

PRACTICE FINAL EXAM

Short answer

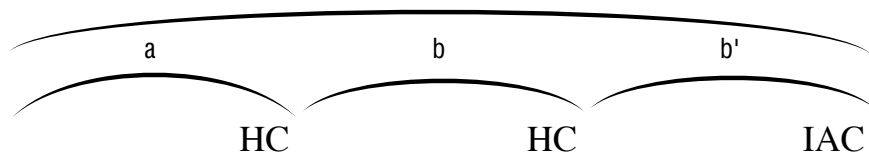
(10 minutes; 5%)

List all of the keys that are considered closely related to....

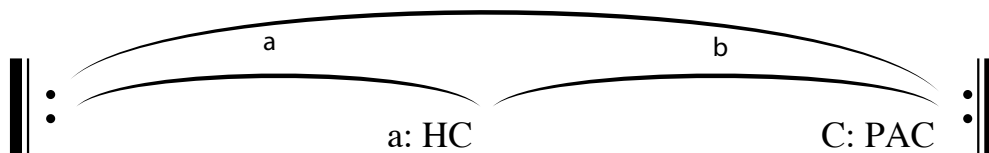
F# major

G minor

Overall, this structure is a _____.



The diagram below depicts a _____.

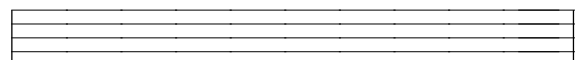


The second movement of Haydn's Piano Trio (Hob. XV:14) begins with this melodic fragment. Instead of a violin, if it had been written for a clarinet in A, how would the clarinetist's part look? Don't forget to include a clef and a key signature.

Sounding pitch:



Clarinet in A (sounds ↓m3):

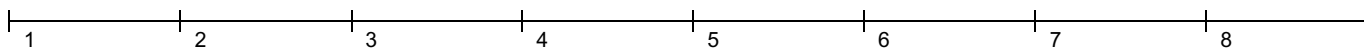


Analysis #1

(35 minutes; 30%)

An excerpt from the second movement of Franz Joseph Haydn's Piano Trio (Hob. XV:14) appears on page 3; a recording is available online. Please do the following.

- A. On the score itself (above the violin part), locate all cadences and specifically identify each by type. Be sure your cadence labels are properly aligned with the music.
- B. Name the form of this excerpt as specifically as possible, using any applicable vocabulary. (Note: if there is an alternative interpretation, mentioning it and clearly explaining the reasons you prefer your own answer will maximize your credit.)
- C. Provide a harmonic analysis (Roman numerals and figures) for measures 1-8. You will have to determine the harmonic rhythm.
- D. Circle all embellishing tones in measures 1-8; identify each by type.
- E. Locate the following features on the score. Please be sure each location is very clear.
 - detonicization
 - arpeggiation $\frac{6}{4}$ chord
 - parallel $\frac{6}{3}$ chords (also indicate whether or not this passage is sequential)
 - *extra credit*: irregular resolution of a secondary chord
- F. On the timeline below, diagram the structure of measures 1-8. Be careful with your alignment, and remember that a good diagram should include:
 - arches representing phrases and their lengths
 - cadence type(s) and location(s)
 - square brackets representing prominent subphrases (if they exist)
 - arches that show how phrases group together into larger units (if they do)
 - letters to depict whether music is basically the same or different (a, b, a', etc.)



- G. Thoroughly describe the structure of measures 1-8 using all applicable vocabulary.

Adagio.

p

p

p

fz

p

p

mf

dim.

p

mf

dim.

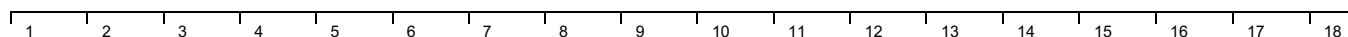
p

Analysis #2

(25 minutes; 25%)

The beginning of the third movement from Mozart's Clarinet Trio in E \flat Major (K. 498) is reproduced on page 5; a recording is available online. Please do the following:

- A. On the score itself (above the clarinet part), locate all cadences and specifically identify each by type. Be sure your cadence labels are properly aligned with the music.
- B. Locate a deceptive resolution somewhere in the excerpt. Is this a deceptive cadence?
- C. Do measures 9-11 contain a sequence? Explain your answer.
- D. Provide a harmonic analysis (Roman numerals and figures) for the seven chords in measures 14-17 with blanks under them. (Further harmonic analysis is not required, although you are welcome to add Roman numerals if you find them helpful for the next questions.)
- E. Provide a two-level contextual analysis (T/PD/D labels, more detail on level 1, less detail on level 2) for the entire excerpt.
- F. On the timeline below, diagram the excerpt's structure. Be careful with your alignment, and remember that a good diagram should include:
 - arches representing phrases and their lengths
 - cadence types and locations
 - square brackets representing prominent subphrases (if they exist)
 - arches that show how phrases group together into larger units (if they do)
 - letters to depict whether music is basically the same or different (a, b, a', etc.)



- F. Thoroughly describe the structure of the excerpt using all applicable vocabulary. (Note: if there is an alternative interpretation, mentioning it and clearly explaining the reasons you prefer your own answer will maximize your credit.)

Mozart, Clarinet Trio in E \flat (K. 498), first movement, measures 1-18

Andante ^{*)}

Clarinetto in Si \flat / B

Viola

Pianoforte

5

10

14

f *p* *cresc.* *p* *f* *p* *f*

Part-writing

(50 minutes; 40%)

- Complete the partial progression below, adding appropriate chord symbols to the seven blanks.
- Realize the progression in four-part keyboard style, making sure your notation clearly conveys four voices throughout. Please use suitable rhythms.
- Add contextual analysis.

expand tonic with a passing $\frac{6}{4}$ chord *perfect authentic cadence*

Ab: — P $\frac{6}{4}$ — V $\frac{6}{5}$ /IV IV — — — — vii $^{\circ 4}$ /ii — V 7 I 4 — 3

ascending 5-6 sequence with tonicizations

contextual
analysis:**T**

- Add appropriate Roman numerals to the figured bass line below.
- Fill in the three blanks with chord symbols that complete the progression; write the corresponding bass notes. These are the only places where you can add your own figures.
- Realize the progression in four-part vocal style.

chromatic voice exchange

b: — — — 6 6 — 6/4+ 6 6/4 6 5 4 7 7

Friendly reminders: Have you proofread carefully for correct (including canceled) accidentals?
 Are all of the $\frac{6}{4}$ chords properly represented?
 Did you change the given figures or add figures? (If so, change them back!)
 Have you appropriately differentiated functional and non-functional chords?