

# CHAPTER 17 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 17.1 Audio 17.1

Listen as you study the opening bars from the second movement of Beethoven's piano sonata Op. 14, No. 2. Then answer the questions that follow.

**Andante** Beethoven



The musical score is in 4/4 time and marked 'Andante'. It consists of two systems of staves. The first system shows bars 1-4, and the second system shows bars 5-8. A light blue shaded area covers bars 7 and 8. Dynamics include piano (*p*), crescendo (*cresc.*), fortissimo (*sf*), and piano (*p*).

(i) Name the key to which the music has modulated by the end of the extract. \_\_\_\_\_

(ii) Mark a possible pivot chord to approach the new key.

(iii) Name the type of cadence in bar 4 \_\_\_\_\_ and in bar 8 \_\_\_\_\_.

(iv) Which of these terms correctly describes the chromatic chord on the 4<sup>th</sup> beat of bar 3?

*secondary 7<sup>th</sup>, secondary dominant, diminished 7<sup>th</sup>.* \_\_\_\_\_

What is its relationship to the chord on the 1<sup>st</sup> beat of bar 4? \_\_\_\_\_

(v) Using roman numerals and writing below the staff, analyse the harmonies in the shaded area in bars 7 and 8.

Exercise 17.2  Audio 17.2

The following extract is from the opening of the 3<sup>rd</sup> movement of Mozart's Fantasia K.475. Listen while you study the score to answer the questions in relation to it.

Andantino Mozart

The score shows two systems of piano accompaniment. The first system (bars 1-4) starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic in bar 3. The second system (bars 5-8) includes a crescendo (*cresc.*) in bar 5, a forte (*f*) dynamic in bar 6, and a dolce dynamic in bar 7. The piece concludes with a perfect cadence in bar 8.

- (i) Name the tonic key \_\_\_\_\_ and the type of cadence reached at bar 4. \_\_\_\_\_
- (ii) Circle the three decorative notes in the treble of bar 3.
- (iii) Are your circled notes best described as auxiliary notes or appoggiaturas? \_\_\_\_\_
- (iv) Draw a box around a chord in bar 3 that functions as a secondary dominant.
- (v) In bars 5 – 8 circle an example of a rising chromatic appoggiatura and its resolution.
- (vi) How is the final perfect cadence decorated? \_\_\_\_\_

Exercise 17.3  Audio 17.3

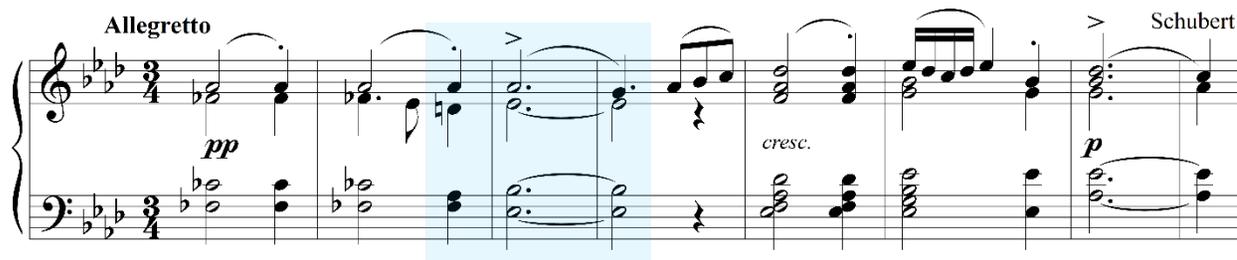
Listen to the opening bars of Mozart's Motet *Ave Verum Corpus* K.618. Then answer the questions that follow.

**Adagio** Mozart

- (i) Name the tonic key. \_\_\_\_\_
- (ii) Name the type of cadence reached at bar 4 \_\_\_\_\_ and at bar 8 \_\_\_\_\_.
- (iii) In bars 9 – 16 the music modulates to the key of \_\_\_\_\_ and ends with a \_\_\_\_\_ cadence.
- (iv) Explain the circled notes in bar 4. \_\_\_\_\_
- (v) What type of chord is formed on the first crotchet of bar 12 \_\_\_\_\_ and how does this chord relate to the chord that follows? \_\_\_\_\_
- (vi) Circle 2 examples of suspension in the last 4-bar phrase.
- (vii) Using roman numerals, name the chord highlighted on the last crotchet of bar 14. \_\_\_\_\_

Exercise 17.4  Audio 17.4

The short extract below is taken from Schubert's *Moment Musicale* Op.94, No.6. Listen carefully and answer the questions that follow.



The musical score is for Schubert's *Moment Musicale* Op.94, No.6. It is in 3/4 time, A-flat major, and marked *Allegretto*. The score begins with a piano (*pp*) dynamic. The first four measures of the extract are highlighted in a light blue shaded area. The score includes a crescendo (*cresc.*) and ends with a piano (*p*) dynamic. The name 'Schubert' is written at the end of the score.

- (i) The section that immediately precedes the printed extract is in the key of E major. Has the first printed chord in this extract any relationship to the preceding key? \_\_\_\_\_
- (ii) The key is now established as A flat major; what type of cadence ends the phrase at bar 4? \_\_\_\_\_. What type of cadence ends the extract? \_\_\_\_\_
- (iii) How is the final cadence of the extract decorated? \_\_\_\_\_
- (iv) Circle an example of a 4 – 3 suspension.
- (v) Analyse the harmonies in the shaded area. Write on the score below the stave.



(b)

These final 4 bars are in the tonic key. The shaded areas highlight chromatic colouring with relevant resolutions. Using roman numerals and writing on the score below the staff, analyse the harmonies in these areas.

The musical score consists of four bars in G minor (three flats). The bass line shows a chromatic descent: F4, E4, D4, C4, B3, A3, G3, F3. The treble line contains chords and melodic fragments. Dynamics are *p*, *f*, *p*, and *f* respectively. Shaded areas highlight the chromatic resolutions in the bass line. Below the staff, there are three horizontal lines for writing Roman numerals and analysis.

Exercise 17.6  Audio 17.6

Listen to the opening section of the 2<sup>nd</sup> movement from Haydn's String quartet in G minor Op. 74 No. 3. With the aid of the score, answer the questions that follow.

**Largo assai** Haydn

The score is in G minor (three sharps: F#, C#, G#) and 4/4 time. The tempo is **Largo assai**. The first system (bars 1-4) features a melody in the upper strings with a *mf* dynamic and tenuto marks. The second system (bars 5-9) shows a crescendo leading to a *ff* dynamic in bar 7, followed by a *p* dynamic in bar 9. A circled note in bar 7 (Violin I) is a chromatic passing note, and a circled note in bar 9 (Cello) is a chromatic passing note.

- (i) Add roman numerals below the cello line to analyse the harmonies in bars 1 – 4.
- (ii) Which of the bars you have analysed uses a secondary 7<sup>th</sup> chord? Bar: \_\_\_\_\_.
- (iii) Bars 5 – 8 are in the dominant key with some chromatic colouring. Describe the function of the chords in bar 5 beat 3 \_\_\_\_\_ and throughout bar 8 \_\_\_\_\_.
- (iv) Name the type of decorative note circled in bar 7 \_\_\_\_\_ and bar 9 \_\_\_\_\_.
- (v) Include figured bass below the cello line in the final bar.

Exercise 17.7  Audio 17.7

Listen to a variation from the 3<sup>rd</sup> movement of Mozart's piano sonata in D, K 284. There are two repeated sections, answer the questions that follow in relation to each.

**Var. VII**  
**Andante**

The musical score is divided into four systems. The first system (measures 1-3) is marked *p* and includes a trill in measure 2. The second system (measures 4-6) is marked *f* and *p*, with a *cresc.* marking in measure 5. The third system (measures 7-12) is marked *p* and *f*, with measure numbers 9, 10, 11, and 12 indicated. The fourth system (measures 13-14) is marked *f* and *p*, with measure numbers 13 and 14 indicated. A light blue highlight is placed on the final chord of measure 6.

Section 1:

- (i) Name the tonic key. \_\_\_\_\_ Name the key at the end of the first section.  
\_\_\_\_\_
- (ii) Identify the highlighted chord on the last beat of bar 3. \_\_\_\_\_. How and where does this chord resolve? \_\_\_\_\_
- (iii) In the light of the key change confirmed in bars 7 and 8, what is the function of the harmony throughout bar 6? \_\_\_\_\_

Section 2:

(iv) Circle an example of a chromatic diminished 7<sup>th</sup> chord with its resolution.

(v) Which bar has a sequence of  $\frac{6}{3}$  chords? Bar: \_\_\_\_\_

(vi) Draw a box around an example of an Italian augmented 6<sup>th</sup> chord.

Exercise 17.8  Audio 17.8

This extract is part of a Bagatelle by Beethoven Op. 33, No. 4. Listen while studying the score to complete the sentences and questions that follow.

Beethoven

**Andante**

The musical score consists of three systems of piano music in 2/4 time. The first system (bars 1-4) begins with a piano (*p*) dynamic and features a crescendo (*cresc.*) marking. The second system (bars 5-8) starts with a piano (*p*) dynamic, has a shaded area in bars 7-8 with a crescendo (*cresc.*) and forte (*f*) dynamic, and ends with a piano (*p*) dynamic. The third system (bars 9-12) starts with a piano (*p*) dynamic, includes a crescendo (*cresc.*) marking, and ends with a piano (*p*) dynamic and 'etc.' marking.

- (i) The overall key of this section is A minor; however, there is brief colouring of two other keys in the first four bars, namely: \_\_\_\_\_ and \_\_\_\_\_
- (ii) The key of A minor is first confirmed by a \_\_\_\_\_ cadence reached in bar \_\_\_\_.
- (iii) Identify the harmony in the shaded area in relation to A minor. \_\_\_\_\_
- (iv) Locate an example of a secondary 7<sup>th</sup> chord. Bar \_\_\_\_ beat \_\_\_\_
- (v) Locate an example of a secondary dominant chord. Bar \_\_\_\_ beat \_\_\_\_
- (vi) Locate and circle an example of a German augmented 6<sup>th</sup> chord.

Exercise 17.9  Audio 17.9

Listen to the opening of Beethoven's string quartet in D, Op. 18, No.3. Answer the questions below with the aid of the score.

Allegro Beethoven

The score is divided into two systems. The first system contains bars 1 through 10. The second system contains bars 11 through 17. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro'. The score includes dynamics such as *p*, *p cresc.*, *f*, and *p*. Bar numbers 1, 5, 10, 11, and 15 are indicated. A suspension is present in the first violin part in bar 3, and an appoggiatura is in the first violin part in bar 5. A chromatic auxiliary note is in the first violin part in bar 17.

- (i) Analyse the harmonies by writing the roman numerals below the staff for bars 3 – 8.
- (ii) Circle a suspension in the first violin part in bar 3.
- (iii) Circle an appoggiatura in the first violin part in bar 5.
- (iv) Bars 9 and 10 are a decorated form of the tonic chord; circle the decorative notes and describe the type used. \_\_\_\_\_
- (v) The final 3 bars of the extract suggest a colouring of E minor, with this in mind, describe the harmony in bar 16. \_\_\_\_\_
- (vi) Circle a chromatic auxiliary note in bar 17.

Exercise 17.10  Audio 17.10

This extract is from the 2<sup>nd</sup> movement of Haydn's string quartet in G minor Op. 74, No. 3. Listen to the music while studying the score to complete the sentences and questions below.

Largo assai Haydn



The musical score consists of two systems, each with four staves. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The music is in G minor, 4/4 time, and is marked 'Largo assai'. Dynamic markings include *p* (piano) and *fz* (forzando). The score shows a key change from G minor to E minor in measure 4. The first system ends with a cadence in measure 4. The second system begins in measure 5 and ends with a repeat sign and 'etc.' in measure 8.

- (i) The opening few bars in E minor are built on a tonic pedal; the key changes from the second half of bar 4 to the key of \_\_\_\_\_. The dominant 7<sup>th</sup> chord on the 3<sup>rd</sup> beat of bar 4 is in \_\_\_\_\_ inversion. The new key is confirmed by a \_\_\_\_\_ cadence reached at bar \_\_\_\_\_. There is an augmented 6<sup>th</sup> chord in bar \_\_\_\_ beats \_\_\_\_\_, its type is \_\_\_\_\_ (Italian/German/French). It resolves in the next bar where the chords are \_\_\_\_\_ and \_\_\_\_\_.
- (ii) In the second system identify one example of each of the following:  
 a chromatic auxiliary note (circle it and mark it A).  
 a chromatic passing note (circle it and mark it P).

Exercise 17.11  Audio 17.11

This extract is the opening of the 3<sup>rd</sup> movement from Haydn's string quartet in C, Op. 50, No. 2. Listen while studying the score, then answer the questions that follow.

Menuetto. Allegretto Haydn



The tonic key is established in the first 8 bars with some chromatic colouring:

- (i) What is the function of the chord on the 3<sup>rd</sup> beat of bar 3? \_\_\_\_\_  
Name the resolution chords in bar 4. \_\_\_\_ & \_\_\_\_
- (ii) What is the function of the chord on the 2<sup>nd</sup> beat of bar 7? \_\_\_\_\_  
Name the resolution chord on the 3<sup>rd</sup> beat of bar 7. \_\_\_\_
- (iii) Describe how the tonic chord in bar 8 is decorated. \_\_\_\_\_

A new key is established in bars 9-19, namely: \_\_\_\_\_

- (iv) What type of cadence ends the extract? \_\_\_\_\_. Circle any decorative notes.
- (v) In the 2<sup>nd</sup> system, locate an example of a diminished 7<sup>th</sup> chord (mark it x) and a secondary 7<sup>th</sup> chord (mark it y).