I. HARMONY

1. Determine the MAJOR key in which ALL of the chords below could function as chromatic chords; the first chord should be especially useful in finding the key. Write the key in the first blank. (1 mark)

2. Identify the chords in the remaining blanks. (4 marks)

3. In four voices (SATB), please write an appropriate TRIAD IN ROOT POSITION after each chord; use good voice-leading, and use accidentals as required for the key. (8 marks)
4. a) The excerpt could easily be reduced to eight bars by altering mm. 5-14. On the staff below, complete one possible eight-bar "prototype."

\[ \text{Music Staff} \]

b) Explain how the excerpt on page 3 expands your prototype; cite specific bar numbers in Haydn's movement and identify the expansion method(s) at those points.

IV. ANALYSIS – Beethoven, Piano Sonata op. 31 no. 2, second movement. (The score may be found on pages 5-8.)

1. What is the form of the theme in mm. 1-17? 
   Briefly justify your answer, citing specific bar numbers.

2. What is the form of the first half of the theme (mm. 1-8)?
   Briefly justify your answer, citing specific bar numbers.

3. ON THE SCORE, analyse the form of the entire movement by using appropriate terms to label large sections and subsections. (Letters will not be sufficient!)

4. In the blanks ON THE SCORE, provide labels for the chords on the following beats: m. 6, beat 3; m. 12, beat 3; m. 14, beat 3; m. 15, beat 3. The key is B♭ major.

END OF QUESTIONS
Beethoven, Piano Sonata op. 31 no. 2, second movement
20 1. Part-writing: write and resolve the requested chords (four voices, SATB).

\[\begin{align*}
B^b: & \quad d^3 \\
F^#: & \quad V_9 \\
A^b: & \quad V_{7}^{7}
\end{align*}\]

\[\begin{align*}
B^b: & \quad iv+6 \\
D^b: & \quad N_6
\end{align*}\]
III. Analysis no. 1. The following questions relate to Chopin’s Prelude no. 21, reproduced on p. 5.

6  1. Identify the circled non-chord tones.

   m. 1, bt. 2 - ________________
   m. 7, bt. 1 - ________________
   m. 17, bt. 2 - ________________
   m. 18, bt. 3 (right hand) - ________________
   m. 50, last D in right hand - ________________
   m. 56 - Eb and C# - ________________

2  2. The harmony in mm. 25-32 is enharmonically equivalent to the ________________ sixth chord in Bb major. On the last beat of m. 32, the ________________ sixth chord appears.

3  3. The harmonic framework of mm. 1-45 is I - ___ - ___ - I

   m. 17   m. ___

4  4. Identify the progression in mm. 50-51 (=52-53), using Roman numeral/figured bass labels: ___ - ___ - I.

5  5. The section comprising mm. 1-16 consists of two phrases, the first ending in m. ___ with a(n) ________________ cadence (be specific!), the second in m. 16 with a(n) ________________ cadence. The two phrases form a unit called ________________.

6  6. The section beginning in m. 17 contrasts with mm. 1-16 in several ways. Please list four of them. Be specific.

   ______________________________________________________

   ______________________________________________________

   ______________________________________________________

   ______________________________________________________

2  7. The opening section never reappears, but there is an allusion to a return of this section at m. ___. The form of the prelude is therefore closest to ________________ form.

1  8. There is a coda, beginning at m. _____.

20 IV. Analysis no. 2. The following questions relate to the song by Brahms, reproduced on p. 6.

2 1. On the first page of the song, find an example of a chromatic progression whose outer voices move by contrary motion: mm. ___ to ___.

3 2. What is the most surprising chord on the first page? M. ___, beat ___ (beat = dotted quarter). What chord would be expected here? ___ (use Roman numeral)

8 3. Discuss the use of the tonic-dominant framework in the song. Give as many specific examples as you can (cite bar numbers and the explain the use of the framework at each cited location).

2 4. Brahms avoids a clear V-I cadence at the end of the song. A dominant triad or dominant seventh chord would be expected, for example, in the second half of m. 25. Why?

4 5. Find one example of each of the following items and give the measure number.
   a) escape tone - m. ___
   b) appoggiatura - m. ___
   c) a diminished seventh chord functioning as a neighbor - m. ___
   d) a functional dominant seventh of IV - m. ___

6 6. What term describes the form of the song? _______________