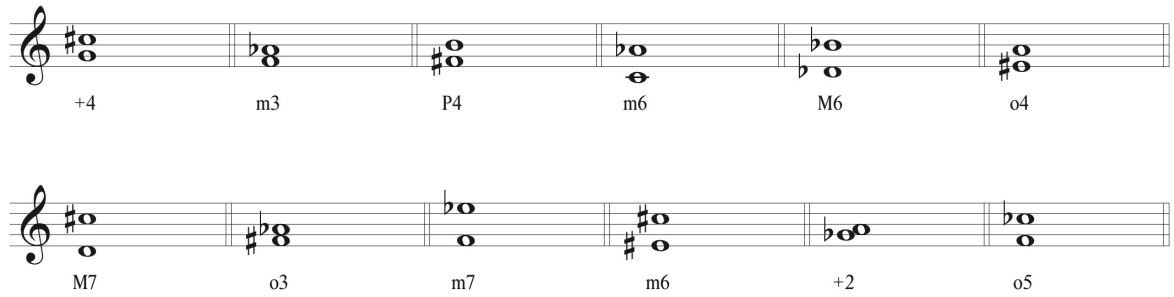
SELF-TEST Answers

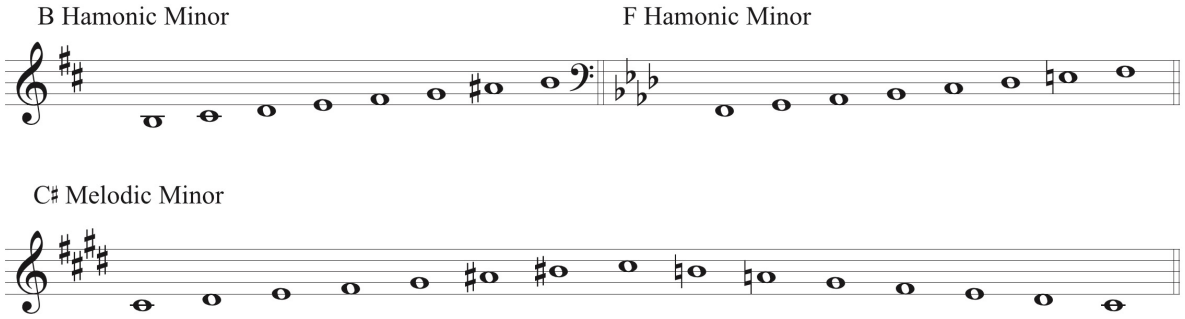
Chapter 1

SELF-TEST 1



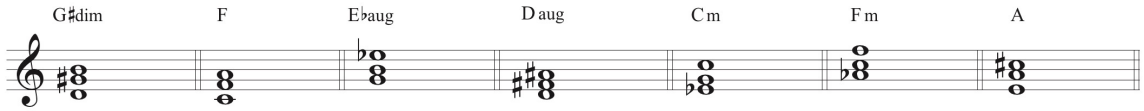
Chapter 2

SELF-TEST 2



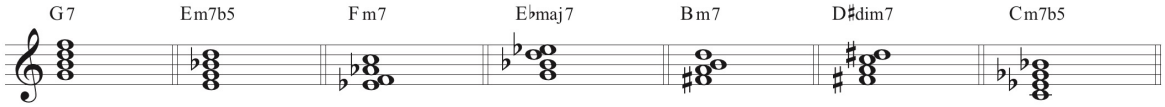
Chapter 3

SELF-TEST 3-1



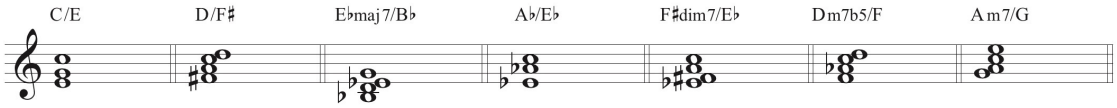
Root:	G♯	F	E♭	D	C	F	A
Type:	dim	M	aug	aug	m	m	M

SELF-TEST 3-2

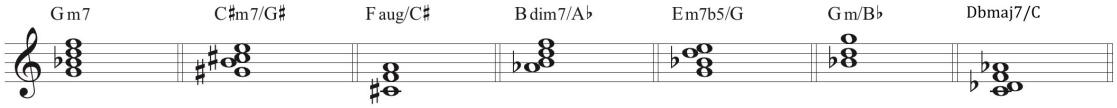


Root:	G	E	F	E♭	B	D♯	C
Type:	Mm7	dm7	mm7	MM7	mm7	dd7	dm7

SELF-TEST 3-3



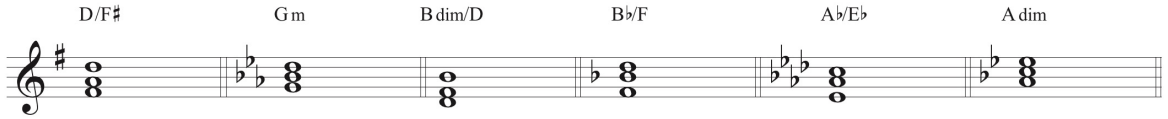
Root:	C	D	E♭	A♭	F♯	D	A
Type:	M	Mm7	MM7	M	o7 (dd)	ø7 (dm)	mm7
Bps:	6	6 5	4 3	6 4	4 2	6 5	4 2



Root:	G	C♯	F	B	E	G	D♭
Type:	mm7	mm7	+	o7	ø7	m	MM7
Bps:	7	4 3	6 4	4 2	6 5	6	4 2

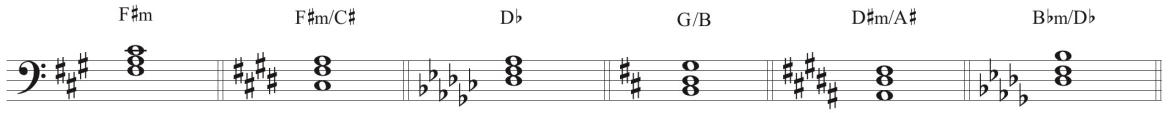
SELF-TEST 3-4

1.



G: V6 E♭: iii C: vii°6 F: IV$^{6}_{4}$ A♭: I$^{6}_{4}$ B♭: vii°

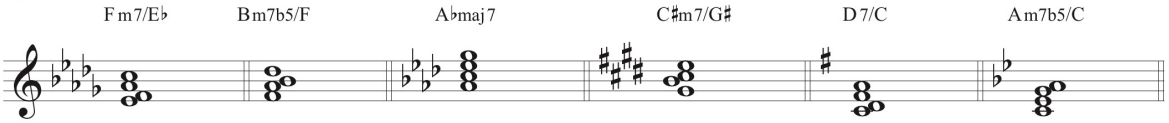
2.



A: vi E: ii$^{6}_{4}$ G♭: V D: IV6 B: iii$^{6}_{4}$ D♭: vi6

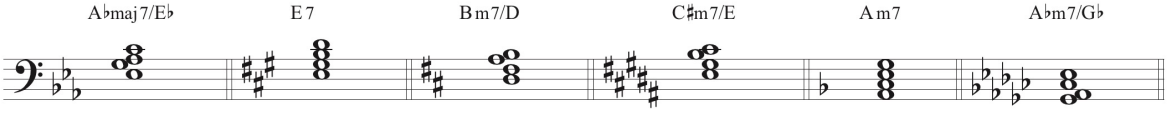
SELF-TEST 3-5

1.



D♭ iii$^{4}_{2}$ C: vii$^{ø4}_{3}$ A♭: IM7 E: vi$^{4}_{3}$ G: V$^{4}_{2}$ B♭: vii$^{ø6}_{5}$

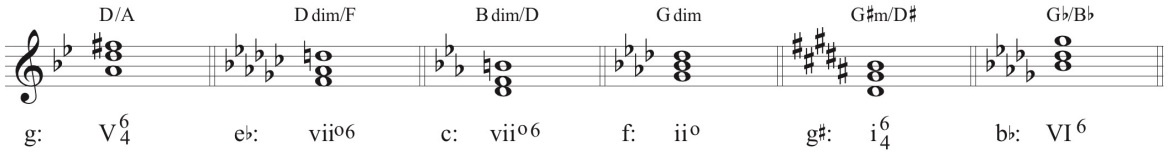
2.



E♭: IVM$^{4}_{3}$ A: V7 D: vi$^{6}_{5}$ B: ii$^{6}_{5}$ F: iii7 G♭: ii$^{4}_{2}$

SELF-TEST 3-6

1.



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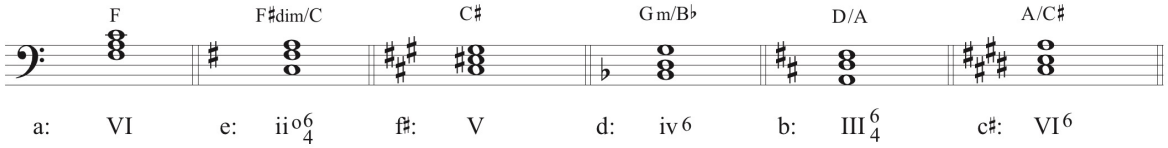
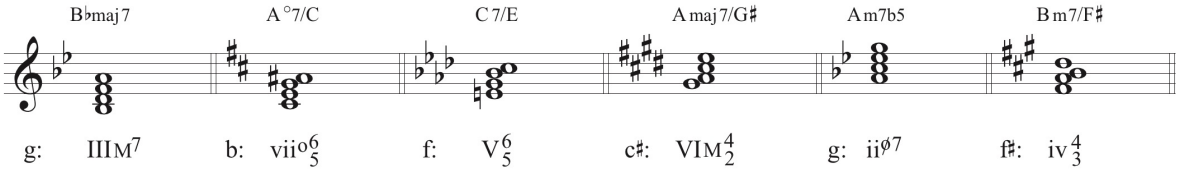


SELF-TEST 3-7

1.



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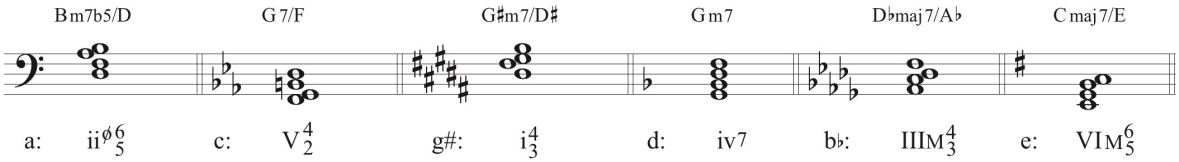
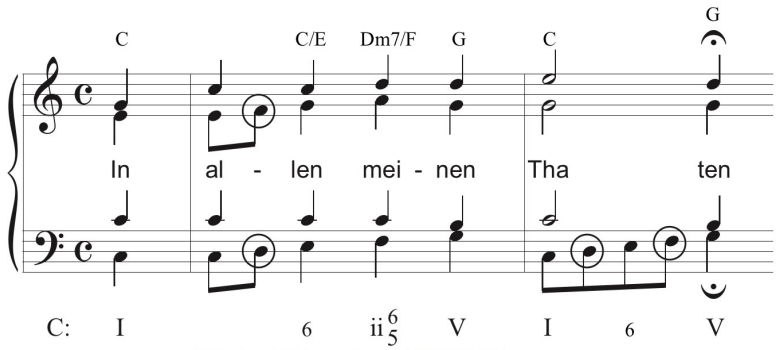


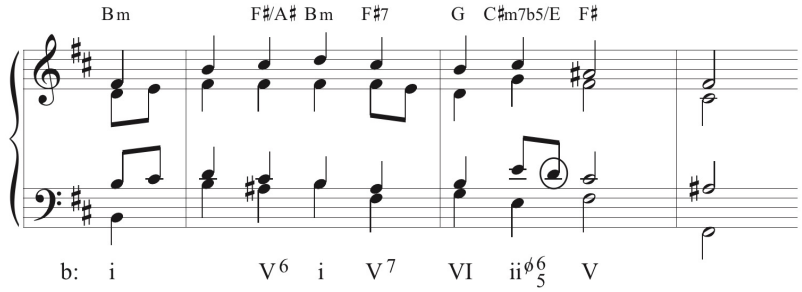
SELF-TEST 3-8

1. Bach, *"In allen meinen Taten"*



같은 chord 에 inversion 만 바뀌었을 때는
그냥 Bps (전위symbol) 만 써 줘도 된다

2. Bach, *"Wer nur den lieben Gott lässt walten"* from Cantata No. 88



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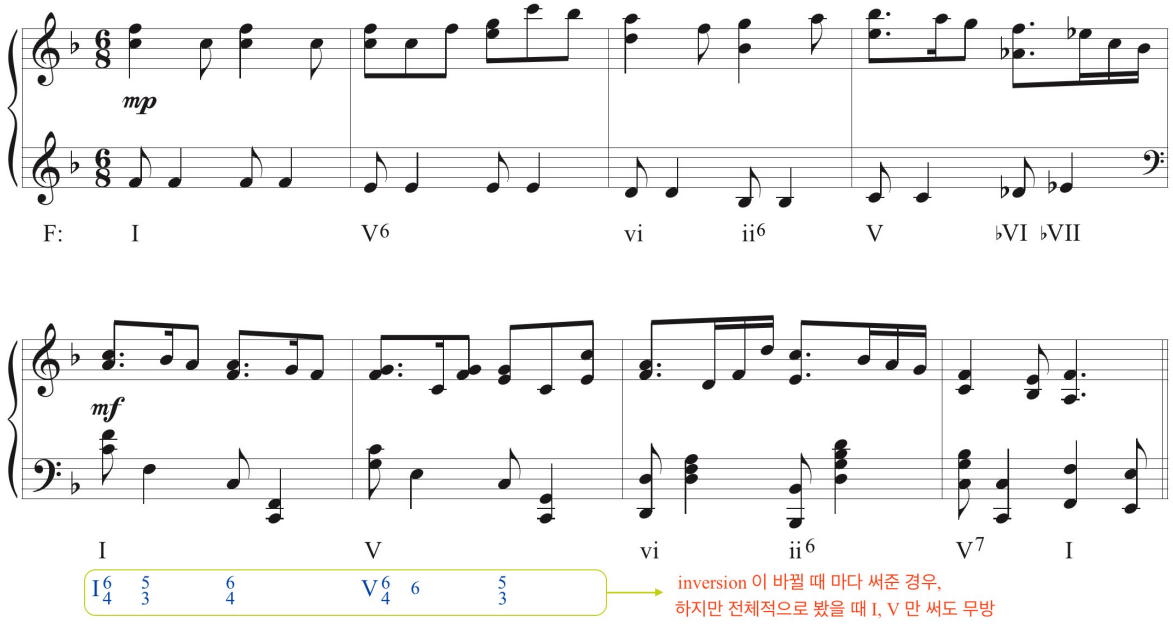
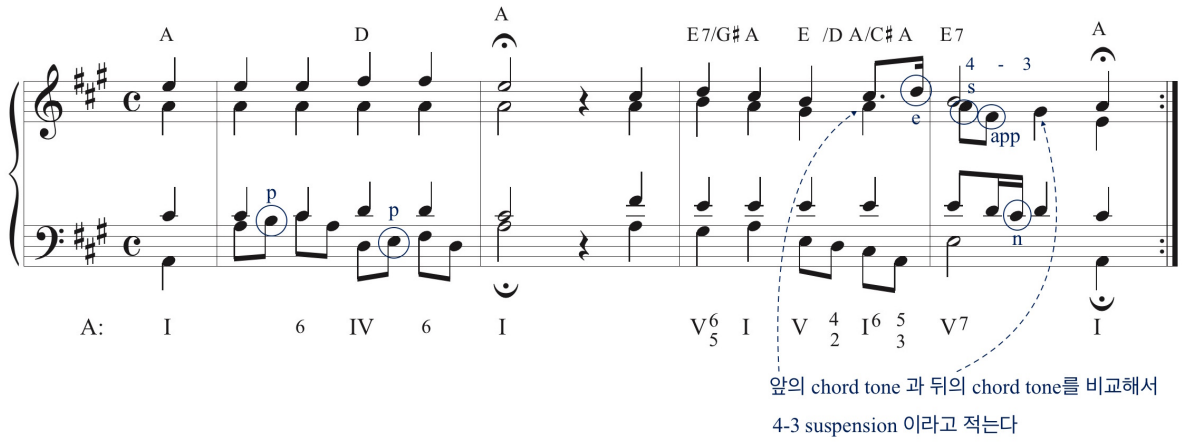


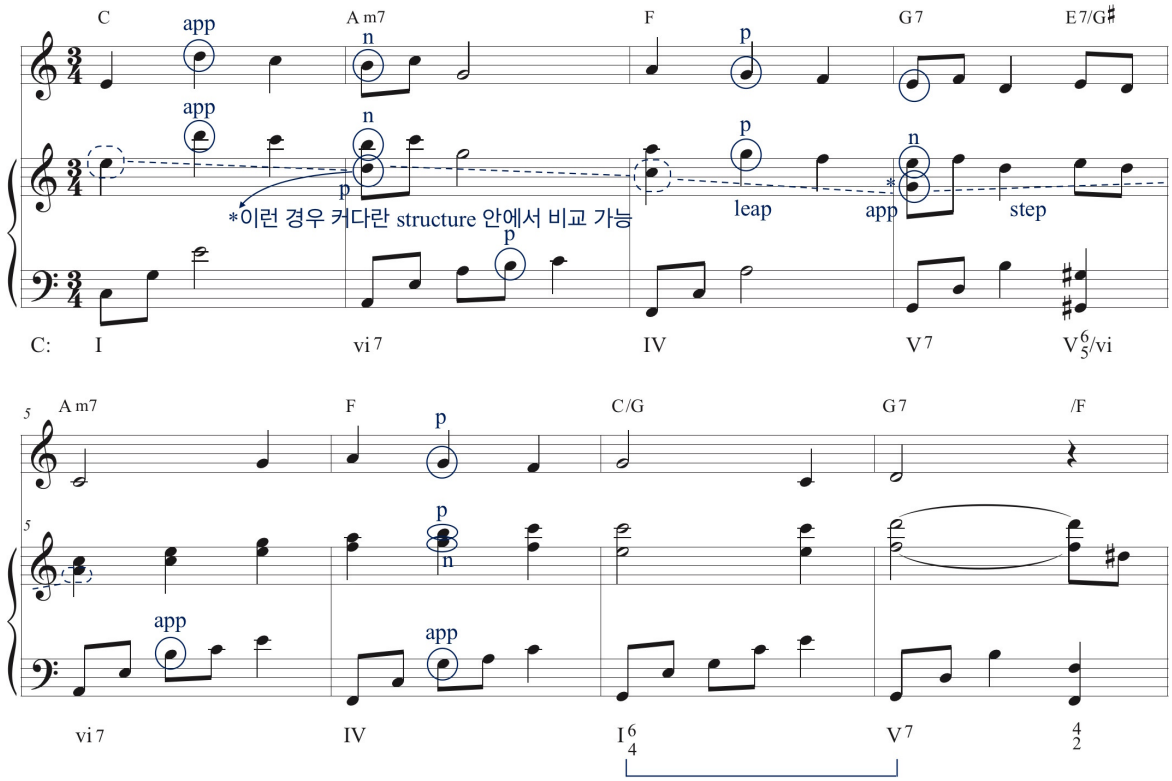
Chapter 4

SELF-TEST 4

1.



2.

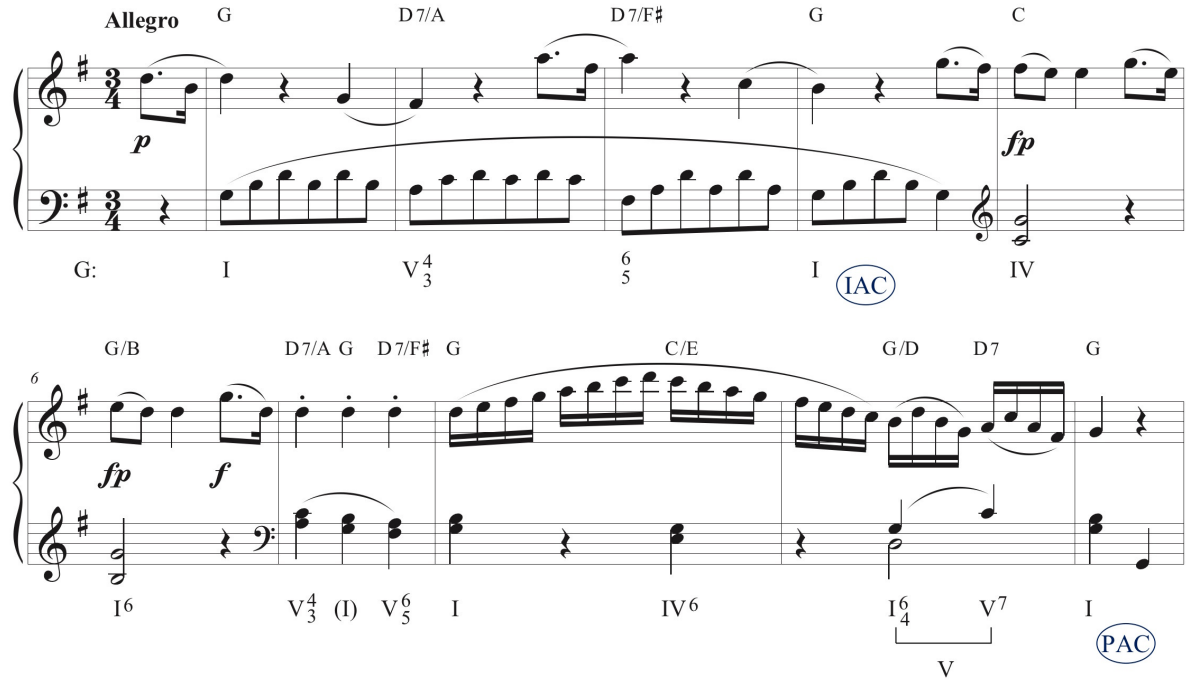


* 보통 NCT 를 구분할 때, 같은 voice 에서 앞 뒤에 나오는 chord tone 을 보고 비교하여 구별한다고 했다. 하지만, m. 2 와 m. 4 에서 처럼 *으로 표시된 note 의 경우 단선율이다가 첫 beat 에 화음이 생겨서 비교할 같은 voice 가 없는 것 처럼 보인다. 이런 경우는 커다란 structure 를 보고 뼈대가 어디서 이어지는 지 생각해서 보면 NCT 를 찾기가 쉽다.

Chapter 5

SELF-TEST 5

1.



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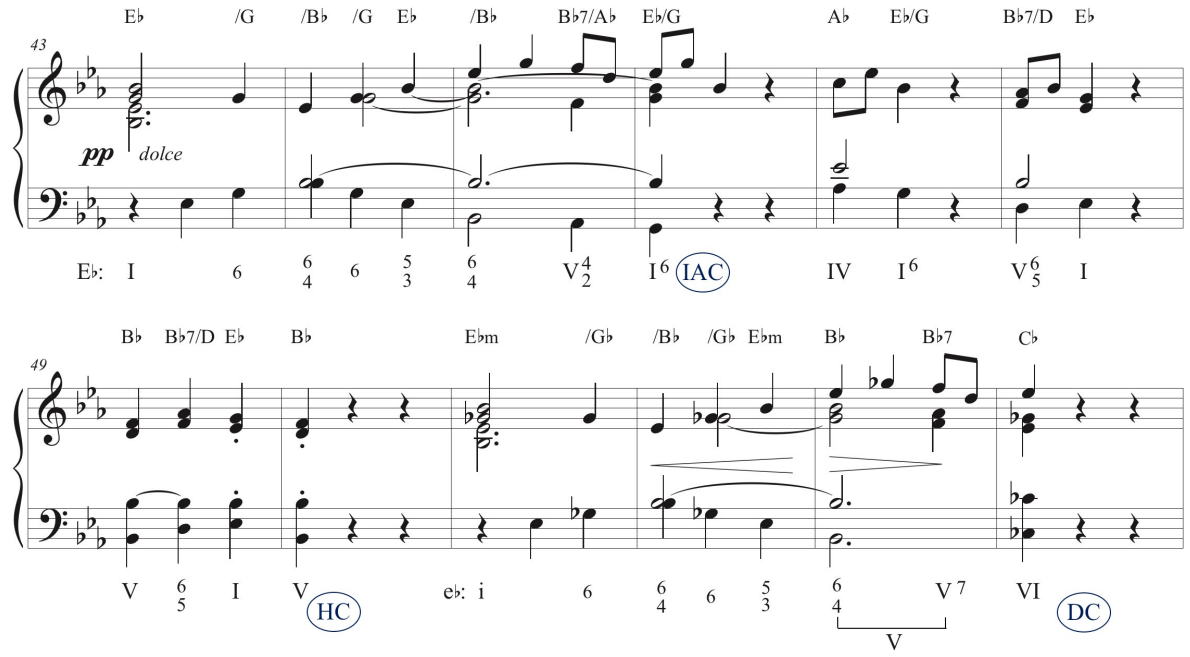
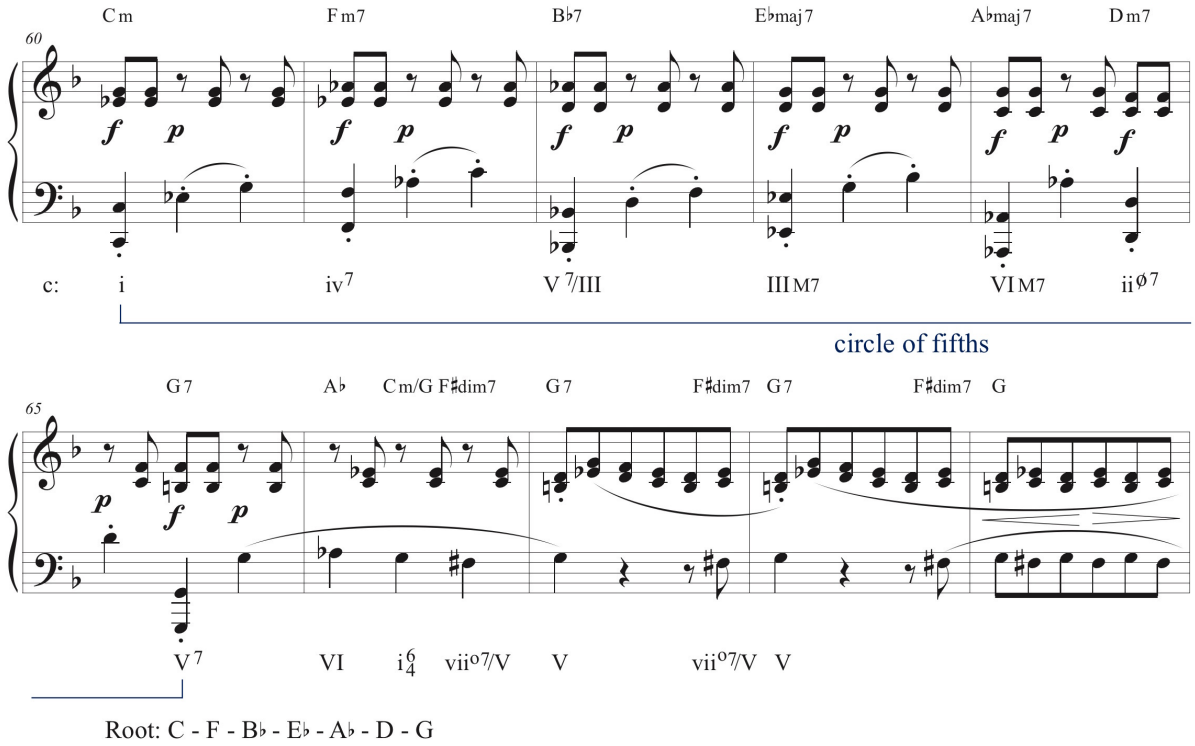


Chapter 6

SELF-TEST 6

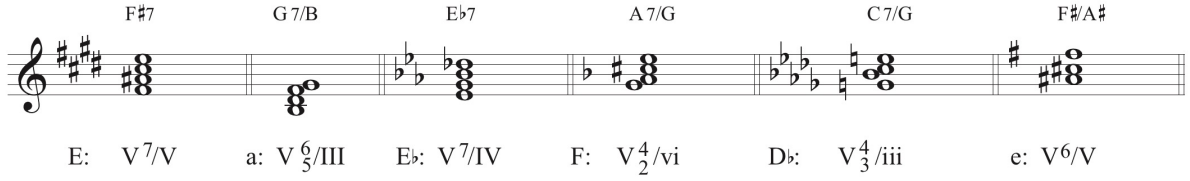


Root: C - F - B♭ - E♭ - A♭ - D - G

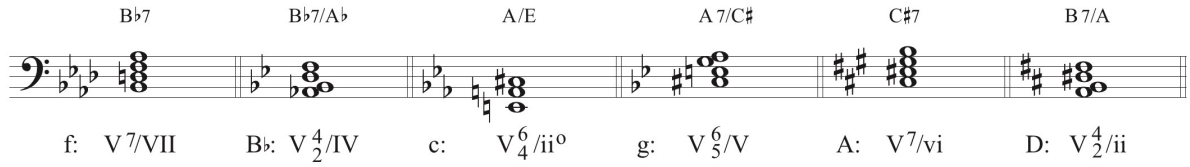
Chapter 7

SELF-TEST 7-1

1.

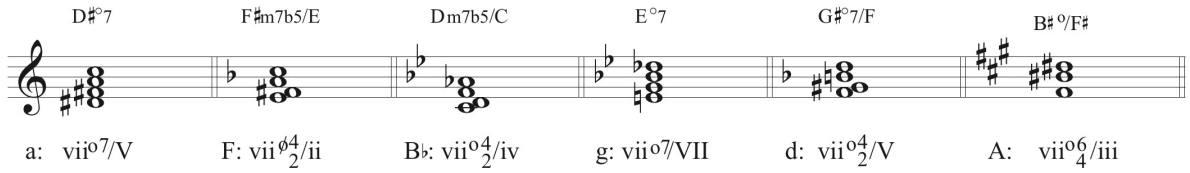


2.



SELF-TEST 7-2

1.



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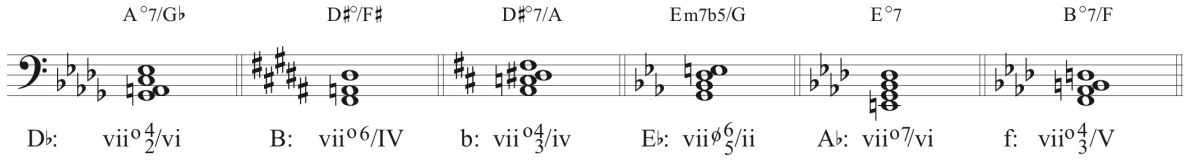
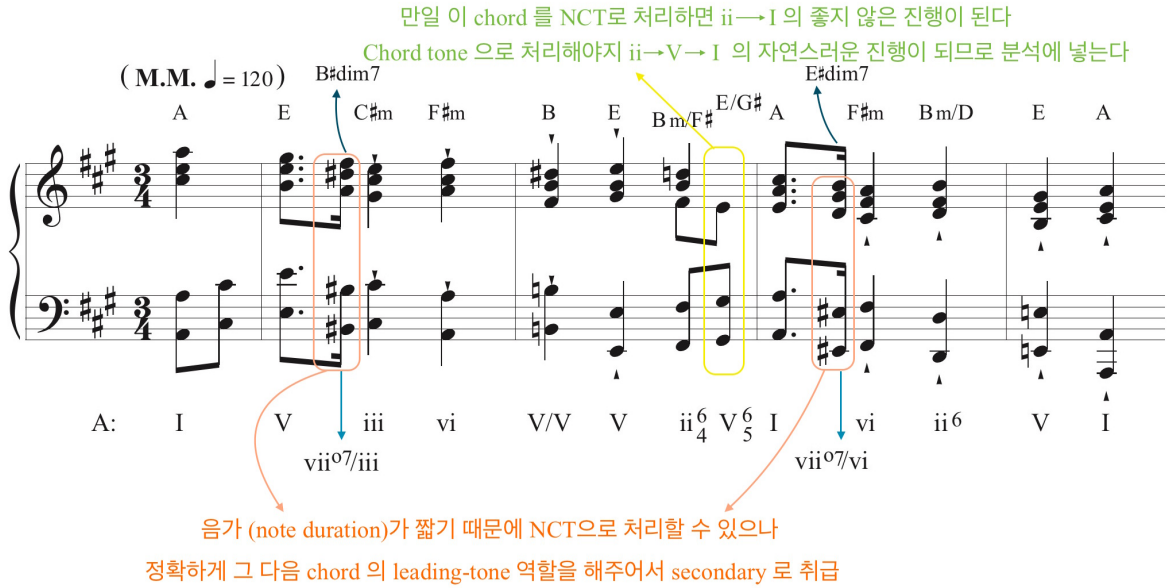
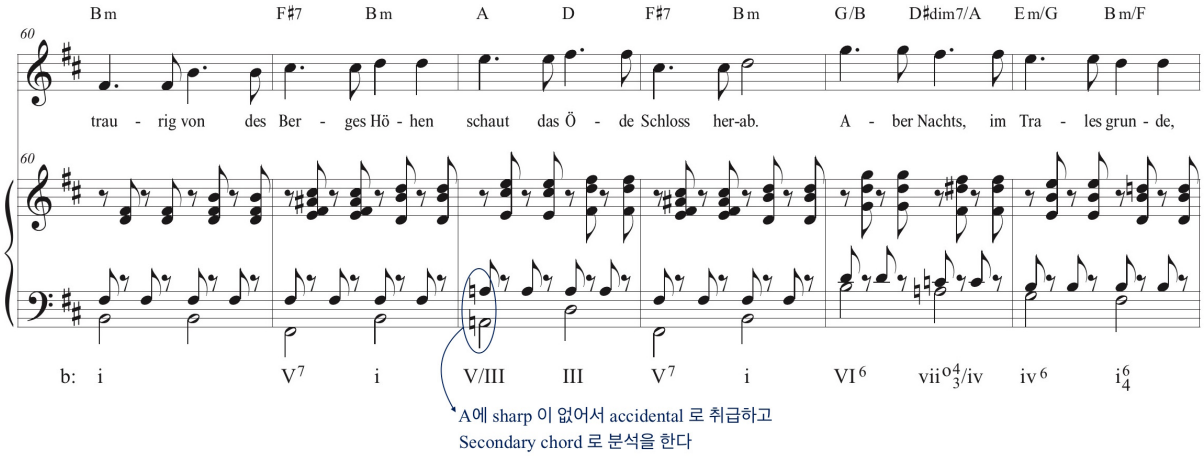


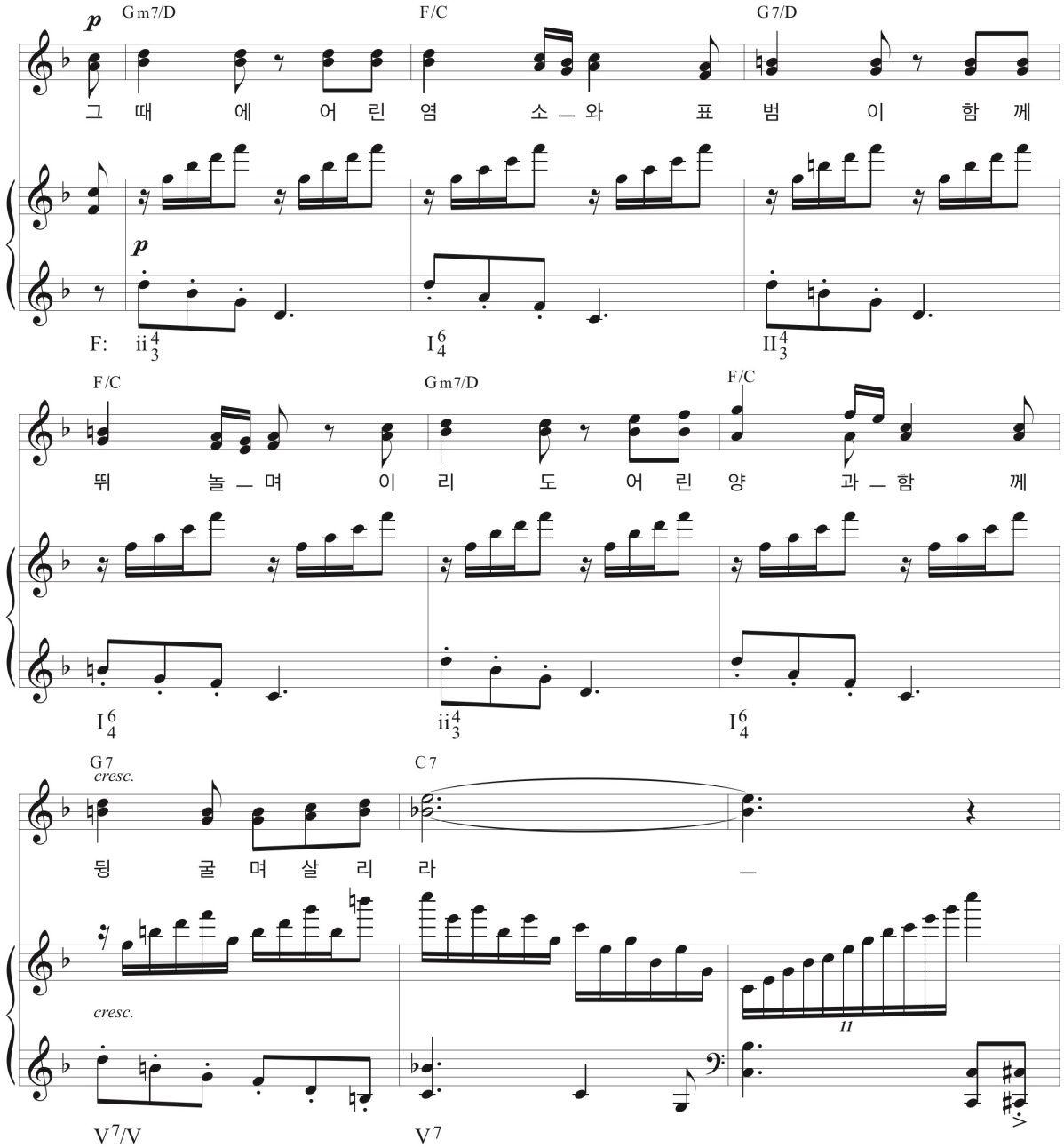
SELF-TEST 7-3



SELF-TEST 7-4



SELF-TEST 7-5



위의 음악에서 첫째단 세번째 마디와 세번째단 첫째마디의 chord 는 같지만, 뒤에 나오는 화성에 따라서 그 하는 역할이 다르므로 roman numeral 표기를 다르게 해준다.

Chapter 8

SELF-TEST 8

1.

1) e : G, a, b, C, D
2) B♭: c, d, E♭, F, g
3) E : f#, g#, A, B, c#
4) b : D, e, f#, G, A
5) f# : A, b, c#, D, E
6) D♭ : e♭, f, G♭, A♭, b♭

2.

1) E Major/ C# Minor: Relative and Closely Related

2) E Major/ F♭ Major: Enharmonically Equivalent

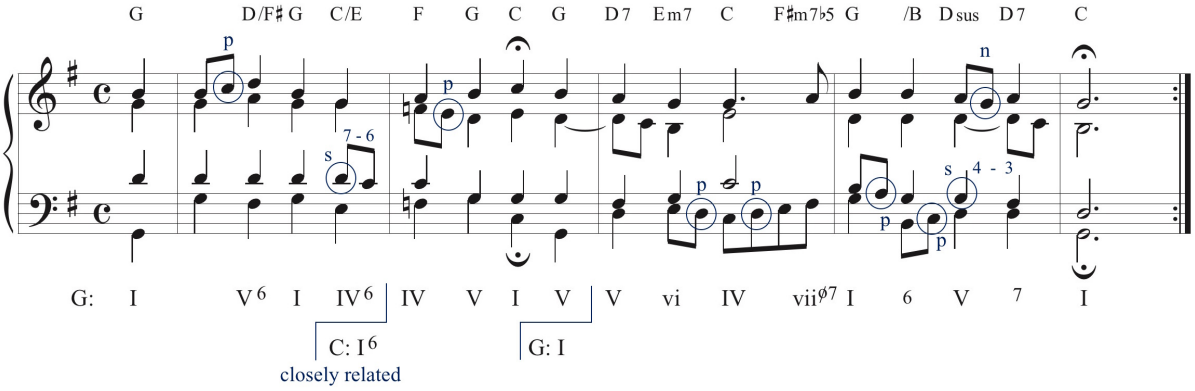
3) E Major/ E Minor: Parallel

4) E Major/ A Major: Closely Related

5) E Major/ F Major: Foreign

Chapter 9

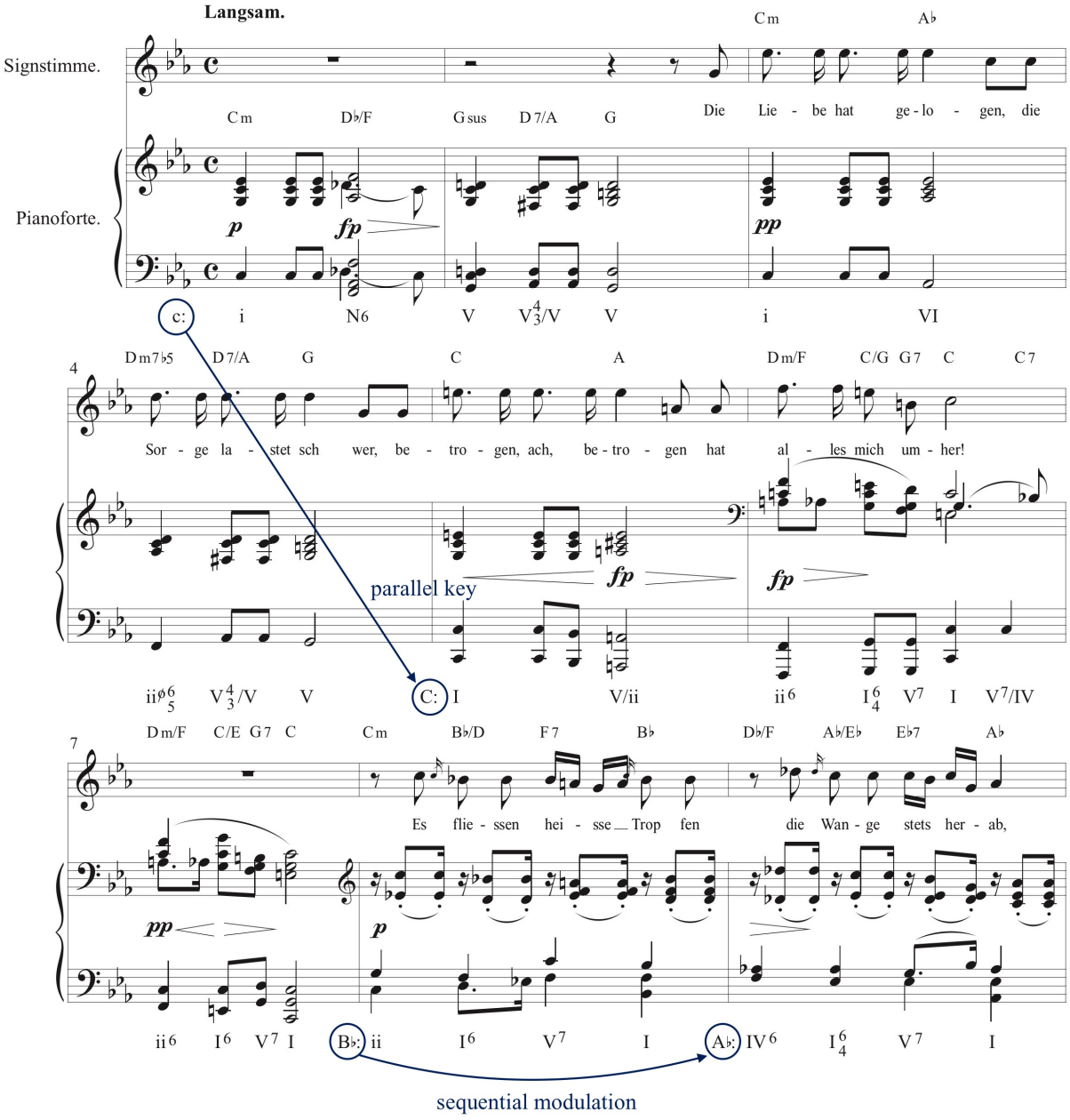
1.



G major key 에 대한 C major key 의 관계: closely related key (Subdominant key)

2.

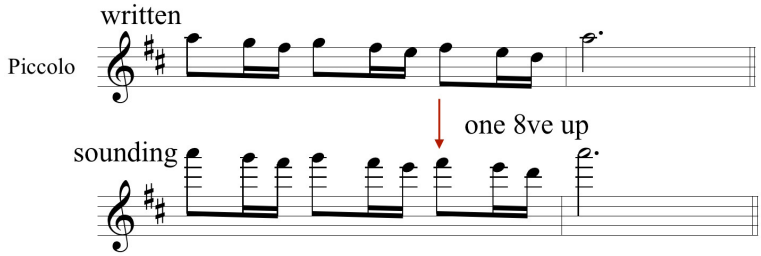
a. 악보에 표기
b. the key of C minor
c. parallel
d. sequential modulation


Langsam.
Signstimme.
Pianoforte.
Cm
Ab
Cm Db/F Gsus D7/A G
Die Lie - be hat ge - lo - gen, die
p fp pp
c: i N6 V V4/3/V V i VI
4
Dm7b5 D7/A G C A Dm/F C/G G7 C C7
Sor - ge la - stet sch wer, be - tro - gen, ach, be - tro - gen hat al - les mich um - her!
fp fp
parallel key
iiø6/5 V4/3/V V C: I V/ii ii6 I6/4 V7 I V7/IV
7
Dm/F C/E G7 C Cm Bb/D F7 Bb Db/F Ab/Eb Eb7 Ab
Es flie - ssen hei - sse Trop fen die Wan - ge stets her - ab,
pp p
ii6 I6 V7 I Bb: ii I6 V7 I Ab: IV6 I6/4 V7 I
sequential modulation

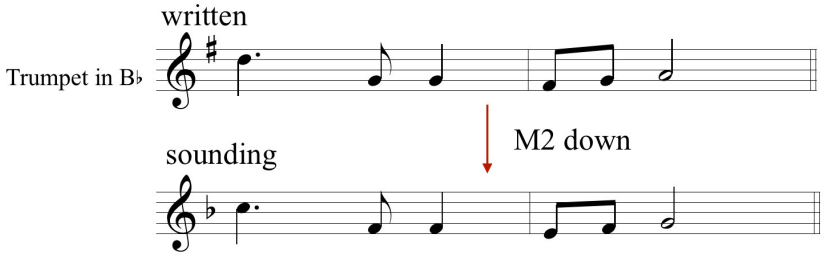
Chapter 10

SELF-TEST 10

1.



2.



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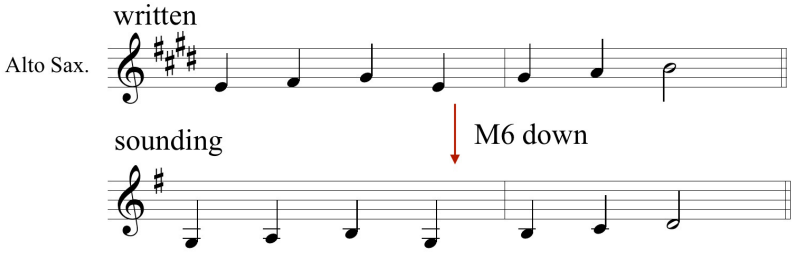

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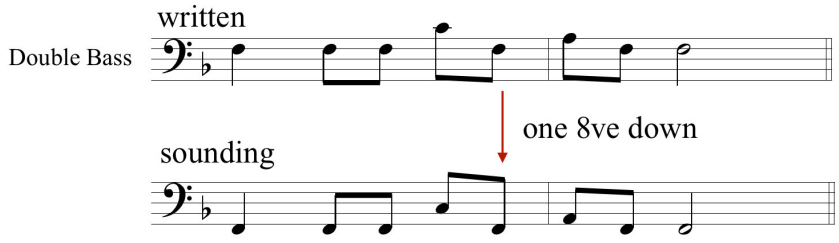
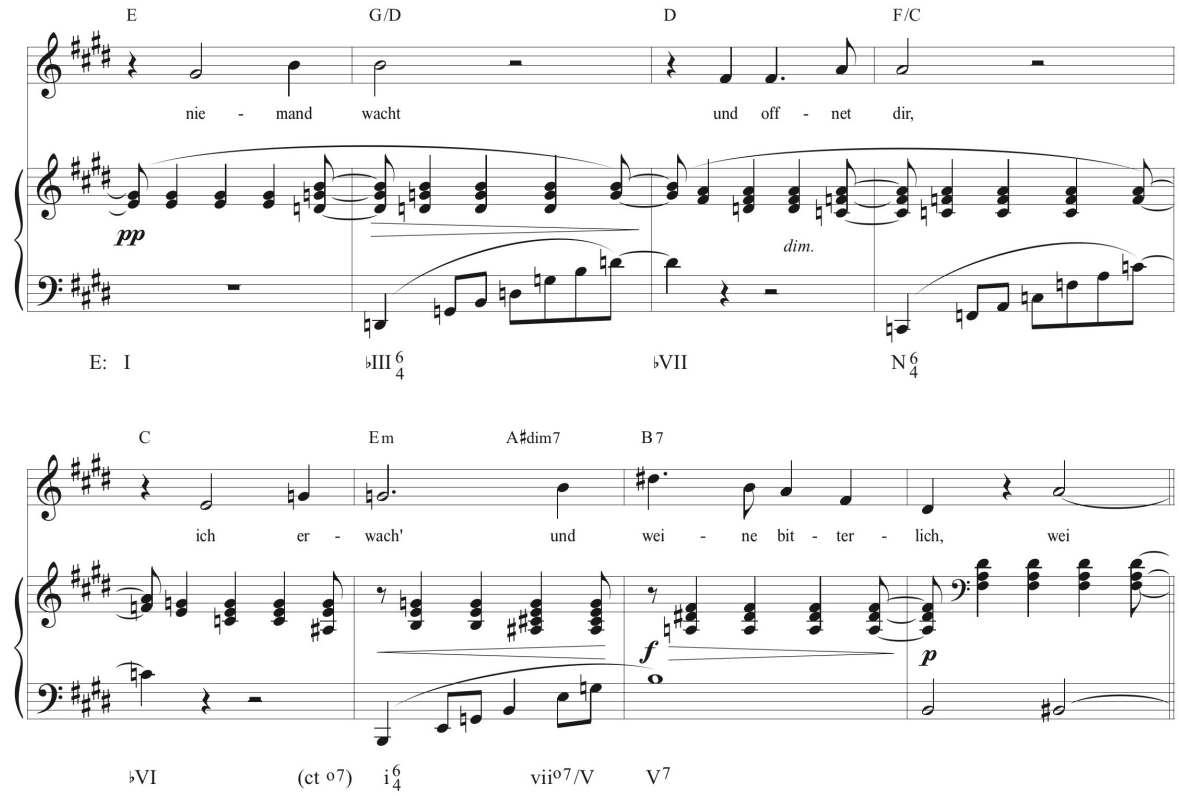


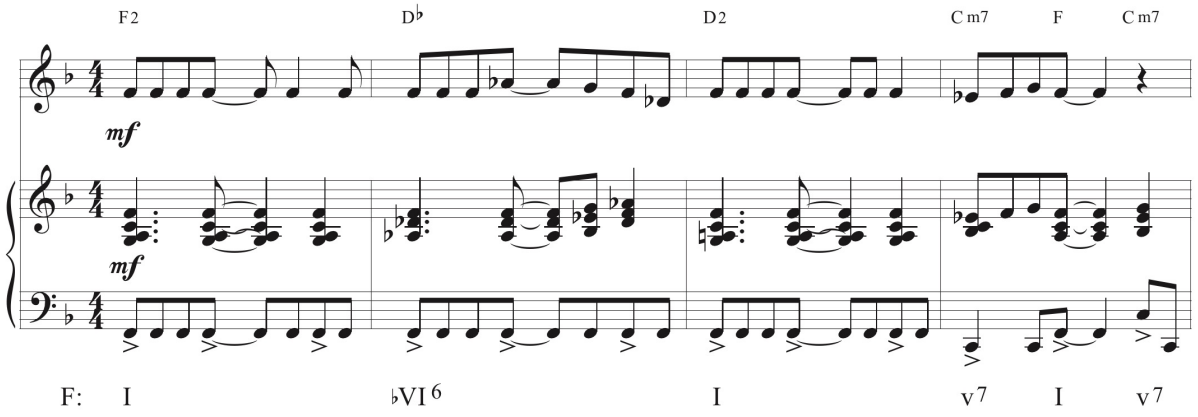
Chapter 11

SELF-TEST 11-1

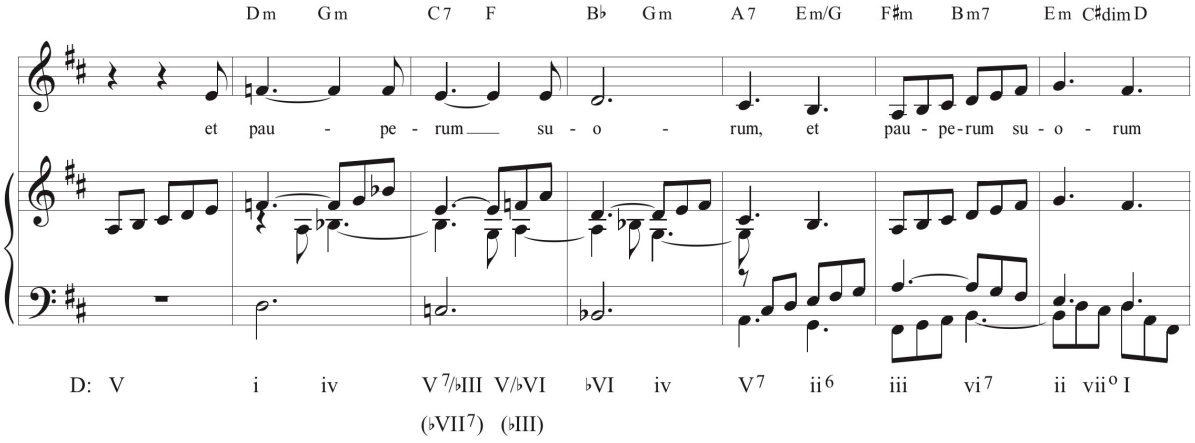


SELF-TEST 11-2

1.



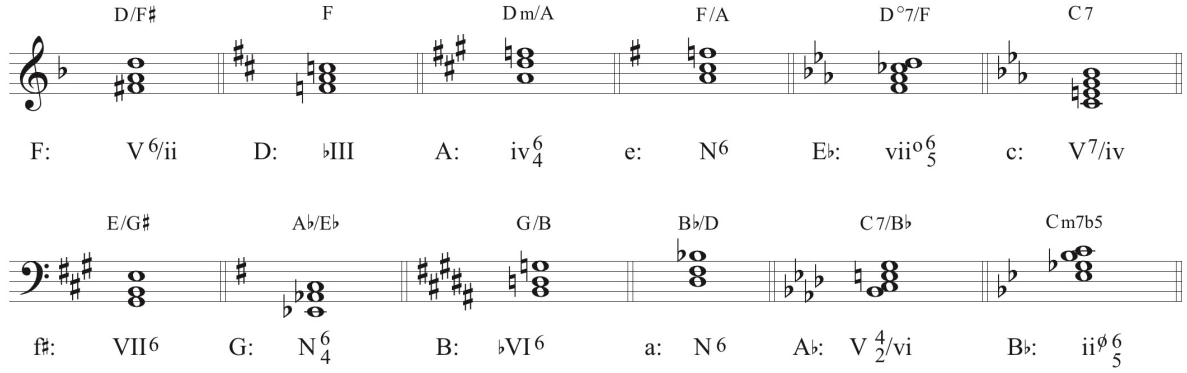
2.



Chapter 12

SELF-TEST 12

1.



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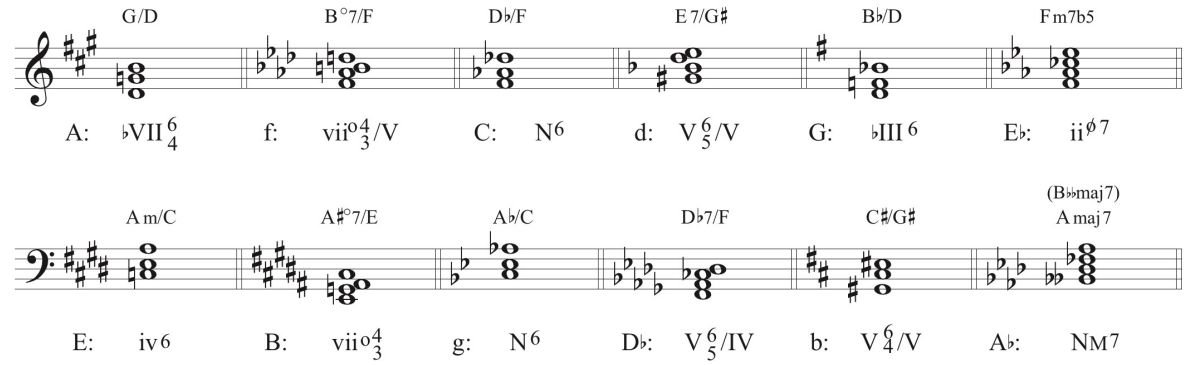

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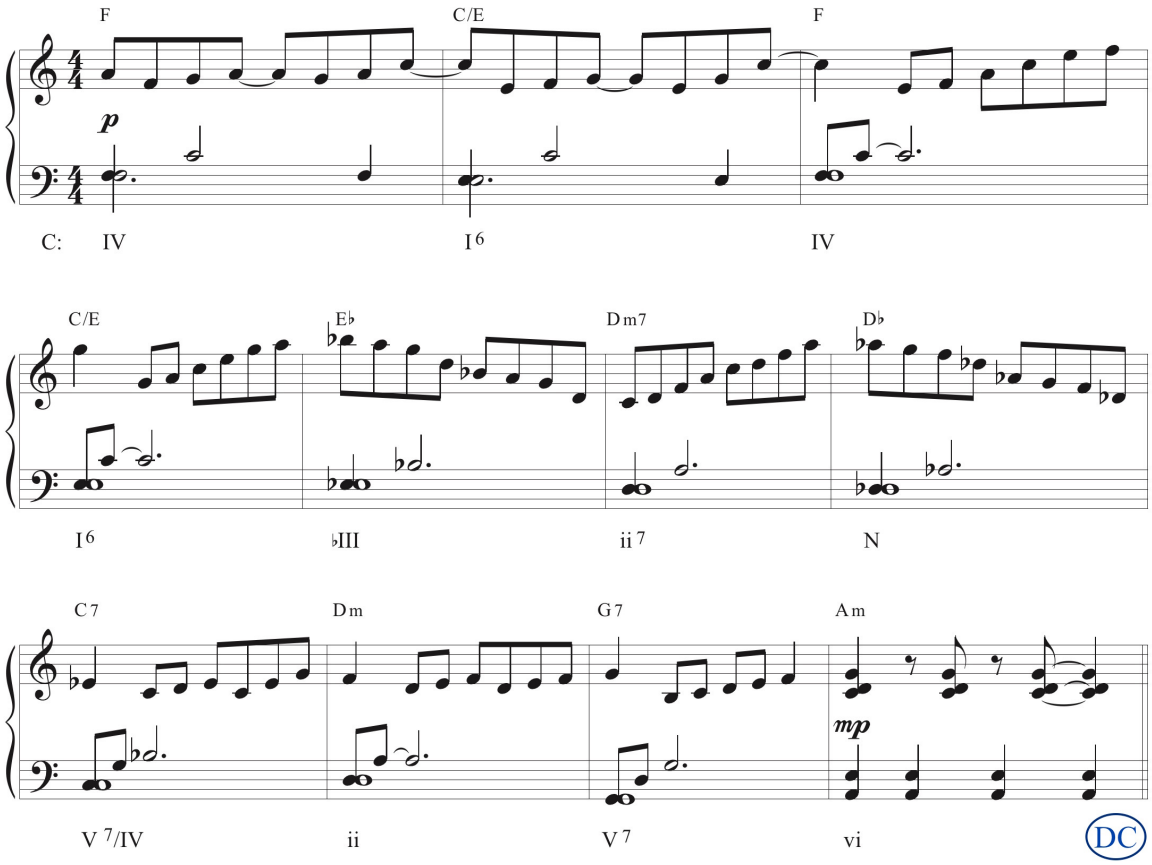
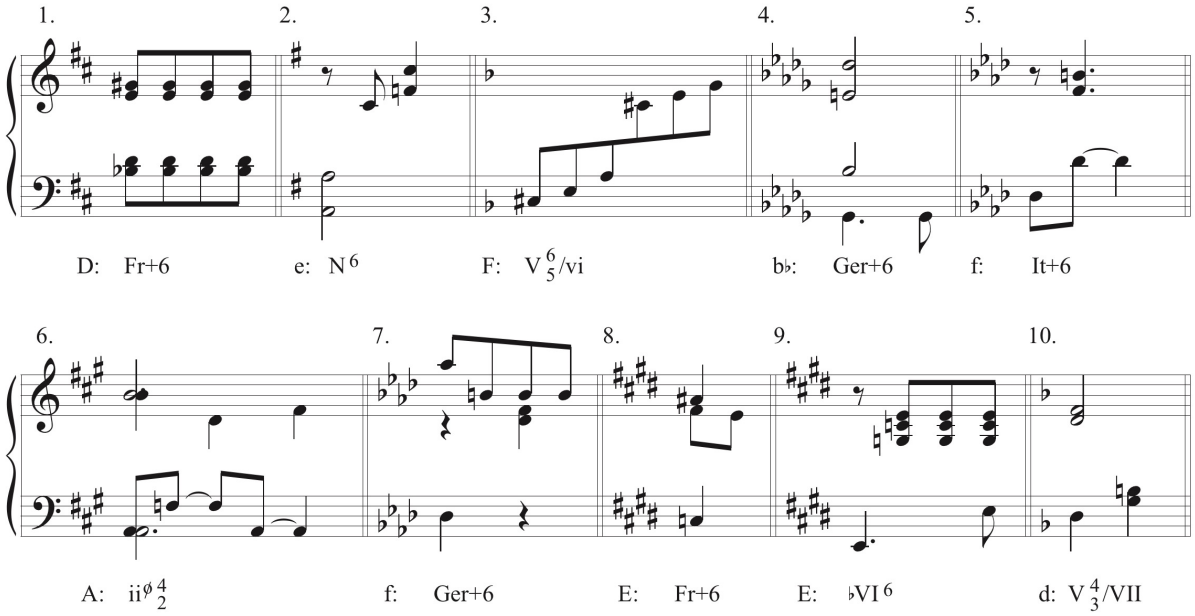


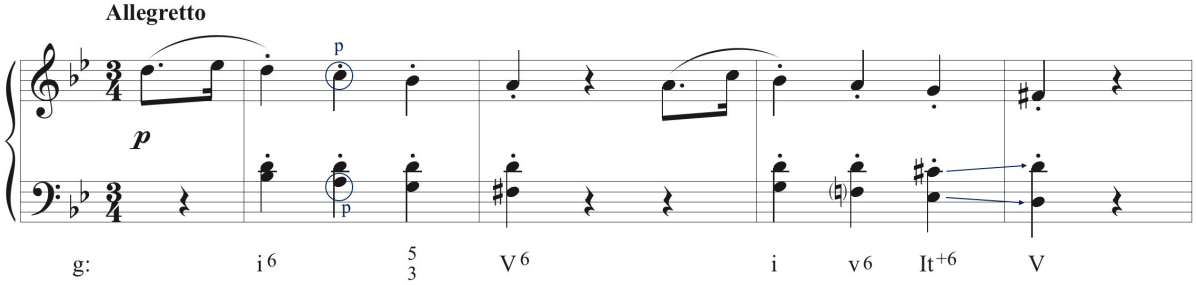
Chapter 13

SELF-TEST 13-1

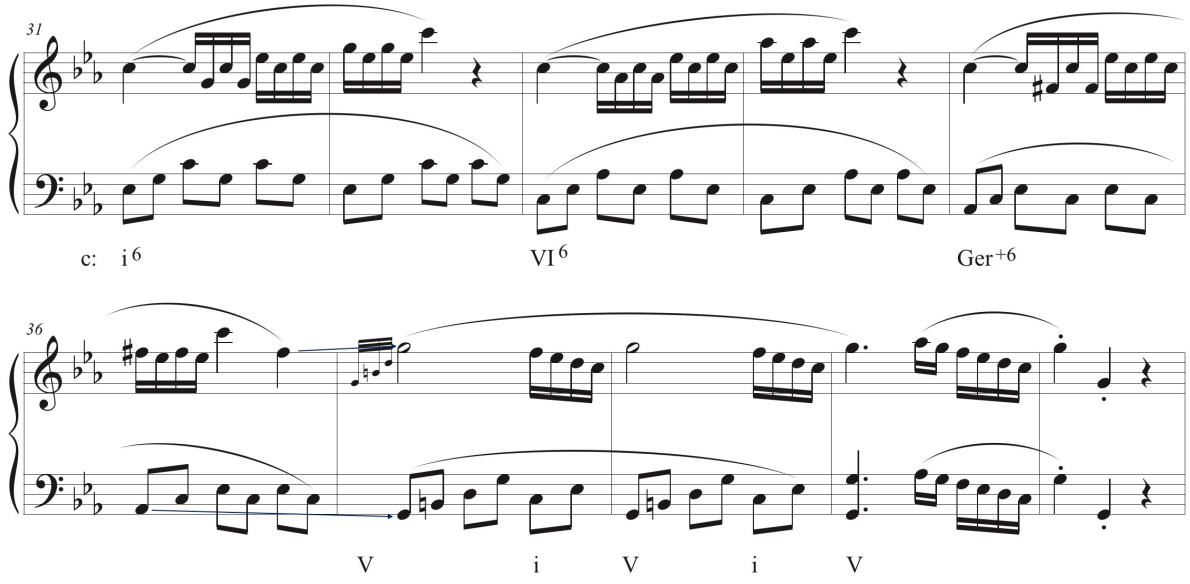


SELF-TEST 13-2

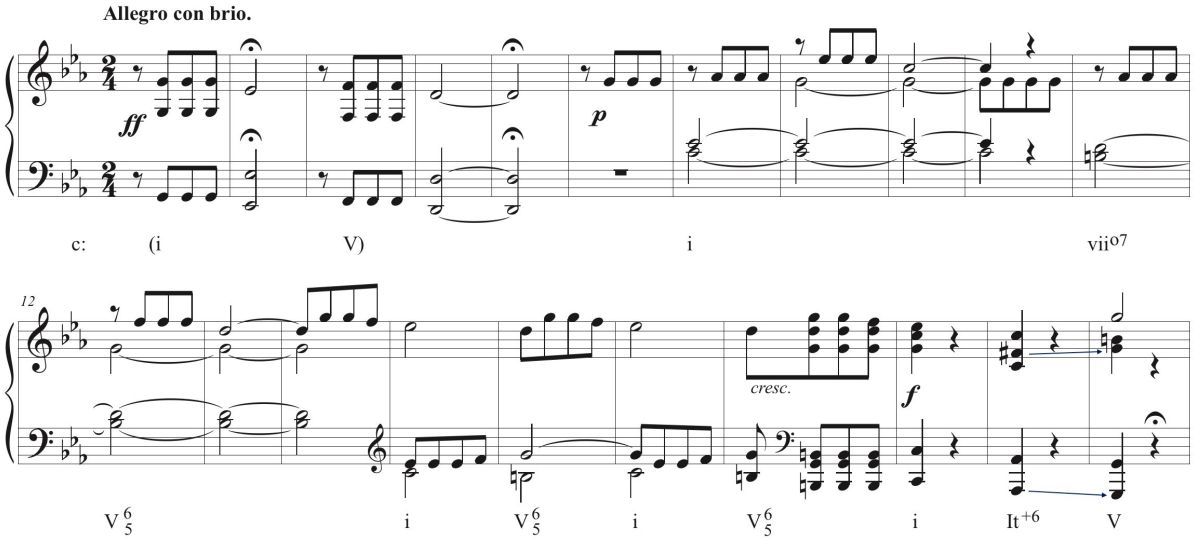
1.



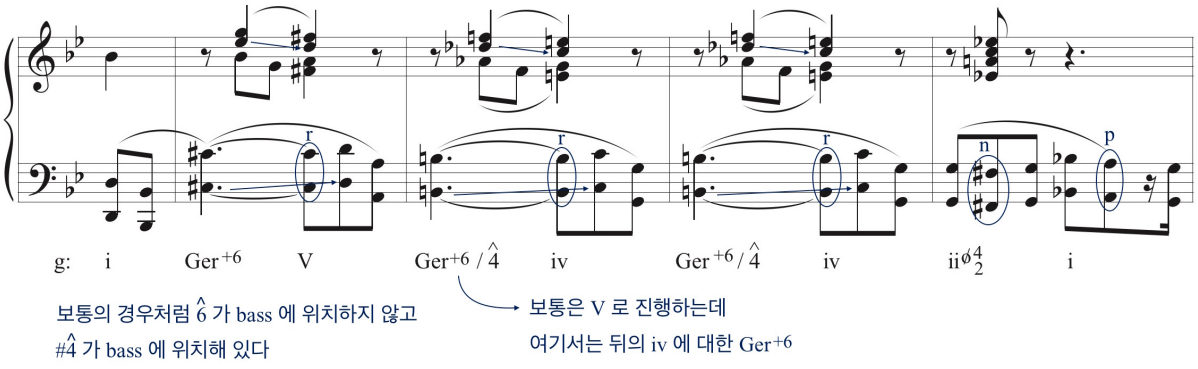
2.



3.

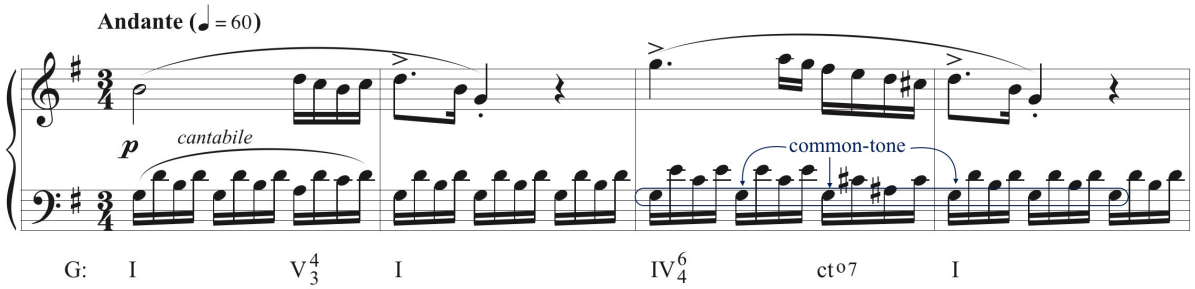


4.



Chapter 15

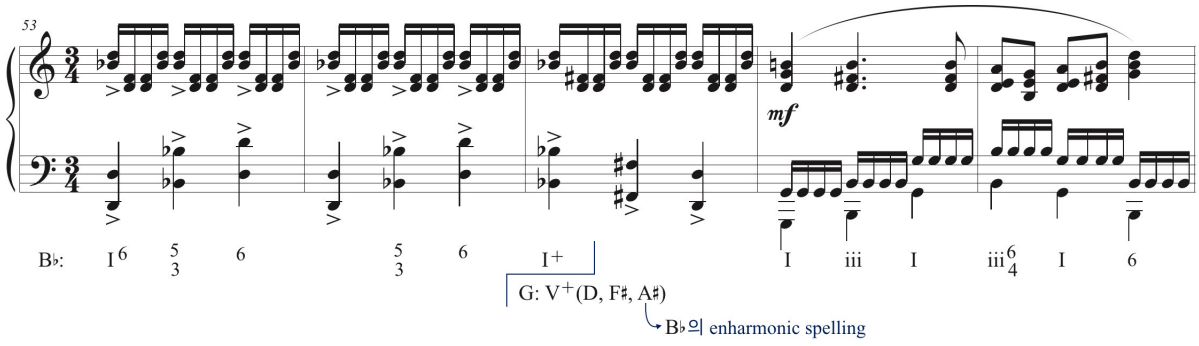
SELF-TEST 15



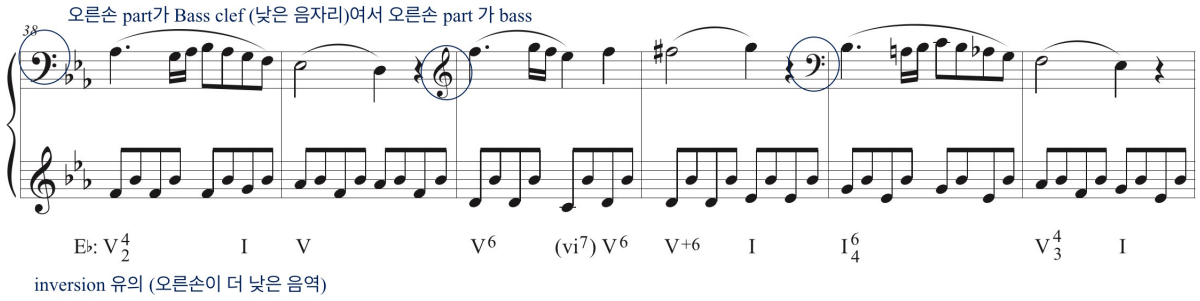
Chapter 16

SELF-TEST 16

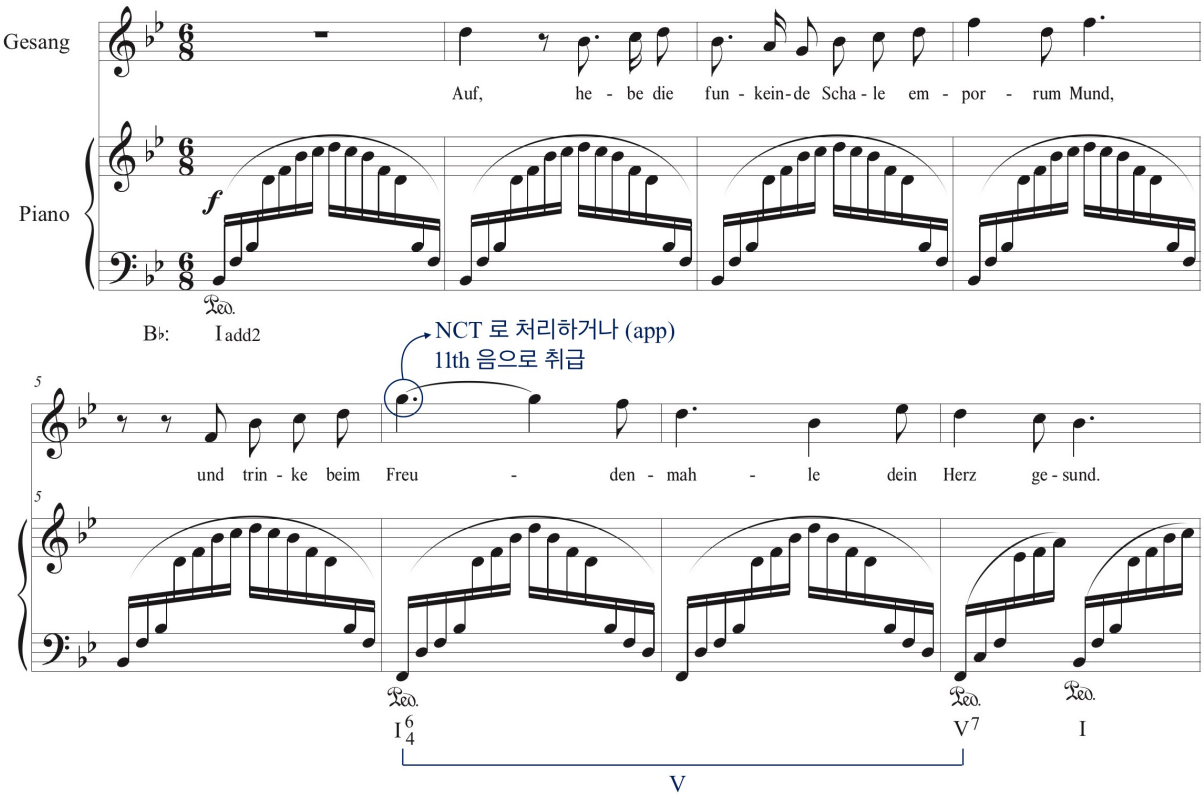
1.



2.

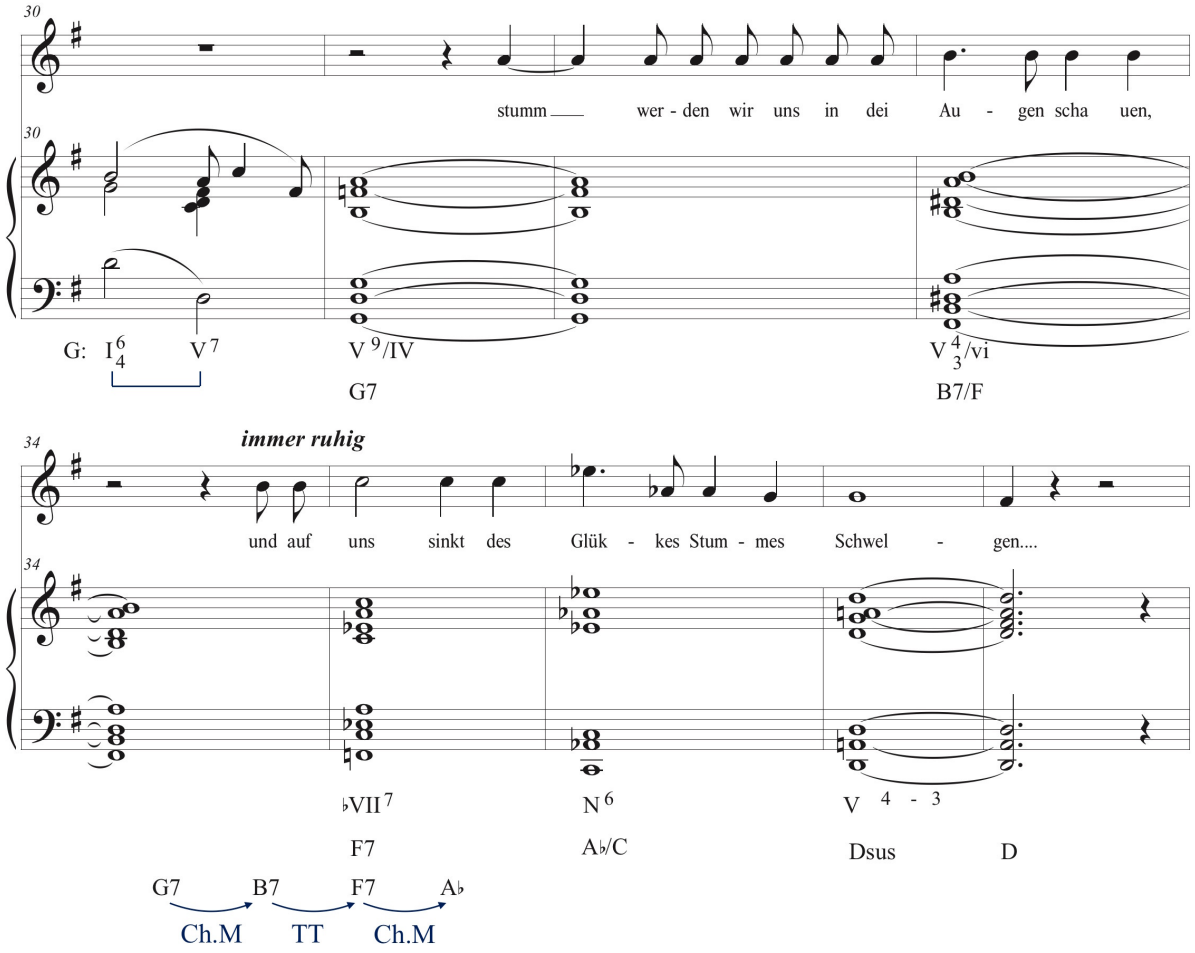

오른손 part가 Bass clef (낮은 음자리)여서 오른손 part 가 bass
38
E♭: V$^4_2$ I V V^6 (vi^7) V^6 V+6 I I$^6_4$ V$^4_3$ I
inversion 유의 (오른손이 더 낮은 음역)

3.


Gesang
Auf, he - be die fun - kein-de Scha - le em - por - rum Mund,
Piano
f
Ped.
B♭: I add2
NCT 로 처리하거나 (app)
11th 음으로 취급
5
und trin - ke beim Freu - den - mah - le dein Herz ge - sund.
Ped.
Ped.
Ped.
I$^6_4$
V^7
I
V

Chapter 17

SELF-TEST 17



위의 Strauss 곡에서 m.31 부터 m. 36 까지 전통적인 chord progression 을 따르지 않기때문에 Roman Numeral 이 의미가 없다. Roman Numeral 을 적었지만, 서로 상관관계가 없다는 것을 알아 챌 수 있을 것이다. 이럴 경우 위의 답처럼 lead-sheet symbol 을 쓰고 그 chord 들이 무슨 관계가 있는지 적는다. G7 에서 B7 으로 옮겨갔는데 이 둘의 관계는 chromatic mediant (Ch.M)이다. 그리고 B7 과 F7 의 root 끼리 Tritone (TT) 의 관계로 움직인다. F7 과 Ab 과의 관계는 또다시 chromatic mediant relationship 을 사용하여 전통적인 chord progression 을 따르지 않는 chord 들끼리 mirror (좌우대칭)의 pattern 을 가진다.

Chapter 18

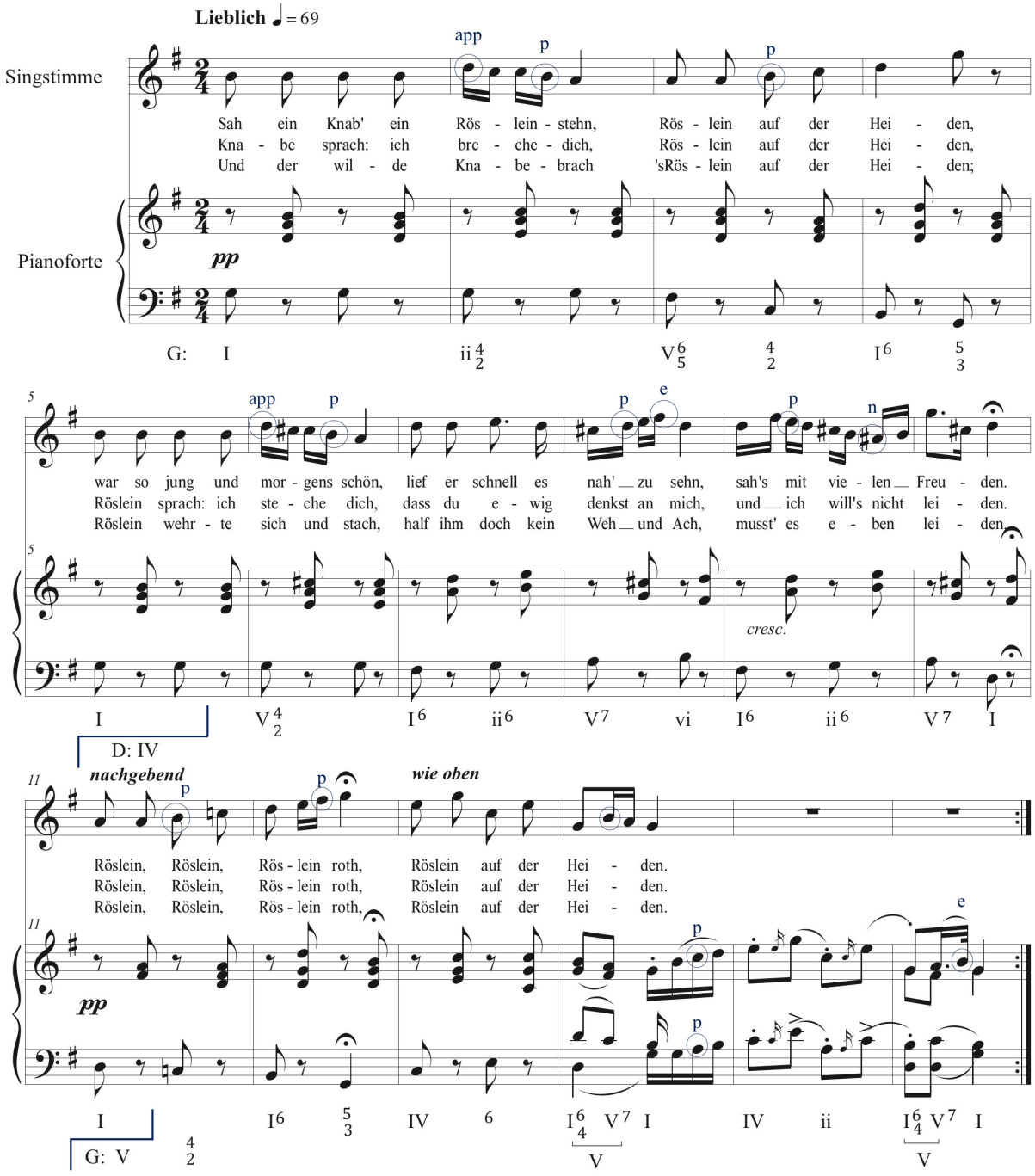
SELF-TEST 18

1. Lydian (tonal center: F)
2. Phrygian (tonal center: G)
3. Dorian (tonal center: A)

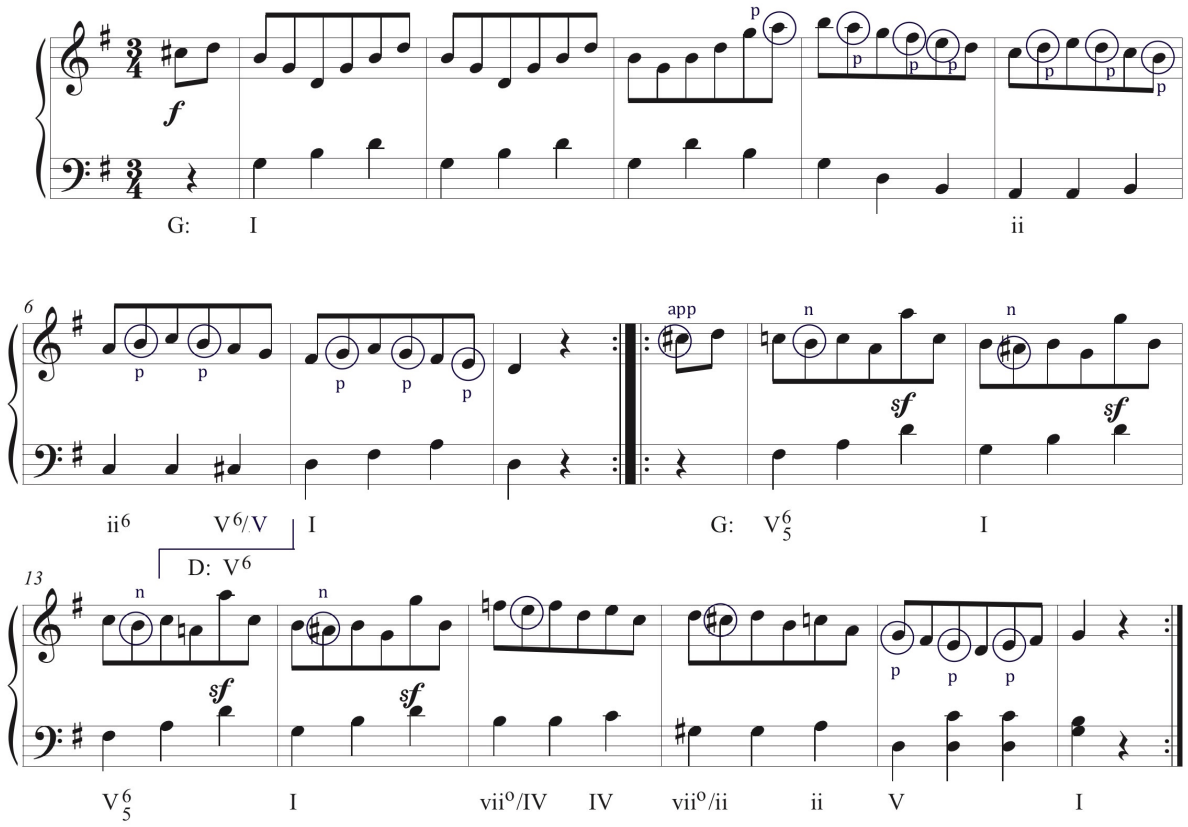
PART II
Analysis

Chapter 20

SELF-TEST 20-1
1. Strophic Form



2. Binary Form

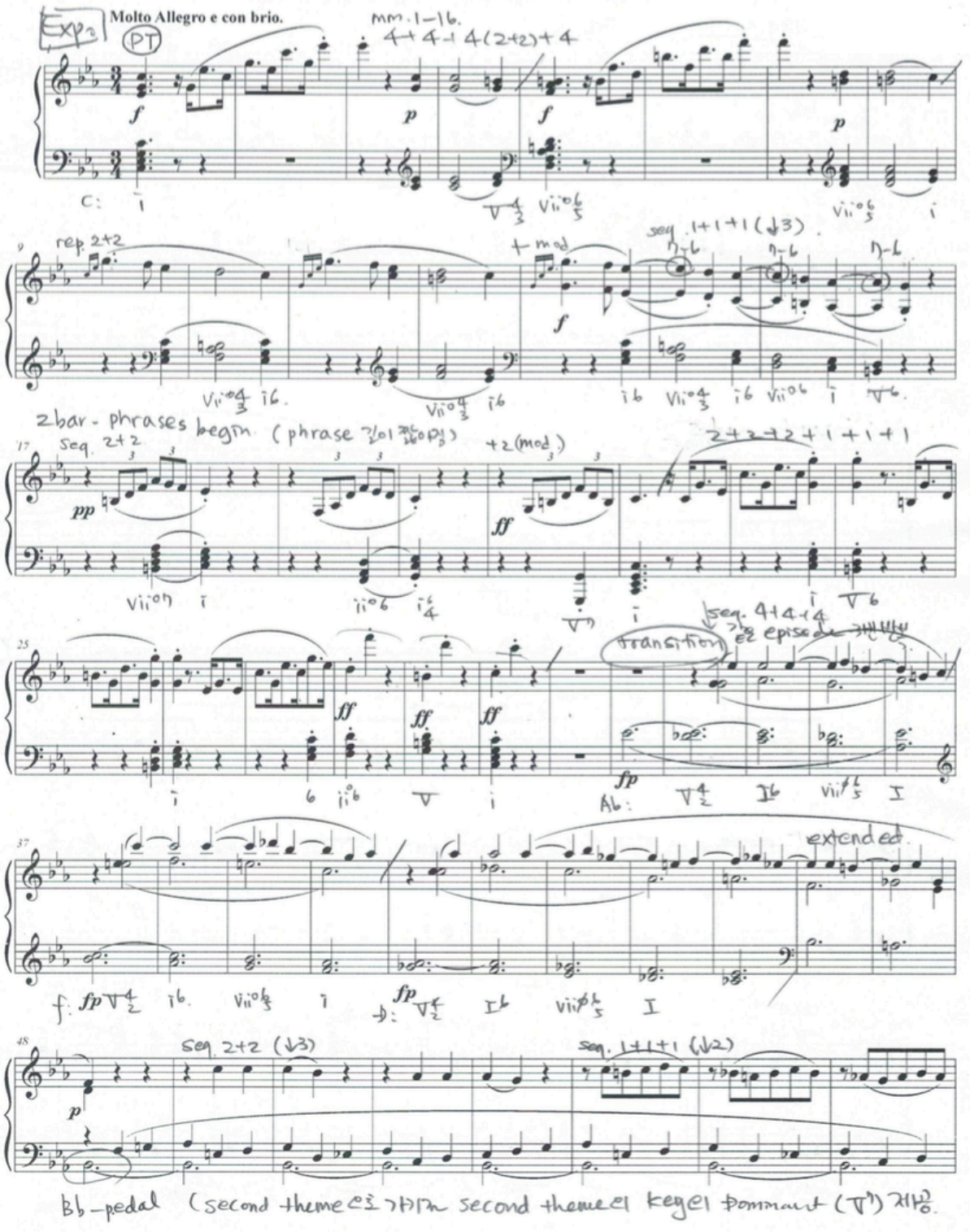


SELF-TEST 20-2

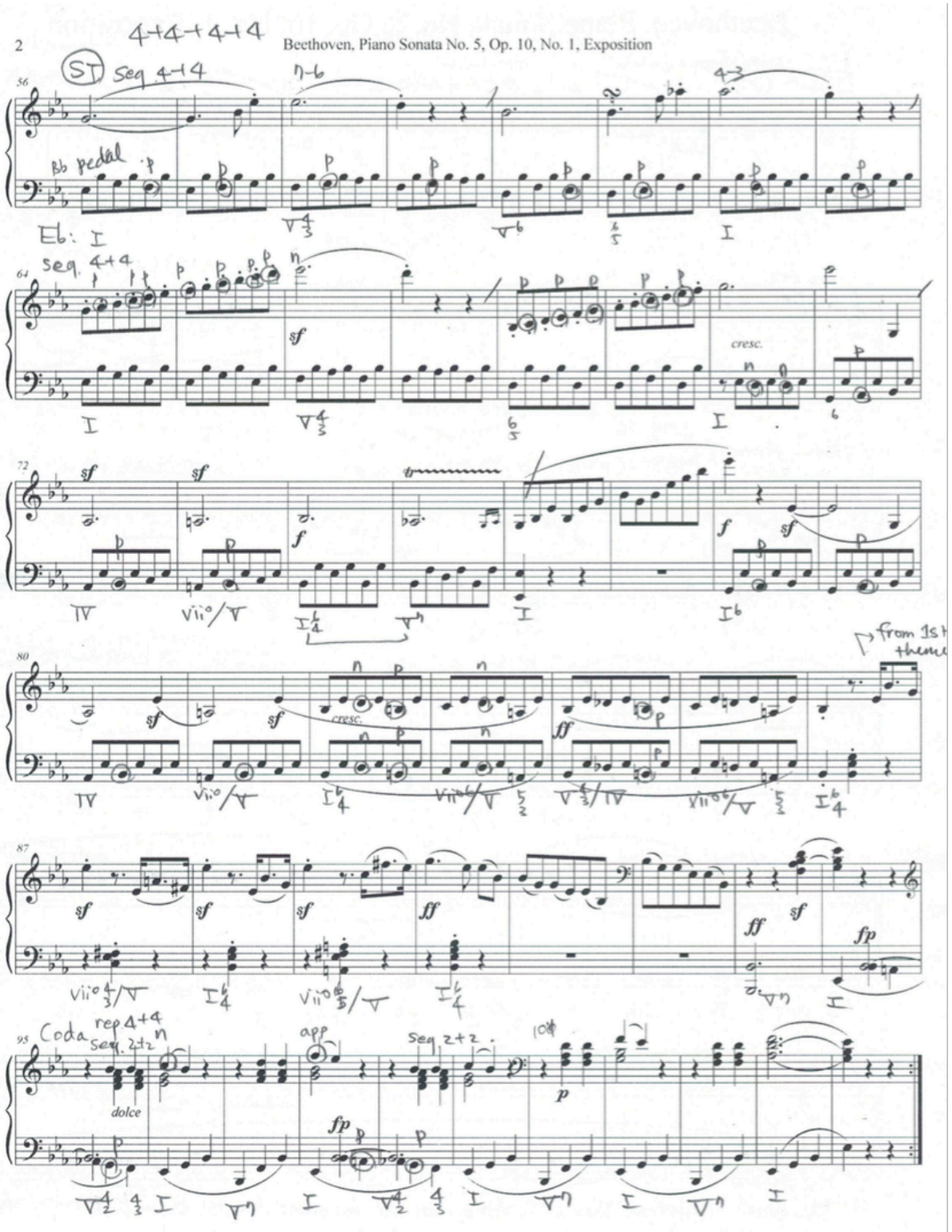
1. First Theme: mm. 1-30
2. Transition: mm. 31-55
3. Second Theme: mm. 56 - 76
4. Closing Section: mm. 76- end

Sonata Form

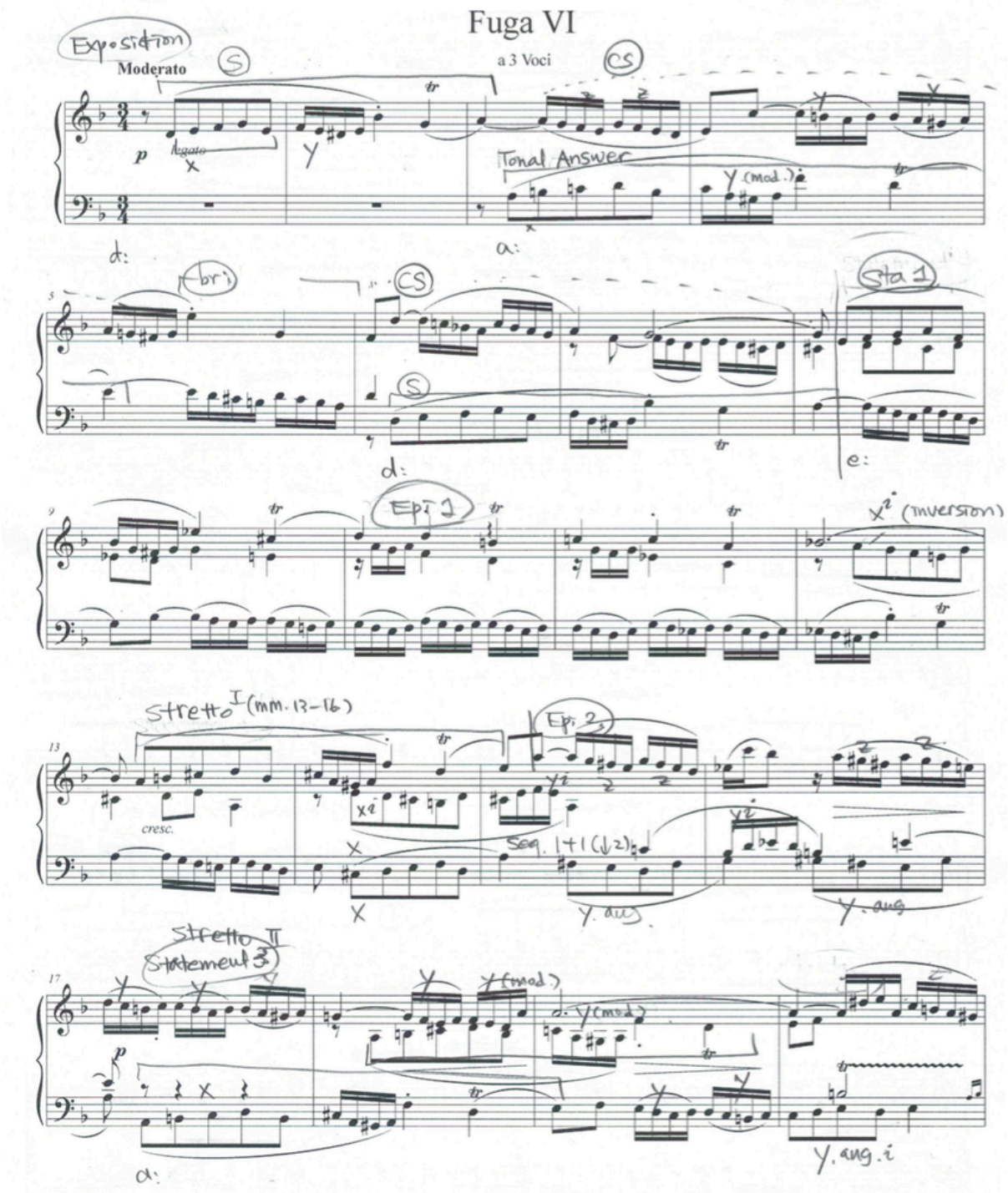
Beethoven, Piano Sonata No. 5, Op. 10, No. 1, Exposition

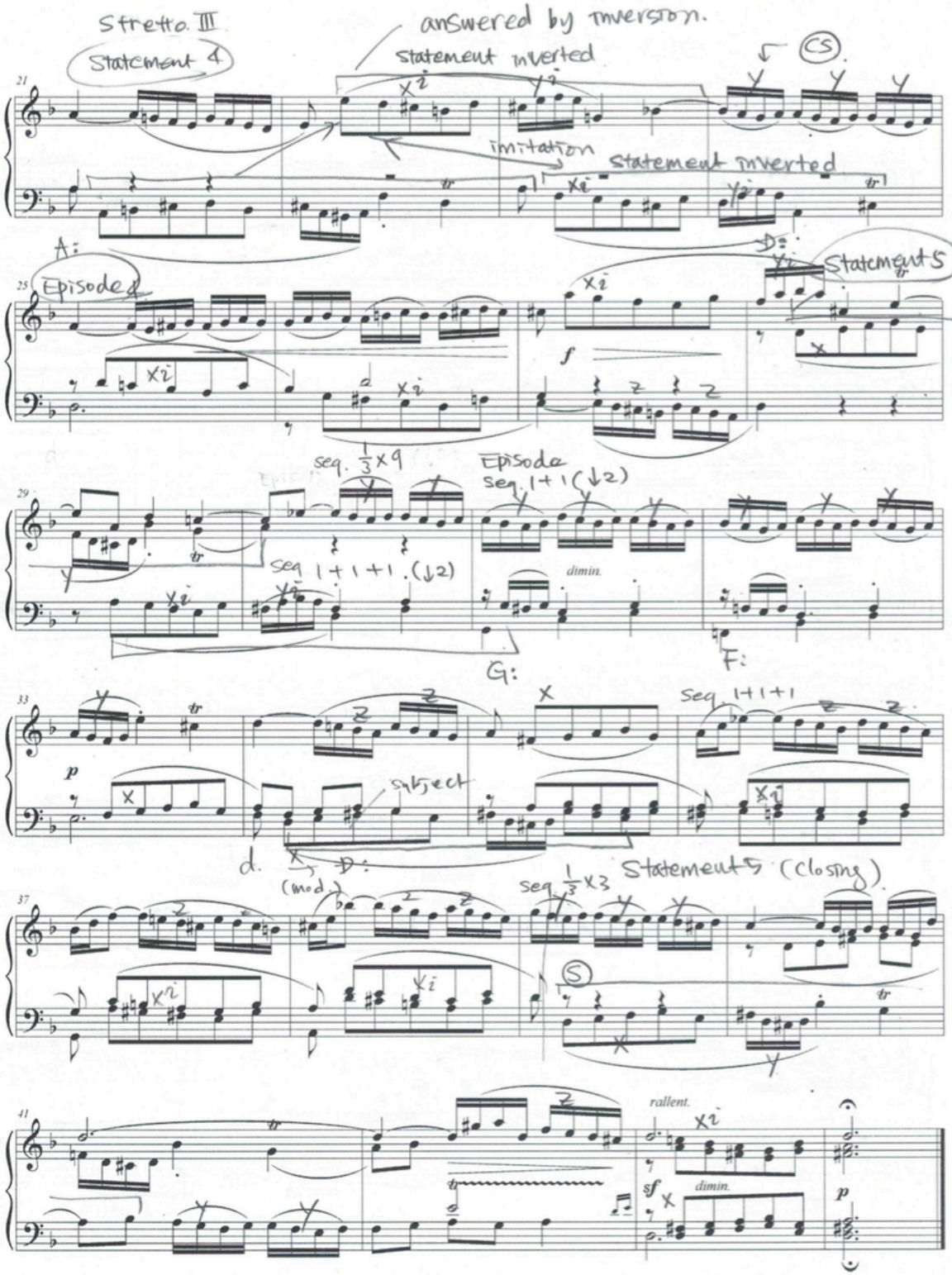


transition: sequential modulation


4+4+4+4
ST
Seq 4+4
n-6
4-3
Bb pedal
Eb: I
seq. 4+4
cresc.
from 1st theme
Coda
rep 4+4
seq. 2+2
dolce
app
Seq 2+2

SELF-TEST 20-3
Answer 의 종류: tonal answer

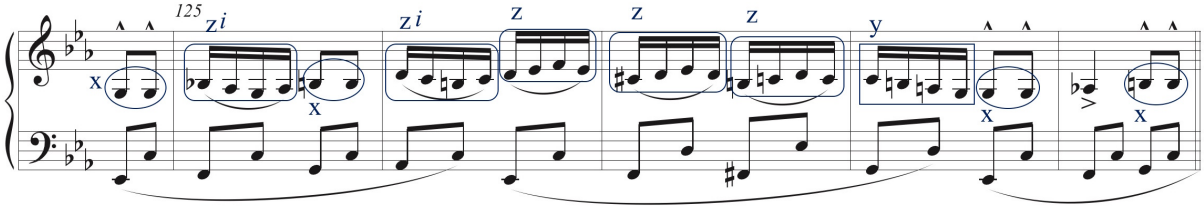



Stretto III
Statement 4
answered by inversion.
statement inverted
CS
imitation
statement inverted
A:
D:
Episode 4
Statement 5
f
seq. 1/3 x 9
Episode
seq. 1+1 (↓2)
seq 1+1+1 (↓2)
dimin.
G:
F:
p
subject
d.
(mod.)
seq. 1+1+1
seq. 1/3 x 3
Statement 5 (closing)
S
rallent.
sf
dimin.
p

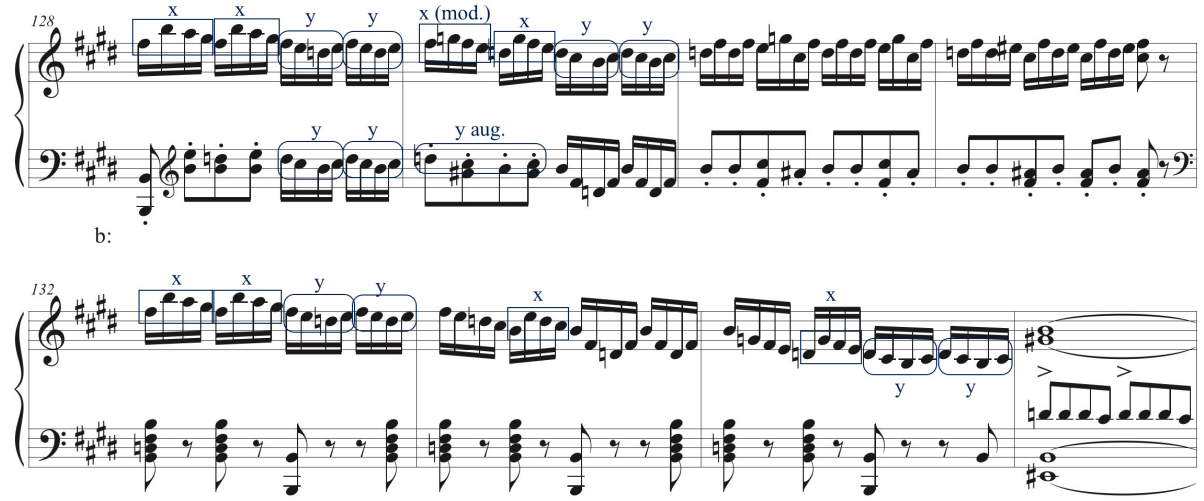
Chapter 22

SELF-TEST 22

1.



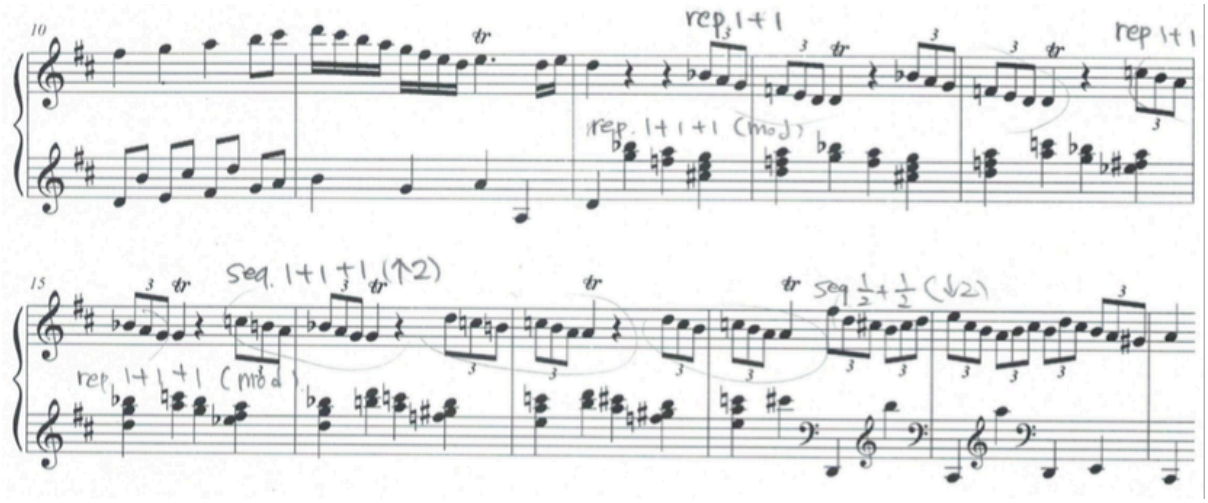
2.



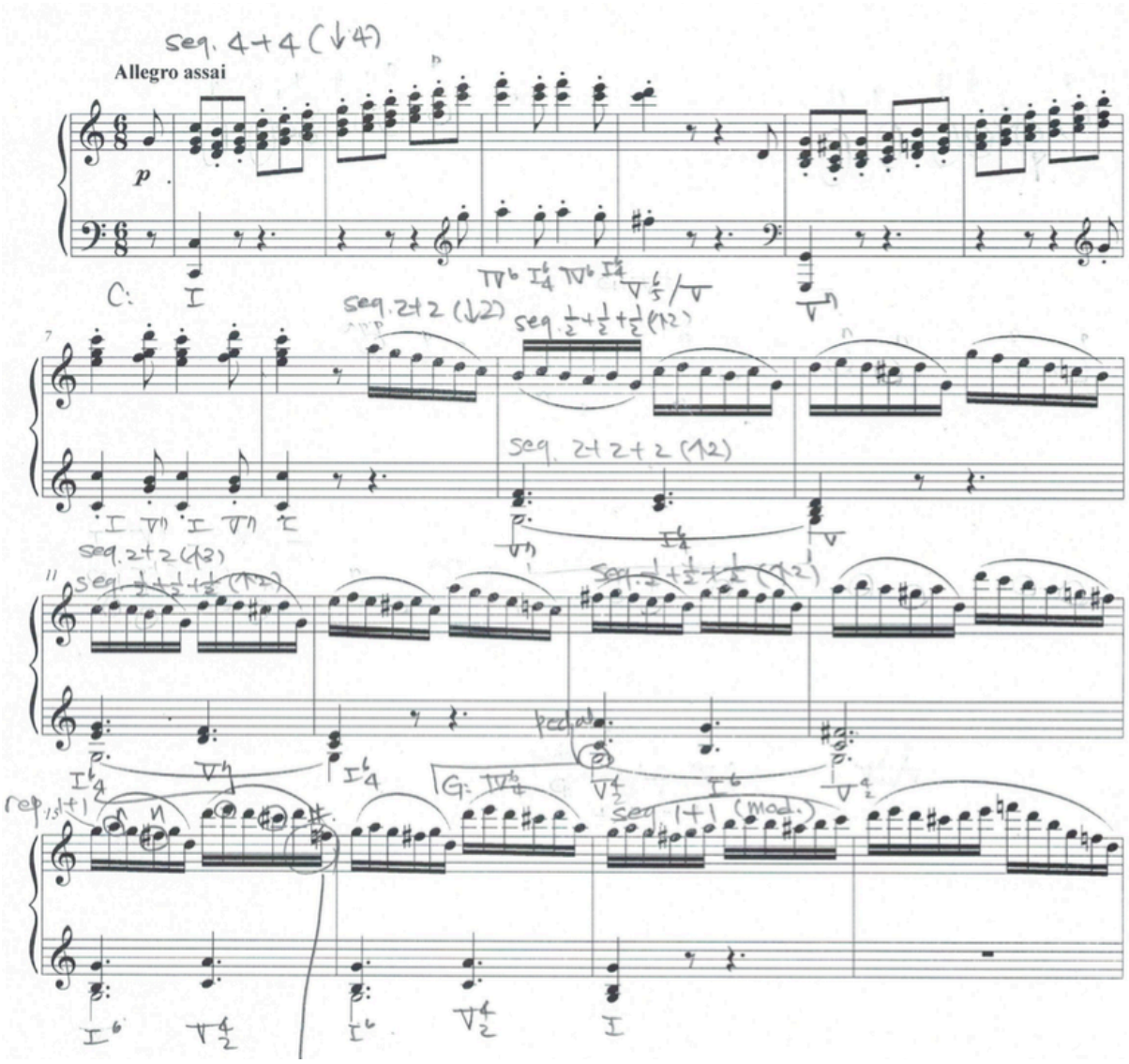
Chapter 23

SELF-TEST 23

1.



2.


seq. 4+4 (↓4)
Allegro assai
p
C: I
seq. 2+2 (↓2)
seq. 2+2+2 (↑2)
seq. 2+2 (↑2)
rep. 1+1
G:
seq. 1+1 (mod.)