

# CHAPTER 4 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 as often as you wish.

## Exercise 4.1 Audio 4.1

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



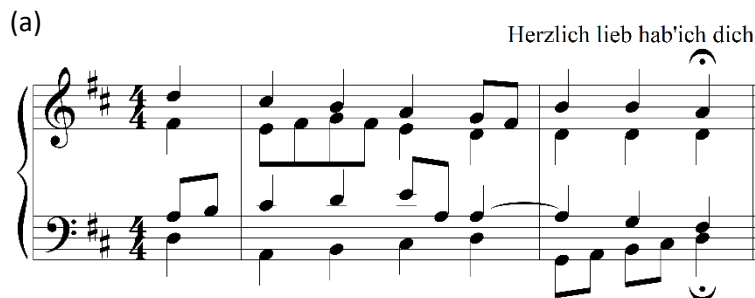
J.S. Bach  
*etc.*

- (i) In this short extract there are four instances of tied notes but only one is a suspension – mark it with X.
- (ii) Circle two examples of accented auxiliary notes.
- (iii) Analyse the harmonies by writing the roman numerals below the bass stave.

## Exercise 4.2 Audio 4.2a/b/c

Below is a group of Bach chorale phrases. Answer the questions in relation to each.

(a) Herzlich lieb hab'ich dich



- (i) Circle an accented passing note in bar 1
- (ii) Draw a box around a suspension and its resolution in bar 2.

(b) O Haupt voll Blut und Wunden

- (i) What is the function of the boxed notes in the tenor line? \_\_\_\_\_.
- (ii) Is the circled note in the soprano line a passing note or an auxiliary note? \_\_\_\_\_.

(c) Helft mir Gott's Gute preisen

- (i) Name the key of the phrase. \_\_\_\_\_. Explain the C sharp in the final chord \_\_\_\_\_.
- (ii) What is the function of the circled notes in the soprano line? \_\_\_\_\_.

Exercise 4.3  Audio 4.3

Listen to and study the extract below from a movement of Haydn's piano sonata in C Hob 16. Then answer the questions that follow.

Adagio Haydn

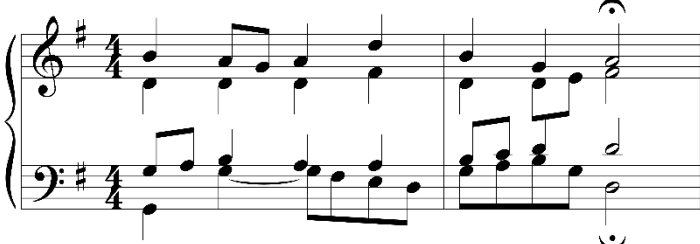
The musical score is for the first movement of Haydn's Piano Sonata in C major, Hob. XVI:16, marked Adagio. It is in 3/4 time and C major. The score is presented in two systems, each with a grand staff (treble and bass clefs). The first system contains bars 1 through 3. The second system contains bars 4 through 6. In the first system, the right hand plays a series of chords in the treble clef, while the left hand plays a simple bass line. In the second system, the right hand features a more complex melodic line with triplets and accented notes, while the left hand continues with a bass line. The piece concludes with a double bar line and repeat dots in both staves of the second system.

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- (i) Analyse the harmonies in bars 4 and 5 by writing the roman numerals below the bass stave.
  - (ii) Circle any two examples of accented passing notes.
  - (iii) Identify and circle an example of a double suspension and add the figured bass at the appropriate point below the stave.

Exercise 4.4  Audio 4.4a/b/c  

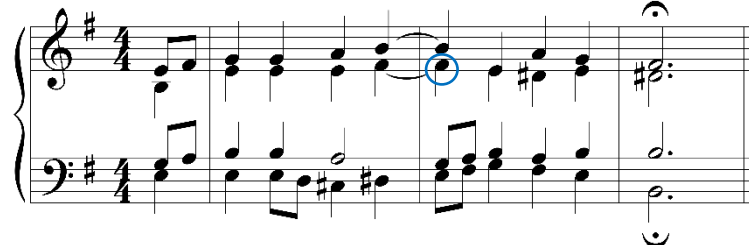
Below is a group of Bach chorale phrases. Answer the questions in relation to each.

(a) Liebster Jesu, wir sind hier



- (i) Explain the function of the tied note in the bass of bar 1. \_\_\_\_\_.
- (ii) Circle two examples of accented passing notes in the phrase.
- (iii) How many times does the dominant chord feature? \_\_\_\_\_.

(b) Christum wir sollen loben schon



- (i) Name the key of the phrase. \_\_\_\_\_. Add roman numerals below the bass in bar 1.
- (ii) Explain the presence of C sharp in the bass in bar 1 on beat 3. \_\_\_\_\_.
- (iii) What is the function of the circled note in the alto part in bar 2? \_\_\_\_\_.

(c) Durch Adams Fall



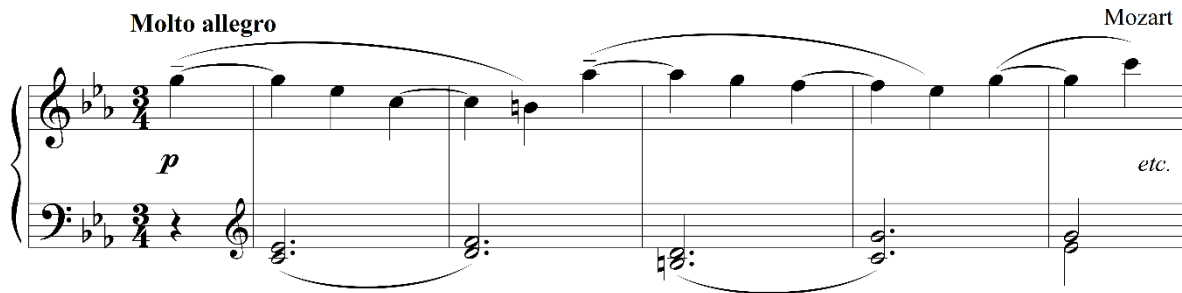
- (i) The phrase is in the key of C minor; identify the melodic minor harmonisation by drawing a bracket below where it occurs.
- (ii) Circle two examples of suspension decoration and add the figured bass at the appropriate points.



Exercise 4.5  Audio 4.5

This short extract is from Sonata in C minor K457 by Mozart. Circle all suspensions.

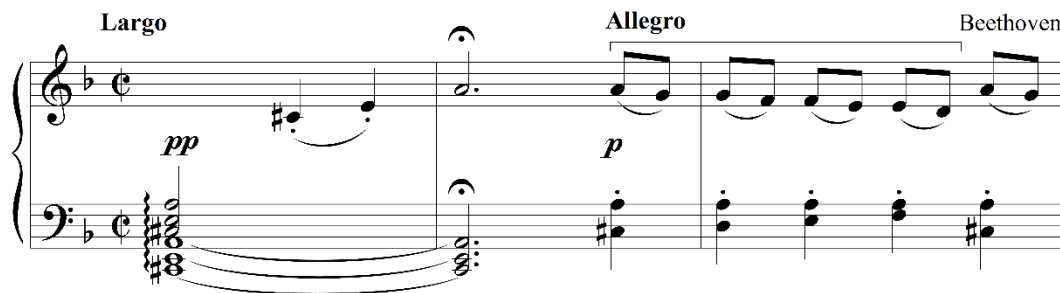
**Molto allegro** Mozart



Exercise 4.6  Audio 4.6

This extract is from Beethoven's Sonata in D minor Op.31, No.2. Answer the questions that follow.

**Largo** **Allegro** Beethoven



**Adagio**



- (i) Analyse the harmonies by writing the roman numerals below the staff in bars 1 – 3.
- (ii) Circle all examples of suspensions in the quaver area marked by a bracket in bars 2 and 3.
- (iii) The boxed area in line 2 forms a sequence with the preceding quaver movement but is now transposed to G minor. Circle the suspensions in the treble.

Exercise 4.7  Audio 4.7a/b/c  

Listen to and study this final group of chorale phrases, then answer the questions that follow.

(a) Nun freut euch, Gottes Kinder all

- (i) Taking account of the accidentals, name the key of the phrase \_\_\_\_\_.
- (ii) Comment on the final chord. \_\_\_\_\_.
- (iii) Add roman numerals below the first four chords.
- (iv) Locate and circle an example of a suspension.

(b) Wer Gott vertraut

- (i) Which voice part has a chain of suspension decoration? \_\_\_\_\_.
- (ii) Circle each suspension.
- (iii) Add roman numerals below the first four chords.

(c) O wie selig seid ihr doch

- (i) Circle an example of each: an accented passing note and double accented passing notes.
- (ii) Draw a bracket/s where melodic minor harmonisation is a feature.
- (iii) Add figured bass below the first phrase.