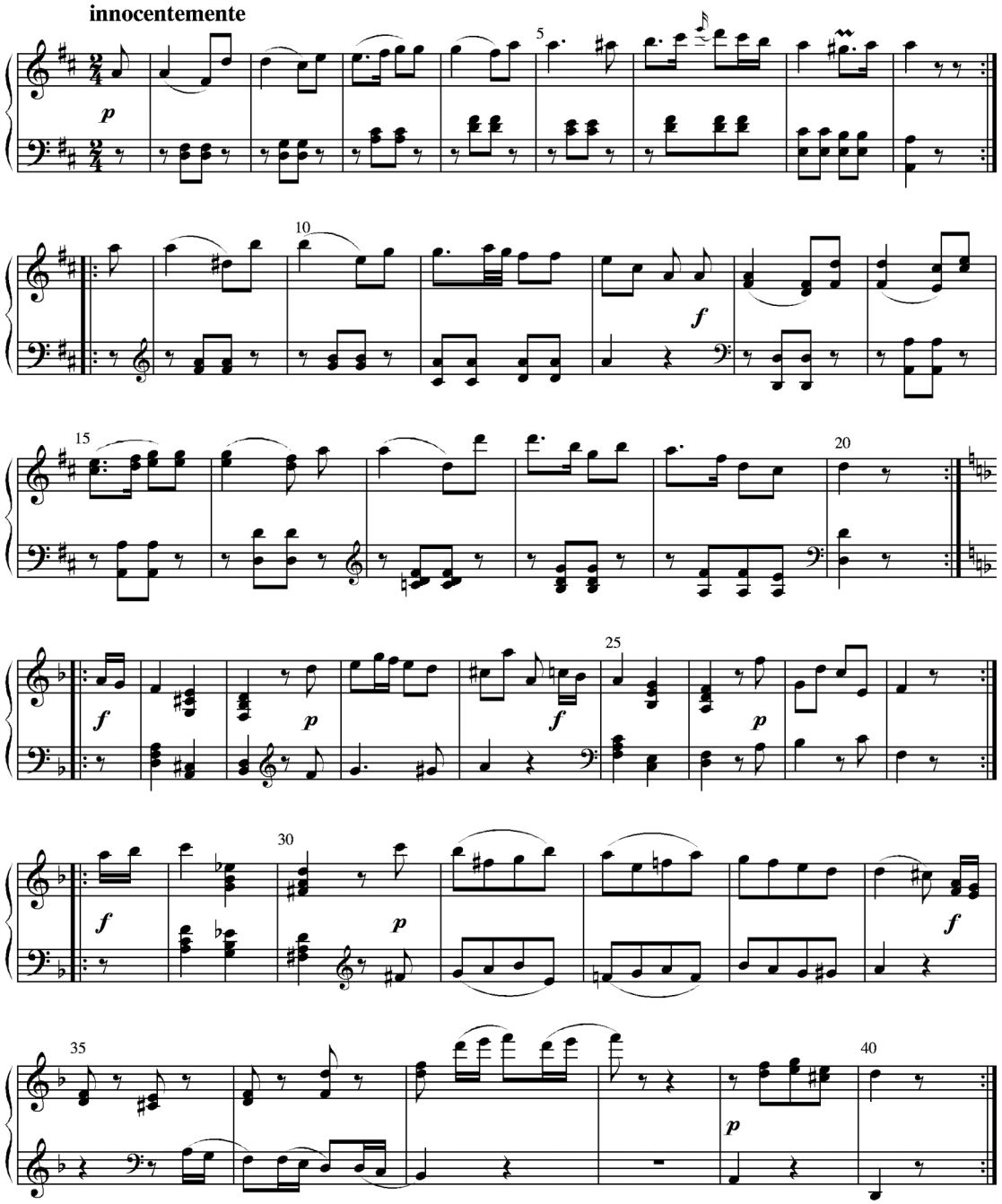
Musicianship and Harmony III Validation Exam

Written Theory

1. **Harmonic analysis**. *Haydn: Piano Sonata in D major, Hob. XVI/37, III, mm. 1–40.* Questions to be answered are below the score.



a. Cadences appear at 4-measure intervals in mm. 1–28. Label the key and type of cadence between the staves for all cadences in those measures.

b. Strong cadences appear at each double bar. How are the keys at the cadences in mm. 8 and 20 related?

_____

_____

c. Cadences appear at ____-measure intervals in mm. 29–40.

d. Label the key and type of cadence between the staves for all cadences in mm. 29–40.

e. All of the perfect authentic cadences (except one) have an extended dominant function. Explain how the dominant is extended.

_____

_____

f. Do a full harmonic analysis of mm. 1–8, treating it as a modulation rather than a tonicization. (You may want to work backwards from the cadence.) Include CSs, RNs, plus circle and label all NCTs. [Remember how to treat accented NCTs.]

g. Do a full harmonic analysis of mm. 9–10 only. The cadence in m. 12 provides key information.

h. Do a full harmonic analysis of mm. 17–20.

i. The key of mm. 21–24 is _____, while that of mm. 25–28 is _____.

j. How are those 2 keys related? _____

_____

k. The RNs for the three quarter note chords in mm. 21–22 and 25–26 are _____ (no CSs or keys are requested here, just RNs)

l. If those chords formed a cadence, what type of cadence would it be? _____

m. The G♯ in the left hand of m. 23 appears to be a passing tone. If it were treated as a passing chord (notated in parentheses), what would the RN be? _____

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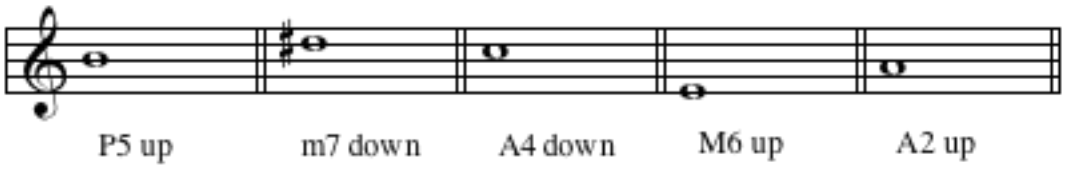
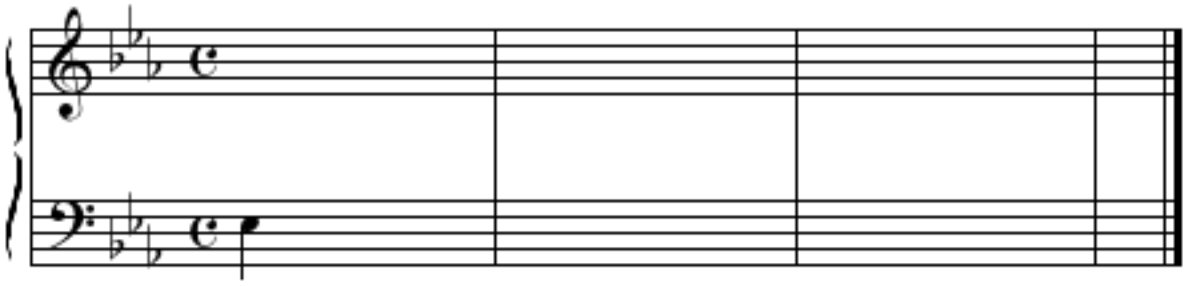
2. **Interval writing**. Write the following intervals above or below the given pitch.



3. **Harmonize the following bass in chorale style**. Write CSs (beware the given chord qualities)! Strive for smooth voice leading. Remember that altered chords must contain altered pitches!!



E♭: I V^4_3/vi vi V^6_5/V V $^{-4}_{2}$ I^6 V^4_3/ii ii°^{6} vii°^{7}/V $\underline{I^6_4}$ $\underline{V}$ I