

## Apêndice D

# Respostas dos Autotestes

As respostas dadas a determinados problemas dos Autotestes devem ser consideradas soluções sugeridas porque mais do que uma resposta correta é possível. Quando tiver dúvidas, consulte seu professor.

## Capítulo 01

### Chapter One

SELF-TEST 1-1

Part A, p. 5.

1. C1    2. E2    3. F3    4. B4    5. A5    6. G6    7. D7

Part B, p. 5.

F4    B5    A4    A3    G2    D4    C4    G3    B4    C4    D3    F4

E4    A2    F3    C6    B3    G4    B2    E5    D3    C4    B1    G3    D5    F2    D4

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Answers to Self-Tests

**SELF-TEST 1-2**

**Part A, pp. 10-11.**

C major

A musical staff in G clef. The notes are quarter notes. There are six 'w' (white) notes and three 'h' (half) notes. The first note is a quarter note, followed by two eighth notes, one half note, two eighth notes, one half note, and one quarter note.

E major

A musical staff in B-flat clef. The notes are quarter notes. There are four 'w' (white) notes and three 'h' (half) notes. The first note is a quarter note, followed by two eighth notes, one half note, and one quarter note.

D♭ major

A musical staff in G clef. The notes are quarter notes. There are five 'w' (white) notes and two 'h' (half) notes. The first note is a quarter note, followed by two eighth notes, one half note, and one quarter note.

B♭ major

A musical staff in F clef. The notes are quarter notes. There are four 'w' (white) notes and three 'h' (half) notes. The first note is a quarter note, followed by two eighth notes, one half note, and one quarter note.

C♯ major

A musical staff in G clef. The notes are quarter notes. There are five 'w' (white) notes and two 'h' (half) notes. The first note is a quarter note, followed by two eighth notes, one half note, and one quarter note.

A major

A musical staff in B-flat clef. The notes are quarter notes. There are four 'w' (white) notes and three 'h' (half) notes. The first note is a quarter note, followed by two eighth notes, one half note, and one quarter note.

F major

A musical staff in F clef. The notes are quarter notes. There are five 'w' (white) notes and two 'h' (half) notes. The first note is a quarter note, followed by two eighth notes, one half note, and one quarter note.

F♯ major

A musical staff in B-flat clef. The notes are quarter notes. There are four 'w' (white) notes and three 'h' (half) notes. The first note is a quarter note, followed by two eighth notes, one half note, and one quarter note.

**Part B, p. 11.**

1. A♭    2. E    3. F    4. E♭    5. G    6. G♭    7. C♯

**Part C, p. 11.**

A musical staff in G clef. It shows seven different keys from left to right: A major, D♭ major, F♯ major, B♭ major, B major, C♭ major, D major, and C major. Each key has its own unique pattern of 'w' (white) and 'h' (half) notes.

**Part D, p. 11.**

1. E♭	2. C♯	3. two sharps	4. F	5. four flats
6. five sharps	7. G♭	8. two flats	9. G	10. D♭
11. six sharps	12. seven flats	13. E	14. three sharps	

**Part E, p. 12.**

1. Eb	3b		
2. 5b		A <sub>b</sub>	
3. 1z	7		
4. 5#		D#	
5. 4b	6		
6. C <sub>b</sub>	4		

**SELF-TEST 1-3**

**Part A, pp. 15–16.**

c (natural)

a (harmonic)

f (natural)

e<sup>#</sup> (harmonic)

b<sup>flat</sup> (natural)

g<sup>#</sup> (harmonic)

ff (melodic)

**Part B, p. 16.**

1. g    2. e    3. c<sup>#</sup>    4. f    5. ab    6. d<sup>#</sup>    7. e<sup>b</sup>

**Part C, p. 16.**

b

d

g<sup>#</sup>

c

f<sup>#</sup>

a

b<sup>#</sup>

a<sup>#</sup>

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**Part D, p. 16.**

1. one flat	2. e♭	3. c♯	4. three sharps	5. d♯
6. five flats	7. seven sharps	8. g	9. four flats	10. two sharps
11. c	12. seven flats	13. e	14. g♯	

**SELF-TEST 1-4**

p. 19.

1. 2	2. 5	3. 7	4. 1	5. 3
6. 4	7. 8	8. 6	9. 4	10. 2
11. 6	12. 7	13. 8	14. 3	15. 5

**SELF-TEST 1-5**

Part A, p. 21.

All are "P" except nos. 4 and 7.

Part B, p. 21.

1. M	2. m	3. m	4. M	5. m
6. m	7. m	8. M	9. M	10. m

Part C, p. 21.

The musical staff shows 20 numbered harmonic functions. The top line (treble clef) includes: m2 (1), P4 (2), M6 (3), m3 (4), PS (5), m6 (6), P8 (7), M2 (8), M7 (9), P4 (10). The bottom line (bass clef) includes: M3 (11), P5 (12), m7 (13), m2 (14), M6 (15), P5 (16), P8 (17), M7 (18), M3 (19), m7 (20).

**SELF-TEST 1-6**

Part A, p. 23.

1. ♫5	2. ♭7	3. M3	4. ♭4	5. ♪2
6. m7	7. ♫5	8. ♭3	9. ♦6	10. ♪4

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**Part B, p. 24.**

1. P5	2. m2	3. <sup>o</sup> 7	4. m6	5. <sup>+</sup> 4
6. M7	7. M3	8. <sup>o</sup> 3		

**Part C, p. 24.**

P5      m7      m3      M6      +4      M7      +5      m6      M2      o7  
1          2          3          4          5          6          7          8          9          10

**Part D, p. 24.**

1. m3	2. P1	3. m6	4. P8	5. M3
6. P4	7. m3	8. <sup>o</sup> 5	9. m2	10. <sup>+</sup> 1
11. m2	12. M7			

**Part E, p. 24.**

1. d 2. c 3. c 4. d 5. c 6. d 7. c 8. c 9. d 10. d bass

## Capítulo 02

**Chapter Two**

**SELF-TEST 2-1**

**Part A, p. 29.**

1. 2	2. 4	3. 3	4. 8	5. 4	6. 3
7. 4	8. 7	9. 5	10. 6	11. 2	12. 4
13. 8	14. 4	15. 2	16. 12		

**Part B, p. 29.**

1. triple    2. duplo (or quadruple)    3. quadruplo (or duplo)  
4. duplo (or quadruple)    5. triple

**Part C, p. 30.**

1. B <sub>b</sub>	2. A <sub>b</sub>	3. E	4. D <sup>#</sup>	5. E
6. B	7. B <sub>b</sub>	8. E <sub>b</sub>	9. A <sub>b</sub>	10. A
11. G	12. G <sup>#</sup>	13. F	14. C <sup>#</sup>	15. C <sup>#</sup>

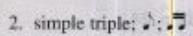
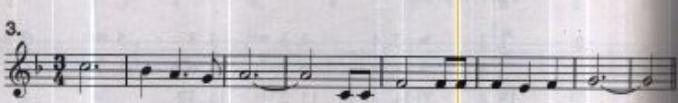
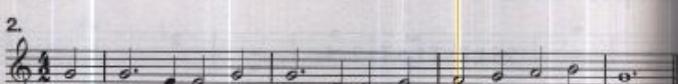
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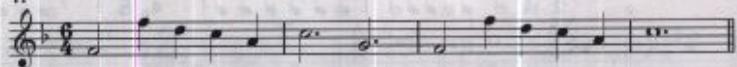
**SELF-TEST 2-2****p. 31.**

1. simple quadruple (or simple duple)
2. compound duplet (or compound quadruplet)
3. simple triple
4. simple duplet (or simple quadruplet)
5. compound duplet (or compound quadruplet)

**SELF-TEST 2-3****Part A, p. 32.**1.  ; 2. simple triple;  ; 3. simple duplet;  ; 4.  ; 5.  ; **Part B, p. 32.****SELF-TEST 2-4****Part A, p. 35.**1.  ; 2. compound triple;  ; 3. compound duplet;  ; 4.  ; 5. compound triple;  ; 

**Part B, p. 35.**

1.



2.



3.

**SELF-TEST 2-5****Part A, p. 38.**

1. simple quadruple;  $\frac{1}{4}$ ;  $\frac{1}{8}$       2.  $\frac{1}{8}$ ;  $\frac{1}{16}$       3. simple duple;  $\frac{1}{2}$ ;  $\frac{1}{16}$   
 4.  $\frac{1}{4}$ ;  $\frac{1}{8}$       5. simple triple;  $\frac{1}{3}$ ;  $\frac{1}{12}$       6. compound quadruple;  $\frac{1}{4}$ ;  $\frac{1}{16}$

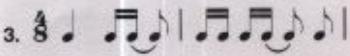
**Part B, p. 38.**

1.  $\frac{7}{4}$       2.  $\frac{7}{4}$  (or  $\frac{7}{2}$ )      3.  $\frac{7}{2}$  (or  $\frac{7}{4}$ )      4.  $\frac{7}{2}$       5.  $\frac{7}{4}$       6.  $\frac{7}{2}$  (or  $\frac{7}{4}$ )

Notice that  $\frac{1}{2}$  would not be a good answer for no. 3 because this rest would obscure the beats in the measure (see p. 36).

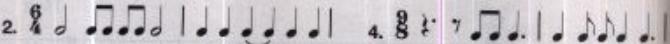
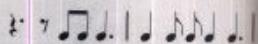
**Part C, p. 38.**

1.  $\frac{3}{4}$       2.  $\frac{2}{3}$  or  $\frac{3}{2}$  or c or e      3.  $\frac{3}{4}$       4.  $\frac{6}{8}$       5.  $\frac{12}{8}$       6. same as no. 2

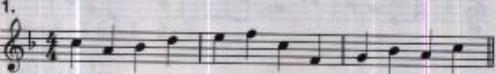
**Part D, p. 39.**

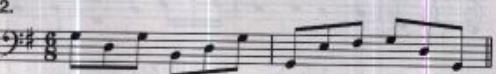
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(The syncopation in m. 1 is very common and might well appear as  $\text{J} \text{ J} \text{ J}$ )

2.  4. 

**Part E, p. 39.**

1. 

2. 

**Part F, p. 39.**

1. simple duple (or quadruple); 2 (or 4) over some note value (1, 2, 4, 8, and so on)  
 2. compound quadruple (or duplet); 12 (or 6) over some note value  
 3. sounds like compound duplet or compound single, but notated as simple triple (see p. 34); 3 over some note value  
 4. simple quadruple (or duplet); 4 (or 2) over some note value  
 5. compound duplet (or quadruple); 6 (or 12) over some note value

**Part G, p. 39.**

1. f	2. G	3. c♯	4. A	5. B♭
6. c	7. D	8. E♭	9. b	10. F
11. g	12. f♯	13. E	14. A♭	

**Part H, p. 40.**

1      2      3      4      5      6      7      8      9

m2      P4      P5      M2      M7      +6      M3      M6      -7



Part I, p. 40.

1      2      3      4      5      6      7      8      9

m3    m6    o5    m7    P5    m2    M7    +2    P4

## Capítulo 03

### Chapter Three

#### SELF-TEST 3-1

##### Part A, p. 42.

- |             |             |              |             |
|-------------|-------------|--------------|-------------|
| 1. B♭ D♭ F  | 2. E G♯ B   | 3. G B♭ D♭   | 4. F A♭ C♯  |
| 5. C E♭ G   | 6. D F♯ A♯  | 7. A C♯ E    | 8. D F A    |
| 9. G♭ B♭ D♭ | 10. B D♯ F♯ | 11. A♭ C♯ E♭ | 12. C♯ E G♯ |

##### Part B, p. 43.

1      2      3      4      5      6      7

m      M      +      o      M      M      m

8      9      10     11     12     13     14     15

+      M      m      m      m      M      o      m      +

##### Part C, p. 43.

	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
Fifth	C♯	B♭	F♯	D♯	G♭	A	E	C♯	G♯	B
Third	A	G♯	D	B	E♭	F♯	C♯	A♭	E	G♯
Root	F	E♭	B	G	C♯	D♯	A	F	C♯	E
Type	+	m	m	+	M	o	M	o	m	M

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**Part D, p. 43.**

**SELF-TEST 3-2**

**Part A, pp. 44–45.**

1. m7	2. M7	3. $\text{^7}$	4. $\text{^7}$	5. M7
6. $\text{^7}$	7. m7	8. Mm7	9. M7	10. Mm7
11. $\text{^7}$	12. $\text{^7}$	13. Mm7	14. $\text{^7}$	15. m7

**Part B, p. 45.**

**Part C, p. 45.**

1 seventh of 2 root of 3 third of 4 fifth of 5 fifth of 6 seventh of 7 third of  
e<sup>7</sup> Mm7 M7 e<sup>7</sup> M7 e<sup>7</sup> M7 e<sup>7</sup> M7 e<sup>7</sup> M7 e<sup>7</sup> M7  
seventh of 8 root of 9 fifth of 10 third of 11 root of 12 seventh of 13 fifth of 14 third of  
Mm7 e<sup>7</sup> m7 M7 e<sup>7</sup> M7 e<sup>7</sup> m7 e<sup>7</sup> m7 e<sup>7</sup> Mm7

**SELF-TEST 3-3****Part A, pp. 50-51.**

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Root	E	A	G <sup>#</sup>	E	C <sup>#</sup>	D	E	G	B	E <sub>b</sub>	F <sup>#</sup>	G	E	D
Type	m7	M	e <sup>7</sup>	Mm7	m	e <sup>7</sup>	M7	m	e <sup>7</sup>	M	e <sup>7</sup>	m7	e	Mm7
Bps	6 5	6 3	4 3	4 3	6 4	4 2	?	6 3	4 3	6 4	6 5	7	6	4 2

**Part B, p. 51.**

1. G      2. C<sup>#</sup>      3. D      4. D<sup>#</sup>      5. D<sup>#</sup>e<sup>7</sup>  
 6. B7      7. Em      8. F<sup>#</sup>7      9. Bm      10. E  
 11. A      12. E      13. A

**Part C, p. 52.**

F      F6      D7b5/P<sup>#</sup>      C/G      C7      Am/C A7/C<sup>#</sup>  
 -      -      -      -      -      -      -  
 Dm      F/A      B<sub>b</sub>      Am<sup>7</sup>      Gm<sup>7</sup>      F#dim7      G      G7      C7

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**SELF-TEST 3-4**

**Part A, p. 54.**

1. Fm7	2. A $\sharp$ 7	3. E	4. Fm	5. B7							
6. G $\flat$ 7	7. C	8. F $\sharp$	9. D $\flat$ 7	10. C $\flat$ 7	11. Fm7						

**Part B, pp. 54–55.**

1. Schubert.

Root	1	2	3	4	5	6	7	8	9	10	11	12
Type	D $\flat$	G $\flat$	E $\flat$	A $\flat$	D $\flat$	G $\flat$	D $\flat$	D $\flat$	A $\flat$	B $\flat$	A $\flat$	D $\flat$
Bps	M	M	Mm7	M	M	M	M	M	M	m	Mm7	M

2. Byrd.

Root	1	2	3	4	5	6	7					
Type	F	C	F	E $\flat$	A	B $\flat$	F					
Bps	m	M	M	M	$\circ$	M	M					

3. Fischer.

Root	1	2	3	4	5	6	7	8	9	10	11	12	13
Type	E	G $\sharp$	A	F	B	F	G	C	D	B	D	G	C
Bps	M	$\circ$ 7	m	M7	$\circ$ 7	M	Mm7	M	m7	$\circ$	m	Mm7	M
	4	6	7	4	2	4	2	6	7	6	7	6	4

**Part C, p. 56.**

1. :      2. simple duple; :

3. simple quadruple; :      4. compound quadruple; :

## Capítulo 04

**Chapter Four**

**SELF-TEST 4-1**

**Part A, pp. 63–64.**

1. F $\sharp$ V	2. Em iv $^6$	3. Bm ii	4. G III $^6$	5. Gm ii							
6. G $\flat$ vii $^6$	7. D $\flat$ I $^6_4$	8. C $\circ$ ii	9. Bm iii	10. C $\circ$ vii $^6$							
11. G V $_4^6$	12. D IV	13. C $\flat$ m i	14. Gm vi	15. Cm iv $^6_4$							

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**Part B, p. 64.**

**Part C, pp. 64–65.**

1. IV	2. V	3. IV⁶	4. V	5. I⁹
6. IV	7. V	8. V	9. I	10. iii
11. IV	12. iii⁶	13. iii	14. IV	15. I
16. I	17. V	18. I	19. IV	20. IV⁶
21. I	22. ii	23. vi	24. vi	25. V
26. V	27. IV	28. vii⁶	29. I	30. V⁶
31. I	32. I	33. V	34. IV	35. iii⁶
36. vi	37. iii⁶	38. IV	39. I	40. I
41. V	42. ii	43. iii	44. vi	45. iii⁶
46. IV	47. I	48. I		

**SELF-TEST 4-2**

**Part A, p. 68.**

1. Cm⁷ iv⁷	2. EM⁷ I <sup>M6</sup> <sub>3</sub>	3. Cm⁷ iii⁷	4. G⁹⁷ ii <sup>⁹⁴</sup> <sub>3</sub>	5. CM⁷ VI <sup>M7</sup>
6. DM⁷ IV <sup>M4</sup> <sub>2</sub>	7. D⁹⁷ vii⁹⁷	8. F#m⁷ i⁷	9. Cf⁹⁷ vii⁹⁷	10. Em⁷ vi⁹ <sub>5</sub>
11. C⁷ V <sup>⁹</sup> <sub>2</sub>	12. E⁷ V⁷	13. Cf⁹⁷ ii⁹⁷	14. F#m⁷ iii <sup>⁹</sup> <sub>3</sub>	15. BbM⁷ I <sup>M7</sup>

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Part B, p. 68.

Part C, p. 69.

1. Bach				
1. I	2. vi	3. iii	4. IV	5. IV⁷
6. V <sup>4</sup> <sub>2</sub>	7. I <sup>6</sup>	8. ii <sup>6</sup> <sub>5</sub>	9. V	10. I
2. Schumann				
1. I	2. vii <sup>⁹</sup>	3. I <sup>6</sup>	4. vii⁹	5. I
6. ii <sup>6</sup> <sub>5</sub>	7. V	8. I	9. I	10. I <sup>6</sup>
11. IV	12. I <sup>6</sup>	13. V <sup>4</sup> <sub>3</sub>	14. I	15. V

## Capítulo 05

Chapter Five

SELF-TEST 5-1

Part A, p. 76.

a. Resolve  $\hat{7}$  to  $\hat{1}$ .  
b. Not in a IV chord.  
c. Two leaps should outline a triad.  
d. Two focal points.

**2.**

B-flat: I - V I IV V I V I

a. Leap of a 7th.  
b. Leap of an +4.  
c. Two focal points.

**3.**

d: i iv v i - iv v i - iv v i

a. Not in a iv chord.  
b. Large descending leap should be preceded and followed by ascending motion.  
c. Follow large ascending leap with descending motion.  
d. Interval of +2.

**Part B, p. 76 (sample solutions).**

**1.**

I V I IV I - vi ii V I

**2.**

i iv i - V i - iv V i

**3.**

I V vi IV I IV ii V I

**SELF-TEST 5-2**

**Part A, pp. 79-80.**

$\frac{i}{C} / \frac{i}{C} \quad \frac{V^6}{O} \quad \frac{i}{O} \quad \frac{iv^6}{C} / \frac{V}{O} \quad \frac{V_2^4}{O} / \frac{i^6}{O} \quad \frac{vii^{96}}{O} \quad \frac{i}{C} \quad \frac{ii^{96}}{C} / \frac{V}{C}$

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## Appendix D

## Answers to Self-Tests

## Part B, p. 80.

no. 1                          no. 2

## Part C, p. 80 (alternative solutions in parentheses).

## SELF-TEST 5-3

## Part A, pp. 85–86.

B<sub>b</sub>    G<sub>m</sub>    C<sub>m</sub>    F

- |                |                |                |
|----------------|----------------|----------------|
| 1. b    c    c | 2. c    b    c | 3. b    c    c |
| 4. a    e    e | 5. b    b    d | 6. b    b    d |

## Part B, p. 87.

The progression is G: I / IV I / V / vi V / I /

Parallel 6ths: S/A, m. 1; S/T, mm. 3–4

Parallel 3rds: S/T, mm. 1–3; S/B, m. 3

**Part C, p. 88.**

**Part D, pp. 88–89.**

## Capítulo 06

**Chapter Six**

**SELF-TEST 6-1**

pp. 90–91 (sample solutions).\*

four parts

three parts

\* Solutions to this and similar exercises throughout the book are sample solutions only. Many other correct solutions are possible.

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**SELF-TEST 6-2**

Part A, p. 93.

Part B, p. 94.

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**SELF-TEST 6-3**

Part A, p. 95.

B♭: vi IV ii V (B: i VI iv i G: I iii vi ii V - I

Part B, p. 95.

A: I iii vi IV d: i III VI iv i B♭: I vi IV I V I

**SELF-TEST 6-4**

Part A, p. 98.

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Part B, p. 98.

1. E-flat: I vi V I IV I IV V - I

2. B: V i VI iv V VI iv V - I

Part C, p. 99.

1. A: i V I VI iv V I

2. D: I iii vi IV V vi IV ii V I

**SELF-TEST 6-5**

**Part A, p. 101.**

**Part B, p. 101.**

1.

E: I vi ii V I

A. Sax I  
A. Sax II  
T. Sax

2.

**Part C, p. 101.**  
Poulton, "Aura Lee"

G: I V3⁷ F⁶ ii⁶ ii V3⁷ V7 I

\* The melody here made it impossible to follow the usual method for roots a 3rd apart. The solution is correct, however.

## Capítulo 07

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### Chapter Seven

#### SELF-TEST 7-1

**Part A, p. 117.**

1. iii or V	2. I or ii	3. I or vi
4. iii or vi	5. ii or IV	6. I

**Part B, p. 118.**

1. V ii <sup>7</sup>	2. VII I	3. IV iii <sup>7</sup>	4. none
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**Part C, pp. 118–119.**

1. G / Em Bm C D7 / Em D G  
I viii iii IV V vi V I

2.

3. e: [ iv<sup>7</sup> VII<sup>7</sup> III<sup>M7</sup> VI<sup>M7</sup> ii<sup>#7</sup> V<sup>7</sup> i ]  
m.1 2 3 4 5 6 7

**Part D, pp. 119–120.**

B♭: [V] II [vi] ii V vi [V] II

F♯: i [VII III] iv V VI iv [V] i

**Part E, p. 120.**

G: I [iii vi ii V I IV] [V] II

**Part F, pp. 120–121.**

## 1. Three-part chorus (SAB)

F: I V vi V - I IV I - ii V I

\* The spacing error here is preferable to a leap of a M7 (A to B♭) in the alto between this chord and the next one.

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**2. Four-part chorus (SATB)**

e:      i    iv    i      V    VI    iv    V    i

**3. Four-part chorus (SATB)**

Eb:      I    ii    V    I    V    I    vi    IV    V    I

**4. Four-part chorus (SATB)**

d:      i    V    i      iv    V    VI    V    -    i

**5. Three-part chorus (SAB)**

A:      I    IV    V    I    V    vi    ii    V    I

Answers to Self-Tests: Chapter Eight

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**Part G, p. 121.**

**Part H, p. 121.**

1. $V_5^6$	2. $IV^6$	3. $iv^7$	4. $I^{M7}$	5. $ii_5^{m6}$
6. $vi^7$	7. $V_2^4$	8. $vii_5^{m6}$	9. $ii^6$	10. $V_3^4$
11. $iv_2^4$	12. $I_4^6$	13. VI	14. $I^{M6}_3$	15. $V^6$

## Chapter Eight

**Chapter Eight**

**SELF-TEST 8-1**

**Part A, pp. 136–138.**

L. The voice-leading features parallel 4ths (arpeggiated in the right hand), as in Example 8–10.

2. I     $IV^6$     iii     $vi^7$     /     $vii_5^{m6}$      $I^6$     V    –    /    I     $IV^6$      $V^6$     I    /     $ii_5^6$     V    I    /

Both of the  $IV^6$  chords have the bass and an inner voice doubled, the  $vii_5^{m6}$  and the  $V^6$  chords have the soprano and an inner voice doubled, and the  $I^6$  chord has the soprano and bass doubled.

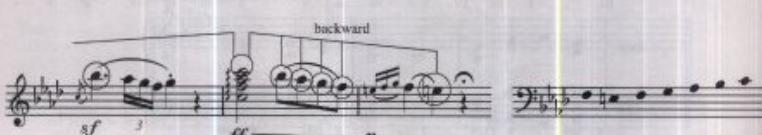
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3. I / i / I / V<sub>5</sub><sup>6</sup> / / i / vii<sup>66</sup> or V<sub>5</sub><sup>4</sup> / i6 ii<sup>66(26)</sup> / V  
 With a little imagination, we can find most of the bass line, both forward and backward, in the melody

forward



backward



**Part B, p. 138.**

Mozart, *Eine kleine Nachtmusik*, K. 525, I  
 The simplification of the outer-voice counterpoint shown below the example makes it easier to see the imitation in the first three measures.



Part C, p. 139.

1                    2                    3

B-flat: I 6 V e i V<sup>6</sup> 3 i D: vi ii<sup>6</sup> V vi

4                    5                    6

E-flat: IV V I<sup>6</sup> IV<sup>6</sup> f: i V<sup>6</sup> i iv d: i<sup>6</sup> iv<sup>6</sup> V i

7                    8                    9

E: I<sup>6</sup> IV vii<sup>6</sup> I g: ii<sup>6</sup> V VI 6 F: I vi ii<sup>6</sup> V

10                  11                  12

G: V<sup>6</sup> V vi ii<sup>6</sup> bc I<sup>6</sup> ii<sup>6</sup> V VI A: V I<sup>6</sup> IV V

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Part D, p. 139.

B-flat: I, 6, V    E-flat: i, V<sup>6</sup>, 5, i    D: vi, ii<sup>6</sup>, V, vi

E-flat: IV, V, I<sup>6</sup>, IV<sup>6</sup>    E-flat: i, V<sup>6</sup>, i, iv    D: i<sup>6</sup>, ii<sup>6</sup>, V, i

Part E, p. 140.

A: I, V<sup>6</sup>, I, ii<sup>6</sup>, V, vi, ii<sup>6</sup>, vii<sup>76</sup>, I

G: i, V<sup>6</sup>, i, ii<sup>6</sup>, V, i<sup>6</sup>, vii<sup>76</sup>, i, V

## Part F, p. 140.

Bach, French Suite no. 5, Gavotte  
(Compare the first five chords to Example 7-20.)

G:      I      V<sup>6</sup>      vi      ii<sup>6</sup>      IV      ii<sup>6</sup>      V      (I)      6      7      I

## Part G, pp. 140–141.

E:      I      V<sup>6</sup>      I      ii<sup>6</sup>      V      I      6      V      I

b:      i      vii<sup>6</sup>, i<sup>6</sup>      ii<sup>6</sup>      V      i<sup>6</sup>, i      V<sup>6</sup>, i      iv<sup>6</sup>      V      i

## Parts H and I, p. 141. (Compare to Ex. 7-20 and Ex. 8-7b.)

G:      I      V<sup>6</sup>      vi      iii<sup>6</sup>      IV      I<sup>6</sup>      V      I      I      V<sup>6</sup>      vi      ii<sup>6</sup>      IV      I      V      I

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**Part J, p. 141**

The first five chords of Part F (Bach) are the same in Part H (Beethoven) in mm. 1–3 and 5–7, and the bass lines in those progressions are identical except for the octave arpeggiations in the Bach excerpt. The melody lines are different, but both make use of sequences over the first five chords. As hinted at earlier, both are similar to Example 7-20, but Pachelbel uses the chords in root position.

## Capítulo 09

**Chapter Nine**

**SELF-TEST 9-1**

**Part A, pp. 151–152.**

1. g: i / (iv<sup>6</sup>) / – / i / vii<sup>6</sup><sub>5</sub> i<sup>6</sup> / vii<sup>6</sup><sub>3</sub> i<sup>6</sup> /

The iv<sup>6</sup> is a pedal six-four chord.

2. 1. I<sup>6</sup> 2. IV 3. I<sup>6</sup> 4. IV 5. I<sup>6</sup> 6. IV 7. I<sup>6</sup> 8. V<sup>6</sup><sub>4</sub> 9. I 10. V  
11. I<sup>6</sup> 12. ii<sup>6</sup> 13. I<sup>6</sup> 14. vii<sup>6</sup><sub>3</sub> 15. I<sup>6</sup> 16. vii<sup>6</sup> 17. I 18. I<sup>6</sup>  
19. V<sup>7</sup> 20. I

Chord 8 (which might also be analyzed as a vii<sup>6</sup> or a V<sup>6</sup>) is a passing six-four, and chord 18 is a cadential six-four. Chords 14–15 suggest another way of analyzing the unusual progression in chords 12–13.

3. 1 IV<sup>6</sup> (I<sup>6</sup>) V<sup>6</sup><sub>2</sub> I<sup>6</sup> I I<sup>6</sup> IV

The I<sup>6</sup> is a passing six-four.

**Part B, p. 153.**

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Part C, p. 153.

B-flat: I  $(V\frac{6}{4})$   $\text{I}^6$  vi ii $\text{I}^6$  V I D: I V  $(V\frac{6}{4})$  V vi ii $\text{I}^6$   $\text{I}^6$  V I  
passing pedal cad. V

E: i VI ii $\text{I}^6$  V VI ii $\text{I}^6$   $\text{I}^6$  V i c: i  $(V\frac{6}{4})$   $\text{I}^6$  VI  $\text{I}^6$  V i  
cad. V passing cad. V

## Capítulo 10

### Chapter Ten

#### SELF-TEST 10-1

##### Part A, pp. 174–175.

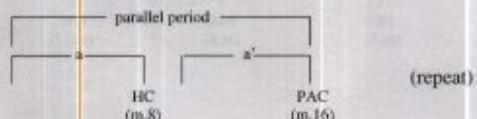
- |                      |                 |       |        |
|----------------------|-----------------|-------|--------|
| 1. Root-position IAC | 2. Phrygian HC  | 3. DC | 4. PC  |
| 5. Leading-tone IAC  | 6. Inverted IAC | 7. HC | 8. PAC |

##### Part B, p. 175.

- |             |  |             |
|-------------|--|-------------|
| 1. Sentence | 2. Parallel period (or contrasting period) | 3. Sentence |
| 4. Sentence | 5. Parallel period                         | 6. Sentence |

##### Part C, pp. 175–179.

1. This excerpt is a repeated parallel period.



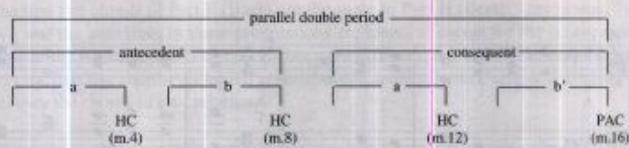
1. I 2.  $V\frac{5}{3}$  3.  $\text{I}^6$  4. I 5. V $\frac{5}{3}$  6.  $\frac{5}{3}$  7. I

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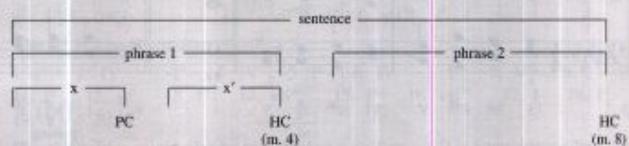
## Answers to Self-Tests

2.

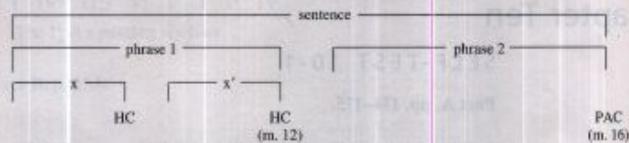


This example resembles Example 10-19 in that two sentences are nested within the larger period form.

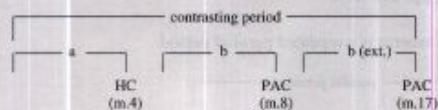
Mm. 1-8: Because two cadences are marked in these measures, the excerpt is diagrammed as a two-phrase sentence, with the two phrases and cadences shown.



Mm. 9-16:



3. Because mm. 1 to 8 constitute a contrasting period, the whole theme can be heard as a contrasting period with a repeated and extended consequent phrase. The difficulty lies in the “cadence” in m. 12. What we expect here is a Cm chord, as in m. 8, but after the space of one quarter note we understand that the harmony is instead a C7—a “secondary” dominant seventh of the iv chord that follows—and the progression drives on toward the cadence in m. 17. Some writers use the term “evaded cadence” for situations like this.



Answers to Self-Tests: Chapter Eleven

4. This excerpt is a repeated parallel period (not a double period). Octaves by contrary motion occur between melody and bass in mm. 7 to 8 and mm. 15 to 16.

Part D, p. 179.

## Capítulo 11

### Chapter Eleven

#### SELF-TEST 11-1

Part A, pp. 192–193.

1. Measure	Treble	Bass
1	p	
2	n	p
3	7–6	
5	p	
6	p	p
7	4–3	

2. soprano: p; alto: p, p; tenor: 7–6, p, p
3. The only voice-leading problem seen in the reduction is found in m. 4, where a direct 5th (review pp. 83–84) occurs between the I and IV chords. Bach disguised these through the use of passing tones. The parallel 5ths in m. 2 are not objectionable because the second 5th is a “5 and because the bass is not involved in the 5ths (review p. 83).

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The top section shows two staves of music in E-flat major (two flats) with a basso continuo staff below. The first staff has dynamics p, p. The second staff has dynamics p, p, 4-3, p, p, p, p, 4-3, p, p, p. Below the music are harmonic progressions: E-flat major (I), V (7), vi, vi6, I, 6, v7, I, v6, I, IV6, I, IV, I6, v7, I. The bottom section, labeled "Textural reduction", shows a simplified harmonic progression: I, 2, 3, 4, 5, 6, 7, 8, 9-6.

**Part B, pp. 193–194.**

This section shows a musical score with two staves. The first staff has dynamics p, p, arp, 4-3, p, p, p, 2-3, p, p, p, p. The second staff has dynamics p, p, arp, arp, arp, arp. Below the music are harmonic progressions: vi, ii7, V, I6, V, I, vi, IV, ii, vi6, I, V.

**Part C, p. 194.**

Bach, "Herr Christ, der ein'ge Gott's-Sohn"

This section shows a musical score with two staves. The first staff has dynamics p, p. The second staff has dynamics p, p. Below the music are harmonic progressions: vi, ii7, V, I6, V, I, vi, IV, ii, vi6, I, V.

## Capítulo 12

Answers to Self-Tests, Chapter Twelve

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**Chapter Twelve**

**SELF-TEST 12-1**

**Part A, pp. 205–207.**

1. m. 1: p; m. 3: p, p, app; m. 4: app (or 4–3), p  
 2. m. 24: app, app; m. 25: app, app; m. 26: app, p, p  
 3. m. 72: n, n; m. 74: 7–6; m. 75: 7–6 (ornamented resolution) app, p; m. 76: p, p; m. 77: (melody) ant. (alto) ant  
 4. Notice (1) the scalar motion in all voices, inspired, of course, by the melody; (2) the incomplete IV, which contributes to the scalar motion; (3) the root position vii<sup>o</sup>, appearing here in one of its few typical usages; (4) the 7–3 movement at the cadence—not unusual for Bach in an inner voice; and (5) the avoidance of parallel motion in the outer-voice counterpoint.

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The musical score shows two staves of music. The top staff is labeled "Var. I" and has dynamic markings "f" and "p". The bottom staff has a bass clef and a key signature of one sharp. The music consists of six measures. Measure 1: (V). Measure 2: 1. Measure 3: vi. Measure 4: ii⁶. Measure 5: V⁷. Measure 6: 1. Measure 7: ii⁶. Measure 8: i⁴. Measure 9: V⁷. Measure 10: 1. Measure 11: V.

**Answers to Self-Tests**

6. Words in italic point out aspects that are uncharacteristic of music of the eighteenth and nineteenth centuries.

<b>m. 2</b>	<b>m. 6</b>
C is a suspension.	F is an upper neighbor.
E♭ is an <i>unaccented</i> appoggiatura.	C is an appoggiatura.
D and B♭ are passing tones.	<b>m. 8</b>
<b>m. 4</b>	The Ds are passing tones.
F is an <i>accented</i> escape tone.	The B♭ is an <i>unprepared</i> anticipation.

**Part B, p. 207.**

The musical score shows two staves of music. The top staff is in 2/4 time and the bottom staff is in 4/4 time. The music consists of six measures. Measure 1: E. Measure 2: 1. Measure 3: V⁶. Measure 4: 1. Measure 5: V. Measure 6: vi. Measure 7: IV. Measure 8: vii⁶. Measure 9: 1. Measure 10: 1. Measure 11: 1.

\* We label this as an appoggiatura rather than as a passing tone because of the effect of the "2".

\*\* This could also be labeled as an appoggiatura. The suspension analysis assumes that the G was prepared in the higher octave in the V⁹ chord.

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**Part C, p. 208.**

Mozart, Piano Sonata K. 330, III

Allegretto

## Capítulo 13

**Chapter Thirteen**

**SELF-TEST 13-1**

**Part A, p. 218.**

1	2	3	4	5	6	7	8
7th D	5th A	R E	3rd B	R F#	7th G	5th D	3rd A
1	2	3	4	5	6	7	8

**Part B, p. 219.**

m. 1 V<sup>7</sup>-vi deceptive progression. With 7 in an inner voice and in the major mode, it may move down to 6 instead of up to 1. The 7th resolves normally. All voices move by step.

m. 2 V<sup>7</sup> ornamented by a neighbor and a 4-3 suspension. The V<sup>7</sup> is complete, but the 1 is incomplete because of the resolution of the leading tone in the alto. The 7th resolves down by step.

m. 5 Another ornamented V<sup>7</sup>, but in this case the leading tone is frustrated, leading to a complete I chord. The 7th resolves down by step.

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**Part C, p. 219.**

**Part D, p. 219.**

Answers to Self-Tests: Chapter Thirteen

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**Part E, p. 220.**

A<sup>7</sup> E<sup>9</sup> Fm E<sup>♭</sup> A<sup>7</sup> B<sup>9</sup>m A<sup>7</sup> E<sup>9</sup> A<sup>7</sup>  
 A<sup>7</sup> I V<sup>7</sup> vi V<sup>6</sup> V I ii<sup>6</sup> ii<sup>4</sup> V<sup>7</sup> I

**Part F, p. 220.**

1. Bach, "Kommt her zu mir, spricht Gottes Sohn"

G: ii V<sup>6</sup> iii vi IV V 7 I  
 Most listeners would expect a V<sup>6</sup> here.  
 The iii comes as a surprise.

2. Bach, "Jesu, der du meine Seele"

b<sup>7</sup> V<sup>6</sup> i iv<sup>6</sup> ii<sup>6</sup> V<sup>7</sup> i

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**SELF-TEST 13-2**

Part A, p. 225.

C: V<sub>5</sub> e: V<sub>3</sub> Bb: V<sub>2</sub> G: V<sub>3</sub> A: V<sub>2</sub> g: V<sub>3</sub> B: V<sub>2</sub> Ab: V<sub>3</sub>

Part B, p. 225.

1. The leading tone (G4) resolves up to tonic. The 7th (D3) is approached by a suspension figure and resolves down by step to 3.
2. The leading tone (F#4) resolves up to 1. The 7th (C5) is approached by a passing tone figure and resolves down by step to 3.
3. There is no leading tone in this chord. The 7th (F4) is approached by an appoggiatura figure and resolves down by step to 3.

Part C, p. 226.

a: V<sub>3</sub> i: c<sup>#</sup>: V<sup>7</sup> VI: Eb: V<sub>3</sub> I: b: V<sub>2</sub> i<sup>6</sup>: D<sub>5</sub>: V<sub>3</sub> I  
c: V<sub>3</sub> i<sup>6</sup>: Bb: V<sup>7</sup> I: c: V<sub>3</sub> i: A: V<sub>3</sub> f: V<sup>7</sup> VI  
D: V<sup>7</sup> I: Bb: V<sub>9</sub> i: F: V<sub>2</sub> i<sup>6</sup>: G: V<sub>2</sub> i<sup>6</sup>: C: V<sup>7</sup> I

Answers to Self-Tests: Chapter Fourteen

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**Part D, p. 226.**

**Part E, p. 227.**

**Part F, p. 227.**

1. F	2. A	3. Eb	4. G, g	5. E
6. d	7. Bb	8. D	9. E, e	10. Ab
11. D	12. c#	13. Bb	14. g	15. b

## Capítulo 14

### Chapter Fourteen

#### SELF-TEST 14-1

Part A, p. 238.

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**Part B, p. 238.**

1.  $\text{ii}_3^6$     2.  $\text{ii}_2^4$     3.  $\text{vii}^{o7}$     4.  $\text{ii}_5^{o6}$     5.  $\text{vii}^{o7}$   
 6.  $\text{vii}_3^{o4}$     7.  $\text{ii}^{o7}$     8.  $\text{vii}_3^{o1}$

**Part C, pp. 238–240.**

1. The  $\text{ii}_3^{o1}$  has its 7th approached as a suspension (from the previous chord tone). The large leap in the tenor (C4–F#3) is necessary because of the motion in the upper voices. The 7th of the  $\text{vii}^{o7}$  is approached as an appoggiatura (A4 up to C5). The resolution of both tritones leads to a tonic triad with doubled 3rd. In the last complete measure notice (1) the 5–4 suspension, which “works” because of the dissonance with the G4, and (2) the tonic pedal under the final i–iv<sup>7</sup>–vii<sup>o</sup>–i progression.

2. The 7th of the  $\text{vii}^{o7}$  is approached as an appoggiatura. It is left by arpeggiation, although one could hear it as leading to the B5–A5 in the next measure.

Answers to self-tests: Chapter Fourteen

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3. The 7th of the  $\text{ii}^{\text{6}}_5$  is approached as a suspension. Resolution from the  $\text{ii}^{\text{6}}_5$  is normal, the 7th becoming part of a 4-3 suspension. The main rhythmic motive ( $\text{j}\text{j}\text{j}|\text{j}$ ) appears three times in the vocal part and three times in the accompaniment, alternating between the two.

111  
Rau - schen - der Strom,  
brau - sen - der Wald,  
*p*

112  
star - ren - der Fels  
mein Auf - ent - halt,  
*p*

113  
i  
V<sup>4</sup>  
7  
i

114  
6  
ii<sup>6</sup><sub>5</sub>  
4  
V  
i

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4. The 7th of the ii<sup>7</sup> is prepared as a suspension in another voice (the bass in the previous measure). The texture thickens to five parts before the ii<sup>7</sup> resolves normally to the V<sup>7</sup>. The asterisks indicate when the damper pedal is to be released. The reduction helps us to appreciate Chopin's imaginative elaboration of a simple progression. Notice that the C5 in m. 15 is analyzed as a passing tone that connects B4 to D5.

Textural reduction

Answers to Self-Tests: Chapter Fourteen

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**Chapter 14**

**Part D, pp. 240–241.**

1 Em C⁹⁷ F⁹⁷      2 Cm B⁹⁷ Cm      3 F⁹m Bm E⁹⁷      4 Dm G⁹⁷ A⁹⁷

b: ii⁶/₃ vii⁹/₂ V₂      c: i vii⁹⁷ i      A: vi ii⁷ V⁹      d: i ii⁹/₂ V₂

5 B⁹⁷ G⁹⁷ E⁹⁷      6 B⁹m⁹ G⁹⁷ A⁹      7 Cm Cm⁹⁷ F⁹⁷      8 Am F⁹⁷ G

a: ii⁹/₃ vii⁹/₂ V⁹      b: ii⁶ vii⁹/₃ i⁶      Bb: ii⁶ ii⁶/₃ V⁹      G: ii⁶ vii⁹/₃ i⁶

9 F⁹m D⁹⁷ E      10 Bm⁹ G⁹⁷ C⁹⁷      11 Gm F⁹⁷ Gm      12 D Em A⁹⁷

E: ii⁶/₃ vii⁹⁷ i      f#: ii⁶/₃ iv⁶/₃ ii⁶/₃ V⁹      g: i vii⁹/₃ i⁶      D: i⁶/₄ ii⁶/₃ V₂

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**Part E, p. 241.**

Corelli, Trio Sonata op. 3, no. 2, II

Violin I  
Violin II  
Continuo

5 3      9 8      9 8      7 5 3      6 4 3  
4      9 - 8      p      4 - 3  
D:      vi      V      I      IV      V<sup>7</sup> vi      ii<sup>6</sup><sub>5</sub>      <sup>10</sup><sub>4</sub> V      I

**Part F, p. 241.**

1. Bach, "Jesu, der du meine Seele"

g:      i      6      vii<sup>7</sup>      i      ii<sup>6</sup><sub>3</sub>      V      I

2. Bach, "Wie schön leuchtet der Morgenstern"

D:      I      IV      I<sup>6</sup>      ii<sup>7</sup>      vii<sup>6</sup>      I      V      7      I

## Capítulo 15

**Chapter Fifteen**

**SELF-TEST 15-1**

Part A, p. 252.

1. C: vi<sub>2</sub><sup>4</sup> f: IV<sub>2</sub><sup>6</sup> Bb: IV<sub>5</sub><sup>M6</sup> e: i<sup>7</sup> c: vi<sub>1</sub><sup>M7</sup> F: ii<sup>7</sup> B: iv<sub>2</sub><sup>4</sup> D: I<sub>3</sub><sup>M4</sup>

9. G: IV<sub>1</sub><sup>M7</sup> B: III<sub>2</sub><sup>M4</sup> A: vii<sub>3</sub><sup>#6</sup> E: I<sub>5</sub><sup>M6</sup> C: ii<sub>3</sub><sup>4</sup> E: vi<sub>2</sub><sup>4</sup> D: i<sub>3</sub><sup>4</sup> G: VI<sub>5</sub><sup>M6</sup>

Part B, p. 252.

1. III<sub>5</sub><sup>M6</sup> 2. vi<sub>2</sub><sup>4</sup> 3. iv<sup>7</sup> 4. #iv<sub>2</sub><sup>#4</sup> 5. I<sub>2</sub><sup>M4</sup>  
6. VI<sub>3</sub><sup>M4</sup> 7. IV<sub>5</sub><sup>M6</sup> 8. i<sub>2</sub><sup>4</sup>

Part C, pp. 252–253.

1. The 7th of the vi<sup>7</sup> is approached as a suspension. The resolution is slightly unusual in that the ii has a doubled 3rd. However, if the tenor had gone to A3, the line would not have been as satisfactory, and parallel 5ths would have been formed with the alto.

G: iii vi<sup>7</sup> ii vii<sup>#6</sup> 16 V 7 I

2. Circle of fifths; 5th; it would proceed downward by step, one note per measure:  
F4–E<sub>3</sub>4–D<sub>2</sub>4–C4.  
i iv<sup>7</sup> / VII<sup>7</sup> III<sup>M7</sup> / VI<sup>M7</sup> ii<sup>#7</sup> / V<sup>7</sup> i

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Appendix D

Answers to Self-Tests

3.

*Con anima*

E: I 6 V 7 I M<sub>3</sub> IV

4.

Em: I<sup>7</sup> VI<sup>M7</sup>

Am<sup>7</sup> 10 D<sup>7</sup> GM<sup>7</sup> CM<sup>7</sup> GM<sup>7</sup> CM<sup>7</sup> 15 F#m<sup>7b5</sup> B<sup>7</sup>

iv<sup>7</sup> VII<sup>7</sup> III<sup>M7</sup> VI<sup>M7</sup> III<sup>M7</sup> VI<sup>M7</sup> ii<sup>#7</sup> V<sup>7</sup>

Part D, p. 254.

1 A♭ D<sup>M7</sup> G<sup>b6</sup> 2 G G<sup>M7</sup> C<sup>M7</sup> 3 Em C<sup>M7</sup> F#<sup>#7</sup> 4 Cm F<sup>m7</sup> G<sup>7</sup>

A♭: I<sup>6</sup> IV<sup>M4</sup> vii<sup>b6</sup> G: I<sup>6</sup> I<sup>M6</sup> IV<sup>M4</sup> = I<sup>6</sup> VI<sup>M4</sup> ii<sup>#7</sup> = I: I iv<sup>7</sup> V<sup>4</sup>

Answers to self-tests: Chapter Fifteen

The musical score consists of two staves of piano notation. The top staff is in G major (three sharps) and the bottom staff is in C major (no sharps or flats). The score includes numbered measures from 5 to 12, with some measures labeled with letters (A, B, C) and Roman numerals (i, ii, iii, etc.). The chords shown include F#m, F#m7, Bm7, Dm, Dm7, Gm7, C#7, B7, C#7, Bb, Dm7, Gm7, C7, FM7, BbM7, B7, EM7, AM7, G#m7, C#m7, F#m7, A#7, F#7, and Gm. The lyrics below the notes correspond to the chords and measures listed.

5 F<sup>#</sup>m F<sup>#</sup>m7 Bm7    6 Dm Dm<sup>7</sup> Gm7    7 C<sup>#</sup>7 B<sup>7</sup> C<sup>#</sup>7    8 B<sup>b</sup> Dm<sup>7</sup> Gm7  
 A: vi vii<sup>2</sup><sub>5</sub> ii<sup>6</sup><sub>5</sub> d: i i<sup>7</sup> iv<sup>7</sup> B: v<sup>7</sup> IV<sup>6</sup><sub>5</sub> V<sup>7</sup><sub>5</sub> Bb: I iii<sup>4</sup><sub>3</sub> vi<sup>7</sup>

9 C<sup>7</sup> Fm7 BbM7    10 B<sup>7</sup> EM7 AM7    11 G<sup>#</sup>m7 C<sup>#</sup>m7 F<sup>#</sup>m7    12 A<sup>#</sup>7 F<sup>#</sup>7 Gm  
 F: V<sup>4</sup><sub>2</sub> iM6<sub>5</sub> IV<sup>6</sup><sub>2</sub> ii<sup>6</sup> VII<sup>7</sup> III<sup>M7</sup> VI<sup>M7</sup> E: iii<sup>4</sup><sub>3</sub> vi<sup>7</sup> ii<sup>4</sup><sub>3</sub> g: ii<sup>#</sup>7 VII<sup>6</sup><sub>5</sub> i<sup>6</sup>

**Part E, p. 254.**  
 Notice the similarities between this excerpt and the one in Part C, no. 3.  
 Bach, French Suite no. 1, Minuet II

This section contains two staves of piano notation in common time and G major. The music features eighth-note patterns and sustained notes, typical of a minuet.

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Part F, p. 255.

1.

e      i      IV<sub>3</sub>      V<sub>3</sub>      i      ii<sub>2</sub>      ii<sub>3</sub>      V<sup>7</sup>      i

2.

E      I      vi<sup>7</sup>      ii<sub>3</sub><sup>4</sup>      V<sup>7</sup>      I      V<sub>3</sub><sup>4</sup>      ii<sup>6</sup>      IV<sub>2</sub><sup>M4</sup>      ii<sup>7</sup>      V      I

## Capítulo 16

Chapter Sixteen

SELF-TEST 16-1

Part A, p. 263.

1      D<sup>7</sup>      2      F<sup>#</sup>      3      A<sup>7</sup>      4      C      5      F<sup>#</sup>

D:      V<sup>7</sup>/IV      F:      V<sup>6</sup>/IV      G:      V<sup>9</sup>/V      Bb:      V/V      E:      V<sup>6</sup>/V  
6      B      7      E<sup>b</sup>      8      D<sup>7</sup>      9      A<sup>7</sup>      10      A<sup>7</sup>  
G:      V/vi      f:      V/III      Eb:      V<sub>9</sub>/VI      a:      V<sup>6</sup>/IV  
11      C<sup>#</sup>      12      D<sup>7</sup>      13      D<sup>7</sup>      14      G      15      D<sup>7</sup>  
E:      V<sup>6</sup>/ii      C:      V<sub>2</sub><sup>4</sup>/V      b:      V<sup>7</sup>/VI      d:      V/VII      Dk:      V<sub>2</sub><sup>4</sup>/IV

Answers to Self-Tests: Chapter Sixteen

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**Part B, p. 263.**

1. V <sup>6</sup> /ii	2. X	3. V <sub>2</sub> <sup>4</sup> /V	4. X	5. V <sub>2</sub> <sup>4</sup> /iv
6. V <sub>2</sub> <sup>6</sup> /vi	7. V <sup>7</sup> /III	8. V/V	9. X	10. V <sub>2</sub> <sup>4</sup> /IV
11. X	12. V <sub>2</sub> <sup>4</sup> /VI	13. V <sup>6</sup> /iii	14. V <sup>7</sup> /iv	15. V <sub>2</sub> <sup>4</sup> /V

**SELF-TEST 16-2**

**Part A, pp. 268–271.**

1.

Appendix D      Answers to Self-Tests

Chapter Six

2.

*Andante con moto*

VI. I      VI. II      Vla.      Vc. D.B.

Elk:

1      V<sup>7</sup>. vi      IV V<sup>7</sup>/ii      ii      V<sup>7</sup>       $\frac{4}{2}$  i<sup>6</sup> V<sup>6</sup>/IV      IV ii<sup>6</sup>       $\frac{i^6}{V}$  V<sup>7</sup>      i

3. Measures 1 to 2 return at a different pitch level in mm. 5 to 6. This is not really a sequence because mm. 3 to 4 intervene. Counting from the bottom, parts 1 and 2 double at the octave. Part 4 doubles 7 (the melody) until the second half of m. 7. Other parallel octaves occur occasionally, as between parts 3 and 6 over the bar line from m. 2 to m. 3.

*Sehr markiert (M.M. = 88)*

bb:

V      V<sup>6</sup>/III      III      V<sup>6</sup>/iv      iv      V<sup>6</sup>/iv

Answers to Self-Tests, Chapter Sixteen

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4.

20       $\infty$

*p*

*cresc.*      *sf*      *p*      *sf*      *p*

E♭:      I      V $\frac{5}{3}$ /vi      vi      V $\frac{5}{3}$ /vi      V/ii       $\frac{4}{2}$       V $\frac{5}{3}$ /V      V       $\frac{4}{2}$       I $\frac{6}{5}$       ii $\frac{5}{3}$       I $\frac{6}{4}$       V      I

— sequence —

V

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5.

E: IV<sup>6</sup> I<sup>6</sup><sub>4</sub> V<sup>1</sup><sub>2</sub> I<sup>6</sup> IV V vi IV I<sup>6</sup> IV II<sup>7</sup> V<sup>1</sup><sub>2</sub>/vi V<sup>9</sup>/vii I<sup>6</sup><sub>4</sub> V<sup>2</sup><sub>3</sub>/ii

V

circle of fifths

V<sup>7</sup>/V I V I<sup>6</sup> V<sup>7</sup> VI I<sup>6</sup> V I II<sup>6</sup> V V<sup>7</sup> I I<sup>6</sup><sub>4</sub> V<sup>2</sup><sub>3</sub> V<sup>7</sup> I

circle of fifths

6.

Langsam  $\alpha = 66$

dolce

I V<sup>1</sup><sub>2</sub>/vi vi II<sup>6</sup> V<sup>6</sup>/V I<sup>6</sup><sub>4</sub> V<sup>7</sup> 1

7. Yes, the four accompanying parts follow conventional voice-leading principles.  
The melody is an independent line for the most part, but it doubles an inner voice  
in mm. 2 to 3.

**Part B, pp. 271–272.**

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Appendix D

Answers to Self-Tests

## Part C, p. 272.

1. V<sup>(7)</sup>/V, V<sup>(7)</sup>/VII  
 2. V<sup>(7)</sup>/ii, V<sup>(7)</sup>/V, V<sup>(7)</sup>/iii  
 3. V<sup>(7)</sup>/V, V<sup>(7)</sup>/vi  
 4. V<sup>(7)</sup>/ii, V<sup>(7)</sup>/IV  
 5. V<sup>(7)</sup>/ii, V<sup>(7)</sup>/vi, V<sup>(7)</sup>/IV  
 6. V<sup>(7)</sup>/iii, V<sup>(7)</sup>/vi  
 7. V<sup>(7)</sup>/IV, V<sup>(7)</sup>/V  
 8. V<sup>(7)</sup>/III, V<sup>(7)</sup>/V  
 9. V<sup>(7)</sup>/III, V<sup>(7)</sup>/VII  
 10. V<sup>(7)</sup>/iv, V<sup>(7)</sup>/VII, V<sup>(7)</sup>/V

## Part D, p. 272.

1. G major, 2/4, V<sup>7</sup>/V  
 2. E minor, 3/4, V<sup>7</sup>/vi  
 3. D major, 2/4, V<sup>7</sup>/iv  
 4. B minor, 3/4, V<sup>7</sup>/IV  
 5. F major, 2/4, V<sup>7</sup>/V  
 6. G major, 3/4, V<sup>7</sup>/III  
 7. A minor, 3/4, V<sup>7</sup>/V  
 8. C major, 2/4, V<sup>7</sup>/VI  
 9. A minor, 3/4, V<sup>7</sup>/III  
 10. G major, 2/4, V<sup>7</sup>/IV

## Part E, p. 273.

The hemiola occurs in m. 5, where the cadential six-four chord sounds like the downbeat of a  $\frac{2}{4}$  measure.

Top Staff:  
 G, Em, Am/C, D, A<sup>7</sup>/E, D/F<sup>#</sup>, G, Em, C  
 I, vi, ii<sup>6</sup>, V, V<sup>2</sup>/V, V<sup>6</sup>, I, vi, IV  
  
 Bottom Staff:  
 G/D, B<sup>7</sup>/D<sup>4</sup>, Em, Am/C, G/D, D<sup>7</sup>, G  
 I<sup>6</sup>, V<sup>2</sup>/vi, vi, ii<sup>6</sup>, I<sup>6</sup>, V<sup>7</sup>, I

Answers to Self-Tests: Chapter Sixteen

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**Part F, pp. 273–274.**

1. Bach, "Herzlich that mich verlangen"

A:      V<sub>7</sub>/3    I    V<sup>6</sup> IV<sup>6</sup> (I<sup>6</sup>)    V<sub>7</sub>/V    V    I      E:    I    –    V<sup>6</sup> V<sub>2</sub>/IV    IV<sup>6</sup>    V    I

2. Bach, "Christus, der ist mein Leben"

e:    I    V<sub>3</sub>/2    i<sup>6</sup>    V<sub>3</sub>/2/iv    iv    V<sub>2</sub>/V    V    7    i      e:    V<sup>6</sup>    i    V<sup>6</sup>/III    III    V<sub>3</sub>/2    i    ii<sup>6</sup>    V<sup>7</sup>    I  
(viP<sup>7</sup>/V)

3. Bach, "Ermuntere dich, mein schwacher Geist"

D:    I    V<sub>3</sub>/2/ii    ii    V<sub>2</sub>/V    V<sup>6</sup>    V<sub>2</sub>/IV    IV<sup>6</sup>    V<sup>7</sup>    I      G:    I    V<sub>7</sub>/III    III    V<sub>3</sub>/2/iv    iv    V<sub>2</sub>/V    V    VI    ii<sup>6</sup>    V    I

4. Bach, "Christ lag in Todesbanden"

D:    I    V<sub>3</sub>/2/ii    ii    V<sub>2</sub>/V    V<sup>6</sup>    V<sub>2</sub>/IV    IV<sup>6</sup>    V<sup>7</sup>    I      G:    I    V<sub>7</sub>/III    III    V<sub>3</sub>/2/iv    iv    V<sub>2</sub>/V    V    VI    ii<sup>6</sup>    V    I

**Part G, p. 274.**

1.

D:    I    V<sub>3</sub>/2/ii    ii    V<sub>2</sub>/V    V<sup>6</sup>    V<sub>2</sub>/IV    IV<sup>6</sup>    V<sup>7</sup>    I

2.

G:    I    V<sub>7</sub>/III    III    V<sub>3</sub>/2/iv    iv    V<sub>2</sub>/V    V    VI    ii<sup>6</sup>    V    I

D:    I    V<sub>3</sub>/2/ii    ii    V<sub>2</sub>/V    V<sup>6</sup>    V<sub>2</sub>/IV    IV<sup>6</sup>    V<sup>7</sup>    I

## Capítulo 17

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### Chapter Seventeen

#### SELF-TEST 17-1

Part A, p. 279.

Part B, p. 280.

1. vii <sup>o7</sup> /vi	2. X	3. vii <sup>o6</sup> /VI	4. vii <sup>o6</sup> /IV	5. vii <sup>o7</sup> /VII
6. X	7. vii <sup>o7</sup> /III	8. X	9. vii <sup>o7</sup> /ii	10. vii <sup>o6</sup> /V
11. vii <sup>o4</sup> /V	12. X	13. vii <sup>o6</sup> /iv	14. vii <sup>o6</sup> /V	15. X

#### SELF-TEST 17-2

Part A, pp. 295–299.

1.

Answers to Self-Tests: Chapter Seventeen

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2.

Menuet I

Allegro

Harmonic analysis (Measures 1-10):  
 I 6 vi ii<sup>6</sup> V  $\frac{2}{3}$  I<sup>6</sup>  $\frac{5}{3}$  V<sup>6</sup>  $\frac{5}{3}$   
 4 - 3 4 - 3  
 I vi IV ii V<sup>7</sup> V V<sup>6</sup>/ii V/V V<sup>6</sup>/S I vi IV<sup>6</sup> vii<sup>6</sup>/V V V<sup>7</sup>/V V V<sup>7</sup>/V  
 of V circle of fifths

Harmonic analysis (Measures 15-20):  
 V V<sup>7</sup>/V V I vii<sup>6</sup>/ii ii<sup>6</sup> V<sup>4</sup> I<sup>6</sup> IV V<sup>7</sup> I  
 circle of fifths

3. The G4 might be heard as part of an incomplete passing tone figure (A–G–F#–E, with the F# omitted) or as an escape tone from the F#4 that occurred a beat earlier (as F#–G–E).

Andante, un poco agitato

cresc. app.  
 p  
 e: I V<sup>7</sup>/iv iv vii<sup>6</sup>/V simile V<sup>7</sup>/V<sup>7</sup> V<sup>7</sup>

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Chapter Seven

4.

The A5 is an ornamented 7-6 suspension.

45 app

Measure 45: The A5 is an ornamented 7-6 suspension. The bass note is labeled 'app' (appoggiatura).

Harmonic analysis below the staff:

- M. 4: II, IV, V, vii⁶/⁷/vi, vi, ii⁶
- M. 5: V, V⁷, I, V⁷/IV
- M. 6: V⁹/ii, V⁹/vi, vi, V⁹/V, V, V⁷, I
- M. 7: V, V⁷, I

5. The excerpt is not a period because the second cadence is not more conclusive than the first. The first cadence (m. 4) is a PAC, whereas the second (m. 8) is a HC.

The 5-4 suspension is marked with an exclamation point because it involves a note that is consonant with the bass resolving to one that is dissonant with the bass, exactly the reverse of the commonly accepted definition of a suspension.

Answers to Self-Tests: Chapter Seventeen

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**Adagio**

Violin  
Piano

G: I vi  $\text{I}^6$   $\underbrace{\text{V}^7}_{\text{V}}$  I

IV $^6$  (I $^6$ ) V $\frac{5}{3}$ /V V  $\text{V}^7/\text{IV}$  IV $^6$  I $^6$  IV  $\text{vii}^{67}/\text{V}$   $\underbrace{\text{I}^6}_{\text{V}}$  V

6.

Vc.  
D.B.

B $\flat$ : I  $\text{V}^6$   $\frac{5}{3}$  I II  $\text{II}^6$   $\text{vii}^{67}/\text{V}$

Vc.  
D.B.

$\underbrace{\text{V}}_{\text{of vi}}$   $\underbrace{\text{circle of fifths}}$   $\text{V}^6/\text{ii}$  ii  $\text{V}^6/\text{V}$

Vc.  
D.B.

$\text{V}$   $\frac{5}{3}$  I  $\text{V}^6/\text{IV}$  IV  $\text{ii}^6$  ( $\text{V}^6/\text{V}$ ) V

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**Part B, p. 299.**

1 Gm E<sup>o</sup> F 2 E<sup>b</sup> E<sup>o</sup> Fm 3 E<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> Fm 4 F#m E<sup>b</sup><sup>o</sup> F#m 5 Am F<sup>b</sup><sup>7</sup> G  
 Bb: vi vii<sup>b</sup><sup>6</sup>/V V E<sup>b</sup>: I<sup>b</sup> vii<sup>b</sup><sup>6</sup>/ii ii<sup>b</sup> A<sup>b</sup>: V<sup>7</sup> vii<sup>b</sup><sup>7</sup>/vi vi A: vi<sup>b</sup> vii<sup>b</sup><sup>6</sup>/vi vi C: vi vii<sup>b</sup><sup>7</sup>/V V<sup>b</sup>  
 6 Bm C<sup>b</sup><sup>7</sup> D 7 Am C<sup>b</sup><sup>7</sup> Dm 8 E Fx<sup>b</sup><sup>7</sup> Gf<sup>m</sup> 9 Am<sup>7</sup> C<sup>b</sup><sup>7</sup> D 10 A E<sup>b</sup><sup>7</sup> F<sup>m</sup>  
 B: vi<sup>b</sup> vii<sup>b</sup><sup>7</sup>/VI VI C: vi vii<sup>b</sup><sup>7</sup>/ii ii<sup>b</sup> E: I<sup>b</sup> vii<sup>b</sup><sup>7</sup>/iii iii G: ii<sup>b</sup><sub>2</sub> vii<sup>b</sup><sup>7</sup>/V V<sup>b</sup> c<sup>b</sup>: VI vii<sup>b</sup><sup>7</sup>/iv ii<sup>b</sup>

**Part C, p. 300.**

1. Bach, "Du grosser Schmerzensmann"

e: i VI II<sup>b</sup> iv vii<sup>b</sup><sup>7</sup>/V V 7 i

2. Bach, "Ach, Gott, wie manches Herzeleid"  
 Bach has written a very high part for the tenors in this phrase and twice crosses them above the altos. This allows him to pass the  $\begin{smallmatrix} \text{A} \\ \text{B} \end{smallmatrix}$  motive among all four parts as well as to enhance the cadence through the power of tenors in their high register.

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3. Bach, "Ein' feste Burg ist unser Gott"

Part D, p. 300.

## Capítulo 18

### Chapter Eighteen

#### SELF-TEST 18-1

##### Part A, p. 306.

- |                   |                   |                   |       |       |
|-------------------|-------------------|-------------------|-------|-------|
| 1. b              | 2. D <sub>b</sub> | 3. A              | 4. ab | 5. d  |
| 6. F <sub>#</sub> | 7. c <sub>#</sub> | 8. A <sub>b</sub> | 9. c  | 10. B |

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**Part B, p. 307.**

1. c, d, E <sub>b</sub> , F, g	2. e <sub>b</sub> , f, G <sub>b</sub> , A <sub>b</sub> , b <sub>b</sub>
3. E <sub>b</sub> , f, g, A <sub>b</sub> , B <sub>b</sub>	4. C <sub>b</sub> , d <sub>b</sub> , e <sub>b</sub> , F <sub>b</sub> , G <sub>b</sub>
5. E, f <sub>b</sub> , g <sub>b</sub> , A, B	6. b, c <sub>b</sub> , D, E, f <sub>b</sub>

**Part C, p. 307.**

1. foreign	6. closely related
2. closely related	7. parallel
3. enharmonic	8. foreign
4. closely related	9. relative and closely related
5. relative and closely related	10. foreign

**SELF-TEST 18-2**

**Part A, pp. 312-315.**

1.

e:      i      V6      7      i      VI      V      7      I      V6      5      7      vi      ii6      e: iv6      V

2. If the last chord in m. 7 were a ii<sub>5</sub><sup>6</sup>, the 7th (E<sub>b</sub>5) would resolve by step.

e:      i      vii6      i      V6      i      V      i      iv6      VI      ii6      V7      i

5

*Es:* IV  $\text{f}^6$

either

3.

**Langsam**

*pp* staccato

e: i  $\frac{4}{2}$  VI  $\text{f}^6$  ii $\text{f}^6$  V i V i 6 V

**sehr leise**

hel - ler, wil - der Fluss, wie still bist du ge - wor - den, gibst kei - nen Schei - de - gruss!

i 6 V | d4: VI

iv7  $\frac{V}{V}$  V7 i

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4.

und der Mei - ster sagt zu al - len: eu - er Werk hat mir ge - fal - len, eu - er Werk hat mir ge -

F: I                      V<sup>7</sup>                      I                      V<sup>7</sup>

fal - len; und das lie - be Mid - chen sagt — al - len e - ne gu - te Nacht,

(V<sup>7</sup>/IV, IV, V<sup>7</sup>/IV)              pp                      app

I                      IV                      V<sup>7</sup>/6                      V<sup>7</sup>                      I

d: ii<sup>6</sup>

5. The outer voices in the sequence in mm. 9 to 11 could be heard as an elaboration of this pattern.

Eb:              I              V              V/3              I              (repeat)

**Part A, pp. 315-316.**

1. F 2. A 3. a 4. f# 5. Ab

**Part C, pp. 315-316.**

1. First key, A <sub>b</sub> :	I	ii	IV	vi
Triads:	A <sub>b</sub>	B <sub>dm</sub>	D <sub>b</sub>	F <sub>m</sub>
Second key, D <sub>b</sub> :	V	vi	I	iii
2. First key, c:	iv	VI		
Triads:	F <sub>m</sub>	A <sub>b</sub>		
Second key, f:	i	III		
3. First key, a:	i	III	iv	VI
Triads:	A <sub>m</sub>	C	D <sub>m</sub>	F
Second key, F:	iii	V	vi	I
4. First key, G:	I	iii	V	vi
Triads:	G	B <sub>dm</sub>	D	E <sub>m</sub>
Second key, D:	IV	vi	I	ii

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5. First key, c <sup>t</sup> :	i	ii <sup>o</sup>	III	iv	VI	
Triads:	C <sup>m</sup>	D <sup>f</sup>	E	F# <sup>m</sup>	A	
Second key, E:	vi	vii <sup>o</sup>	I	ii	IV	
6. First key, D:	I	iii	V	vi		
Triads:	D	F# <sup>m</sup>	A	Bm		
Second key, f <sup>t</sup> :	VI	i	III	iv		

## Part D, p. 316.

Harmonic analysis for the top staff (B-flat major):

- I
- V
- I
- ii<sup>6</sup>
- V
- vi
- V<sup>4</sup>
- I
- v<sup>7</sup>
- I

Harmonic analysis for the bottom staff (F major):

- ii
- i
- V
- VI
- iv<sup>6</sup>
- V
- v<sup>7</sup>
- vi
- IV
- V
- I

## Part E, p. 316.

Bach, "Freu' dich sehr, o meine Seele"

Harmonic analysis for the top staff (C major):

- C
- I
- V
- I
- V
- IV<sup>6</sup>
- V<sup>5</sup>
- I
- ii<sup>6</sup>
- V
- I
- IV<sup>6</sup>
- I
- IV
- (M<sup>4</sup>)
- IV<sup>6</sup>
- (I<sup>6</sup>)
- ii<sup>6</sup>
- V
- I

Harmonic analysis for the bottom staff (G major):

- G: IV(M<sup>7</sup>)
- I<sup>6</sup>
- V
- I

**Part F, p. 316.**

G: I V<sup>6</sup> V<sub>2</sub><sup>4</sup>/IV IV<sup>6</sup> ii<sup>6</sup> vii<sup>9</sup><sup>6</sup> i v<sup>6</sup> i 6 ii<sup>9</sup><sup>6</sup> v<sup>7</sup> i

## Capítulo 19

### Chapter Nineteen

#### SELF-TEST 19-1

Part A, pp. 330–333.

1. This modulation might also be analyzed as a phrase modulation.

G: I V<sup>6</sup> V<sub>2</sub><sup>4</sup>/IV IV<sup>6</sup> V<sup>5</sup> I V<sup>6</sup>/V V<sub>2</sub><sup>4</sup> i ii<sup>9</sup><sup>6</sup> v 7 i

passing tone figure susp. figure susp. figure susp. figure susp. figure passing tone figure

2. Yes, D major and A major are in a chromatic mediant relationship, but it is enharmonically spelled (compare C–A). The modulation is effected through a common tone, also enharmonically spelled.

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**Tenor I**

hin - ten - an, be - buscht und - trau - lich steigt - der Fel - sen in die Hö - he.

Dic 1      V<sup>6</sup>      1      vi      ii<sup>6</sup>      V<sup>7</sup> 1

**Tenor II**

Und da daf - tet's wie vor Al - ters, da wir

Und da daf - tet's wie vor Al - ters, da wir noch von Lie - be

**Piano Accompaniment**

Allegretto

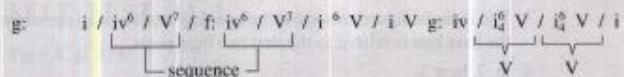
pp      Ped V<sup>7</sup>      1

Harmonic analysis markings:

- Measure 34: I
- Measure 35: V<sup>6</sup>
- Measure 36: 1
- Measure 37: vi
- Measure 38: ii<sup>6</sup>
- Measure 39: V<sup>7</sup>
- Measure 40: 1
- Measure 41: A:  $\frac{5}{3}$
- Measure 42: 16
- Measure 43: V
- Measure 44: V<sup>7</sup>
- Measure 45: 1
- Measure 46: 4 - 3
- Measure 47: p
- Measure 48: 4 - 3
- Measure 49: p
- Measure 50: Ped
- Measure 51: V<sup>7</sup>
- Measure 52: 1

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3. The modulation from g minor to f minor is sequential. The modulation back to g minor is a direct modulation.



4. The two keys are G major and E<sub>b</sub> major. A monophonic modulation is accomplished in mm. 121 to 123. The relationship between G and E<sub>b</sub> could be described in at least two ways. For one, there is a chromatic mediant relationship between the two keys. Also, E<sub>b</sub> is VI in g minor, the parallel minor of G major.

**Part B, p. 333.**

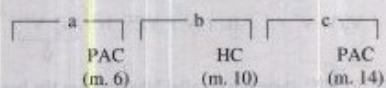
E<sub>b</sub>: 1 ii<sup>4</sup><sub>2</sub> V<sub>5</sub><sup>6</sup> 1 V<sub>3</sub><sup>4</sup> i<sup>6</sup> V<sub>2</sub><sup>4</sup> (sequence)  
 f: vii<sup>6</sup><sub>5</sub> i ii<sup>4</sup><sub>2</sub> V<sub>5</sub><sup>6</sup> 1 V<sub>3</sub><sup>4</sup> i<sup>6</sup> V<sub>2</sub><sup>4</sup>

## Capítulo 20

### Chapter Twenty

#### SELF-TEST 20-1

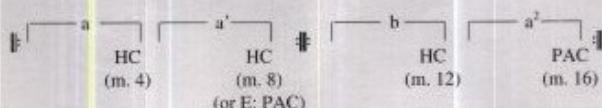
**Part A, p. 358.**



Or b and c could be considered one phrase. Either way, the form is sectional binary, unless you want to use the term *phrase group* (review pp. 169–170).

**Part B, pp. 358–359.**

Two-reprise continuous rounded binary.



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1. The first G4 is the 7th of a V<sup>7</sup>/IV. The other is part of a 4–3 suspension.  
 2. End of m. 6: A: I = E: IV  
 3. The melodic figures resemble the opening motive (leap up, stepwise down), whereas the bass line is related to the first two bass notes.  
 4. m. 7, beat 3.  
 5. m. 7, beat 4 to m. 8, soprano and bass.

**Part C, pp. 359–360.**  
**Two-reprise sectional binary.**

1. The first violins (or the melody) at the octave.  
 2. Part of a vii<sup>96</sup>/V.  
 3. In mm. 28 to 29, perhaps explainable as occurring between phrases.

**Part D, p. 361.**  
**Continuous ternary.**

1. Schumann moves from i to the relative major (III) to the minor dominant (v) and then back the same way (III, then i). The tonicized pitch classes arpeggiate the tonic triad:  
 $\text{F}^\sharp\text{--A--C}^\sharp\text{--A--F}^\sharp$   
 2. A: vii<sup>97</sup>/ii / ii / V<sup>4</sup>/V V<sup>7</sup> / I / f: i V / VI<sup>M7</sup> iv<sup>7</sup> /  $\begin{smallmatrix} \text{i}^6 \\ \text{V} \end{smallmatrix}$  V<sup>7</sup> / i / /

3. In mm. 21 to 22, V–VI<sup>M7</sup>, there are parallel 5ths between the bass and tenor. They are hidden by the anticipation (A3) in the tenor.  
 4. The double bar after m. 8.

## Capítulo 21

**Chapter Twenty-One**

**SELF-TEST 21-1**

**Part A, p. 373.**

1 A: ii<sup>6</sup> 2 C: iv 3 E♭: ii<sup>6</sup><sub>3</sub> 4 E: i<sup>6</sup> 5 F: VI  
 6 G: I 7 B♭: vii<sup>6</sup><sub>5</sub> 8 A♭: iv<sup>6</sup> 9 G: III 10 D: ii<sup>6</sup><sub>3</sub>

**Part B, p. 374.**

1. ii<sup>6</sup> 2. iv<sup>6</sup> 3. vii<sup>6</sup><sub>3</sub> 4. i 5. VI  
 6. I 7. vii<sup>6</sup><sub>5</sub> 8. ♫III 9. ii<sup>6</sup><sub>2</sub> 10. iv

**Part C, pp. 374–379.**

1. It's easy to overlook the E♭ in m. 31.

25 C G<sup>7</sup> C C<sup>7</sup> G F  
 C: I V<sup>7</sup> I V<sup>7</sup>/IV IV  
 29 Fm C Dm<sup>7(5)</sup> G<sup>7</sup> C  
 iv I ii<sup>7</sup> V<sup>7</sup> I

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2. We hear the B4 in m. 85 as a passing tone to the C5.

3. The flutes double the violas in mm. 47 to 51.

A: V V<sup>4</sup><sub>2</sub>/ii / ii<sup>6</sup> / V<sup>4</sup><sub>2</sub> I<sup>6</sup> / IV<sup>M4</sup><sub>2</sub> ii [VI<sup>6</sup>] / V<sup>6</sup><sub>5</sub> I ii<sup>6</sup>. V<sup>7</sup> / vi V<sup>6</sup>/V / V<sup>7</sup> / I /  
or  
vii<sup>6</sup>

4. Measures 5 and 6 contain diminished seventh chords. Both contain a ♭5 and a ♪4, and in both cases the tendency of the ♭5 to resolve inward and of the ♪4 to resolve outward is followed. The chords of resolution then have doubled 3rds.  
B: I<sup>6</sup> / V<sup>4</sup><sub>2</sub> / I<sup>6</sup> V / I / vii<sup>7</sup>/ii ii / (vi<sup>7</sup>) I / IV V<sup>6</sup>/V / V

5. The first modulation is from a minor to its relative major, C, by means of the common chord in m. 5 (a: i = C: vi). A change of mode to ♫ minor follows in m. 9, noted as b minor. This change of mode simplifies the second modulation, from c/b to its relative major, E/D, through the common chord in m. 14 (b: iv = D: ii).

**Part D, p. 379.**

**1.**

D: I vii<sup>7</sup>/V I ii<sup>6</sup>/<sub>5</sub> V vi IV I V

**2.**

E: I vii<sup>7</sup>/ii ii vii<sup>7</sup> I ii<sup>6</sup>/<sub>5</sub> V I

**Part E, p. 380.**

B♭: I V<sup>4</sup>₂/IV IV<sup>6</sup> iv<sup>6</sup> (I<sup>6</sup>) V<sup>4</sup>₂ I<sup>6</sup> V I

**Capítulo 22****Chapter Twenty-Two****SELF-TEST 22-1****Part A, p. 389.**

- |                               |                           |                             |                                     |                                     |
|-------------------------------|---------------------------|-----------------------------|-------------------------------------|-------------------------------------|
| 1. G<br>N <sup>6</sup>        | 2. G <sub>m</sub><br>iv   | 3. F7<br>V <sup>6</sup> /iv | 4. C <sub>s</sub><br>N <sup>6</sup> | 5. B <sub>j</sub><br>N <sup>6</sup> |
| 6. A♯⁷<br>vii <sup>7</sup> /V | 7. D♯⁹<br>ii <sup>6</sup> | 8. F <sub>b</sub><br>N      | 9. B <sub>s</sub><br>VI             | 10. A♭<br>N <sup>6</sup>            |

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Appendix D

Answers to Self-Tests

Part B, p. 389.

1	B <sup>bb</sup> m	2	F	3	D <sup>b</sup>	4	C <sup>f</sup> <sup>7</sup>	5	C <sup>d</sup> <sup>7</sup>
6	G <sup>b</sup>	7	D <sup>d</sup> <sup>7</sup>	8	B <sup>7</sup>	9	E <sup>b</sup>	10	A

Part C, pp. 389–392.

1. d: vii<sup>o6</sup><sub>5</sub> / i<sup>b</sup> V<sup>6</sup>/iv / N<sup>b</sup> vii<sup>o7</sup>/V / i<sup>b</sup><sub>4</sub> V i<sup>b</sup><sub>4</sub> V<sup>7</sup> i<sup>b</sup><sub>4</sub> V / /  
or  
VI<sup>b</sup>/iv V

2. a. c<sup>b</sup> / i (iv<sup>b</sup><sub>2</sub>) / i / V<sup>7</sup> (i<sup>b</sup><sub>2</sub>) /  
V<sup>7</sup> i<sup>b</sup><sub>1</sub> V<sup>1</sup><sub>2</sub> / i<sup>b</sup> / N<sup>b</sup> / i<sup>b</sup><sub>4</sub> V<sup>7</sup> / i / /  
V

b. The first three  $\frac{6}{4}$  chords are pedal  $\frac{6}{4}$  chords.

The fourth one is a cadential  $\frac{6}{4}$ .

c. The form is a period. Most listeners would probably call it a parallel period, even though only the first four notes of the two phrases are similar.

3.

Answers to Self-Tests: Chapter Twenty-Two

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4. The last NCT is an escape tone. The pedal point occurs in m. 194.  
 F: I / I / I / N / V<sup>7</sup>/N / N V<sub>5</sub><sup>6</sup> / I vi / ii<sub>5</sub><sup>6</sup> V<sup>7</sup> / I /

5. Notice that the excerpt begins with a long circle-of-fifths sequence.  
 a: i<sup>6</sup> iv / VII<sup>6</sup> III / VI<sup>6</sup> ii<sup>6</sup> / <sup>40</sup>V<sup>6</sup> i / N<sup>6</sup>  
 F: IV<sup>6</sup> V<sup>7</sup> / I / V<sub>3</sub><sup>4</sup> I / (IV<sub>4</sub><sup>6</sup>) I / <sup>45</sup>V<sub>5</sub><sup>6</sup> I /

Part D, p. 393.

1            2            3            4

e: i<sup>6</sup> N<sup>6</sup> V      c<sup>4</sup>: VI N<sup>6</sup> V<sub>2</sub><sup>4</sup>      d: VI N<sup>6</sup> vii<sup>6</sup>/V      g: iv N<sup>6</sup> <sup>i<sub>4</sub><sup>6</sup></sup> V

5            6            7            8

f: iv N<sup>6</sup> V<sup>7</sup>      f: i<sup>6</sup> N<sup>6</sup> <sup>i<sub>4</sub><sup>6</sup></sup> V<sub>2</sub><sup>4</sup>      b: i<sup>6</sup> N<sup>6</sup> V<sub>2</sub><sup>4</sup>      c: iv N<sup>6</sup> vii<sup>6</sup>/V

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Part E, p. 393.

Part F, p. 393.

Part G, p. 394.

## Capítulo 23

### Chapter Twenty-Three

#### SELF-TEST 23-1

##### Part A, p. 404.

1. Ger<sup>+6</sup>
2. Fr<sup>+6</sup>
3. vii<sup>o6</sup>/V
4. Ger<sup>+6</sup>
5. vii<sup>o4</sup><sub>2</sub>
6. It<sup>+6</sup>
7. Fr<sup>+6</sup>
8. ii<sup>o4</sup><sub>3</sub>
9. iv<sup>6</sup><sub>3</sub>
10. It<sup>+6</sup>

##### Part B, p. 405.

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**Part C, pp. 405–409.**

1. In this key, B<sup>7</sup>-E would be analyzed as V<sup>7</sup>/N-N. Here, the context makes it clear that the B<sup>7</sup> is a Ger<sup>+6</sup>. Notice the stepwise descent in the bass line.  
d: i / V<sup>6</sup> / V<sub>2</sub><sup>4</sup>IV / IV<sup>6</sup> / V<sub>2</sub><sup>4</sup>/III / III<sup>6</sup> Ger<sup>+6</sup> V<sup>7</sup> / i /

2. The ♫4 and ♫6 expand to an octave on ♯5 as expected. Parallel 5ths are avoided by resolving to a ♫4<sup>6</sup> chord. Notice the unusual unprepared escape tone in m. 4, creating a sharp dissonance with the long-delayed V chord beneath it.  
a: vii<sup>66</sup><sub>5</sub>/V / Ger<sup>+6</sup> / ♫4<sup>6</sup> VI ♫4<sup>6</sup> vii<sup>67</sup>/V / ♫4<sup>6</sup> VI ii<sup>66</sup><sub>5</sub> V / i

3. The resolution of the Fr<sup>+6</sup> is ornamented with a 4–3 suspension in the second violin. The ♫6 and ♫4 expand to an 8ve on ♯5.  
B: I / ii<sup>6</sup> / V<sup>7</sup> / I / V<sup>6</sup> |

Fr: I<sup>6</sup> V<sub>5</sub><sup>6</sup> / I IV<sup>6</sup> Fr<sup>+6</sup> / V / I /

4. The ♫6 and ♫4 expand to an 8ve on ♯5. Parallel 5ths are avoided by resolving to a ♫4<sup>6</sup> chord. The Ger<sup>+6</sup> and the V<sub>2</sub><sup>4</sup>/N are enharmonically equivalent.  
b: i / ♫2<sup>6</sup> / Ger<sup>+6</sup> ♫4<sup>6</sup> / V<sub>2</sub><sup>4</sup>/N N<sup>6</sup> /  
V<sub>2</sub><sup>4</sup> ♫6 / ii<sup>67</sup> V<sup>7</sup> / i

5. The chromatic passing tone occurs at the beginning of m. 6 in the first violin. In both Ger<sup>+6</sup> chords the viola has the 5th above the bass. The parallels are avoided in the first instance by leaping up to ♯5. In the second Ger<sup>+6</sup> the parallels are disguised by means of a 6–5 suspension. In the first Ger<sup>+6</sup> the resolution of ♫4 in the second violin is taken by the viola, allowing the violin to leap up to ♪2 (the 5th of the V chord).  
f: i / (vii<sup>67</sup>) V<sub>5</sub><sup>6</sup> / i / iv<sup>6</sup> / Ger<sup>+6</sup> / V vii<sup>67</sup>/V / V Ger<sup>+6</sup> / V / i

6. In m. 9, ♫4 moves down by half step to provide the 7th of the V<sup>7</sup> chord. In m. 26, ♫6 and ♫4 move to an 8ve on ♯5.  
C: I / / / / / I V<sub>5</sub><sup>6</sup> I / ♫4<sup>6</sup> V / / / It<sup>+6</sup> V<sup>7</sup> / I  
V<sub>3</sub><sup>4</sup> / i / It<sup>+6</sup> / V / 7

**Part D, p. 410.**

G: IV<sup>6</sup> ii<sup>7</sup><sub>3</sub> Ger<sup>7</sup> 5 I<sup>6</sup> V d i V<sup>6</sup> V<sub>2</sub><sup>7</sup>/iv iv<sup>6</sup> It<sup>7</sup> V

Part E, p. 410.

G: I IV<sup>6</sup> Fr<sup>7</sup> V 4 1<sup>6</sup> II V<sub>2</sub><sup>7</sup> 5 I

Part F, p. 410.

d: I V VI I<sup>6</sup> IV (I<sup>9</sup>) Ger<sup>7</sup> I<sup>6</sup> V 5 V<sup>7</sup> I

## Capítulo 24

### Chapter Twenty-Four

#### SELF-TEST 24-1

Part A, pp. 420–421.

- |                          |                          |                                       |  |  |
|--------------------------|--------------------------|---------------------------------------|--|--|
| 1. Ger <sup>7</sup> V    | 2. It <sup>7</sup> /₄ iv | 3. V <sub>2</sub> <sup>7</sup> /iv iv | 4. Ger <sup>7</sup> I <sup>6</sup> V <sub>2</sub> <sup>7</sup> | 5. [Ger <sup>7</sup> ] I                 |
| 6. [Ger <sup>7</sup> ] i | 7. <sup>7</sup> V        | 8. It <sup>7</sup> V <sup>6</sup>     | 9. Fr <sup>7</sup> /I I  | 10. N <sup>6</sup> vii <sup>7</sup> /V V |

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Part B, pp. 421–423.

1. e: N<sup>6</sup> Ger<sup>+6</sup> /  $\begin{smallmatrix} i^6 \\ V \end{smallmatrix}$  / I      2. e: / [Ger<sup>+6</sup>] / i<sup>6</sup> / [Ger<sup>+6</sup>] / i<sup>6</sup>

3.

*French national anthem*

Schwer-ter ... klin - ren und bli - tzen; dann sieg' ich ge-waff - net her - vor ans dem Grab, den

G: I      V<sup>4</sup> I      V I      6

Kai - ser, den Kai - ser zu schü - tzen!<sup>ritard.</sup>

Adagio

IV ii       $\begin{smallmatrix} i^6 \\ V \end{smallmatrix}$       I      Pr+5/4      (IV<sup>5</sup>)      vii⁹⁷      I      vii⁹⁷      I      vii⁹⁷      I

4. a: / i / V<sup>7</sup> / i / [Ger<sup>+6</sup>] / i / / V<sup>7</sup> / i /

5. c: ii⁹⁶<sub>3</sub> V / i [Ger<sup>+6</sup>] / i [Ger<sup>+6</sup>] / i I

## Capítulo 25

Answers to Self-Tests: Chapter Twenty-five 085

### Chapter Twenty-Five

#### SELF-TEST 25-1

Part A, p. 434.

**1**

D: vii<sup>⁹⁷</sup> = P: vii<sup>⁹⁴</sup><sub>₂</sub> = Ab: vii<sup>⁹₃</sup> = B: vii<sup>⁹₃</sup> = Eb: V<sup>⁷</sup> = D: Ger<sup>⁹⁶</sup>

**2**

b: Ger<sup>⁹⁶</sup> = C: V<sup>⁷</sup> = e: V<sup>⁷</sup>/V = g #: Ger<sup>⁹⁶</sup>

Other correct answers in addition to those previously given are possible. For example, the third chord in no. 1 could have been spelled and analyzed as a vii<sup>⁹₄</sup><sub>₃</sub> in g<sup>♯</sup> (or G<sup>♯</sup>), or as a vii<sup>⁹₄</sup><sub>₃</sub>V in c<sup>♯</sup>, and so on.

Part B, p. 435.

1. E: I / vii<sup>⁹⁷</sup> / I / V<sup>⁹</sup><sub>₃</sub> / I<sup>⁶</sup><sub>₃</sub> / vii<sup>⁹⁷</sup>  
G: vii<sup>⁹₄</sup><sub>₂</sub> / V<sup>⁷</sup> / I / V<sup>⁷</sup> / I /

2. c: i V<sup>⁹</sup><sub>₂</sub> / i<sup>⁶</sup> ii<sup>⁹₆</sup><sub>₃</sub> / vii<sup>⁹⁷</sup>/V  
e: vii<sup>⁹₆</sup><sub>₃</sub> V<sup>⁹</sup><sub>₃</sub> / i<sup>⁶</sup> / ii<sup>⁹₆</sup><sub>₃</sub> V<sup>⁷</sup> / i /

3. D: I iii IV / I<sup>⁶</sup> V<sup>⁹</sup><sub>₃</sub> I V<sup>⁷</sup>/IV  
f #: Ger<sup>⁹⁶</sup> /  $\underbrace{i^6 \ V^7}_{V}$  / i /

Part C, pp. 435–440.

1. The F–G–F figure in m. 65 may be related to the voice line in mm. 58 to 62 (B–C–B) and to the bass in mm. 59 to 63 (F–G–F).

G: I / V<sup>⁹</sup><sub>₃</sub> / I / V<sup>⁹</sup><sub>₃</sub> / I V<sup>⁷</sup>/IV  
b #: Ger<sup>⁹⁶</sup> / V<sup>⁹</sup><sub>₃</sub> i<sup>⁶</sup> / V<sup>⁹</sup><sub>₃</sub> i<sup>⁶</sup> / V

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2. No, this is not an enharmonic modulation. The real key relationships here are D (I) to B<sub>b</sub> (VI). Anyone would rather read music written in A instead of B<sub>b</sub>, so the flats are written enharmonically as sharps beginning in m. 39. But the listener is completely unaware of the enharmonicism—the true test of an enharmonic modulation.

3. Notice that a single <sup>o</sup>7 chord is heard in mm. 45 to 46, and, although the listener is unaware of the shift to sharps at the end of m. 46, the unexpected resolution to a G<sup>7</sup> is clearly audible. We have analyzed the <sup>o</sup>7 chord in B<sub>b</sub> as a vii<sup>o6</sup>/ii because Schubert spelled it that way. However, it has other enharmonic possibilities in B<sub>b</sub>—vii<sup>o6</sup>/IV, for example—and these are equally valid analyses.

B<sub>b</sub>: V<sup>7</sup> (I<sub>4</sub>) V / (I<sub>4</sub>) V (I<sub>4</sub>) V<sup>7</sup> / / vii<sup>o6</sup>/ii /

ft: vii<sup>o7</sup> / / V<sup>7</sup> / i /

4. D<sub>b</sub>: I V<sub>2</sub><sup>4</sup> I<sup>6</sup> /

V<sup>7</sup> / I ii<sup>6</sup> V<sub>2</sub><sup>4</sup>/V / V / I V<sub>2</sub><sup>4</sup> I<sup>6</sup> / V<sup>7</sup> / vii<sup>o7</sup>/vi /

c:vii<sup>o6</sup>/V / i<sub>4</sub><sup>6</sup> V / i

V

5. B<sub>b</sub>/A<sup>#</sup> is an important pitch class in this passage. It appears melodically as the 7th of the vii<sup>o7</sup>/ii four times in mm. 34 to 41 (the first time accented), and it is used as the enharmonic hinge between the keys of C and E in m. 43.

C: I vii<sup>o6</sup>/ii / ii<sup>6</sup> / / V<sub>2</sub><sup>4</sup> / I vii<sup>o7</sup>/ii ii vii<sup>o6</sup><sub>3</sub> / I<sup>6</sup> vii<sup>o6</sup>/ii ii<sup>6</sup> / ii<sup>o6</sup><sub>3</sub> V<sub>2</sub><sup>4</sup> /

I<sup>6</sup> i<sup>6</sup> (V<sub>2</sub><sup>4</sup>) vii<sup>o7</sup>/ii / ii V<sub>2</sub><sup>4</sup> / I V<sub>2</sub><sup>4</sup>/IV /

E: Ger<sup>-6</sup> i<sub>4</sub><sup>6</sup> V<sup>7</sup> / I V<sub>2</sub><sup>4</sup> I / V<sub>2</sub><sup>4</sup> I<sup>6</sup> V<sub>2</sub><sup>4</sup> / I

V

6. C: I / V<sub>2</sub><sup>4</sup> I<sup>6</sup> / ii<sup>6</sup> vii<sup>o7</sup>/V / I<sub>4</sub><sup>6</sup> V<sup>7</sup> /

V

i / V<sub>2</sub><sup>4</sup> I<sup>6</sup> / ii<sup>o6</sup> vii<sup>o7</sup>/V / (I<sub>4</sub>) Ger<sup>-6</sup> /

ct: V<sup>7</sup>

i / V<sub>2</sub><sup>4</sup> I<sup>6</sup> / ii<sup>o6</sup> vii<sup>o7</sup>/V / I<sub>4</sub><sup>6</sup> V<sup>7</sup> / I

V

## Capítulo 26

**Chapter Twenty-Six**

**SELF-TEST 26-1**

Part A, p. 462.

1 G: V<sup>+</sup> 1  
2 A♭: V<sup>9</sup> 1  
3 E: (v<sup>07</sup>) I<sup>6</sup>  
4 F: V<sup>+7/IV</sup> IV

5 D♭: ii<sup>9</sup>  
6 V<sub>3</sub><sup>4</sup>  
7 F♯: V<sup>7sus4</sup> i  
8 B: (v<sup>07</sup>) V<sub>2</sub><sup>4</sup>  
c: N<sup>6</sup> V<sub>2</sub><sup>4</sup>

Part B, pp. 462–467

1.  
E: I / V / V<sub>2</sub><sup>4</sup>/IV / IV<sup>6</sup> / (I<sub>2</sub>) / vii<sup>97/V</sup> /  
V<sub>2</sub><sup>4</sup> / I<sup>6</sup> (V<sup>16</sup>/IV) / IV / vii<sup>9</sup>ii ii<sup>6</sup> / V<sup>7</sup> / vi / ii / V<sup>7</sup> / I /

2.

das sch' ich oft im Traum, doch kommt die Morgen - son - ne,  
E: (I<sub>2</sub>) V (I<sub>2</sub>) V<sup>7</sup> (I) I (IV<sub>2</sub><sup>6</sup>) I (IV<sub>2</sub><sup>9</sup>) V<sup>7/IV</sup> (I) IV

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*Adagio*

3. F: I (cf<sup>9</sup>) / I V<sup>7</sup>/IV / IV / V<sup>7</sup>/vi V<sup>7</sup>/IV /  
ii<sup>7</sup> vii<sup>9</sup>/iii / iii<sup>7</sup> vi<sup>7</sup> / ii<sup>7</sup> V<sup>7</sup> I /  
(vi<sup>7</sup>/IV)

The longest circle-of-fifths sequence begins with the vii<sup>9</sup>/iii and ends with the last chord (the Gf<sup>7</sup> substitutes for an E7 chord). The chromatic mediant relationship involves the A7 and F7 chords.

4. You could also analyze a quick tonicization of F followed by the modulation to C. In either case, the opening Cf<sup>7</sup> is used in three different ways in this excerpt.

5. The form of this piece is continuous ternary.

Answers to Self-Tests: Chapter Twenty-Six

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Annotations for the first staff:

- Measure 1: I
- Measure 2: V<sup>7</sup>/VI
- Measure 3: vi
- Measure 4: iv
- Measure 5: V<sup>7</sup>
- Measure 6: subs 6th
- Measure 7: I
- Measure 8: E: V (7)
- Measure 9: ritard.
- Measure 10: app.
- Measure 11: ant.

Annotations for the second staff:

- Measure 1: I
- Measure 2: IV<sup>7</sup> (V<sup>9</sup>)
- Measure 3: i
- Measure 4: vii<sup>7</sup>/<sub>3</sub> i<sup>6</sup>
- Measure 5: (ii<sup>7</sup>/<sub>3</sub>) i<sup>6</sup>
- Measure 6: V
- Measure 7: V<sup>7</sup>
- Measure 8: i
- Measure 9: i<sup>6</sup>

Annotations for the third staff:

- Measure 1: IV
- Measure 2: IV<sup>7</sup> (V<sup>9</sup>)
- Measure 3: i
- Measure 4: vii<sup>7</sup>/<sub>3</sub> i<sup>6</sup>
- Measure 5: (ii<sup>7</sup>/<sub>3</sub>) i<sup>6</sup>
- Measure 6: V
- Measure 7: V<sup>7</sup>
- Measure 8: i<sup>6</sup>
- Measure 9: V<sup>7</sup>

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6. I / IV<sup>6</sup> <sup>3</sup> / ii<sup>#7</sup> V<sup>7</sup> / I C / vi C / F A / D F / B ii<sub>3</sub><sup>4</sup> / V<sup>7</sup> VII/V  
 / V IV<sup>6</sup> / ct<sup>(7)</sup> V<sub>5</sub><sup>6</sup> / I

The chords in mm. 5 to 8 appear to be simultaneities because they do not create a logical progression and because the chord 7ths do not resolve. Parallel 10ths above the bass can be traced throughout these measures.

## Capítulo 27

### Chapter Twenty-Seven

#### SELF-TEST 27-1

Part A, pp. 484–485.

1. e<sub>b</sub> minor
2. The melody is very angular and contains no leading tone. It does not clearly imply a harmonic background. The phrase concludes on scale degree 3 rather than tonic.
3. VII<sup>7</sup> III<sup>7</sup> / VI<sup>7</sup> II<sup>#7</sup> / V (very traditional!)
4. Measure 8, beat 1: we are led to expect G<sub>b</sub> major because of emphasis on the D<sub>b</sub> dominant seventh chord. Measure 8, end of beat 3: we have been set up for a<sub>b</sub> minor here, especially with G<sub>b</sub> suggesting a leading tone.
5. Measure 9, last two beats feature a Ger<sup>+6</sup> in E<sub>b</sub>.
6. There is no melodic “closure”; that is, the closing phrase is identical to the antecedent phrase that opened the composition. Also, the cadential harmonic motion consists of I<sub>4</sub><sup>6</sup> moving directly to I in root position

Answers to Self-Tests: Chapter Twenty-Seven

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**Part B, p. 485.**

1.

F              A              A $\flat$               D              D $\flat$

2.

F               $\text{G}\flat$               ( $\text{G}^\sharp$ )               $\text{D}\flat$               ( $\text{C}^\sharp$ )

Note: enharmonic spelling is acceptable.

**Part C, p. 486.**

- Measure 6 introduces a  $\frac{6}{4}$  chord, which might suggest a shift to B as tonic. However it “resolves” deceptively to the borrowed subtonic as shown. After lingering on dominant harmony in mm. 9 to 10, the resolution to V of IV rather than a tonic triad is unexpected. In m. 15, the brief movement to vii/V with *tonic as bass* is used to prepare a half cadence in E.
- Extended use of nonchord tones is prevalent, as in m. 5. In mm. 8 to 12, we find a succession of strong nonchord tones in the melody. Note too the persistent use of a minor tonic  $\frac{6}{4}$ . Rapid harmonic rhythm (mm. 1–2, 12–13) is interspersed with much slower harmonic motion.

**Andante sostenuto**

E:              I          IV $^6$           IV          V $^6$           I          V $\frac{5}{3}$ /V          Ger $^6$            $\frac{5}{4}$           V          (vii $^0$ )

v $\frac{5}{3}$           vIT $^6$

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Part D, p. 487.

1.

c    e⁶    c⁸    f⁶    d    f⁹    e    g⁶    e    g⁹    f    e⁶    f⁸

2.

C    e⁶    D    f⁶    E    g⁶    F⁹    a⁶    A⁹    b⁶    B⁹    e⁶    C

Part E, pp. 487–488.

1. Leading-tone seventh in E<sub>b</sub> (vii<sup>⁹</sup>) over tonic pedal.
2. g minor; ii<sub>⁵</sub><sup>⁹</sup>–VI<sub>⁵</sub><sup>⁹</sup>–ii<sup>⁷</sup>–VI<sub>⁵</sub><sup>⁹</sup> (It might also be possible to consider the persistent E<sub>b</sub> as an inner pedal and analyze: ii<sub>⁵</sub><sup>⁹</sup>–i<sup>⁶</sup>–ii<sup>⁷</sup>–i<sup>⁶</sup>)

3.  $\text{ii}^6$  moves to  $\text{I}^6$ , which ends the phrase. This pattern is repeated in mm. 21 to 22, although here the  $\text{I}^6$  moves directly to root position I, which in turn closes the piece.
4. Measure 20.
5. Binary or two-part.

**Part F, pp. 488–491.**

1. a minor. The opening measure may be heard as VI (retrospectively) or as part of an implied supertonic extending throughout the first three measures and leading to V. Because of the dominant preparation, m. 5 will be heard as tonic (a minor), followed by VI– $\text{ii}^6$ – $\text{vii}^7$  (V). Measure 9 will be heard as tonic with added 6th, proceeding to  $\text{iv}^7$  (m. 10),  $\text{F}^{\text{c}\#6}$  (m. 11, including “A” from the vocal part), and V (m. 12). The voicing is extremely angular, perhaps intending to picture the distraught state of mind of a young woman who has been betrayed by her lover.
2. Chromatic mediant (A major/C $\sharp$  dominant seventh)
3. Both triads are augmented, although their roots (A $\flat$ /E $\flat$ ) are 5th-related.
4. B $\flat$  major. Note use of an augmented V chord in m. 28.
5. Measures 34 to 37 systematically prepare a minor through introduction of the leading tone of V (D $\sharp$  in m. 34), minor dominant (m. 35), major dominant (m. 36), and addition of seventh to dominant harmony (m. 37).
6. Ternary. Mm. 1 to 12 = A; mm. 13 to 37 = B, which is essentially divided into two sections and might be heard as almost developmental in nature; mm. 37 to 52 = A and Codetta.

**Capítulo 28****Chapter Twenty-Eight****SELF-TEST 28-1****Part A, p. 504.**

1. Ionian, Lydian, Mixolydian.
2. Phrygian, Locrian.
3. Whole-Tone and Hexatonic. Both are derived from the augmented triad, in one case superimposed at the interval of a whole step, and in the other, a half step.
4. Lydian-Mixolydian (4/6/7).
5. Fully diminished seventh chord, juxtaposed at the interval of a half step or whole step.
6. Diminished, major, minor.
7. Minor 2nd, tritone.



## Answers to Self-Tests: Chapter Twenty-Eight

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**Part D, pp. 506–507.**

- |                      |              |
|----------------------|--------------|
| 1. Dorian            | 2. Octatonic |
| 3. Dorian            | 4. Phrygian  |
| 5. Lydian-Mixolydian | 6. Aeolian   |
| 7. Mixolydian        | 8. Locrian   |

**SELF-TEST 28-2****Part A, p. 523.**

- |                           |                                |
|---------------------------|--------------------------------|
| a. Eb/D, polychord        | e. Q, quartal chord (inverted) |
| b. Q, quartal chord       | f. A/F, polychord              |
| c. D6, added 6th chord    | g. S, secundal chord           |
| d. C9, dominant 9th chord | h. Q, quintal chord            |

**Part B, p. 523.**

- a. cluster chord
- b. cluster chord
- c. whole-tone chord
- d. split-third chord

**Part C, pp. 523–524.**

1. major pentatonic.
2. Bb. In m. 6 it changes briefly to D because of the altered bass pattern.
3. Ostinato.
4. Perfect 4th (prominent in the melody and accompaniment as well).

**Part D, p. 524.**

1.

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**2.**

**Part E, pp. 525–526.**

**1.**  $\text{♩} = 72$

**2.**

**3.**

Obviously the sample solution for each of these exercises represents only one of numerous other possibilities. You will observe the following features:

- Notice how the right-hand melody is designed so as not to reinforce the G major and F major chords that constitute the ostinato pattern. Although the last measure of the phrase may suggest V7 in the key of C, there has been no suggestion of C as tonal center earlier in the piece, leaving us still unaware of any clear tonal center.

2. In addition to featuring secundal harmony, this phrase also seems to wander tonally. The sustained clusters that conclude the phrase do nothing to establish or clarify any sense of key.
3. The right hand clearly emphasizes tonic and dominant in the key of F#, thereby setting up a sense of bitonality in relation to the “white-key” ostinato found in the left hand.

### SELF-TEST 28-3

#### Part A, pp. 535–536.

The procedures illustrated are the following:

- asymmetric meter
- mixed meter
- added value
- metric modulation
- displaced accent

#### Part B, p. 536.

- Not nonretrogradable
- Nonretrogradable
- Nonretrogradable
- Not nonretrogradable

#### Part C, pp. 536–538.

- mixed meter
- metric modulation
- alto, m. 469 and m. 471; tenor, m. 469 and m. 470; baritone, m. 470 and m. 471
- alto, m. 469 and m. 471
- $72:60 = 6:5$
- m. 5
- no regular series of pulses, slow tempo, long duration between successive events, and tempo change at m. 13

## Capítulo 29

# Chapter Twenty-Nine

### SELF-TEST 29-1

#### Part A, p. 555.

- |       |       |
|-------|-------|
| 1. 3  | 5. 1  |
| 2. 6  | 6. 11 |
| 3. 10 | 7. 9  |
| 4. 0  | 8. 5  |

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Answers to Self-Tests

**Part B, p. 551.**

- |             |             |
|-------------|-------------|
| 1. (9,8,5)  | 6. (2,3,4)  |
| 2. (10,0,5) | 7. (1,2,4)  |
| 3. (11,2,1) | 8. (7,3,4)  |
| 4. (0,2,4)  | 9. (3,2,7)  |
| 5. (4,8,0)  | 10. (3,2,5) |

**Part C, p. 551.**

1. (014)
2. Measure 3, [A,B<sub>b</sub>,D<sub>b</sub>], half-note chord  
Measures 4–5, [G,G<sub>#</sub>,B], chord  
Measures 4–5, [F<sub>#</sub>,A,A<sub>#</sub>], left hand  
Measure 10, [G<sub>#</sub>,A,C], right hand
3. Measures 4–5, [G,G<sub>#</sub>,B], chord

**Part D, pp. 551–552.**

1. a. measure 2, [F, G<sub>b</sub>,B], (016), 3–5  
b. measure 3, [A,B<sub>b</sub>,D<sub>b</sub>], (014), 3–3  
c. measure 10, [E,G<sub>b</sub>,A<sub>#</sub>], (024), 3–6  
d. measure 11, [F,G,B], (026), 3–8
2. a. measure 9, [C,D,F<sub>#</sub>], (026), 3–8
3. [F,G,G<sub>#</sub>,A,B], (02346), 5–8  
It is inversionally symmetrical.
4. [F<sub>#</sub>,G<sub>#</sub>,A,C,D], (02368), 5–28  
It is not inversionally symmetrical.
5. [F<sub>#</sub>,A,A<sub>#</sub>,B,D], (03458), 5–Z37  
It is inversionally symmetrical.

6.

	B	G <sub>#</sub>	G	A	F	E
(016)	x				x	x
(014)	x	x	x			
(024)			x	x	x	
(026)	x			x	x	

Answers to Self-Tests: Chapter Twenty-Nine

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## SELF-TEST 29-2

Part A, pp. 562–563.

$P_0 \rightarrow$

$R_0 \leftarrow$

$I_0 \rightarrow$

$RI_0 \leftarrow$

↓

	$I_0$	$I_{11}$	$I_7$	$I_8$	$I_3$	$I_1$	$I_2$	$I_{10}$	$I_6$	$I_5$	$I_4$	$I_9$
$P_0$	D	C $\sharp$	A	B $\flat$	F	E $\flat$	E	C	A $\flat$	G	F $\sharp$	B
$P_1$	E $\flat$	D	B $\flat$	B	F $\sharp$	E	F	C $\sharp$	A	A $\flat$	G	C
$P_5$	G	F $\sharp$	D	E $\flat$	B $\flat$	A $\flat$	A	F	D $\flat$	C	B	E
$P_4$	F $\sharp$	F	C $\sharp$	D	A	G	G $\sharp$	E	C	B	B $\flat$	E $\flat$
$P_9$	B	A $\sharp$	F $\sharp$	G	D	C	C $\sharp$	A	F	E	E $\flat$	A $\flat$
$P_{11}$	C $\sharp$	C	G $\sharp$	A	E	D	D $\sharp$	B	G	G $\flat$	F	B $\flat$
$P_{10}$	C	B	G	A $\flat$	E $\flat$	D $\flat$	D	B $\flat$	G $\flat$	F	E	A
$P_2$	E	D $\sharp$	B	C	G	F	F $\sharp$	D	B $\flat$	A	A $\flat$	D $\flat$
$P_6$	G $\sharp$	G	E $\flat$	E	B	A	A $\sharp$	F $\sharp$	D	D $\flat$	C	F
$P_7$	A	A $\flat$	E	F	C	B $\flat$	B	G	E $\flat$	D	D $\flat$	F $\sharp$
$P_8$	B $\flat$	A	F	F $\sharp$	C $\sharp$	B	C	G $\sharp$	E	E $\flat$	D	G
$P_3$	F	E	C	C $\sharp$	G $\sharp$	F $\sharp$	G	E $\flat$	B	B $\flat$	A	D
	RI <sub>0</sub>	RI <sub>11</sub>	RI <sub>7</sub>	RI <sub>8</sub>	RI <sub>3</sub>	RI <sub>1</sub>	RI <sub>2</sub>	RI <sub>10</sub>	RI <sub>6</sub>	RI <sub>5</sub>	RI <sub>4</sub>	RI <sub>9</sub>

↑

Note: enharmonic spelling is acceptable

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Answers to Self-Tests

**Part B, pp. 563–564.**

This sample solution might be titled “Seconds and Sevenths.” Notice how prominently these dissonant intervals are featured until the third section of the piece, after which we find more consonant sonorities leading to a calmer and more peaceful conclusion.

**SELF-TEST 29-3****Part A, p. 570.**

1. Total serialization is the process whereby nonpitch aspects of a piece are subjected to a predetermined order.
2. Composers such as Boulez and his teacher, Messiaen, were influential in the development of this compositional technique.

## Capítulo 30

### Chapter Thirty

**SELF-TEST 30-1****Part A, p. 592.**

George Crumb. Amplified piano, pizzicato plucking of strings inside the piano  
John Cage. Prepared piano

Henry Cowell. Playing on the strings inside the piano

Edgard Varèse. Use of sirens as part of percussion ensemble

Lou Harrison. Bowing of mallet instruments; use of brake drums

Krzysztof Penderecki. Use of sustained, microtonal clusters; striking various areas of the violin (and other stringed instruments) to create a percussive effect

Arnold Schoenberg. Use of *Sprechstimme*

## Answers to Self-Tests: Chapter Thirty

**699****Part B, p. 592.**

1. The term aleatory is used to describe music in which various elements of a composition are, in varying degrees, determined by chance.
2. Because of the way it "frames" or "organizes" silence, 4'33" heightens the listener's awareness of surrounding sounds or noises, causing what might ordinarily be heard as distractions to become a part of the aesthetic of the listening experience.

**Part C, p. 592.**

Terry Riley, Steve Reich, Philip Glass

**Part D, p. 592.**

1. sine wave: a sound without overtones.
2. white noise: nonpitched hissing sound consisting of all audible frequencies at random amplitudes.
3. oscillator: tone generator.
4. *musique concrète*: natural sounds that have been recorded on tape and then subjected to modification by means of altered playback speed, reversal of tape direction, fragmentation, tape loop, and other technical manipulations.
5. MIDI: Musical Instrument Digital Interface, a protocol that allows a computer or synthesizer to drive sound generators, thereby greatly enhancing the capabilities of a single performer.
6. hyperinstrument: a term coined by composer Tod Machover to refer to the use of computers to augment musical expression and creativity.

**Part E, p. 592.**

1. John Chowning
2. Charles Dodge, Paul Lansky, Michael McNabb
3. CCRMA, IRCAM, MIT Media Lab