

78. Name two Sonatas by Beethoven, each of which contain a fugue.

79. Which of the great masters was the first to combine the fugue and sonata forms?

80. Analyze the third movement—Presto in F—of Sonata No. VI, Beethoven; shew that it is partly constructed on fugal principles; and name the measures in which double counterpoint is employed.

81. Explain the difference between fughetta and fugato.

82. Compare the first and second Fugues in Vol. I, J. S. Bach, and state in which of the two the following features are to be found:—(a) an irregular exposition, (b) a tonal answer, (c) a counter exposition, (d) a regular counter-subject, (e) a stretto, (f) a codetta, and (g) no episodes.

83. Fugue in G minor, Vol. I, No. 16, of the Well-tempered Clavier.

- (a) Is the answer real or tonal?
- (b) Is there a counter-subject?
- (c) At what measure does the exposition end?
- (d) At what measure and in what key does the development begin?
- (e) At what measure does the conclusion begin?
- (f) Is there any stretto?
- (g) How many times is the subject (or answer) heard throughout the Fugue?

84. Shew, by a table, the construction of the Fugue in B flat minor, No. 22, Vol. I, J. S. Bach.

85. Mention the most important compositions that come under the heading of cyclic form, and briefly describe them.

86. Describe the various movements of a Symphony with regard to their form.

87. Enumerate and classify the instruments of which the orchestra consisted in Beethoven's day.

88. Describe the ancient Binary Form, and trace its development into the modern binary or sonata form.