

Chopin – Scherzo No. 2 in B-flat minor, Op. 31

Aural Exercises – Part 2:

Phrasing, Harmonic Rhythm, Note Rhythm, Cadences, Real and Tonal Sequences, Key Changes & Harmonic Analysis

Grade 5 Harmony & Aural

Answer Key

Source: <https://allinonemusictheory.co.uk/aural-training/>

1. Harmonic Rhythm

- a) ☒ Once every eight bars (bars 460–475)
- b) ☒ Once every four bars (bars 476–491)
- c) ☒ Once per bar (bars 492–515)

2. The Effect of Harmonic Rhythm (bars 460–515)

Suggested response: The increasingly harmonic pace creates forward momentum and tension. The music becomes less settled and increasingly urgent, preparing the listener for the climax.

3. Real and Tonal Sequences (bars 476–491)

- a) ☒ Yes.
- b) ☒ The intervals remain exactly the same.
- c) ☒ A Real Sequence.

4. Note Rhythm and Repetition

- a) The left-hand rhythm is repeated between the two passages, creating a strong sense of rhythmic continuity and pattern.
- b) ☒ It is repeated several times and moves to different pitch levels.
- c) ☒ It makes the music increasingly urgent and energetic

5. Dominant Tension and Changes of Key (bars 492–515)

- a) ☒ The accented dominant note contributes to the unsettled nature of the music.
 - ☒ The accented dominant note creates a constant need for resolution.
 - b) ☒ The dominant creates an expectation of resolution to the tonic.
 - c) ☒ The frequent changes of key prevent the music from settling. They increase instability and forward drive, so the listener is continually pushed towards the next harmonic event and ultimately towards resolution.
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6. The Unexpected Change to E Major (bars 516–523)

- a) ☒ A new melodic pattern and a change in the pace of the harmony.
- b) ☒ The dominant chord feels unstable and unresolved.

Key teaching point: the E-major passage briefly brightens the colour, but its final dominant prevents complete closure and keeps the music moving.

7. Phrasing and Structure at the Climax (bars 516–544)

- a) The first four bars are exactly the same.
 - b) ☒ There is no regular conclusion; rather unresolved energy and forward momentum.
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8. Delayed Resolution – The Final Build-Up (bars 524–544)

- a) Four times. The two-bar idea is heard four times across bars 528–535.
- b) ☒ Increasing tension and expectation.

Teacher note: the continuous quavers increase rhythmic activity while the harmony continues to delay the expected final arrival.

9. Harmonic Analysis (bars 525–540)

- a) Diminished chord
 - b) The diminished 7th chord sounds dramatic and unsettled. It is repeated a whole tone higher, making the music sound even more tense. At the same time, the rhythm becomes more continuous and strong, creating a powerful build-up towards the cadence.
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10. The Final Cadence (bars 543–544)

- a) ☒ Perfect Cadence.
 - b) ☒ The music has repeatedly delayed resolution, making the final arrival more powerful.
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