APPENDIX 5:
SELECTED ANSWERS TO
TEXTBOOK EXERCISES

This appendix provides answers to selected exercises in the text (by chapter). Select answers are given for exercises through Chapter 24; all answers are provided for instructors in the Instructor’s Manual.

EXERCISE 1A.1

C.

\[ \begin{array}{ccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 1 & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 1 \\
\end{array} \]

\[ \begin{array}{ccccccccccc}
\text{Ab major} & & & & & & & & & & & & & \text{Db major} \\
\end{array} \]

F.

\[ \begin{array}{ccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 1 & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 1 & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 1 \\
\end{array} \]

\[ \begin{array}{ccccccccccc}
\text{Eb major} & & & & & & & & & & & & & \text{Ab major} & & \text{Bb major} \\
\end{array} \]

EXERCISE 1A.2

A.

\[ \begin{array}{ccccccccccc}
\text{D major} & & & & & & & & & & & & & \text{A major} \\
\end{array} \]

Extra credit:
EXERCISE 1A.3

Half steps are shown in bold. Step-and-a-half intervals (i.e., augmented seconds) are underlined. All others are whole steps.)

D2. E♭–F–G–A♭–B♭–C–D–E♭

EXERCISE 1A.4 (Writing Scales)

A2. G–A–B–C–D–E–F♯–G (C is 4 in G major.)
C2. D–E–F–G–A–B♭–C–D (C♯ is 7 in D harmonic minor.)
D2. E♭–G♭–A–B–C♭–D♭–E (The relative major of C♯ minor is E major.)
F2. A–B–C♭–D–E♭–F♭–G–A (The parallel major of A minor is A major.)

EXERCISE 1A.5

C.

[Notes in C harmonic minor]

D.

[Notes in E minor (all three forms), G harmonic minor, G melodic minor (ascending form), B natural minor, B harmonic minor]
EXERCISE 1A.6
B. Melodic minor

D. Harmonic minor

EXERCISE 1A.10
B. Minor seconds in B♭ major: D–E♭, A–B♭.
C. Major thirds in the C harmonic minor scale: E♭–G, G–B, A♭–C.

EXERCISE 1A.11

EXERCISE 1B.3
A.
2. beat = \( \uparrow \uparrow \uparrow \) division = \( \uparrow \uparrow \uparrow \) simple or compound?
3. beat = \( \uparrow \uparrow \) division = \( \uparrow \uparrow \) simple or compound?

B.
2. simple triple: \( \uparrow \uparrow \uparrow \) = 1 beat

5. compound triple: \( \uparrow \uparrow \uparrow \) = 1 beat

EXERCISE 1B.4
B. \( \frac{6}{8} \uparrow \uparrow \uparrow \uparrow \mid \uparrow \uparrow \uparrow \uparrow \uparrow \uparrow \mid \)
G. \( \frac{6}{4} \uparrow \uparrow \uparrow \mid \uparrow \uparrow \uparrow \uparrow \mid \)
E. \( \frac{4}{2} \uparrow \uparrow \uparrow \uparrow \mid \)

EXERCISE 2.1
Answers will vary.
EXERCISE 2.2
A. climax outlines 7ths

B. too conjunct (uninteresting) ends with leap

C. D. outlined 7th

EXERCISE 2.3
C. Schumann, “Wichtige Begebenheit,” from Kinderscenen, op. 15

EXERCISE 2.4
D. counterpoint D aug 2nds D unrecovered leap D must end on

CF Key: F

EXERCISE 2.5
B. leap to dissonance dissonances on downbeat downbeat P8

unrecovered leap

wide melodic range

leaps to dissonances P8
EXERCISE 2.6

D. Brahms, “Unüberwindlich,” op. 72, no. 5 (Ignore the two pitches in parentheses.)

und doch bin ich neu gebo ren, läßt sie sich ins Augeschauen, läßt

primarily 2nd species

EXERCISE 3.1

D. G. J.

root: D E C#

quality: d M d

member of chord in bass: 3rd root 3rd

figured bass: 6 5 #6 3

EXERCISE 3.3

A2. B–D♯–F♯
A5. B♭–D–F
B3. G–B♭–D
B4. E♭–G♭–B♭
C2. E–G–B♭
C5. B–D–F
D2. A♭ is the third of an F♯ major triad and the fifth of a D diminished triad.
D5. F♯ is the third of a D♯ minor triad and the fifth of a B diminished triad.
EXERCISE 3.4

C. G. I. L.

<table>
<thead>
<tr>
<th>root:</th>
<th>E⁴</th>
<th>A♭⁵</th>
<th>F⁵</th>
<th>G♯³</th>
</tr>
</thead>
<tbody>
<tr>
<td>quality:</td>
<td>d</td>
<td>m</td>
<td>m</td>
<td>m</td>
</tr>
<tr>
<td>highest:</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>lowest:</td>
<td>5</td>
<td>3</td>
<td>5</td>
<td>1</td>
</tr>
</tbody>
</table>

EXERCISE 3.5

A.

<table>
<thead>
<tr>
<th>5th</th>
<th>7th</th>
<th>7th</th>
</tr>
</thead>
<tbody>
<tr>
<td>EMM⁷</td>
<td>d⁷</td>
<td>c⁷</td>
</tr>
</tbody>
</table>

B.

<table>
<thead>
<tr>
<th>5th</th>
<th>8th</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMm⁷</td>
<td>c⁷</td>
</tr>
</tbody>
</table>

EXERCISE 3.6  The second example is shown.

A.


B2. D is the third of a Bdd7 chord, the fifth of a Gmm7 chord, and the seventh of an E♭ MM7 chord.
EXERCISE 3.8
B1. F–A♭–C–D♭
B2. F–A–C–E
B3. F–A♭–B♭–D♭
B4. F–G–B♭–D

EXERCISE 3.9
B. E.

<table>
<thead>
<tr>
<th>Root</th>
<th>Type</th>
<th>Inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>Mm</td>
<td>4</td>
</tr>
<tr>
<td>Eb</td>
<td>MM</td>
<td>6</td>
</tr>
<tr>
<td>D♭</td>
<td>dd</td>
<td>4</td>
</tr>
</tbody>
</table>

EXERCISE 3.10
A.

<table>
<thead>
<tr>
<th>Full Figured Bass</th>
<th>F:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Type of 7th Chord</th>
<th>Mm</th>
<th>dm</th>
<th>Mm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Member of Chord That Is Circled</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Member of Chord in the Bass</td>
<td>7</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Scale Degree in the Bass</td>
<td>4</td>
<td>7</td>
<td>5</td>
</tr>
</tbody>
</table>

EXERCISE 3.11
C. c o G. c o I. c o

B♭: ii7 E: iii7 F#: vii7
EXERCISE 4.1

A. Vivaldi, Sonata in C minor for oboe

B. Rameau, Rondino
EXERCISE 5.1

B.

D. Clara Schumann, “Les Ballet des Revenants,” from Quatre pièces caractéristique, op. 5

EXERCISE 5.2

C. F.

EXERCISE 6.1

A.
EXERCISE 7.2

Soprano SDs 1–2–3 in A minor

First possibility:  

Second possibility:  

Bass SDs 1–7–1–2–3 in c minor

\[
\begin{array}{c|c}
| & \text{N} \\
|---|---|
| i & V^6 \\
| a: & i \\
| a: & i^6 \\
| \text{T} & \text{N} \\
| \text{ii} & \text{PT} \\
| \text{i} & \text{V} \\
| \text{N} & \text{PT} \\
\end{array}
\]
EXERCISE 7.3
A. Johann Jacob Bach, Flute Sonata in C minor, *Allegro*

B. Haydn, String Quartet in D minor, op. 76, no. 2, *Andante o piú tosto allegretto*

EXERCISE 8.1
C. Beethoven, Violin Sonata no. 3 in E♭ major, op. 12, no. 3, *Adagio con molta espressione*

E. Thomas, Gavotte, from *Mignon*
EXERCISE 8.2

D.  G* Major, V\(5\)
E.  B* Major, V\(5\)
F.  E Major, V\(3\)

EXERCISE 8.3

B.  Johann Helmich Roman, Flute Sonata in B minor, op. 1, no. 6, Grave

C.  Haydn, String Quartet in G minor, op. 74, no. 3, ii, Largo assai
EXERCISE 9.4

B. Handel, Concerto Grosso, op. 6, no. 9, Largo

EXERCISE 10.1

B. Haydn, Piano Sonata in D major, Hob XVI.4, Menuetto

C. Giardini, Six Duos for Violin and Cello, no. 2

Adagio
EXERCISE 10.2

A. Schubert, Waltz in C\# minor, no. 27, from 36 Original Dances, D. 365

C. Mozart, Variations on “Ah vous dirais-je, Maman,” K. 265

EXERCISE 11.1

EXERCISE 11.2

A. Mozart, “In diesen heiligen Hallen,” from The Magic Flute
B. Türk, *Serenade*

**Andantino**

\[
\begin{align*}
F: & \quad I \quad IV^{(6)} (\frac{3}{5}) \quad I^\frac{5}{3} \quad V^\frac{5}{3} \quad I \\
(\text{plagal expansion}) & \quad \text{T} \quad D \quad \text{T}
\end{align*}
\]

**EXERCISE 12.1**

A. Bach, “O Welt, ich muss dich lassen”

\[
\begin{align*}
Bk: & \quad I \quad IV \quad vii^6 \quad I \quad I^6 \quad ii^7 \quad V^7 \quad I \\
\text{EPM} & \quad \text{T} \quad \text{PD} - D - T \quad \text{IAC}
\end{align*}
\]

C. Mendelssohn, *Lieder ohne Worte* (“Songs Without Words”), no. 20 in E♭ major, op. 53

**Allegro non troppo**

\[
\begin{align*}
Ek: & \quad I \quad I^6 \quad ii^7 \quad V^7 \quad I \\
\text{CL} & \quad \text{T} \quad \text{PD} \quad \text{D} \quad \text{T}
\end{align*}
\]
EXERCISE 12.2

B. Bach, “O Haupt voll Blut und Wunden”

D: I IV IV6 V56 V5 III V I

Pagan Plagal EPM PD D T IAC

D. Mozart, Symphony no. 36 in C major, “Linz,” K. 425, Poco adagio

F: I ii (2) V5 I IV6 I6 II5 V47 4 3

P D T EPM ARP PD D HC

EXERCISE 12.3


Violino I
Violino II
Viola
Violoncello
Contrabasso

D: I IV V7 I

P D T EPM (tonic pedal)
EXERCISE 13.1

A. Bach, *Geistliches Lied*, “Beschränkt ihr Weisen”

Voice

Be - schränkt ihr Wei _ sen_ die - _ser_ Welt

Continuo

A: I vi ii6 V 3/4 I6 IV V8–7 I

C. Mendelssohn, *Elijah*, opening of Part I

EINLEITUNG.

Grave.

bass solo: So wahr der Herr, der Gott Is_ rae_ ls le - bet, vor dem ich ste - he:

As God, the Lord of Is - ra - el liv - eth, before whom I stand

d: i5 4 2 5 VI V3/4 5

T PD D HC
D. Bach, Flute Sonata in B minor, *Largo*

Flöte

\[
\begin{array}{c}
\text{Klavier} \\
\text{(Cembalo)}
\end{array}
\]

\[
\begin{aligned}
b: & \quad \text{i VI (iv) i} \\
& \quad \text{ii}^a \quad \text{V} \quad \text{i}
\end{aligned}
\]

**EXERCISE 13.2**

B. Wagner, “Der Augen leuchtendes Paar” (“Those eyes so lustrous and clear”) (Wotan’s Farewell), *Die Walküre*, act 3, scene 3

(He clasps her head in his hands.)

\[
\begin{aligned}
ed: & \quad \text{(V) i iv V}^7 \quad \text{VI} \quad \text{ii}^a \quad \text{V}
\end{aligned}
\]

**EXERCISE 14.1**

C. ARP prog.  

\[
\begin{aligned}
D: & \quad \text{I iii IV ii}^6 \quad \text{V}^4_2 \quad \text{I}^6 \quad \text{V}^6_5 \quad \text{I} \quad \text{vi} \quad \text{ii}^6 \quad \text{V}^7 \quad \text{I}
\end{aligned}
\]
EXERCISE 14.2
C. Schumann, “Armes Waisenkind,” from *Children's Pieces*, op. 68, no. 6

Langsam.

\[\begin{align*}
&\text{I} \quad \text{V}^7 \quad \text{I} \quad \text{V} _6 \quad \text{III} \quad \text{III} \quad \text{ii}^6 \quad \text{V} \\
&\text{T} \quad \text{(bridge to V)} \quad \text{PD} \quad \text{D}
\end{align*}\]

EXERCISE 15.1
A. Mozart, Piano Sonata in B♭ major, K. 333, *Allegretto grazioso*

Parallel interrupted period

\[\begin{align*}
&\text{I} \quad \text{a} \quad \text{V} \quad \text{I} \quad \text{HC} \quad \text{a} \quad \text{I} \\
&\text{PAC}
\end{align*}\]

B. Mozart, Symphony no. 39 in E♭ major, K. 543, *Allegretto*

Single phrase

\[\begin{align*}
&\text{I} \quad \text{a} \quad \text{IV} \quad \text{V} \quad \text{a} \quad \text{I} \\
&\text{PAC}
\end{align*}\]

EXERCISE 16.1
B. Haydn, String Quartet in D minor, “Quinten,” op. 76, no. 2, Hob III.76, I, *Adagio*

\[\begin{align*}
&\text{Adagio} \quad \text{\(A\) (2 mm.)} \quad \text{\(A'\) (2 mm.)} \quad \text{\(B\) (4 mm.)}
\end{align*}\]
E. Chopin, Nocturne in F minor, op. 55, no. 1

A (2 mm.)  A’ (2 mm.)  B (4 mm.)

EXERCISE 16.2

B. Brahms, Intermezzo in A minor, op. 116, no. 2
Asymmetrical parallel interrupted period with nested sentences

Antecedent  Consequent

A (1 m.)  A’ (1 m.)  B (2 mm.)  A (1 m.)  A (1 m.)

B (2 mm. + 1 m.)

repeated cadence in 5th measure
C. Mozart, Piano Sonata in D major, K. 576, *Allegretto*

Sentence

```
  A (2 mm.)  A' (2 mm.)  B (4 mm.)
```

EXERCISE 17.1

B. Bach, Gavotte, French Suite no. 5 in G major, BWV 816

D3 \((-4+2)+\)  

```
  model  copy  partial copy
```

C.  

D2 \((-5+4)\)  

```
  model  copy  partial copy
```
EXERCISE 17.2

B. Handel, Trio Sonata in G minor, op. 2, no. 5, HWV 390, Allegro

A2 (−3/+ 4)

EXERCISE 18.3

A. Haydn, String Quartet in F minor, op. 55, no. 2, Hob III.61

A: V₅/V  V
D. Haydn, String Quartet in E♭ major (Finale), op. 20, no. 1, Hob III.31

Presto

EXERCISE 18.4

A4.

B1. Answers may vary.

EXERCISE 18.5

B.
EXERCISE 19.1

A. Clementi, Prelude in A minor, op. 19

EXERCISE 19.2

B. Deceptive motion

Note: The following chord could also be understood as a pivot. F: ii⁶
d: iv⁶

E.
G. Mozart, Piano Concerto in G major, K. 453, Allegretto

harmonized neighbor on soprano

Violine I.

Violine II.

Viola

Violoncello e Basso.

EXERCISE 19.3 Handel, Concerto Grosso in B♭ major, op. 3, no. 2, HWV 313, Largo

model
EXERCISE 19.4

C.
Possible pivot chords from i to III in G minor are:

i becoming vi (G–B♭–D)

ii°6 becoming vii°6 (A–C–E♭)

III becoming I (B♭–D–F)

iv becoming ii (C–E♭–G)

VI becoming IV (E♭–G–B♭)

D.
Possible pivot chords from I to V in A major are:

I becoming IV (A–C♯–E)

iii becoming vi (C♯–E–G♯)

V becoming I (E–G♯–B)

vi becoming ii (F♯–A–C♯)

EXERCISE 19.6

E. Modulation from i to v in B minor
EXERCISE 21.1

A.

B3.

B5.

EXERCISE 21.2

C. J. S. Bach, “Christus, der ist mein Leben”

D.
EXERCISE 21.3

B.

\[ F: I \quad V_5^\flat/\text{II} \quad \text{ii} \quad V_5^\flat/\text{III} \quad \text{iv} \quad \text{iv}^\flat \quad \text{vi}^\natural \quad \text{vi} \quad \text{ii}^\flat \quad \text{I} \]

A2 sequence (chromatic)

\[ P \quad D \quad T \]

D. Chopin, Nocturne in C minor, op. 48, no. 1

\[ \text{In what key is the triad...} \]

<table>
<thead>
<tr>
<th>triads</th>
<th>I</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>IV#</th>
</tr>
</thead>
<tbody>
<tr>
<td>D major</td>
<td>D major</td>
<td>B\flat major</td>
<td>A major</td>
<td>G major</td>
<td>F# major</td>
</tr>
<tr>
<td>C major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E major</td>
<td>E major</td>
<td>C major</td>
<td>B major</td>
<td>A major</td>
<td>G#/A\flat major</td>
</tr>
<tr>
<td>B\flat major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

EXERCISE 22.1

Answer the following questions.

1. Given the following major-key modulations, what pivot chords are possible?
   a. D to F (III) i | ii | iii | IV
      \[ vi \quad vii | vi | I | ii | IV \]
   d. A to F (IV\#) iii | V | vi | I

2. Complete the following chart.

\[ \text{In what key is the triad...} \]

<table>
<thead>
<tr>
<th>triads</th>
<th>I</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>IV#</th>
</tr>
</thead>
<tbody>
<tr>
<td>D major</td>
<td>D major</td>
<td>B\flat major</td>
<td>A major</td>
<td>G major</td>
<td>F# major</td>
</tr>
<tr>
<td>C major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E major</td>
<td>E major</td>
<td>C major</td>
<td>B major</td>
<td>A major</td>
<td>G#/A\flat major</td>
</tr>
<tr>
<td>B\flat major</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
EXERCISE 22.2

♭III in A major can be I in C major (♭III) or V in F major (♭VI). The latter is realized here (answers may vary).

EXERCISE 23.1

A. Beethoven, Bagatelle, op. 119, no. 9. Make a formal diagram.
EXERCISE 24.1

3. 5. 7.

\[
\begin{array}{c}
\text{c: } \text{Ger}_5 \quad \text{It}^\# \quad \text{a: } \text{Fr}_3
\end{array}
\]

EXERCISE 24.2

A. Mozart, “Wer ein Liebchen,” from Abduction from the Seraglio

\[
\text{Doch sie treu sich zu er halten, schliess’er Lie - chen sorg - lich ein;}
\]

\[
\text{Do not waste your time in chit chat for a woman’s like a cat,}
\]

\[
\begin{array}{c}
\text{g:} \quad \text{Ger}_5 \quad \text{V} \quad \text{ii}^{06} \quad \text{V}^7 \quad \text{i}
\end{array}
\]

\[
\begin{array}{c}
\text{T} \quad \text{PD} \quad \text{D} \quad \text{T}
\end{array}
\]