Level 9 Harmony

Practice Paper 1

The Royal Conservatory®
The finest instrument is the mind.

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.

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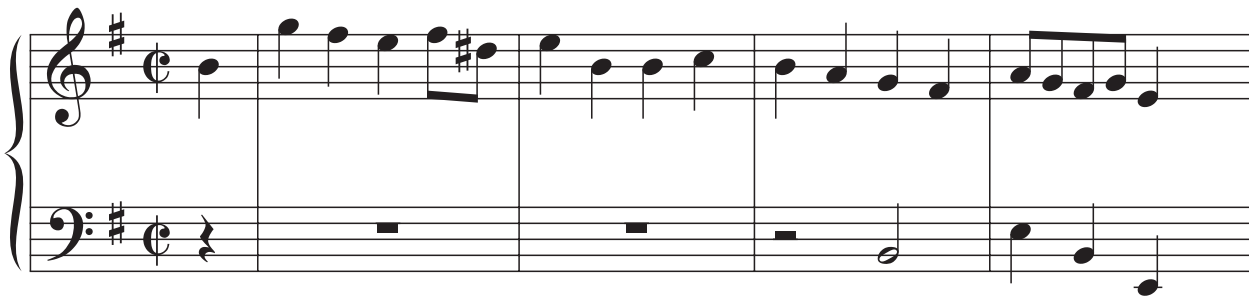
Level 9 Harmony
Practice Paper 1

Bourrée



Key/Tonalité: _____

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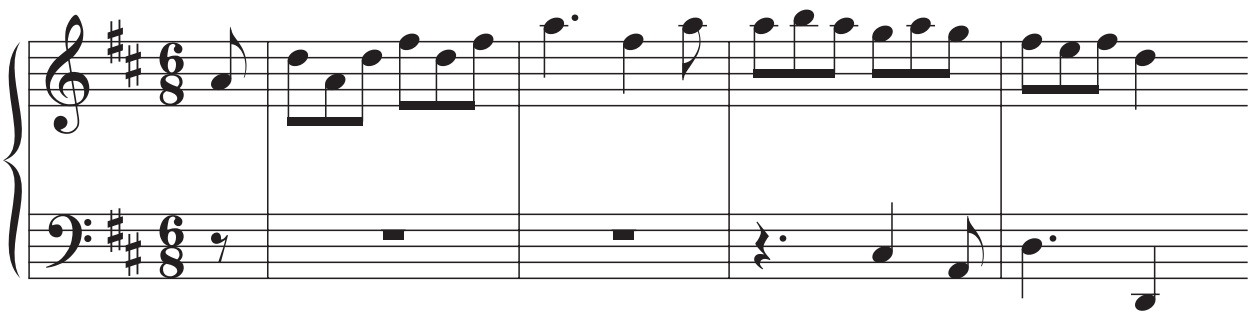
Level 9 Harmony

Practice Paper 1

Gigue



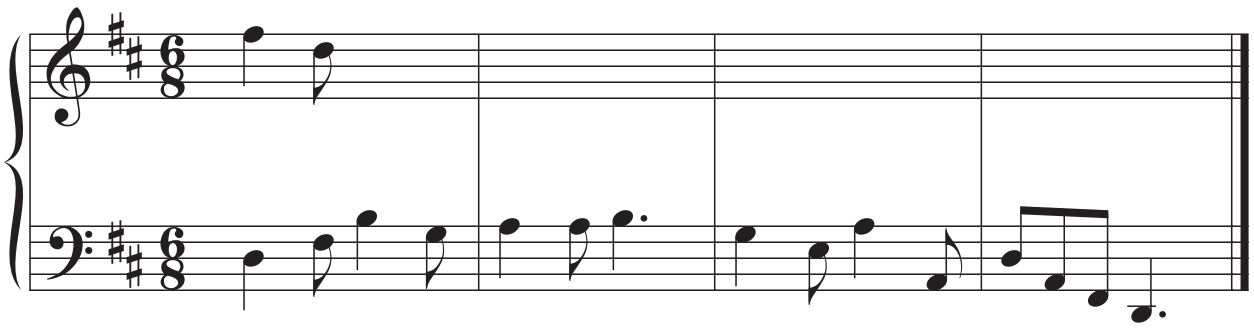
Key/Tonalité: _____

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: _____ I I^6

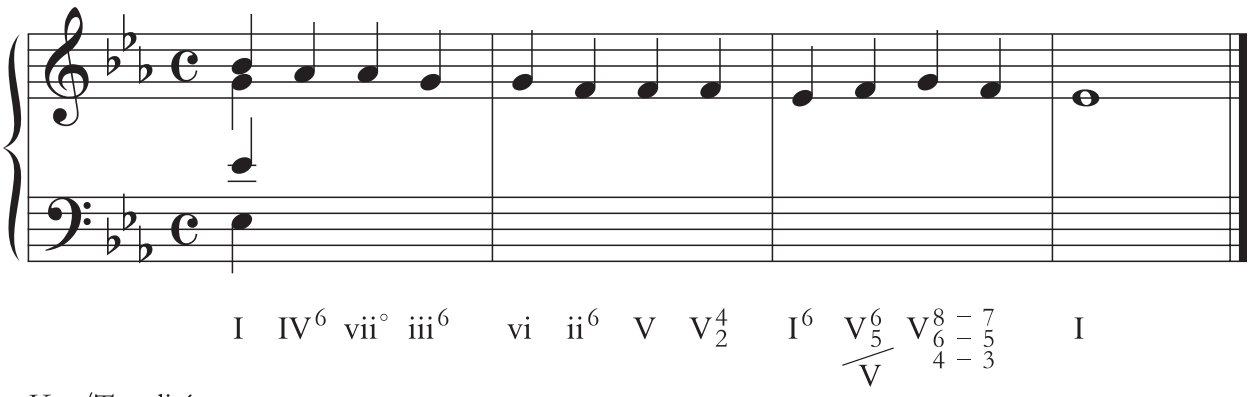
Level 9 Harmony
Practice Paper 1

15

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

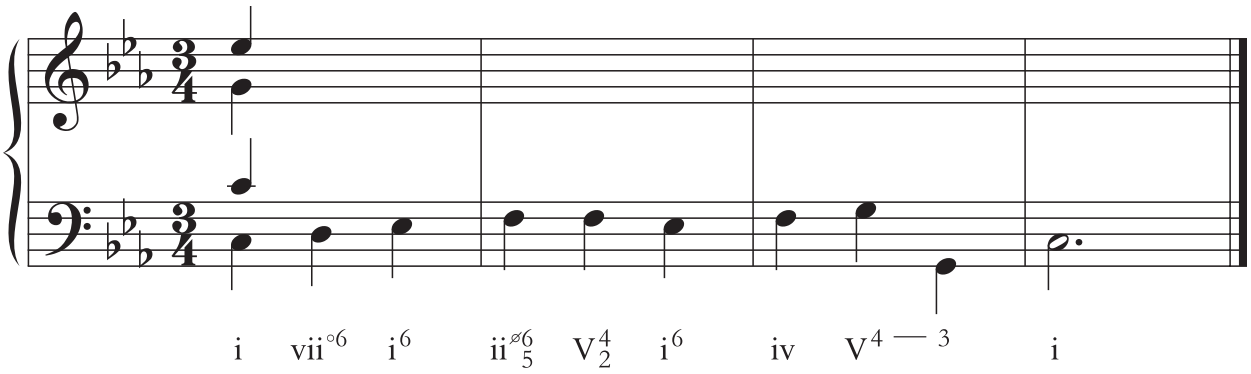
3. Complétez chacun des extraits suivants pour quatre voix (SATB) d'après *les symboles d'accords fonctionnels* données. Identifiez la tonalité.

[8]



Key/Tonalité: _____

[7]



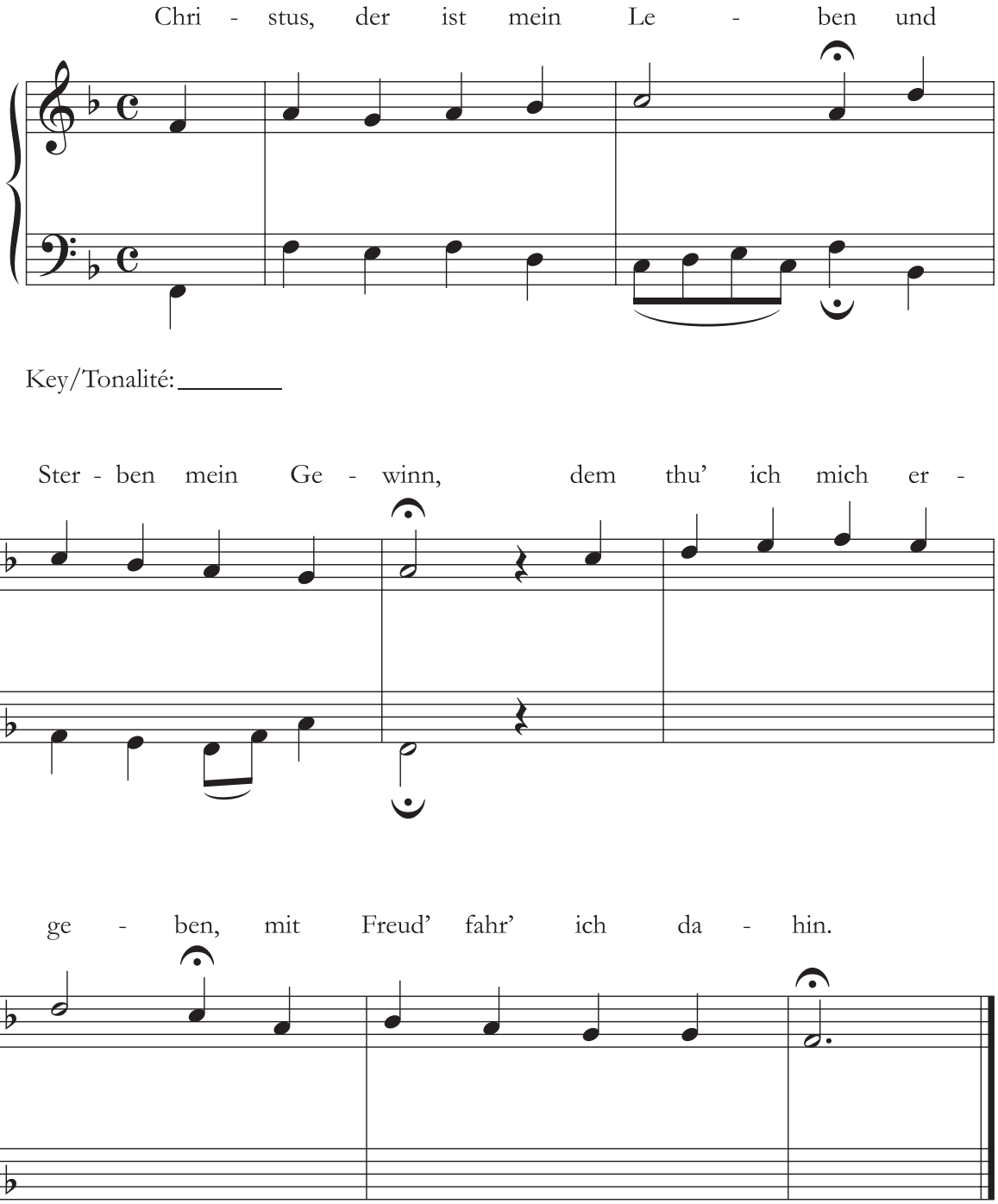
Key/Tonalité: _____

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*.



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15

5. For the following excerpt:

a. Name the key.

b. Symbolize the harmony throughout using *functional chord symbols.*

c. Circle the non-chord tones and classify them.

5. Pour l'extrait suivant :

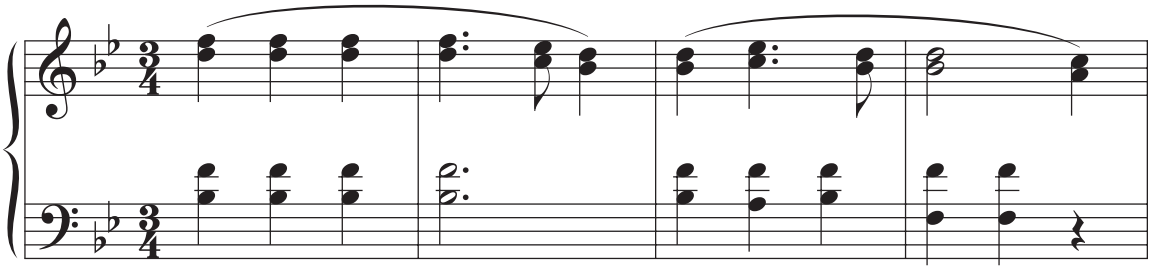
a. Identifiez la tonalité.

b. Chiffrez toute l'harmonie avec *des symboles d'accords fonctionnels*.

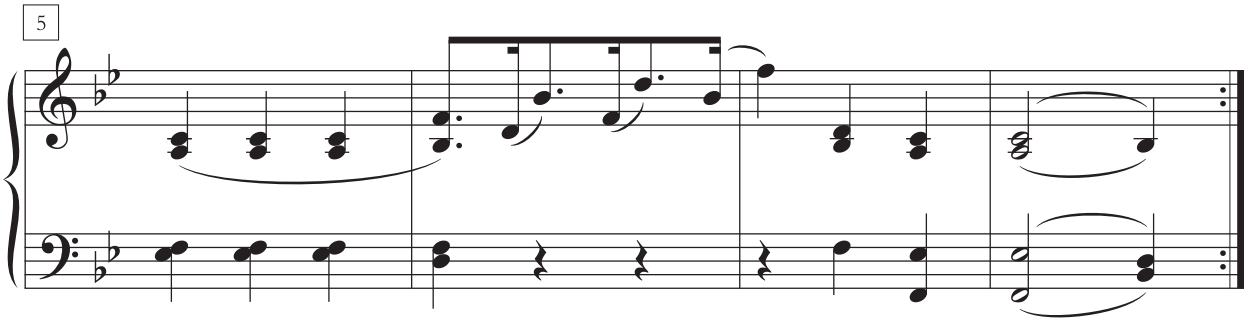
c. Entourez les notes étrangères et identifiez-les.

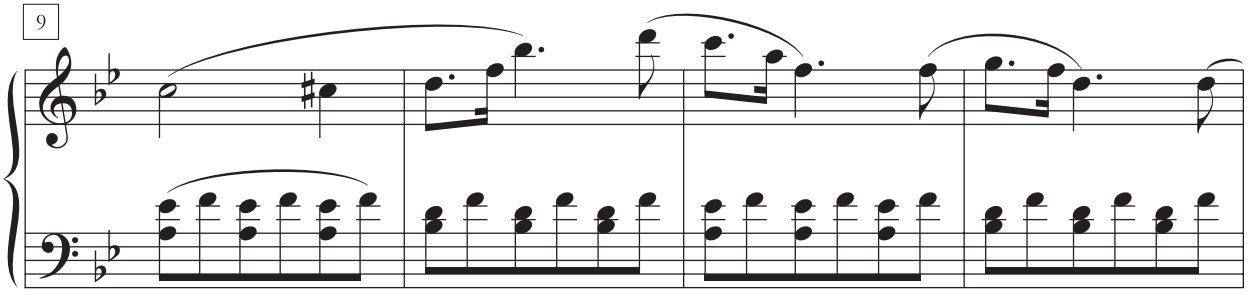
Friedrich Kuhlau

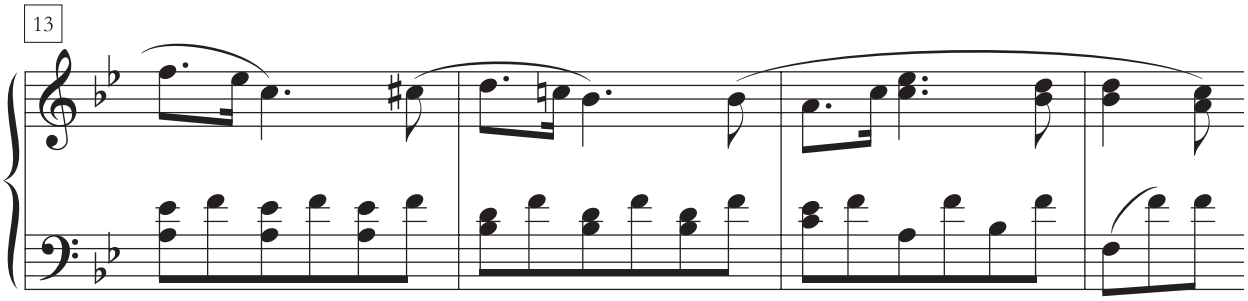
Andantino con espressione



Key/Tonalité: _____







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).

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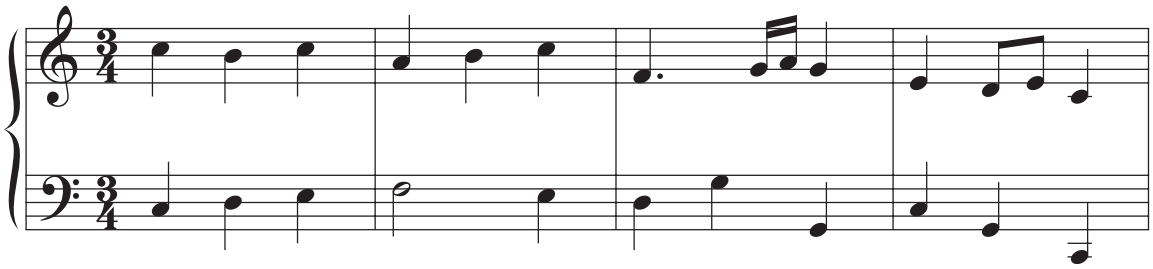
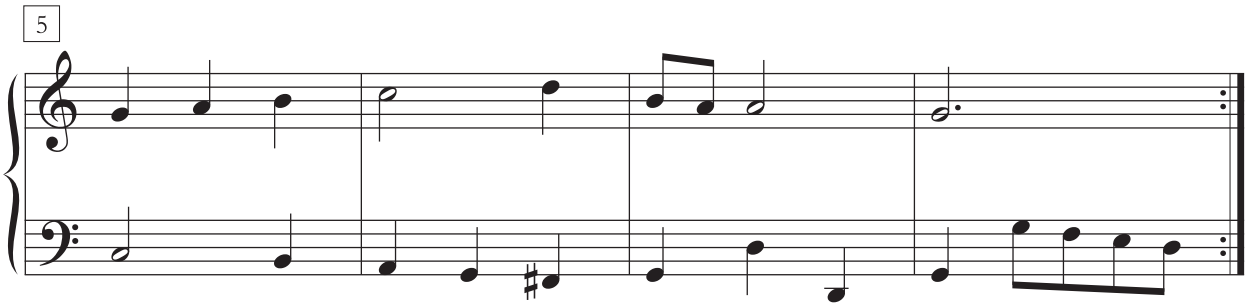
[10]

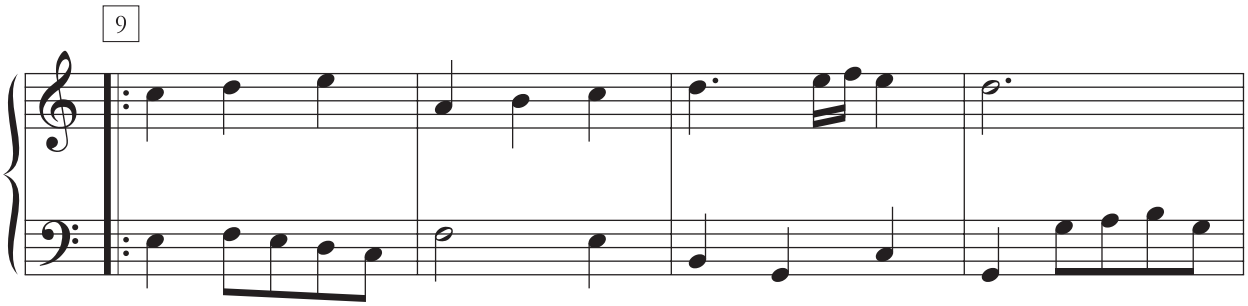
Chorale

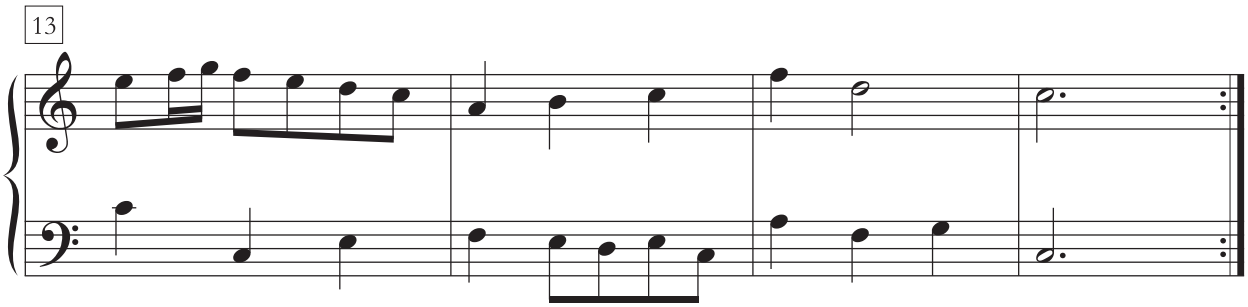
Form/Forme: _____ Johann Sebastian Bach



Key/Tonalité: _____







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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.

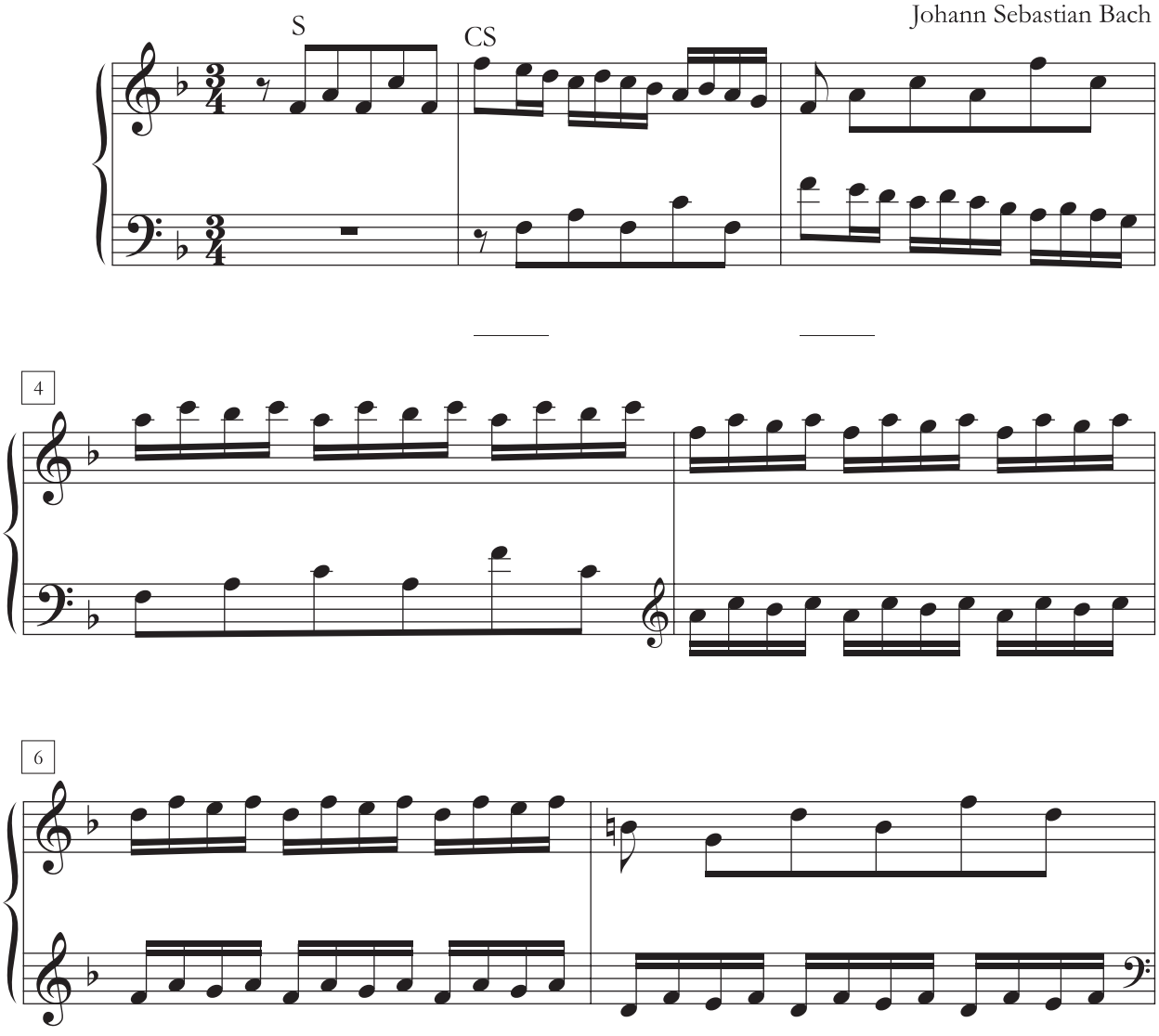
ii. Donnez un terme pour l'extrait de la mesure 3 jusqu'au premier temps de la mesure 12. *Note: L'extrait ne contient pas d'énoncé du sujet ou du contre-sujet.*

_____

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

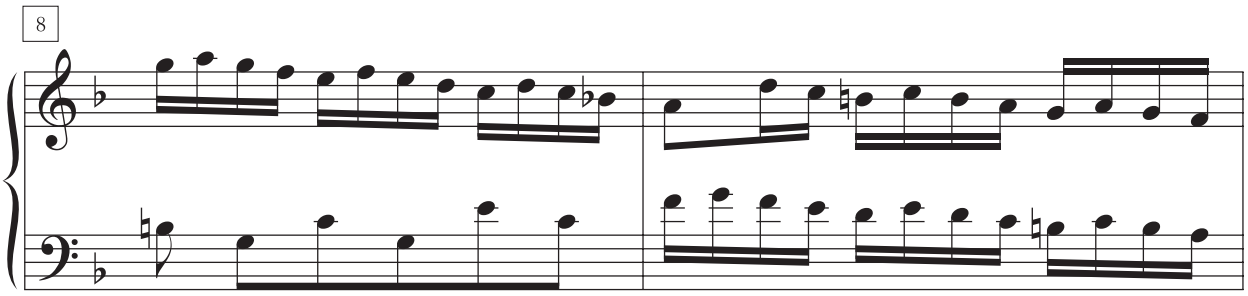
[5]

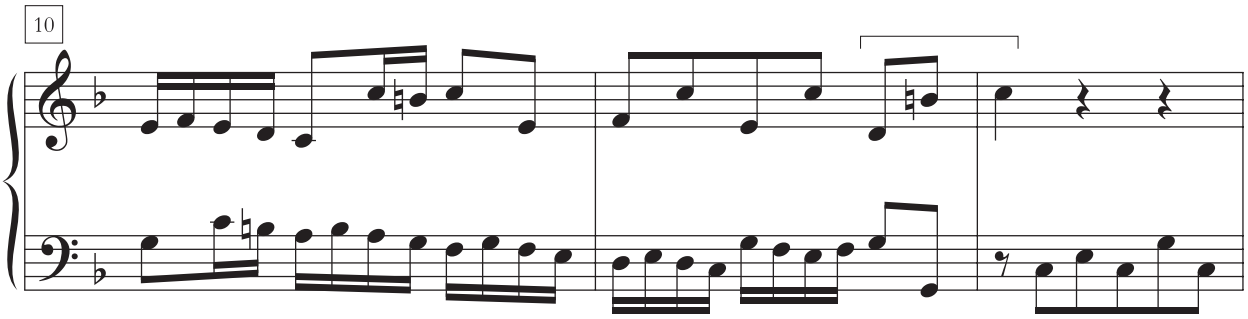
Johann Sebastian Bach



Level 9 Harmony

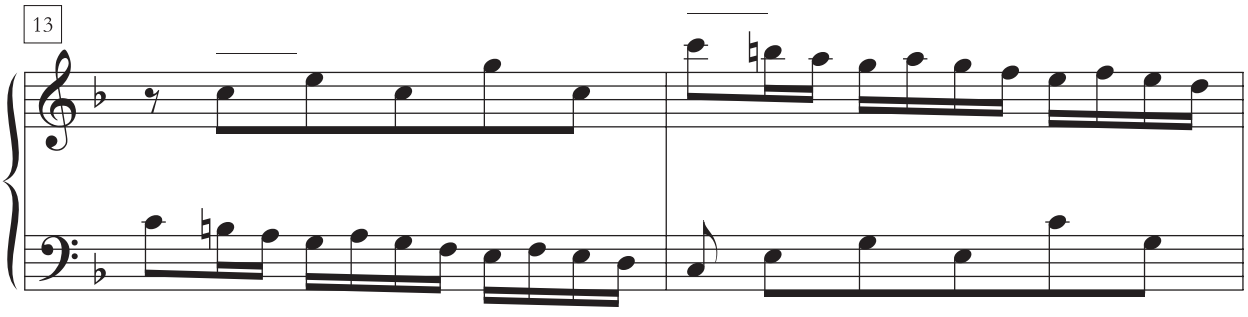
Practice Paper 1





Key/Tonalité:_____ _____

Cadence:_____



Level 9 Harmony

Rough Work

Level 9 Harmony

Practice Paper 1

The Royal Conservatory®
The finest instrument is the mind.

Total Marks
74

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
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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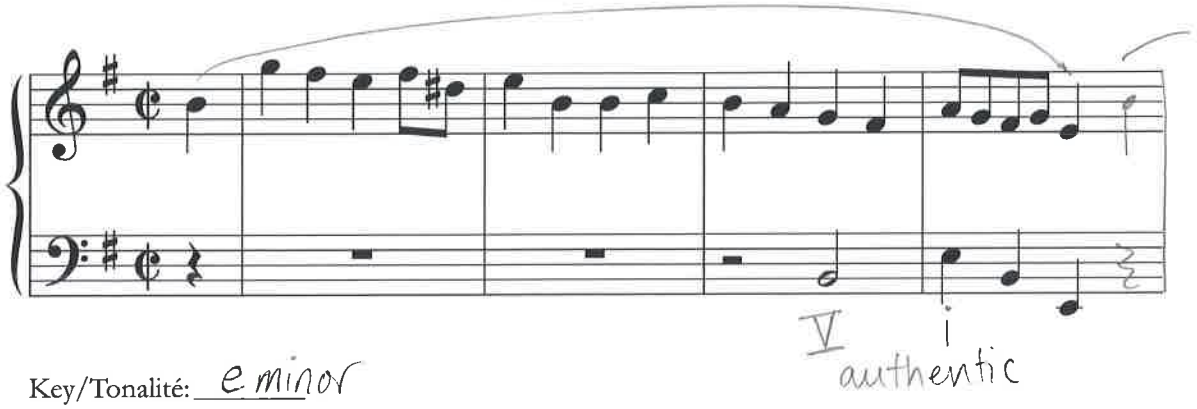
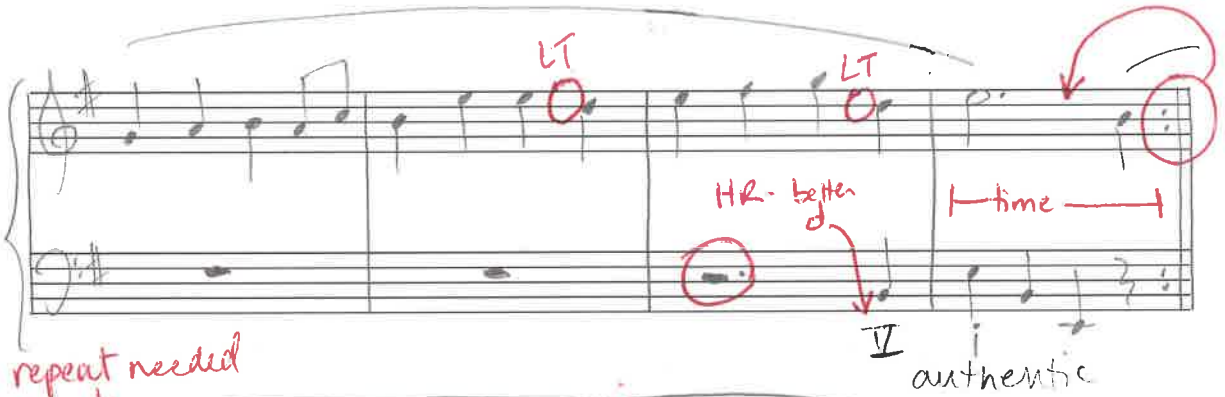
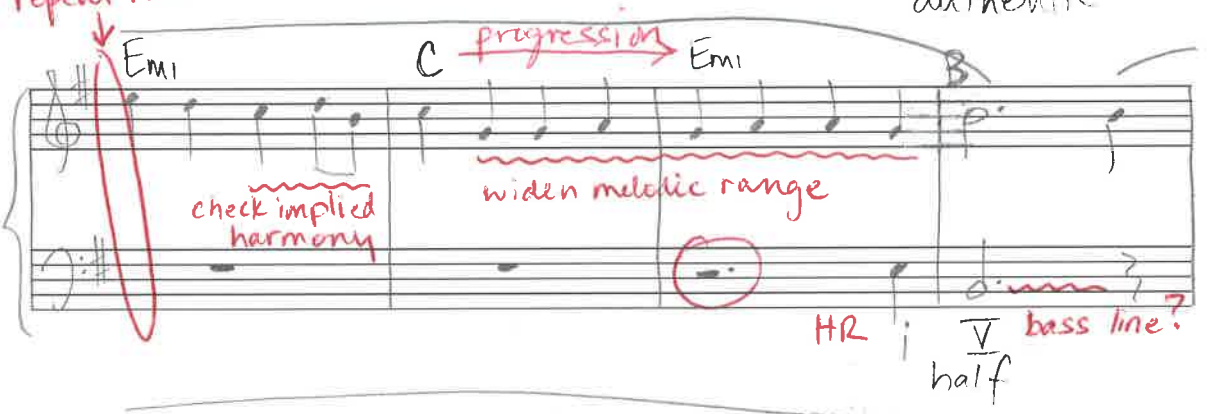
Level 9 Harmony
Practice Paper 1

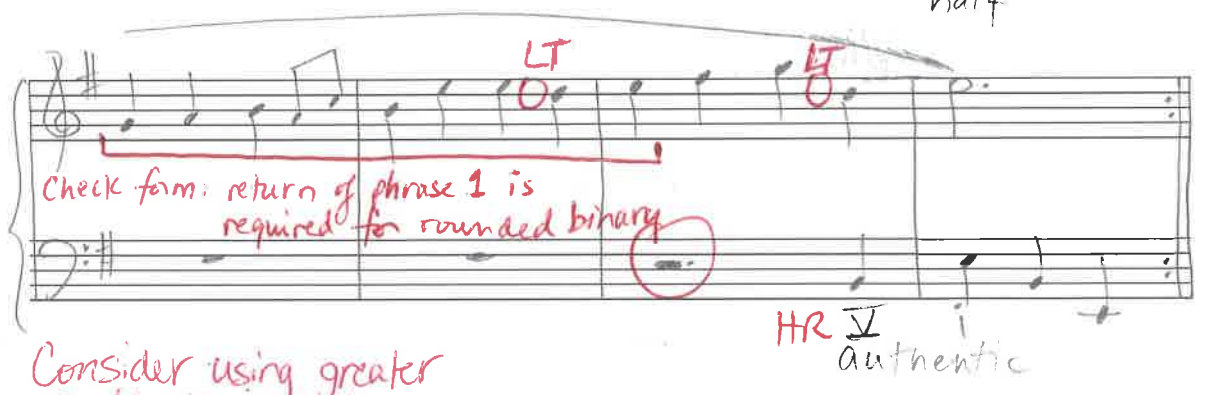
Bourrée



Key/Tonalité: e minor







Consider using greater rhythmic variety.

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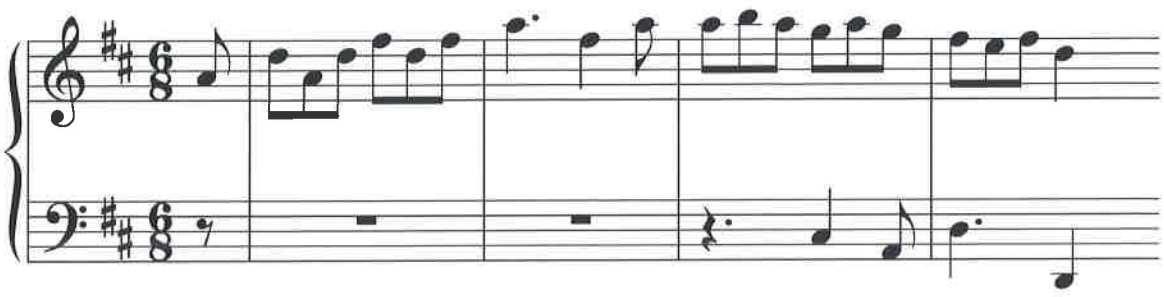
Gigue



Key/Tonalité: _____

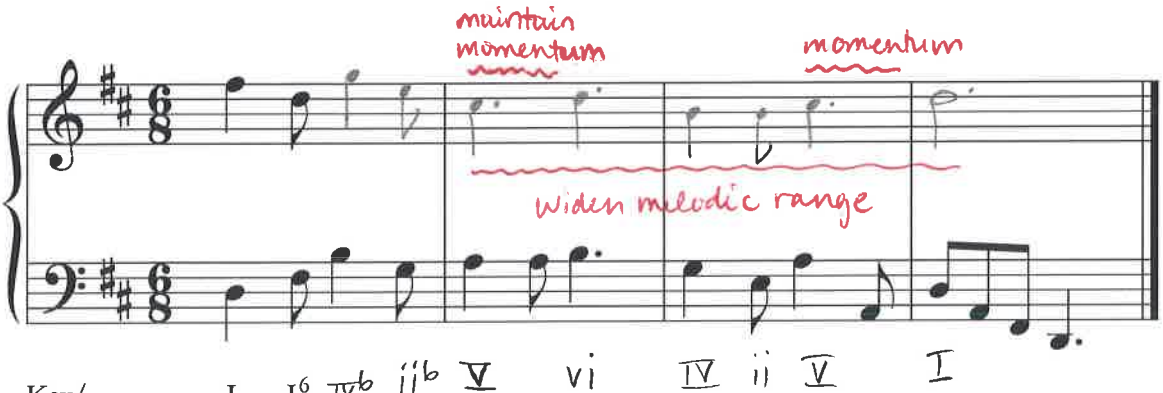
Level 9 Harmony
Practice Paper 1

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 I⁶ IV⁶ ii⁶ V vi IV ii V I

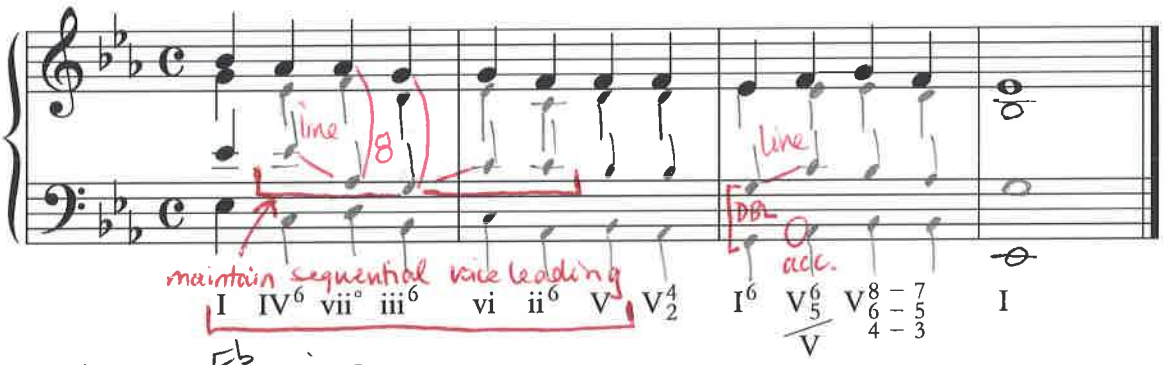
Level 9 Harmony
Practice Paper 1

15
11

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

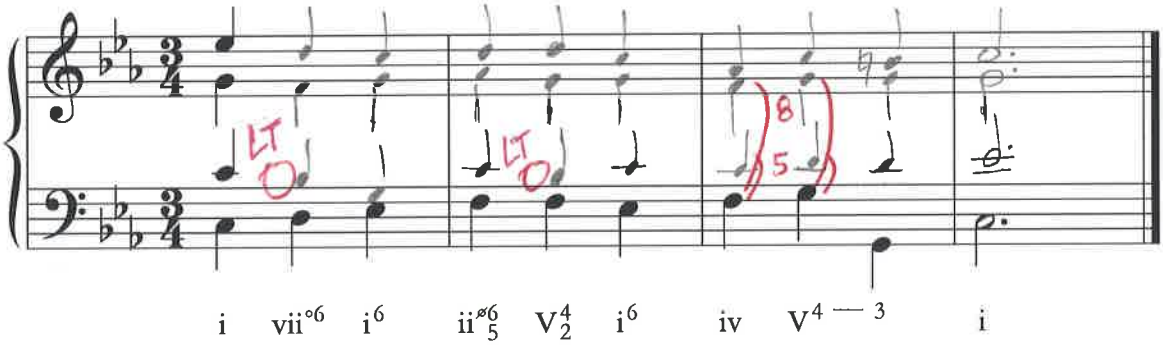
3. Complétez chacun des extraits suivants pour quatre voix (SATB) d'après *les symboles d'accords fonctionnels* données. Identifiez la tonalité.

[8]
6



Key/Tonalité: Eb major

[7]
5



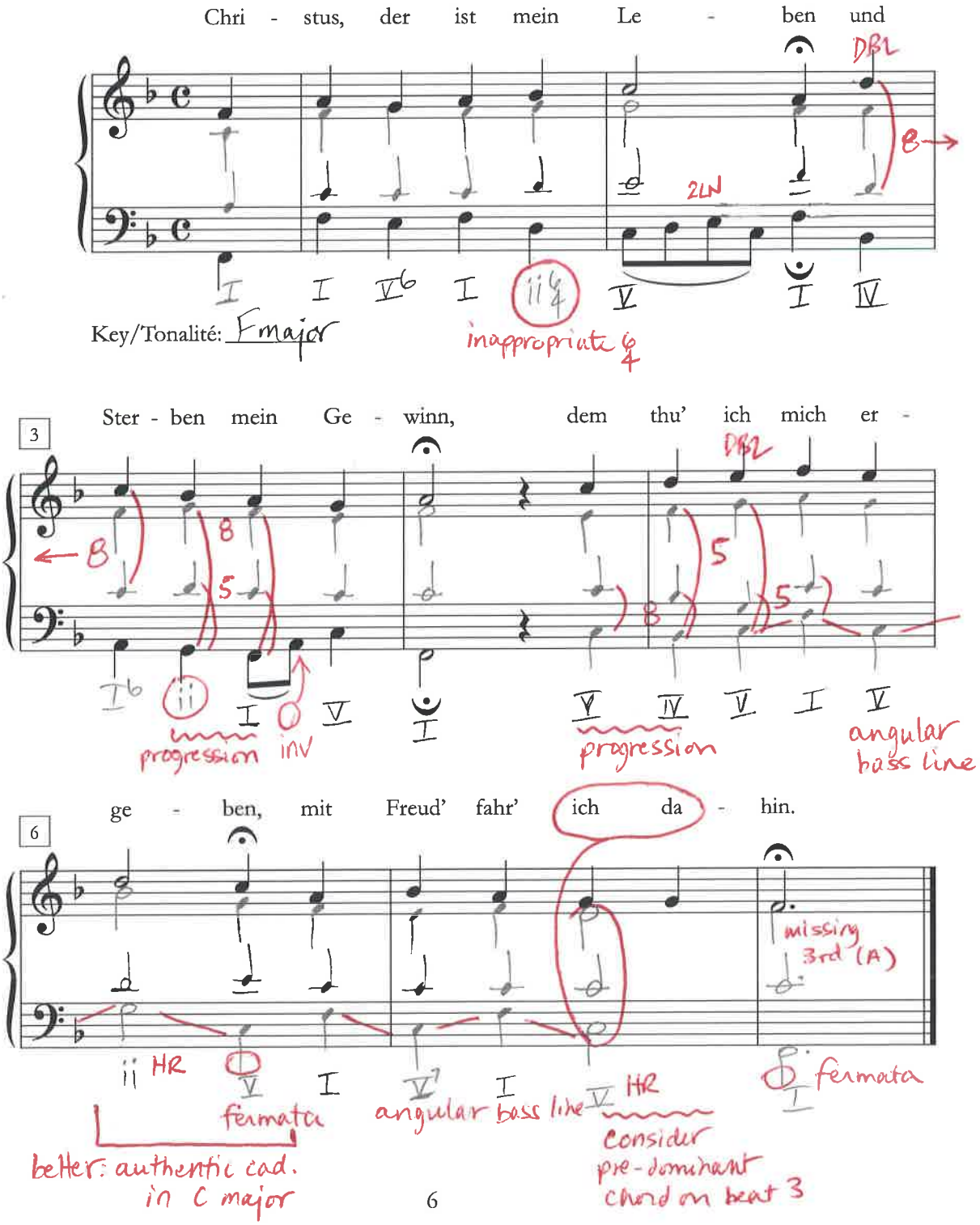
Key/Tonalité: C minor

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.*



Level 9 Harmony
Practice Paper 1

15
11.5

5. For the following excerpt:

a. Name the key.

b. Symbolize the harmony throughout using *functional chord symbols.*

c. Circle the non-chord tones and classify them.

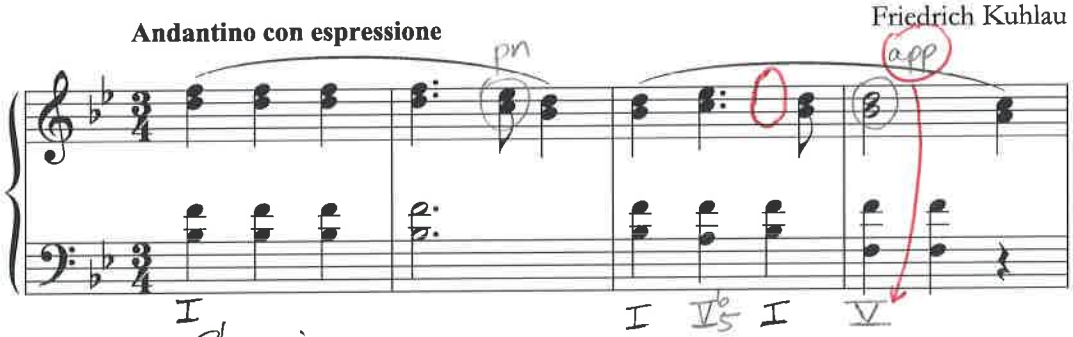
5. Pour l'extrait suivant :

a. Identifiez la tonalité.

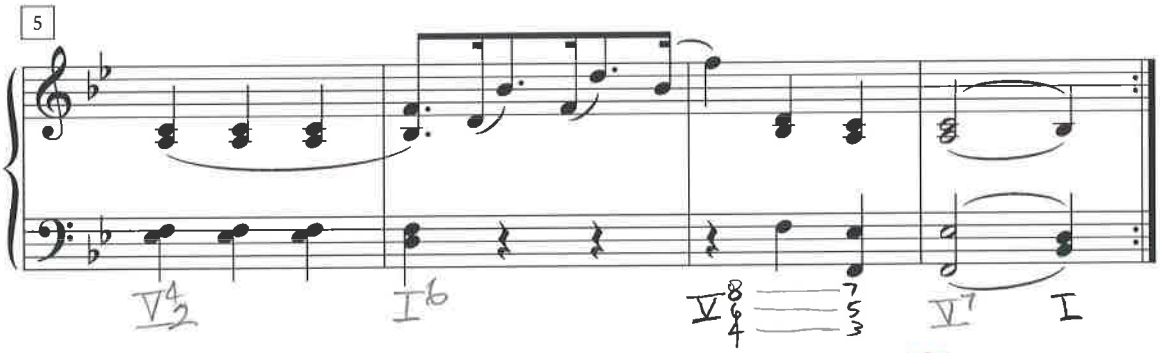
b. Chiffrez toute l'harmonie avec *des symboles d'accords fonctionnels.*

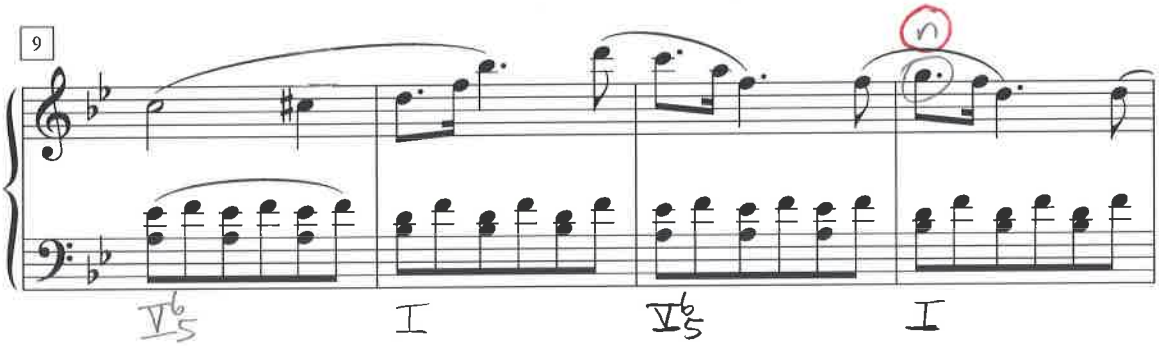
c. Entourez les notes étrangères et identifiez-les.

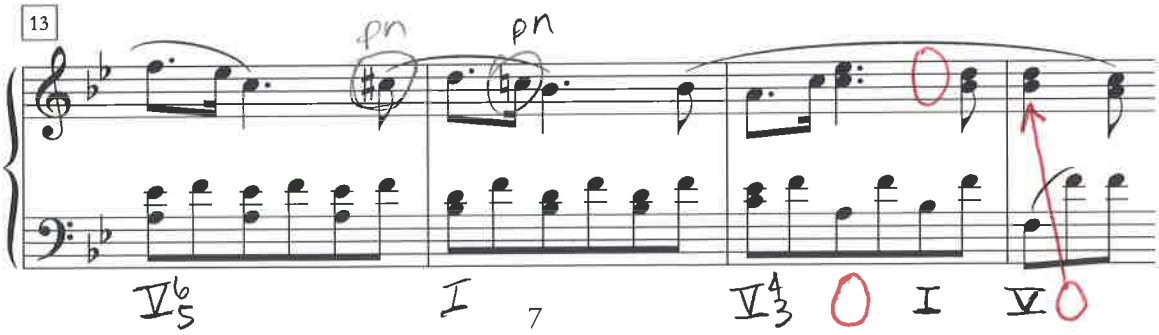
Andantino con espressione Friedrich Kuhlau



Key/Tonalité: B♭ major







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).

CONTINUED NEXT PAGE

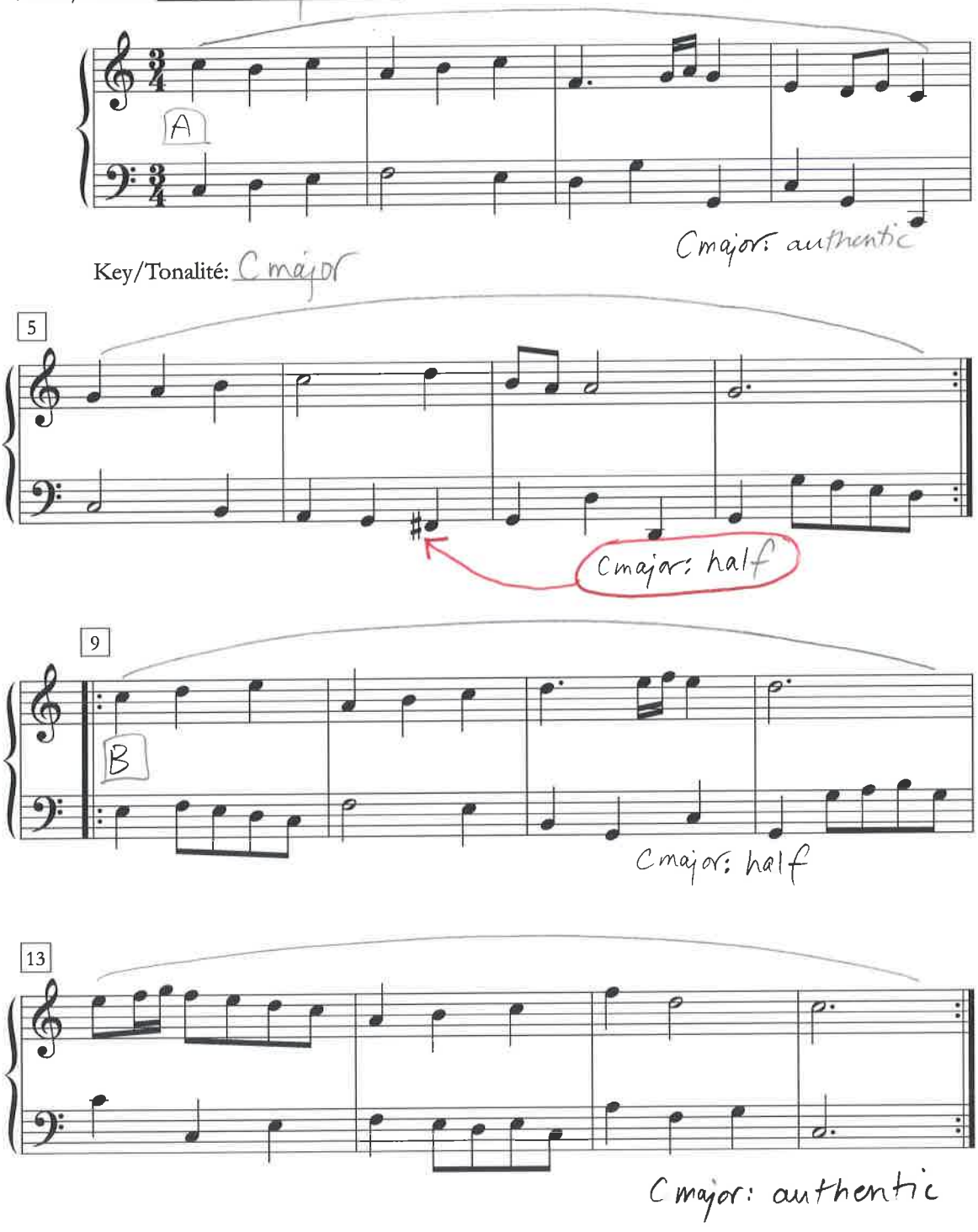
Level 9 Harmony
Practice Paper 1

[10]
9

Chorale

Form/Forme: Binary

Johann Sebastian Bach



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Level 9 Harmony
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.*

Sequence

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.

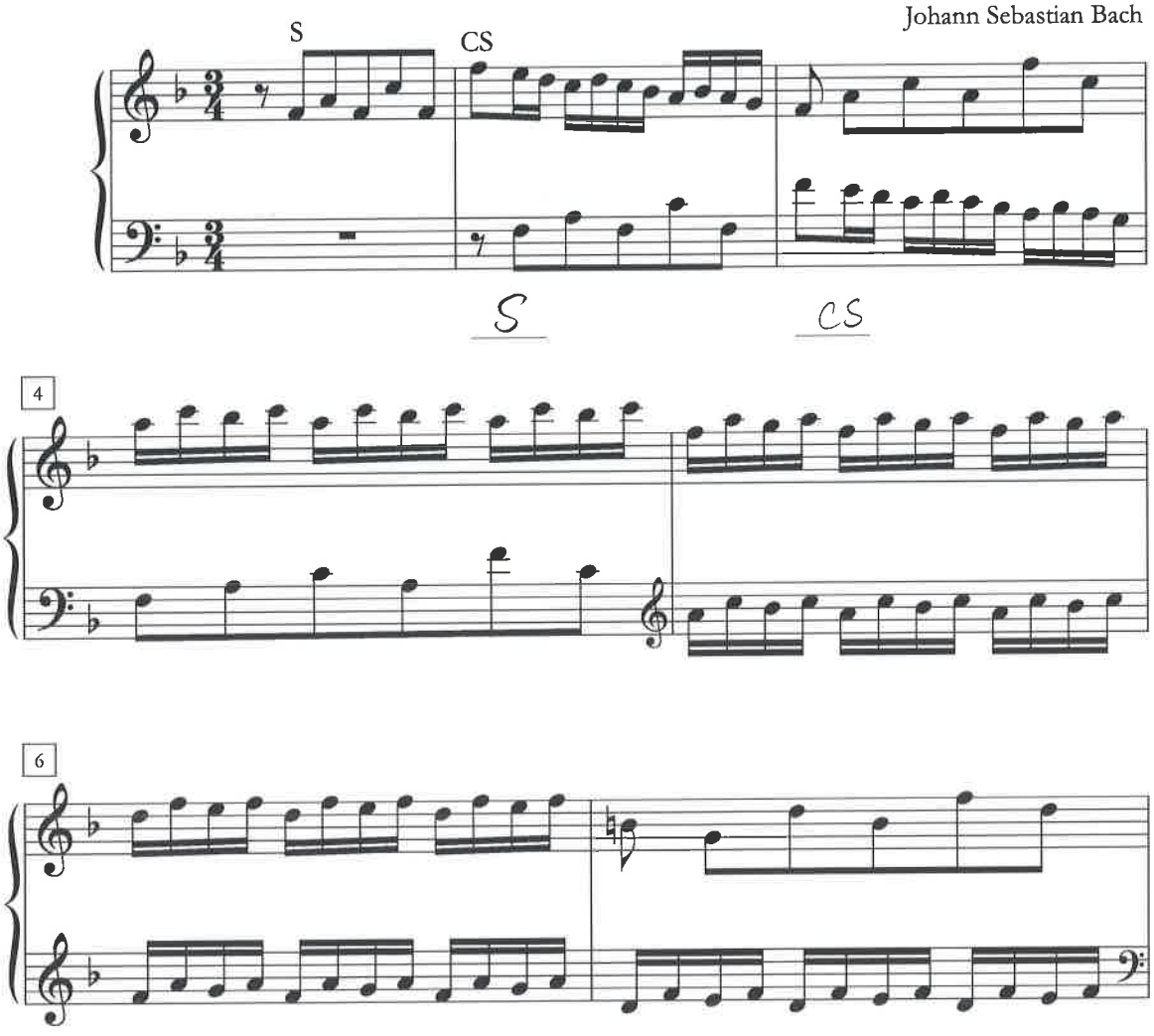
ii. Donnez un terme pour l'extrait de la mesure 3 jusqu'au premier temps de la mesure 12. *Note: L'extrait ne contient pas d'énoncé du sujet ou du contre-sujet.*

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

[5]

4

Johann Sebastian Bach



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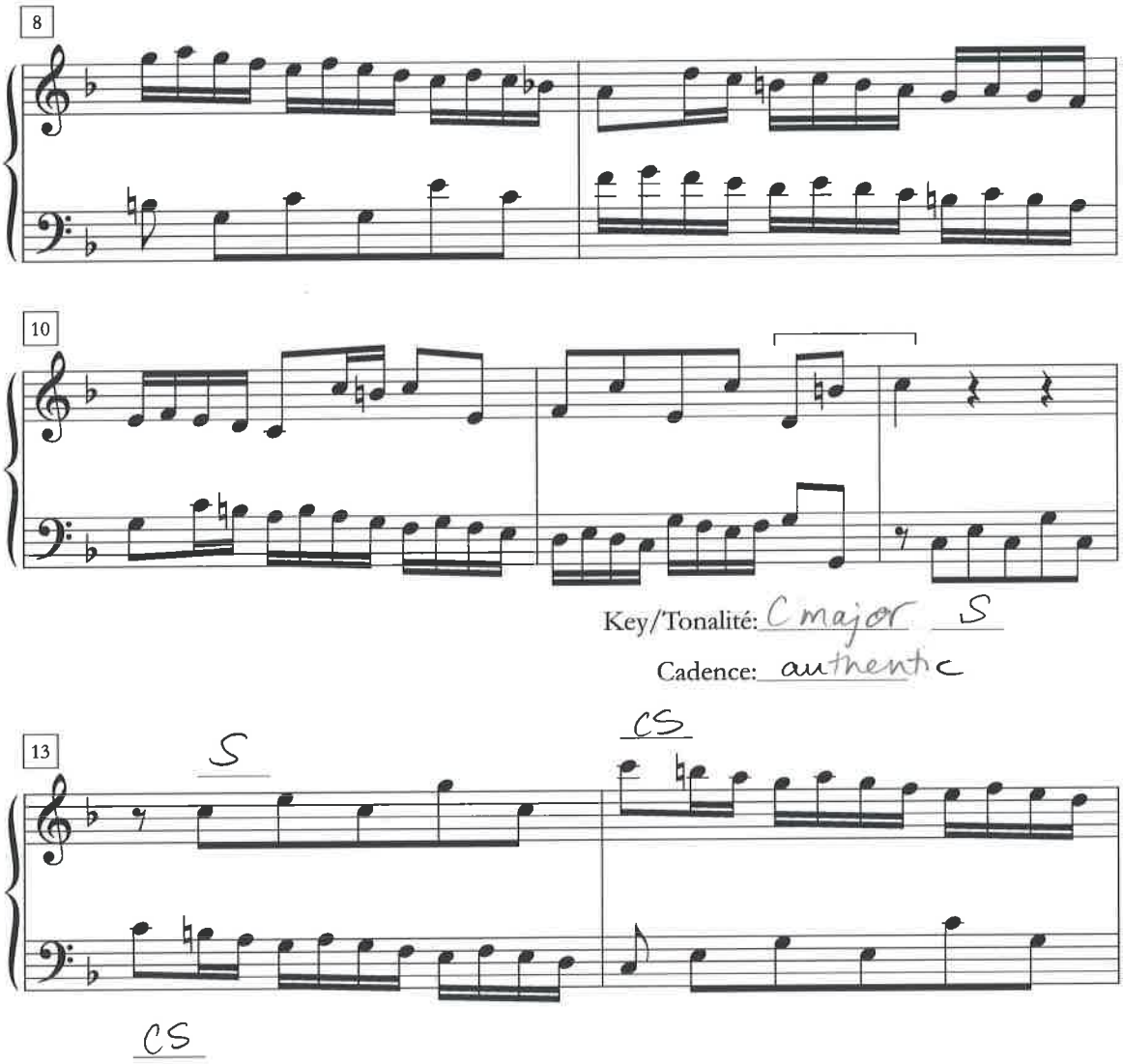
Level 9 Harmony
Practice Paper 1



Level 9 Harmony

Practice Paper 1

Examiner Comments

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.

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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 $V\frac{4}{2}$ 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 $V\frac{6}{5}$ /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 $\frac{6}{4}$ 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.

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Measure 3: Note that ii is not an idiomatic chord to connect I^6 to I, and leads to parallel fifths and octaves. Either $vii^{\circ 6}$ or V^4_3 would be better choices. Also note the missing inversion (I^6) 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^6_5 –$V^{(7)}$. 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^6_5) 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.

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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^6_5 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*.

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Level 9 Harmony

Practice Paper 1

Sample Answers

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The finest instrument is the mind.

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.

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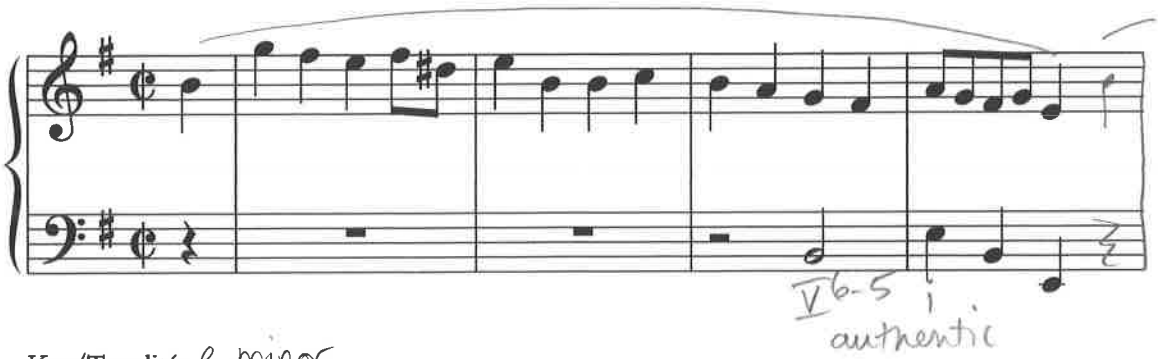
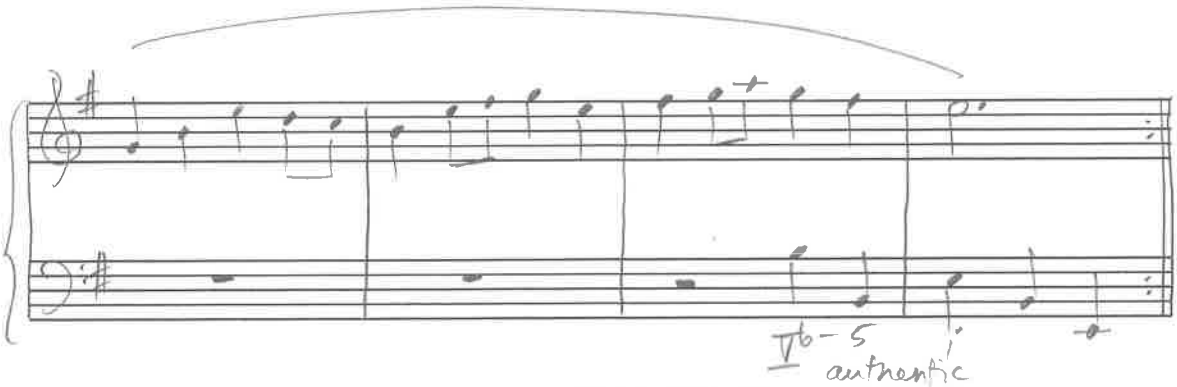
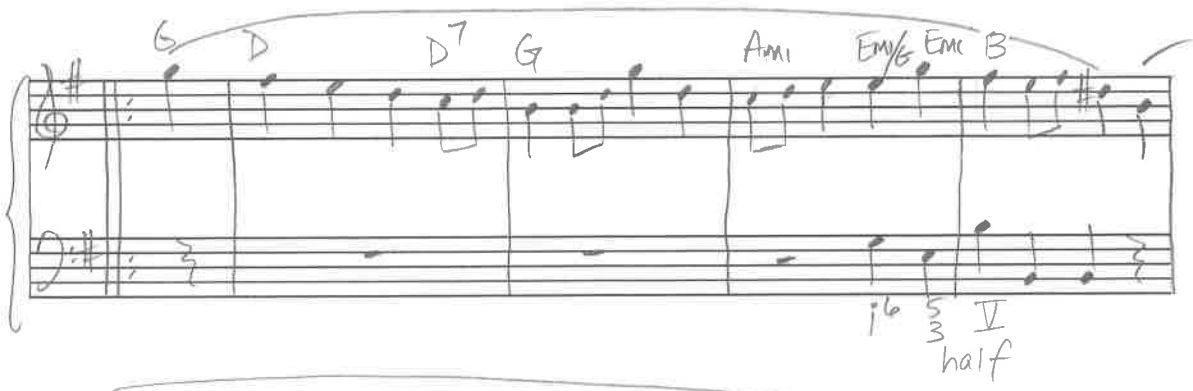
Practice Paper 1

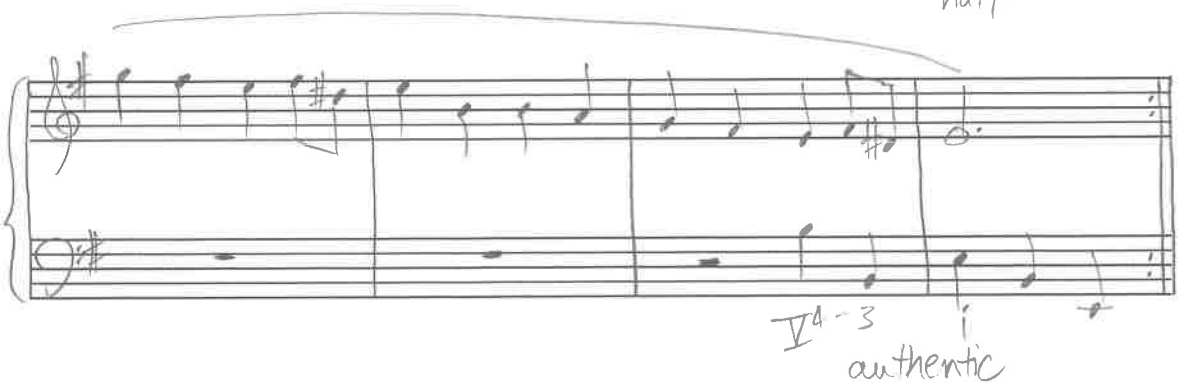
Bourrée



Key/Tonalité: e minor







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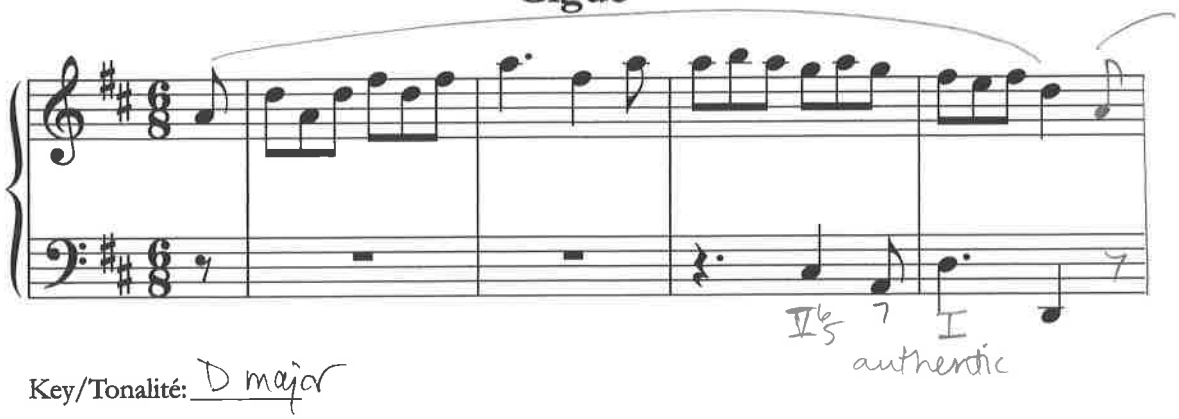
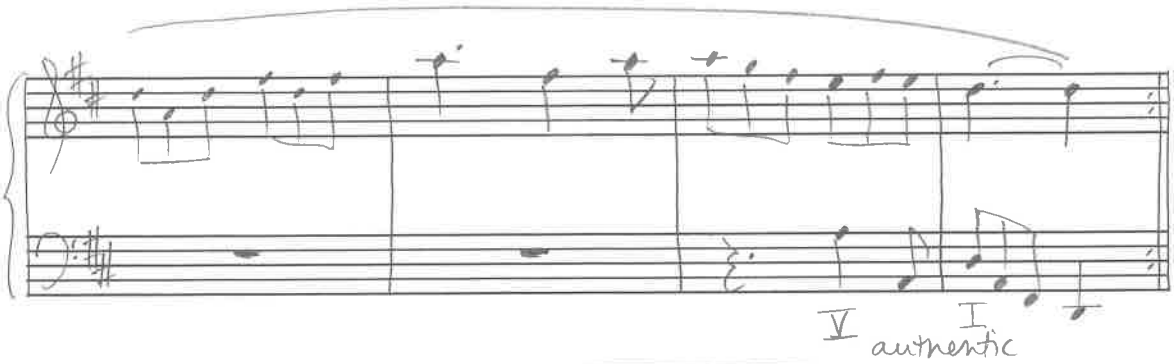
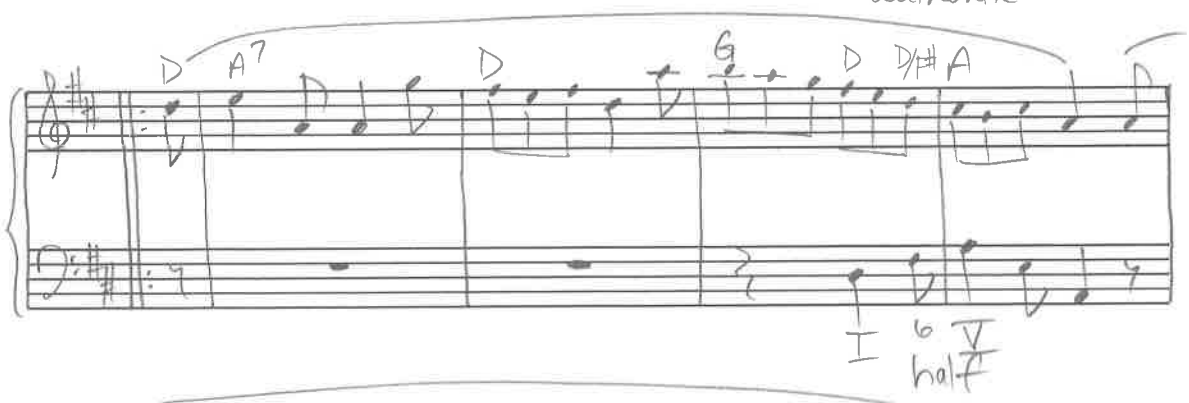
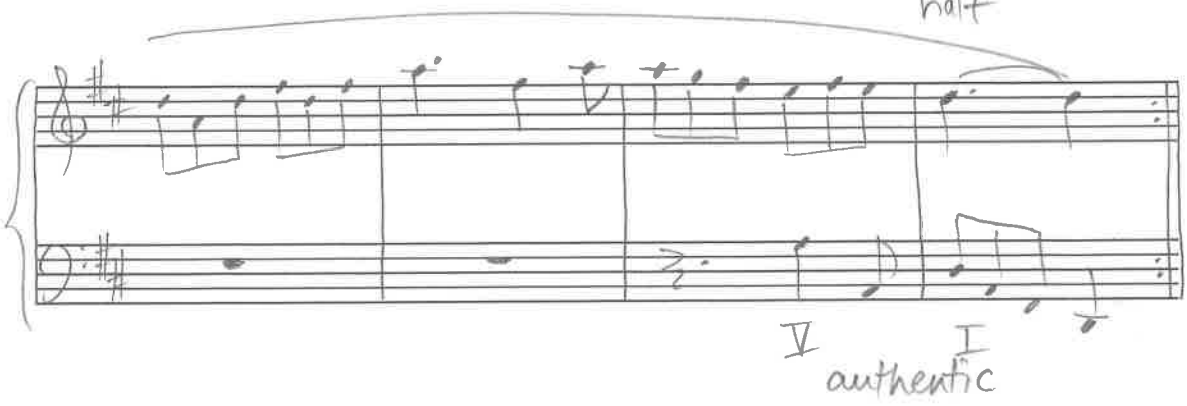
Gigue



Key/Tonalité: D major







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Practice Paper 1

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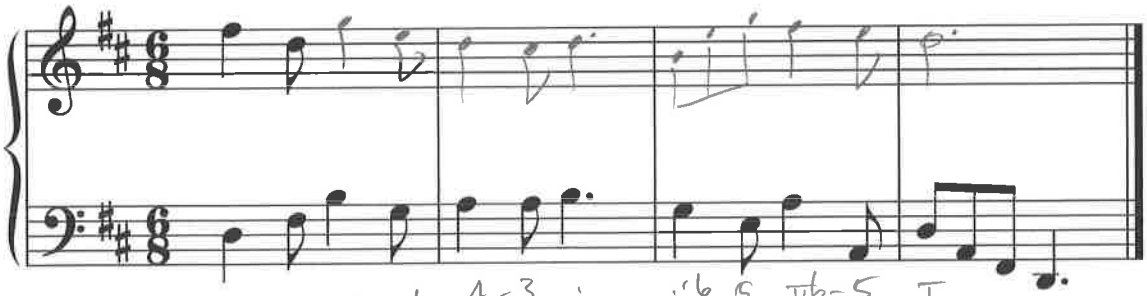
2. Complete the melody for the following two-part piece. Name the key and write the *functional chord symbols* below the bass notes to indicate the harmonies you have used.

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

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Practice Paper 1

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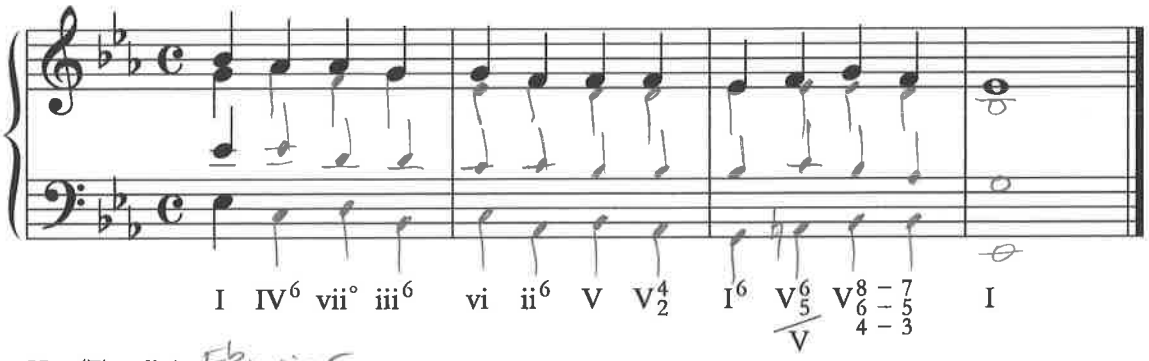
3. Complete each of the following for four voices (SATB) according to the given *functional chord symbols*. Name the key.

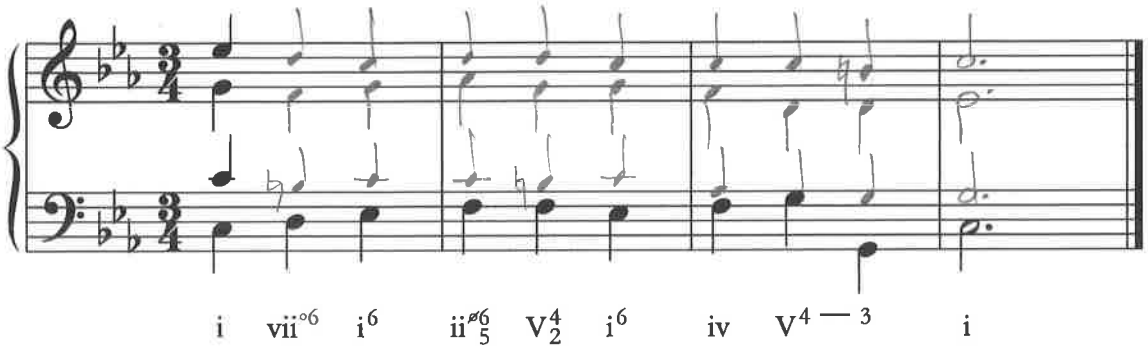
3. Complétez chacun des extraits suivants pour quatre voix (SATB) d'après *les symboles d'accords fonctionnels* données. Identifiez la tonalité.

[8]



Key/Tonalité: Eb major

[7]



Key/Tonalité: C minor

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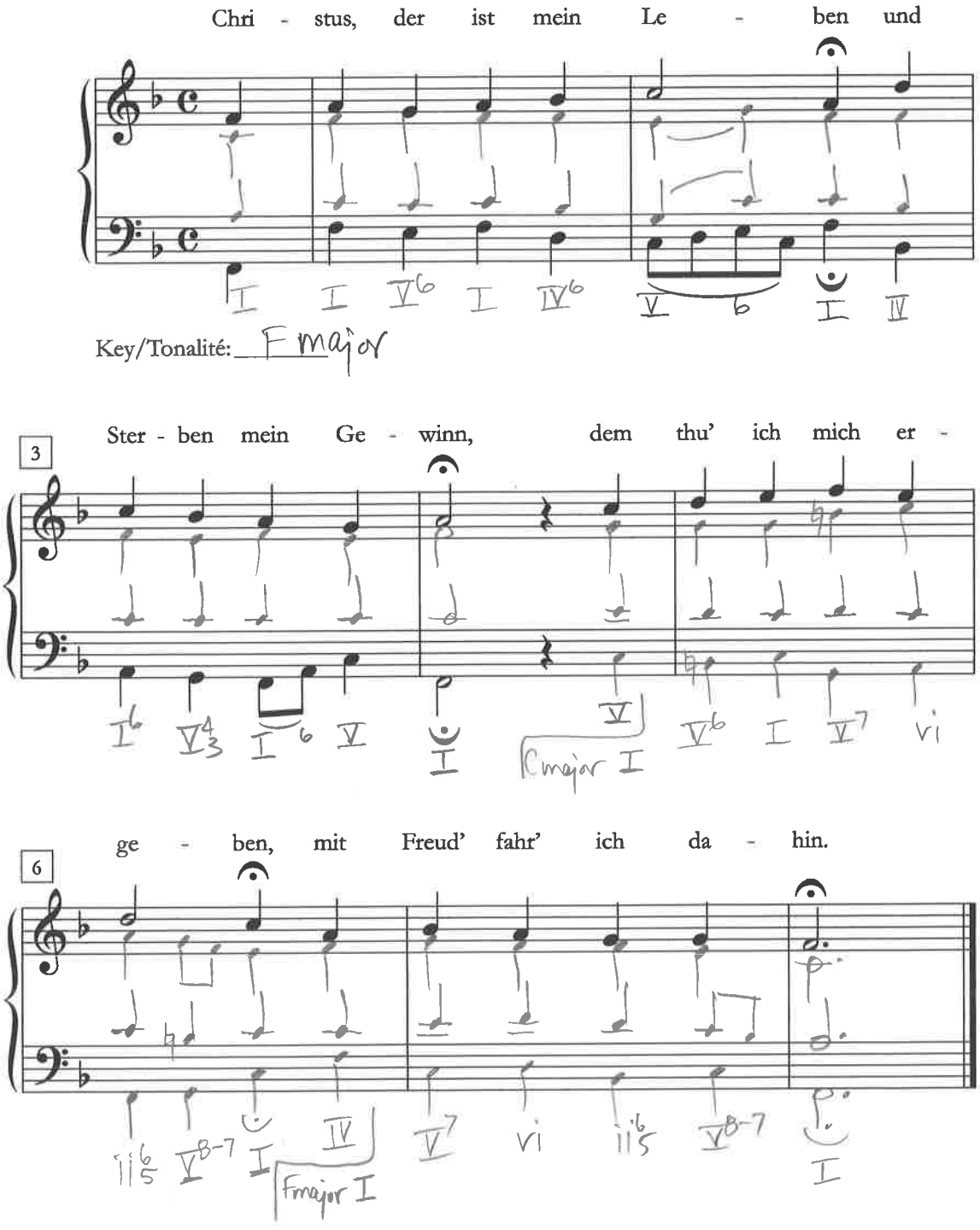
4. Complete the following for four voices (SATB). Name the key and symbolize the harmony throughout using *functional chord symbols.*

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



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5. For the following excerpt:

a. Name the key.

b. Symbolize the harmony throughout using *functional chord symbols.*

c. Circle the non-chord tones and classify them.

5. Pour l'extrait suivant :

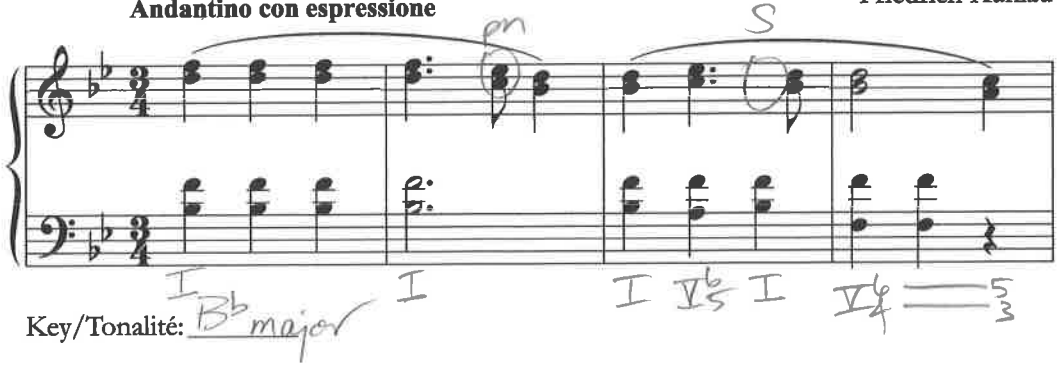
a. Identifiez la tonalité.

b. Chiffrez toute l'harmonie avec *des symboles d'accords fonctionnels.*

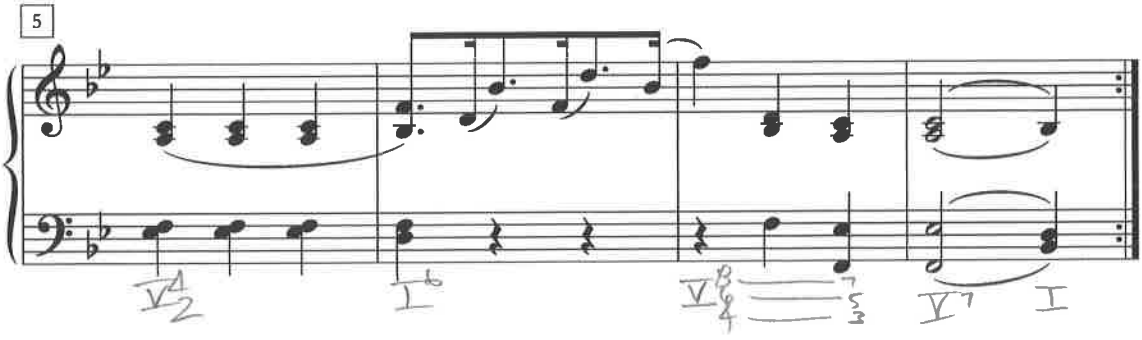
c. Entourez les notes étrangères et identifiez-les.

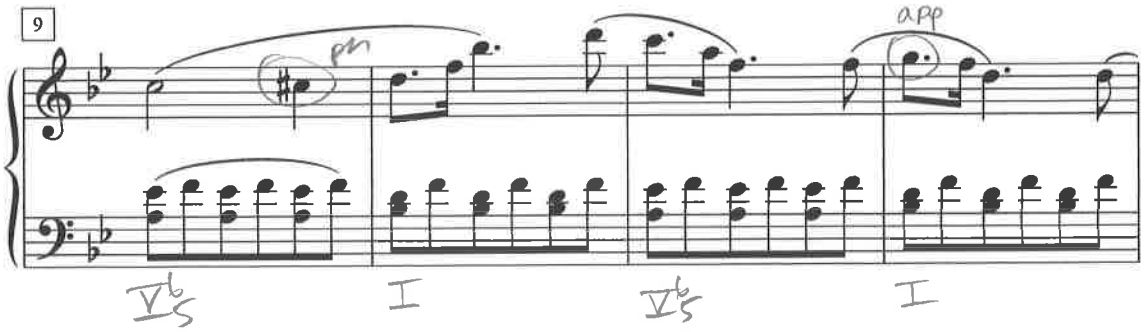
Friedrich Kuhlau

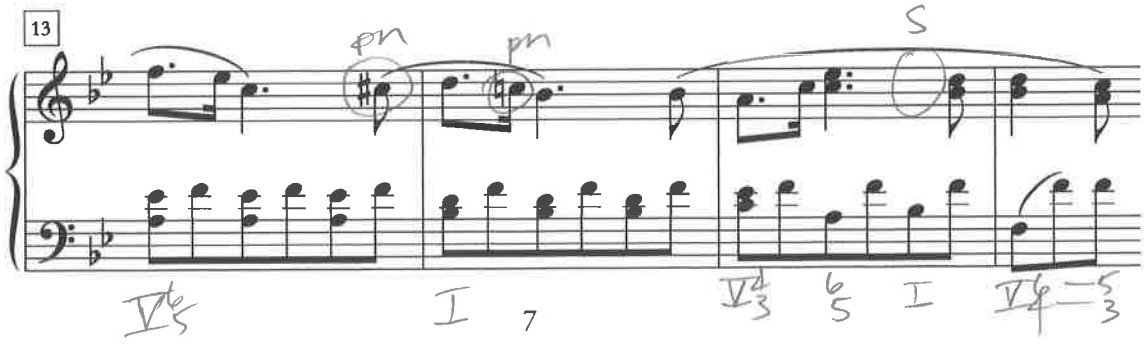
Andantino con espressione



Key/Tonalité: B♭ major







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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).

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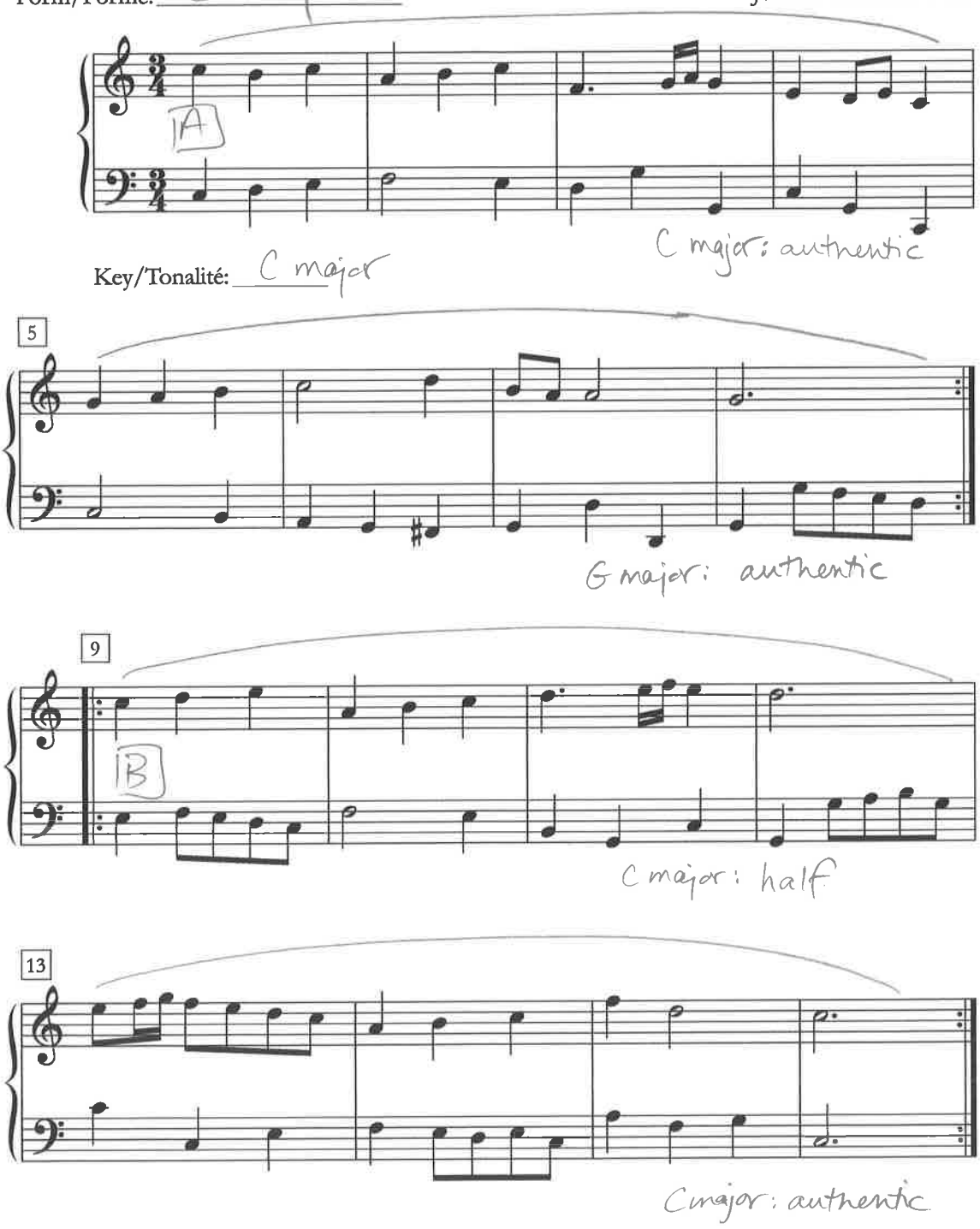
[10]

Chorale

Form/Forme: Binary

Johann Sebastian Bach



Key/Tonalité: C major

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.*

episode

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 :

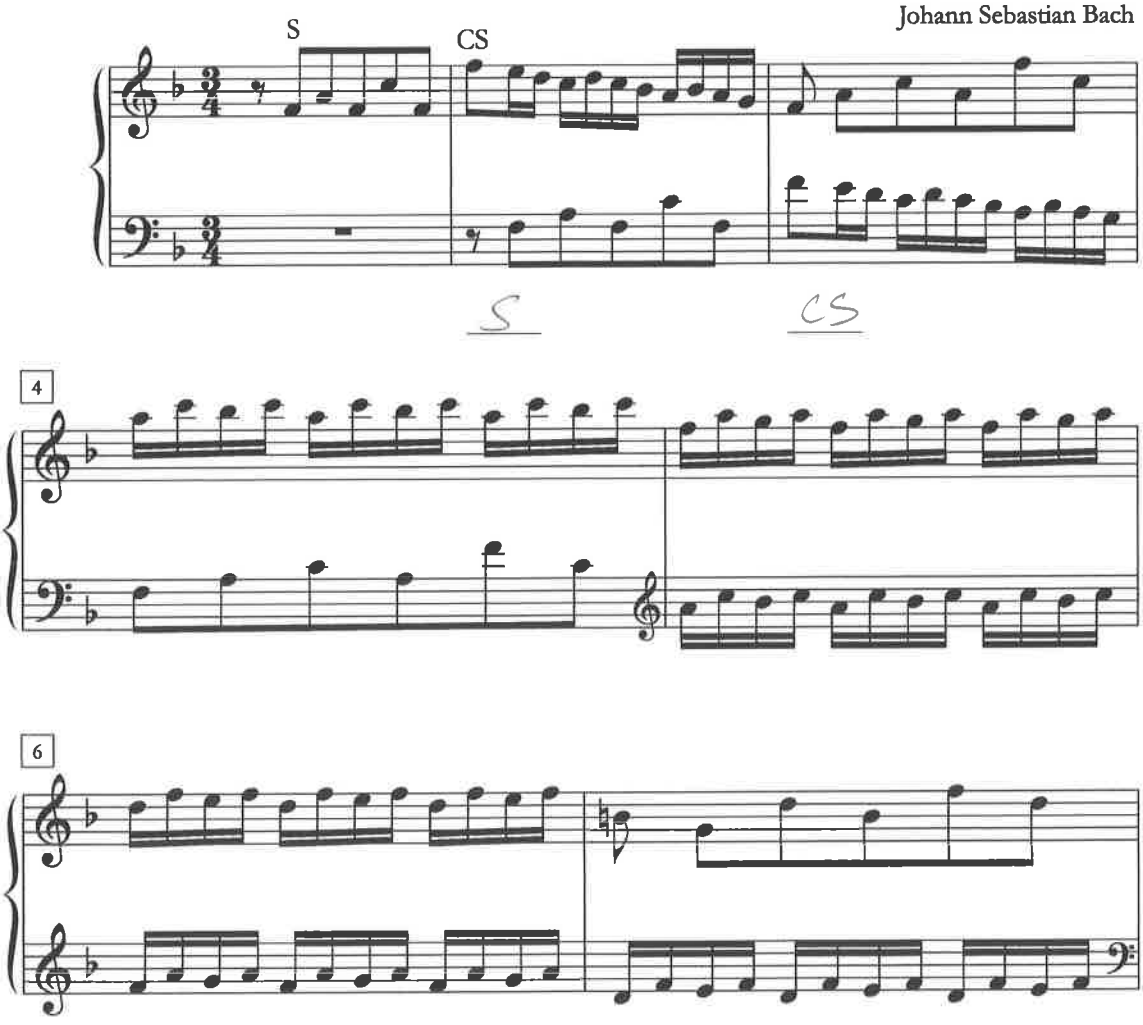
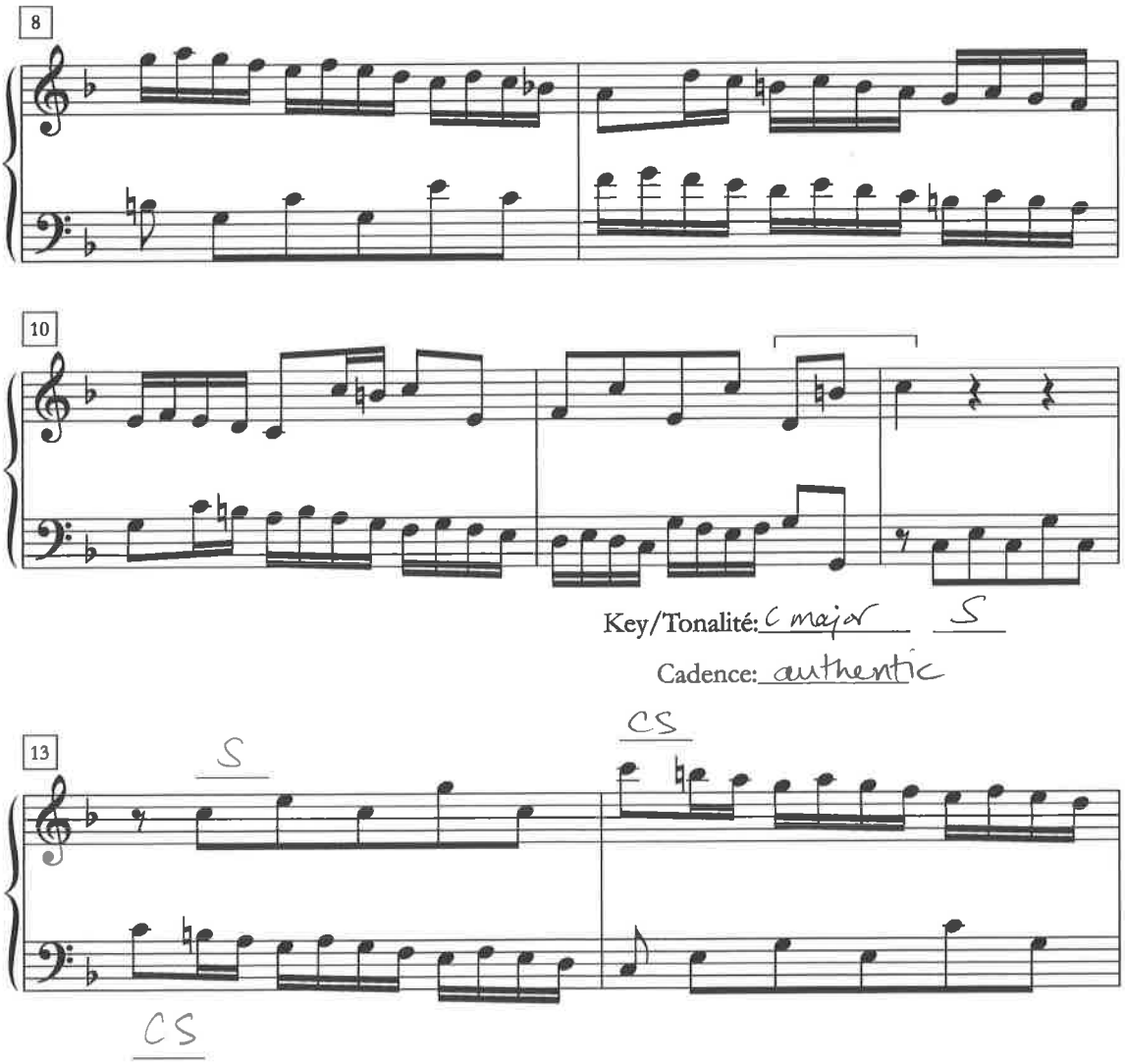
i. Le sujet (**S**) et le contre-sujet (**CS**) ont été identifiés dans la mesure 1. Identifiez le matériau suivant comme étant **S** ou **CS** sur les lignes fournies.

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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