

UNIVERSITY OF VICTORIA
EXAMINATIONS APRIL 2002
MUSIC 101B, SECTIONS S01, S02, S03

NAME: _____

REG. NO. _____

INSTRUCTORS: Dr. Joan Backus

DURATION: 2 hours

Dr. Sylvia Imeson

Dr. Harald Krebs/ Ms. Marci Rabe

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.

THIS QUESTION PAPER HAS SIX PAGES PLUS ONE SHEET OF BLANK MANUSCRIPT PAPER.

1. (15 points) In the appropriate spaces below, write the requested chords for four voices (SATB). Also, please provide a chord of approach and a chord of resolution, and provide Roman numeral/figured bass labels for these chords.

E^b : ___ ii_5^6 ___ ___ IV_7 ___ ___ $V^{\#6}/V$ ___

E^b : ___ $V^{\#6}/V$ ___ ___ vii_7^o/ii ___

2. (10 points) There are 10 errors in the following progression. Circle and number each error, then give a brief description of the error in the appropriate space below.



- | | |
|----------|-----------|
| 1. _____ | 6. _____ |
| 2. _____ | 7. _____ |
| 3. _____ | 8. _____ |
| 4. _____ | 9. _____ |
| 5. _____ | 10. _____ |

3. (30 points) Add 3 voices to the given soprano/figured bass, following the given instructions and figures. Provide chord labels (Roman numeral/figured bass) in the blanks.

passing $\frac{7}{4}$ Phrygian half cadence common chord modulation

key: f#: — —
key: _: — —

#6/4/3 7 8#-7 6/5 #4/2 6 6 6-5/4-#

4. (18 points) On the following page is the opening of the second movement of Beethoven's Piano Sonata Opus 14 #2. Although it is in $\frac{4}{4}$ time, for ease of analysis please think of each quarter note as a beat (i.e., 4 quarter note beats per bar).

- 7 a) Provide Roman numeral/figured bass analysis for the circled chords (all in C major).
- m. 3, beat 4: _____
 - m. 9, beat 2: _____
 - m. 10, beat 2: _____
 - m. 12, beat 2: _____
 - m. 17, beat 3: _____
 - m. 18, beat 1: _____
 - m. 19, beat 3: _____
- 4 b) Find the following and label them on the score.
- a) cadential six-four
 - b) half cadence
 - c) perfect authentic cadence
 - d) suspension

4 c) A modulation occurs before measure 8. Circle the pivot chord and describe its function in both keys, by filling in the following blanks.

The pivot chord is found in m. ____, beat ____. It functions as ____ (give Roman numeral) in the original key of C major, and it also functions as ____ (give Roman numeral) in the new key, namely ____ (give the name of the new key).

3 d) What is the form of mm. 9-16? (include the pickup to m. 9) _____
 Justify your answer by marking the phrases on the score and by indicating (also on the score) the type of cadences used.

Andante.

La prima parte senza replica.

The musical score consists of four systems of piano music. The first system (measures 1-8) shows a modulation from C major to G major. A pivot chord, a D major triad (D-F#-A), is circled in measure 7. The second system (measures 9-16) includes dynamic markings such as *cresc.*, *sf*, and *p*. The third system (measures 17-22) features a *f* dynamic and various phrasing slurs. Handwritten annotations include circled numbers (1-16) marking phrases and cadences, and circles around specific chords (measures 7, 10, 11, 14, 15, 16, 19, 20, 21, 22) for analysis.

5. (22 points) The following questions related to the Bach chorale printed below.

207. **Des hell'gen Geistes reiche Gnad'.**

V. A. 50

a) Using Roman numeral/figured bass labels, analyze the chords in the second phrase (m. 5 beat 1 to m. 8 beat 2, inclusive), showing the modulation from d minor to the relative major. (The first two chords are already labelled.) Be sure to indicate the function of the pivot chord in both keys.

b) Label the circled embellishing tones (non-chord tones).

- m. 3: _____
 m. 5: _____
 m. 7: _____
 m. 9: _____
 m. 12: _____
 m. 15: _____

7

c) Locate the following on the score. First, give measure numbers in the space below, then circle and label each item on your score.

- a) vii^{07}/V : measure _____
- b) passing six-four (see phrase 3): measure _____
- c) use of melodic minor to avoid augmented second: measure _____
- d) expansion of tonic harmony: measure _____
- e) Picardy third (tièrce de Picardie): measure _____
- f) plagal cadence: measure _____
- h) half cadence: measure _____

6. (5 points) Short Answer Questions

- a) One chord progression that could be used to harmonize the soprano line $\hat{8} \hat{7} \hat{6}$ is _____ (give 3 Roman numerals to indicate the chord progression, for example I – ii – V, etc.).
- b) Describe an escape tone (échappée):
- c) What is a pedal tone?
- d) What is the difference between an appoggiatura and a cambiata?
- e) A ii^7 chord in the key of A-flat major would be spelled the same as a iv^7 chord in the key of _____.

- The End -

