

I. Figured bass and analysis (30%)

Complete the following figured bass phrase by labeling the key center, adding the alto and tenor voices, and providing a complete Roman numeral analysis that specifies chord quality and inversions. The exercise contains diatonic and chromatic harmonies.

The figure below the bass staff indicates harmonic progressions:

4, 6, $\frac{b6}{4}$, $\frac{b2}{b3}$, b6, b3, b5, 4, 3, b6, $\frac{b3}{b8}$, b7, b3, $\frac{\#6}{4-3}$, b

II. Sonata Form Analysis (20%)

Using the opening first theme of this Classical-era sonata form movement as a frame of reference, match each of the following descriptions to that excerpt (designated by letter) with which it best corresponds.

Allegro

Violin I

Violin II

Viola

Cello

- 1) The second theme in the recapitulation _____
- 2) A passage from the development that tonicizes the supertonic _____
- 3) Dominant preparation for the recapitulation _____
- 4) The second theme in the exposition _____
- 5) A passage from the recapitulation that features a chain of secondary diminished seventh chords leading to a cadence in the tonic key _____

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A

Musical score for section A. The score consists of four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B-flat). The time signature changes from common time (indicated by '8') to 6/8. Dynamics include *fp* (fortissimo) and *f* (forte). The score shows various melodic and harmonic patterns across the instruments.

B

Musical score for section B, starting at measure 196. The score includes four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat). The dynamics *fp* (fortissimo) and *p* (pianissimo) are used. The score features rhythmic patterns and slurs across the staves.

C

Musical score for section C. The score includes four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat). The dynamics *p* (pianissimo), *fp* (fortissimo), and *p* (pianissimo) are indicated. The score shows a continuation of the rhythmic patterns established in section B.

D

Musical score excerpt D for strings (Vln. I, Vln. II, Vla., Vc.) in 2/4 time, key signature of one flat. Measure 108 starts with a eighth note followed by sixteenth-note patterns. Measures 109-112 show eighth-note patterns with various dynamics and articulations.

E

Musical score excerpt E for strings (Vln. I, Vln. II, Vla., Vc.) in 2/4 time, key signature of one flat. Measures 130-134 feature eighth-note patterns with dynamic markings (p) and rests.

III. Orchestral Score harmonic analysis (Brahms *Symphony no. 1*, movement 2) (50%)

Refer to the following first page of the second movement of Brahms's *Symphony No.1* and answer the following questions.

- a) Using letter names, label the concert (sounding) pitches played by the clarinets in measure 19 (last measure of excerpt)

1st Clarinet in A _____

2nd Clarinet in A _____

- b) Using letter names, label the three concert (sounding) pitches played by the horns in measures 2-4

Horns in E: _____
m. 2 m. 3 m. 4

- c) Label the key and provide a Roman numeral analysis of the passage from mm. 1-17. Please note that the passage includes several chromatic harmonies as well as a tonicized region.

Andante sostenuto

2 Flöten
2 Oboen
2 Klarinetten in A
2 Fagotte *p* *pp*
Kontrafagott
(gestopft)
2 Hörner in E *p*
2 Trompeten in E
Pauken in H E

1. Violine *p* *pp* *cresc.* *f*
2. Violine *p* *pp* *f*
Bratsche *p* *pp* *f*
Violoncell *p* *pp*
Kontrabass *p* *pp* *f*

Andante sostenuto

Fl. Ob. Klar. (A) Fag. Hr. (E)

1. Viol. *dim.* *p dim.* *dolce* *rif.* *espr.*
2. Viol. *p* *pp* *rif.* *espr.*
Br. *p* *pp* *rif.* *espr.*
Vcl. *p* *pp* *rif.* *p* *espr.*
K.B. *p* *pp* *rif.* *p* *espr.*

J.B.1