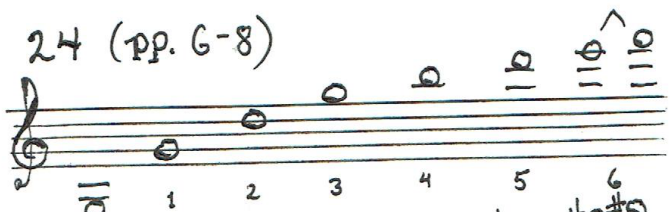
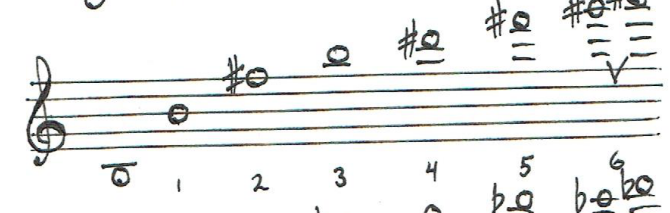


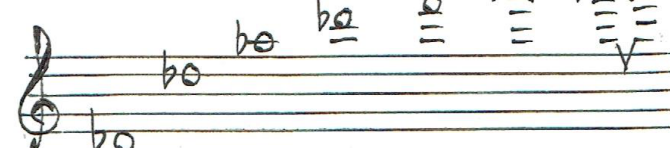
How Music Works - Volume 2

Exercise Answer Key

Exercises 24 (pp. 6-8)

1. 

2. 

3. 

4. 2:1 5. 4:3 6. 4:1 7. 6:5

8. 5:2

$$9. 20'' \times \frac{2}{3} = \frac{40''}{3} = 13\frac{1}{3}''$$

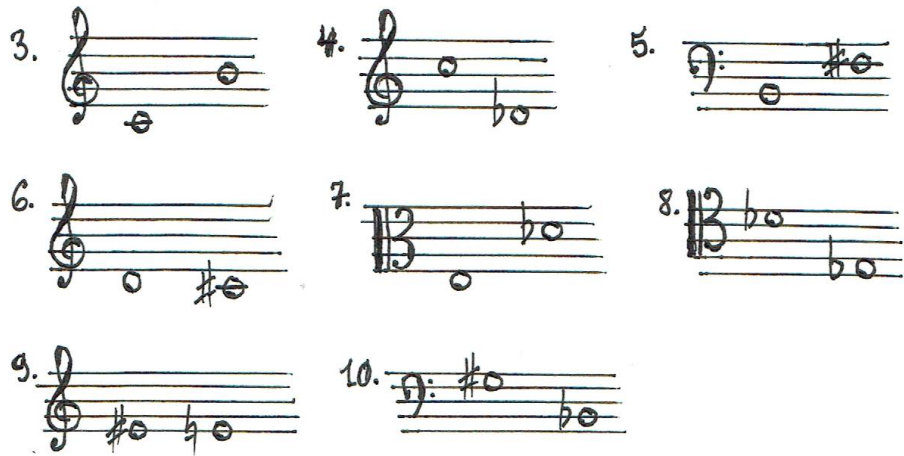
$$10. 20'' \times \frac{5}{6} = \frac{100''}{6} = 15\frac{4}{6}'' = 15\frac{2}{3}''$$

$$11. 20'' \times \frac{4}{5} = \frac{80''}{5} = 16''$$

Exercises 25 (pp. 13-16)

1. ① 2 3 ④ ⑤ 6 7 ⑧ 9 10 11 ⑫

2. Theorists in old times thought these intervals to be the most pleasing.



11.

The perfect unison is the smallest possible interval.
It cannot be made smaller (diminished).

12. Augmented unison

13. Minor 6th

14. Doubly diminished octave.

15. Major 6th

16. Unison

17. Perfect 12th

18. Doubly augmented unison

19. Perfect octave

20. Major 3rd

21. Augmented 11th

22. Major 7th

Exercises 26 (pp. 19-21)

1. A triad is three notes, usually the first, third, and fifth notes of a major or minor scale, sounding together as a chord.

2. Its pitches are the first five partials of the overtone series.
3. The root is the principal note of the triad from whose scale the other pitches are derived.

4.

I ii iii IV V vi vii°

5.

6.

7.

8.

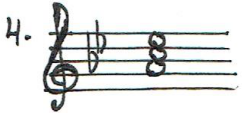
9. A diminished triad is made of a minor third and diminished fifth above a fundamental (root).
10. The 7th degree.
11. 1 2 3 4 5 6 7 8
12. a) vi b) V c) I d) IV e) vii°
f) IV g) iii h) I i) vii°

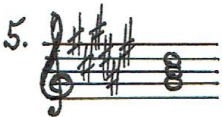
Exercises 27 (pp. 24-26)

1.

2.

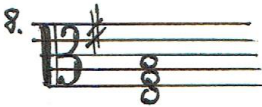
3.

4. 

5. 

6. 

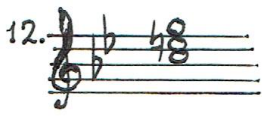
7. 

8. 

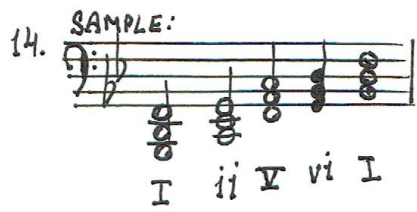
9. 

10. 

11. 

12. 

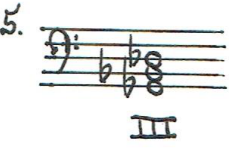
13. SAMPLE: 

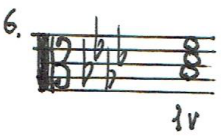
14. SAMPLE: 

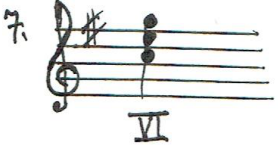
Exercises 28 (pp. 33-35)

1. ii & vii°
2. The raised seventh degree of the scale makes the dominant a major triad. The lowered sixth degree changes the submediant from a diminished to a major triad.
3. The augmented second between sixth and seventh scale degrees can sound awkward.

4. 

5. 

6. 

7. 

8. 

9. 

10. III

11. b vii

12. iv

Exercises 29 (pp. 42-44)

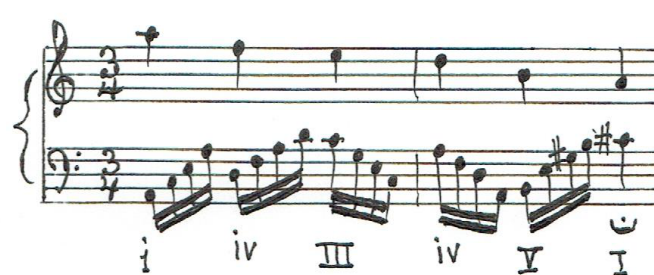
1. A sequence of chords that makes a phrase.
2. The end of a phrase.
3. A rapid and temporary change of tonic.

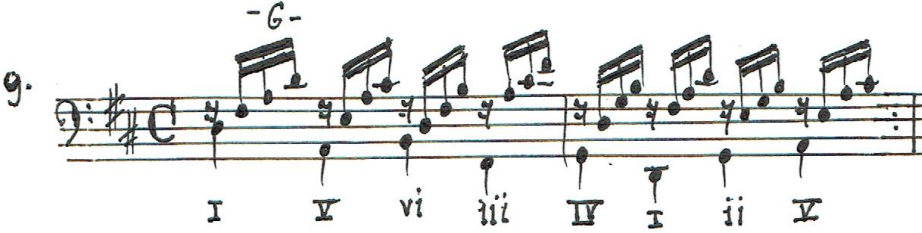
4.  Plagal

5.  Authentic

6.  Deceptive

7.  Authentic
(Early editions are missing a sharp in key signature.)

8.  Authentic

9. 

10. 

Exercises 30 (pp. 49-52)

Following are sample answers. Chord spacing, rhythmic value, and, in some cases, clef, are student's choice.

1.  2.  3.  4. 

5.  6.  7.  8. 

9.  10.  11. 

12. $vii^{\circ}7$ 13. VI_4 or VI_6 14. V_4 or V_6
 15. IV_6 16. i

17. 

18. SAMPLE:

G: I vi V6 I ii+I6 I 7/4-3 V I IV6 I4 V6 III6 vi V I

Exercises 31 (p. 56)

1. A note that is not part of the prevailing chord (harmony).
2. To improve the melodic quality of individual parts.

3.

I 6 V5 IV vii6 I V vii6 vi ii6 V7 V I6

IV iii6 V5 I V V6 vi V6 I 6 ii7 V I

Exercises 32 (pp. 60-61)

1. SAMPLE:

G: I vi V6 I ii+I6 I 7/4-3 V I IV6 I4 V6 III6 vi V I

2. SAMPLE

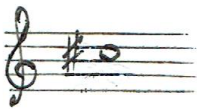
3. SAMPLE

Exercises 33 (pp. 67-69)

1. Change of key by chord progression.
2. Chord progressions to arrive at the new key.
3. A brief change of key that moves on quickly to a new key.
4. Tonicization happens more quickly than modulation and usually does not stay in the new key as long.
5. A major or B major (IV or V of E major).
6. B minor or C# major (iv or V of F# minor).

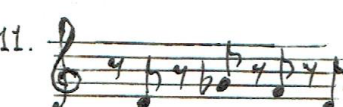
9. Tonicization

Exercises 34 (pp. 77-80)

1.  2.  3. 

4.  5.  6. 

7.  8.  9. 

10.  11. 

12.  13. 

14.  15. 

16. 

Transcription Studies

Exercise A:

Violin 1

Violin 2

Violin 3

Vln. 1

Vln. 2

Vln. 3

Vln. 1

Vln. 2

Vln. 3

Exercise B:

Violin 1

Violin 2

Violin 3

Violin 4

6

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Exercise C: Adagio cantabile

Violin 1

Violin 2

Violoncello

5

Vln. 1

Vln. 2

Vc.

Exercise D:

Violin 1

Violin 2

Violin 3

Violoncello

9

Vln. 1

Vln. 2

Vln. 3

Vc.

This musical system contains four staves. The Violin 1 staff begins with a measure rest followed by a series of eighth notes. The Violin 2 and Violin 3 staves have a more complex rhythmic pattern with eighth and sixteenth notes. The Viola staff has a whole note rest followed by a half note. All staves end with a double bar line.

Exercise E: Andantino

Flute

p semplice

Violin 1

p

Alto Saxophone

p

5

Fl.

Vln. 1

A. Sax.

9

Fl.

Vln. 1

A. Sax.

This section of the score is for Exercise E, marked Andantino. It consists of two systems of three staves each. The first system (measures 5-7) includes parts for Flute, Violin 1, and Alto Saxophone. The Flute part has a melodic line with slurs and a dynamic marking of *p semplice*. The Violin 1 and Alto Saxophone parts have a rhythmic accompaniment with a dynamic marking of *p*. The second system (measures 8-9) continues the parts for Flute, Violin 1, and Alto Saxophone. The Flute part includes a trill marked with a 'w' in measure 8. The Violin 1 and Alto Saxophone parts continue their accompaniment. The section ends with a double bar line in measure 9.

13

Fl.

Vln. 1

A. Sax.

Exercise F:

Violin 1

Violin 2

4

Vln. 1

Vln. 2

7

Vln. 1

Vln. 2

9

Vln. 1

Vln. 2

Exercises 35 (pp. 97-98)

1. "Sound piece", as distinct from sung piece.
2. Four movements: lively, slow, dance in triple time, lively.
3. The Baroque suite.
4. Sonata-allegro form is a single movement in four sections: exposition, development, recapitulation, and coda.
5. In the exposition, the A theme is in the tonic while the B theme is in a contrasting key, usually the dominant.
6. In a sonata-allegro in the minor mode, the B theme(s) may be in the mediant or submediant.
7. The A theme moves mostly stepwise in long phrases. The B theme moves by skips (arpeggios), is more rhythmically agitated, and uses shorter phrases.
8. The music of the exposition is varied and transformed.
9. The B theme is stated in the tonic in the recapitulation.
10. The instruments take the theme in reverse order.
11. To draw the movement to a close.
12. The coda may use repeated cadences to emphasize the tonic.

Exercises 36 (pp. 100-101)

1. a) Binary form has two contrasting themes stated twice.
b) The second theme appears first in a contrasting key, then in the tonic.
2. a) There is no development section.
b) It is usually in a slow tempo.
c) It emphasizes repetition and ornamentation rather than thematic development.

3. a) contrasting keys (A theme in Bb, B theme in F).
b) arpeggiated accompaniment to A theme, chordal accompaniment to B theme.
c) A theme moves by step, B theme by arpeggiation.
4. a) Piano melody more ornamented in part 2.
b) More rhythmic variety in violin accompaniment in part 2.
c) Violin melody is in Bb minor, not Bb major.
5. Bb minor (i)
6. The recapitulation of the B theme.
7. a) The B theme is more ornamented in part 2.
b) It is stated in Bb major in part 2, F major in part 1.
8. The A theme of the first movement.
9. The trill-like figure just before the recapitulation of the first movement.

Exercises 37 (pp. 103-104)

1. Minuet and Trio
2. Dance-like
3. 3/4 time
4. Ternary form.
5. Joke
6. It does not differ.
7. The trio has fewer voices (3 instead of 5). Also, constant eighth notes in the Trio replaces the dotted rhythm of the minuet.

Exercises 38 (pp. 106-107)

1. Rondo form.
2. Sonata-allegro, Theme and Variations.
3. Round.

4. A B A C A B A Coda
 I V I vi VI-I bVII I I
 (v) (bvii)

5. It is in the submediant major (D), not the tonic.
6. Eb, which is the relative minor of Gb major, a significant cadence in bar 45 of the second movement. Eb also has a mediant relation to C minor, key of the first statement of the B theme.
7. The A theme is in a triplet rhythm for the first time, recalling the rhythm of the C theme. This helps draw the movement together to a conclusion.
8. Bar 206