

CHAPTER 10 Exercises

While some extracts are from the beginning of a piece or movement, others are not. For the sake of simplicity in bar numbering all extracts will be taken as beginning with bar 1.

You may listen to each audio extract as often as you wish.

Exercise 10.1 Audio 10.1

Listen as you study these opening bars from Bach's Goldberg Variations BWV 988 Var.18. Then answer the questions that follow.



J.S. Bach
etc.

- (i) Name the key to which the music modulates in bars 3 and 4. _____
- (ii) Draw an asterisk below a chord that acts as a pivot chord.
- (iii) What is the function of the circled notes in bars 2 and 4? _____
- (iv) Circle an auxiliary note.

Exercise 10.2  Audio 10.2

The following extract is the opening of a Scherzo from *Petits Morceaux*, No. 12 by Bertini. Listen while you study the score to answer the questions in relation to it.

Allegretto Bertini

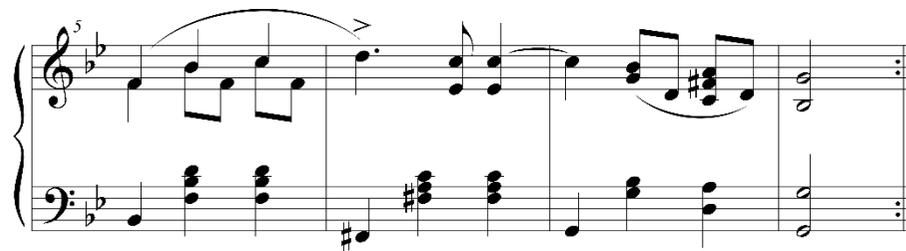
The musical score is written for piano in 3/4 time. It begins with a piano (*p*) dynamic. The tempo is marked *Allegretto*. The score is attributed to Bertini. The key signature starts with one sharp (F#) and changes to two sharps (F# and C#) at the end of the extract. The score is divided into three systems of two staves each. The first system contains measures 1-5, the second system contains measures 6-11, and the third system contains measures 12-16. The extract ends with an *etc.* marking.

- (i) Name the key in which the extract ends. _____
- (ii) What is the relationship between this key and the tonic key? _____
- (iii) Name the type of cadence confirming the new key in bars 15 and 16. _____
- (iv) In which bar is the new key first introduced? _____
- (v) Identify and circle a chord of **V7d** in the tonic key.
- (vi) Identify and circle an example of a suspension in the second half of the extract.

Exercise 10.3  Audio 10.3

Listen to and study the extract below from Schubert's Waltz Op. 127 No. 17. Then answer the questions that follow.

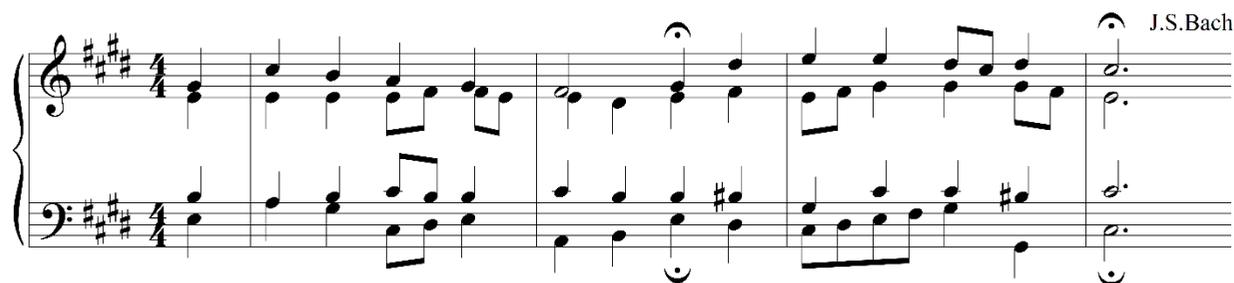
Moderato Schubert



- (i) Name the tonic key. _____
- (ii) Name the modulation that is confirmed at the cadence in bar 8. _____
- (iii) The modulation is first introduced in bar 6; is it approached by a pivot chord or a transition? _____
- (iv) Circle an example of a suspension in the last few bars of the extract.

Exercise 10.4  Audio 10.4

Below are the first two phrases of the chorale 'O Haupt voll Blut und Wunden' from Saint Matthew's Passion BWV 244 No.1. by J.S. Bach. Fill in the blanks in the sentences that follow to outline the keys, cadences and decoration.



The chorale begins in the key of _____ which is confirmed by a _____ cadence at the end of the first phrase. Phrase 2 is in the key of _____. The new key is introduced by means of a _____ (pivot/transition). Phrase 2 ends with a _____ cadence. The quaver movement in the alto part on the last beat of bar 1 functions as a _____. Passing notes are heard in the bass line of bar _____.

Exercise 10.5  Audio 10.5

The extract below is from Mendelssohn's Song without Words Op. 53 No. 5. Study the score while you listen, then answer the questions that follow.

Allegro con fuoco Mendelssohn



The musical score consists of two systems of piano accompaniment. The first system contains measures 1 through 6. The second system starts at measure 5 and continues to the end of the extract. The key signature changes from one sharp (G major) to two sharps (D major) between measures 4 and 5. Dynamics are marked as *f*, *sfz*, and *sempre con forza*. The piece concludes with the word *etc.*

- (i) Name the key of bars 1 – 6 (beat 2). _____
- (ii) Add roman numerals below the bass in bar 1.
- (iii) Name the key in which the extract ends. _____
- (iv) What type of cadence confirms the new key? _____
- (v) Draw an X above the chord that first introduces the new key.
- (vi) Draw an asterisk above a chord that acts as a pivot for the modulation.

Exercise 10.6  Audio 10.6

Listen to the first two phrases of the chorale 'Hilf, Herr Jesu, lass gelingen' printed below. Then answer the questions that follow.



J.S. Bach

- (i) Name the key of the first phrase, bars 1 – 4. _____
- (ii) Name the type of cadence at the end of phrase 1. _____
- (iii) Name the key of the second phrase, bars 5 – 8. _____
- (iv) Name the type of cadence that concludes phrase 2. _____
- (v) What is the function of the tied G in the bass across bar 2 to 3? _____
- (vi) Circle two examples of a suspension and its resolution in the upper voices in phrase 1.
- (vii) Does the music move through a pivot or transition to introduce the change of key?

Exercise 10.7  Audio 10.7

Listen to this short extract from a Minuet in F by Mozart. Then answer the questions below.

Moderato Mozart



- (i) Bars 1 – 8 are based on the primary chords in F major; name the chords by adding roman numerals below the bass in bars 1 – 3.
- (ii) Name the type of cadence reached at the end of the first phrase (bar 4) _____ and at the end of the second phrase (bar 8) _____
- (iii) Draw a box around the notes of the dominant 7th chord in the second phrase.
- (iv) What is the function of the circled notes in bar 4? _____.
- (v) From bar 9 the key changes; name the new key _____
- (vi) What type of cadence ends the extract? _____
- (vii) In bars 9 – 12 locate and circle a double suspension.

Exercise 10.8  Audio 10.8

The extract below is from 'Wiener Damen Lanola' Op.67 No. 12 by Schubert. Answer the questions that follow.

Allegretto Schubert

The musical score is presented in three systems. The first system (bars 1-8) is in B-flat major, 3/4 time, starting with a piano (*p*) dynamic. The second system (bars 9-10) shows a key change to D-flat major, marked with a crescendo (*cresc.*). The third system (bars 11-14) returns to B-flat major, marked with a piano (*p*) dynamic and ends with 'etc.'

- (i) The opening 8 bars are based on 2 chords; using roman numerals name these chords.
_____ and _____
- (ii) From bar 9 the key changes to _____.
- (iii) Draw an asterisk on the music at the point where there is a return to the tonic key.
- (iv) Is the return to the tonic made by means of a pivot or transition? _____

Exercise 10.9  Audio 10.9

Listen to the first two phrases of a different setting of the chorale 'Hilf, Herr Jesu, lass gelingen' printed below. Then fill in the blanks in the sentences that follow.



The chorale begins in the key of _____. A modulation is introduced in bar ____ to the key of _____. The new key reaches a _____ cadence at the end of phrase 1. Phrase 2 returns to the key of _____. The chord on the first beat of bar 6 acts as a _____. Phrase 2 ends with a _____ cadence. The alto voice decorates the harmony with a suspension in bar ____ beat _____. In bar ____ beat ____ the tenor voice has a suspension.

Exercise 10.10  Audio 10.10

The following extract is the first section of the main theme from Beethoven's Diabelli Variations. Listen carefully as you follow the score to complete the sentences and questions that follow.

Beethoven

The musical score consists of three systems of piano music. The first system (bars 1-5) is marked 'Vivace' and 'p'. The second system (bars 6-11) has a red dashed box around bars 8-10 and a blue dashed box around bars 10-11. The third system (bars 12-15) has a green dashed box around bars 12-13 and a blue dashed box around bars 12-15. Dynamics include p, f, and sf.

- (i) Bars 1 – 8 (beat 2) are in the tonic key and based on two chords, these are _____ and _____
- (ii) The music modulates in the area outlined by the red box. The key is _____
- (iii) The chord on the 3rd beat of bar 8 is _____
- (iv) Compare the areas outlined by the red and blue boxes, what do you notice? _____
- (v) The area outlined by the green box changes key again to _____
- (vi) The chord on the 3rd beat of bar 12 is _____
- (vii) Name the key in which the extract ends. _____
- (viii) Is this key arrived at through a pivot or transition? _____

Exercise 10.11  Audio 10.11

Listen to the opening bars from the 4th movement of Beethoven's string quartet Op. 18, No. 2. Complete the questions that follow.

Allegro molto quasi Presto Beethoven

- (i) Name the tonic key. _____
- (ii) The music first modulates in bars 7 and 8. The new key is _____
- (iii) What relationship does the key in bars 7 and 8 have to the tonic? _____
- (iv) Is this change of key approached by a pivot or transition? _____
- (v) Write roman numerals below the cello line in bar 7.
- (vi) Bars 13 – 16 modulate again, this time to the key of _____; its relationship to the tonic key is _____