Exercise 2.7 - Listen to Bach's *Gavotte* from French Suite no. 5 and refer to the score on the following page

1. Identify the key of the piece _____

2. During the first part, the piece begins to modulate to the dominant in measure ____

    Identify the note in that measure that signifies the modulation ____

3. Early in the second part, the music returns to the tonic: identify the measure ____

    and the note ____ signifying this return

4. Identify the two other foreign keys in the second part, firstly the key suggested

    strongly ____, and secondly the key suggested in passing ____

5. Label the harmonic intervals in mm. 18-19

    m. 18: ____ ____ ____ ____ ____ ____ ____ ____ |

    m. 19: ____ ____ ____ ____ ____ ____ ____ ____ |

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

Gavotte.

B. W. XLV.(1)

Exercise 3.9 - Listen to Rameau's *Fanfarinette* from *Nouvelles Suite de Pièces de Clavecin* and refer to the score on the following page

1. Identify the key ____ and the cadence on the second beat of m. 4 ____

2. In which measure ____ and with what note ____ is a modulation effected to the dominant?

3. Identify the cadence in m. 12 _____

4. The second part contains departures into two minor keys:

   name the two keys ____ and ____

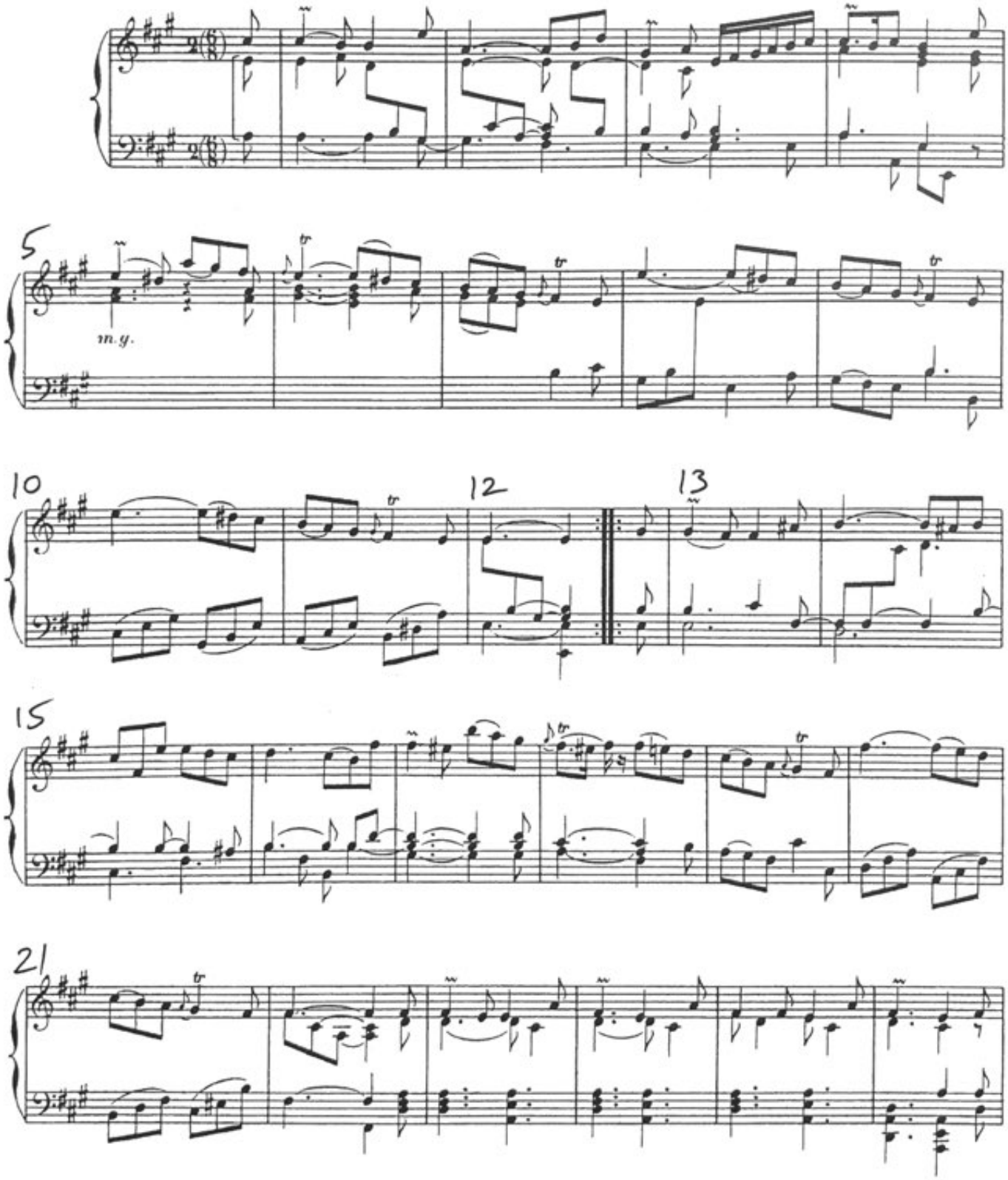
   and identify the cadences that support them in mm. 16 ____ and 22 ____

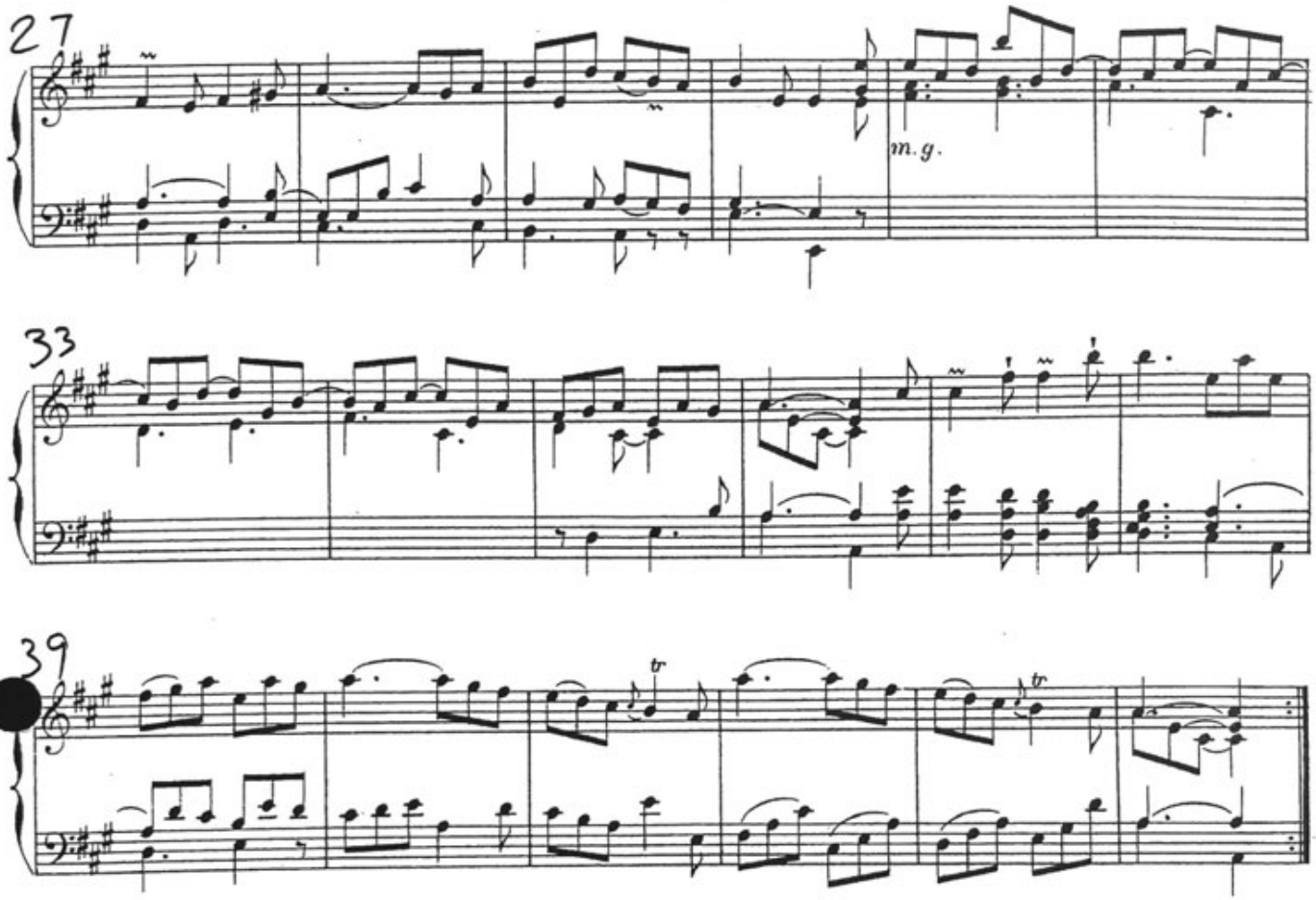
5. The music returns quite soon after this to the tonic:

   identify the cadences in mm. 30 ____ and 44 ____

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

Fanfarinette




27
m.g.
33
39
tr
tr

Exercise 4.6 - Listen to Haydn's *Menuet* from Sonata Hob. XVI: 9 and refer to the score on the following page

1. Identify the key of the piece ____

2. Write out the basic harmonization of the first four measures. Don't worry about nonchord tones, chromaticisms, or inversions. Just choose from the following: I, IV, V, or V7

   m.1: ____ ____ m.2: ____ m.3: ____ m. 4: ____ ____

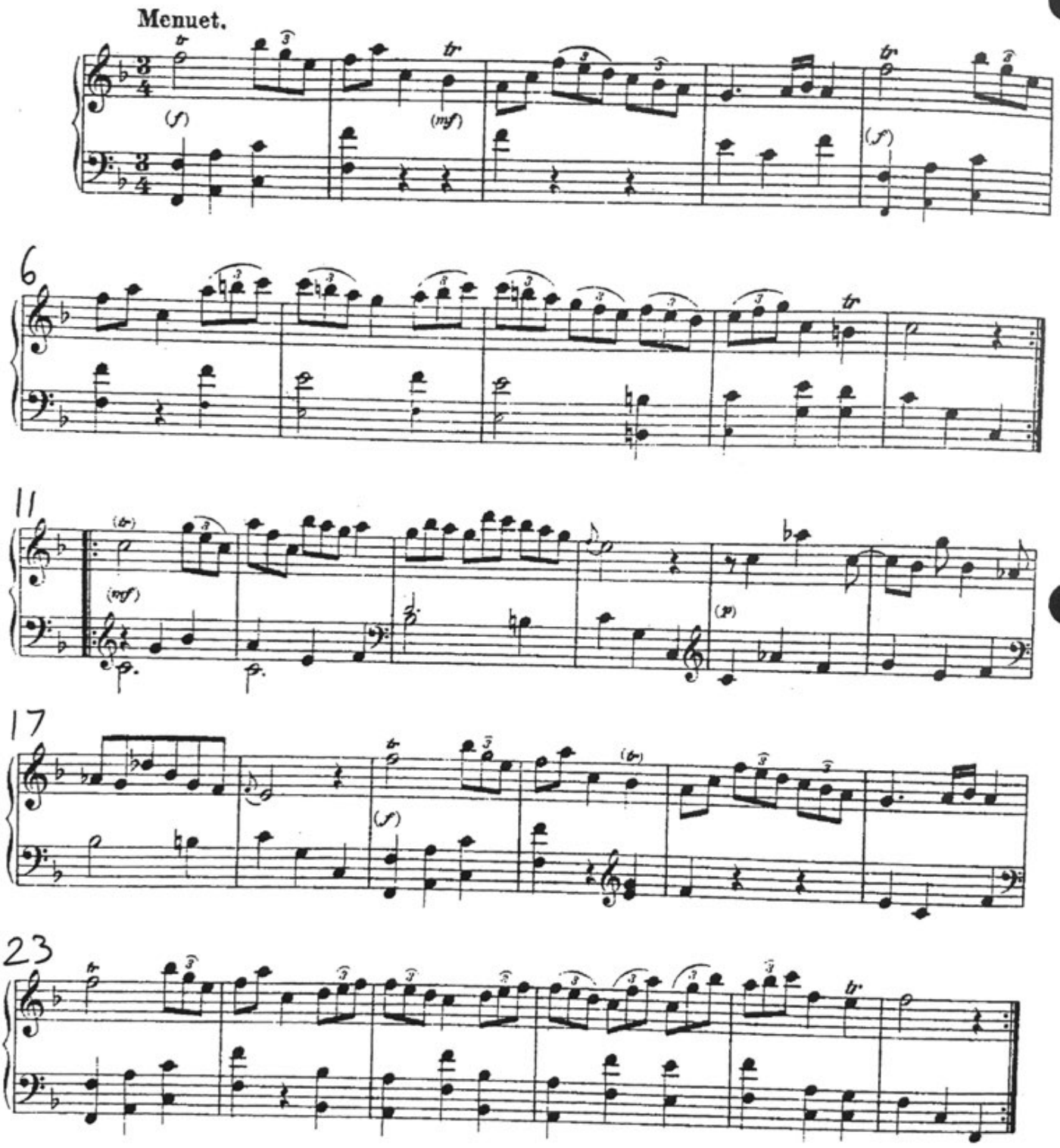
3. Identify the measure in the second part where the opening returns ____

   The opening is stated roughly the same way for a few measures, but then there is a change at m. ____

4. Identify the contrasting key suggested in mm. 15-16 ____

5. Label the cadences in m. 10 ____ and m. 28 _____

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


Menuet.
6
11
17
23

Exercise 5.5 - Listen to Mozart's *Menuetto II* from Sonata K. 282 and refer to the score on the following page

1. Identify the key of the piece ____

2. Write out the basic harmonization of the first five measures. Don't worry about nonchord tones, chromaticisms, or inversions. Just choose from the following: I, IV, V, or V7

   ____ ____ ____ ____ ____

3. Identify the measure in the second part where the opening returns ____

   The opening is stated exactly the same way for a few measures, but then there is a change at m. ____

4. Compare the cadence in m. 8 to that in m. 32. Considering the music that follows, would you analyze the cadences differently? ____
   and what reason would you give for your answer?

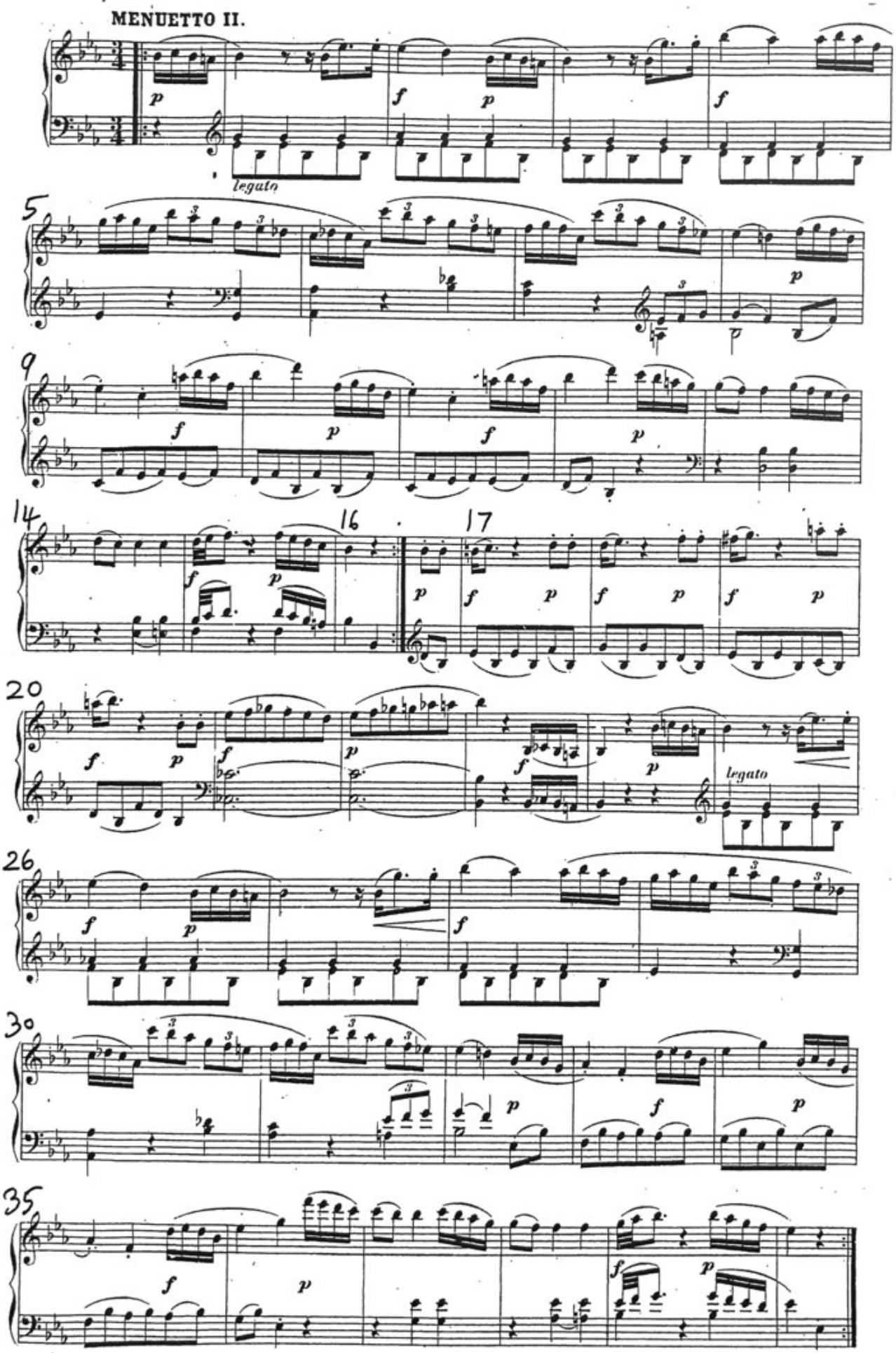
   _____

5. Identify the sixteenth-note motive that unifies the work and compare the interval structure of two different occurrences of that motive.

   _____

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

MENUETTO II.



Exercise 7.10 - Listen to Schumann's *Wichtige Begebenheit* (An Important Event) from "Scenes from Childhood" and refer to the score on the following page

1. Identify the key of the piece ____, and of the middle section ____

    What is the relationship between the two keys? _____

2. Describe the ways in which the middle section differs from the outer sections

    _____

    _____

    _____

3. Is the third section exactly the same as the first? ____

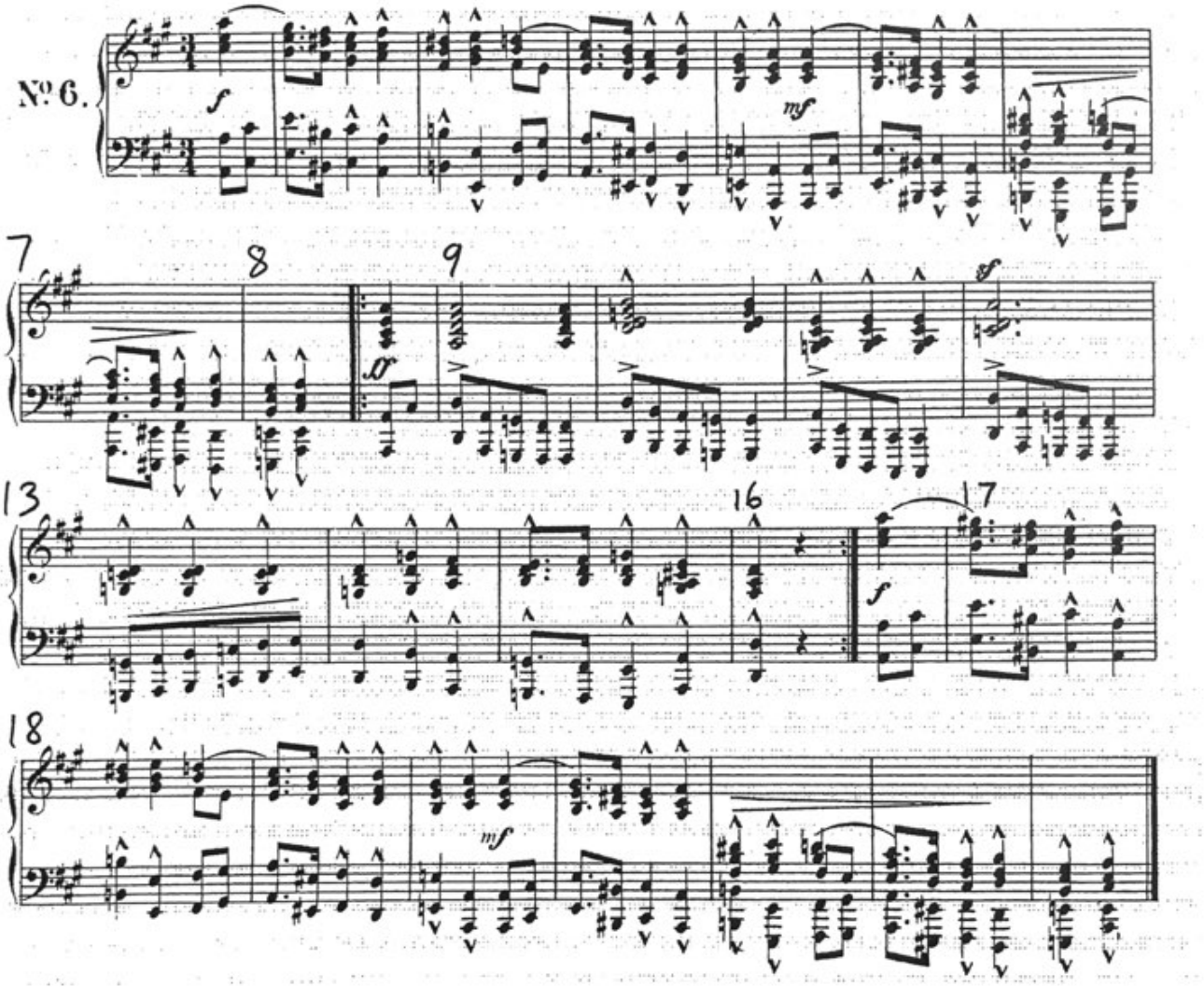
    If not, describe the difference _____

4. Label the cadences in mm. 8 ____, 16 ____, and 24 ____

5. What foreign key is suggested around mm. 12-14? ____

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

Wichtige Begebenheit.



Exercise 8.10 - Listen to Grieg's "Norwegian Melody" from Lyric Pieces op. 12 and refer to the score on the following page

1. What is the relationship between the main key and the secondary key? _____

2. Describe the ways in which the middle section differs from the outer sections

_____

_____

_____

3. Is the third section exactly the same as the first? ____

If not, describe the difference _____

4. Identify a phrase in the opening section that returns in a transformed way in the middle section,

In opening section: mm. ____ to ____

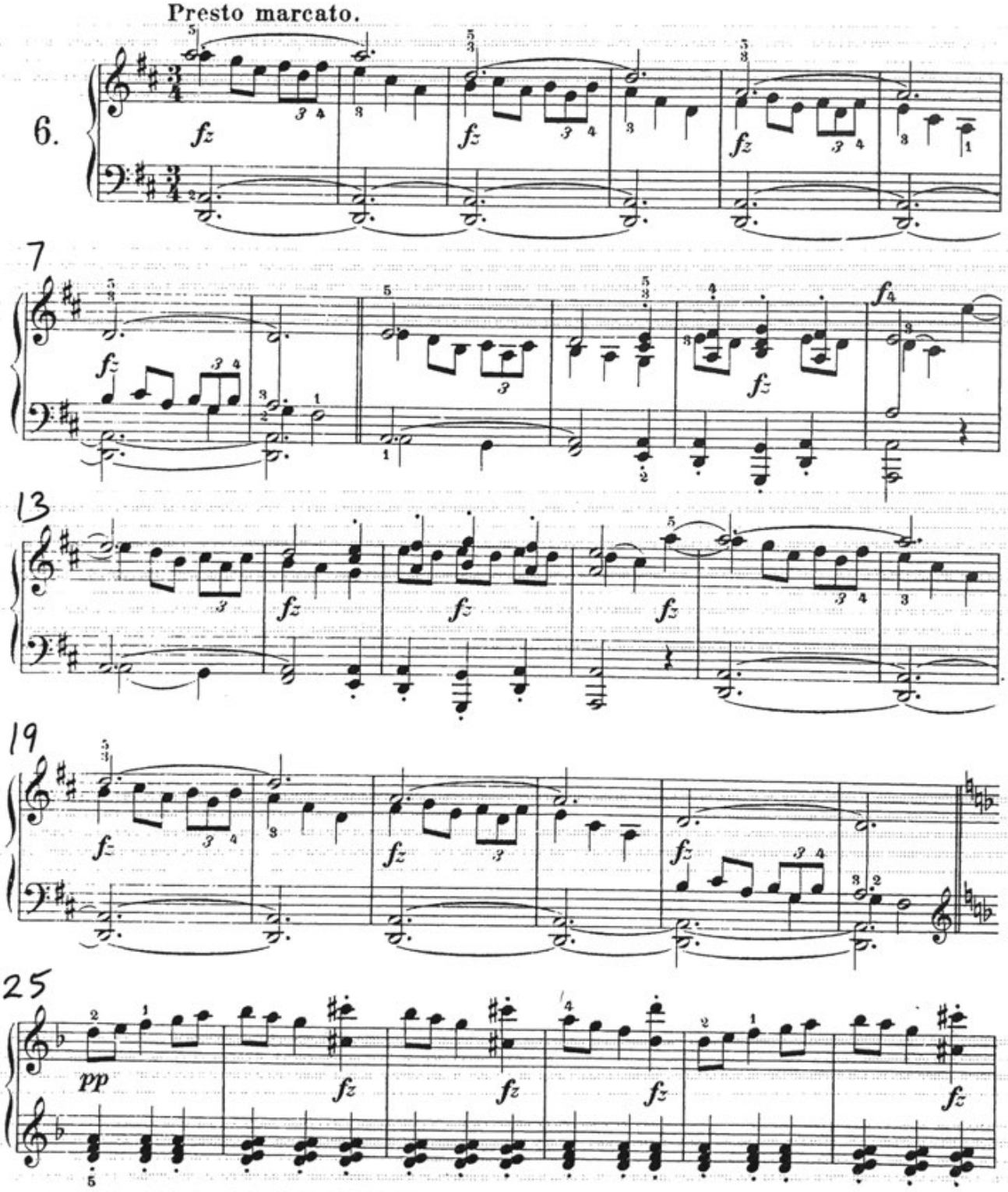
In middle section: mm. ____ to ____

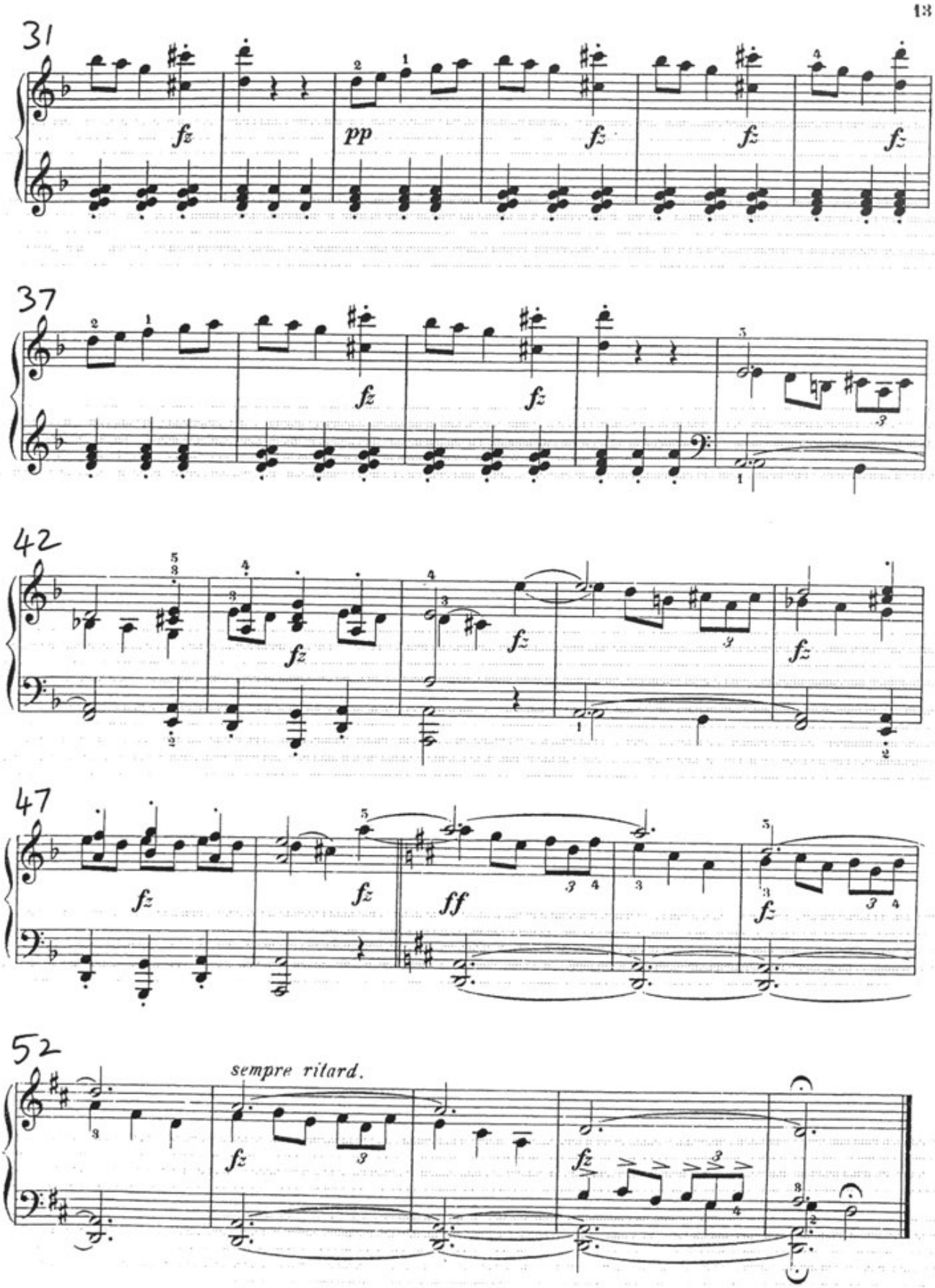
5. Use one word to describe the harmony of the opening _____

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

Norwegisch.

Mélodie norwégienne. — Norwegian melody.




31
fz
pp
fz
fz
fz
37
fz
fz
42
fz
fz
fz
47
fz
fz
ff
fz
52
sempre ritard.
fz
fz

Exercise 9.10 - Listen to Beethoven's *Scherzo* from Sonata op. 2/3 and refer to the score on the following page

1. Identify the key of the piece ____

2. From the very beginning of the piece, F-sharps are used to suggest the dominant but are quickly cancelled. Identify the measure containing the first F-sharp that remains uncancelled, signifying that a modulation to the dominant is really happening ____

3. Identify the measure in the second part where the opening returns ____,

   and where the music goes differently after that ____

4. Write out the basic harmonization of mm. 5-8. Don't worry about nonchord tones, chromaticisms, or inversions. Just choose from the following: I, IV, V, or V7

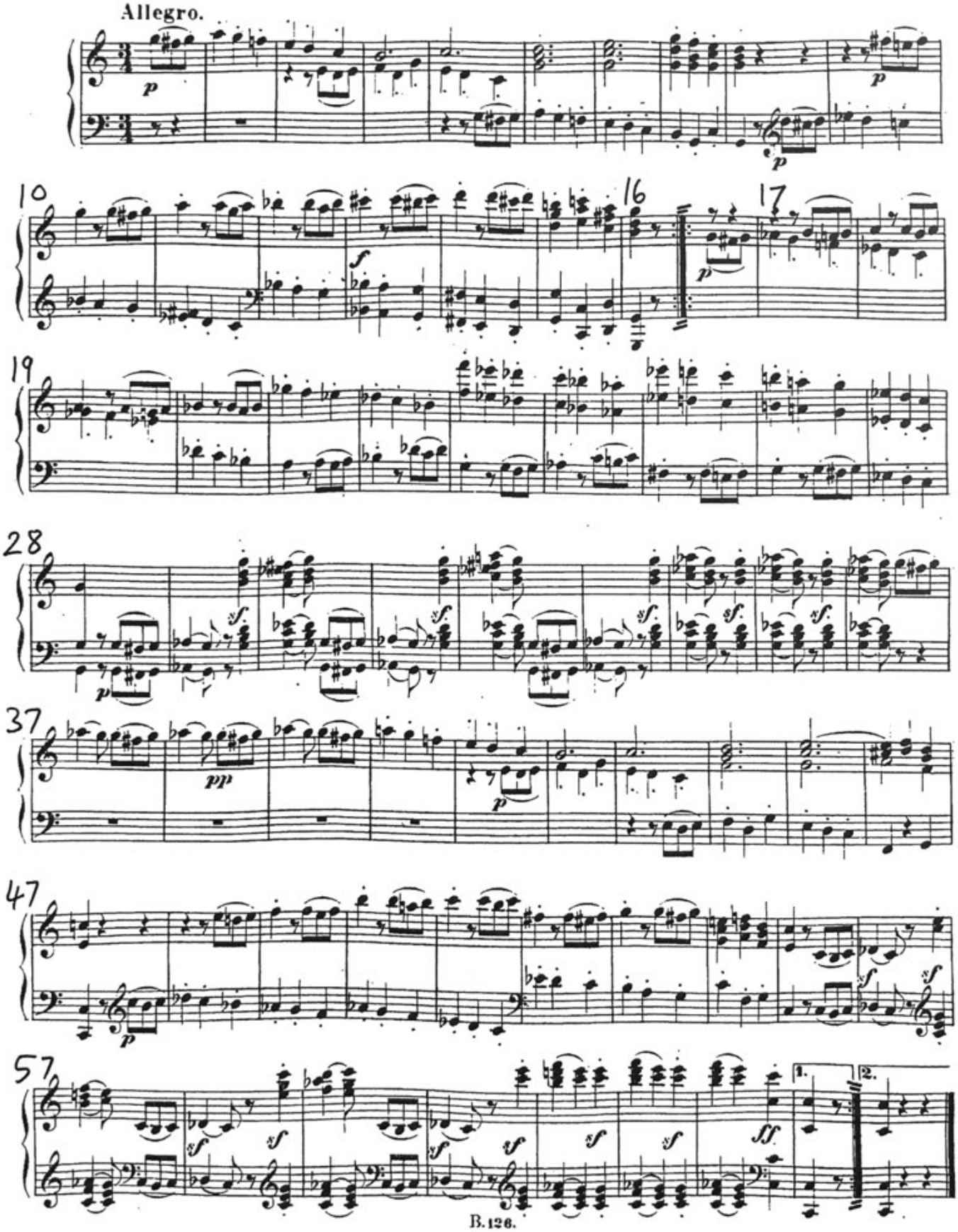
   m.5: ____ m. 6: ____ m. 7: ____ ____ ____ m. 8: ____

5. Label the cadences in m. 8 ____ (music still in C) and m. 16 _____ (music has moved to G)

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

SCHERZO.

Allegro.



B.126.

Exercise 10.9 - Listen to Schubert's *Trio* from Sonata D. 279 and refer to the score on the following page

1. Identify the key of the piece ____

2. Identify the measure ____ and note ____ in the first part that signify a modulation to the dominant

3. Identify the measure in the second part where the opening returns ____,

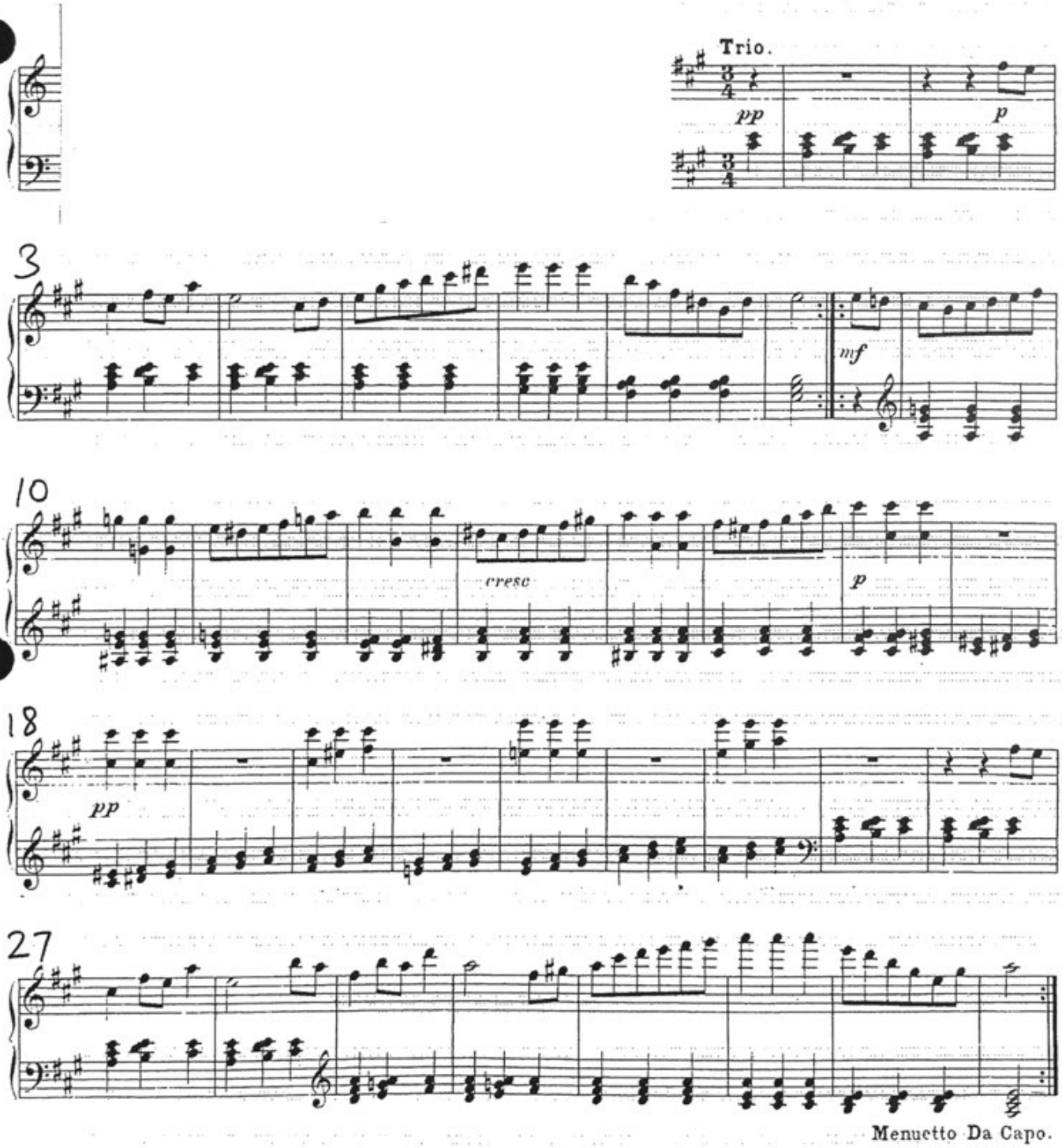
   and where the music goes differently after that ____

4. Write out the basic harmonization of the last four measures. Don't worry about nonchord tones, chromaticisms, or inversions. Just choose from the following: I, IV, V, or V7

   ____ ____ ____ ____

5. Label the cadences in m. 8 ____ and m. 34 _____

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



F. S. 94.

Exercise 11.6 - Listen to Bach's *Menuet* from French Suite no. 2 and refer to the score on the following page

1. The music moves to the relative major during the first part, and then returns to the tonic via the subdominant during the second part.

   Analyze key and cadence type at the phrase endings:

   m. 4 - Key ____ Cadence ____ m. 8 - Key ____ Cadence ____

   m. 12 - Key ____ Cadence ____ m. 16 - Key ____ Cadence ____

   m. 24 - Key ____ Cadence ____ m. 32 - Key ____ Cadence ____

2. The motive presented in the right hand of m. 1 returns in various guises throughout the piece. Choose three occurrences and describe how they each differ from m. 1.

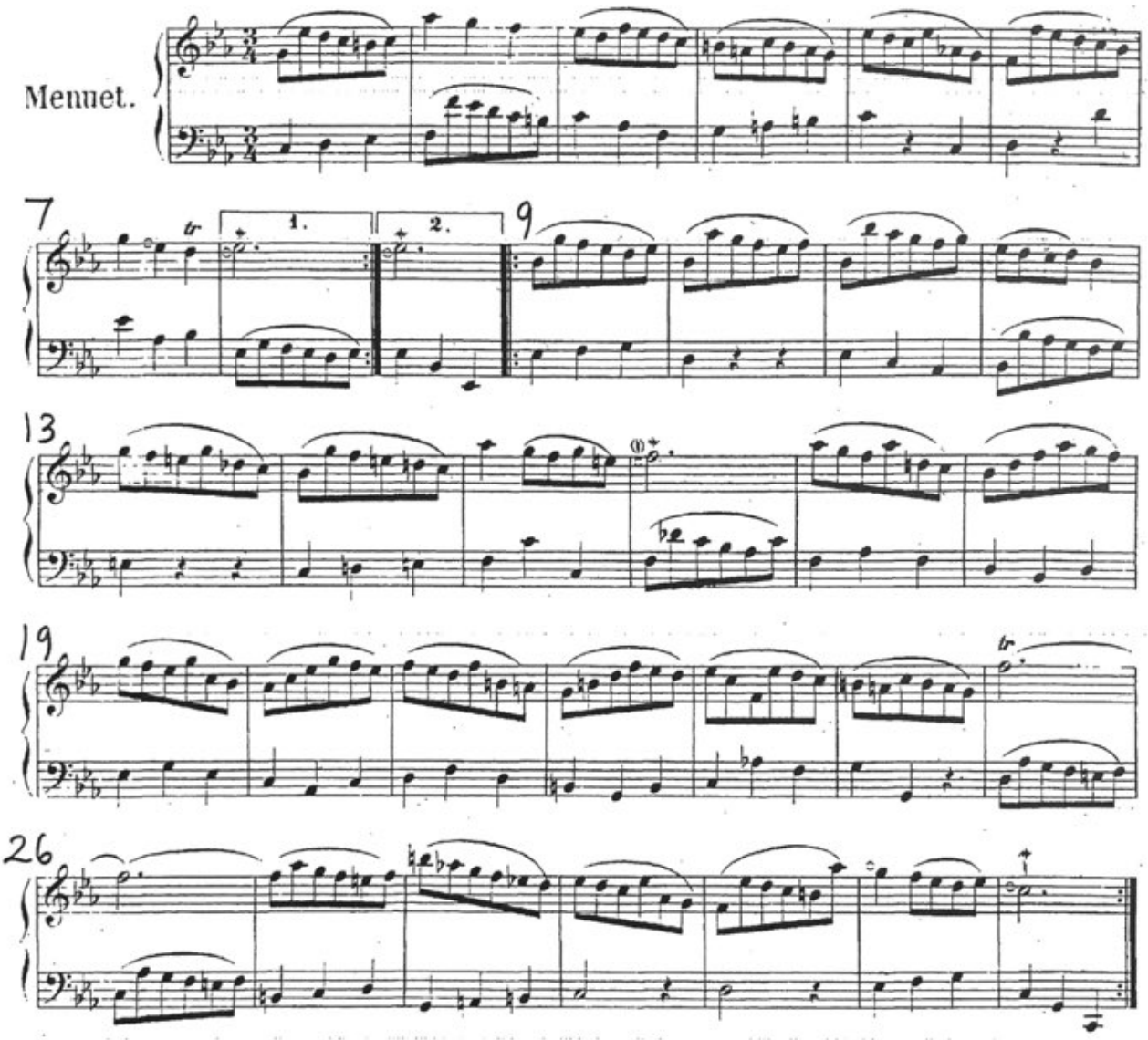
   _____

   _____

   _____

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

Menuet.



Exercise 12.10 - Listen to Handel's *Sarabande* from Suite no. 7 and refer to the score on the following page

1. The music moves to the relative major during the first part, and then returns to the tonic via the subdominant during the second part.

   Analyze key and cadence type at the phrase endings:

   m. 4 - Key ____ Cadence ____ m. 8 - Key ____ Cadence ____

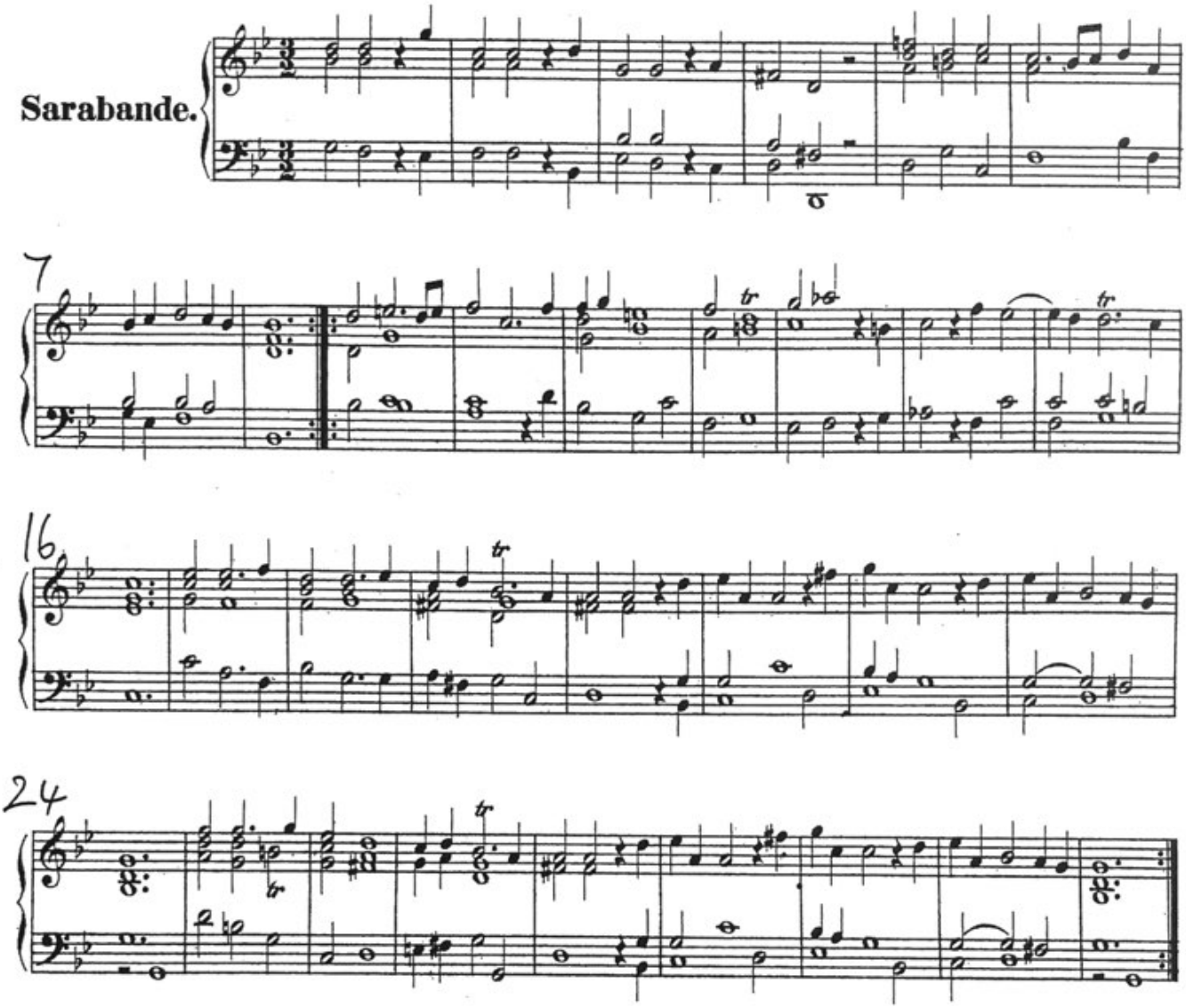
   m. 16 - Key ____ Cadence ____ m. 20 - Key ____ Cadence ____

   m. 24 - Key ____ Cadence ____ m. 28 - Key ____ Cadence ____

2. Write out the characteristic three-note Sarabande rhythm that pervades this piece_____

3. Look up the term hemiola and identify one in this work, mm. ____ to ____

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


Sarabande.
7
16
24

Exercise 13.10 - Listen to Haydn's *Trio* from Sonata Hob. XVI: 14 and refer to the score on the following page

1. Identify the key of the piece ____

2. What key is suggested very briefly by the accidental in m. 11? ____

3. Label the cadences in mm. 6 ____, 15 ____, and 23 ____

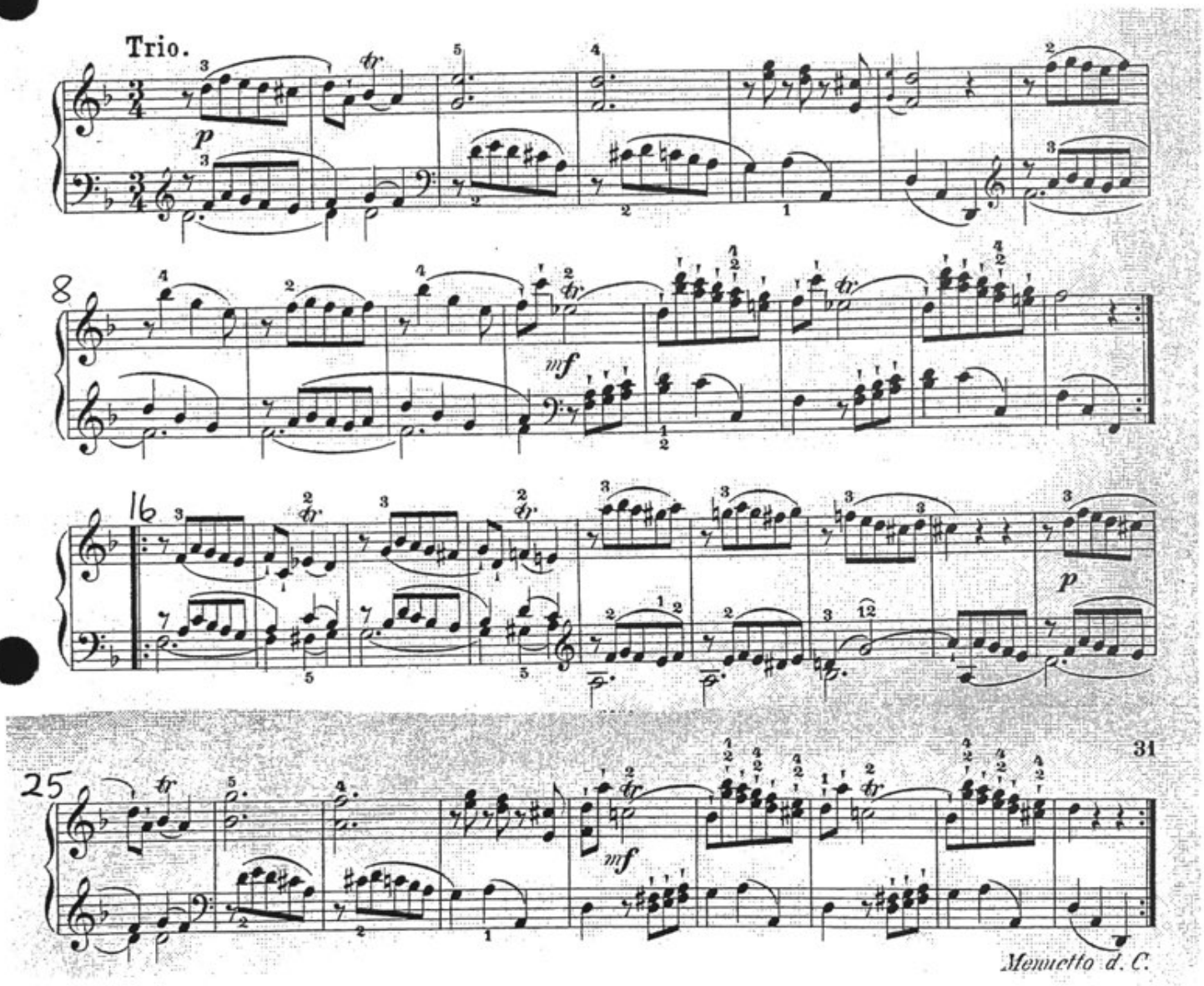
4. Identify the two minor keys suggested in the sequence of mm. 16-19 ____ and ____

5. Identify the measure in the second part where the opening returns ____

The opening is stated in roughly the same way for a few measures, but then there

is a big change in m. ____

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


Trio.
p
mf
p
mf
Menuetto d. C.

Exercise 14.7 - Listen to Schumann's *Wilder Reiter* (Wild Rider) from "Album for the Young" and refer to the score on the following page

1. Identify the key of the piece ____, and of the middle section ____

What is the relationship between the two keys? _____

2. Describe the ways in which the middle section differs from the outer sections

_____

_____

_____

3. Is the third section exactly the same as the first? ____

If not, describe the difference _____

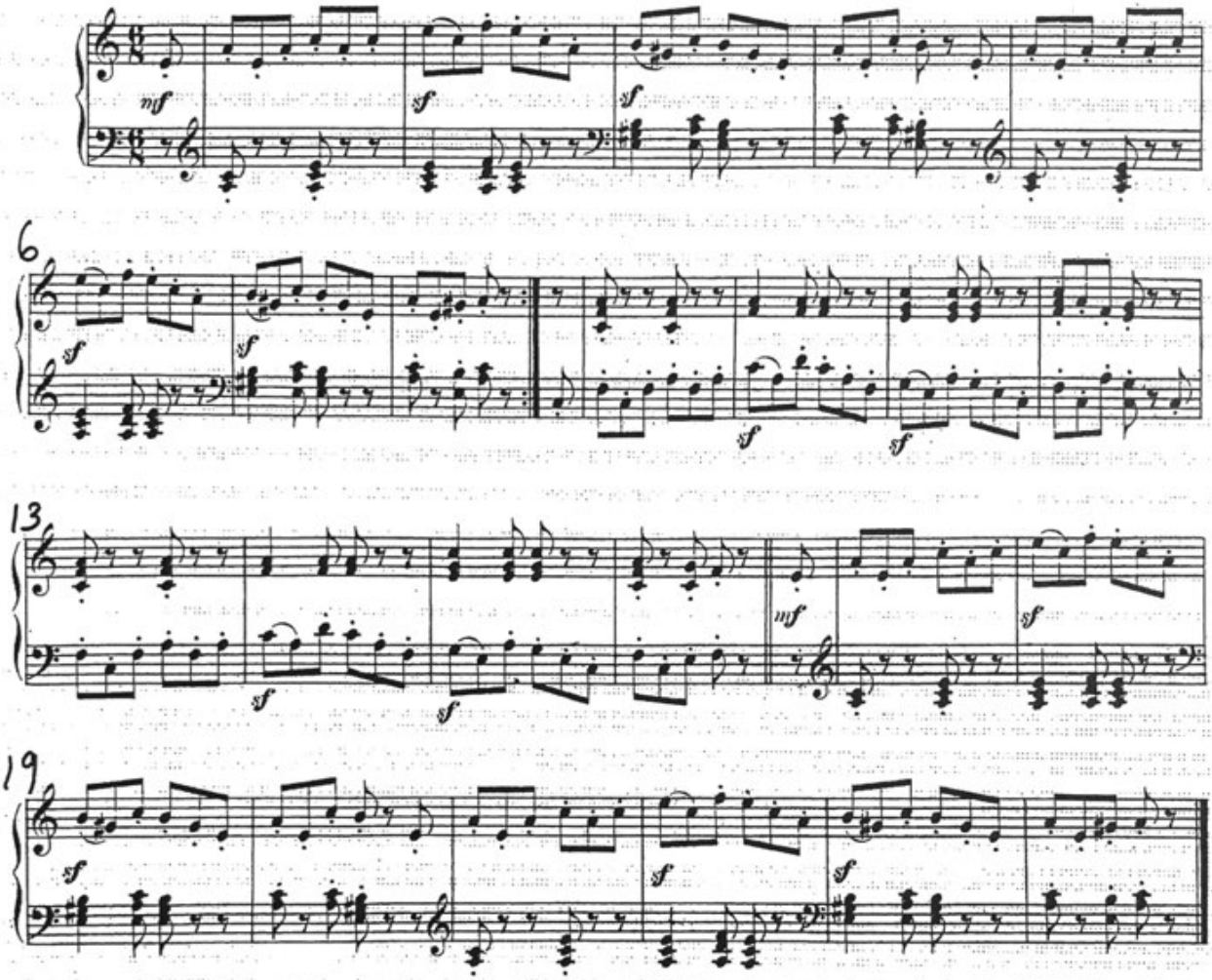
4. Label the cadences in mm. 4 ____, 8 ____, 12 ____, and 16 ____

5. Analyze the first four measures with Roman numerals

m. 1: ____, m. 2: ____ ____ ____, m. 3:____ ____ ____, m. 4: ____ ____

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

Wilder Reiter.



Exercise 15.6 - Listen to Schumann's *Volksliedchen* (Little Traditional Song) from "Album for the Young" and refer to the score on the following page

1. Identify the key of the piece ____, and of the middle section ____

What is the relationship between the two keys? _____

2. Describe the ways in which the middle section differs from the outer sections

_____

_____

_____

3. Is the third section exactly the same as the first? ____

If not, describe the difference _____

4. Label the cadences in mm. 4 ____, 8 ____, 12 ____, and 16 ____

5. Analyze the first two measures with Roman numerals

m. 1: ____ ____ m. 2: ____ ____ ____

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

Volksliedchen.

Im klagenden Ton.

p *fp*

7 Lustig.

fp

12

16 Wie im Anfang.

p *fp* *fp*

R. S. 67.