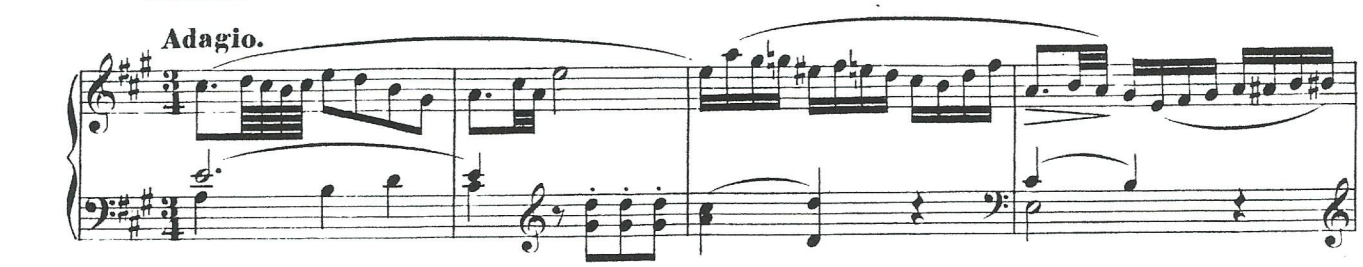
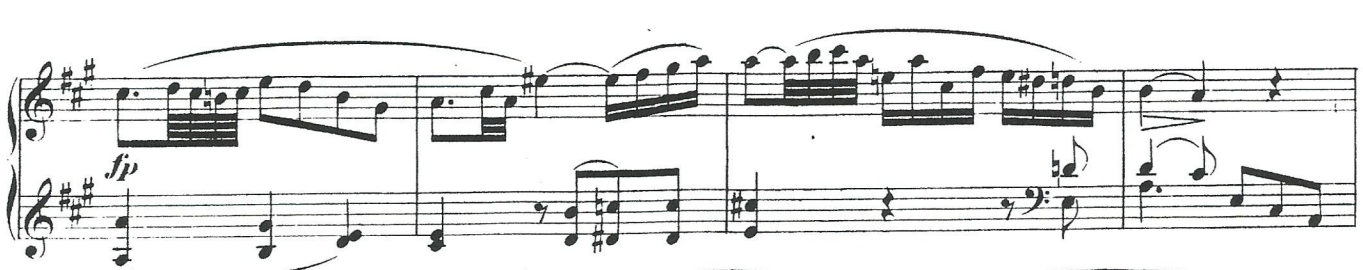
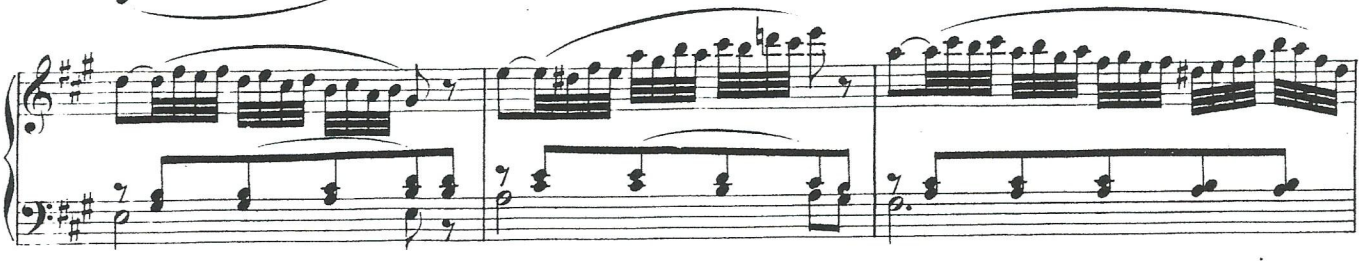
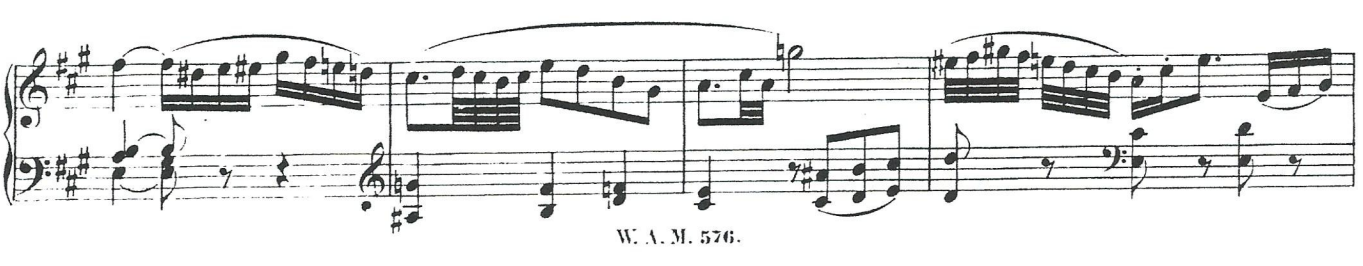


Adagio.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