



E. Extra credit:

C# major B major

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.)

- A2. B<sup>b</sup>-C-D-**E<sup>b</sup>**-F-G-A-B<sup>b</sup>
- B2. A-B-C-D-E-F#-**G#**-A-G-F-E-D-C-B-A
- C2. B<sup>b</sup>-C-D<sup>b</sup>-E<sup>b</sup>-F-G<sup>b</sup>-A-B<sup>b</sup>
- D2. E<sup>b</sup>-F-G<sup>b</sup>-A<sup>b</sup>-**B<sup>b</sup>**-C<sup>b</sup>-D<sup>b</sup>-E<sup>b</sup>

EXERCISE 1A.4 (Writing Scales)

- A2. G-A-B-C-D-E-F#-G (C is  $\hat{4}$  in G major.)
- B.2 B<sup>b</sup>-C-D-E<sup>b</sup>-F-G-A-B<sup>b</sup> (D is the mediant in B<sup>b</sup> major.)
- C2. D-E-F-G-A-B<sup>b</sup>-**C#**-D (C# is  $\hat{7}$  in D harmonic minor.)
- D2. E-F#-G#-A-B-C#-D#-E (The relative major of C# minor is E major.)
- E2. F#-G#-A-B-C#-D#-E#-F#-E-D-C#-B-A-G#-F# (The relative minor of A major, in melodic form, is F# melodic minor.)
- F2. A-B-C#-D-E-F#-G#-A (The parallel major of A minor is A major.)

EXERCISE 1A.5

C.

$\hat{1}$   $\hat{2}$   $\hat{3}$   $\hat{4}$   $\hat{5}$   $\hat{6}$   $\hat{7}$   $\hat{1}$

C harmonic minor

D.

$\hat{1}$   $\hat{2}$   $\hat{3}$   $\hat{4}$   $\hat{5}$   $\hat{6}$   $\hat{7}$   $\hat{1}$   $\hat{1}$   $\hat{2}$   $\hat{3}$   $\hat{4}$   $\hat{5}$   $\hat{6}$   $\hat{7}$   $\hat{1}$   $\hat{1}$   $\hat{2}$   $\hat{3}$   $\hat{4}$   $\hat{5}$   $\hat{6}$   $\hat{7}$   $\hat{1}$

E minor (all three forms) G harmonic minor G melodic minor (ascending form)

$\hat{1}$   $\hat{2}$   $\hat{3}$   $\hat{4}$   $\hat{5}$   $\hat{6}$   $\hat{7}$   $\hat{1}$   $\hat{1}$   $\hat{2}$   $\hat{3}$   $\hat{4}$   $\hat{5}$   $\hat{6}$   $\hat{7}$   $\hat{1}$

B natural minor B harmonic minor

EXERCISE 1A.6

B. Melodic minor

D. Harmonic minor

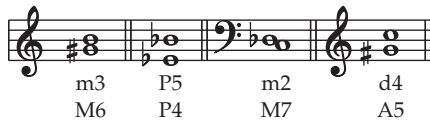


EXERCISE 1A.10

B. Minor seconds in B<sup>b</sup> major: D–E<sup>b</sup>, A–B<sup>b</sup>.

C. Major thirds in the C harmonic minor scale: E<sup>b</sup>–G, G–B, A<sup>b</sup>–C.

EXERCISE 1A.11



EXERCISE 1B.3

A.

2. beat = division =  $\frac{\text{compound}}{\text{simple or compound?}}$

3. beat = division =  $\frac{\text{simple}}{\text{simple or compound?}}$

B.

2. simple triple: = 1 beat  $\frac{3}{8}$

5. compound triple: = 1 beat  $\frac{9}{16}$

EXERCISE 1B.4

B.  $\frac{6}{8}$

G.  $\frac{6}{4}$

E.  $\frac{4}{2}$

EXERCISE 2.1

Answers will vary.

EXERCISE 2.2

A. climax outlines 7ths B.

C. D. outlined 7th

EXERCISE 2.3

C. Schumann, "Wichtige Begebenheit," from *Kinderszenen*, op. 15

EXERCISE 2.4

begins on incorrect pitch

D counterpoint D

aug 2nds D

unrecovered leap

D

must end on 1

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 ge-bo-ren, läßt sie sich ins Au-ge-schauen, läßt

primarily  
2nd  
species

## EXERCISE 3.1

D. G. J.

root:	D	E	C <sup>#</sup>
quality:	d	M	d
member of chord in bass:	3rd	root	3rd
figured bass:	6 b	5 #	#6 3

## EXERCISE 3.3

A2. B–D<sup>#</sup>–F<sup>#</sup>

A5. B<sup>b</sup>–D–F

B3. G–B<sup>b</sup>–D

B4. E<sup>b</sup>–G<sup>b</sup>–B<sup>b</sup>

C2. E–G–B<sup>b</sup>

C5. B–D–F

D2. A<sup>b</sup> is the third of an F<sup>b</sup> major triad and the fifth of a D diminished triad.

D5. F<sup>#</sup> is the third of a D<sup>#</sup> minor triad and the fifth of a B diminished triad.

EXERCISE 3.4

C. G. I. L.

root:	E <sup>4</sup>	A <sup>b3</sup>	F <sup>5</sup>	G <sup>#3</sup>
quality:	d	m	m	m
highest:	3	1	1	3
lowest:	5	3	5	1

EXERCISE 3.5

A.

2. 5. 7.

5th 7th 7th

EMM<sup>7</sup> d<sup>b7</sup> c<sup>#o7</sup>

B.

2. 5. 8.

AMm<sup>7</sup> c<sup>b7</sup> g<sup>o7</sup>

EXERCISE 3.6 The second example is shown.

A.

A1. A2. A3. A4. A5.

DMm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> fdd<sup>7</sup> EMM<sup>7</sup> fdm<sup>7</sup>

B2. D is the third of a Bdd7 chord, the fifth of a Gmm7 chord, and the seventh of an E<sup>b</sup> MM7 chord.

EXERCISE 3.8

- B1. F–A<sup>b</sup>–C–D<sup>b</sup>
- B2. F–A–C–E
- B3. F–A<sup>b</sup>–B<sup>b</sup>–D<sup>b</sup>
- B4. F–G–B<sup>b</sup>–D

EXERCISE 3.9

B.                      E.                      F.

root	D	E <sup>b</sup>	D <sup>#</sup>
type	Mm	MM	dd
inversion	4 3	6 5	4 2

EXERCISE 3.10

A.

full figured bass	F:	6 4 2	7 5 3	6 4 2
type of 7th chord		Mm	dm	Mm
member of chord that is circled		5	5	5
member of chord in the bass		7	1	7
scale degree in the bass		$\hat{4}$	$\hat{7}$	$\hat{5}$

EXERCISE 3.11

C.    c                      o                      G.    c                      o                      I.    c                      o

B<sup>b</sup>:                      ii<sup>7</sup>                      E:                      iii<sup>7</sup>                      F<sup>#</sup>:                      vii<sup>o7</sup>

EXERCISE 4.1

A. Vivaldi, Sonata in C minor for oboe

EXERCISE 4.2

B. Rameau, Rondino



EXERCISE 5.1

B.



EXERCISE 7.3

A. Johann Jacob Bach, Flute Sonata in C minor, *Allegro*

C: i V<sup>6</sup> V i<sup>6</sup> i V<sup>6</sup> V i-6 V i  
 i N i N i V i  
 T ————— D — T  
 PAC

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

D: I IV<sup>6</sup> I<sup>6</sup>  
 ——— ARP ———  
 T —————

EXERCISE 8.1

C. Beethoven, Violin Sonata no. 3 in E<sup>b</sup> major, op. 12, no. 3, *Adagio con molta espressione*

C: I V<sup>4</sup><sub>3</sub> I<sup>6</sup> V<sup>6</sup> I V ———<sup>4</sup><sub>2</sub> I<sup>6</sup>  
 T ————— P IN (D ——— evaded cadence ——— T)

E. Thomas, Gavotte, from *Mignon*

G: I V<sup>4</sup><sub>2</sub> I<sup>6</sup> V<sup>6</sup><sub>5</sub> I V<sup>4</sup><sub>3</sub> I<sup>6</sup> V<sup>4</sup><sub>2</sub> I<sup>6</sup> V<sup>4</sup><sub>2</sub> I<sup>6</sup> V<sup>6</sup><sub>5</sub> I V  
 T ————— IN IN P N N IN ——— D  
 HC

## EXERCISE 8.2

D. G $\flat$  Major, V $\frac{4}{3}$ F. B $\flat$  Major, V $\frac{6}{5}$ H. E Major, V $\frac{4}{2}$ 

## EXERCISE 8.3

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

e: i vii $^{\circ 6}_5$  i $^6$  V $\frac{4}{3}$  i vii $^{\circ 7}$  V $^7$  i  
 T ————— P P ————— D CL ————— T  
 IAC

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

*Largo assai*

E: I V $\frac{4}{2}$  I $^6$  V $\frac{6}{5}$  I V $\frac{4}{2}$  I $^6$  vii $^{\circ 7}$  I  
 T ————— IN IN IN IN

EXERCISE 9.4

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

Violino I.  
*conc. e rip.*

Violino II.

Viola.

Tutti Bassi.

F: I vii<sup>o6</sup> I<sup>6</sup> IV ii<sup>6</sup> V  
T P PD D HC

EXERCISE 10.1

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

D: 7-6 7-6 6-5 6-5 6-5 4-3

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

Adagio

*mf*

*p*

S R

S R

*tr*

P

S *tr* R

B $\flat$ : I V<sup>7-6</sup><sub>4/3</sub> V<sup>6</sup><sub>5</sub> I<sup>4-3</sup>

double neighbor in bass

T

EXERCISE 10.2

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

C#: i V<sup>7</sup> i V<sup>7</sup> i i V<sup>7</sup> i V<sup>7</sup> i

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

EXERCISE 11.1

e: i<sub>3</sub><sup>5</sup>—<sub>4</sub><sup>6</sup>—<sub>3</sub><sup>5</sup> vii<sup>07</sup> i V<sub>4</sub><sup>8-7</sup> i P<sub>4</sub><sup>6</sup> i<sup>6</sup> vii<sup>0</sup> i V<sub>3</sub><sup>4</sup> i<sup>6</sup> vii<sup>06</sup> i V<sub>4-3</sub><sup>6-5</sup> i

EXERCISE 11.2

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

1. In die - sen heil - gen - Hal - len kennt man die Ra - che - nicht, -

weak HC strong HC

E: I ii<sup>6</sup> V<sup>7</sup> I ii<sup>6</sup> V<sub>4-3</sub><sup>6-5</sup> I<sup>6</sup> V<sub>3</sub><sup>4</sup> I V<sup>6</sup> I V<sub>4-3</sub><sup>6-5</sup>

T—PD—D—T (T—PD—D) P N D

B. Türk, *Serenade*

**Andantino**  
*sempre piano* *p*

F: I IV<sup>(6)</sup> (<sup>5</sup>/<sub>3</sub>) I<sup>6-5</sup> V <sup>7-6</sup> <sup>5-4</sup> <sup>3-2</sup> <sup>1</sup> I

T ————— D ————— T

EXERCISE 12.1

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

Bb: I IV vii<sup>06</sup> I I<sup>6</sup> ii<sup>7</sup> V<sup>7</sup> I

T ————— PD - D - T

C. Mendelssohn, *Lieder ohne Worte* (“Songs Without Words”), no. 20 in E<sup>b</sup> major, op. 53

**Allegro non troppo**  
*sehr innig*

Eb: I I<sup>6</sup> ii<sup>7</sup> V<sup>7</sup> I

T ————— PD ————— D ————— T

EXERCISE 12.2

B. Bach, "O Haupt voll Blut und Wunden"

D: I IV I<sup>6</sup> IV<sup>6</sup> V<sub>5</sub><sup>6</sup> I<sup>9-8</sup> ii<sub>5</sub><sup>6</sup> V I  
 ↳ Plagal ↳ EPM ↳  
 T ————— PD—D—T  
 IAC

D. Mozart, Symphony no. 36 in C major, "Linz," K. 425, *Poco adagio*

F: I ii (4/2) V<sub>5</sub><sup>6</sup> I IV<sup>6</sup> I<sup>6</sup> II<sub>5</sub><sup>6</sup> V<sub>4</sub><sup>6-7-4-8/3</sup>  
 ↳ EPM ↳  
 T ————— ARP ————— PD—D—  
 HC

EXERCISE 12.3

C. Haydn, Symphony no. 92 in G major, "Oxford," Hob I.92, *Adagio*

D: I IV V<sup>7</sup> I 8 — 4 7 — 6 — — — — — 8  
 ↳ EPM ↳ 1 3 — — — — — 4 — — — — — 5 — — — — — 4 — — — — — 3  
 T (tonic pedal)



Violino I  
Violino II  
Viola  
Violoncello  
Contrabasso

$V_2^4$   $I^6$   $V_2^4$   $I^6$   $V^7/V$   $V^7$   $I$   $ii^6$   $V_4^6$   $\overset{5}{3}$

IN N EPM PD D HC

EXERCISE 13.1

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

Voice  
Continuo

Be - schränkt ihr Wei - - sen die - - ser Welt

A:  $I$   $vi$   $ii^6$   $V$   $\frac{4}{2}$   $I^6$   $IV$   $V^{8-7}$   $I$

“bridge”  
EPM  
T PD D T IAC

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

EINLEITUNG.  
Grave. ELIAS.

bass solo: So wahr der Herr, der Gott Is-ra-els le-bet, vor dem ich ste-he:  
As God, the Lord of Is-ra-el liv-eth, be-fore whom I stand

d:  $i_3^5$   $\overset{6}{4}$   $\overset{4}{2}$   $\overset{5}{3}$  VI  $V_4^6$   $\overset{5}{\#}$

T PD D HC

D. Bach, Flute Sonata in B minor, *Largo*

Flöte

6 6 7 6-5  
5 4-#

b: i VI (iv) i ii<sup>o</sup> V i

ARP P

T PD-D IAC T

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.)

deceptive

e: (V) i iv V<sup>7</sup> VI ii<sup>o7</sup> V

EPM

T (T - PD - D) PD - D

EXERCISE 14.1

C.

ARP prog. fifths prog.

D: I iii IV ii<sup>6</sup><sub>5</sub> V<sup>4</sup><sub>2</sub> I<sup>6</sup> V<sup>6</sup><sub>5</sub> I vi ii<sup>6</sup> V<sup>7</sup> I

EPM

T IN PD D T

EXERCISE 14.2

C. Schumann, "Armes Waisenkind," from *Children's Pieces*, op. 68, no. 6

Langsam.

*p*

a: i V<sup>7</sup> i i V<sub>III</sub> III III ii<sup>o6</sup> V

T ————— (bridge to V) PD ——— D

EXERCISE 15.1

A. Mozart, Piano Sonata in B<sup>b</sup> major, K. 333, *Allegretto grazioso*

Parallel interrupted period

4 mm. 4 mm.

I a V I I a I

HC PAC

B. Mozart, Symphony no. 39 in E<sup>b</sup> major, K. 543, *Allegretto*

Single phrase

4 mm. 4 mm.

I a IV V a I

PAC

EXERCISE 16.1

B. Haydn, String Quartet in D minor, "Quinten," op. 76, no. 2, Hob III.76, I, *Adagio*

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



C. Mozart, Piano Sonata in D major, K. 576, *Allegretto*

Sentence

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

**Allegretto**

## EXERCISE 17.1

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

D3  $(-4/+2) + \frac{6}{3}$ 

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)

53

model copy partial copy

6 6 4 2

5 6 5 6 6

Detailed description: This musical score is for a piano exercise in G minor. It consists of two systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system also has a treble clef staff with chords and a bass clef staff with a bass line. The exercise is divided into three sections: 'model' (measures 53-54), 'copy' (measures 55-56), and 'partial copy' (measures 57-58). Fingerings are indicated with numbers 1-5. The bass line in the first system includes fingerings 6, 6, 4, 2. The bass line in the second system includes fingerings 5, 6, 5, 6, 6. The bass line in the third system includes a fingering of 6.

## EXERCISE 18.3

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

A:  $V_5^6/V$  V

Detailed description: This musical score is for a string quartet exercise in F minor. It consists of four staves: two treble clef staves and two bass clef staves. The first staff has a melodic line with a trill in the second measure, indicated by a '3' below the notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. The exercise is divided into two sections: 'A' (measures 1-2) and 'V' (measures 3-4). The 'A' section is labeled with the Roman numeral  $V_5^6/V$  and the 'V' section is labeled with the Roman numeral V.

D. Haydn, String Quartet in E $\flat$  major (Finale), op. 20, no. 1, Hob III.31

Presto

E $\flat$ : I  $V^6/V$  I  $ii^6_5$   $V^{8-7}$  I

## EXERCISE 18.4

A4.

E $\flat$ :  $V^6/iii$   $vii^{07}/vi$   $vii^{03}/ii$

B1. Answers may vary.

B $\flat$ :  $vii^{07}/V$  V  $vii^{03}/IV$   $IV^6$   $vii^{06}/ii$  ii  $vii^{07}/iii$  iii

## EXERCISE 18.5

B.

a: i  $vii^{06}/III$  III  $iv^6$  V  $vii^{07}/V$  V

T ——— bridge to V ——— PD — D ———

EXERCISE 19.1

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

tonicization of iv

a: i V<sup>6</sup><sub>5</sub> i V/iv iv V<sup>6</sup><sub>5</sub>/iv iv V<sup>8</sup><sub>6</sub> <sup>7</sup>/<sub>5</sub> i

T — N — PD — D — T

EXERCISE 19.2

B.

deceptive motion

F: I V<sup>6</sup> I V vi

T — N — d: i iv<sup>6</sup> V<sup>6-5</sup><sub>4#</sub> i

T — PD — D — T

Note: The following chord could also be understood as a pivot. F: ii<sup>6</sup>  
d: iv<sup>6</sup>

E.

B<sup>b</sup>: I vii<sup>06</sup> I<sup>6</sup> ii<sup>6</sup>

T — N — g: iv<sup>6</sup> V<sup>6-5</sup><sub>4#</sub> i

PD — D — T



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

harmonized neighbor  
on soprano

Violino I. *p*

Violino II. *p*

Viola *p*

Violoncello e Basso. *p*

G: I V<sup>7</sup> I ii<sup>6</sup> V<sup>7</sup> I V  $\frac{V}{vi}$

T ————— PD — D — T

"bridge"

D:  $\frac{vi}{ii}$  V<sup>7</sup> I vi ii<sup>6</sup> V<sup>7</sup> I

EPM PD — D — T

EXERCISE 19.3 Handel, Concerto Grosso in B<sup>b</sup> major, op. 3, no. 2, HWV 313, *Largo*

Violino I *piano per tutti*

Violino II *piano per tutti*

Viola *piano per tutti*

Violoncello I

Violoncello II

Basso Continuo *p* Senza Cembalo

g: i V i ————— D2 (-5/+4) —————

copy (figuration changes)      partial -----  
copy

B $\flat$      $\text{ii}^6$      $\text{iv}^6$     V $^7$     I    I $^6$     V $^6$  $\frac{6}{4}$  $\frac{5}{3}$     I

EXERCISE 19.4

C.

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

- i becoming vi (G–B $\flat$ –D)
- $\text{ii}^{\circ 6}$  becoming  $\text{vii}^{\circ 6}$  (A–C–E $\flat$ )
- III becoming I (B $\flat$ –D–F)
- iv becoming ii (C–E $\flat$ –G) X
- VI becoming IV (E $\flat$ –G–B $\flat$ )

D.

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

- I becoming IV (A–C $\sharp$ –E)
- iii becoming vi (C $\sharp$ –E–G $\sharp$ )
- V becoming I (E–G $\sharp$ –B)
- vi becoming ii (F $\sharp$ –A–C $\sharp$ ) X

EXERCISE 19.6

E. Modulation from i to v in B minor

b: i     $\text{vii}^{\circ 7}$     i     $\text{vii}^{\circ 6}$      $\text{i}^6$      $\text{f}\sharp$ :  $\text{iv}^6$     V $^6$  $\frac{6}{4}$      $\frac{7}{5}$      $\sharp$     i

EXERCISE 21.1

A.

F:  $ii^{\circ 6}_5$  iv  $bVI$   $bIII$   $V^7/bVI$   $V^4_3/bIII$

B3.

B5.

$E_b$ : I IV iv  $V^{8-7}$  I I  $bVI$  iv  $vii^{\circ 7}/V$   $V^6_4 - b6 - 5 - 3$   $bVI$  iv<sup>6</sup>  $V^{8-7}$  I  
 T — PD — D — T      bridge EPM decep. — PD — D — T

EXERCISE 21.2

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

F: I  $vii^{07-6}$  I<sup>6</sup>  $ii^{\circ 6}_5$   $V^{8-7}$  I  
 T — P — PD — D — T

D.

A: V  $bVI^{\sharp 5}$   $ii^{\circ 6}_4$  V I  $i^{\sharp}$   $V/bIII$   $bIII$   $ii^{\circ 6}_4$   $V^{8-6}_7 - 6 - b6 - 5$  I  
 (T) — EPM — PD — D — T

EXERCISE 21.3

B.

F: I V<sup>6</sup><sub>5</sub>/ii ii V<sup>6</sup><sub>5</sub>/<sup>b</sup>III <sup>b</sup>III ii<sup>♭</sup><sub>3</sub><sup>4</sup> P<sup>b</sup><sub>4</sub> ii<sup>♭</sup><sub>5</sub><sup>6</sup> I<sub>4</sub>

A2 sequence (chromatic)

T ————— PD ————— T

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

C: vi iii I III<sup>#</sup> II<sup>6</sup><sub>5</sub> V<sup>7</sup> I

I ————— tonic pedal ————— PD — D ————— T

EXERCISE 22.1

Answer the following questions.

1. Given the following major-key modulations, what pivot chords are possible?

- a. D to F (<sup>b</sup>III) 

i	ii <sup>♭6</sup>
vi	vii <sup>♭6</sup>

<sup>b</sup> III	iv
I	ii

<sup>b</sup> VI
IV
- d. A to F (<sup>b</sup>VI) 

i	<sup>b</sup> III
iii	V

iv	<sup>b</sup> VI
vi	I

2. Complete the following chart.

In what key is the triad . . .

triads	I	III	IV	V	<sup>b</sup> VI
D major	D major	B <sup>b</sup> major	A major	G major	F <sup>#</sup> major
C major					
E major	E major	C major	B major	A major	G <sup>#</sup> /A <sup>b</sup> major
B <sup>b</sup> major					
F major					
A major					

EXERCISE 22.2

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

A: I    V<sup>6</sup>/ $\flat$ III     $\flat$ III |  
 F: V    IV<sup>6</sup>    V<sup>6</sup><sub>5</sub>    I    IV    V<sup>6</sup><sub>4</sub> = <sup>5</sup>/<sub>3</sub>    I

EXERCISE 23.1

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

a: i     $\flat$ II<sup>6</sup>    V<sup>7</sup>    i  
 T ————— PD ————— D    T —————

7  $\flat$ II<sup>6</sup>    V<sup>7</sup>    i    V<sup>5</sup>    i  
 PD — D — T    D ————— T

14  $\flat$ II<sup>6</sup>    V<sup>7</sup>    i     $\flat$ II<sup>6</sup>    V<sup>7</sup>    i  
 ————— PD ————— D ————— T ————— PD ————— D ————— T

EXERCISE 24.1

3.                    5.                    7.

c:  $G_{5}^{♯}$   $f^{\#}$ :  $It$   $a$ :  $Fr_{3}^{4}$

EXERCISE 24.2

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

g:            i             $G_{5}^{♯}$             V             $i^6$              $ii^{06}$              $V^7$             i

T ————— PD ————— D ————— T