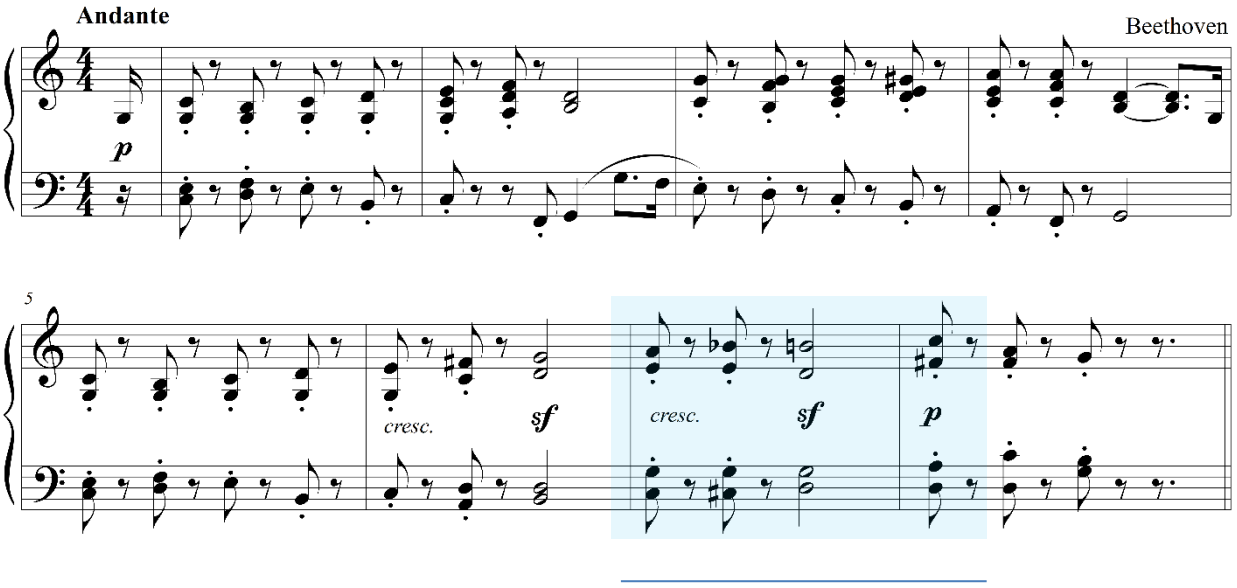
CHAPTER 17 Exercises

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.



(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 4th beat of bar 3?

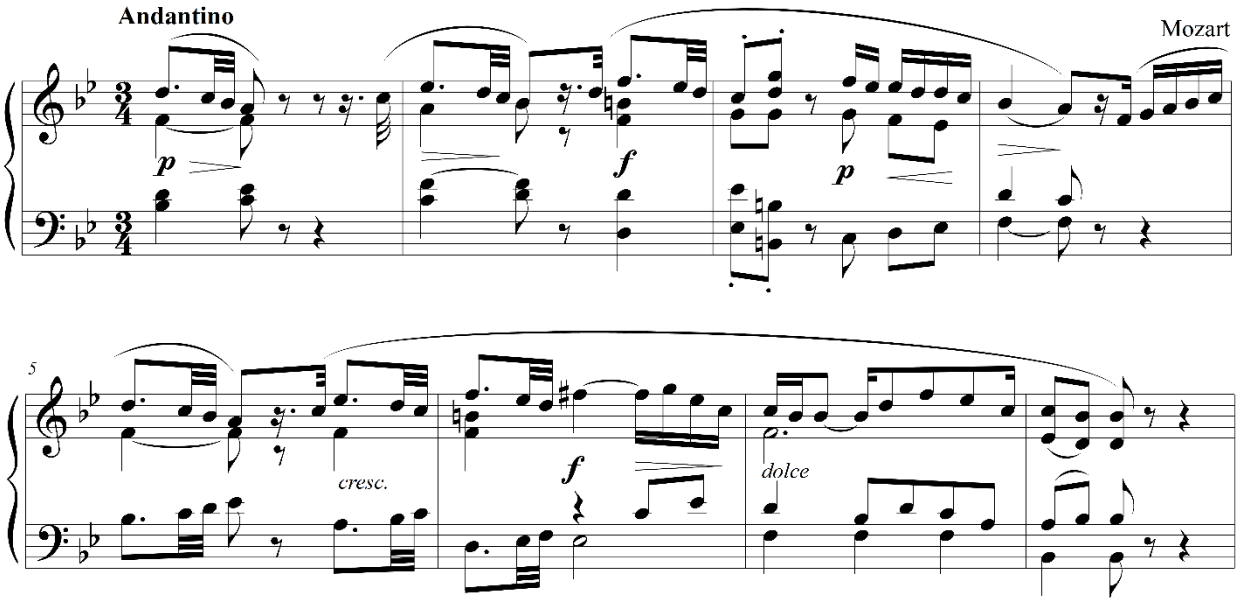
secondary 7th, secondary dominant, diminished 7th. _____

What is its relationship to the chord on the 1st beat of bar 4? _____

(v) Using roman numerals and writing below the stave, 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 3rd movement of Mozart's Fantasia K.475. Listen while you study the score to answer the questions in relation to it.



(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? _____

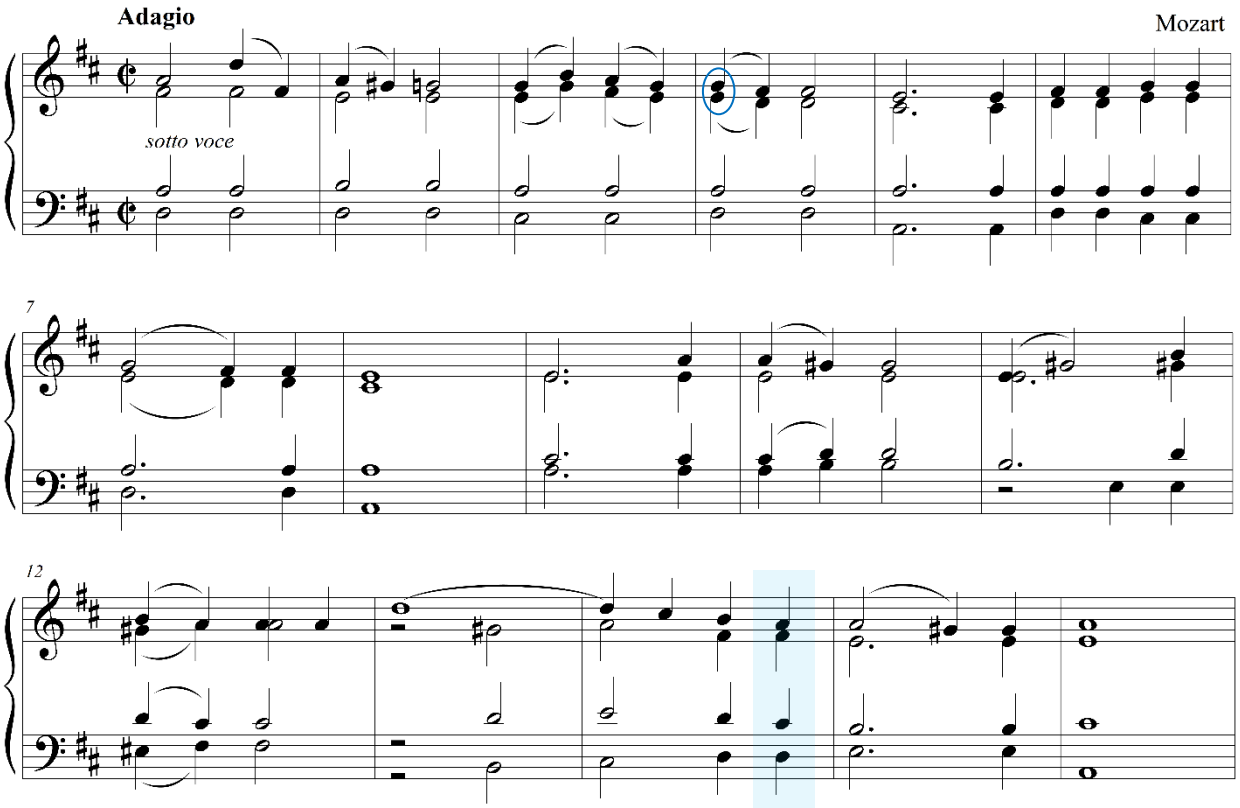
(iv) Draw a box around a chord in bar 3 that functions as a secondary dominant.

(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.



(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. _____

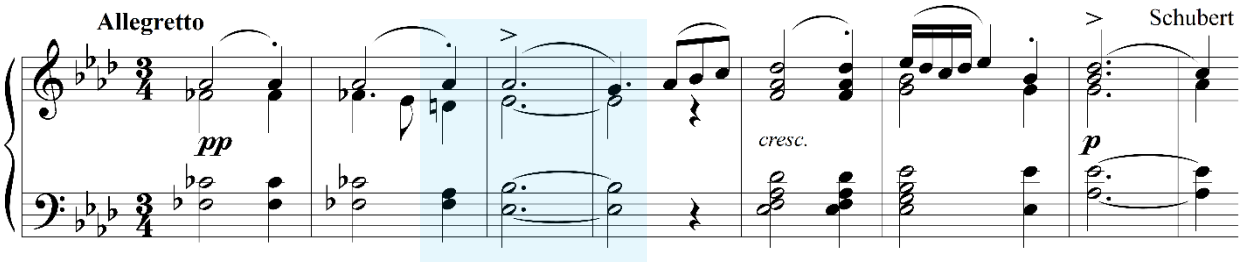
(v) What type of chord is formed on the first crotchet of bar 12 _____ and how does this chord relate to the chord that follows? _____

(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.



(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? _____

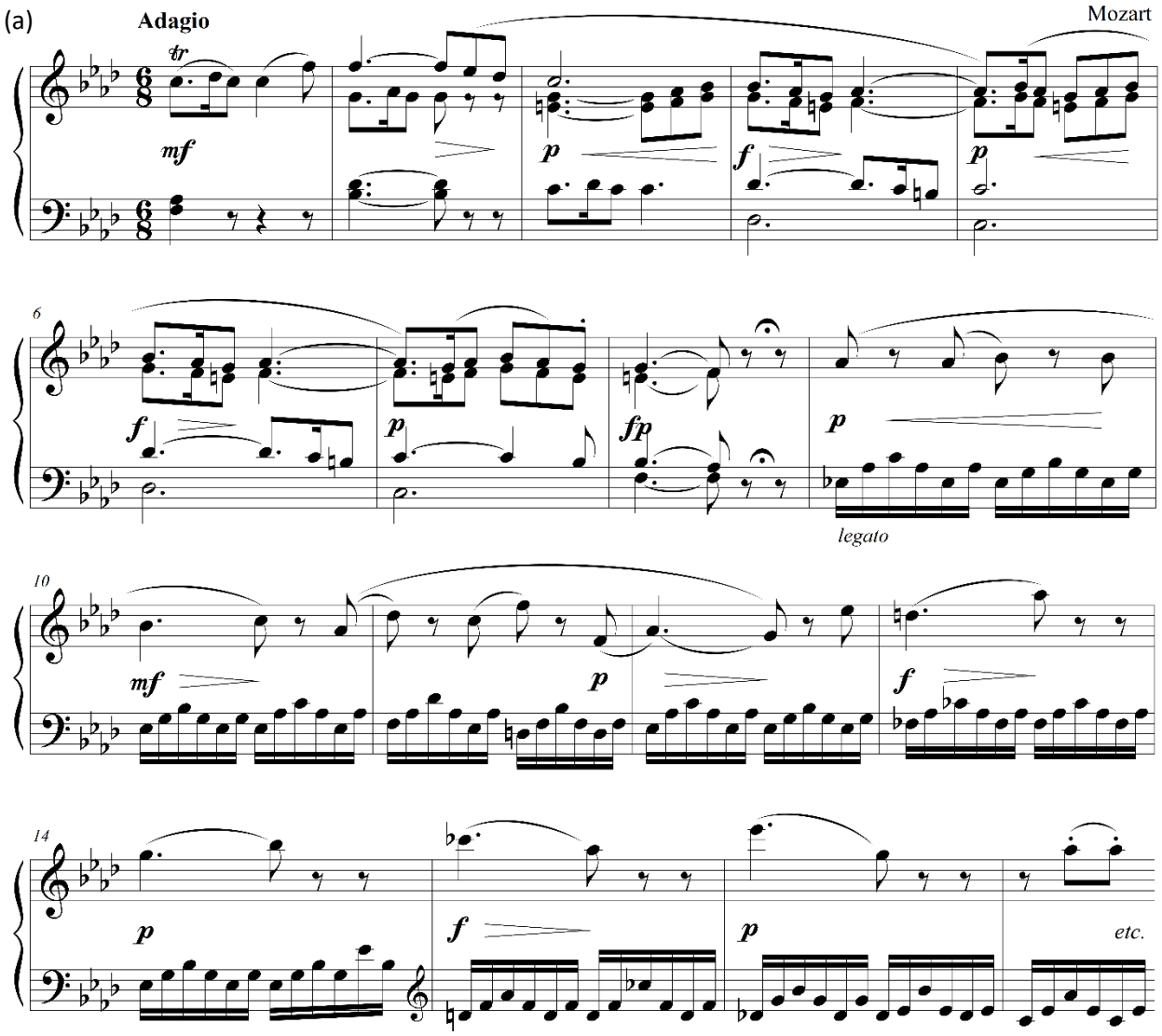
(iv) Circle an example of a 4 – 3 suspension.

(v) Analyse the harmonies in the shaded area. Write on the score below the stave.

Exercise 17.5a, b Audio 17.5a, b

The two extracts that follow are taken from the second movement of Mozart's Piano sonata in F K.280. Extract (a) is the opening 17 bars. Extract (b) is the concluding 4 bars of the movement.

(a)



(i) Name the tonic key. _____. Name the new key in bars 9 – 17. _____

(ii) Locate and circle a triple suspension/appoggiatura.

(iii) Fully explain the harmony in bar 13 in relation to the change of key. _____

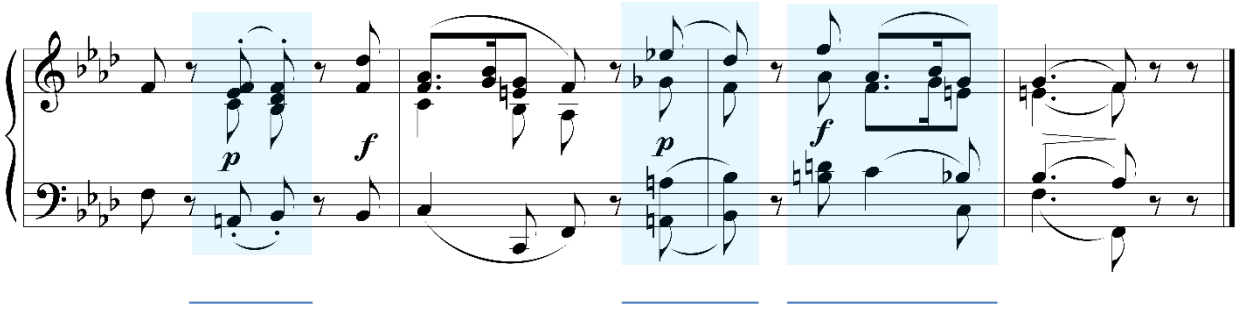
(iv) In which bar is there an example of a chromatic diminished 7th in the change of key? ____

(v) Circle one of the figured basses below that relates to the dominant 7th chord in bar 16.

7 6/5 4/3 4/2

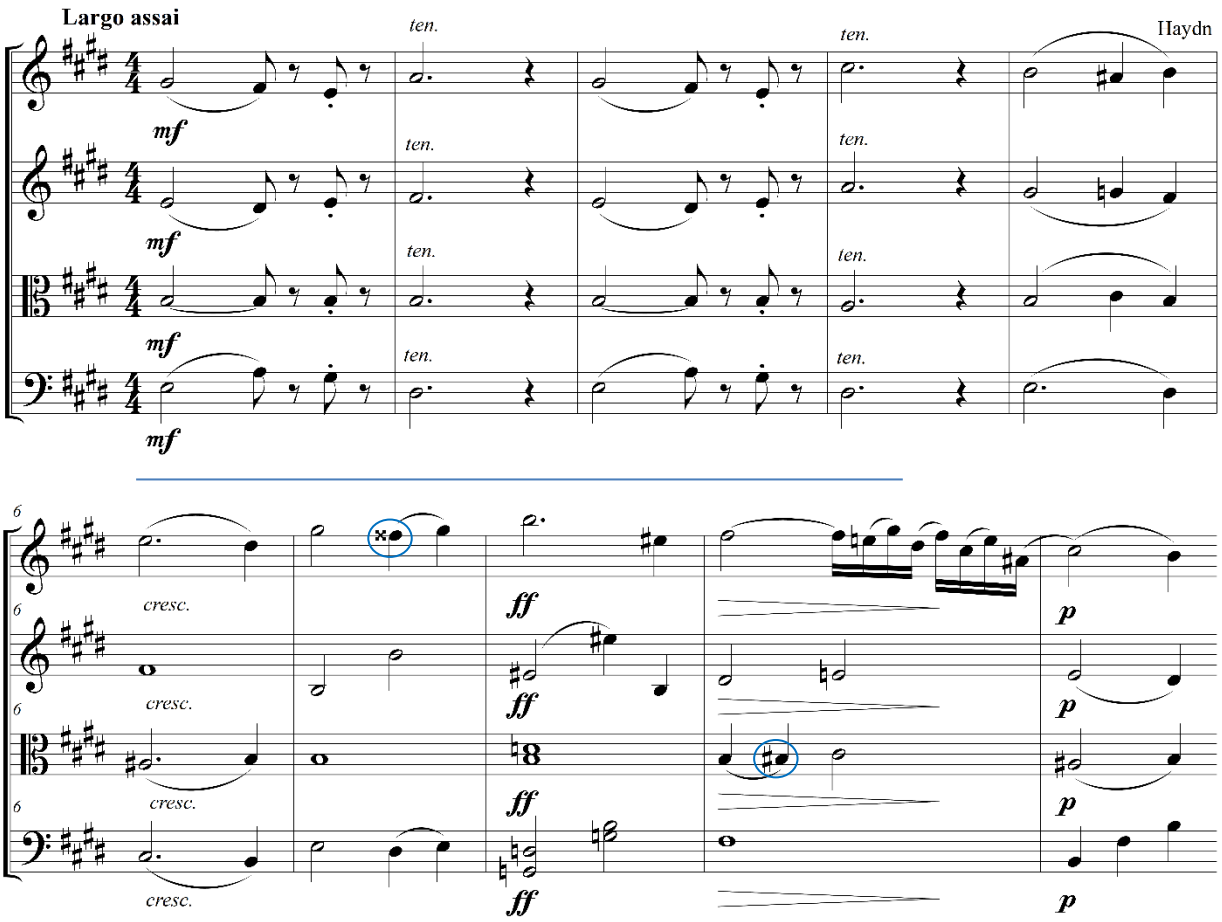
(b)

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 stave, analyse the harmonies in these areas.



Exercise 17.6 Audio 17.6

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



(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 7th chord? Bar:____.

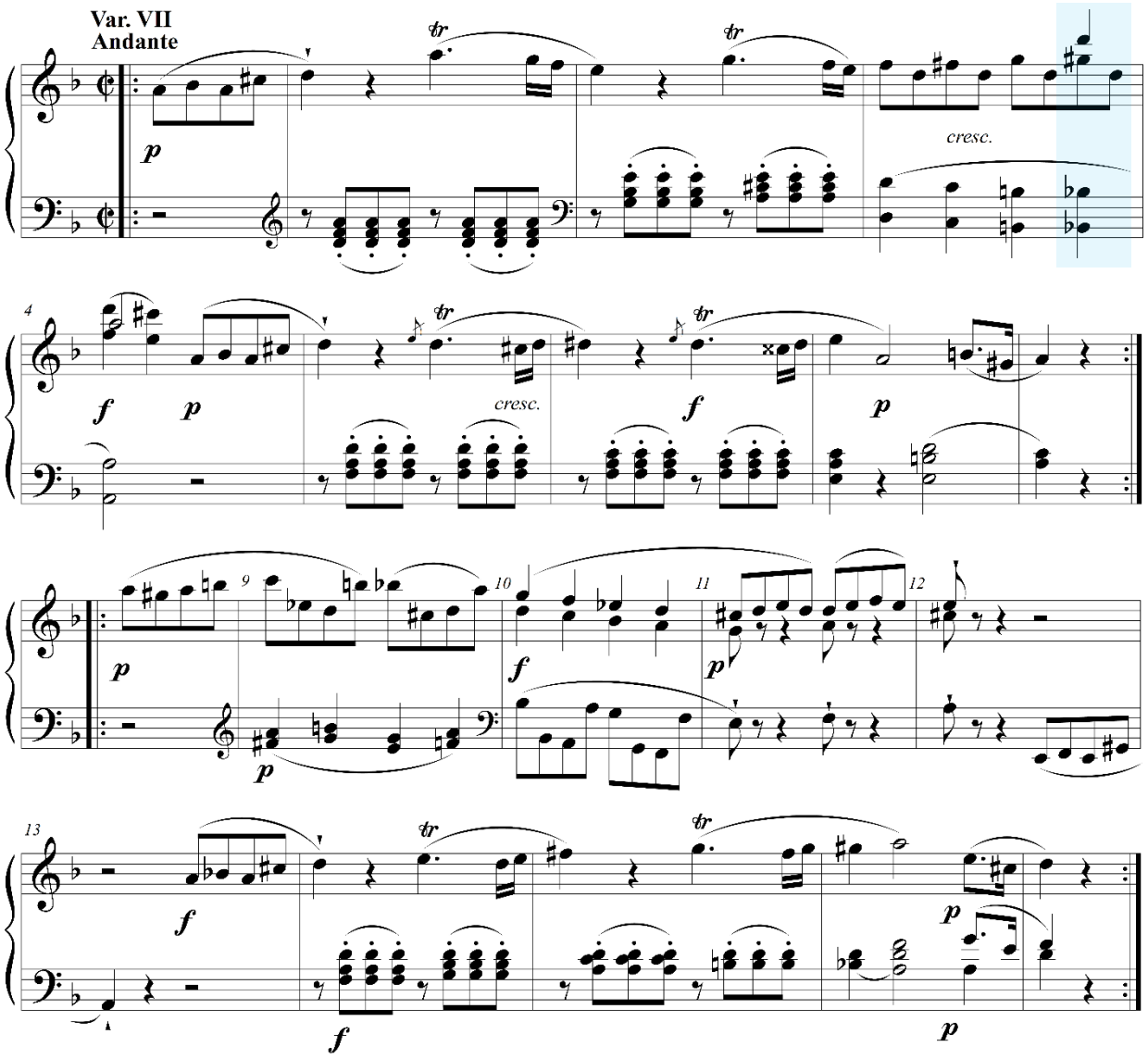
(iii) Bars 5 – 8 are in the dominant key with some chromatic colouring. Describe the function of the chords in bar 5 beat 3 _____ and throughout bar 8 _____.

(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 3rd movement of Mozart's piano sonata in D, K 284. There are two repeated sections, answer the questions that follow in relation to each.



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:

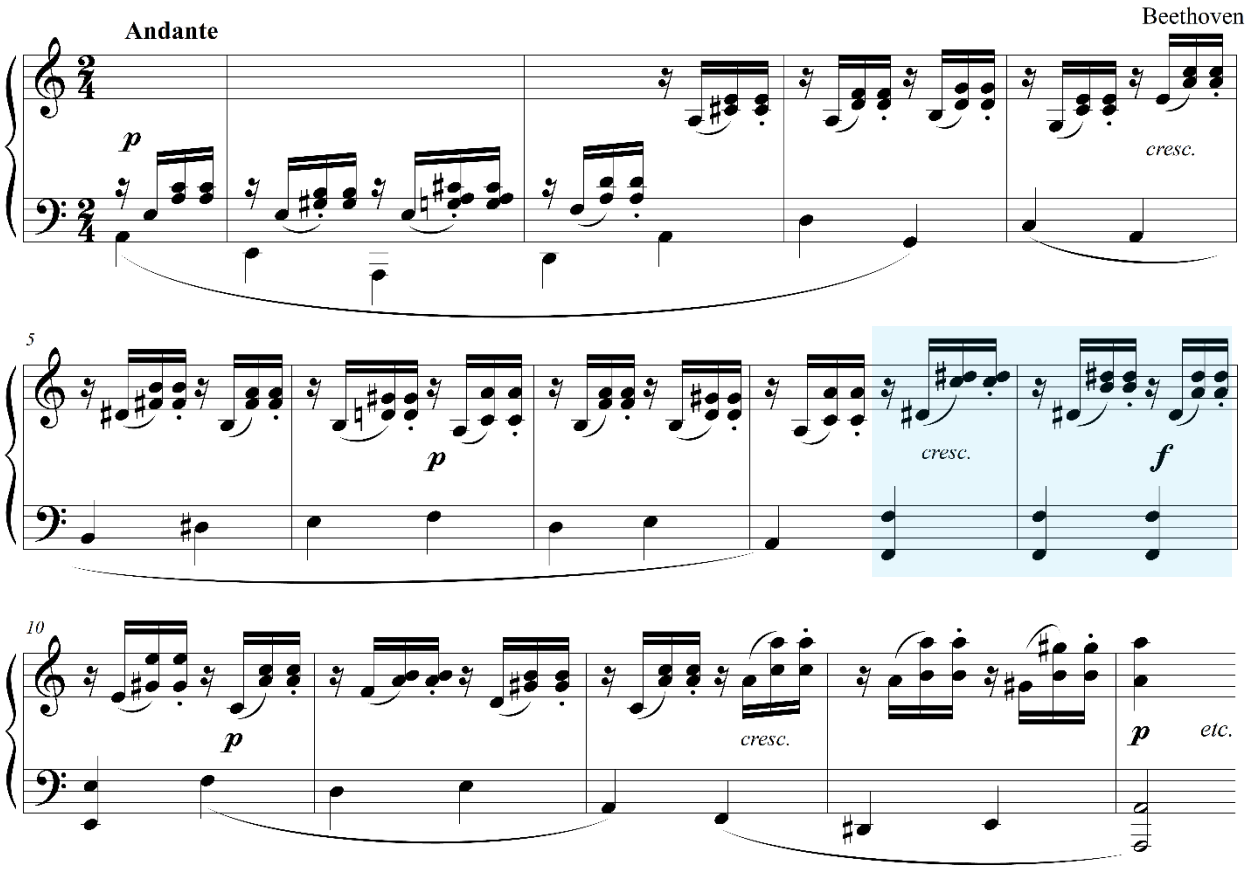
(iv) Circle an example of a chromatic diminished 7th chord with its resolution.

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

(vi) Draw a box around an example of an Italian augmented 6th 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.



(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. _____

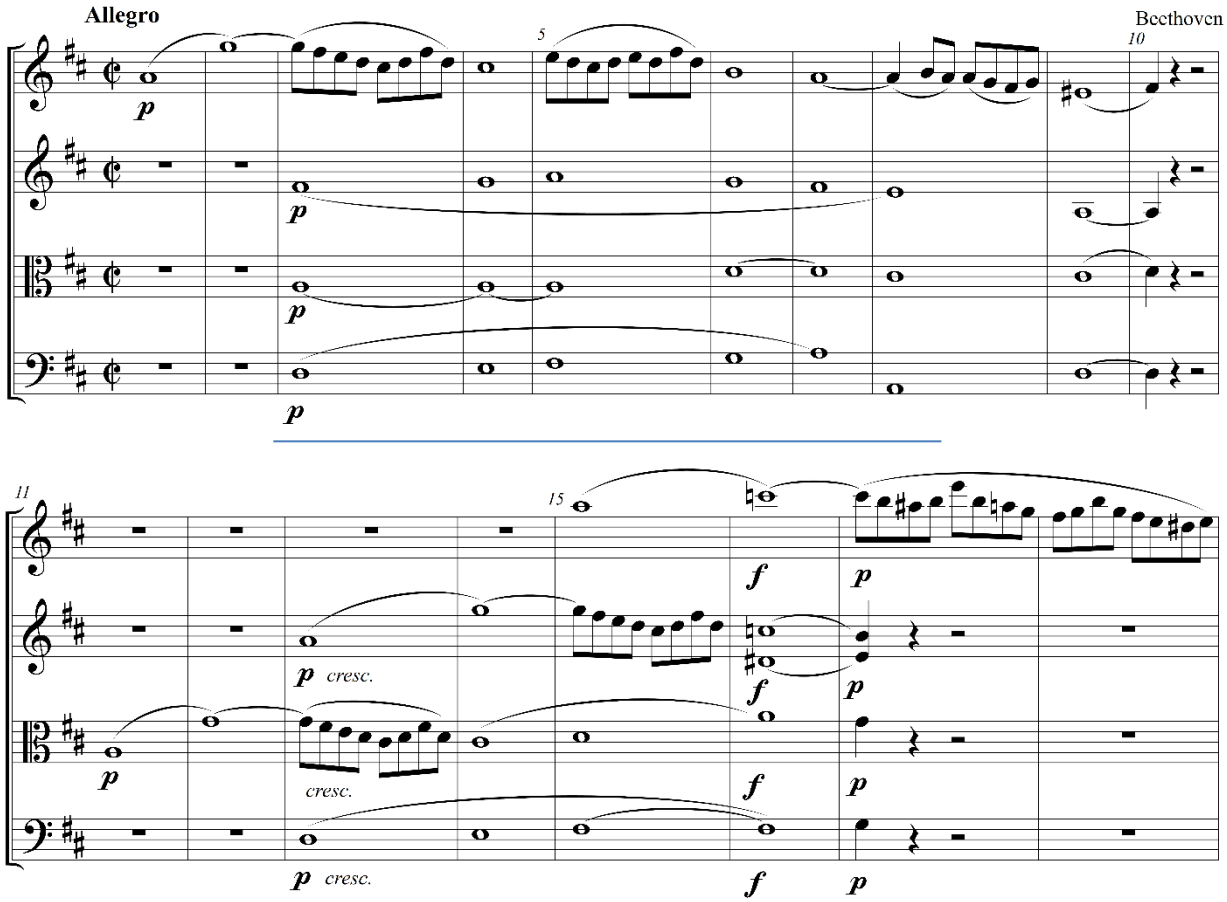
(iv) Locate an example of a secondary 7th chord. Bar ___ beat ___

(v) Locate an example of a secondary dominant chord. Bar ___ beat ___

(vi) Locate and circle an example of a German augmented 6th 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.



(i) Analyse the harmonies by writing the roman numerals below the stave 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.

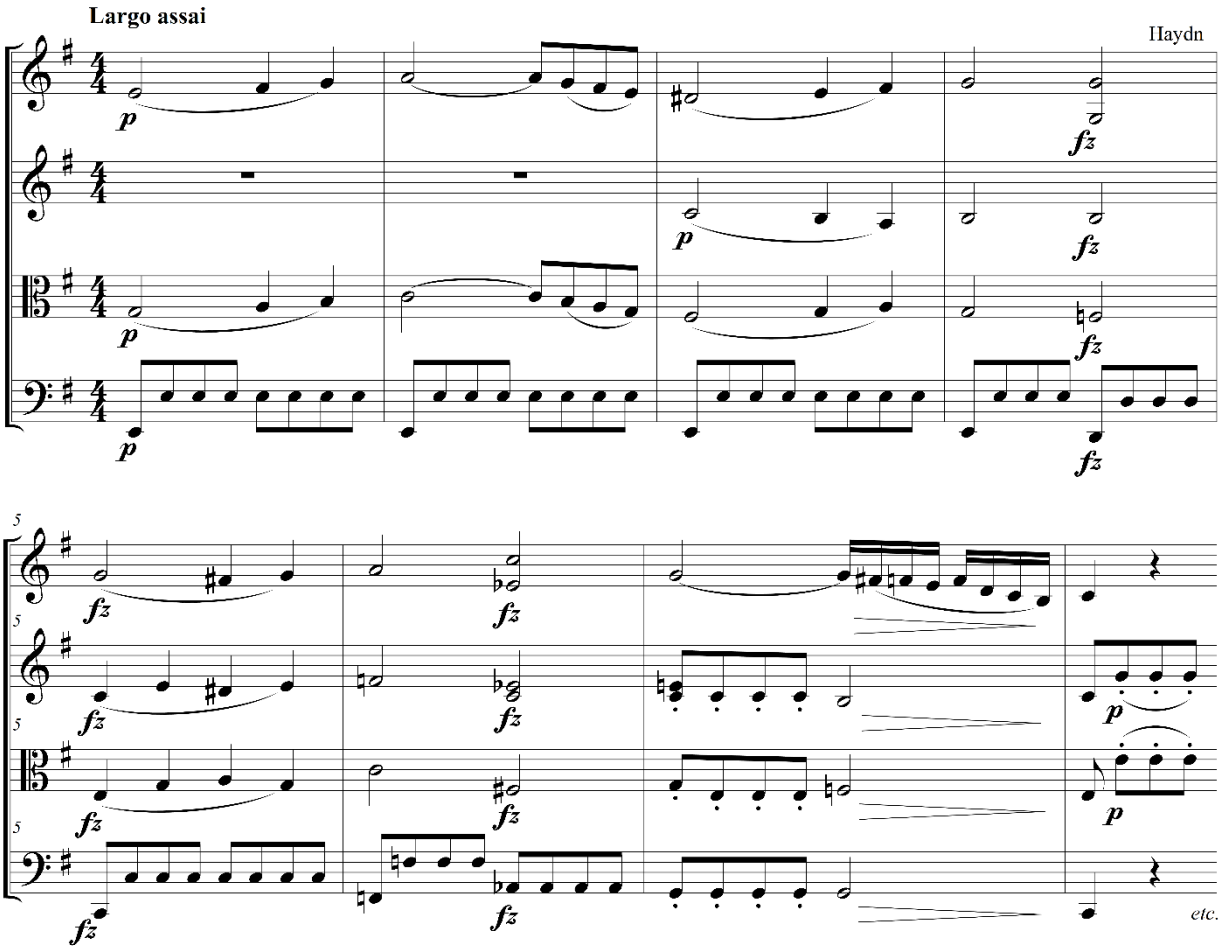
(iv) Bars 9 and 10 are a decorated form of the tonic chord; circle the decorative notes and describe the type used. _____

(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 2nd 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.



(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 7th chord on the 3rd beat of bar 4 is in _____ inversion. The new key is confirmed by a _____ cadence reached at bar___. There is an augmented 6th chord in bar ___ beats_____, its type is _____ (Italian/German/French). It resolves in the next bar where the chords are ___ and ___.

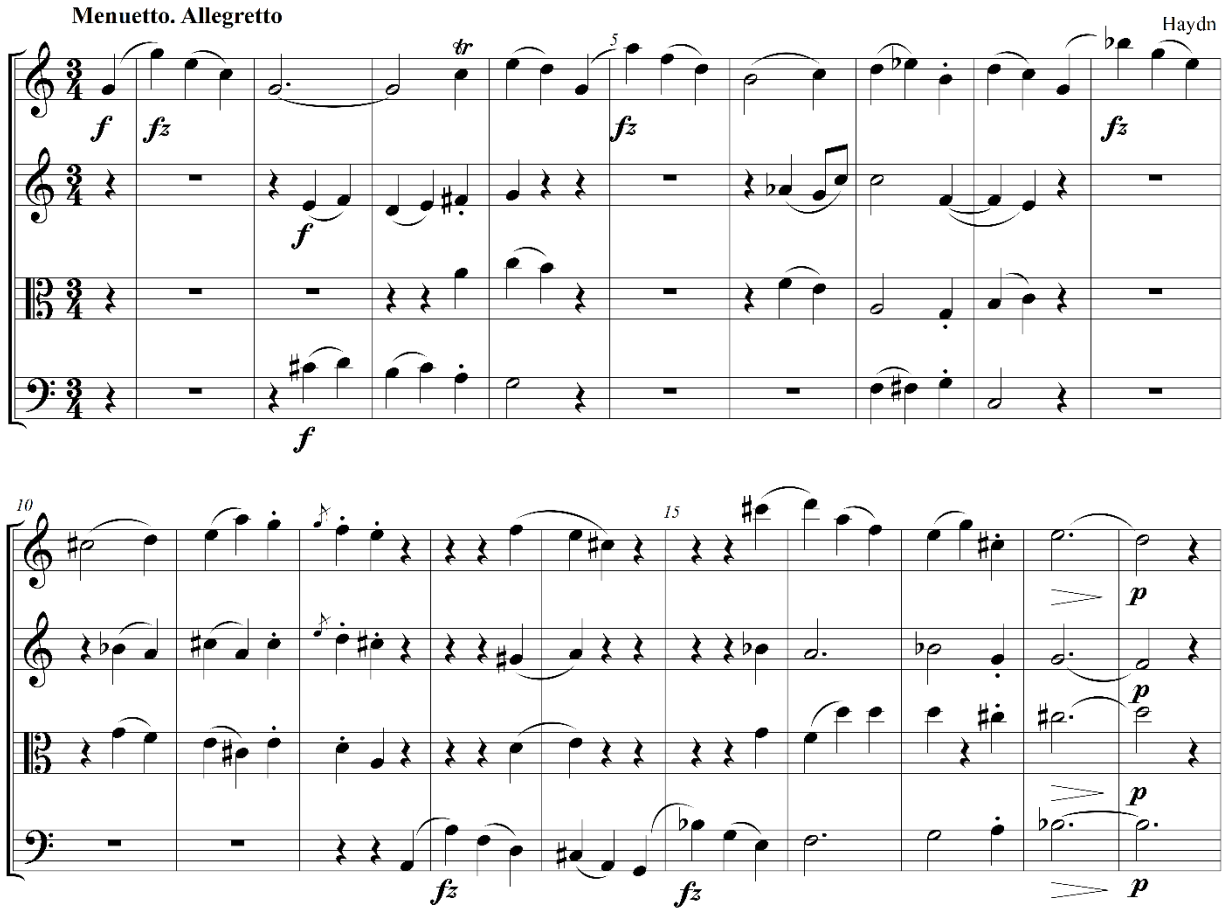
(ii) In the second system identify one example of each of the following:

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 3rd movement from Haydn's string quartet in C, Op. 50, No. 2. Listen while studying the score, then answer the questions that follow.



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

(i) What is the function of the chord on the 3rd beat of bar 3? _____

Name the resolution chords in bar 4. ____&____

(ii) What is the function of the chord on the 2nd beat of bar 7? _____

Name the resolution chord on the 3rd 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 2nd system, locate an example of a diminished 7th chord (mark it x) and a secondary 7th chord (mark it y).