

UNIVERSITY OF VICTORIA  
EXAMINATIONS DECEMBER 2006  
MUSIC 101A, SECTIONS F01, F02, F03

NAME: \_\_\_\_\_ STUDENT NO. \_\_\_\_\_

Duration: 2 hours

INSTRUCTORS: Prof. Anita Bonkowski  
Prof. David Clenman  
Dr. Harald Krebs

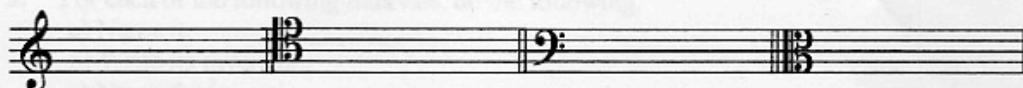
TO BE ANSWERED ON THE PAPER.

STUDENTS MUST COUNT THE NUMBER OF PAGES IN THIS EXAMINATION PAPER BEFORE BEGINNING TO WRITE, AND REPORT ANY DISCREPANCY IMMEDIATELY TO THE INVIGILATOR.

PART I OF THIS QUESTION PAPER HAS THREE PAGES.

PART 1 - 40%  
TIMED PORTION: 30 MINUTES

- /4 1. Write the requested key signatures and name the relative minor of each of the given keys.

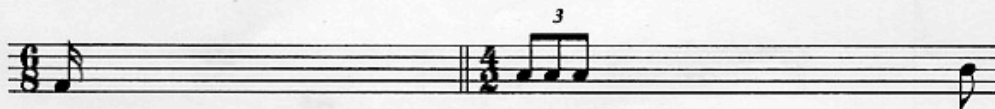


Ab major                  F# major                  Cb major                  E major  
\_\_\_\_ minor                  \_\_\_\_ minor                  \_\_\_\_ minor                  \_\_\_\_ minor

- /2 2. Supply the correct time signature for each bar below.



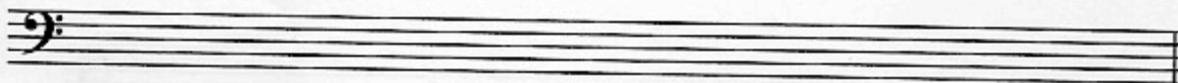
- /4 3. Complete each of the following bars with the appropriate rests.  
For each bar, state whether the metre is: a) compound or simple  
b) duple, triple, or quadruple



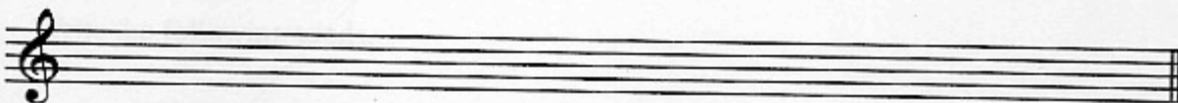
\_\_\_\_\_  
\_\_\_\_\_

- 16 4. Write the following scales, on the staves below. Use key signatures, and add accidentals where necessary. Use half notes. (Observe correct stem direction.)

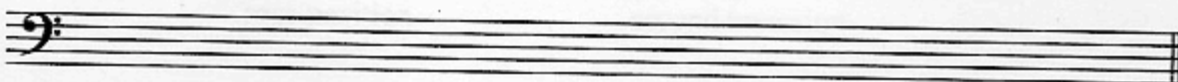
a) g# melodic minor, ascending and descending



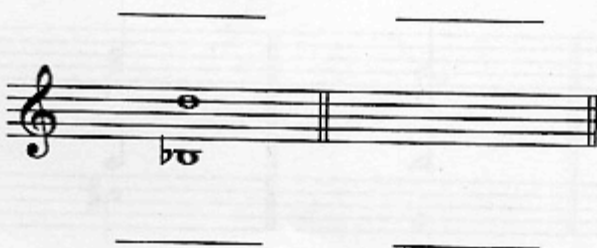
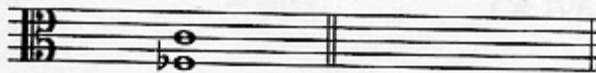
b) eb harmonic minor, ascending only



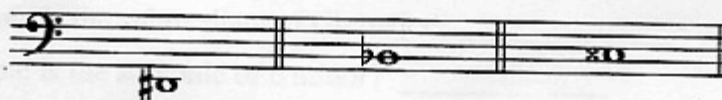
c) the natural minor scale that has a C# as its supertonic, ascending only



- 14 5. For each of the following intervals, do the following.  
a) Name it.  
b) Write its inversion.  
c) Name the inversion.



- 13 6. Write the following intervals ABOVE the given notes.



min 10

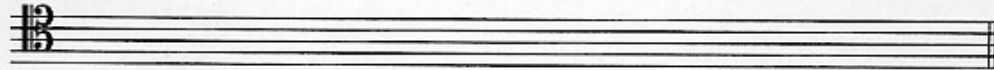
dim 5

Maj 6

- /4 7. a) Name the key of the following melodic fragment.  
b) Transpose it DOWN a Major 3rd. Use a key signature. Name the new key.

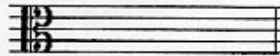


Key: \_\_\_\_\_

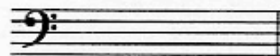


Key: \_\_\_\_\_

- /2 8. Write the following triads.



eb dim  
root position



B aug  
second inversion

- /4 9. Write the following chords. Use accidentals rather than key signatures.



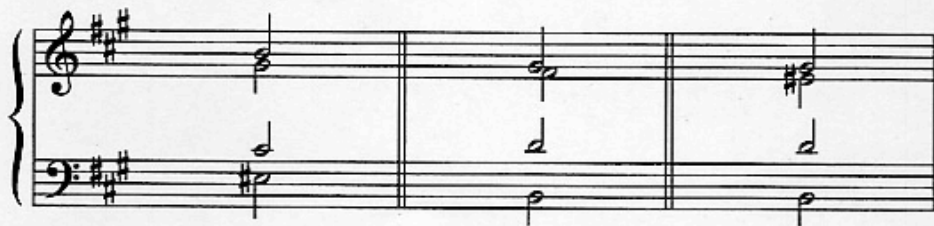
f: V4  
3

e: vii°7

C#: IV6

b: ii° 4  
2

- /3 10. Identify the following chords, using Roman numeral/figured bass symbols.



f#: \_\_\_\_\_

- /4 11. a) What note is enharmonically equivalent to D#? \_\_\_\_\_  
b) What note is the submediant of Gb major? \_\_\_\_\_  
c) What note is the subtonic of c minor? \_\_\_\_\_  
d) What key is the parallel major of e minor? \_\_\_\_\_

END OF PART I



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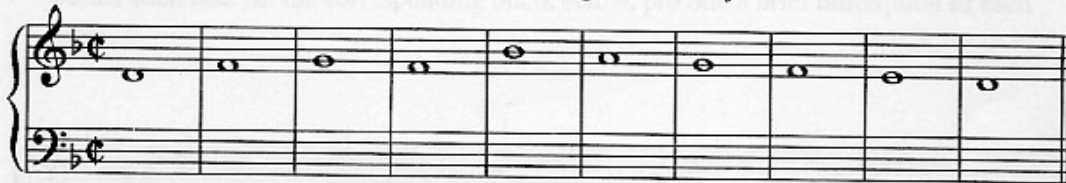
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PART II OF THIS QUESTION PAPER CONTAINS 3 PAGES, AND 1 PAGE OF BLANK MANUSCRIPT PAPER.

PART II – 60%

- /10 1. Write a FIRST species counterpoint below the given *cantus firmus*.



- /10 2. Write a FOURTH species counterpoint above the given *cantus firmus*. Note that the *c. f.* is in tenor clef.



- /10 3. Circle ten errors in the following second species exercise, and write a number between 1 and 10 beside each one. In the corresponding blank below, provide a brief description of each error. Note that the *cantus firmus* is in alto clef.

1. \_\_\_\_\_ 6. \_\_\_\_\_  
 2. \_\_\_\_\_ 7. \_\_\_\_\_  
 3. \_\_\_\_\_ 8. \_\_\_\_\_  
 4. \_\_\_\_\_ 9. \_\_\_\_\_  
 5. \_\_\_\_\_ 10. \_\_\_\_\_

- /5 4. Circle five errors in the following SATB excerpt, and write a number between 1 and 5 beside each one. In the corresponding blank below, provide a brief description of each error.

1. \_\_\_\_\_  
 2. \_\_\_\_\_  
 3. \_\_\_\_\_  
 4. \_\_\_\_\_  
 5. \_\_\_\_\_

- /10 5. Add three voices above the given bass line, in accordance with the figures. End with a **perfect authentic cadence (PAC)**.

Musical notation for problem 5. The key signature is one sharp (F#) and the time signature is 4/4. The bass line consists of four measures: Measure 1: quarter notes G2, A2, B2; Measure 2: quarter notes C3, D3; Measure 3: half note E3; Measure 4: half note D3. The figures 6, 6, 8 — 7 are written below the bass line, corresponding to the notes in each measure. The treble clef staff is empty.

- /15 6. Add three voices below the given soprano line in g minor, choosing from the following harmonies only: i, i6, V, V7, V6, and vii°6. Each soprano note must be harmonized. End with an **imperfect authentic cadence (IAC)**.

Musical notation for problem 6. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The soprano line consists of five measures: Measure 1: quarter notes G4, A4, Bb4; Measure 2: quarter notes C5, Bb4; Measure 3: quarter notes Ab4, G4; Measure 4: quarter note F4; Measure 5: half note E4. The bass line is empty.

END OF EXAMINATION





