UNIVERSITY OF VICTORIA

EXAMINATIONS DECEMBER 2006

MUSIC 201A

NAME:_____ REG. NO._____

INSTRUCTOR: Dr. Harald Krebs

SECTION: F01
DURATION: 3 hours

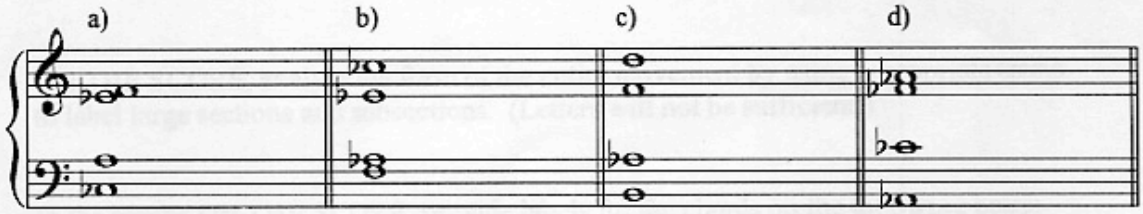
TO BE ANSWERED ON THE PAPER

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.

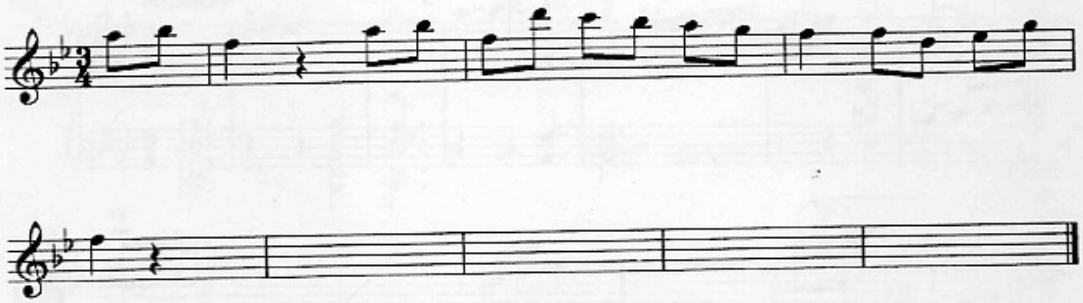
(13) I. HARMONY

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)



___: ___ ___ ___ ___

(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.

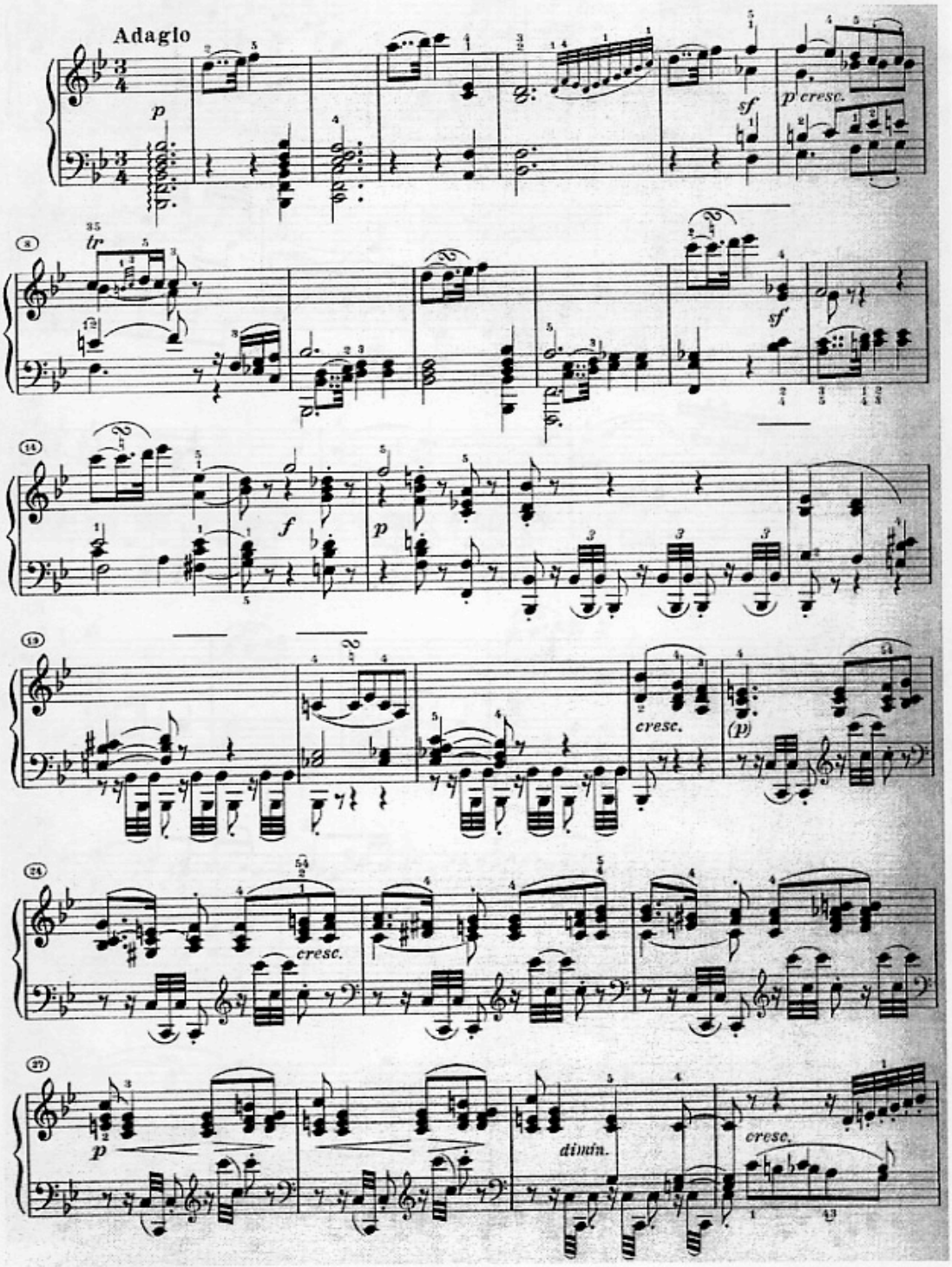
(4) 2. What is the form of the first half of the theme (mm. 1-8)? _____
Briefly justify your answer, citing specific bar numbers.

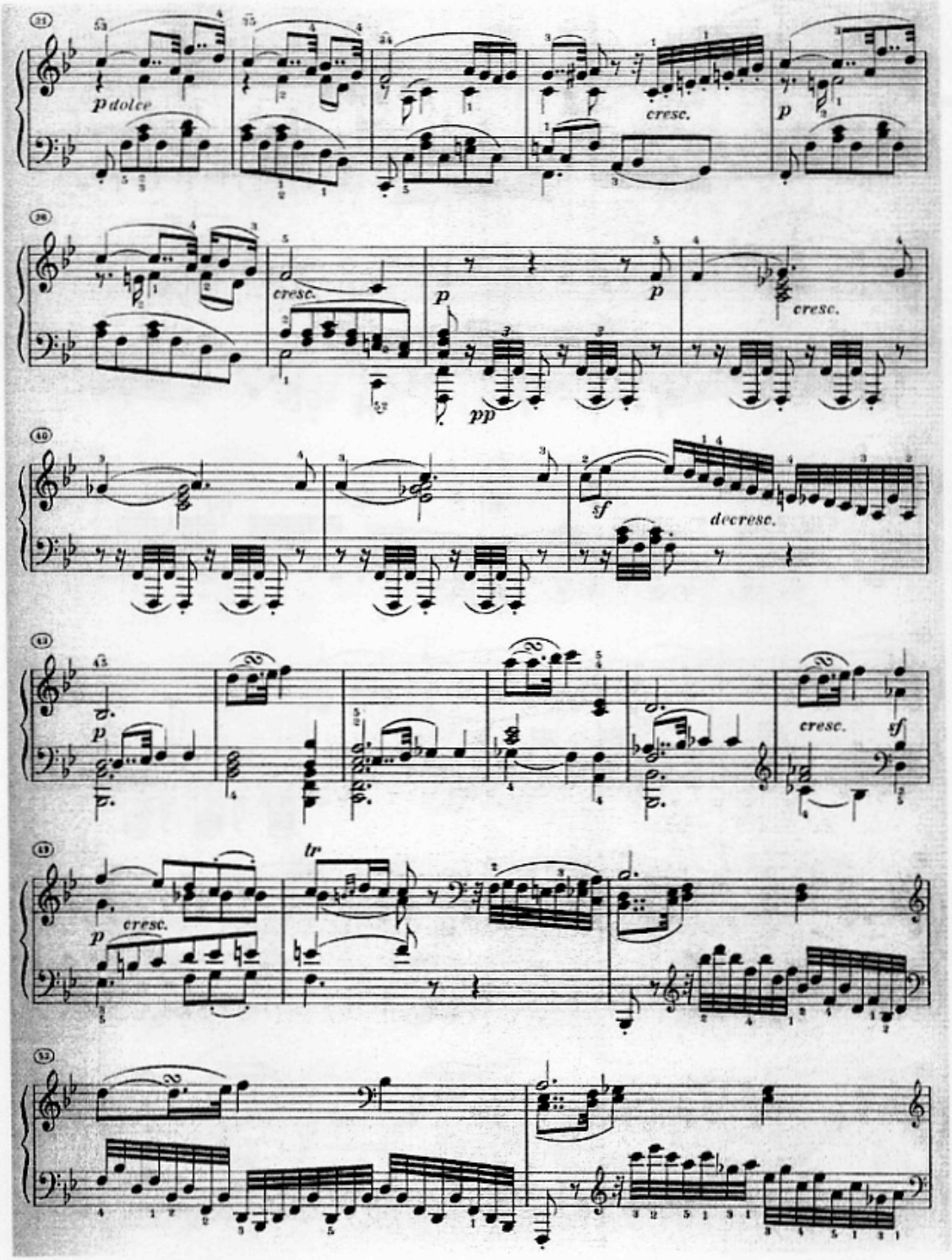
(10) 3. ON THE SCORE, analyse the form of the entire movement by using appropriate terms to label large sections and subsections. (Letters will not be sufficient!)

(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

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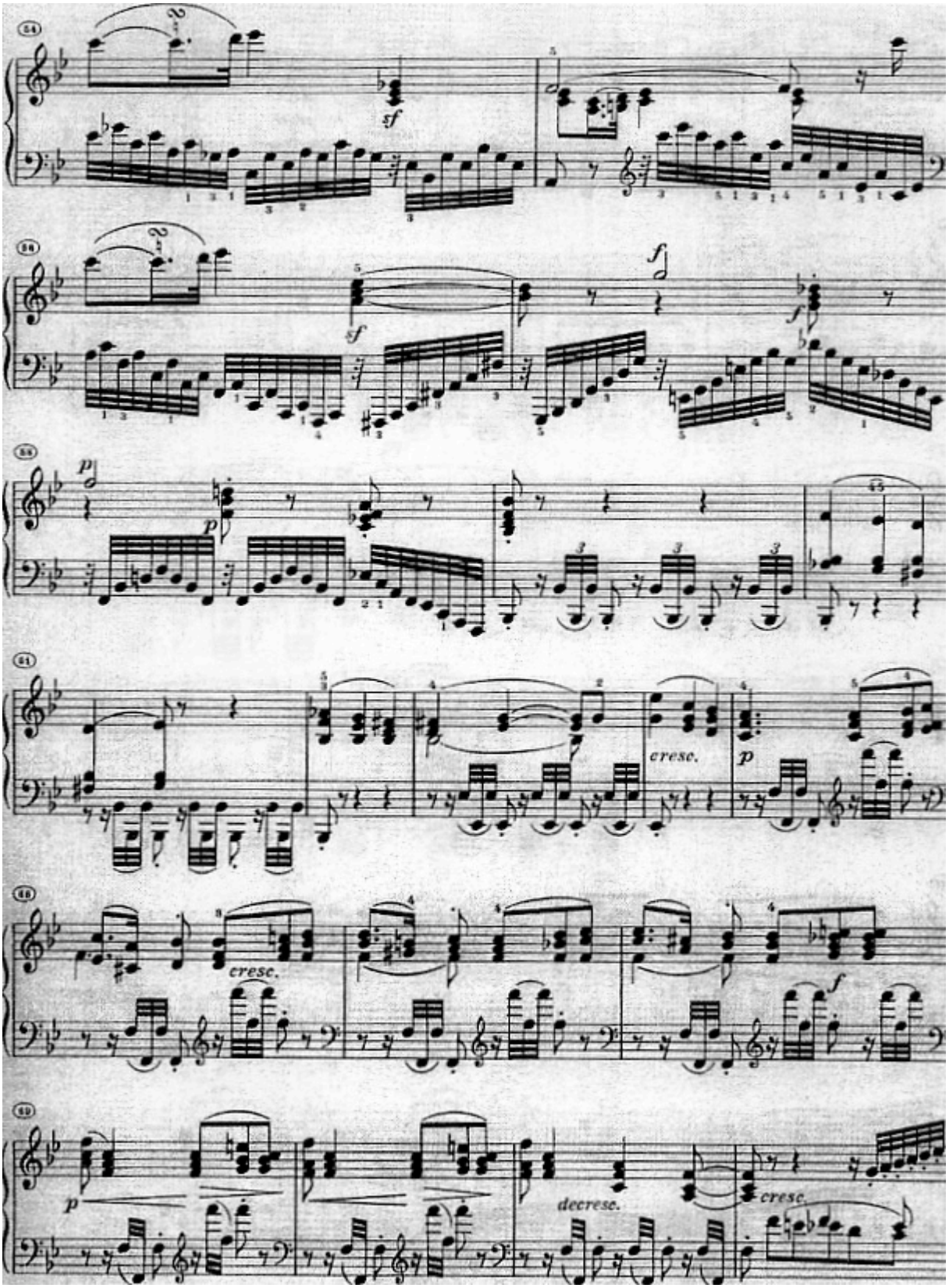
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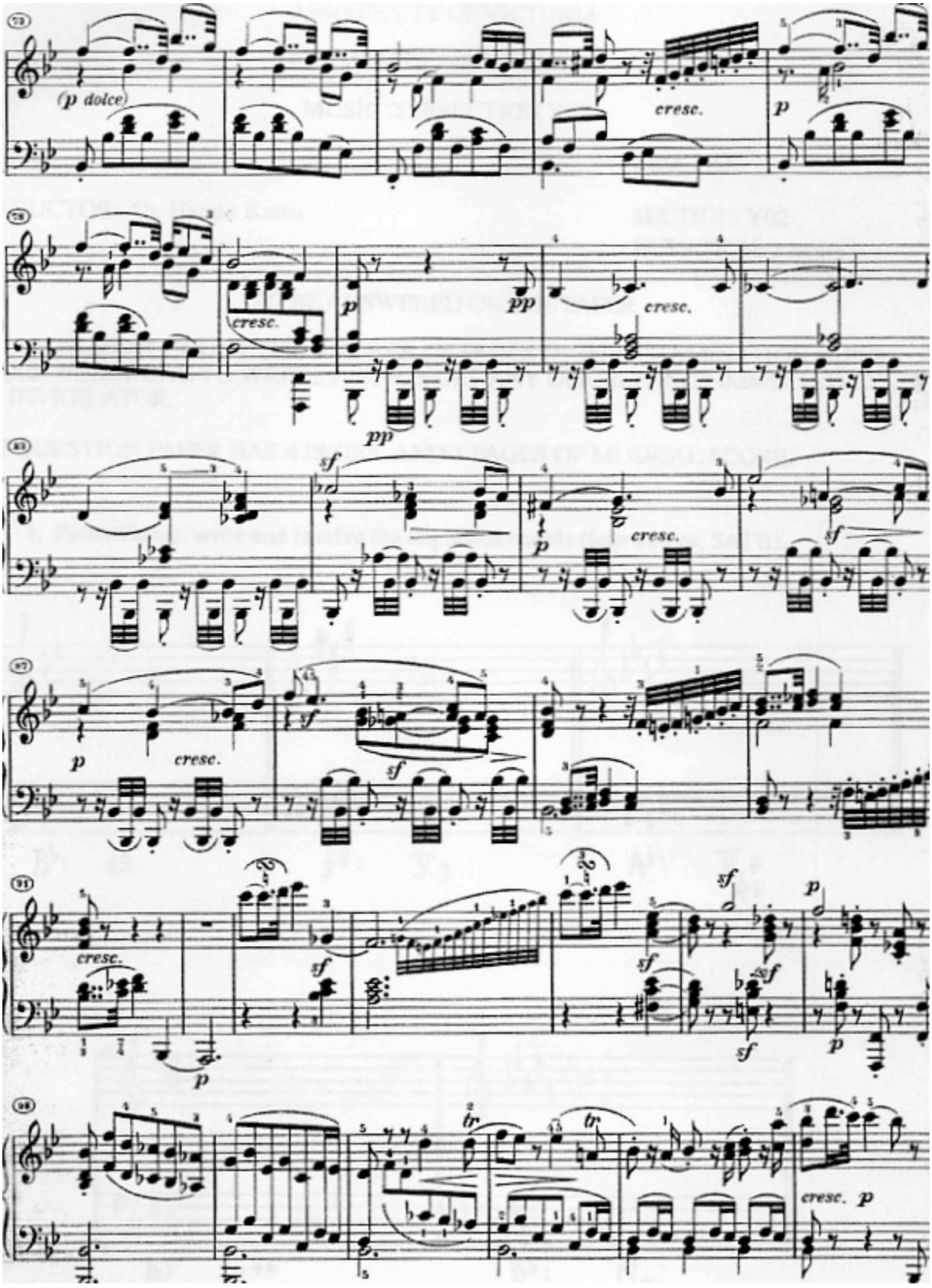
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UNIVERSITY OF VICTORIA

EXAMINATIONS APRIL 1997

MUSIC 201B SECTION Y02

NAME:_____ REG. NO._____

INSTRUCTOR: Dr. Harald Krebs

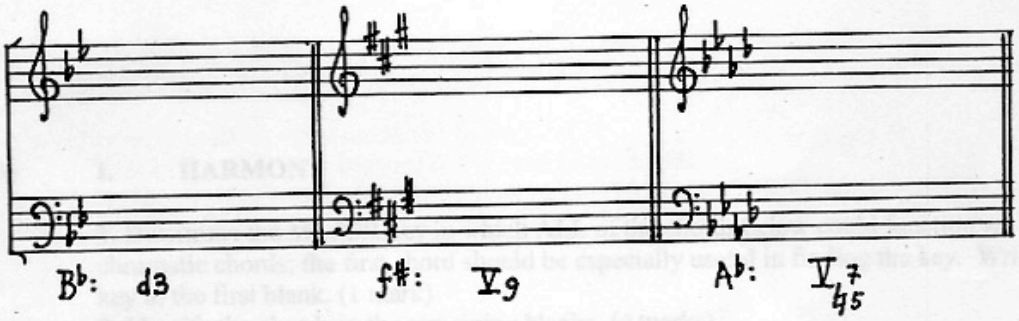
SECTION: Y02
DURATION: 3 hours

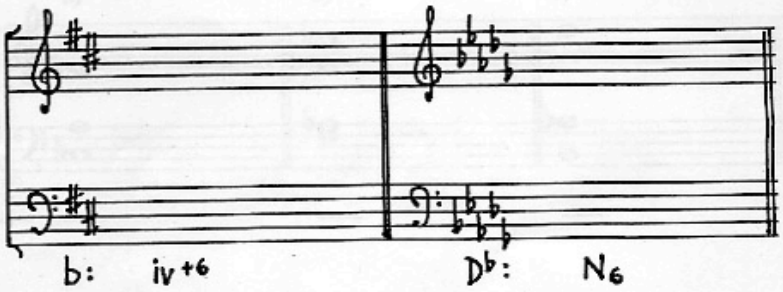
TO BE ANSWERED ON THE PAPER

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





25 III. Analysis no. 1. The following questions relate to Chopin's Prelude no. 21, reproduced on p. 5.

6 1. Identify the circled non-chord tones.

m. 1, bt. 2 - _____

m. 7, bt. 1 - _____

m. 17, bt. 2 - _____

m. 18, bt. 3 (right hand) - _____

m. 50, last D in right hand - _____

m. 56 - Eb and C# - _____

2 2. The harmony in mm. 25-32 is enharmonically equivalent to the _____ sixth chord in Bb major. On the last beat of m. 32, the _____sixth chord appears.

3 3. The harmonic framework of mm. 1-45 is I - ____ - ____ - I

m. 17 m. __

3 4. Identify the progression in mm. 50-51 (=52-53), using Roman numeral/figured bass labels: _____ - _____ - I.

4 5. The section comprising mm. 1-16 consists of two phrases, the first ending in m. ___ with a(n) _____ cadence (be specific!), the second in m. 16 with a(n) _____ cadence. The two phrases form a unit called _____.

4 6. The section beginning in m. 17 contrasts with mm. 1-16 in several ways. Please list four of them. Be specific.

_____

_____

_____

_____

2 7. The opening section never reappears, but there is an allusion to a return of this section at m. ___. The form of the prelude is therefore closest to _____ form.

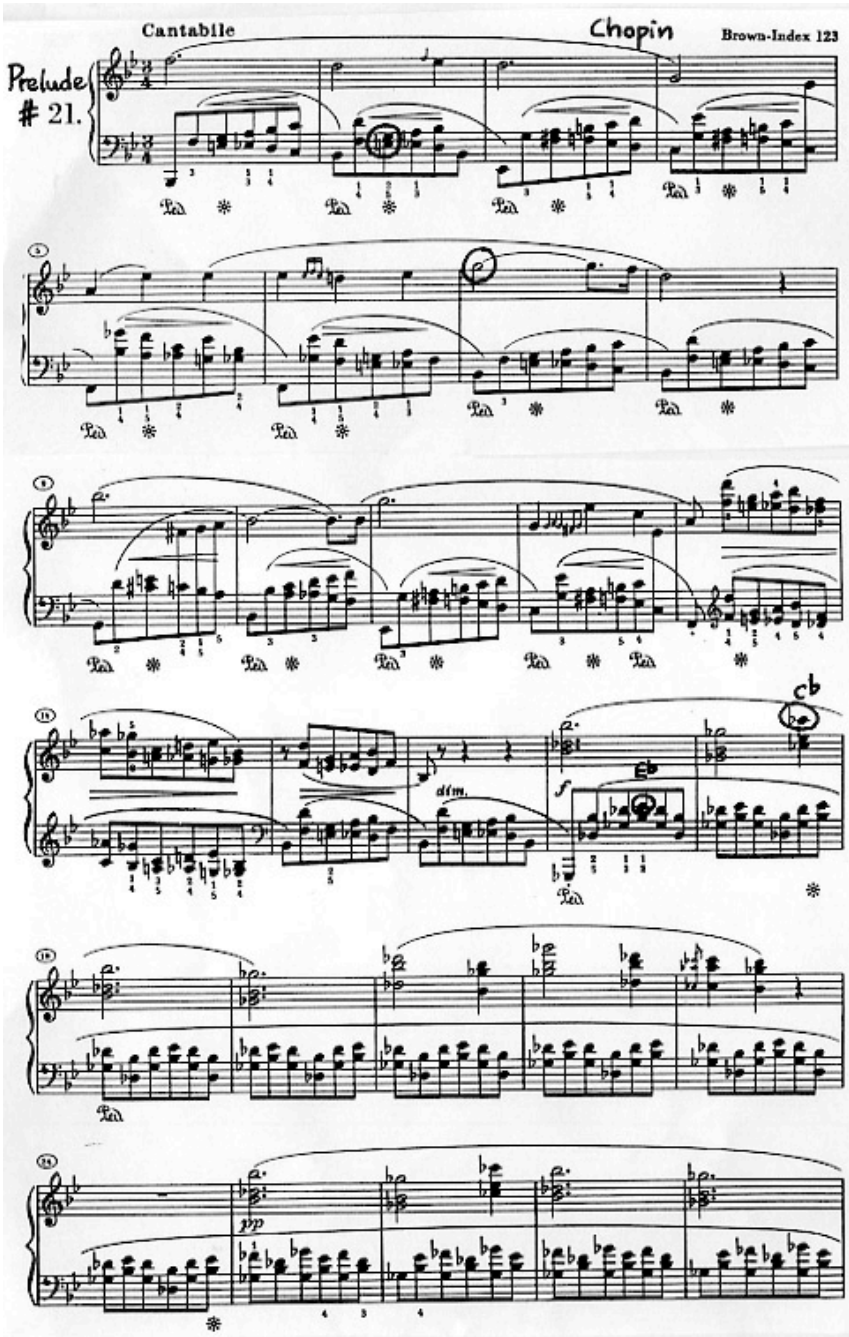
1 8. There is a coda, beginning at m. _____.

Cantabile

Chopin

Brown-Index 123

Prelude
21.



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.

a) escape tone - m. ____

b) appoggiatura - m. ____

c) a diminished seventh chord functioning as a neighbour - m. ____

d) a functional dominant seventh of IV - m. ____

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

END

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

p

ist der schwü.le Tag. Es dun. kelt schon, mich

pp *dim.*

schlä - fert, der Tag hat mich müd ge - macht.

rfz *rfz*

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

p ben legato *cresc. poco a poco*

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

f

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

f *sf* *p* *più p*

so.gar im Traum.

p