

## PRACTICE MIDTERM

### Harmony and part-writing

(20 minutes; 50%)

Complete the progression below:

- Add appropriate Roman numerals to the given figures.
- For each of the three blanks, write a chord symbol as well as a corresponding bass note.
- Realize the progression in four-part keyboard style, making sure your notation is clear.
- Identify the cadence type.
- Provide a contextual analysis using the standard T/PD/D labels.

*Expand tonic with pedal*  $\frac{6}{4}$  *Cadence:*

:    —    —    —    7                   $\frac{6}{5}$                   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 two-level contextual analysis using the standard T/PD/D labels.

*Cadence:*

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

*More detailed contextual analysis:*

*Less detailed contextual analysis:*

**Analysis #1**

(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. Below the piano staves, provide a harmonic analysis (Roman numerals and figures); in general, expect one chord per bass note.
- C. Specifically locate any  $\frac{6}{4}$  chords (pointing out only  $\frac{6}{4}$  chords) and identify each by type.
- 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 the excerpt, 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
  - 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.

**Analysis #2**

(5 minutes; 5%)

The beginning of Haydn's third German Waltz (Hob. IX:10) is reproduced on the last page. 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.
- B. Diagram the phrase structure on the time-line provided below. Again, remember that a good diagram should include:
  - 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
  - prominent subphrases (if they exist)
- C. Describe the structure of this excerpt as specifically as possible, being sure to use any applicable vocabulary. Explain your decisions if necessary.

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

**Largo.**  
**SOLO.**

Pianoforte.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Contextual analysis:

1 2 3 4 5 6 7 8

Haydn — *Twelve German Waltzes* (Hob. IX:10), third waltz, measures 1-16

*Allegretto*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16