

7 6 4/3 6 5/4/3

e: _____

6 5/4/3 4 6 5/4/3

B: _____

4 $\flat 7$ $\flat 5$ $\flat 6$ $\flat 5$ 6 5 6/4 - 5

c: _____

2. Provide a harmonic analysis of each of the following excerpts.

Mozart: Piano Sonata, K. 284, 3rd movement

First system of the musical score, measures 1-4. The key signature is one sharp (F#) and the time signature is common time (C). The first measure starts with a piano (*p*) dynamic. The fourth measure ends with a forte (*f*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment.

Second system of the musical score, measures 5-8. The right hand continues the melodic line with slurs and ties. The left hand continues the eighth-note accompaniment, with some chords in the final two measures.

Third system of the musical score, measures 9-13. The right hand has a more active melodic line with slurs and ties. The left hand has a more varied accompaniment, including chords and eighth-note patterns. Dynamics include piano (*p*), forte (*f*), and fortissimo (*fp*).

Fourth system of the musical score, measures 14-17. The right hand continues the melodic line with slurs and ties. The left hand continues the eighth-note accompaniment, with some chords in the final two measures. The first measure of this system starts with a forte (*f*) dynamic.

Beethoven: Piano Sonata, op. 28, 2nd movement

Andante

p *cresc.* *p* *sempre staccato*

5

cresc. *p cresc.*

1.

Detailed description: This block contains two systems of musical notation for the second movement of Beethoven's Piano Sonata, op. 28. The first system covers measures 1 through 4. The tempo is marked 'Andante' and the time signature is 2/4. The key signature has one flat (B-flat). The first system starts with a piano (*p*) dynamic. The right hand features a melodic line with a fermata over the final note of the first measure. The left hand plays a steady eighth-note accompaniment. Dynamics include a crescendo (*cresc.*) and a return to piano (*p*). The instruction 'sempre staccato' is written below the left hand. The second system covers measures 5 through 8. It begins with a measure rest in the right hand. The left hand continues with eighth notes. Dynamics include a crescendo (*cresc.*) and a piano (*p*) dynamic. The system concludes with a first ending bracket labeled '1.'.

Mendelssohn: Prelude and Fugue, op. 35, no. 4

Con moto.

p *tr*

5

tr

Detailed description: This block contains two systems of musical notation for Mendelssohn's Prelude and Fugue, op. 35, no. 4. The tempo is marked 'Con moto.' and the time signature is 6/8. The key signature has three flats (E-flat major). The first system covers measures 1 through 4. The right hand has a melodic line with a fermata over the final note of the first measure. The left hand plays a steady eighth-note accompaniment. Dynamics include a piano (*p*) dynamic and a trill (*tr*) in the right hand. The second system covers measures 5 through 8. It begins with a measure rest in the right hand. The left hand continues with eighth notes. Dynamics include a trill (*tr*) in the right hand.

Schubert: Impromptu, op. 142, no. 3

Andante

The image shows the first 14 measures of Schubert's Impromptu, op. 142, no. 3. The score is written for piano in B-flat major, 3/4 time, and marked Andante. It consists of four systems of two staves each (treble and bass clef). Measure 1 starts with a piano (*p*) dynamic. Measure 9 begins with a mezzo-forte (*mf*) dynamic, followed by a decrescendo (*decresc.*) and a piano (*p*) dynamic. Measure 14 starts with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic and a diminuendo (*dim.*). The piece concludes with a double bar line and repeat dots. The right hand features a mix of eighth and sixteenth notes, often with slurs and accents, while the left hand provides a steady accompaniment of eighth notes and chords.

p

5

9

mf *decresc.* *p* *p*

14

cresc. *p* *pp* *dim.*

Chopin: Nocturne, op. 48, no. 1

Lento.

mezza voce

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

5

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

9

poco cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

(cont'd)

13

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

17

dolce

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

21

cresc. *f* *dim.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

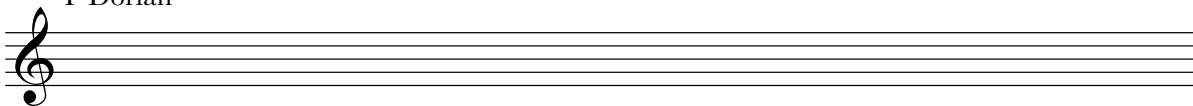
3. Provide a harmonic analysis of the following example, and then identify the type of non-chord tone that is being used for each note in parentheses.

D: _ _ _ _ _

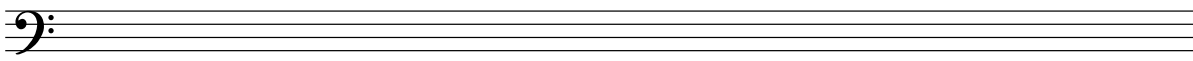
_ _ _ _ _

4. Write the following scales. Use accidentals rather than a key signature.

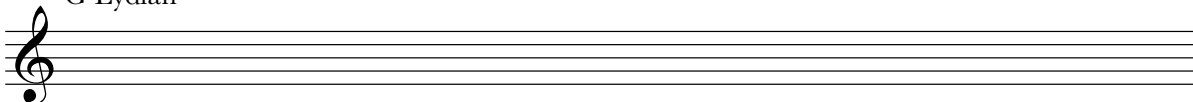
F Dorian

A five-line musical staff with a treble clef. The staff is empty, intended for writing the F Dorian scale.

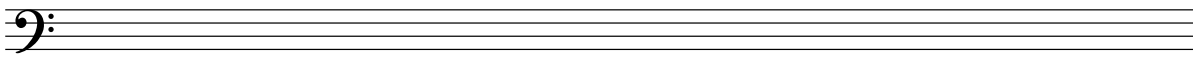
B Phrygian

A five-line musical staff with a bass clef. The staff is empty, intended for writing the B Phrygian scale.

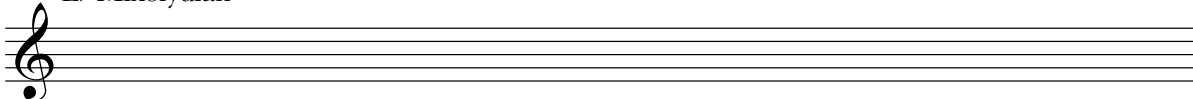
G Lydian

A five-line musical staff with a treble clef. The staff is empty, intended for writing the G Lydian scale.

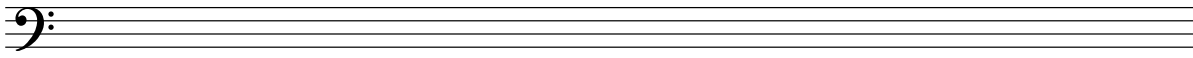
C Aeolian

A five-line musical staff with a bass clef. The staff is empty, intended for writing the C Aeolian scale.

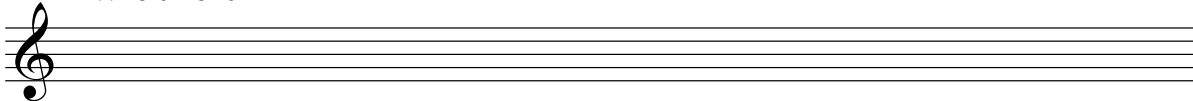
E \flat Mixolydian

A five-line musical staff with a treble clef. The staff is empty, intended for writing the E-flat Mixolydian scale.

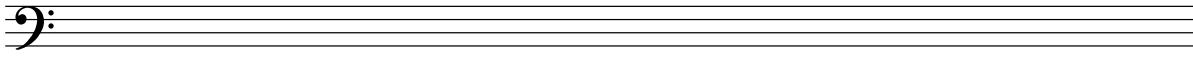
A Pentatonic

A five-line musical staff with a bass clef. The staff is empty, intended for writing the A Pentatonic scale.

D Whole Tone

A five-line musical staff with a treble clef. The staff is empty, intended for writing the D Whole Tone scale.

F \sharp Octatonic (Half-Whole Diminished)

A five-line musical staff with a bass clef. The staff is empty, intended for writing the F-sharp Octatonic (Half-Whole Diminished) scale.