

UNIVERSITY OF VICTORIA
EXAMINATIONS DECEMBER 2006
MUSIC 201A

NAME: _____ REG. NO. _____

INSTRUCTOR: Dr. Harald Krebs SECTION: F01
DURATION: 3 hours

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 13 PAGES, including 9 pages of score.

(13) I. HARMONY

1. Determine the MAJOR key in which ALL of the chords below could function as chromatic chords; the first chord should be especially useful in finding the key. Write the key in the first blank. (1 mark)
2. Identify the chords in the remaining blanks. (4 marks)
3. In four voices (SATB), please write an appropriate TRIAD IN ROOT POSITION after each chord; use good voice-leading, and use accidentals as required for the key. (8 marks)

Chord a: Treble clef, notes G4, A4, B4.
Chord b: Bass clef, notes G3, B3.
Chord c: Bass clef, notes G3, B3.
Chord d: Bass clef, notes G3, B3.

- (7) 4. a) The excerpt could easily be reduced to eight bars by altering mm. 5-14. On the staff below, complete one possible eight-bar "prototype."



- b) Explain how the excerpt on page 3 expands your prototype; cite specific bar numbers in Haydn's movement and identify the expansion method(s) at those points.

- (22) **IV. ANALYSIS – Beethoven, Piano Sonata op. 31 no. 2, second movement.** (The score may be found on pages 5-8.)

- (4) 1. What is the form of the theme in mm. 1-17? _____
Briefly justify your answer, citing specific bar numbers.
- (4) 2. What is the form of the first half of the theme (mm. 1-8)? _____
Briefly justify your answer, citing specific bar numbers.
- (10) 3. ON THE SCORE, analyse the form of the entire movement by using appropriate terms to label large sections and subsections. (Letters will not be sufficient!)
- (4) 4. In the blanks ON THE SCORE, provide labels for the chords on the following beats: m. 6, beat 3; m. 12, beat 3; m. 14, beat 3; m. 15, beat 3. The key is Bb major.

END OF QUESTIONS

Beethoven, Piano Sonata op. 31 no. 2, second movement

Adagio

p

sf *p cresc.*

tr *sf*

f *p*

cresc. (*p*)

cresc.

p *dimin.* *cresc.*

This musical score consists of six systems of piano music, numbered 31 through 39. Each system contains a grand staff with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Measure numbers 53, 55, 57, 59, 61, and 63 are indicated above the treble clef lines. Performance instructions include *p dolce*, *cresc.*, *p*, *pp*, *f*, *decrease.*, and *tr*. The score features various musical techniques such as triplets, slurs, and trills. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in measure 39.

⑩

System 10: Treble clef with a melodic line featuring a slur and a fermata. Bass clef with a complex rhythmic accompaniment. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

⑪

System 11: Treble clef with a melodic line. Bass clef with a complex rhythmic accompaniment. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

⑫

System 12: Treble clef with a melodic line. Bass clef with a complex rhythmic accompaniment. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

⑬

System 13: Treble clef with a melodic line. Bass clef with a complex rhythmic accompaniment. Dynamics include *cresc.* and *p*. Fingerings are indicated with numbers 1-5.

⑭

System 14: Treble clef with a melodic line. Bass clef with a complex rhythmic accompaniment. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 1-5.

⑮

System 15: Treble clef with a melodic line. Bass clef with a complex rhythmic accompaniment. Dynamics include *p*, *decrease.*, and *cresc.*. Fingerings are indicated with numbers 1-5.

72

(p dolce) cresc. p

Measures 72-75: Treble clef with a melodic line starting on G4, moving up to B4, then down to G4. Bass clef with a steady eighth-note accompaniment. Dynamics include (p dolce), cresc., and p.

76

cresc. p pp cresc.

Measures 76-80: Treble clef with a melodic line starting on G4, moving up to B4, then down to G4. Bass clef with a steady eighth-note accompaniment. Dynamics include cresc., p, pp, and cresc.

81

sf p cresc. sf

Measures 81-84: Treble clef with a melodic line starting on G4, moving up to B4, then down to G4. Bass clef with a steady eighth-note accompaniment. Dynamics include sf, p, cresc., and sf.

85

p cresc. sf

Measures 85-88: Treble clef with a melodic line starting on G4, moving up to B4, then down to G4. Bass clef with a steady eighth-note accompaniment. Dynamics include p, cresc., and sf.

89

cresc. sf sf sf p

Measures 89-92: Treble clef with a melodic line starting on G4, moving up to B4, then down to G4. Bass clef with a steady eighth-note accompaniment. Dynamics include cresc., sf, sf, sf, and p.

93

cresc. p

Measures 93-96: Treble clef with a melodic line starting on G4, moving up to B4, then down to G4. Bass clef with a steady eighth-note accompaniment. Dynamics include cresc. and p.

NAME: _____

REG. NO. _____

INSTRUCTOR: Dr. Harald Krebs

SECTION: Y02

DURATION: 3 hours

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 4 PAGES, AND 3 PAGES OF MUSICAL SCORE.

20 I. Part-writing: write and resolve the requested chords (four voices, SATB).

Handwritten musical notation for three chords. The first chord is in B-flat major, labeled $B^b: d3$. The second chord is in F-sharp major, labeled $f^\#: V_9$. The third chord is in A-flat major, labeled $A^b: V_{4/5}^7$. Each chord is written on a grand staff (treble and bass clefs).

Handwritten musical notation for two chords. The first chord is in B-flat major, labeled $b: iv+6$. The second chord is in D-flat major, labeled $D^b: N_6$. Each chord is written on a grand staff (treble and bass clefs).

Cantabile

Chopin

Brown-Index 123

Prelude
21.

Musical score for Chopin's Prelude #21, Cantabile. The score is written for piano and consists of five systems of music. The first system includes the title and performance instructions. The second system features a dynamic marking of 'p' (piano). The third system includes a dynamic marking of 'dim.' (diminuendo). The fourth system includes a dynamic marking of 'pp' (pianissimo). The fifth system includes a dynamic marking of 'cresc.' (crescendo). The score is marked with various ornaments and includes a circled '42' in the fourth system.

Musical score for Chopin's Prelude #21, Cantabile. This section contains five systems of music. The first system includes a dynamic marking of 'cresc.'. The second system includes a dynamic marking of 'p' (piano). The third system includes a dynamic marking of 'dim.' (diminuendo). The fourth system includes a dynamic marking of 'pp' (pianissimo). The fifth system includes a dynamic marking of 'cresc.' (crescendo). The score is marked with various ornaments and includes a circled '42' in the fourth system.

20 IV. Analysis no. 2. The following questions relate to the song by Brahms, reproduced on p. 6.

2 1. On the first page of the song, find an example of a chromatic progression whose outer voices move by contrary motion: mm. ____ to ____.

3 2. What is the most surprising chord on the first page? M. ____, beat ____ (beat = dotted quarter). What chord would be expected here? ____ (use Roman numeral)

8 3. Discuss the use of the tonic-dominant framework in the song. Give as many specific examples as you can (cite bar numbers and the explain the use of the framework at each cited location).

2 4. Brahms avoids a clear V-I cadence at the end of the song. A dominant triad or dominant seventh chord would be expected, for example, in the second half of m. 25. Why?

4 5. Find one example of each of the following items and give the measure number.

- escape tone - m. _____
- appoggiatura - m. _____
- a diminished seventh chord functioning as a neighbour - m. _____
- a functional dominant seventh of IV - m. _____

1 6. What term describes the form of the song? _____

Johannes Brahms, Op. 96
(Veröffentlicht 1886)

Der Tod, das ist die kühle Nacht

H. Heine

Sehr langsam

Singstimme

Pianoforte

Der Tod, das ist die küh - le Nacht, das Le - ben

ist der schwüle Tag.

Es dun - kelt schon, mich

schlä - fert, der Tag —

hat mich müd ge - macht.

p

pp

dim.

mf

Ü - ber mein Bett er - hebt sich ein Baum, drin singt die jun - ge Nach - ti - gall, sie

singt von lau - ter Lie - be, von lau - ter Lie -

be, ich hör es, ich hör es so - gar im Traum,

so - gar im Traum.

p ben legato

cresc. poco a poco

p

più p