7 Write the scale of $E_b$ harmonic minor.
   - Do not write the key signature. Use accidentals.
   - Start on $E_b$.
   - Use semibreves (whole notes).
   - Write one octave ascending.
   - Build the $i$, $ii^6$, $iv$, $V^7$, $VI$ and $vii^6$ chords on the correct notes.

8 Write the inner voices of this progression according to the given figuration. Use consonant skips in the inner voices for the first two beats of bar 3.

9 Rewrite the progression you wrote in Question 8 in the enharmonically equivalent key of $D_b$ minor.

Music Craft Student Workbook 4B

Pg. 62
15 Study the Set Work, *Heidenröselein* by Franz Schubert (shown on page 97), and then answer the questions below.

(a) Which bars form the first phrase in this melody? _____________________________
(b) How many bars are in the third phrase? _____________________________
(c) Which bars in the body of the piece are based on bars 3 and 4? _____________________________
(d) What is the overall phrase-length organisation of this sixteen-bar song? _____________________________
(e) Which bars form the postlude in this piece? _____________________________

5 marks □

16 Write a harmonic analysis of the following excerpt from *Heidenröselein*.
Provide the full figuring (i.e. Roman numerals and chord inversion numbers) for each chord.

Terms
17 Name these ornaments

(i) _____________________________ (ii) _____________________________

(iii) _____________________________ (iv) _____________________________

Correct sign: [Red marking]
12. Write four-part settings of $V_3^4$ in the named keys. Use a close structure for each chord.

(i) $V_3^4$

D major

(ii) $V_3^4$

B minor

4 marks

13. Provide the figuring (i.e. chord inversion numbers only) for the following inversions of the dominant seventh chord.

(i) $b\#1$ $b\#1$

(ii) $\#4$ $\#5$

(iii) $b\#1$ $b\#1$

(iv) $b\#1$

(v) $\#5$ $\#5$

5 marks

Set Works

14. Set Works

Listen to CD 2 Tracks 48–49

On each track, you will hear one of the Set Works.

Name the two pieces that you hear.

Write your answers in the table below.

<table>
<thead>
<tr>
<th>Track</th>
<th>Set Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>48</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td></td>
</tr>
</tbody>
</table>

2 marks
4. Here is one octave of the scale of B major.
Build the iii, vi, and vii° chords on the correct notes.

5. Write the scale of F♯ major.
- Write the key signature.
- Use semibreves (whole notes).
- Start on F♯.
- Write one octave ascending.
- Build the I, ii, IV, V, and vi triads on the correct notes.

6. Write a bass line for this progression in G major according to the given figuring, and then fill in the two inner voices.

7. Rewrite the progression you wrote in Question 7 in the enharmonically equivalent key of F♯ major.
9 Give the English meaning of the following Italian terms.
   (a) Sotto voce ________________________________
   (b) Tenuto ________________________________
   (c) Ad lib. ________________________________
   (d) Attacca ________________________________

10 Performance terms
   Listen to CD 2 Tracks 29–32.
   On each track, you will hear a four-bar piece of music.
   Choose the appropriate Italian term from tenuto, staccato, con forza or sotto voce to describe what you hear on each track.

<table>
<thead>
<tr>
<th>Track</th>
<th>Italian term</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td></td>
</tr>
</tbody>
</table>

11 Triads
   Listen to CD 2 Tracks 33–35.
   On each track, you will hear a triad.
   Identify the triad you hear as a major or minor triad in root position or first inversion, or a diminished or augmented triad in root position.
   Write your answers in the table below.

<table>
<thead>
<tr>
<th>Triad</th>
<th>Track 33</th>
<th>Track 34</th>
<th>Track 35</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>