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.

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.

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 ____________________
A

Violin I
Violin II
Viola
Violoncello

B

C

MUSC 2156 Transfer Exam, page 2
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)
1\textsuperscript{st} Clarinet in A ______  ______
2\textsuperscript{nd} 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.