

PRACTICE MIDTERM

Harmony and part-writing

(25 minutes; 50%)

Complete the progression below:

- Add appropriate Roman numerals to the given figures.
- In the blank, write a chord symbol as well as a corresponding bass note.
- Realize the progression in four-part keyboard style, adding a suspension to the cadence.
- Provide a contextual analysis using the standard T/PD/D labels.

♯7 _____ 6 $\frac{6}{4}$ $\frac{6}{5}$ $\frac{8}{3}$ $\frac{6}{4}$ $\frac{7}{3}$ 4 — 3

Contextual analysis:

Again, complete the progression below:

- Fill in the three blanks with appropriate chord symbols.
- Realize the progression in four-part vocal style.
- Identify the cadence type.
- Provide a contextual analysis using the standard T/PD/D labels.

Cadence:

bb: i $ii^{\circ\frac{4}{2}}$ _____ _____ VI $ii^{\circ 6}$ _____ i^6 $vii^{\circ 6}$ i iv^6 V

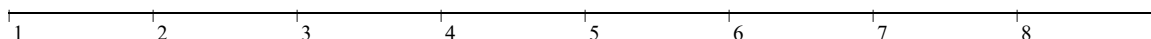
*More detailed
contextual analysis:**Less detailed
contextual analysis:*

Analysis

(25 minutes; 50%)

Measures 1-8 from the second movement of Beethoven's Piano Concerto No. 1 in C Major (Op. 15) are reproduced on page 3. A recording is available online. Please do the following:

- A. On the score itself (above the music), mark any cadences and identify each by type. Be sure to align the labels correctly.
- B. Locate any $\frac{6}{4}$ chords on the score (being sure to circle only individual $\frac{6}{4}$ chords) and identify each by type.
- C. Below the piano staves, provide a harmonic analysis (Roman numerals and figures); in general, expect one chord per bass note.
- D. Below the Roman numerals, add a contextual analysis.
- E. Locate and clearly label one example for each of the following features:
 - an appoggiatura
 - a (typical, not double) neighboring tone
 - a suspension
 - an anticipation
 - a non-functional chord (*helpful hint*: did you put parentheses around the Roman numeral?)
 - an accented passing tone
 - double neighbors
 - a retardation
 - a voice exchange
- F. Diagram the phrase structure on the time-line provided below, being careful to align all symbols correctly. Remember that a good diagram should clearly portray:
 - the number of phrases (and where they begin/end)
 - how phrases group together (if they do)
 - symbols to indicate whether phrases are essentially the same or significantly different
 - cadence types (and locations)
 - prominent subphrases (if they exist)
- G. Describe the phrase structure of this excerpt as specifically as possible, being sure to use any applicable vocabulary, while avoiding irrelevant or contradictory vocabulary. (For clarity, you may wish to add relevant terms to your diagram.) Explain your answer if necessary.



Beethoven Piano Concerto No. 1, second movement, measures 1-8

The image displays a musical score for the second movement of Beethoven's Piano Concerto No. 1, measures 1-8. The score is written for five instruments: Pianoforte, Violino I., Violino II., Viola, and Violoncello e Basso. The tempo is marked *Largo*, and the key signature is one flat (B-flat major or D minor). The Pianoforte part begins with a *Solo* marking and a *p* (piano) dynamic. It features a series of chords and a melodic line that moves from the right hand to the left hand. The strings (Violino I., Violino II., Viola, and Violoncello e Basso) provide a harmonic foundation with sustained notes and chords, marked *pp* (pianissimo). The score is presented in a standard musical notation format with staves and clefs.