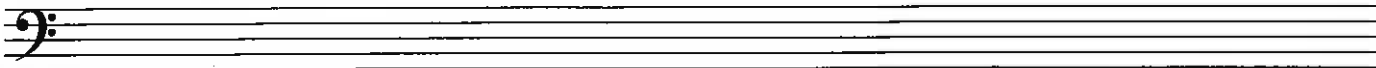


7 Write the scale of E \flat harmonic minor.

- Do not write the key signature. Use accidentals.
- Start on E \flat .
- Use semibreves (whole notes).
- Write one octave ascending.
- Build the i, ii $^\circ$, iv, V 7 , VI and vii $^\circ$ chords on the correct notes.



8 Write the inner voices of this progression according to the given figuring. Use consonant skips in the inner voices for the first two beats of bar 3.

i VII $^6_{6-5}$ III ii $^\circ 6$ V $^6_{4-5}$ VI ii $^\circ 6$ i iv 6 V $^6_{4-5}$ i

9 Rewrite the progression you wrote in Question 8 in the enharmonically equivalent key of D \sharp minor.

i VII $^6_{6-5}$ III ii $^\circ 6$ V $^6_{4-5}$ VI ii $^\circ 6$ i iv 6 V $^6_{4-5}$ i

Music Craft Student work book 4B

Pg-62

15 Study the Set Work, *Heidenröslein* by Franz Schubert (shown on page 97), and then answer the questions below.

- (a) Which bars form the first phrase in this melody? _____
- (b) How many bars are in the third phrase? _____
- (c) Which bars in the body of the piece are based on bars 3 and 4? _____
- (d) What is the overall phrase-length organisation of this sixteen-bar song? _____
- (e) Which bars form the postlude in this piece? _____

5 marks

16 Write a harmonic analysis of the following excerpt from *Heidenröslein*.

Provide the full figuring (i.e. Roman numerals and chord inversion numbers) for each chord.

8 marks

Terms

17 Name these ornaments

(i)

(ii)

(iii)

should be:

 not

(iv)

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 incorrect sign

12 Write four-part settings of V^4_3 in the named keys.
Use a close structure for each chord.



V^4_3
D major



$V^{\#6}_3$
B minor

$\#6/3$

4 marks

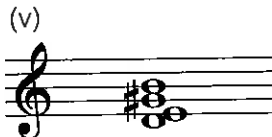
13 Provide the figuring (i.e. chord inversion numbers only) for the following inversions of the dominant seventh chord.











5 marks

Set Works

14 Set Works

Listen to CD 2 Tracks 48–49

On each track, you will hear one of the Set Works.

Name the two pieces that you hear.

Write your answers in the table below.



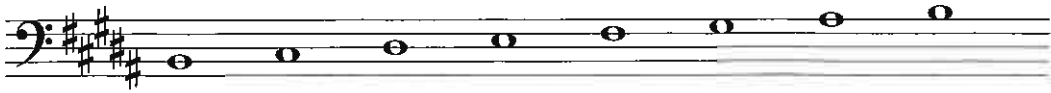
	Set Work
Track 48	
Track 49	

2 marks

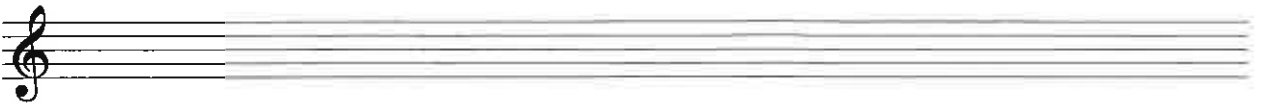
SWB/Grade 4/Bk B/Q 12 (ii)/p 86

Inverted Figuring

- 4 Here is one octave of the scale of B major.
Build the iii, vi, and vii° chords on the correct notes.



- 5 Write the scale of F# major.
- Write the key signature.
 - Use semibreves (whole notes).
 - Start on f#1.
 - Write one octave ascending.
 - Build the I, ii, IV, V⁷, and vi triads on the correct notes.



- 6 Write a bass line for this progression in Gb major according to the given figuring, and then fill in the two inner voices.

I vii^{o6} I IV V⁸⁻⁷ vi ii⁶ ii I⁶ ii⁶ V I

- 7 Rewrite the progression you wrote in Question 7 in the enharmonically equivalent key of F# major.

I vii^{o6} I IV V⁸⁻⁷ vi ii⁶ ii I⁶ ii⁶ V I

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incorrect notes shown

(iii) D \flat major



V_3^1

(iv) B \flat minor



$V_3^{\flat 6}$

$\begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$

9 Give the English meaning of the following Italian terms.

- (a) *Sotto voce* _____
- (b) *Tenuto* _____
- (c) *Ad lib.* _____
- (d) *Attacca* _____

10 Performance terms

Listen to CD 2 Tracks 29–32.

On each track, you will hear a four-bar piece of music.

Choose the appropriate Italian term from *tenuto*, *staccato*, *con forza* or *sotto voce* to describe what you hear on each track.



	Italian term
Track 29	
Track 30	
Track 31	
Track 32	

11 Triads

Listen to CD 2 Tracks 33–35.

On each track, you will hear a triad.

Identify the triad you hear as a major or minor triad in root position or first inversion, or a diminished or augmented triad in root position.

Write your answers in the table below.



	Track 33	Track 34	Track 35
Triad			

SWB Grade 4/L16/Q 8 (iii)/p 79
Mishaj Fijunij