

# Level 9 Harmony

## Practice Paper 1

Total Marks

Confirmation Number

Maximum  
Marks

Your answers must be written in pencil in the space provided.

Il faut que vous écriviez vos réponses au crayon dans l'espace donné.

15

1. Choose *one* of the following melodies and:

- Name the key.
- Complete the upper voice to create a sixteen-measure composition in rounded binary form, consisting of four phrases, in the style of an 18th-century dance. All four phrases should be in the principal key.
- Mark the structural phrasing.
- Add a bass part at the cadences and complete the bass staff with rests.
- Write *functional chord symbols* at each of the four cadences and identify each cadence as authentic, half, plagal, or deceptive.
- Provide *root/quality chord symbols* to indicate the implied harmony for measures 9 through 16.

1. Choisissez *l'une* des mélodies suivantes et :

- Identifiez la tonalité.
- Complétez la voix supérieure pour créer une composition de forme binaire circulaire de seize mesures, comprenant quatre phrases, dans le style d'une danse du 18<sup>ième</sup> siècle. Chacune des quatre phrases doit rester dans la tonalité principale.
- Marquez la structure des phrases.
- Ajoutez une partie de basse aux cadences et complétez la portée de clef de fa avec des silences.
- Écrivez *les symboles d'accords fonctionnels* à chacune des quatre cadences, et identifiez chaque cadence comme étant authentique, demi-cadence, plagale, ou rompue.
- Écrivez *les fondamentales/types d'accords* pour indiquer l'harmonie sous-jacente des mesures 9 à 16.

CONTINUED NEXT PAGE

### Bourrée

Musical score for Bourrée in G major, 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes, while the bass staff contains a simple accompaniment of quarter notes and rests. The key signature has one sharp (F#) and the time signature is 3/4.

Key/Tonalité: \_\_\_\_\_

### Gigue

Musical score for 'Gigue' in D major, 6/8 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a quarter note D4, followed by eighth notes E4-F4, G4-A4, B4-C5, and a dotted quarter note D5. The bass staff begins with a quarter rest, followed by a dotted quarter note D3, an eighth note E3, and a quarter note F3. The piece concludes with a quarter note G3 in the bass staff.

Key/Tonalité: \_\_\_\_\_



## Practice Paper 1

15

3. Complete each of the following for four voices (SATB) according to the given *functional chord symbols*. Name the key.

3. Complétez chacun des extraits suivants pour quatre voix (SATB) d'après *les symboles d'accords fonctionnels* données. Identifiez la tonalité.

[8]

Musical notation for exercise [8] showing a piano accompaniment in C minor, 4/4 time. The right hand starts with a chord of C minor (C3, Eb3, G3) and a melody of C4, D4, Eb4, F4, G4, Ab4, Bb4, C5. The left hand starts with a bass line of C3, Eb3, G3, F3, Eb3, C3.

I IV<sup>6</sup> vii<sup>o</sup> iii<sup>6</sup> vi ii<sup>6</sup> V V<sub>2</sub><sup>4</sup> I<sup>6</sup>  $\frac{V_5^6}{V}$   $\frac{V_6^8-7}{4-3}$  I

Key/Tonalité: \_\_\_\_\_

[7]

Musical notation for exercise [7] showing a piano accompaniment in C minor, 3/4 time. The right hand starts with a chord of C minor (C3, Eb3, G3) and a melody of C4, D4, Eb4, F4, G4, Ab4, Bb4, C5. The left hand starts with a bass line of C3, Eb3, G3, F3, Eb3, C3.

i vii<sup>o6</sup> i<sup>6</sup> ii<sup>6</sup><sub>5</sub> V<sub>2</sub><sup>4</sup> i<sup>6</sup> iv V<sup>4</sup> — 3 i

Key/Tonalité: \_\_\_\_\_

## Practice Paper 1

30

4. Complete the following for four voices (SATB). Name the key and symbolize the harmony throughout using *functional chord symbols*.

4. Complétez l'extrait suivant pour quatre voix (SATB). Identifiez la tonalité et chiffrez toute l'harmonie avec *des symboles d'accords fonctionnels*.

Chri - stus, der ist mein Le - ben und

Musical notation for the first system, showing a vocal line and a piano accompaniment. The vocal line has a melodic line with a fermata over the word 'ben'. The piano accompaniment has a bass line with a fermata over the word 'ben'.

Key/Tonalité: \_\_\_\_\_

Ster - ben mein Ge - winn, dem thu' ich mich er -

Musical notation for the second system, starting with a measure rest in the vocal line. The piano accompaniment continues with a bass line.

ge - ben, mit Freud' fahr' ich da - hin.

Musical notation for the third system, showing a vocal line and a piano accompaniment. The vocal line has a fermata over the word 'hin'. The piano accompaniment has a bass line with a fermata over the word 'hin'.

## Practice Paper 1

15

5. For the following excerpt:

- Name the key.
- Symbolize the harmony throughout using *functional chord symbols*.
- Circle the non-chord tones and classify them.

5. Pour l'extrait suivant :

- Identifiez la tonalité.
- Chiffrez toute l'harmonie avec *des symboles d'accords fonctionnels*.
- Entourez les notes étrangères et identifiez-les.

**Andantino con espressione**

Friedrich Kuhlau

Key/Tonalité: \_\_\_\_\_

5

9

13

## Practice Paper 1

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15

6. a. For the following excerpt:

- i. Name the principal key.
- ii. Name the form.
- iii. Label the sections of the form with capital letters placed directly on the music.
- iv. Mark the structural phrasing.
- v. For each phrase ending:
  - Name the key.
  - Name the type of cadence (authentic, half, plagal, or deceptive).

6. a. Pour l'extrait suivant :

- i. Identifiez la tonalité principale.
- ii. Indiquez la forme musicale.
- iii. Identifiez les sections de la forme en plaçant des lettres majuscules directement dans la partition.
- iv. Marquez la structure des phrases.
- v. Pour chaque fin de phrase :
  - Identifiez la tonalité.
  - Identifiez le type de cadence (authentique, demi-cadence, plagale, ou rompue).



## Practice Paper 1

[10]

### Chorale

Form/Forme: \_\_\_\_\_

Johann Sebastian Bach

Musical notation for the first system of the chorale, measures 1-4. The piece is in 3/4 time. The treble clef part begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a quarter note G3, followed by quarter notes A3, B3, and C4. The melody continues with a dotted quarter note G4, an eighth note A4, and a quarter note B4 in the treble, while the bass continues with a quarter note D4, a quarter note E4, and a quarter note F4.

Key/Tonalité: \_\_\_\_\_

Musical notation for the second system of the chorale, measures 5-8. Measure 5 starts with a box containing the number 5. The treble clef part has a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass clef part has a quarter note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 6 has a quarter note D4 in the bass. Measure 7 has a quarter note E4 in the bass. Measure 8 has a quarter note F4 in the bass. The system ends with a double bar line and repeat dots.

Musical notation for the third system of the chorale, measures 9-12. Measure 9 starts with a box containing the number 9. The treble clef part has a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass clef part has a quarter note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 10 has a quarter note D4 in the bass. Measure 11 has a quarter note E4 in the bass. Measure 12 has a quarter note F4 in the bass. The system ends with a double bar line and repeat dots.

Musical notation for the fourth system of the chorale, measures 13-16. Measure 13 starts with a box containing the number 13. The treble clef part has a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass clef part has a quarter note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 14 has a quarter note D4 in the bass. Measure 15 has a quarter note E4 in the bass. Measure 16 has a quarter note F4 in the bass. The system ends with a double bar line and repeat dots.

## Practice Paper 1

b. For the following excerpt from Bach's Invention in F Major:

- i. The subject (S) and countersubject (CS) have been identified in measure 1. Label the material that follows with either S or CS on the lines provided.
- ii. Give a term for the passage that extends from measure 3 to measure 12, beat 1. *Note: The passage does not contain a statement of the subject or countersubject.*

iii. Name the key and type of cadence that occurs from measure 11 to measure 12.

b. Pour l'extrait suivant de l'Invention en fa majeur de Bach :

- i. Le sujet (S) et le contre-sujet (CS) ont été identifiés dans la mesure 1. Identifiez le matériau suivant comme étant S ou CS sur les lignes fournies.
- ii. Donnez un terme pour l'extrait de la mesure 3 jusqu'au premier temps de la mesure 12. *Note: L'extrait ne contient pas d'énoncé du sujet ou du contre-sujet.*

iii. Identifiez la tonalité et le type de cadence qui apparaît dans les mesures 11 à 12.

[5]

Johann Sebastian Bach

4

6

## Practice Paper 1

8

10

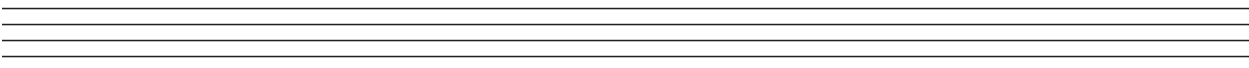
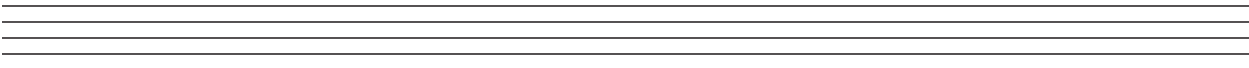
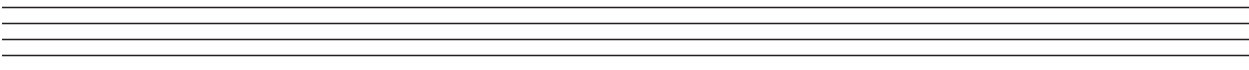
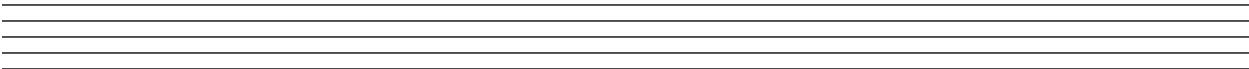
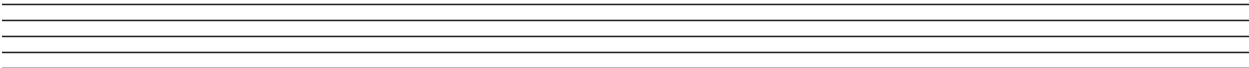
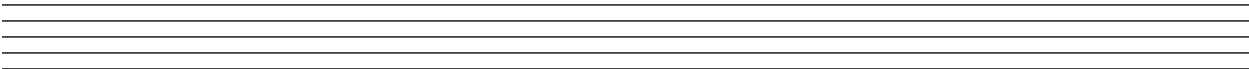
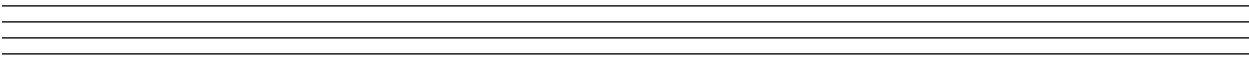
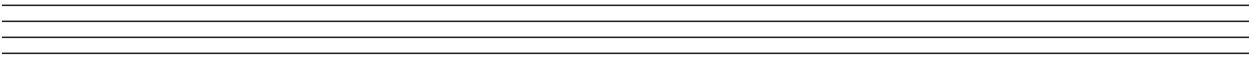
Key/Tonalité: \_\_\_\_\_

Cadence: \_\_\_\_\_

13

# Level 9 Harmony

## Rough Work



# Level 9 Harmony

## Practice Paper 1

Maximum  
Marks

Your answers must be written in pencil in the space provided.  
Il faut que vous écriviez vos réponses au crayon dans l'espace donné.

Confirmation Number

Total Marks

74

15

10.5

1. Choose *one* of the following melodies and:
  - a. Name the key.
  - b. Complete the upper voice to create a sixteen-measure composition in rounded binary form, consisting of four phrases, in the style of an 18th-century dance. All four phrases should be in the principal key.
  - c. Mark the structural phrasing.
  - d. Add a bass part at the cadences and complete the bass staff with rests.
  - e. Write *functional chord symbols* at each of the four cadences and identify each cadence as authentic, half, plagal, or deceptive.
  - f. Provide *root/quality chord symbols* to indicate the implied harmony for measures 9 through 16.

1. Choisissez l'*une* des mélodies suivantes et :
  - a. Identifiez la tonalité.
  - b. Complétez la voix supérieure pour créer une composition de forme binaire circulaire de seize mesures, comprenant quatre phrases, dans le style d'une danse du 18ième siècle. Chacune des quatre phrases doit rester dans la tonalité principale.
  - c. Marquez la structure des phrases.
  - d. Ajoutez une partie de basse aux cadences et complétez la portée de clef de fa avec des silences.
  - e. Écrivez *les symboles d'accords fonctionnels* à chacune des quatre cadences, et identifiez chaque cadence comme étant authentique, demi-cadence, plagale, ou rompue.
  - f. Écrivez *les fondamentales/types d'accords* pour indiquer l'harmonie sous-jacente des mesures 9 à 16.

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# Level 9 Harmony

## Practice Paper 1

### Bourrée

Key/Tonalité: e minor

V authentic

repeat needed

V authentic

HR V half bass line?

HR V authentic

Consider using greater rhythmic variety.

## Practice Paper 1

### Gigue

Musical score for Gigue in D major, 3/8 time. The score shows the first four measures of the piece. The treble clef part starts with a quarter note D4, followed by eighth notes E4-F4, G4-A4, B4-C5, and a dotted quarter note D5. The bass clef part has a whole rest for the first two measures, followed by a quarter note D3, an eighth note E3, and a quarter note F3.

Key/Tonalité: \_\_\_\_\_

# Level 9 Harmony

## Practice Paper 1

10

8.5

2. Complete the melody for the following two-part piece. Name the key and write the *functional chord symbols* below the bass notes to indicate the harmonies you have used.

2. Complétez la mélodie du morceau à deux voix suivant. Identifiez la tonalité et écrivez les *symboles d'accords fonctionnels* sous les notes de basse pour indiquer les harmonies que vous avez utilisées.

Key/  
Tonalité: D major

I I<sup>6</sup> IV<sup>b</sup> ii<sup>6</sup> V vi IV ii V I



# Level 9 Harmony

## Practice Paper 1

15

11

3. Complete each of the following for four voices (SATB) according to the given functional chord symbols. Name the key.

3. Complétez chacun des extraits suivants pour quatre voix (SATB) d'après les symboles d'accords fonctionnels donnés. Identifiez la tonalité.

[8]

6

maintain sequential voice leading

line

line

acc.

I IV<sup>6</sup> vii<sup>°6</sup> iii<sup>6</sup> vi ii<sup>6</sup> V V<sub>2</sub> I<sup>6</sup> V<sub>5/5</sub> V<sub>6/6-7/4-3</sub> I

Key/Tonalité: E<sub>b</sub> major

[7]

5

LT

LT

line

line

i vii<sup>°6</sup> i<sup>6</sup> ii<sup>°6/5</sup> V<sub>4/2</sub> i<sup>6</sup> iv V<sub>4-3</sub> i

Key/Tonalité: C minor

# Level 9 Harmony

## Practice Paper 1

30  
19

4. Complete the following for four voices (SATB). Name the key and symbolize the harmony throughout using *functional chord symbols*.

4. Complétez l'extrait suivant pour quatre voix (SATB). Identifiez la tonalité et chiffrez toute l'harmonie avec des symboles d'accords fonctionnels.

Chri - stus, der ist mein Le - ben und

Key/Tonalité: F major

3 Ster - ben mein Ge - winn, dem thu' ich mich er -

6 ge - ben, mit Freud' fahr' ich da - hin.

better: authentic cad. in C major

consider pre-dominant chord on beat 3

# Level 9 Harmony

## Practice Paper 1

15  
11.5

5. For the following excerpt:
- Name the key.
  - Symbolize the harmony throughout using *functional chord symbols*.
  - Circle the non-chord tones and classify them.

5. Pour l'extrait suivant :
- Identifiez la tonalité.
  - Chiffrez toute l'harmonie avec *des symboles d'accords fonctionnels*.
  - Entourez les notes étrangères et identifiez-les.

**Andantino con espressione** Friedrich Kuhlau

Key/Tonalité: B $\flat$  major

5

9

13

15

13

6. a. For the following excerpt:
- i. Name the principal key.
  - ii. Name the form.
  - iii. Label the sections of the form with capital letters placed directly on the music.
  - iv. Mark the structural phrasing.
  - v. For each phrase ending:
    - Name the key.
    - Name the type of cadence (authentic, half, plagal, or deceptive).

6. a. Pour l'extrait suivant :
- i. Identifiez la tonalité principale.
  - ii. Indiquez la forme musicale.
  - iii. Identifiez les sections de la forme en plaçant des lettres majuscules directement dans la partition.
  - iv. Marquez la structure des phrases.
  - v. Pour chaque fin de phrase :
    - Identifiez la tonalité.
    - Identifiez le type de cadence (authentique, demi-cadence, plagale, ou rompue).

[10]

9

### Chorale

Form/Forme: Binary

Johann Sebastian Bach

Key/Tonalité: C major

*C major: authentic*

5

*C major: half*

9

*C major: half*

13

*C major: authentic*

# Level 9 Harmony

## Practice Paper 1

- b. For the following excerpt from Bach's Invention in F Major:
- The subject (S) and countersubject (CS) have been identified in measure 1. Label the material that follows with either S or CS on the lines provided.
  - Give a term for the passage that extends from measure 3 to measure 12, beat 1. *Note: The passage does not contain a statement of the subject or countersubject.*
- iii. Name the key and type of cadence that occurs from measure 11 to measure 12.

- b. Pour l'extrait suivant de l'Invention en fa majeur de Bach :
- Le sujet (S) et le contre-sujet (CS) ont été identifiés dans la mesure 1. Identifiez le matériau suivant comme étant S ou CS sur les lignes fournies.
  - Donnez un terme pour l'extrait de la mesure 3 jusqu'au premier temps de la mesure 12. *Note: L'extrait ne contient pas d'énoncé du sujet ou du contre-sujet.*
- iii. Identifiez la tonalité et le type de cadence qui apparaît dans les mesures 11 à 12.

Sequence

[5]

4

Johann Sebastian Bach

# Level 9 Harmony

## Practice Paper 1

8

Musical notation for measures 8 and 9. Measure 8 features a treble clef with a melodic line of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a bass clef with a bass line of quarter notes (F3, G3, A3, B3). Measure 9 continues the treble line with eighth notes (G4, F4, E4, D4, C4, B3, A3) and the bass line with eighth notes (G3, F3, E3, D3, C3, B2, A2).

10

Musical notation for measures 10, 11, and 12. Measure 10 has a treble clef with eighth notes (G4, A4, B4, C5, B4, A4, G4) and a bass clef with eighth notes (G3, F3, E3, D3, C3, B2, A2). Measure 11 has a treble clef with eighth notes (G4, F4, E4, D4, C4, B3, A3) and a bass clef with eighth notes (G3, F3, E3, D3, C3, B2, A2). Measure 12 has a treble clef with a whole note G4 and a bass clef with a whole note G3.

Key/Tonalité: C major S  
Cadence: authentic

13

Musical notation for measures 13 and 14. Measure 13 has a treble clef with a whole note G4 and a bass clef with a whole note G3. Measure 14 has a treble clef with eighth notes (G4, A4, B4, C5, B4, A4, G4) and a bass clef with eighth notes (G3, F3, E3, D3, C3, B2, A2).

S CS  
CS

# Level 9 Harmony

## Practice Paper 1

### Examiner Comments

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**Total Mark for this Examination: 74/100**

#### 1. Melody Writing: 10.5/15

In phrase 2, the student has forgotten to raise the seventh scale degree—a D sharp is required in measures 6 and 7 to create a leading tone for the key of E minor. In measure 7, a half-note duration for the V chord would create a better harmonic rhythm for the cadence, and would match the harmonic rhythm given at the end of phrase 1. This issue with the cadential harmonic rhythm is also pointed out in phrases 2, 3, and 4. In measure 7, note that a dotted half rest is not allowed in cut time because it is longer than the basic beat—this basic rudiments error is repeated in measures 11 and 15.

Eighteenth-century dances typically use repeat signs to mark the form. In this working, the repeat sign at the end of measure 8 is problematic, as it includes the pickup to phrase 3 and therefore creates a timing problem when the performer repeats back to the opening of the piece. An additional repeat sign is needed at the beginning of phrase 3 to match the final repeat sign at the end of the piece.

In measure 9, the harmony is analyzed as E minor, which is plausible for beats 1 and 2, but is problematic for beats 3 and 4. The melody in measure 9 seems to imply C major for beats 1 to 3, and a G chord on beat 4 leading back to C major in measure 10. The progression of C major (VI) to E minor (i) in measures 10 and 11 is not idiomatic.

In measures 10 and 11, the alternation between G and A gives the melody a static shape and lack of direction—a wider melodic range would be beneficial here. The voice leading for the cadence in measures 11 to 12 would be more effective if the melody moved by step, and the bass line in measure 12 would benefit from an arpeggio figure to maintain the rhythmic momentum.

This question requires students to create a rounded binary form, which is defined as a binary form in which the opening material returns at the end of the piece. In this working, the student has used phrase 2 as the final phrase, creating balanced binary instead of the required rounded binary.

The repetition of material in a short rounded binary form makes it necessary to use contrasting melodic material to create an effective composition. More rhythmic variety would be beneficial here.



**2. Two-Part Counterpoint: 8.5/10**

In this question, students are asked to complete the melody against a given bass line to create a short two-part piece. Ideally, the melody should have its own independent shape while working with the bass to imply a viable chord progression.

The harmonies shown in the functional chord symbols are well chosen and the melody notes fit correctly into these chords. However, the melody suffers from a lack of momentum in measure 2 and the end of measure 3, as well as a narrow melodic range.

The solution would benefit from more rhythmic activity over the repeated A's in measures 2 and 3, either through a change of chord tone or the use of either 6–5 or 4–3 motion to imply a cadential six-four. As well, the melody needs a wider melodic range to give it a greater sense of shape and direction.

**3. SATB Harmonization—Given Chord Symbols: 11/15**

a. Note that the first seven chords of the progression form a descending fifths sequence. Sequential voice leading is expected here. Also note the disjunct tenor line as well as the parallel octaves between the tenor and soprano in measure 1, beats 3-4.

The doubled third on  $I^6$  in measure 3 is not desirable, as it creates similar motion into an octave between the tenor and bass. The G in the bass represents the resolution of the previous  $V^4_2$  chord—doubling the note of resolution should normally be avoided.

In measure 3, an A natural is required in the bass to create a temporary leading tone for  $V^6_5/V$ .

b. Note that in measures 1 and 2, a B natural is required to create the leading tone of C minor. In measure 3, the parallel fifths and octaves between iv and V should be avoided by means of contrary motion.

**4. SATB Harmonization—Chorale: 19/30**

Measure 1: The  $ii^6_4$  chord on beat 4 is not idiomatic.  $IV^6$  would be a better choice.

Measure 2: The moving bass line on the V chord makes it necessary to adjust the voicing in the upper parts. In the student's working, leaving the tenor on E creates a doubled leading tone on beat 2.

Measures 2–3: The standard doubling for a root position IV chord is to double the root. In this working, the doubled third on IV sets up parallel octaves going to  $I^6$  in measure 3.

Measure 3: Note that ii is not an idiomatic chord to connect I<sup>6</sup> to I, and leads to parallel fifths and octaves. Either vii<sup>o6</sup> or V<sup>4</sup><sub>3</sub> would be better choices. Also note the missing inversion (I<sup>6</sup>) on the second half of beat 3.

Measures 4–5: The progression V–IV does not illustrate standard harmonic function, and also leads to parallel octaves. A more effective harmonization of the phrase from measure 5p to measure 6 would be achieved by modulating to C major.

Measure 5: Note the two sets of parallel fifths that could be avoided through the use of contrary motion and standard doubling.

Measures 5–6: The angular bass line here is caused by a succession of root-position chords. The use of inversions would help to create a more melodic bass part.

Measure 6: As pointed out above, this phrase would be most effectively harmonized in C major, ending with an authentic cadence. Note the half-note duration of the second scale degree at the cadence: in this situation, the most convincing harmonic rhythm is normally achieved by harmonizing this scale degree with quarter notes on ii<sup>6</sup><sub>5</sub> – V<sup>(7)</sup>. Also note that there should be a *fermata* below the bass note on beat 3.

Measures 6–7: Once again, note the angular bass line caused by a series of root-position I and V chords.

Measure 7: The text setting in a chorale is primarily syllabic. The half notes in the lower parts on beats 3–4 do not support the two syllables in the text at this point. Also, the two G's in the soprano on beats 3–4 allow for the use of the ii chord (or ii<sup>6</sup><sub>5</sub>) on beat 3 to create a more convincing final cadence.

Measure 8: The final I chord is missing the third (A) and there should be a *fermata* below the bass note.

## 5. Harmonic Analysis: 12/15

Measure 3: Note that when the chord changes to I on beat 3, the upper parts are still sounding C and E flat. These need to be indicated as a suspension.

Measure 4: While the B flat and D on the down beat do function as appoggiaturas, the standard analysis would be to show them as a cadential six-four by applying the figures 6–5 and 4–3 to the functional chord symbol V.

Measure 12: Neighbor tones are defined as un-accented dissonances. While the G on the downbeat does in fact create a neighboring shape, it needs to be analyzed as either an accented neighbor or an appoggiatura because of its accented position in the measure.

Measure 15: The change of position to  $V_3^6$  should be noted on beat 2. As in measure 3, the held C and E flat need to be analyzed as suspensions when the chord changes to I on beat 3.

Measure 16: The B flat and D on the downbeat need to be analyzed as a cadential six-four by adding figures to the functional chord symbol V.

**6. Structural Analysis: 13/15**

- a. The F sharp in measure 6 indicates a modulation to G major. The correct analysis for this phrase ending is an authentic cadence in G major.
- b. While the passage cited does contain some sequential elements, the term for a section within an invention not containing the subject is *episode*.

# Level 9 Harmony

## Practice Paper 1

Sample Answers



1 of 11

Total Marks

Confirmation Number

Maximum  
Marks

Your answers must be written in pencil in the space provided.  
Il faut que vous écriviez vos réponses au crayon dans l'espace donné.

15

1. Choose *one* of the following melodies and:
  - a. Name the key.
  - b. Complete the upper voice to create a sixteen-measure composition in rounded binary form, consisting of four phrases, in the style of an 18th-century dance. All four phrases should be in the principal key.
  - c. Mark the structural phrasing.
  - d. Add a bass part at the cadences and complete the bass staff with rests.
  - e. Write *functional chord symbols* at each of the four cadences and identify each cadence as authentic, half, plagal, or deceptive.
  - f. Provide *root/quality chord symbols* to indicate the implied harmony for measures 9 through 16.
1. Choisissez *l'une* des mélodies suivantes et :
  - a. Identifiez la tonalité.
  - b. Complétez la voix supérieure pour créer une composition de forme binaire circulaire de seize mesures, comprenant quatre phrases, dans le style d'une danse du 18ième siècle. Chacune des quatre phrases doit rester dans la tonalité principale.
  - c. Marquez la structure des phrases.
  - d. Ajoutez une partie de basse aux cadences et complétez la portée de clef de fa avec des silences.
  - e. Écrivez *les symboles d'accords fonctionnels* à chacune des quatre cadences, et identifiez chaque cadence comme étant authentique, demi-cadence, plagale, ou rompue.
  - f. Écrivez *les fondamentales/types d'accords* pour indiquer l'harmonie sous-jacente des mesures 9 à 16.

CONTINUED NEXT PAGE

# Level 9 Harmony

## Practice Paper 1

### Bourrée

Handwritten musical notation for the first system of 'Bourrée'. The piece is in E minor (one sharp, F#). The notation consists of a treble and bass staff. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a bass line with a slur over the last two measures. A handwritten annotation 'V<sup>b</sup>-5 authentic' is written below the bass staff, indicating a V<sup>b</sup>-5 authentic cadence.

Key/Tonalité: e minor

Handwritten musical notation for the second system of 'Bourrée'. The notation consists of a treble and bass staff. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a bass line with a slur over the last two measures. A handwritten annotation 'V<sup>b</sup>-5 authentic' is written below the bass staff, indicating a V<sup>b</sup>-5 authentic cadence.

Handwritten musical notation for the third system of 'Bourrée'. The notation consists of a treble and bass staff. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a bass line with a slur over the last two measures. Above the treble staff, the following chords are written: G, D, D<sup>7</sup>, G, Am, Em/Em, B. A handwritten annotation 'V<sup>b</sup>-5 half' is written below the bass staff, indicating a V<sup>b</sup>-5 half cadence.

Handwritten musical notation for the fourth system of 'Bourrée'. The notation consists of a treble and bass staff. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a bass line with a slur over the last two measures. A handwritten annotation 'V<sup>4</sup>-3 authentic' is written below the bass staff, indicating a V<sup>4</sup>-3 authentic cadence.

# Level 9 Harmony

## Practice Paper 1

### Gigue

$II^6_5$   $7$   $I$   
authentic

Key/Tonalité: D major

$V$  authentic  $I$

$I$   $6$   $V$   
half

$V$  authentic  $I$

# Level 9 Harmony

## Practice Paper 1

10

2. Complete the melody for the following two-part piece. Name the key and write the *functional chord symbols* below the bass notes to indicate the harmonies you have used.

2. Complétez la mélodie du morceau à deux voix suivant. Identifiez la tonalité et écrivez les *symboles d'accords fonctionnels* sous les notes de basse pour indiquer les harmonies que vous avez utilisées.

Key/  
Tonalité: D major

I I<sup>6</sup> IV<sup>b</sup> ii<sup>b</sup> V<sup>4-3</sup> vi ii<sup>b</sup> <sup>5</sup>/<sub>3</sub> IV<sup>b-5</sup> I

# Level 9 Harmony

## Practice Paper 1

15 3. Complete each of the following for four voices (SATB) according to the given functional chord symbols. Name the key.

3. Complétez chacun des extraits suivants pour quatre voix (SATB) d'après les symboles d'accords fonctionnels données. Identifiez la tonalité.

[8]

I IV<sup>6</sup> vii<sup>o</sup> iii<sup>6</sup> vi ii<sup>6</sup> V V<sub>2</sub><sup>4</sup> I<sup>6</sup>  $\frac{V_5^6}{V}$   $\frac{V_6^8-7}{4-3}$  I

Key/Tonalité: E♭ major

[7]

i vii<sup>o6</sup> i<sup>6</sup> ii<sup>o6</sup><sub>5</sub> V<sub>2</sub><sup>4</sup> i<sup>6</sup> iv V<sup>4-3</sup> i

Key/Tonalité: C minor



# Level 9 Harmony

## Practice Paper 1

30

4. Complete the following for four voices (SATB). Name the key and symbolize the harmony throughout using *functional chord symbols*.

4. Complétez l'extrait suivant pour quatre voix (SATB). Identifiez la tonalité et chiffrez toute l'harmonie avec *des symboles d'accords fonctionnels*.

Chri - stus, der ist mein Le - ben und

I I V<sup>b</sup> I IV<sup>b</sup> V b I IV

Key/Tonalité: F major

3 Ster - ben mein Ge - winn, dem thu' ich mich er -

I<sup>b</sup> V<sup>4/3</sup> I V I C<sup>major</sup> I V<sup>b</sup> I V<sup>7</sup> vi

6 ge - ben, mit Freud' fahr' ich da - hin.

I V<sup>b</sup> I IV V<sup>7</sup> vi I V<sup>b-7</sup> I

# Level 9 Harmony

## Practice Paper 1

- 15 5. For the following excerpt:
- Name the key.
  - Symbolize the harmony throughout using *functional chord symbols*.
  - Circle the non-chord tones and classify them.

5. Pour l'extrait suivant :
- Identifiez la tonalité.
  - Chiffrez toute l'harmonie avec *des symboles d'accords fonctionnels*.
  - Entourez les notes étrangères et identifiez-les.

**Andantino con espressione** Friedrich Kuhlau

Key/Tonalité: B<sup>b</sup> major      I      I      I      V<sup>b</sup><sub>5</sub>      I      V<sup>b</sup><sub>4</sub>      — 5/3

5

V<sup>b</sup><sub>4/2</sub>      I      V<sup>b</sup><sub>5</sub>      — 7/3      V<sup>7</sup>      I

9

V<sup>b</sup><sub>5</sub>      I      V<sup>b</sup><sub>5</sub>      I

13

V<sup>b</sup><sub>5</sub>      I      7      V<sup>b</sup><sub>4/3</sub>      6/5      I      V<sup>b</sup><sub>4</sub> — 5/3

- 15    6. a. For the following excerpt:
- i. Name the principal key.
  - ii. Name the form.
  - iii. Label the sections of the form with capital letters placed directly on the music.
  - iv. Mark the structural phrasing.
  - v. For each phrase ending:
    - Name the key.
    - Name the type of cadence (authentic, half, plagal, or deceptive).

6. a. Pour l'extrait suivant :
- i. Identifiez la tonalité principale.
  - ii. Indiquez la forme musicale.
  - iii. Identifiez les sections de la forme en plaçant des lettres majuscules directement dans la partition.
  - iv. Marquez la structure des phrases.
  - v. Pour chaque fin de phrase :
    - Identifiez la tonalité.
    - Identifiez le type de cadence (authentique, demi-cadence, plagale, ou rompue).

[10]

### Chorale

Form/Forme:

*Binary*

Johann Sebastian Bach

Musical notation for the first system (measures 1-4). The treble clef has a handwritten 'A' in a box. The bass clef has a handwritten 'C major: authentic' below it.

Key/Tonalité: *C major*

*C major: authentic*

Musical notation for the second system (measures 5-8). A box with the number '5' is at the start of the treble clef. The bass clef has a handwritten 'G major: authentic' below it.

*G major: authentic*

Musical notation for the third system (measures 9-12). A box with the number '9' is at the start of the treble clef. A box with the letter 'B' is in the treble clef. The bass clef has a handwritten 'C major: half' below it.

*C major: half*

Musical notation for the fourth system (measures 13-16). A box with the number '13' is at the start of the treble clef. The bass clef has a handwritten 'C major: authentic' below it.

*C major: authentic*

# Level 9 Harmony

## Practice Paper 1

- b. For the following excerpt from Bach's Invention in F Major:
- The subject (S) and countersubject (CS) have been identified in measure 1. Label the material that follows with either S or CS on the lines provided.
  - Give a term for the passage that extends from measure 3 to measure 12, beat 1. *Note: The passage does not contain a statement of the subject or countersubject.*  
episode
  - Name the key and type of cadence that occurs from measure 11 to measure 12.

- b. Pour l'extrait suivant de l'Invention en fa majeur de Bach :
- Le sujet (S) et le contre-sujet (CS) ont été identifiés dans la mesure 1. Identifiez le matériau suivant comme étant S ou CS sur les lignes fournies.
  - Donnez un terme pour l'extrait de la mesure 3 jusqu'au premier temps de la mesure 12. *Note: L'extrait ne contient pas d'énoncé du sujet ou du contre-sujet.*
  - Identifiez la tonalité et le type de cadence qui apparaît dans les mesures 11 à 12.

[5]

Johann Sebastian Bach

# Level 9 Harmony

## Practice Paper 1

8

10

Key/Tonalité: C major S

Cadence: authentic

13

S

CS

CS