

Maximum Marks

Points alloués



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

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

EXAMINATIONS

Confirmation Number

Numéro de confirmation

Total Marks



35

[30]

1. Choose (a) on page 2 or (b) on page 3 and:

- a.
  - i. Name the key.
  - ii. Continue it to create a two-part contrapuntal composition in 18th century style.
  - iii. Use either binary or rounded-binary form with repeat signs at appropriate points. Name the form.

[5]

- b. In the third phrase only, provide *functional chord symbols* to indicate the harmonic progression implied by the two parts.

1. Choisissez (a) à la page 2 ou (b) à la page 3 et :

- a.
  - i. Identifiez la tonalité.
  - ii. Prolongez le fragment pour créer une composition en contrepoint à deux voix dans le style du 18ème siècle.
  - iii. Utilisez la forme binaire ou binaire circulaire et mettez des signes de reprise aux endroits appropriés. Identifiez la forme.
- b. Dans la troisième phrase seulement, écrivez *des symboles d'accords fonctionnels* pour indiquer la progression harmonique proposée par les deux voix.

Question 1 continued

a.

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

**Allegro**

Key/Tonalité: \_\_\_\_\_

Question 1 continued

b.

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

**Andante**

Musical score for piano in 2/4 time, key of B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, ending with a sharp sign. The bass staff contains a harmonic accompaniment with quarter and eighth notes. The tempo is marked 'Andante'.

Key/Tonalité: \_\_\_\_\_

25

2. Complete the following chorale for four voices (SATB). Name the key. Symbolize the harmony using *functional chord symbols* for the entire chorale.

2. Complétez le choral suivant pour quatre voix (SATB). Identifiez la tonalité. Chiffrez l'harmonie de tout le choral avec *des symboles d'accords fonctionnels*.

Wa - rum\_\_ be - trübst du dich, mein Herz, be - küm - merst dich und

Key/Tonalité: \_\_\_\_\_

4

trä - gest Schmerz nur um das zeit - lich Gut? Ver - trau\_\_ du dei - nem

8

Her - ren Gott, der al - le Ding'\_\_ er\_\_ schaf - ten hat.

15

3. For each of the following:

- a. Name the key.
- b. Complete the harmonization for four voices (SATB).
- c. Symbolize the harmony using *functional chord symbols* for the entire passage.

3. Pour chacun des extraits suivants :

- a. Identifiez la tonalité.
- b. Complétez l'harmonisation pour quatre voix (SATB).
- c. Chiffrez l'harmonie de tout l'extrait avec des symboles d'accords fonctionnels.

[10]

i.

$bII^6$

Key/Tonalité: \_\_\_\_\_

[5]

ii. In this passage, include a  $CT^{o7}$  chord and a  $V^{13}$  chord.

ii. Dans ce passage, incluez un accord  $CT^{o7}$  et un accord  $V^{13}$ .

Key/Tonalité: \_\_\_\_\_

25

[20]

4. a. i. Continue the following opening, maintaining the style, to create a twelve-measure composition that modulates to and cadences in the key of  $\flat$ III, then returns to the tonic key. Include a common tone diminished 7th chord and a German 6th chord.
- ii. Symbolize the harmony using *functional chord symbols* throughout.
- iii. Mark the phrasing.

[5]

- b. In measures 1 and 2, give *root/quality chord symbols* above the staff.

4. a. i. Prolongez le fragment suivant, tout en conservant le style, pour créer une composition de douze mesures qui module et cadence dans la tonalité de  $\flat$ III, puis qui revient vers la tonalité principale. Incluez un accord de septième diminuée avec note commune ainsi qu'un accord de sixte allemande.
- ii. Chiffrez toute l'harmonie avec *des symboles d'accords fonctionnels*.
- iii. Marquez le phrasé.
- b. De la mesure 1 à la mesure 2, indiquez *les fondamentales/types d'accords* au-dessus de la portée.

Question 4 continued

**Moderato**

The musical score is written for piano in 3/4 time, key of D major. It consists of two staves, treble and bass clef, with a brace on the left. The tempo is marked 'Moderato'. The music is written in a simple harmonic style with chords and moving lines.

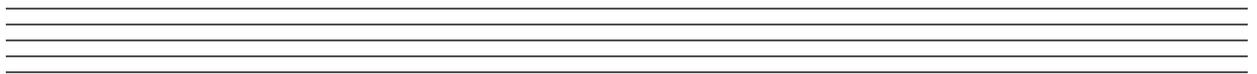
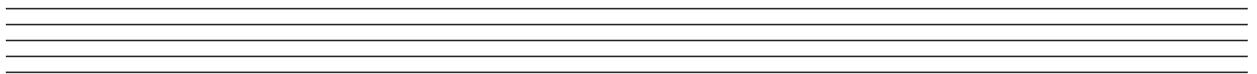
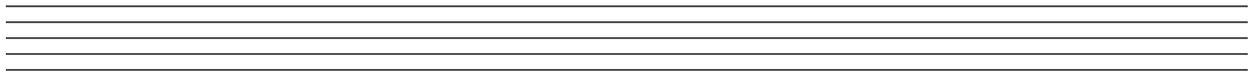
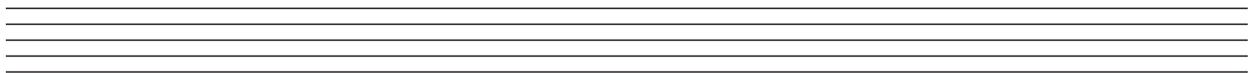
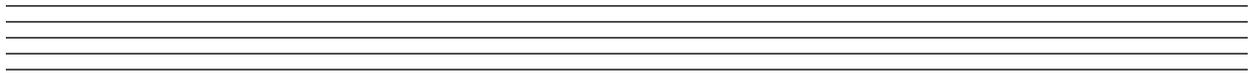
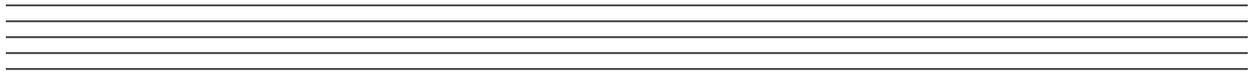
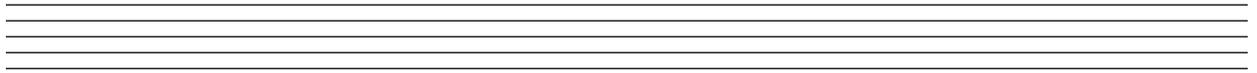
Key/Tonalité: \_\_\_\_\_

Empty musical staff for answer.



# Advanced Harmony

## Rough Work



# Advanced Harmony

December 2014



1 of 7

## EXAMINATIONS

Confirmation Number

Numéro de confirmation

Total Marks



Maximum  
Marks

Points  
alloués



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25.5

35

[30]

21

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[5]

4.5

- b. In the third phrase only, provide *functional chord symbols* to indicate the harmonic progression implied by the two parts.

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- a.
  - i. Identifiez la tonalité.
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  - iii. Utilisez la forme binaire ou binaire circulaire et mettez des signes de reprise aux endroits appropriés. Identifiez la forme.
- b. Dans la troisième phrase seulement, écrivez *des symboles d'accords fonctionnels* pour indiquer la progression harmonique proposée par les deux voix.

CONTINUED NEXT PAGE

Question 1 continued

a.

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

**Allegro**

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Question 1 continued

b.

Form/Forme: Rounded Binary

**Andante**

Key/Tonalité: G-

*needs more rhythmic and melodic variation from given material*

*check harmony! key*

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15

25

2. Complete the following chorale for four voices (SATB). Name the key. Symbolize the harmony using *functional chord symbols* for the entire chorale.

2. Complétez le choral suivant pour quatre voix (SATB). Identifiez la tonalité. Chiffrez l'harmonie de tout le choral avec des *symboles d'accords fonctionnels*.

Wa - rum\_\_ be - trübst du dich, mein Herz, be - küm-merst dich und

Key/Tonalité: a-

more ♯ activity needed throughout to maintain style of given material

trä - gest Schmerz nur um das zeit-lich Gut? Ver - trau\_\_ du dei - nem

HR  $\frac{V}{IV}$   $\frac{IV}{IV}$   $\frac{V}{IV}$   $\frac{V}{IV}$   $\frac{I}{I}$   $\frac{II}{I}$   $\frac{I}{I}$   $\frac{V}{V}$   $\frac{i}{i}$   $\frac{i}{i}$   $\frac{VI}{VI}$   $\frac{F+I}{F+I}$   $\frac{IV}{IV}$   $\frac{ii}{ii}$

consider this phrase in a-

Her - ren Gott, der al - le Ding'\_\_ er\_\_ schaf - ten hat.

$\frac{C+IV}{C+IV}$   $\frac{I}{I}$   $\frac{I}{I}$   $\frac{V7}{V7}$   $\frac{vi}{vi}$   $\frac{harmonize}{harmonize}$   $\frac{i}{i}$   $\frac{V\#}{V\#}$   $\frac{i}{i}$

miss 18 17m=D



19 25

[20]

15

4. a. i. Continue the following opening, maintaining the style, to create a twelve-measure composition that modulates to and cadences in the key of  $\flat$ III, then returns to the tonic key. Include a common tone diminished 7th chord and a German 6th chord.
- ii. Symbolize the harmony using *functional chord symbols* throughout.
- iii. Mark the phrasing.

[5]

4

- b. In measures 1 and 2, give *root/quality chord symbols* above the staff.

4. a. i. Prolongez le fragment suivant, tout en conservant le style, pour créer une composition de douze mesures qui module et cadence dans la tonalité de  $\flat$ III, puis qui revient vers la tonalité principale. Incluez un accord de septième diminuée avec note commune ainsi qu'un accord de sixte allemande.
- ii. Chiffrez toute l'harmonie avec *des symboles d'accords fonctionnels*.
- iii. Marquez le phrasé.
- b. De la mesure 1 à la mesure 2, indiquez *les fondamentales/types d'accords* au-dessus de la portée.

# Advanced Harmony

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## Question 4 continued

**Moderato**

The image shows three systems of handwritten musical notation for piano accompaniment. Each system consists of a grand staff (treble and bass clefs) with notes and rests. Handwritten annotations include chord symbols, accidentals, and circled notes.

**System 1:** Treble clef notes: G4, A4, B4, C5, B4, A4, G4. Bass clef notes: G2, B1, D2, G2, B1, D2, G2. Chord symbols: G7, B7, F#7, Em, C, G/B, F#7/A. Circled notes: F#4 in treble, G2 in bass. Chord symbols below: I, V<sup>4</sup>/<sub>3</sub>, VI, IV, I<sup>b</sup>, VII<sup>o</sup><sub>6</sub>, VII<sup>o</sup>/<sub>7</sub>, ii, V<sup>6</sup>/<sub>4</sub>, 5, 4.

**System 2:** Treble clef notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef notes: G2, B1, D2, G2, B1, D2, G2, B1, D2, G2. Chord symbols: I<sup>b</sup>, IV<sup>7</sup>, VII<sup>o</sup><sub>2</sub>, I<sup>b</sup>, VII<sup>o</sup><sub>6</sub>, I, vi, Gr<sup>6</sup>, V<sup>8</sup>/<sub>7</sub>, I, IV<sup>6</sup>/<sub>4</sub>, I. Circled notes: B4, C5, B4, A4, G4, F#4, E4, D4. Chord symbols below: I<sup>b</sup>, IV<sup>7</sup>, VII<sup>o</sup><sub>2</sub>, I<sup>b</sup>, VII<sup>o</sup><sub>6</sub>, I, vi, Gr<sup>6</sup>, V<sup>8</sup>/<sub>7</sub>, I, IV<sup>6</sup>/<sub>4</sub>, I.

**System 3:** Treble clef notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef notes: G2, B1, D2, G2, B1, D2, G2, B1, D2, G2. Chord symbols: I, C<sup>o</sup>/<sub>7</sub>, I, IV, Gr<sup>6</sup>, V<sup>4</sup>/<sub>2</sub>, I<sup>b</sup>, IV, V<sup>7</sup>, I<sup>4</sup>/<sub>3</sub>. Circled notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord symbols below: I, C<sup>o</sup>/<sub>7</sub>, I, IV, Gr<sup>6</sup>, V<sup>4</sup>/<sub>2</sub>, I<sup>b</sup>, IV, V<sup>7</sup>, I<sup>4</sup>/<sub>3</sub>.

# Examiner Comments

## Advanced Harmony Examination December 2014

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**Total Mark for this Examination: 71/100**

### 1. Counterpoint: 25.5/35

All compositions must balance repetition with variety. In this working, the student has chosen to use rounded binary form, which incorporates a return of the opening material in phrase 4. However, this student has further recycled the opening material by inverting it in phrase 2, and transposing it to B flat major in phrase 3. The identical rhythm of all four phrases creates too much repetition for the composition to be effective. By creating more contrast in phrases 2 and 3, the return of the opening material in phrase 1 will have more impact.

In phrase 2, note the direct fifths (measures 5 and 7), which should be avoided in two-part counterpoint. Contrary motion could be used to avoid the parallel fifths in measures 5–6 and again in measure 7. The bass line in this phrase is rather angular, which could be helped by using more chordal inversions. Also note that the melody in the second half of the phrase is quite static, moving back and forth several times between B flat and C. A wider melodic range with greater direction would be beneficial here.

The harmonic rhythm of the pickup to phrase 3 is rather quick compared to that of the given material, which is primarily paced in quarter notes. The bass line here is also problematic, containing an augmented fourth leap and outlining a dissonant major seventh. In measures 9–10, the progression  $V^6-IV^6-vi$  does not illustrate conventional chord function. On the downbeat of measure 11, the inversion has been misidentified; the G in the bass actually creates a  $\frac{4}{4}$  chord that doesn't function in the traditional manner. Lastly, the cadence at the end of the phrase is problematic; an imperfect cadence in G minor here would more effectively set up the return of the opening material in phrase 4.

In phrase 4, note the angular bass line in measures 14–16, which could be made smoother with different chord and inversion choices. In measure 15, the harmonic fourth on beat 2 implies cadential  $\frac{6}{4}$ , and would be better resolved downwards to F sharp. Lastly, the final measure should only have one quarter note in it to balance the quarter-note pickup at the beginning of the piece.

### 2. Chorale: 15/25

On this question, students are expected to maintain the style of the given material throughout the chorale. Chorales at the Advanced Harmony level frequently feature a significant amount of eighth-note motion, which in turn demands more eighth-note activity to be distributed among the four parts to maintain a sense of rhythmic momentum. In many cases, eighth-note motion in the outer parts will effectively support harmonization. The student working does not contain enough eighth-note motion to effectively convey the style of this chorale.

Measure 1: The parallel octaves between tenor and bass could be corrected by changing the doubling of the *i* chord on beat 1. On beat 4, the chord symbol shows the wrong quality for the *iv* chord, which should be minor (lowercase). Also, care must be taken with the use of the  $\sharp$  symbol in the figure. An accidental in a figure without a number next to it refers to the third above the bass note. In this case, since the bass note is C sharp, the  $\sharp$  in the figure is indicating the note E sharp which is an incorrect note in this chord. When figuring a chord with an accidental in the bass part, the common practice is to either leave the accidental out of the figure, or indicate it with the number 1 (for example,  $V_{\sharp 1}^6$ ).

Measure 2: The  $vii^{o7}/V$  chord is missing the accidental for F sharp, which in turn creates parallel fifths moving to the next chord.

Measures 2–3: The repetition of the *i* chord for three beats creates an unbalanced harmonic rhythm. Note that the eighth-note B in the soprano on measure 2, beat 4 could effectively be harmonized with  $vii^{o6}$  to create more momentum and to break up the two consecutive statements of *i*.

Measures 3–4: Once again, the repetition of the *i* chord across the bar line interferes with the sense of forward flow. In the middle of a phrase, it is preferable to change chords across the bar line. Note the missing *fermata* in the bass part in measure 4, beat 3.

Measures 4–6: The leap from B to E in the soprano in measure 5 indicates that the B is not really acting as the leading tone of C major. While it is theoretically possible to harmonize this phrase in C major, it is more effective in A minor, ending with an imperfect cadence. Note the progression of *I–ii–I* in measure 5 does not illustrate effective chord function, and that two statements of a tonic chord should be joined by a dominant function chord such as  $V^4_3$  or  $vii^{o6}$ . Once again, the *fermata* is missing below the bass part on the downbeat of measure 6. Care should be taken to avoid the overlapping of voice ranges between the end of one phrase and the beginning of the next. This could be corrected by keeping the tenor in a higher range in the previous phrase.

Measures 6–7: Observe that the eighth-note B's in the outer parts on the pickup to measure 7 would be effectively harmonized with  $vii^{o6}$  or  $V^4_3$ . On beats 3 and 4 of measure 7, the alto part is missing the B flats required to create the key of F major.

Measure 8: In chorale setting, care must be taken to properly accommodate the text. The half notes in the inner parts do not effectively support the two syllables of text to be sung on beats 1 and 2. Note the parallel octaves from beats 3 to 4; even between the end of one phrase and the beginning of the next, these are best avoided.

Measure 9: The D on the first eighth note of beat 3 would be best harmonized with a pre-dominant chord to lead to *V* on the second half of the beat.

Measure 10: Note the doubled fifth on the V chord, and the missing seventh (D). At the Advanced Harmony level, some eighth-note decoration of the dominant chord is expected, particularly at the final cadence.

### 3. SATB Harmonization – Given Chords: 11.5/15

a. In measure 1, note the augmented second in the alto between A flat and B natural. This would be best avoided by using the minor version of the v chord on beat 4. III would be a more effective chord choice on the downbeat of measure 2 to complete the ascending fourths sequence outlined in the given bass part. Lastly, note that the parallel fifths in measure 2 between Gr6 and V, (which are permitted) may be avoided by using either cadential  $\frac{4}{4}$  or a 6–5 decoration on the V chord to break up the parallels.

b. Note the parallel octaves from vi to I $\frac{4}{4}$ . This could be avoided by harmonizing beat 4 of measure 1 with ii $\frac{4}{3}$ . On the V $^{13}$  chord, the preferred voicing is to have the thirteenth in the soprano. In some cases, longer range planning is required to achieve this.

### 4. Composition/Modulation: 19/25

In measure 2, the student's analysis of beat 3 does not take into account the half-note D in the tenor voice. The root/quality chord symbol here should be D7/A, and the functional chord symbol should be V $\frac{4}{3}$ .

The format of this question always requires the modulation to a distantly related key. Missing and/or incorrect accidentals constitute one of the most common errors made on this question. Note the missing F naturals and E flat in measure 6 and the missing B flat in measure 7.

Both occurrences of Gr6 in this working yield parallel fifths. As pointed out in Question 3, this may usually be avoided by decorating the following V chord with either cadential  $\frac{4}{4}$  or a 6–5 melodic figuration.

Lastly, the preferable voice leading for the common-tone diminished 7th chord is to move all voices by step. This can be accomplished if the initial I chord has a doubled fifth. In measure 9 of the student working, the augmented fourth between G and C sharp would best be resolved by moving the G down to F (and leaving the C sharp rising to D).

**5. Structural Analysis: 14.5/15**

- a. All elements of this piece were correctly identified and full marks were awarded.
- b. All elements of this question were accurately completed and full marks were awarded.
- c. In measure 18, the harmony indicates the tonic chord of E minor, confirmed by the dominant 7th chord of E minor in measure 19.
- d. Both observations for this question were valid and full marks awarded. It might be preferable to refer to the left-hand figuration in Section A3 as Alberti bass. Also note that in this section, the written-out repeat of each phrase contains an octave leap figuration in the right hand.

# Advanced Harmony

December 2014

Sample Answers



The Royal Conservatory®

1 of 7

EXAMINATIONS

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[30]

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[5]

- b. In the third phrase only, provide *functional chord symbols* to indicate the harmonic progression implied by the two parts.

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CONTINUED NEXT PAGE





25

2. Complete the following chorale for four voices (SATB). Name the key. Symbolize the harmony using *functional chord symbols* for the entire chorale.

2. Complétez le choral suivant pour quatre voix (SATB). Identifiez la tonalité. Chiffrez l'harmonie de tout le choral avec des *symboles d'accords fonctionnels*.

Wa - rum be - trübst du dich, mein Herz, be - küm - merst dich und

Key/Tonalité: *a minor*

trä - gest Schmerz nur um das zeit - lich Gut? Ver - trau - du dei - nem

4

Her - ren Gott, der al - le Ding' er - schaf - ten hat.

8

15

3. For each of the following:

- Name the key.
- Complete the harmonization for four voices (SATB).
- Symbolize the harmony using *functional chord symbols* for the entire passage.

3. Pour chacun des extraits suivants :

- Identifiez la tonalité.
- Complétez l'harmonisation pour quatre voix (SATB).
- Chiffrez l'harmonie de tout l'extrait avec des symboles d'accords fonctionnels.

[10]

i.

i IV II° V III VI G7<sub>b9</sub> I<sub>4</sub> V<sub>6</sub>/V<sub>4</sub> I<sub>6</sub> — bII<sub>6</sub> V<sub>7</sub> I<sub>4</sub>

Key/Tonalité: C minor

[5]

ii. In this passage, include a CT<sup>o7</sup> chord and a V<sup>13</sup> chord.

ii. Dans ce passage, incluez un accord CT<sup>o7</sup> et un accord V<sup>13</sup>.

I<sub>6</sub> CT<sup>o7</sup> I<sub>6</sub> II<sub>4</sub> V<sub>6</sub> V<sub>13</sub>

Key/Tonalité: A Major (#11°7)

25

[20]

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- b. In measures 1 and 2, give *root/quality chord symbols* above the staff.

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# Advanced Harmony

December 2014

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## Question 4 continued

Moderato

I V<sup>3</sup>/VI IV I<sup>6</sup> V<sup>3</sup> VII<sup>3</sup> V<sub>4</sub><sup>6-5-3-2</sup>

Key/Tonalité: G Major

I<sup>6</sup> IV V-7  $\overline{bVII}$  VII<sup>3</sup> V  $\overline{bVII}$  II<sup>3</sup> I<sup>7</sup> I IV<sup>b4</sup> I

B<sup>b+</sup> I CT<sub>7</sub> IV<sub>3</sub> CT<sub>7</sub> I<sup>6</sup> IV G<sup>+</sup>VI G<sup>7</sup> V<sup>8-7</sup> I <sub>6-5-4-3</sub>