

Exercise 2.11 - Listen to Rameau's, 2^{me} *Menuet* from *Nouvelles Suites de Pièces de Clavecin* and follow the music on the following page

1. Identify the key of the piece _____
2. Analyze the harmony in m. 4 by choosing a single Roman numeral _____
3. Identify the key and cadence type at mm. 7-8 _____ and mm. 15-16 _____
4. Although the music never leaves the tonic key, some interesting chromaticisms exist.

Which measures are most remote from the tonic? _____

5. Analyze the harmony on the second beat of m. 31 _____
6. Study Appendix I: Form Diagrams (Binary Form), and make a diagram showing measure numbers, form, and keys

Exercise 3.11 - Listen to Bach's *Sarabande* from French Suite no. 1 and follow the music on the following page

1. Identify the key of the piece _____
2. Analyze the harmony in m. 2 by choosing a single Roman numeral _____
3. Identify the key and cadence type at mm. 7-8 _____ and mm. 15-16 _____
4. Which measure in the 3rd or 4th line first suggests the return of the tonic key? _____
5. Analyze the harmony on the second eighth note of m. 23 _____
6. Study Appendix I: Form Diagrams (Binary Form), and make a diagram showing measure numbers, form, and keys

Exercise 4.11 - Listen to Handel's Air and 5 Variations from Suite no. 3 and follow the music on the following page

1. Identify the form of the Air (a) binary (b) rounded binary (c) ternary (circle the correct answer)

2. The melody in the Air is presented in a highly embellished way. Circle the main notes and then look through the top line of each variation to see how those notes form a framework for the composition.

Which variations present the main melody in the most clear, obvious way, in the top voice? _____

3. Analyze m. 3 of Var. 2 with Roman numerals _____

Compare this harmony to the 3rd measures of Var. 1 and 2. Are they the same, similar, or different? _____

Now look more broadly across the piece for harmonic similarity. Would you say the same basic harmony is used in each variation? _____

4. In a set of variations, some aspects remain the same, some change slightly, and some change dramatically. Discuss each of the following variables for this piece:

Tonality: _____

Modality: _____

Form: _____

Rhythm: _____

Meter: _____

Tempo: _____

Dynamics: _____

Articulation: _____

Register: _____

Texture: _____

Exercise 5.5 - Listen to Mozart's 8 Variations on the March from Grétry's *Mariages Samnites* and follow the music on the following page

1. Identify the form of the Theme (a) binary (b) rounded binary (c) ternary (circle the correct answer)
2. Identify the key at the double bar (m. 8) _____
3. Choose the variation in which the melody is least audible, and circle the main tones
4. Analyze mm. 1-4 with Roman numerals (one chord per bass note)

5. In a set of variations, some aspects remain the same, some change slightly, and some change dramatically. Discuss each of the following variables for this case:

Melody: _____

Harmony: _____

Tonality: _____

Modality: _____

Form: _____

Rhythm: _____

Meter: _____

Tempo: _____

Dynamics: _____

Articulation: _____

Register: _____

Texture: _____

Exercise 7.11 - Listen to Clementi's *Allegro con spirito* from Sonatina op. 36/6 and refer to the score on the following page

1. In the exposition, which measure first suggests the dominant? ____

and by which measure is the music really in the dominant? ____

2. Identify the measure numbers that divide the development:

Stability: mm. ____ to ____, Instability: mm. ____ to ____

Dominant prologation: mm. ____ to ____

Is the development a re-working of the first theme or second theme, or is it a new theme?
(circle correct answer)

3. At what measure in the recapitulation does the music go differently from the way it

had gone in the exposition? ____

4. Is the second theme the same length in the recapitulation? ____ if not, where are the

extra measures added? _____

5. Compare the 1st and 2nd themes. Discuss one aspect of similarity, and one of contrast

6. Study Appendix I: Form Diagrams (Sonata Form), and make a diagram showing measure numbers, form, and keys

Exercise 8.11 - Listen to Beethoven's *Allegro ma non troppo* from Sonata op. 49/2 and refer to the score on the following page (NOTE: these questions refer to the first movement only)

1. In the exposition, which measure first suggests the dominant? ____

and by which measure is the music really in the dominant? ____

2. In the development, what key is implied by the accidentals in mm. 59-62? ____

Is the development a re-working of the first theme, transition, or second theme? (circle correct answer)

3. At what measure in the recapitulation does the music go differently from the way it had gone in the exposition? ____

4. Is the second theme the same length in the recapitulation? ____ and if not, where are the extra measures added? _____

5. Compare the 1st and 2nd themes. Discuss one aspect of similarity, and one of contrast

6. Study Appendix I: Form Diagrams (Sonata Form), and make a diagram showing measure numbers, form, and keys

Exercise 9.7 - Listen to Haydn's *Allegro moderato* from Sonata Hob. XVI:32 and refer to the score on the following page

1. In the exposition, does the music modulate gradually to the relative major, or does it arrive abruptly? (circle correct answer)

2. Which keys are tonicized in the development around mm. 31-33 _____

and mm. 38-39 _____

3. Is the development a re-working of the first theme, second theme, or both? (circle correct answer)

4. At what measure in the recapitulation does the music go differently from the way it had gone in the exposition? _____

5. Compare the 1st and 2nd themes. Discuss one aspect of similarity, and one of contrast

6. Study Appendix I: Form Diagrams (Sonata Form), and make a diagram showing measure numbers, form, and keys

Exercise 10.5 - Listen to Mozart's *Allegro* from Sonata K. 457 and follow the music starting on the following page

1. Identify the seventeen-measure transition between the first and second themes:

mm. ____ to ____

2. Three quiet melodies, of contrasting character, are found in the transition and 2nd theme area.

Identify their starting measures: ____, ____, and ____

Which one of these themes returns in the development? _____

What material from the exposition provides the rest of the substance for the

development? _____

3. Identify the expanded tonicization of D-flat major in the recapitulation.

mm. ____ to ____

4. Give the Roman numeral analysis of mm. 172-173: _____

5. Study Appendix I: Form Diagrams (Sonata Form), and make a diagram showing measure numbers, form, and keys (include the coda as a separate area)

Exercise 11.7 - Listen to Couperin's *La Voluptueuse* from *Pièces de Clavecin*, Book 1 Part 1 and follow the music starting on the following page

1. Identify the key of the piece _____. What aspects of the notation make this identification complicated? _____

How many times do you hear the refrain? _____

2. Four contrasting keys are suggested during the episodes (couplets). Identify these keys and state their functional relationship

Key: _____ Measures: _____ Functional Relationship: _____

3. How is the eight-measure refrain organized? (a) continual development (b) statement with contrasting response (c) statement with similar response (circle correct answer)

4. Explain the double meaning of the cadence that first appears in m. 16

5. Find an example of a "variant in minor" (see week 4) in the B section:

measure number _____ RN: _____

6. Study Appendix I: Form Diagrams (7-Part Rondo), and make a diagram showing measure numbers, form, and keys

Exercise 12.7 - Listen to Rameau's *Gigue en Rondeau* from *Pièces de Clavecin* and follow the music starting on the following page

1. This rondo has three refrains in the tonic, and two episodes in other keys. What are the functional relationship terms for those other keys? _____ and _____
2. How is the eight-measure refrain organized? (a) continual development (b) statement with contrasting response (c) statement with similar response (circle correct answer)
3. Identify a circle-of-fifths progression: mm. ____ to ____
4. Find a passage where the opening returns in a different key: mm. ____ to ____
5. Find an example of a "variant in minor" (see week 4) in the C section:
measure number ____ RN: ____
6. Study Appendix I: Form Diagrams (5-Part Rondo), and make a diagram showing measure numbers, form, and keys

Exercise 13.7 - Listen to Beethoven's *Tempo di Menuetto* from Sonata op. 49/2 and follow the music starting on page 103

1. What is the form of the refrain (mm. 1-20)? Is it (a) binary, (b) rounded binary, or (c) ternary? (circle correct answer).

2. Find an example of each of the following:

Anticipation: measure ____ pitch____

Neighbor Tone: measure ____ pitch____

Passing Tone: measure ____ pitch____

Accented Neighbor Tone: measure ____ pitch____

Pedal Tone: measure ____ pitch____

Accented Passing Tone: measure ____ pitch____

7-6 suspension: measure ____ pitch____

3. Are the modulations by common chord or are they chromatic? To D major _____, to C major _____

4. Study Appendix I: Form Diagrams (5-Part Rondo), and make a diagram showing measure numbers, form, and keys (include the coda as a separate area)

Exercise 14.7 - Listen to Schumann's *Fürchtenmachen* from *Kinderszenen* and follow the music starting on the following page

1. How is the eight-measure refrain organized? (a) continual development (b) statement with contrasting response (c) statement with similar response (circle correct answer)

2. How is the final refrain different from the other three? _____

3. What is surprising about the way the B section ends? _____

4. Identify the type of NCTs in m. 3 _____, m. 9 _____, m. 21 _____,

m. 48 _____

5. Study Appendix I: Form Diagrams (7-Part Rondo), and make a diagram showing measure numbers, form, and keys.

6. How is this piece different from the default 7-part rondo diagram?

Exercise 15.5 - Listen to Grieg's "Popular Melody" from Lyric Pieces op. 12 and follow the music starting on the following page

1. Are the three refrains exactly the same or slightly different?

What about the two episodes? _____

2. Despite the highly chromatic harmony, cadences are regular and audible.

Identify the key and cadence at these points:

m. 4 - key: ____ cadence: ____ m. 8 - key: ____ cadence: ____

m. 12 - key: ____ cadence: ____ m. 16 - key: ____ cadence: ____

3. What type of non-chord tone dominates the bass in mm. 1-4? ____

Identify the type of NCT in the top voice in m. 8 ____

4. Study Appendix I: Form Diagrams (5-Part Rondo), and make a diagram showing measure numbers, form, and keys