

LEVEL 12 WORKBOOK ANSWER KEY

Lesson 1

D major G major F minor G minor E major

1. The individual melodic lines of a fugue are called voices.
2. The first section of a fugue is called the exposition.
3. The basic theme of a fugue is called the subject,
4. A real answer is an exact transposition of the subject.
5. A tonal answer has one or more altered intervals.
6. Any part of a fugue that doesn't contain the subject (or answer) is called episode.
7. An area of a fugue with overlapping subjects is called stretto.
8. Melodic material that occurs regularly in another voice along with the subject is called the countersubject.

Score Analysis

1. Subjects: 1, 7, 11, 20, 26, 29
 Answers: 3, 15,
 Countersubjects: 3, 7, 11, 15, 20, 26
2. Tonal
3. No

Lesson 2

I I6 ii6 V I V7/IV IV I V vi I6 ii6 V7 I

Fugue #6, WTC I, BWV 851

Key: **d minor**

Number of voices: **3**

Exposition: Subject, measure 1

 Answer, measure **3**

 Subject, measure **6**

 (if 4 voices) Answer, measure ___

Answer: ~~X~~ ___ **X** **tonal**

Stretto: **X** **yes** ___ no

Countersubject: ___ yes **X** **no** (not consistently used)

Subject or answer entries *after* the exposition:

bars 8, 13, 17, 18, 20, 21, 28, 34, 39, 40

Inverted subject entries: bars 14, 23, 27, 29

- | | |
|--|--|
| <p><u>d.</u> retenu</p> <p><u>f.</u> e, ed</p> <p><u>e.</u> cédez</p> <p><u>g.</u> largamente</p> <p><u>b.</u> au mouvement</p> <p><u>a.</u> lentement</p> <p><u>c.</u> leger</p> | <p>a. slowly</p> <p>b. return to the original speed (a tempo)</p> <p>c. light, lightly</p> <p>d. hold back, held back</p> <p>e. slow down, stretch the tempo</p> <p>f. and</p> <p>g. broadly</p> |
|--|--|

Aural Training / Listening Skills (c)

I vi IV ii I_{6/4} V₇ I

Lesson 3

Chord Identification

It+6

Ger+6

Fr+6

It+6

N6

9th, 11th, and 13th Chords

1. A French term meaning “slowly”. **lentement**
2. A term meaning “broadly”. **largamente**
3. A French term meaning “return to the original tempo”. **au mouvement**
4. A term meaning “and”. **e, ed**
5. A French term meaning “lightly”. **leger**
6. Define tritone: **The interval of an augmented fourth or a diminished fifth, the distance of three whole steps.**

Musical Excerpt

1. The texture of the example is **homophonic**.
2. **i i₆ // iv V₆ // i V₂ IV₆ // G+6 F+6 V // V₆ // i N₆ V₇ // i**

Aural Training / Listening Skills

1. Chord Progression (b)

I ii₆ I_{6/4} I IV V₇ I

2. Dictation

Lesson 4

F major: N6 b minor: Ger+6 F major: Fr+6 A major: It+6 d minor: Ger+6

Fugue #11, WTC I BWV 856

Key: **F Major**

Number of voices: **3**

Exposition: Subject, (pickup to) measure 1

 Answer, measure **4**

 Subject, measure **9**

 (if 4 voices) Answer, measure ___

Answer: ___ real **X** tonal

Stretto: **X** yes ___ no

Countersubject: ___ yes **X** no (not consistently used)

Subject or answer entries *after* the exposition: bars 17, 21, 25, 27, 36, 38, 40, 46, 48, 50

Locate a pedal point. Measures **36 - 40**

Locate a cadence in the relative minor. measures **45 - 46**

The cadence in measures 55 - 56 is in the key of **g minor**

Aural Training / Listening Skills

1. Chord Progression (a)

I IV V7 vi ii6 V7 I

2. Dictation

Lesson 5

Eb major: Fr+6 A major: Ger+6 D major: N6 f# minor: N6 Ab major: It+6

I V6 I V V4/3/V V6 V/V V vi V I ii6 I6/4 V7 I

Johann Schop
Harmonized by J.S. Bach

I V(7) I6 V6 vi7 V/V V V(7) I6 I

V6 V6/5/V V V/V V V(7)/IV IV6 V(7)/IV IV vi ii7 V7 I

Measure 2: beat 1 **passing tone** beat 2 **accented passing tone**
 Measure 4: beat 1 **upper neighbor(ing tone)** beat 2 (both clefs) **passing tone**
 beat 3 **passing tone**
 Measure 5: beat 1 **passing tone** beat 2 **accented passing tone**
 beat 3 **suspension**
 Measure 7: beat 1 **passing tone** beat 3 **passing tone**
 Measure 8: beat 1 **passing tone**

- | | |
|---------------------------|---|
| <u>h.</u> stringendo | a. slowly |
| <u>f.</u> e, ed | b. return to the original speed (a tempo) |
| <u>e.</u> cédez | c. light, lightly |
| <u>l.</u> schnell | d. hold back, held back |
| <u>b.</u> au movement | e. slow down, stretch the tempo |
| <u>k, a</u> lentement | f. and |
| <u>c.</u> leger | g. broadly |
| <u>m.</u> l'istesso tempo | h. pressing, becoming faster |
| <u>i.</u> comodo | i. at a comfortable, easy tempo |
| <u>d.</u> retenu | j. with expression |
| <u>g.</u> largamente | k. slow, slowly |
| <u>k, a</u> langsam | l. fast |
| <u>j.</u> mit ausdruck | m. the same tempo |

Chord Progression (a)

Lesson 6

Fugue #16, WTC I BWV 861

Key: **g minor**
 Number of voices: **4**
 Exposition: Subject, measure 1
 Answer, measure 2
 Subject, measure 5
 (if 4 voices) Answer, measure 6
 Answer: ___ real **X tonal**
 Stretto: **X yes** ___ no
 Countersubject: **X yes** ___ no
 Subject or answer entries *after* the exposition: bars 12, 13, 15, 16 (2 entries), 20, 21, 23, 28 (2 entries), 29, 31, 33

Musical Excerpt

1. The example is from the **20th/21st** musical style period.
2. The harmony is best described as: ___ 12-tone ___ **X** quartal
3. Look at the rhythmic structure. It is an example of **hemiola**.

1. A German term meaning fast: **schnell**
2. A term meaning "the same tempo": **l'istesso tempo**
3. A French term meaning *leggiero*: **leger**
4. A term meaning "broadly": **largamente**
5. A term meaning "less": **meno**
6. A term meaning "more": **piu**
7. A term meaning "with": **con**

1. Chord Progression (b)

I iii IV ii6 I6/4 V7 I

2. Dictation.

Lesson 7

I vi V/V V I V7/V V I ii vi IV V I

3

3

G major: It+6 c# minor: Ger+6 Eb major: Fr+6 A major: It+6 d minor: N6

Eb/Bb B7 Gm/Bb C7/E

Matching

- | | |
|----------------------------------|---|
| <u>h</u> <u>a</u> ttaca | a. slowly |
| <u>f</u> <u>q</u> uasi | b. return to the original speed (a tempo) |
| <u>e</u> <u>m</u> a | c. light, lightly |
| <u>l</u> <u>s</u> chnell | d. very, very much |
| <u>b</u> <u>a</u> u movement | e. but |
| <u>a,k</u> <u>l</u> entement | f. almost, as if |
| <u>c</u> <u>l</u> eger | g. broadly |
| <u>m</u> <u>l</u> 'istesso tempo | h. proceed without a break |
| <u>i</u> <u>c</u> omodo | i. at a comfortable, easy tempo |
| <u>d</u> <u>a</u> ssai | j. with expression |
| <u>g</u> <u>l</u> argamente | k. slow, slowly |
| <u>a,k</u> <u>l</u> angsam | l. fast |
| <u>j</u> <u>m</u> it ausdruck | m. the same tempo |

Fugue #21, WTC I BWV 865

- Key: **Bb Major**
- Number of voices: **3**
- Exposition: Subject, measure 1
 Answer, measure **5**
 Subject, measure **9**
 Answer, measure **—**
 (if 4 voices)
- Answer: — real **X** **t**onal
 Stretto: — yes **X** **n**o
 Countersubject: **X** **y**es — no
- Subject or answer entries *after* the exposition: bars 13, 22, 26, 37, 41

1. Chord Progression (b)

I ii6 I6/4 vi ii V7 I

2. Dictation

Lesson 8



Fugue #1, WTC II, BWV 870

Key: **C Major**

Number of voices: **3**

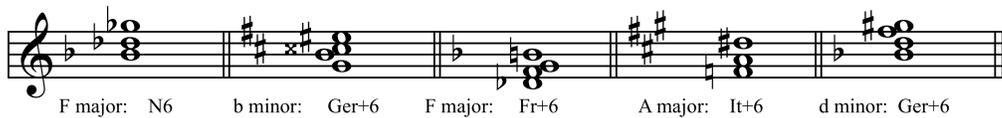
Exposition: Subject, measure 1
 Answer, measure **5**
 Subject, measure **9**
 (if 4 voices) Answer, measure **__**

Answer: **__** real **X** tonal

Stretto: **__** yes **X** no

Countersubject: **X** yes **__** no

Subject or answer entries *after* the exposition: bars **21, 25, 39, 47, 48**



Musical Excerpt

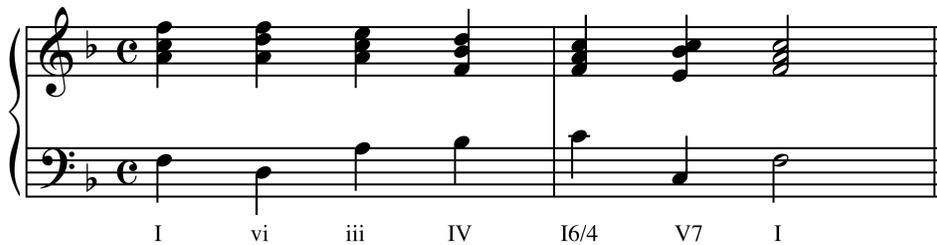
1. Romantic

2. A	E11/A	F#m7	B7/F#	E9	
C#m	E9	A	A	E11/A	
F#m7	B7/F#	F#m7/E	C#m	E9	A

3. accented passing tone

Aural Training / Listening Skills

1. Chord Progression (c)



2. Dictation.



Lesson 9

I vi V I V V6/4 V7/V V I IV I V4/2 I6 V I
 Eb major: Fr+6 A major: Ger+6 D major: N6 f# minor: N6 Ab major: It+6

Fugue #7, WTC II, BWV 876

Key: **Eb Major**

Number of voices: **4**

Exposition: Subject, measure 1
 Answer, measure **7**
 Subject, measure **14**
 (if 4 voices) Answer, measure **21**

Answer: ___ real **X tonal**

Stretto: **X yes** ___ no

Countersubject: ___ yes **X no**

Subject or answer entries *after* the exposition: bars **30, 31, 37, 38, 53, 59, 60**

Matching

- | | |
|------------------------------|--|
| i ___ ad libitum | a. slowly |
| f ___ quasi | b. pressing, becoming faster |
| b ___ stringendo | c. light, lightly |
| l ___ schnell | d. very, very much |
| h ___ retenu | e. the interval of an augmented fourth or diminished fifth |
| a,k ___ lentement | f. almost, as if |
| c ___ leger | g. broadly |
| m ___ l'istesso tempo | h. hold back (held back) |
| e ___ tritone | i. at the liberty of the performer |
| d ___ assai | j. with expression |
| g ___ largamente | k. slow, slowly |
| a,k ___ langsam | l. fast |
| j ___ mit ausdrück | m. the same tempo |

Musical Excerpt

1. The example is written in the key of **d minor**.
2. In measure 2, the circled D octave can function as either of two nonharmonic tones. Circle the two from the following list: Passing tone, upper neighbor, lower neighbor, **appoggiatura**, **suspension**, anticipation, cambiata, echappee.
3. Identify the circled nonharmonic tone in the treble clef of measure 2. **upper neighbor**
4. Identify the circled nonharmonic tone in measure 4. **passing tone**
5. The sf in measure 2 is an abbreviation of the term **sforzando**.
6. Write the Roman numeral and figured bass on the lines under the chords.
7. Looking at measure 4, the composer used which form of the minor scale. **harmonic**

V6/5

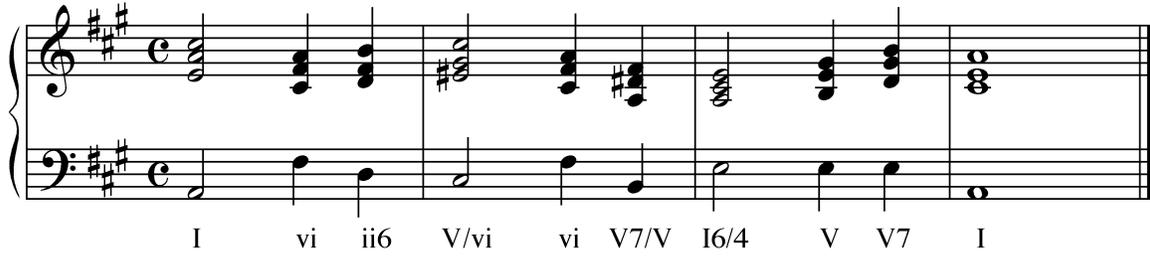
i V2/IV IV It+6 i6/4 V7

Dictation

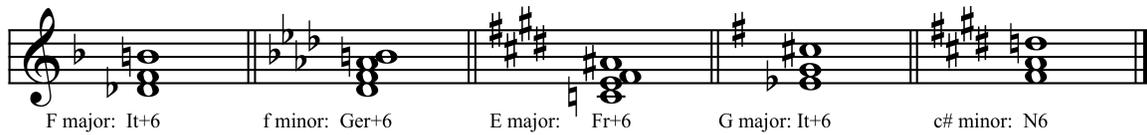
Lesson 10

Musical Excerpt

1. **20th/21st Century**.
2. **whole tone**.
3. Name the quality the chord on beat 1 of measures 1 – 4.
M1 **major** M2 **augmented** M3 **augmented** M4 **augmented**



I vi ii6 V/vi vi V7/V I6/4 V V7 I



F major: It+6 f minor: Ger+6 E major: Fr+6 G major: It+6 c# minor: N6

Fugue #2, WTC II BWV 871

Key: **C Minor**

Number of voices: **4**

Exposition: Subject, measure 1
 Answer, measure 2
 Subject, measure 4
 (if 4 voices) Answer, measure 7

Answer: ___ real **X tonal**

Stretto: **X** yes ___ no

Countersubject: ___ yes **X no**

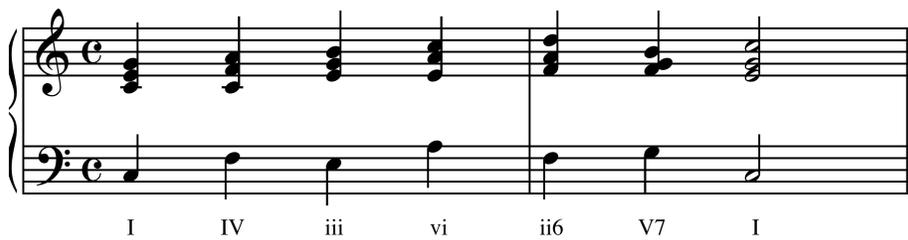
Subject or answer entries *after* the exposition: bars 8, 11, 14, 16 (2 entries), 17 (2 entries), 18, 22, 23 (2 entries), 24, 25 (2 entries),

Locate an entry of the subject in augmentation. **Measure 14**

Locate two entries of the subject in inversion. **Measures 19, 21**

Aural Training / Listening Skills

1. Chord Progression (b)



I IV iii vi ii6 V7 I

2. Dictation.

