

APPENDIX 5: SELECTED ANSWERS TO TEXTBOOK EXERCISES

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

EXERCISE 1A.1

C.

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

A musical staff in treble clef and common time. It consists of two measures. The first measure contains notes with stems pointing down: a quarter note (A-flat), an eighth note (B-flat), a sixteenth note (C), another sixteenth note (D), a sixteenth note (E), a sixteenth note (F), and a sixteenth note (G). The second measure contains notes with stems pointing up: a sixteenth note (A-flat), a sixteenth note (B-flat), a quarter note (C), an eighth note (D), a sixteenth note (E), a sixteenth note (F), and a sixteenth note (G). Brackets under the first and second measures group the notes into pairs of eighth notes and pairs of sixteenth notes respectively. Below the staff, the key signature is shown as one flat (A-flat) and labeled "A-flat major".

D \flat major

F.

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

A musical staff in treble clef and common time. It consists of three measures. The first measure contains notes with stems pointing down: a quarter note (E-flat), an eighth note (F), a sixteenth note (G), another sixteenth note (A-flat), a sixteenth note (B-flat), a sixteenth note (C), and a sixteenth note (D). The second measure contains notes with stems pointing up: a sixteenth note (E-flat), a sixteenth note (F), a quarter note (G), an eighth note (A-flat), a sixteenth note (B-flat), a sixteenth note (C), and a sixteenth note (D). The third measure contains notes with stems pointing up: a sixteenth note (E-flat), a sixteenth note (F), a sixteenth note (G), a sixteenth note (A-flat), a sixteenth note (B-flat), a sixteenth note (C), and a sixteenth note (D). Brackets under each measure group the notes into pairs of eighth notes and pairs of sixteenth notes respectively. Below the staff, the key signature is shown as one flat (E-flat) and labeled "E-flat major". The middle measure is labeled "A-flat major" and the third measure is labeled "B-flat major".

EXERCISE 1A.2

A.

A musical staff in treble clef and common time. It consists of two measures. The first measure contains notes with stems pointing down: a quarter note (D), an eighth note (E), a sixteenth note (F), another sixteenth note (G), a sixteenth note (A), a sixteenth note (B), and a sixteenth note (C-sharp). The second measure contains notes with stems pointing up: a sixteenth note (D), a sixteenth note (E), a quarter note (F), an eighth note (G), a sixteenth note (A), a sixteenth note (B), and a sixteenth note (C-sharp). Brackets under each measure group the notes into pairs of eighth notes and pairs of sixteenth notes respectively. Below the staff, the key signature is shown as one sharp (F-sharp) and labeled "D major". The middle measure is labeled "A major".

Extra credit:

E.

Extra credit:

A musical staff in bass clef. The first section, labeled "C♯ major", contains notes: A, B, C♯, D, E, F♯, G. The second section, labeled "B major", contains notes: G, A, B, C, D, E, F♯.

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**♭—C—**D**—**E**♭—F—G—A—**B**♭B2. A—**B**—C—D—E—F—**G♯**—A—G—F—E—D—**C**—B—AC2. **B**♭—C—**D**♭—E♭—F—**G**♭—**A**—B♭D2. E♭—F—**G**♭—A♭—B♭—C♭—D♭—E♭

EXERCISE 1A.4 (Writing Scales)

A2. G—A—B—C—D—E—F♯—G (C is $\hat{4}$ in G major.)B.2 **B**♭—C—**D**—E♭—F—G—A—B♭ (D is the mediant in B♭ major.)C2. D—E—F—G—A—B♭—**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.

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

C harmonic minor

D.

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

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

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

B natural minor B harmonic minor

EXERCISE 1A.6

B. Melodic minor

D. Harmonic minor

EXERCISE 1A.10

B. Minor seconds in B♭ major: D–E♭, A–B♭.

C. Major thirds in the C harmonic minor scale: E♭–G, G–B, A♭–C.

EXERCISE 1A.11

m3 P5 m2 d4
M6 P4 M7 A5

EXERCISE 1B.3

A.

2. beat = ♪ . division = *compound*
simple or compound?3. beat = ♩ division = *simple*
simple or compound?

B.

2. simple triple: $\text{♪} = 1 \text{ beat}$ 5. compound triple: $\text{♪} = 1 \text{ beat}$ **EXERCISE 1B.4**B.
G.

E.

EXERCISE 2.1

Answers will vary.

EXERCISE 2.2

A. climax outlines 7ths

B.

C.

D.

EXERCISE 2.3

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

EXERCISE 2.4

EXERCISE 2.5

B.

EXERCISE 2.6

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

primarily
2nd
species

EXERCISE 3.1

D. G. J.

	D^{o}	E^{o}	C^{\sharp}
root:	D	E	C^{\sharp}
quality:	d	M	d
member of chord in bass:	3rd	root	3rd
figured bass:	6 \flat	5 \sharp	#6 3

EXERCISE 3.3

A2. B–D \sharp –F \sharp

A5. B \flat –D–F

B3. G–B \flat –D

B4. E \flat –G \flat –B \flat

C2. E–G–B \flat

C5. B–D–F

D2. A \flat is the third of an F \flat major triad and the fifth of a D diminished triad.

D5. F \sharp is the third of a D \sharp minor triad and the fifth of a B diminished triad.

EXERCISE 3.4

C. G. I. L.

	C.	G.	I.	L.
root:	E ⁴	A ^{b3}	F ⁵	G ^{#3}
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

EMM⁷ d⁷ c^{#o7}

B.

2. 5. 8.

AMm⁷ c⁷ g⁷

EXERCISE 3.6 The second example is shown.

A.

A1. A2. A3. A4. A5.

DMm⁷ B^bmm⁷ fdd⁷ EMM⁷ fdm⁷

B2. D is the third of a Bdd7 chord, the fifth of a Gmm7 chord, and the seventh of an E^b MM7 chord.

EXERCISE 3.8

- B1. F–A♭–C–D♭
 B2. F–A–C–E
 B3. F–A♭–B♭–D♭
 B4. F–G–B♭–D

EXERCISE 3.9

B.	E.	F.
root	D	E♭
type	Mm	MM
inversion	4 3	6 5
		D♯ dd 4 2

EXERCISE 3.10

A.

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

EXERCISE 3.11

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

B♭: ii⁷ E: iii⁷ f♯: vii^{o 7}

EXERCISE 4.1

A. Vivaldi, Sonata in C minor for oboe

6 P P
P P
P P
P P
P P
P P
P P
C Maj CMm⁷ f min B[♭]Mm⁷ B[♭]Maj ⁶₃ B[♭]Mm⁷ E[♭] Maj c min ⁶₃

10 N P P
N P P
P P
P P
edd⁷ C Mm ⁶₅ f min c min ⁶₄ G Mm⁷ c min

EXERCISE 4.2

B. Rameau, Rondino

mf PT APT APT PT PT
I V

p CL IN I V I

EXERCISE 5.1

B.

D. Clara Schumann, "Les Ballet des Revenants," from *Quatre pièces caractéristique*, op. 5

EXERCISE 5.2

C.

F.

EXERCISE 6.1

A.

C.

2.

N

PT

e: i

V

N in soprano

i

V

PT in soprano

i

V

V HC

EXERCISE 7.2

Soprano SDs $\hat{1}$ - $\hat{2}$ - $\hat{3}$ in A minor

First possibility:

Second possibility:

T y

T y

a: i V⁶ i a: i⁶ vii^{o6} i

T ————— N ————— T ————— P —————

Bass SDs $\hat{1}-\hat{7}-\hat{1}-\hat{2}-\hat{3}$ in c minor

A musical score for piano in C major (G clef) and G major (C clef). The left hand plays a bass line with sustained notes and chords. The right hand plays a treble line. The progression is as follows:

- Measure 1: C major (Tonic)
- Measure 2: i (Subdominant)
- Measure 3: V⁶
- Measure 4: i (Subdominant)
- Measure 5: vii^{o6} (Dominant 7th chord)
- Measure 6: i⁶ (Pre-dominant 6th chord)

The score includes a bass staff with a bass clef and a treble staff with a treble clef. The key signature changes from C major (no sharps or flats) to G major (one sharp). The time signature is common time (indicated by a 'C'). The measure numbers are 1 through 6.

EXERCISE 7.3

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

c: i V⁶ V i⁶ i V⁶ 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 IV⁶ I⁶
ARP
T —————

EXERCISE 8.1

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

C: I V³⁴ P I⁶ V⁶ IN I V ————— 2 4 (D evaded cadence) T

- E. Thomas, Gavotte, from *Mignon*

G: I V²⁴ IN I⁶ V⁵ IN I V³⁴ P I⁶ V²⁴ N I⁶ V²⁴ N I⁶ V⁵ IN I V D HC

EXERCISE 8.2

- D. G^b Major, V₃⁴
 F. B^b Major, V₅⁶
 H. E Major, V₂⁴

EXERCISE 8.3

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

e: i vii⁰₅ i⁶ V₃⁴ i vii⁰₇ V⁷ i
 T ————— P ————— P ————— D ————— CL ————— T
 IAC

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

Largo assai

mezza voce ten.
 mezza voce ten.
 mezza voce ten.
 mezza voce ten.

E: I V₂⁴ I⁶ V₅⁶ I V₂⁴ I⁶ vii⁰₇ 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^{o6} I⁶ IV ii⁶ V

T ————— P ————— PD ————— D
HC

EXERCISE 10.1

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

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

EXERCISE 10.2

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

Piano right hand chords: C♯: i, V⁷, i, V⁷, i, i, V⁷, i, V⁷, i.

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

Piano right hand chords: VAR. I. N AN N APP APT IN APP APT S PT PT S PT APT S PT APT.

legato

EXERCISE 11.1

Piano right hand chords: e: i₃⁵—i₄⁶—i₃⁵ vii^o₇ i V₄⁸—i₅⁷ i P₄⁶ i⁶ vii^o i V₃⁴ i⁶ vii^o₆ i V₄⁶—i₅⁷ i V₄⁶—i₅⁷ i.

EXERCISE 11.2

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

Larghetto Sarastro

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

E: I ii⁶ V⁷ I weak HC strong HC

T PD D-T (T-PD-D) P N D

Piano right hand chords: E: I ii⁶ V⁷ I II⁶ V₄⁵ I V⁶ I V₃⁴ I V⁶ I V₄⁵ I.

B. Türk, *Serenade*

Andantino P

F: I IV⁽⁶⁾ (plagal expansion) I⁶-₅ V 7-₆-₃-₅-₇ I
T T

EXERCISE 12.1

A. Bach, "O Welt, ich muss dich lassen"

B♭: I IV vii^{⁰⁶} I I^⁶ ii^⁷ V^⁷ I
T ————— EPM ————— PD-D-T IAC

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

Allegro non troppo
sehr innig

E♭: I I^⁶ CL ii^⁷ V^⁷ I
T ————— PD ————— D ————— T

EXERCISE 12.2

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

D: I IV I⁶ IV⁶ V₅⁶ I⁹⁻⁸ ii₅⁶ V I
 T ————— Plagal ————— EPM —————
 T ————— PD — D — T
 IAC

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

EXERCISE 12.3

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

D: I IV V⁷ I
 T ————— EPM —————
 I₃⁸ — \natural ₄⁷ — 6 — 5 — \sharp ₄⁷ — 8
 (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 $V_4^6 - 5$
 IN N EPM PD D HC

EXERCISE 13.1

A. Bach, *Geistliches Lied*, "Beschränkt ihr Weisen"

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

Continuo: A: I vi ii⁶ V — $\frac{4}{2}$ I⁶ IV V⁸⁻⁷ I
 "bridge"
 EPM PD D 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: $i_3^5 - 6 - 4 - 2 - 3$ VI $V_4^6 - 5$
 T PD D HC

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

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.)

Denn so kehrt der Gott sich dir ab,

pp *espress.*

e: (V) i iv V⁷ VI ii^{ø7} V

deceptive

EPM (T - PD - D)

PD D

EXERCISE 14.1

EXERCISE 14.2

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

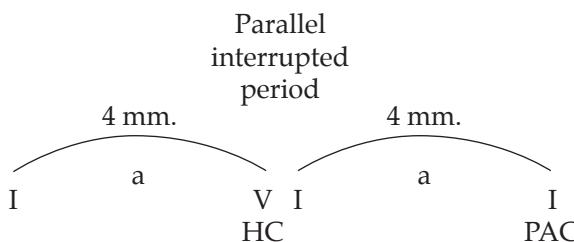
Langsam.

a: i V⁷ i i V_{III} III III ii⁶ V

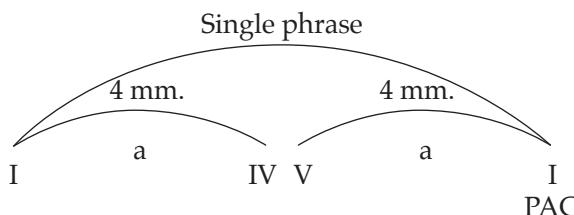
T ————— (bridge to V) PD ————— D

EXERCISE 15.1

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



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

**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.)

E. Chopin, Nocturne in F minor, op. 55, no. 1

Musical score for piano in 2/4 time, three staves. The top staff shows measures A (2 mm.) and A' (2 mm.) in C minor (no sharps or flats). The middle staff shows measure B (4 mm.) in G major (one sharp). The bottom staff shows the continuation of the melody. Measure A starts with a forte dynamic. Measure A' begins with a trill. Measure B starts with a forte dynamic.

EXERCISE 16.2

B. Brahms, Intermezzo in A minor, op. 116, no. 2

Asymmetrical parallel interrupted period with nested sentences

Antecedent

Consequent

B (2 mm. + 1 m.)

repeated cadence in 5th measure

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

Sentence

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

EXERCISE 17.1

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

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

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 5 — 6 5 — 6 5 6 6

EXERCISE 18.3

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

A: V⁶/V V

D. Haydn, String Quartet in E^b major (Finale), op. 20, no. 1, Hob III.31

Presto

EXERCISE 18.4

A4.

B1. Answers may vary.

EXERCISE 18.5

B.

EXERCISE 19.1

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

tonicization of iv

a: i V_5^6 i V/iv iv V_5^6/iv iv V_8^8/V_5^7 i
 T ————— N ————— PD ————— D ————— T

EXERCISE 19.2

B. deceptive motion

F: I V_5^6 I V vi iv⁶ V_4-5 i
 T — N — d: — i — iv⁶ — V_4-5 — i
 T — PD — D — T

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

E.

B: I vii⁶ I⁶ ii⁶ g: [iv⁶] V_4-5 i
 T — N — g: — [iv⁶] — V_4-5 — i
 PD — D — T

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

harmonized neighbor
on soprano

Violino I.

Violino II.

Viola

Violoncello e Basso.

G: I V⁷ I ii⁶ V⁷ I V V/VI

T ————— PD ————— D ————— T

6

"bridge"

D: ii V⁷ I vi ii⁶ V⁷ I

EPM

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

model

Violino I

Violino II

Viola

Violoncello I

Violoncello II

Basso Continuo

g: i V i D2 (-5/+4)

Senza Cembalo

copy (figuration changes)

partial copy

B^\flat $\boxed{ii^6}$ V^7 I I^6 $V_4^6 - \overline{5}$ I

EXERCISE 19.4

C.

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

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

D.

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

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

EXERCISE 19.6

E. Modulation from i to v in B minor

$b:$ i $vii^0{}_7$ i $vii^0{}_6$ i^6

f^\sharp , $\boxed{iv^6}$ V_4^8 $\overline{\overline{V}_4^7} \overline{\overline{5}}$ i

EXERCISE 21.1

A.

F: ii⁷₅ iv bVI bIII V⁷/bVI V⁴₃/bIII

B3.

Eb: I IV iv V⁸⁻⁷ I
T — PD — D — T

B5.

I bVI iv vii⁰⁷/V V⁶⁻⁵⁻³
bridge EPM decep.
T — PD — D — T

EXERCISE 21.2

C. J. S. Bach, "Christus, der ist mein Leben"

F: I vii⁰⁷-6 I⁶ ii⁷⁵ V⁸⁻⁷
T — P — PD — D — T

D.

A: V bVI⁵ ii⁰⁶ V I
decep.
(T) — EPM — PD — D — T

ARP

EXERCISE 21.3

B.

F: I V_5^6/ii ii $V_5^6/bIII$ bIII $ii^{7/3}$ P_4^{b6} $ii^{7/5}$ I \sharp
 A2 sequence (chromatic)
 T ————— PD ————— T

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

EXERCISE 22.1

Answer the following questions.

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

- | | | | | | |
|--------------------------|----------|-------------------------------------|------------------|-----------------|------------------|
| a. D to F (\flat III) | i
vi | ii $^{\circ 6}$
vii $^{\circ 6}$ | \flat III
I | iv
ii | \flat VI
IV |
| d. A to F (\flat VI) | i
iii | \flat III
V | iv
vi | \flat VI
I | |

2. Complete the following chart.

In what key is the triad . . .

In what key is the triad ...					
triads	I	III	IV	V	VI
D major	D major	B♭ major	A major	G major	F♯ major
C major					
E major	E major	C major	B major	A major	G#/A♭ major
B♭ major					
F major					
A major					

EXERCISE 22.2

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

A: I V⁶/ \flat III F: V IV⁶ V⁵ I IV V⁶ — $\frac{5}{3}$ I

EXERCISE 23.1

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

(S) APT

a: i \flat II⁶ V⁷ i

T ————— PD ————— D ————— T

(S)

\flat II⁶ V⁷ i V⁵ — $\frac{6}{4}$ — $\frac{5}{4}$ — $\frac{6}{4}$ — $\frac{5}{4}$ i

PD ————— D ————— T

(S)

14 APT

\flat II⁶ V⁷ i \flat II⁶ V⁷ i

PD ————— D ————— T PD ————— D ————— T

EXERCISE 24.1

3. 5. 7.

c: Ger $\frac{\text{G}}{5}$ f $\frac{\text{A}}{3}$ It $\frac{\text{B}}{5}$ a: Fr $\frac{4}{3}$

EXERCISE 24.2

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

Doch sie treu sich zu er - hal - ten, schliess' er Lie - chen sorg - lich ein;
Do not waste your time in chit - chat for a wo - man's like a cat,

g: i Ger $\frac{\text{G}}{5}$ V i^6 ii 6 PD V 7 i