

E. Extra credit:

C# major B major

EXERCISE 1A.3

Half steps are shown in bold. Step-and-a-half intervals (i.e., augmented seconds) are underlined. All others are whole steps.)

- A2. B^b-C-**D**-**E^b**-F-G-**A**-**B^b**
 B2. A-**B**-C-D-E-F#-**G#**-A-G-**F**-E-D-C-B-A
 C2. B^b-C-D^b-E^b-F-**G^b**-**A**-B^b
 D2. E^b-**F**-**G^b**-A^b-**B^b**-C^b-D^b-E^b

EXERCISE 1A.4 (Writing Scales)

- A2. G-A-B-C-D-E-F#-G (C is $\hat{4}$ in G major.)
 B.2 B^b-C-**D**-E^b-F-G-A-B^b (D is the mediant in B^b major.)
 C2. D-E-F-G-A-B^b-**C#**-D (C# is $\hat{7}$ in D harmonic minor.)
 D2. E-F#-G#-A-B-C#-D#-E (The relative major of C# minor is E major.)
 E2. F#-G#-A-B-C#-D#-E#-F#-E-D-C#-B-A-G#-F# (The relative minor of A major, in melodic form, is F# melodic minor.)
 F2. A-B-C#-D-E-F#-G#-A (The parallel major of A minor is A major.)

EXERCISE 1A.5

C.

$\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$

C harmonic minor

D.

$\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$

E minor (all three forms) G harmonic minor G melodic minor (ascending form)

$\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$

B natural minor B harmonic minor

EXERCISE 1A.6

B. Melodic minor

D. Harmonic minor

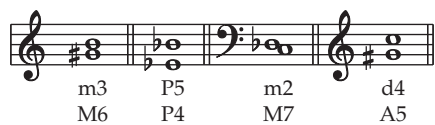


EXERCISE 1A.10

B. Minor seconds in B^b major: D–E^b, A–B^b.

C. Major thirds in the C harmonic minor scale: E^b–G, G–B, A^b–C.

EXERCISE 1A.11



EXERCISE 1B.3

A.

2. beat = division = $\frac{\text{compound}}{\text{simple or compound?}}$

3. beat = division = $\frac{\text{simple}}{\text{simple or compound?}}$

B.

2. simple triple: = 1 beat $\frac{3}{8}$

5. compound triple: = 1 beat $\frac{9}{16}$

EXERCISE 1B.4

B. $\frac{6}{8}$

G. $\frac{6}{4}$

E. $\frac{4}{2}$

EXERCISE 2.1

Answers will vary.

EXERCISE 2.2

A. climax outlines 7ths B.

C. D. outlined 7th

EXERCISE 2.3

C. Schumann, "Wichtige Begebenheit," from *Kinderszenen*, op. 15

EXERCISE 2.4

begins on incorrect pitch

D counterpoint D

aug 2nds D

unrecovered leap

D D must end on 1̂

CF
Key: F

P8 P5

EXERCISE 2.5

B.

leap to dissonance

dissonances on downbeat

downbeat P8

unrecovered leap

wide melodic range

leaps to dissonances

P8

EXERCISE 2.6

D. Brahms, "Unüberwindlich," op. 72, no. 5 (Ignore the two pitches in parentheses.)

und doch bin ich neu ge-bo-ren, läßt sie sich ins Au-ge-schauen, läßt

primarily
2nd
species

EXERCISE 3.1

D. G. J.

root:	D	E	C#
quality:	d	M	d
member of chord in bass:	3rd	root	3rd
figured bass:	6 b	5 #	#6 3

EXERCISE 3.3

A2. B–D#–F#

A5. B^b–D–F

B3. G–B^b–D

B4. E^b–G^b–B^b

C2. E–G–B^b

C5. B–D–F

D2. A^b is the third of an F^b major triad and the fifth of a D diminished triad.

D5. F# is the third of a D# minor triad and the fifth of a B diminished triad.

EXERCISE 3.4

C. G. I. L.

	E ⁴	A ^{b3}	F ⁵	G ^{#3}
root:				
quality:	d	m	m	m
highest:	3	1	1	3
lowest:	5	3	5	1

EXERCISE 3.5

A.

2. 5. 7. 7th

EMM⁷ d^{b7} c^{#o7}

B.

2. 5. 8.

AMm⁷ c^{b7} g^{o7}

EXERCISE 3.6 The second example is shown.

A.

A1. A2. A3. A4. A5.

DMm⁷ B^bmm⁷ fdd⁷ EMM⁷ fdm⁷

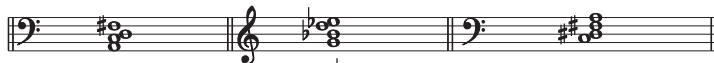
B2. D is the third of a Bdd7 chord, the fifth of a Gmm7 chord, and the seventh of an E^b MM7 chord.

EXERCISE 3.8

- B1. F–A^b–C–D^b
- B2. F–A–C–E
- B3. F–A^b–B^b–D^b
- B4. F–G–B^b–D

EXERCISE 3.9

B. E. F.



root	D	E ^b	D [#]
type	Mm	MM	dd
inversion	$\frac{4}{3}$	$\frac{6}{5}$	$\frac{4}{2}$

EXERCISE 3.10

A.



full figured bass F:

type of 7th chord

member of chord that is circled

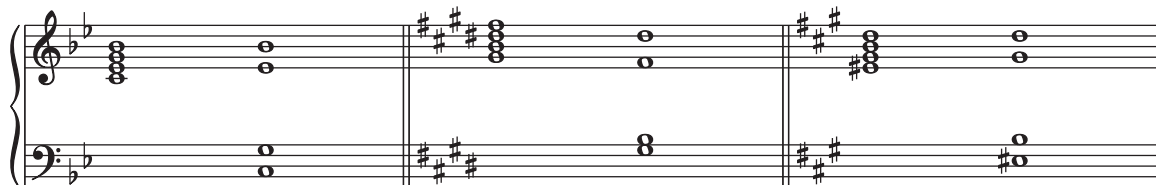
member of chord in the bass

scale degree in the bass

$\frac{6}{4}$ $\frac{2}{2}$	$\frac{7}{5}$ $\frac{3}{3}$	$\frac{6}{4}$ $\frac{2}{2}$
Mm	dm	Mm
5	5	5
7	1	7
$\hat{4}$	$\hat{7}$	$\hat{5}$

EXERCISE 3.11

C. c o G. c o I. c o



B^b:

ii⁷

E:

iii⁷

f[#]:

vii^{o7}

EXERCISE 4.1

A. Vivaldi, Sonata in C minor for oboe

6

C Maj CMm⁷ f min B^bMm⁷ B^bMaj $\frac{6}{3}$ B^bMm⁷ E^b Maj c min $\frac{6}{3}$

10

N P P N P P P P

edd⁷ C Mm $\frac{6}{5}$ f min c min $\frac{6}{4}$ G Mm⁷ c min

EXERCISE 4.2

B. Rameau, Rondino

mf PT APT APT PT PT

I V

p CL IN

I V I

EXERCISE 5.1

B.

D. Clara Schumann, "Les Ballet des Revenants," from *Quatre pièces caractéristique*, op. 5

EXERCISE 5.2

C. F.

D: V I PAC E^b: V I IAC

EXERCISE 6.1

A.

g: i V i V i V i V i
 i PT in soprano N in soprano V N in soprano i PAC

C.

e: i V i V i V
 i — N in soprano PT in soprano — V HC

EXERCISE 7.2

Soprano SDs $\hat{1}-\hat{2}-\hat{3}$ in A minor

First possibility: Second possibility:

a: i V⁶ i a: i⁶ vii^{o6} i
 T — N T — P

Bass SDs $\hat{1}-\hat{7}-\hat{1}-\hat{2}-\hat{3}$ in c minor

c: i V⁶ i vii^{o6} i⁶
 T — N P

EXERCISE 9.4

B. Handel, Concerto Grosso, op. 6, no. 9, *Largo*

F: I vii[°]6 I⁶ IV ii⁶ V
 T P PD D HC

EXERCISE 10.1

B. Haydn, Piano Sonata in D major, Hob XVI.4, Menuetto

D: 7-6 7-6 6-5 6-5 4-3

C. Giardini, Six Duos for Violin and Cello, no. 2

B^b: I V⁷⁻⁶_{4/3} V⁶₅ I⁴⁻³

double neighbor in bass

EXERCISE 10.2

A. Schubert, Waltz in C# minor, no. 27, from *36 Original Dances*, D. 365

C#: i V⁷ i V⁷ i i V⁷ i V⁷ i

C. Mozart, Variations on “Ah vous dirais-je, Maman,” K. 265

VAR. I. *legato*

EXERCISE 11.1

e: i₃⁵—₄⁶—₃⁵ vii⁰⁷ i V₄⁸⁻⁷ i P₄⁶ i⁶ vii⁰ i V₃⁴ i⁶ vii⁰⁶ i V₄₋₃⁶⁻⁵ i

EXERCISE 11.2

A. Mozart, “In diesen heiligen Hallen,” from *The Magic Flute*

Larghetto Sarastro

1. In die - sen heil - gen - Hal - len kennt man die Ra - che - nicht, -

weak HC strong HC

E: I ii⁶ V⁷ I ii⁶ V₄₋₃⁶⁻⁵ I⁶ V₃⁴ I V⁶ I V₄₋₃⁶⁻⁵

T—PD—D—T (T—PD—D) P N D

B. Türk, *Serenade*

Andantino *sempre piano* *p*

F: I IV⁽⁶⁾ (5/3) I⁶⁻⁵₄₋₃ V⁷⁻⁶₅₋₄ 5-3/3-5 I

T ————— (plagal expansion) ————— D ————— T

EXERCISE 12.1

A. Bach, “O Welt, ich muss dich lassen”

Bb: I IV vii⁰⁶ I I⁶ ii⁷ V⁷ I

T ————— EPM ————— PD - D - T IAC

C. Mendelssohn, *Lieder ohne Worte* (“Songs Without Words”), no. 20 in E^b major, op. 53

Allegro non troppo *sehr innig*

Eb: I I⁶ ii⁷ V⁷ I

T ————— CL ————— PD ————— D ————— T

EXERCISE 12.2

B. Bach, "O Haupt voll Blut und Wunden"

D: I IV I⁶ IV⁶ V₅⁶ I⁹⁻⁸ ii₅⁶ V I
 └─ Plagal ─┘ └─ EPM ─┘
 T ————— PD—D—T
 IAC

D. Mozart, Symphony no. 36 in C major, "Linz," K. 425, *Poco adagio*

F: I ii (½) V₅⁶ I IV⁶ I⁶ II₅⁶ V₄⁶⁻⁷ — 4 — 8
 └────────────────── EPM ─────────────────┘
 T ————— ARP ————— PD—D—
 HC

EXERCISE 12.3

C. Haydn, Symphony no. 92 in G major, "Oxford," Hob I.92, *Adagio*

D: I IV V⁷ I 8 — 4 — 7 — 6 — — — — #7 — 8
 13 — — — — 4 — — — — 5 — — — — 4 — — — — 3
 T └────────── EPM ─────────┘ (tonic pedal)

Violino I
Violino II
Viola
Violoncello
Contrabasso

V_2^4 I^6 V_2^4 I^6 V_7/V V_7 I ii^6 V_4^6 $\frac{5}{3}$

IN N EPM PD D HC

EXERCISE 13.1

A. Bach, *Geistliches Lied*, “Beschränkt ihr Weisen”

Voice
Continuo

Be - schränkt ihr Wei - - sen die - - ser Welt

A: I vi ii^6 V $\frac{4}{2}$ I^6 IV V^{8-7} I

“bridge”
EPM
T PD D T IAC

C. Mendelssohn, *Elijah*, opening of Part I

EINLEITUNG.
Grave. ELIAS.

bass solo: So wahr der Herr, der Gott Is-ra-els le-bet, vor dem ich ste-he:
As God, the Lord of Is-ra-el liv-eth, be-fore-whom I stand

d: i_3^5 $\frac{6-4}{4-2}$ $\frac{5}{3}$ VI V_4^6 $\frac{5}{\#}$

T PD D HC

EXERCISE 14.2

C. Schumann, "Armes Waisenkind," from *Children's Pieces*, op. 68, no. 6

Langsam.

p

a: i V⁷ i i V_{III} III III ii^{o6} V

T ————— (bridge to V) PD ——— D

EXERCISE 15.1

A. Mozart, Piano Sonata in B^b major, K. 333, *Allegretto grazioso*

Parallel interrupted period

4 mm. 4 mm.

I a V I I a I

HC PAC

B. Mozart, Symphony no. 39 in E^b major, K. 543, *Allegretto*

Single phrase

4 mm. 4 mm.

I a IV V a I

PAC

EXERCISE 16.1

B. Haydn, String Quartet in D minor, "Quinten," op. 76, no. 2, Hob III.76, I, *Adagio*

Adagio A (2 mm.) A' (2 mm.) B (4 mm.)

C. Mozart, Piano Sonata in D major, K. 576, *Allegretto*

Sentence

A (2 mm.) A' (2 mm.) B (4 mm.)

Allegretto

EXERCISE 17.1

B. Bach, Gavotte, French Suite no. 5 in G major, BWV 816

D3 (-4/+2) + $\frac{5}{3}$

model copy partial copy

C.

D2 (-5/+4)

model copy partial copy

EXERCISE 17.2

B. Handel, Trio Sonata in G minor, op. 2, no. 5, HWV 390, *Allegro*

A2 (-3/+4)

53

model copy partial copy

6 6 6
4 4
2

5 — 6 5 — 6

5 6 5 6 6

EXERCISE 18.3

A. Haydn, String Quartet in F minor, op. 55, no. 2, Hob III.61

A: V_5^6/V V

D. Haydn, String Quartet in E \flat major (Finale), op. 20, no. 1, Hob III.31

Presto

E \flat : I V^6/V I ii 6_5 V $^{8-7}$ I

EXERCISE 18.4

A4.

E \flat : V 6 /iii vii 0_7 /vi vii 0_3 /ii

B1. Answers may vary.

B \flat : vii 0_7 /V V vii 0_3 /IV IV 6 vii 0_6 /ii ii vii 0_7 /iii iii

EXERCISE 18.5

B.

a: i vii 0_6 /III III iv 6 V vii 0_7 /V V

T ——— bridge to V ——— PD — D ———

EXERCISE 19.1

A. Clementi, Prelude in A minor, op. 19

tonicization of iv

a: i V⁶₅ i V/iv iv V⁶₅/iv iv V⁸₆⁷₄₅_# i

T — N — PD — D — T

EXERCISE 19.2

B.

deceptive motion

F: I V⁶ I V vi | i iv⁶ V⁶⁻⁵_{4#} i

T — N — d: | T — PD — D — T

Note: The following chord could also be understood as a pivot. F: ii⁶
d: iv⁶

E.

B^b: I vii⁰⁶ I⁶ ii⁶ | i iv⁶ V⁶⁻⁵_{4#} i

T — N — g: | PD — D — T

G. Mozart, Piano Concerto in G major, K. 453, *Allegretto*

harmonized neighbor
on soprano

G: I V⁷ I ii⁶ V⁷ I V $\frac{V}{vi}$
T PD D T

"bridge"

D: $\frac{vi}{EPM}$ V⁷ I vi ii⁶ V⁷ I
PD D T

EXERCISE 19.3 Handel, Concerto Grosso in B^b major, op. 3, no. 2, HWV 313, *Largo*

model

g: i V i D₂ (-5/+4)

copy (figuration changes) partial -----
copy

B \flat ii^6 V^7 I I^6 $\text{V}_4 \begin{smallmatrix} 6 \\ 5 \\ 3 \end{smallmatrix}$ I

EXERCISE 19.4

C.

Possible pivot chords from i to III in G minor are:

i becoming vi (G–B \flat –D) $\text{ii}^{\circ 6}$ becoming $\text{vii}^{\circ 6}$ (A–C–E \flat)III becoming I (B \flat –D–F)iv becoming ii (C–E \flat –G) XVI becoming IV (E \flat –G–B \flat)

D.

Possible pivot chords from I to V in A major are:

I becoming IV (A–C \sharp –E)iii becoming vi (C \sharp –E–G \sharp)V becoming I (E–G \sharp –B)vi becoming ii (F \sharp –A–C \sharp) X

EXERCISE 19.6

E. Modulation from i to v in B minor

b: i $\text{vii}^{\circ 7}$ i $\text{vii}^{\circ 6}$ i^6 $\text{f}\sharp$: iv^6 $\text{V}_6 \begin{smallmatrix} 8 \\ 4 \end{smallmatrix}$ $\text{V}_6 \begin{smallmatrix} 7 \\ 5 \\ \sharp \end{smallmatrix}$ i

EXERCISE 21.1

A.

F: $ii^{\circ 6}_5$ iv bVI $bIII$ V^7/bVI $V^4_3/bIII$

B3.

B5.

Eb: I IV iv V^{8-7} I I bVI iv $vii^{\circ 7}/V$ $V^6_4 - b6 - 5 - 3$ bVI iv⁶ V^{8-7} I
 T — PD — D — T T — bridge — EPM — decep. — PD — D — T

EXERCISE 21.2

C. J. S. Bach, “Christus, der ist mein Leben”

F: I vii^{07-6} I⁶ $ii^{\circ 6}_5$ V^{8-7} I
 T — P — PD — D — T

D.

A: V $bVI^{\sharp 5}$ $ii^{\circ 6}_4$ V I i^{\sharp} $V/bIII$ $bIII$ $ii^{\circ 6}_4$ $V^{8-6}_7 - 6 - b6 - 5$ I
 T — EPM — PD — D — T

EXERCISE 21.3

B.

F: I V_5^6/ii ii $V_5^6/bIII$ $bIII$ $ii^{\#4}_3$ $P^{\#4}_4$ $ii^{\#6}_5$ $I^{\#}$

A2 sequence (chromatic)

T ————— PD ————— T

D. Chopin, Nocturne in C minor, op. 48, no. 1

C: I vi iii I III $\#$ II $\#_5$ V 7 I

I ————— tonic pedal ————— PD — D ————— T

EXERCISE 22.1

Answer the following questions.

1. Given the following major-key modulations, what pivot chords are possible?

- a. D to F ($bIII$)
- | | | | | |
|----|-----------------|--------|----|-------|
| i | $ii^{\circ 6}$ | $bIII$ | iv | bVI |
| vi | $vii^{\circ 6}$ | I | ii | IV |
- d. A to F (bVI)
- | | | | |
|-----|--------|----|-------|
| i | $bIII$ | iv | bVI |
| iii | V | vi | I |

2. Complete the following chart.

In what key is the triad . . .

triads	I	III	IV	V	bVI
D major	D major	B^b major	A major	G major	$F^{\#}$ major
C major					
E major	E major	C major	B major	A major	$G^{\#}/A^b$ major
B^b major					
F major					
A major					

EXERCISE 22.2

\flat III in A major can be I in C major (\flat III) or V in F major (\flat VI). The latter is realized here (answers may vary).

A: I V⁶/ \flat III \flat III | F: V IV⁶ V⁶₅ I IV V⁶₄ = $\frac{5}{3}$ I

(P)

EXERCISE 23.1

A. Beethoven, Bagatelle, op. 119, no. 9. Make a formal diagram.

a: i \flat II⁶ V⁷ i

T ————— PD ————— D T —————

(S) APT

\flat II⁶ V⁷ i V⁵_# ———— 6 ———— 5 ———— 6 ———— 5 ———— i

PD ———— D ———— T D ———— T ———— T

14 (S) APT (S)

\flat II⁶ V⁷ i \flat II⁶ V⁷ i

————— PD ———— D ———— T ———— PD ———— D ———— T

EXERCISE 24.1

3. 5. 7.

c: Ger_5^{\flat} f^{\sharp} : It^{\flat} a: Fr_3^{\flat}

EXERCISE 24.2

A. Mozart, "Wer ein Liebchen," from *Abduction from the Seraglio*

Doch sie treu sich zu er - hal - ten, schliess' er Lie - chen sorg - lich ein;
Do not waste your time in chit - chat for a wo - man's like a cat,

g: i Ger_5^{\flat} V i⁶ ii⁰⁶ V⁷ i
T ————— PD ————— D ————— T