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PREFACE

The workbook/anthologies to accompany *Music in Theory and Practice*, volumes 1 and 2, provide assignments to augment those printed in the texts and additional music for study. The chapters of the workbooks bear the same titles as those of the texts and are directly correlated with them. The pieces in the anthology sections are referred to in the assignments, but the instructor is free to use these pieces in any way he or she feels is appropriate.

The workbooks contain three different types of assignments:

1. *Drill*. This type of assignment acquaints students with the material in the corresponding chapters of the text. Learning to spell chords in various keys, distinguishing between chords in isolation, and identifying musical designs in artificially prepared situations are examples of drill exercises.
2. *Analysis*. This type of assignment acquaints students with music literature, permits them to view chapter material in its actual setting, and allows them to observe conformity to as well as digression from the norm. These exercises will also improve sight-reading ability and dexterity in analysis.
3. *Composition*. After the extensive drill and comprehensive analysis assignments, students are encouraged to try employing musical ideas, chord progressions, phrase relationships, and so on in their own musical compositions. If the devices that were drilled and analyzed can be successfully manipulated in a composition, one of the most important goals in the study of music theory will have been achieved.

The workbook/anthologies include guided review and self-testing sections. Each chapter contains a suggested strategy for reviewing and learning the material. Students often find that the study skills they have developed for other courses don't work well in learning music theory. The guided review sections present a step-by-step process involving reading, playing musical examples, and writing, which will help ensure success in learning the material.

Each chapter concludes with a sample chapter test covering the essential concepts of the chapter. Answers for all chapter tests are contained in a section beginning on page 161. These tests allow the student to identify areas of strength and weakness before in-class examinations.

BRUCE BENWARD
GARY WHITE

I NOTATION

Name _____

Section _____

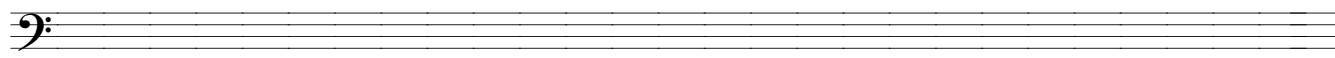
Date _____

A. Rewrite this melody using the clef provided. Also add proper meter and key signatures.

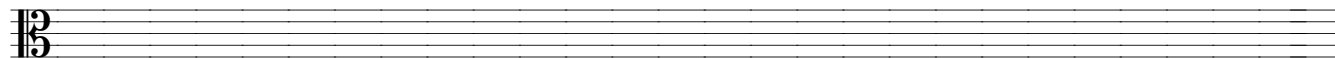
Saint-Saëns: Septet in E-flat Major, op. 65.



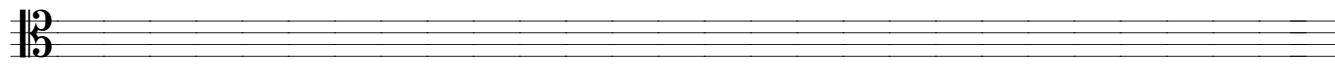
1.



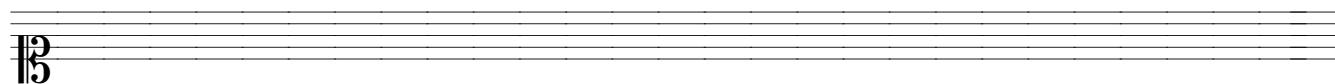
2.



3.



4.

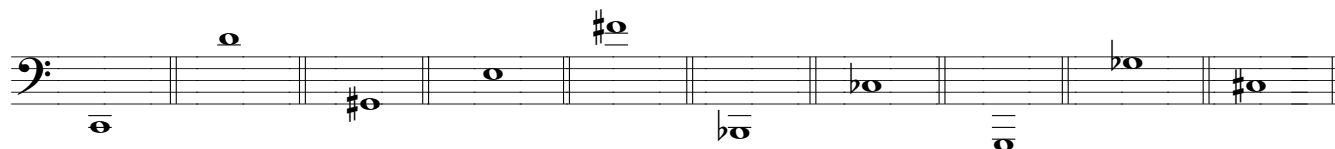


B. Write the letter name for each tone and indicate the octave identification.

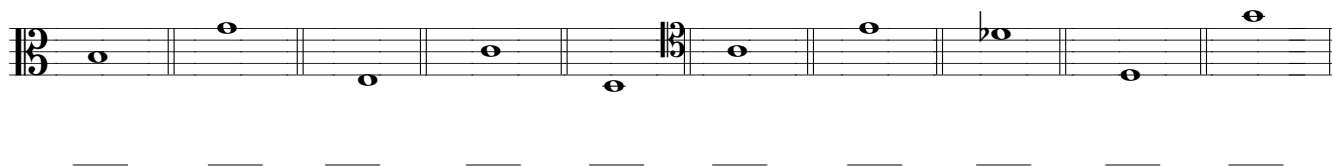
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



11. 12. 13. 14. 15. 16. 17. 18. 19. 20.



21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

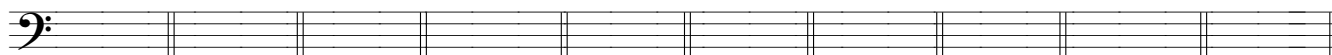


C. Lower each pitch one half step by either adding or deleting an accidental. Do not change the letter name of the tone.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



Write your answers here:

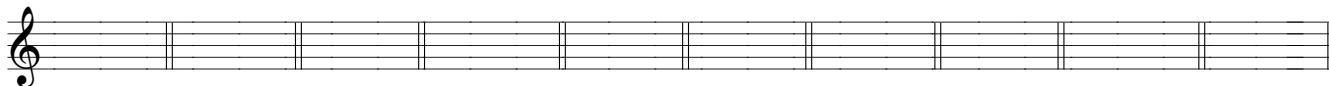


D. Raise each pitch one half step by either adding or deleting an accidental. Do not change the letter name of the tone.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



Write your answers here:

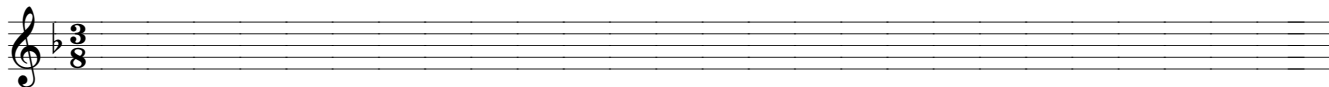


E. Rewrite this melody using the values expressed by the new meter signatures.

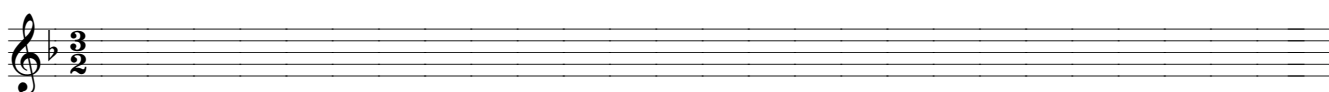
1.



2.

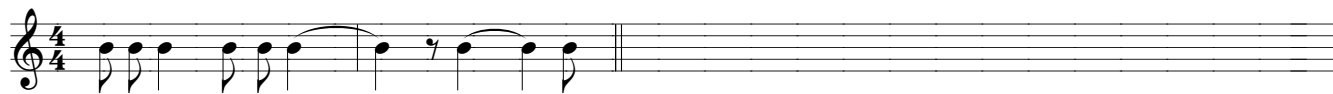


3.

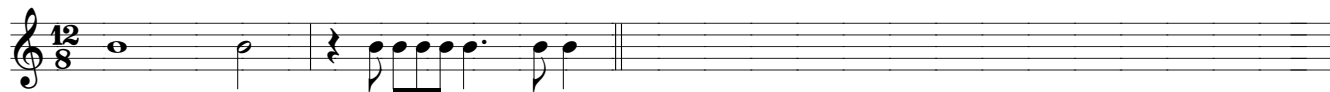


Date _____

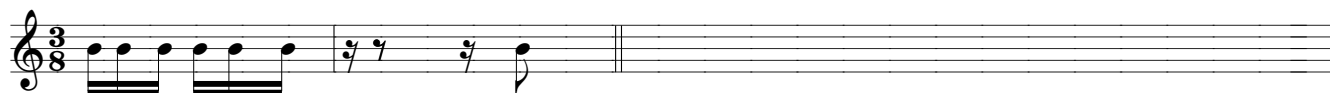
1.

[illegible]

9.



10.



G. Complete each measure with *one* note.

1.

2.

3.

4.

5.



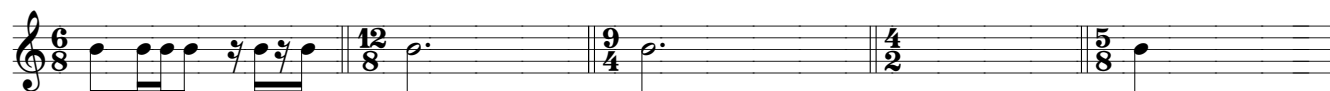
6.

7.

8.

9.

10.



H. Write the correct meter signature for each of these measures. (In some instances, there is more than one correct answer.)

1.

2.

3.

4.



5.

6.

7.

8.

9.



I. Rewrite and correct the notation. Do not remove or change the pitch of any note.

1. Instrumental



2. Instrumental



3. For piano

Name _____

Section _____

Date _____

4. Vocal

5. Instrumental

- J. On a separate sheet of paper, rewrite the following excerpt, raising each tone one half step through the use of accidentals.
- K. On a separate sheet of paper, rewrite the following excerpt, lowering each tone one half step by using the proper accidentals.
- L. On a separate sheet of paper, rewrite the following excerpt, changing the meter signature to 4/8. Make sure the 4/8 measures contain the same number of notes as the 4/4 measures.

Schumann: *Trällerliedchen* (Humming Song) from Album for the Young, op. 68, no. 3, m. 1–4.

Nicht schnell

REVIEW

You will find sections labeled “Review” near the end of each chapter in this Workbook/Anthology. The purpose of these sections is to provide a list of specific activities to improve your understanding of and fluency with the materials of the chapter. Music theory study is different from other academic classes you have had, and the study skills you have acquired there may not work in this class. Reading the chapter again or studying the areas you highlighted on first reading will not suffice. These materials must be practiced on a regular basis until they become second nature to you. If you take time to work on the following suggestions, you will find your knowledge and skills improving, and you will be on your way to success.

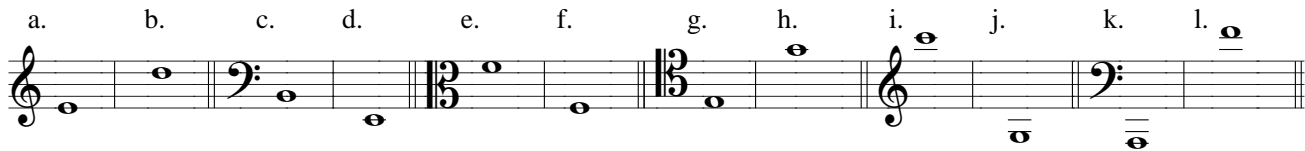
1. Look at the list of topics at the head of the chapter (page 9 in the textbook). Try to recall as specifically as possible the content of each of the sections. If any topics seem unclear to you, target those sections for careful study.
2. Sit at a piano keyboard. Play random white keys. For each key played, name the note, the solfeggio syllable, and the specific octave identification.
3. Take a piece of music. Look at each note and name the half step above and below that note.
4. Look in the anthology section beginning on page 177. Examine the meter signature of each piece and identify it as simple meter or compound meter. Can you locate a division of the beat? A subdivision? Are there any irregular divisions?

5. Take a piece of music. Copy it on a blank piece of paper. In the days before copy machines, musicians regularly copied music, and it is said that many great composers learned their craft by copying other composers' music. You must learn to produce clear, legible manuscript, and copying music and comparing your work with the original is good practice. Even though we now have computer programs to create music manuscript, you can still learn a lot about music notation by copying music by hand.

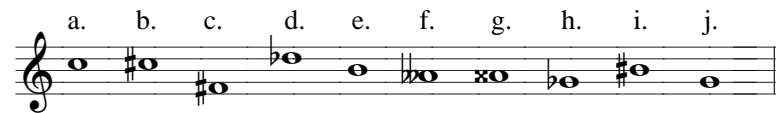
TEST YOURSELF I

Answers are on page 161.

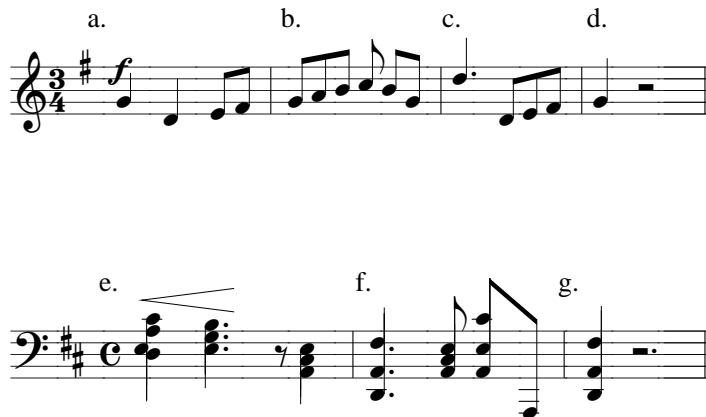
1. Write the letter name of each of the following notes and indicate the octave identification.



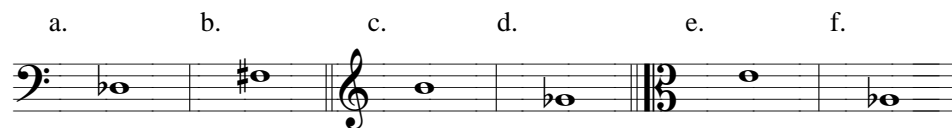
2. Find the pairs of enharmonic equivalents among the following ten notes.



3. Find the errors in notation in each measure below.



4. Name the note one half step above each of the following notes.



2 SCALES, TONALITY, KEY, MODES

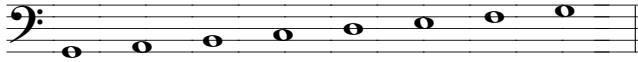
Name _____

Section _____

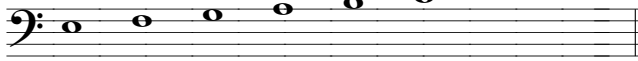
Date _____

A. Add the sharps or flats (on the staff, to individual notes) needed to form each scale.

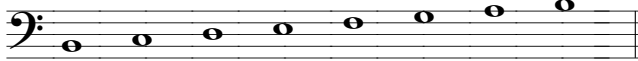
1. G \sharp natural minor



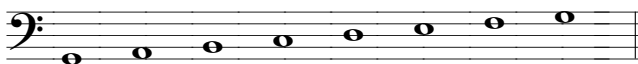
2. E \flat major



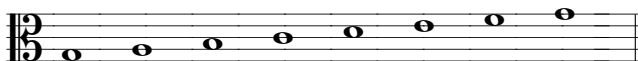
3. B \flat ascending melodic minor



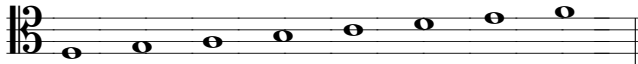
4. G \flat major



5. G harmonic minor



6. F ascending melodic minor



B. Write the key signature for each of the following:

1. fm 2. AM 3. c \sharp m 4. D \flat M 5. g \sharp m 6. F \sharp M 7. bm 8. dm 9. A \flat M 10. e \flat m



C. Match the column on the right with that on the left by placing the number representing the correct answer in each blank.

- | | |
|---------------------------------------|------------------------|
| 1. Parallel minor of F \sharp major | C major _____ |
| 2. Relative minor of F \sharp major | B \flat major _____ |
| 3. Enharmonic with A \flat minor | F \sharp minor _____ |
| 4. Relative major of G minor | D \sharp minor _____ |
| 5. Parallel minor of A \flat major | C minor _____ |
| 6. Enharmonic with F \sharp major | E major _____ |
| 7. Relative major of C \sharp minor | G major _____ |
| 8. Parallel major of G minor | G \sharp minor _____ |
| 9. Parallel major of C minor | G \flat major _____ |
| 10. Relative minor of E \flat major | A \flat minor _____ |

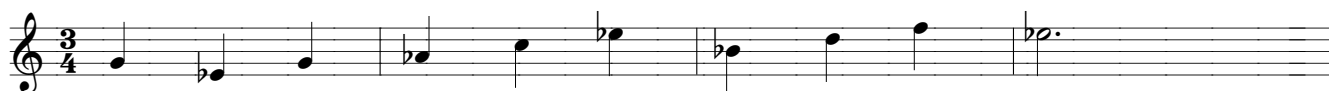
D. Each of the following melodies is based on one of the scales listed here. Write the name of the proper scale in the blank above each melody.

Scales: Chromatic Major Harmonic minor Pentatonic
 Natural minor Melodic minor Whole tone

1. _____



2. _____



3. _____



4. _____



5. _____



6. _____



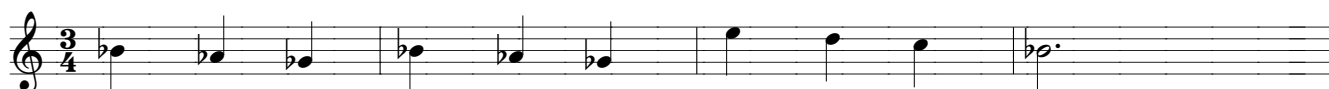
7. _____



8. _____



9. _____



10. _____



Name _____

Section _____

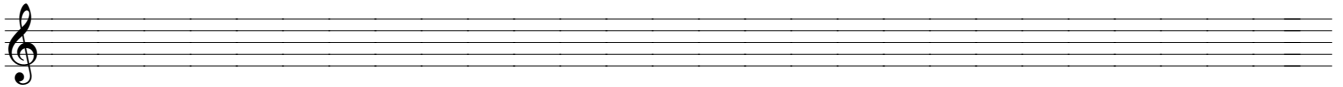
Date _____

E. Rewrite the following, adding or subtracting accidentals to conform to the key or mode requested.

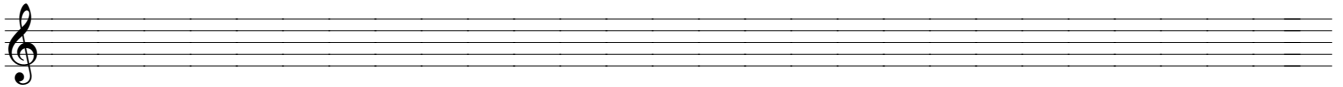
Brahms: Symphony No. 1, in C Minor, op. 68, IV (Allegro), m. 62–65.



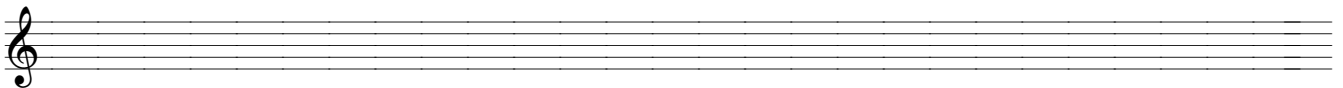
1. Natural minor



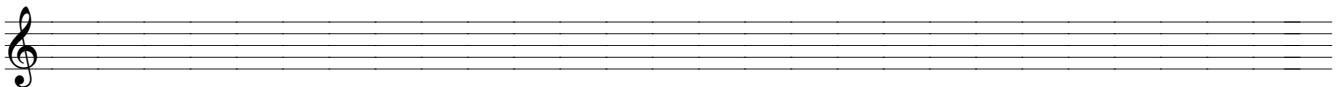
2. Melodic minor (ascending or descending form where appropriate)



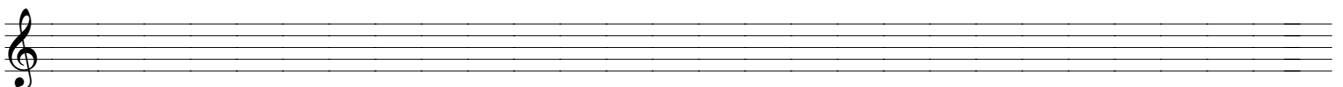
3. Dorian mode



4. Harmonic minor



5. Mixolydian mode



F. Add or subtract accidentals to change these melodies to the mode requested.

1. Dorian mode



2. Lydian mode



3. Mixolydian mode



4. Phrygian mode



5. Aeolian mode



G. In each of the six melodies that follow:

1. Write the pitch inventory, always beginning with A.
2. Examine the melody for clues to a possible tonic note, especially observing:
 - a. Direction of the melody pointing to a tonic
 - b. Strong intervallic relationships stressing a central tone
 - c. Cadence emphasizing a central tone
3. Go back and examine the pitch inventory to see if it can be arranged into a scale according to your findings for instruction 2.
4. Arrange the pitch inventory into a scale with the tonic as the first pitch.
5. Examine your scale to see if it fits a pattern of a mode (for example, Dorian, Phrygian), a key (major or minor), or one of the other scales introduced in chapter 2.
6. Enter this information as requested.

Name _____

Section _____

Date _____

1.



a. Pitch inventory:

b. Scale:



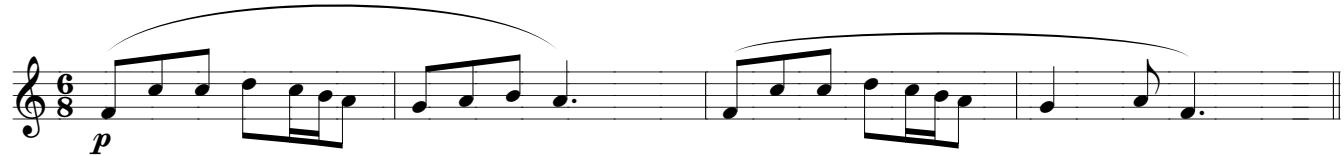
c. Complete only one of these blanks:

Key _____
(give name)

Mode _____
(give mode name)

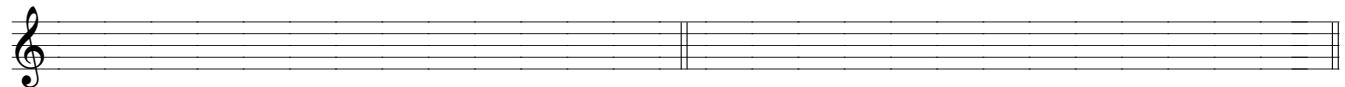
Other _____
(name scale)

2.



a. Pitch inventory:

b. Scale:



c. Complete only one of these blanks:

Key _____
(give name)

Mode _____
(give mode name)

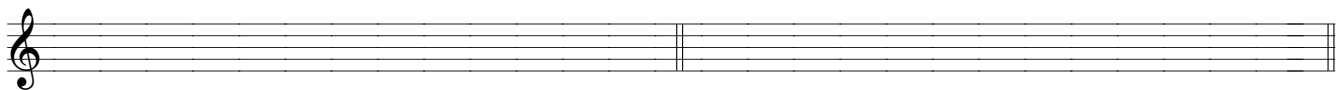
Other _____
(name scale)

3.



a. Pitch inventory:

b. Scale:



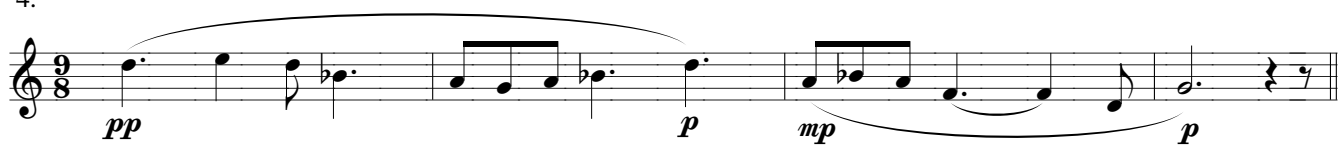
c. Complete only one of these blanks:

Key _____
(give name)

Mode _____
(give mode name)

Other _____
(name scale)

4.



a. Pitch inventory:

b. Scale:



c. Complete only one of these blanks:

Key _____
(give name)

Mode _____
(give mode name)

Other _____
(name scale)

Name _____

Section _____

Date _____

5.



a. Pitch inventory:

b. Scale:



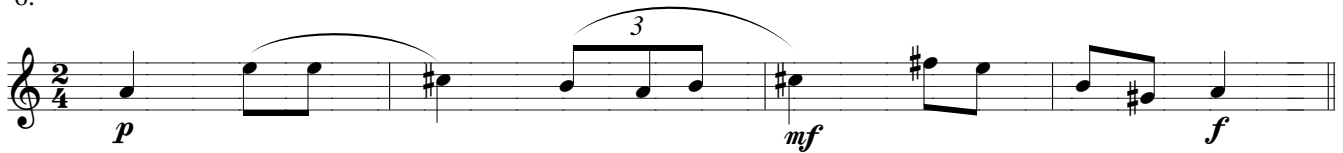
c. Complete only one of these blanks:

Key _____
(give name)

Mode _____
(give mode name)

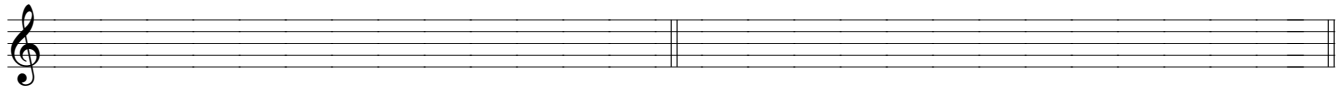
Other _____
(name scale)

6.



a. Pitch inventory:

b. Scale:



c. Complete only one of these blanks:

Key _____
(give name)

Mode _____
(give mode name)

Other _____
(name scale)

H. Refer to Rumanian Folk Song and Bagatelle, op. 6, no. 5, by Béla Bartók (1881–1945) on page 184.

1. Play or sing the melody only and determine the type of scale or mode used.
2. Examine the accompaniment and circle all pitches that do not conform to the scale or mode of the composition.



REVIEW


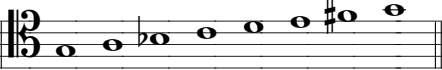
1. Starting on C, write the key signature for the major scale on each half step. Check your work by referring to figure 2.6 in the text (page 32). Now do the same for minor scales. Check your work using figure 2.18 on page 39.
2. At the piano keyboard, play the major scale and the three forms of the minor scales beginning on each pitch. Name the notes using letter names as you play each scale.
3. Name the major and minor scale for each of the key signatures from seven sharps through seven flats.
4. For each composition in the anthology look at the key signature and name the major and minor scale for that key signature. (Can you tell if the piece is in a major or a minor key?)
5. Work with a friend in spelling the major scales and the three forms of the minor scales. Take turns asking for a scale and check each other's work. See who can spell the most scales without making an error.
6. Look at the list of topics at the beginning of the chapter and review any areas for which you can't remember specific details.
7. Using familiar melodies or melodies from your sight-singing book, do a pitch inventory of several melodies. Can you identify the scale from your inventory and by examining the melody?
8. If you have computer software available for the major and minor scales, use it to review.

TEST YOURSELF 2





Answers are on page 162.

1. Identify each of the following scales (major, natural minor, harmonic minor, melodic minor).

a.  b. 

c.  d. 

2. Name the major and the minor scale for each of the following key signatures.

a.  b.  c.  d. 

major _____

minor _____

3. Each of the following groups of notes is part of two major scales. Name the two scales.

a.  b.  c.  d.  e. 

Name _____

Section _____

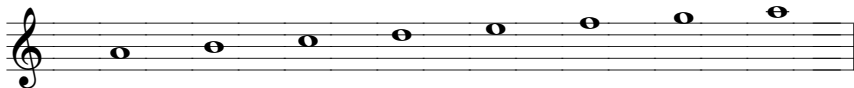
Date _____

4. Add the sharps or flats (on the staff, to individual notes) to form the scale requested.

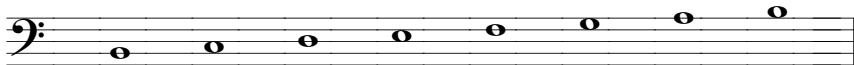
a. D major



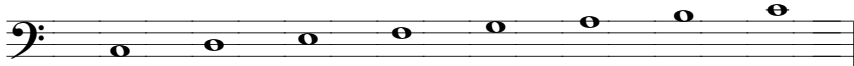
b. A \flat major



c. B ascending melodic minor

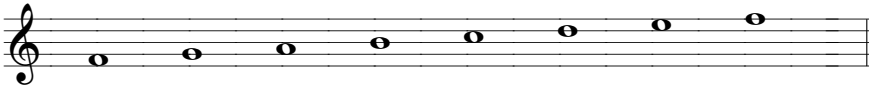


d. C \sharp harmonic minor



5. Add the correct accidentals to form the mode requested.

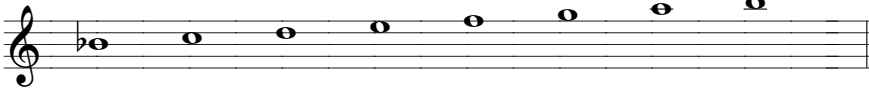
a. Phrygian mode



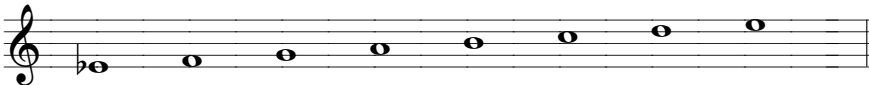
b. Dorian mode



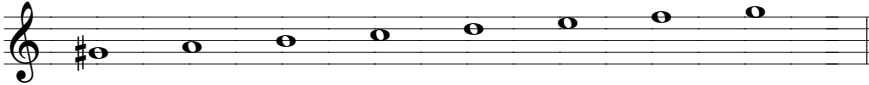
c. Mixolydian mode



d. Lydian mode



e. Phrygian mode



3

INTERVALS AND TRANSPOSITION

Name _____

Section _____

Date _____

A. Write the requested interval both *above* and *below* the given tone.

1. (Ex.) 2. 3. 4. 5. 6. 7. 8. 9. 10.

P5 P4 M3 m3 P4 P5 M3 m6 m3 P4

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

M6 M2 m7 m6 M2 M7 M7 m6 M6 m7

21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

P5 P4 M3 m3 M3 P4 P5 P4 M3 m3

31. 32. 33. 34. 35. 36. 37. 38. 39. 40.

m7 M7 m6 M2 m2 m7 M7 m2 m7 m6

41. 42. 43. 44. 45. 46. 47. 48. 49. 50.

A5 D5 A2 D5 A4 A2 A4 D4 A4 A2

51. 52. 53. 54. 55. 56. 57. 58. 59. 60.

D7 M7 m7 M6 m6 D7 m6 M6 D7 M6

61. 62. 63. 64. 65. 66. 67. 68. 69. 70.

M3 m3 m7 A4 P8 P1 D3 A2 m2 M7

71. 72. 73. 74. 75. 76. 77. 78. 79. 80.

A8 D7 m6 P5 A4 D5 m2 M6 M3 m3

81. 82. 83. 84. 85. 86. 87. 88. 89. 90.

D5 m6 M6 M3 m3 D2 D6 A6 A7 A6

91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

A6 m7 M7 P5 P4 m3 m2 M2 D7 A4

B. Here are some additional intervals to write. Write the requested interval *above* the given note. Below the given note write and label the inversion.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

P5 P4 M3 m2 M6 m6 A6 D2 A2 P8

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

M6 P5 D7 A6 D5 A4 A2 P4 m6 m7

Name _____

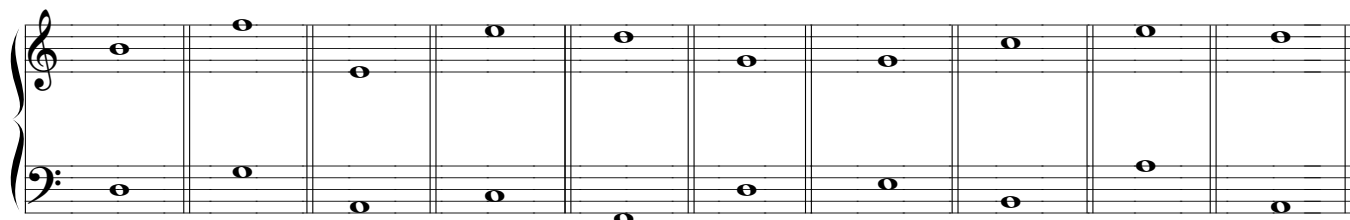
Section _____

Date _____

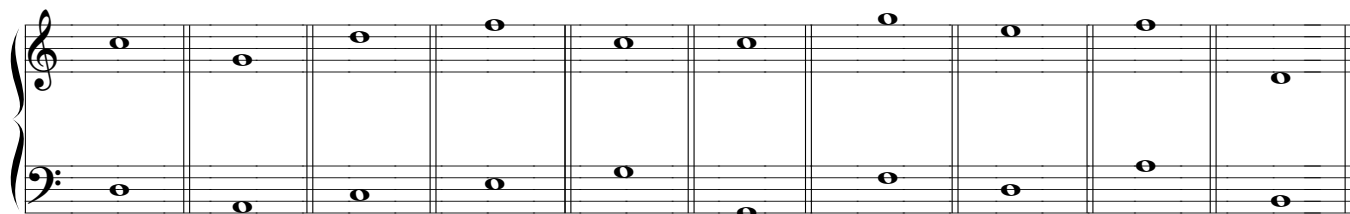
C. Below is a series of thirty compound intervals (intervals exceeding an octave in size).

1. First, reduce each compound interval to its simple equivalent by transposing the upper note down an octave (or two octaves when needed) to make the interval less than an octave in size.
2. When the compound interval has been reduced to a simple interval write its name (P5, M6, A4, etc.) in the blank provided. (Numbers 21–30 are more difficult than the first 20.)

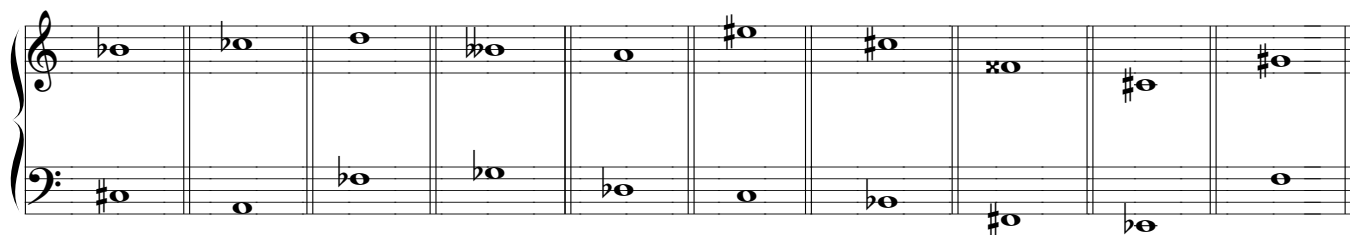
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



11. 12. 13. 14. 15. 16. 17. 18. 19. 20.



21. 22. 23. 24. 25. 26. 27. 28. 29. 30.



- Bach: Canon from the Musical Offering, BWV 1079, m. 1–6.

Interval: P8 M6

Inversion of interval: P1 m3

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with some ties. The accompaniment consists of a steady eighth-note pattern in the left hand, with some ties. The score is divided into four measures by bar lines.

1. 2. 3. 4. 5. 6. 7. 8. 9.

[illegible]

Numbers _____ and _____ are enharmonic intervals.

Name _____

Section _____

Date _____

- F. Here is a melody by Strauss. Indicate the melodic intervals (the intervals between the tones of the melody).

R. Strauss: *Don Juan*, op. 20.

From Edition Peters. Used by permission.



- G. Refer to *Rigaudon* from *Pièces de Clavecin* by François Couperin (1668–1733) on page 201.

1. In the blanks below each double staff, indicate the interval between the lowest- and highest-sounding voices.
2. All the intervals are compound (greater than an octave), so it will be necessary to subtract the octave or octaves to reduce them to simple (less than an octave) intervals.
3. The first five intervals are provided to illustrate the procedure.

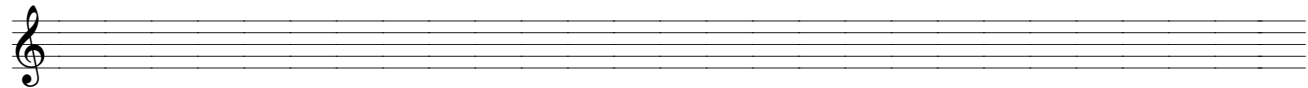
- H. Rewrite the following melody for each of the instruments named below.

1. The melody is written at concert pitch (actual pitch).
2. Each instrument is to play the same pitches indicated in the melody. Thus, transposition is necessary in all cases except for no. 6.
3. Be sure to include the proper key signatures.

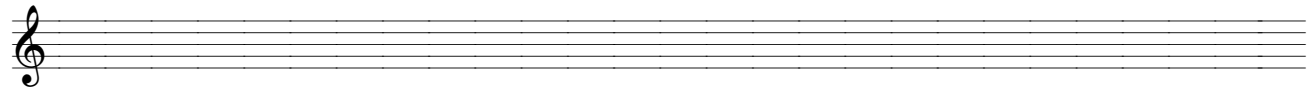
The melody:



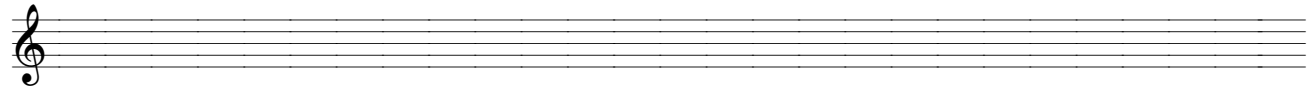
1. B-flat clarinet



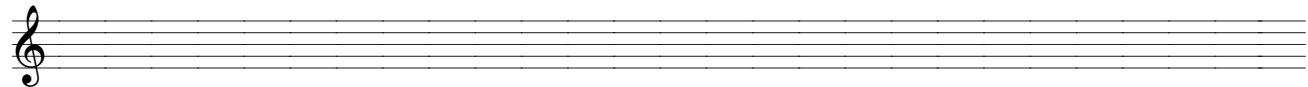
2. Clarinet in A



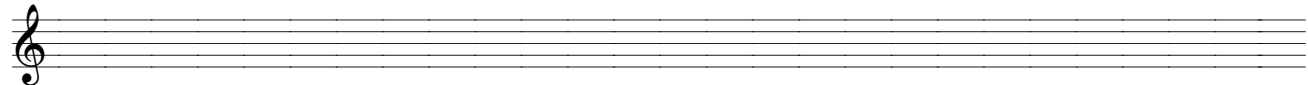
3. English horn



4. Horn in F



5. Trumpet in D



6. Viola (To place the melody into a better range for the viola, write the notes an octave lower than printed.)



7. Alto saxophone



- I. Following is the first score of the minuet from Symphony no. 39 (K. 543) by Mozart. On the blank staves that follow, rewrite the clarinet, horn, and trumpet parts in concert pitch (actual pitch). Refer to appendix e on page 353 in the text as needed to find the correct transposition.

Menuetto.

Allegro

1. Clarinet in B-flat



2. Horn in E-flat



3. Trumpet in E-flat



Name _____

Section _____

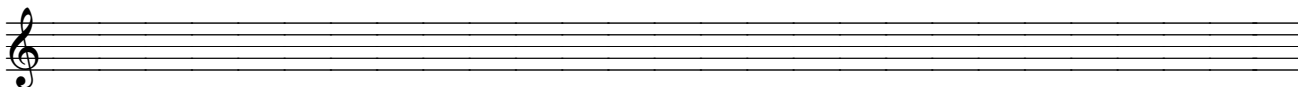
Date _____

- J. Below is the introduction to Symphony no. 38 (the Prague Symphony, K. 504) by Mozart. On the blank staves below, rewrite the horn, trumpet, and string bass parts in concert pitch.

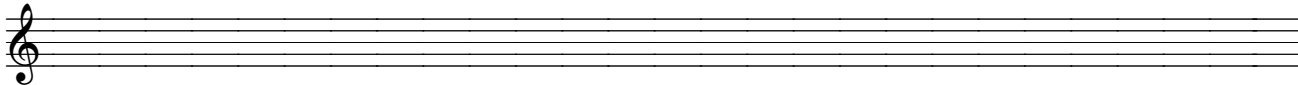
Adagio

Flauti. *a2.*
Oboi. *a2.*
Fagotti.
Corni in D.
Trombe in D.
Timpani in D.A.
Violino I.
Violino II.
Viola.
Violoncello e Basso.

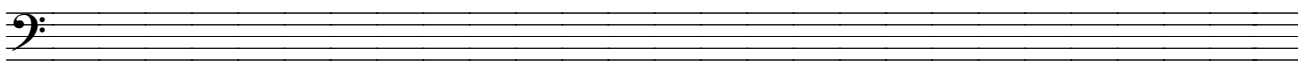
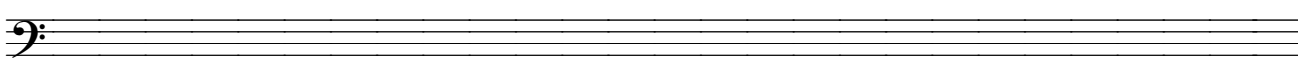
1. Horns in D



2. Trumpets in D



3. String Bass



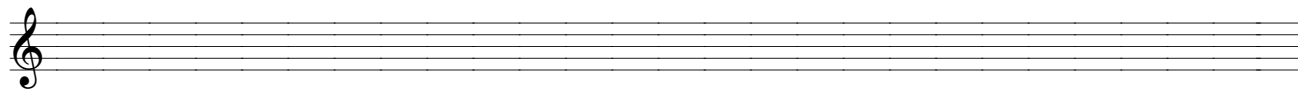
K. Rewrite the following melody for each of the instruments named below.

1. The melody is a B-flat clarinet part as the clarinetist would play it from a score. Thus, it is not written at concert pitch.
2. Be sure to transpose the melody so each instrument will play the same pitches as those played by the clarinetist.
3. Include the proper key signature for each instrument.

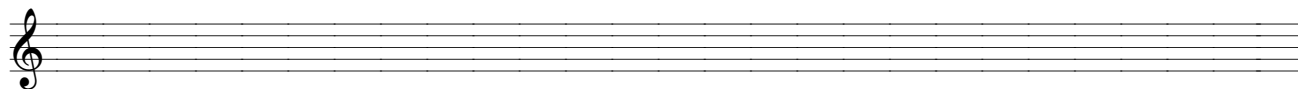
B-flat Clarinet



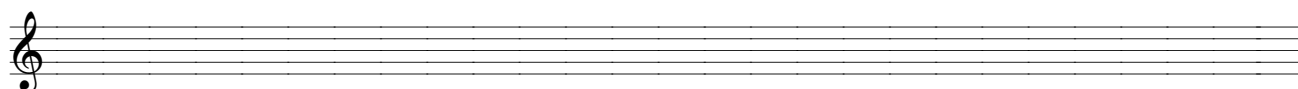
1. Oboe



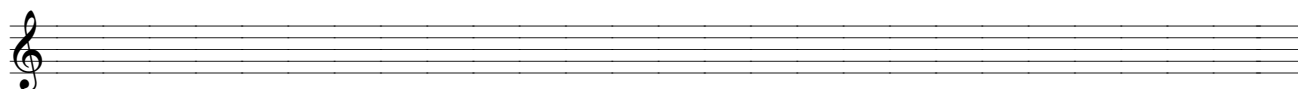
2. Trumpet in B-flat



3. Horn in F



4. Alto saxophone



L. Following is the instrumentation of *Rapsodie Espagnole* by Maurice Ravel (1875–1937).

1. The pitch given here for each instrument in the score is the written pitch.
2. Write the concert pitch of each instrument beside the written pitch, referring to appendix e as needed.
3. The correct procedure is illustrated for the petite flute.

(Ex.) Petite Flûte Grande Flûte Hautbois Cor Anglais Clarinette Basse Basson



Cor Trombone Tuba Alto Contrebasse



Name _____

Section _____

Date _____

- M. Following is the first page of the score of *Don Juan*, op. 20, by Richard Strauss (1864–1949), composed in 1888. On a separate sheet of paper write the concert pitch of each instrument playing on the first beat of measure 4 except for the timpani (pauken).

R. Strauss: *Don Juan*, op. 20, m. 1–5.

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Allegro molto con brio

2 grosse Flöten. *ff*

3. grosse Flöte. (auch Piccolo). *ff*

2 Oboen. *ff*

Englisch Horn. *ff*

2 Clarinetten in A. *ff*

2 Fagotte. *ff*

Contrafagott. *ff*

1.2. *ff*

4 Hörner in E. *ff*

3.4. *ff*

1.2. *ff*

3 Trompeten in E. *ff*

3. *ff*

Posaune 1.2. *ff*

Posaune 3. Tuba. *ff*

3 Pauken E.H.C. *ff*

Triangel. Becken. *ff*

Glockenspiel. *ff*

Becken mit Holzschlägel

Harfe. *ff* *glissando*

Allegro molto con brio.

Violine 1. *ff*

Violine 2. *ff*

Viola. *ff*

Violoncello. *ff*

Basse. *ff*

Metr. $\text{♩} = 84$.

REVIEW

1. Look at the list of concepts at the beginning of the chapter in the text. Define each term in your own words and check your definition with the book.
2. Take one note and name each of the following intervals above that note: m2, M2, A2, m3, M3, P4, A4, d5, P5, A5, m6, M6, A6, m7, M7. Now name the same list of intervals below that note. Now select a new note and repeat the exercise.
3. Sit at a piano keyboard and play two tones at random. Name the interval. Spell one of the tones enharmonically and rename the interval. Move the lower tone up an octave, now name the interval.
4. Select a major scale. Identify all pairs of scale degrees that are a M2 apart, spelling each. Repeat this process for each interval type (refer to item 2 above). This exercise should also be practiced using a minor scale.
5. Select a major scale, name the interval between each scale degree and the remaining scale degrees. In the same way, name the intervals in the three forms of the minor scale.
6. Look at a piece of music. Name the interval between each note in the melody.
7. Work with a friend on spelling intervals.
8. Use computer software if it is available.

TEST YOURSELF 3

Answers are on page 163.

1. Name the seven consonant intervals.
2. Identify each of the following intervals.

a. b. c. d. e. f.



3. Name the inversion of each of the intervals in question 2.
4. Identify the intervals between the two voices below.



a. _____ b. _____ c. _____ d. _____ e. _____ f. _____ g. _____ h. _____
i. _____ j. _____ k. _____ l. _____ m. _____ n. _____ o. _____ p. _____

5. Name the note that is the requested interval *above* each of the following notes:

a. b. c. d. e. f.



P5 A2 A4 m6 d7 A6

6. Name the note that is the requested interval *below* each of the notes in question 5.

4 CHORDS

Name _____

Section _____

Date _____

A. Indicate in the blanks below the type of triad shown. Use the following symbols:

M = Major

m = Minor

A = Augmented

d = Diminished

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

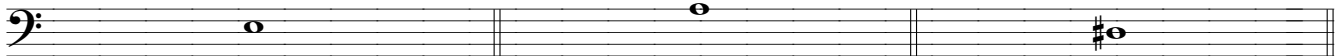


11. 12. 13. 14. 15. 16. 17. 18. 19. 20.



B. Each tone below is described as a degree in a particular *major* scale. Name the major key.

1. 2. 3.

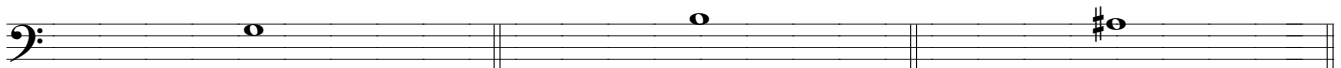


Mediant in _____ Tonic in _____ Supertonic in _____

Dominant in _____ Leading tone in _____ Mediant in _____

Supertonic in _____ Submediant in _____ Submediant in _____

4. 5. 6.



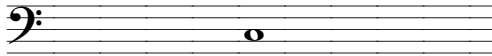
Subdominant in _____ Mediant in _____ Leading tone in _____

Dominant in _____ Tonic in _____ Submediant in _____

Supertonic in _____ Subdominant in _____ Mediant in _____

C. Each tone below is described as a degree in a particular *natural* or *harmonic minor* scale. Name the minor key.

1.

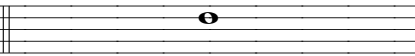


Dominant in _____

Mediant in _____

Supertonic in _____

2.

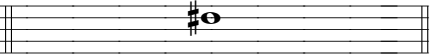


Tonic in _____

Subdominant in _____

Dominant in _____

3.

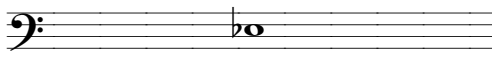


Dominant in _____

Tonic in _____

Mediant in _____

4.

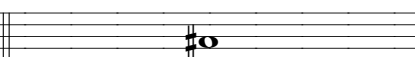


Mediant in _____

Subdominant in _____

Subtonic in _____

5.



Supertonic in _____

Leading tone in _____

Subdominant in _____

6.



Tonic in _____

Mediant in _____

Dominant in _____

D. Refer to the Schumann chorale *Freu dich sehr, o meine Seele* from Album for the Young, op. 68, no. 4, on page 239. Indicate:

1. The letter name of each triad or seventh chord.
2. The type of chord:

Major = Capital letter

Minor = Small letter

Augmented = Capital letter plus "A"

Diminished = Small letter plus "d"

Major-minor seventh chord = Capital letter plus "7"

E. Refer to Handel's Hallelujah chorus on page 207. Name all the chords in each of the measures indicated below. Use the same symbols to indicate chords as in section D above. If a chord is used more than once in a measure, you need not name each appearance. Ignore circled notes in your analysis.

Measure 4 _____

Measure 5 _____

Measure 6 _____

Measure 7 _____

Measure 8 _____

Measure 9 _____

Measure 10 _____

Date _____

- 6—if chord is in first inversion
 6/4—if chord is in second inversion
 no numbers—if chord is in root position

- 6—if chord is in first inversion
 $\frac{6}{4}$ —if chord is in second inversion
 no numbers—if chord is in root position

1. (Ex.) 2. 3. 4. 5. 6. 7. 8. 9. 10.

M

6

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

H. Here is an excerpt from a piano composition. Instead of being written in block chords, as in part E, the harmony is arpeggiated (spread out in a linear fashion).

- In each blank, write the chord analysis using roman numerals (as shown on pages 73 and 75 of the text). The following chords are used:

V iv⁶ i⁶₄ ii^o⁶ V⁶ iv⁶₄ i

- Note that there is one chord per measure until measure 7, which contains three chords.

Allegro

Name _____

Section _____

Date _____

I. Complete each chord according to figured bass symbols. Use the simple position (the closest possible arrangement).

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Figured bass symbols for exercise I:

- $\sharp 4$
- 6
- \sharp
- $\flat 5$
- $\flat 4$
- $\flat 3$
- $\flat 3$
- $\flat 5$
- 6
- 6

J. Complete each chord according to figured bass symbols. Use the simple position (the closest possible arrangement).

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Figured bass symbols for exercise J:

- 6
- 6
- $\flat 6$
- $\flat 6$
- \flat
- \flat
- 6
- $\flat 6$
- $\flat 6$
- $\flat 6$

REVIEW

- Take a single note. Spell one major, one minor, one augmented, and one diminished triad with that note as the root. Now make that note the third of each of the four triad qualities. Now make it the fifth of each triad quality. Choose another note and repeat the exercise.
- Review the concepts listed at the beginning of the chapter in the text.
- Take a single note. Make it the tonic, the supertonic, the mediant, the subdominant, the dominant, the submediant, and the leading tone of a major scale. Now make it the subtonic of a minor scale. Choose another note and repeat the exercise.
- Look at figure 2.6 on page 32 of the text. For each of the major scales spell the tonic, dominant, and subdominant triad.
- Choose a note and write the major scale and then a triad on each scale degree. Identify the quality of each triad and write the appropriate roman numeral below the chord. Repeat this exercise using the natural minor scale, the harmonic minor scale, and the melodic minor scale. Repeat this exercise using a different note.
- Take a familiar hymn or look at the Hallelujah chorus from Handel's Messiah on page 207 in the anthology. Examine the notes in the four parts on a given beat and identify a chord, if possible (there may be tones that are not part of the chords in this music, so don't be surprised if you can't always identify a chord). Identify the inversion for each chord you find.
- Use computer software if it is available.

TEST YOURSELF 4

Answers are on page 163.

1. Indicate the quality (major, minor, augmented, diminished) of each of the following triads:

- a. b. c. d. e. f.

Triads for Test Yourself 4:

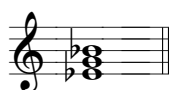
- Bass clef, C major: C4, E4, G4
- Bass clef, C major: C4, E4, G4
- Treble clef, C major: C4, E4, G4
- Bass clef, C major: C4, E4, G4
- Bass clef, C major: C4, E4, G4
- Bass clef, C major: C4, E4, G4

2. Give the popular music chord symbol for each of the triads above.
3. For each of the following chords, name the scale degree on which it is built, and give the correct roman numeral. Indicate the inversions in the standard way.

a. b. c. d. e. f. g. h. i.

B ♭ M:

4. Indicate the proper roman numeral for the given chord if it occurs in each of the following keys:



- | | | |
|-----------------|-----------------|-----------------|
| a. A-flat major | b. G minor | c. B-flat major |
| d. C minor | e. E-flat major | f. F minor |

5. Indicate the proper roman numeral for the given chord if it occurs in each of the following keys:



- | | | |
|------------|------------------|------------|
| a. D major | b. F-sharp minor | c. A major |
| d. E minor | e. G major | f. B minor |

5 CADENCES AND NONHARMONIC TONES

Name _____

Section _____

Date _____

- A. Refer to Nicolai's *Wachet auf, ruft uns die Stimme* on page 235. Each phrase ending is marked with a fermata and the key is indicated just before the cadence. Name the cadence of each phrase using the following list of cadence types:

Imperfect Authentic
Perfect Authentic
Half

Plagal
Deceptive

Measure Numbers	Cadence
4–5	_____
9–10	_____
13–14	_____
17–18	_____
20–21	_____
23–24	_____
25–26	_____
27–28	_____
31–32	_____

- B. Rewrite each chord progression in the blank provided and add the requested nonharmonic tone.

1. Passing tone

2. Accented
passing tone

3. Neighboring
tone

4. Anticipation in
soprano

5. Appoggiatura
in soprano

6. 4–3 suspension

7. 7–6 suspension

8. Escape tone in
soprano

9. 2–3
suspension

10. Double
passing tones

11. 4–3 suspension
decorated

12. 9–8 suspension
decorated

13. 9–8 suspension with
change of bass tone

14. Double accented
neighboring tones

15. Double
appoggiatura

16. Retardation

- C. Following are two phrases of a chorale harmonized by Bach. The nonharmonic tones (except for three) have been removed.
1. Provide a roman numeral harmonic analysis of each chord (except the one marked X), indicating also the position (root position, first inversion, and so on).
 2. Then, in the blank staves, rewrite the two phrases and add nonharmonic tones of your choice. Include at least two suspensions. If you wish to add escape tones, anticipations, or appoggiaturas, place them *only* in the soprano voice. Other nonharmonic tones can be added to any voice.

Vater unser im Himmelreich (Our Father, Thou in Heaven Above),
BWV 102, m. 1–2, 11–12.

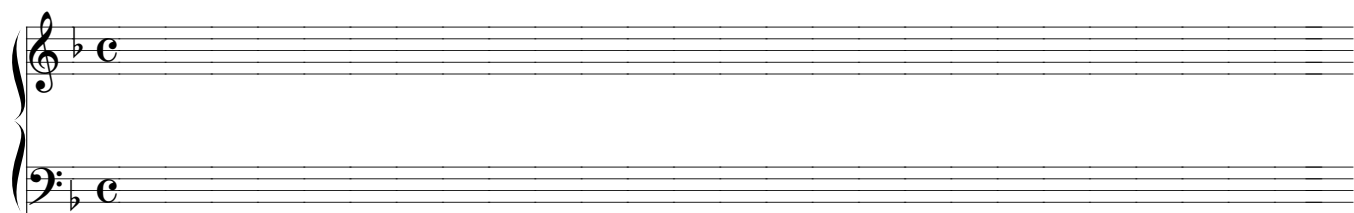
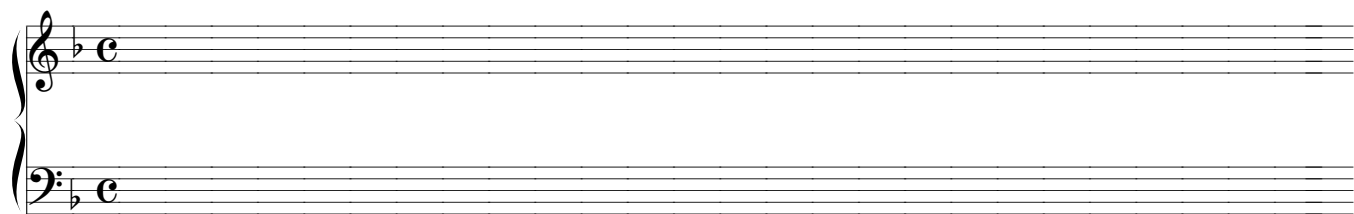
_____ : _____
(Key)

_____ : _____
(Key) X
(vii^{o7}/V)

Name _____

Section _____

Date _____



D. The following are examples of Bach chorales.

1. Write the roman numeral analysis of each chord and indicate the position— “6” if in first inversion, “ $\overset{6}{4}$ ” if in second inversion, and no numbers if in root position.
2. Circle all nonharmonic tones and write the abbreviations representing the name nearby.

Unaccented passing tone = PT

Accented passing tone = $\acute{P}T$

9–8 suspension = 9–8 sus

2–3 suspension = 2–3 sus

The first chord of each example is analyzed correctly for you.

1. *Lobt Gott, ihr Christen, allzugleich* (Praise God, Ye Christians, All Together),
BWV 376, m. 1–2.



AM: I _____

2. *Wo soll ich fliehen hin* (Whither Am I to Flee),
BWV 89, m. 1–2.

BWV 89, m. 1–2.

gm: i

3. *Christe, du Beistand deiner Kreuzgemeine* (Christ, Thou Support of Thy Followers), BWV 275, m. 1–2.

dm: i

4. *Liebster Jesu, wir sind hier* (Dearest Jesus, We Are Here), BWV 373, m. 1–2.

BWV 3/3, m. 1-2.

GM: I

5. *Seelen Brautigam* (Bridegroom of the Soul), BWV 409, m. 1–2.

[illegible]

Name _____

Section _____

Date _____

- E. Refer to the chorale *Werde munter, mein Gemüte*, harmonized by Johann Sebastian Bach (1685–1750) on page 183.
1. On the staff below the score, write the simple position (closest undoubled position) of each chord.
 2. Add the roman numeral analysis of each chord. Include also the proper designation for chord position (root position, first inversion, second inversion, and so on).
 3. Write the initials representing each nonharmonic device above or below the particular tone.
- F. Following are ten excerpts, most of which are taken from chorales harmonized by Johann Sebastian Bach.
1. Write the analysis of each chord in the blank below the staves.
 2. Remember, if a triad contains a nonharmonic tone, analyze it as if the nonharmonic tone were not present— mentally replace the nonharmonic tone with the corresponding chord tone (see no. 6).
 3. Circle each nonharmonic tone.
 4. Place the number representing the nonharmonic tone near the circle (see list that follows).
 5. In these examples most of the nonharmonic tones will be of eighth-note value, but be careful not to overlook those of quarter-note value as well (see no. 6).
 6. Note that the excerpts contain little more than a measure and are not to be considered complete musical ideas.

Nonharmonic Tone Types

- | | |
|----------------------------|-------------------------------------|
| 1. 9–8 suspension | 8. Escape tone |
| 2. 7–6 suspension | 9. Changing tones |
| 3. 4–3 suspension | 10. Anticipation |
| 4. 2–3 suspension | 11. Double unaccented passing tones |
| 5. Unaccented passing tone | 12. Lower neighboring tone |
| 6. Accented passing tone | 13. Upper neighboring tone |
| 7. Appoggiatura | 14. Double lower neighboring tones |

(Ex.) 1 2 3 4 5 6 7 8 9 10

bm: $\text{vii}^\circ 6$ i i^6 V V i

1. 2.

3. 4.

— — — — — — — — — —

5. 6.

— — — — — — — — — —

7. 8.

— — — — — — — — — —

9. 10.

— — — — — — — — — —

Name _____

Section _____

Date _____

REVIEW

1. Play all the examples of cadences (figures 5.1–5.4 on pages 92–93 in the text) on the piano and identify the features of each cadence as described in the accompanying text. Even if your piano skills are minimal, you will find this to be a helpful exercise.
2. Choose a few pieces from a collection of traditional and patriotic songs, a hymnal, or some similar music with clear phrases and a text.
 - a. Find the key of each piece.
 - b. Identify phrases by the given punctuation marks in the text.
 - c. For each phrase identify the cadence type (authentic, plagal, etc.). Some phrases may be in keys other than the key of the piece as a whole, and you may not be able to identify the cadence type in every case.
 - d. Examine the length of the phrases. Are all phrases the same length?
3. Look over the assignments you have completed for this chapter, paying particular attention to any difficulties you have encountered. Think through the process for completing each exercise.
4. Since you are likely to find problems similar to the assignments on an examination, work through some of the assignments that you were not required to complete during your study of the chapter. This will give you practice in working with the concepts of the chapter.
5. Play the examples of nonharmonic tones (figures 5.8–5.25 on pages 96–103 of the text) on the piano. Pay particular attention to the three-tone pattern: *preceding tone, nonharmonic tone, and following tone*.
6. Study the summary of nonharmonic tones on page 103 of the text and memorize the approach and departure characteristics of each. Also memorize the list of abbreviations at the top of the chart. You will need these abbreviations to label nonharmonic tones in assignments and examinations.
7. Review the fundamentals (chapters 1–5). You must review these basic facts on a regular basis and practice to achieve fluency. This repeated review will pay big dividends in future chapters.

TEST YOURSELF 5

Answers are on page 164.

Name the cadence type in the following short excerpts (each ending with a cadence). The cadence types are:

Imperfect Authentic
Perfect Authentic
Half

Plagal
Deceptive

1. _____ 2. _____ 3. _____

dm: GM: cm:

4. _____ 5. _____ 6. _____

GM: EM: gm:

7. _____ 8. _____ 9. _____

FM: am: cm:

10. _____ 11. _____ 12. _____

fm: cm: AM:

13. _____ 14. _____ 15. _____

em: FM: GM:

*Occasionally a 5th is missing. In this instance analyze as if the 5th ("B") were present.

Name _____

Section _____

Date _____

16. _____ 17. _____ 18. _____

B \flat M: fm: AM:

19. _____ 20. _____ 21. _____

em: gm: bm:

22. _____ 23. _____ 24. _____

EM: gm: E \flat M:

Questions 25 and 26 refer to these examples:

The musical score consists of two staves, treble and bass, in common time. The key signature changes at each chord. The chords are numbered 1 through 15 in circles above the staff. Below the staff, the chord names are written: dm: (chord 1), em: (chord 4), bm: (chord 7), A♭M: (chord 10), and gm: (chord 13). The notes for each chord are as follows:

- Chord 1 (dm): F2, A2, C3
- Chord 2 (dm): F2, A2, C3
- Chord 3 (dm): F2, A2, C3
- Chord 4 (em): G2, B2, D3
- Chord 5 (em): G2, B2, D3
- Chord 6 (em): G2, B2, D3
- Chord 7 (bm): F#2, A#2, C#3
- Chord 8 (bm): F#2, A#2, C#3
- Chord 9 (bm): F#2, A#2, C#3
- Chord 10 (A♭M): A♭2, C♭3, E♭3
- Chord 11 (A♭M): A♭2, C♭3, E♭3
- Chord 12 (A♭M): A♭2, C♭3, E♭3
- Chord 13 (gm): G2, B2, D3
- Chord 14 (gm): G2, B2, D3
- Chord 15 (gm): G2, B2, D3

25. Cadences:

- The cadence at chord **3** is a(n) _____ cadence.
- The cadence at chord **6** is a(n) _____ cadence.
- The cadence at chord **9** is a(n) _____ cadence.
- The cadence at chord **12** is a(n) _____ cadence.
- The cadence at chord **15** is a(n) _____ cadence.

26. Nonharmonic tones:

- The nonharmonic tone at chord **2** is a(n) _____.
- The nonharmonic tone at chord **5** is a(n) _____.
- The nonharmonic tone at chord **8** is a(n) _____.
- The nonharmonic tone at chord **9** is a(n) _____.
- The nonharmonic tone at chord **11** is a(n) _____.
- The nonharmonic tone at chord **13** is a(n) _____.
- The nonharmonic tone at chord **14** is a(n) _____.

6

MELODIC ORGANIZATION

Name _____

Section _____

Date _____

A. Following are ten themes from symphonies by or attributed to Franz Joseph Haydn. Some are based on a motive and some are not.

1. Analyze each theme.
2. If the theme is based on a motive, circle the motive and each recurrence. Remember, a *motive* is a short melodic-rhythmic figure of just a few notes that is repeated (sometimes with modifications) enough times for the listener to be aware of its existence.
3. If the theme is not based on a motive, write “no” at the end of the score.

1. Symphony No. 103 (Drum Roll), Hob. I:103 in E-flat Major, II, m. 1–4.



2. Symphony No. 104 (London), Hob. I:104 in D Major, I, m. 17–20.



3. Symphony No. 104 (London), Hob. I:104 in D Major, II (Andante), m. 1–4.



4. Symphony No. 104 (London), Hob. I:104 in D Major, IV (Finale), m. 3–8.



5. Symphony in C Major (Toy) (attributed to Haydn).



6. Symphony in C Major (Toy) (attributed to Haydn).



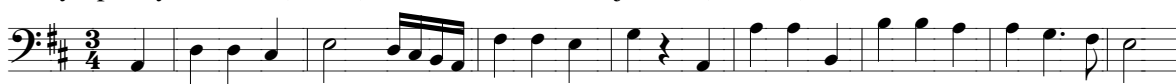
7. Symphony in C Major (Toy) (attributed to Haydn).



8. Symphony in C Major (Toy) (attributed to Haydn).



9. Symphony No. 101 (Clock), Hob. I:101 in D Major, III (Menuet), m. 1–8.



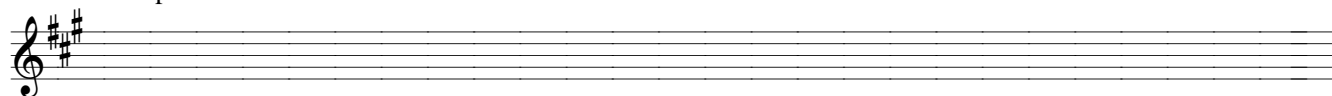
10. Symphony No. 101 (Clock), Hob. I:101 in D Major, IV (Finale), m. 1–4.



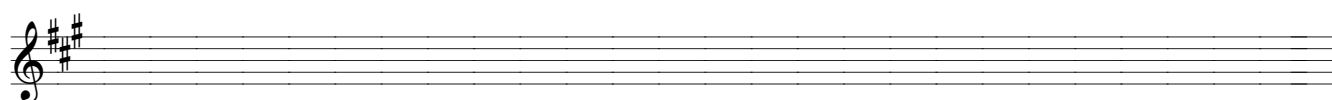
B. Below are three phrases. Using the phrase relationships requested, add an additional phrase to each to make a period.



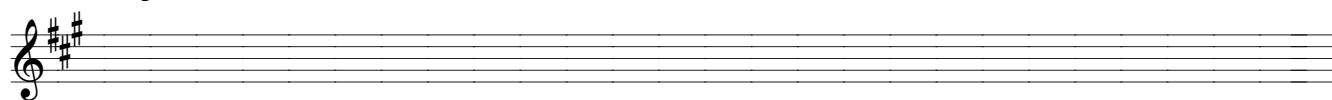
Modified repeated:



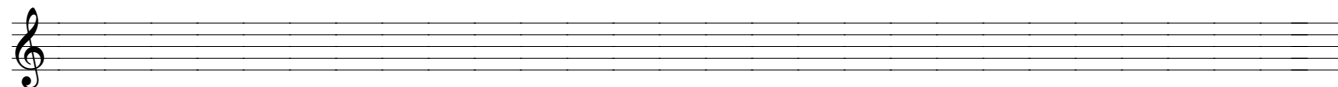
Parallel:



Contrasting:



Date _____



C. Following are six melodies. Study each carefully and indicate the following.

1. A *phrase diagram*. Give the length of each phrase and its relationship to other phrases.

A = The first phrase and any that are an exact repetition

A' = Any subsequent phrase that is a modified repeated version of the first phrase

AP = A phrase following A that is in parallel relationship to it

B = The next phrase after A that is contrasting to it (and any later phrases that are an exact repetition of B)

B' = Any subsequent phrase that is a modified repeated version of the B phrase

BP = A phrase following B that is in parallel relationship to it

Continue this procedure through C, D, E, and so on, as needed.

2. Point out any melodic organization you find, such as:

sequence extension of a phrase

motive compression of a phrase

phrase member change of mode

The first melody is completed for you as a model.

(Ex.) Beethoven: Sonata in C Minor (*Pathétique*), op. 13, III (Rondo), m. 1–12.

1. Phrase diagram:

Phrase Number	Phrase Length	Phrase Relationship
1	1–15	A
2	18–31	B
3	32–45	B

2. Melodic organization:

3–4 is a sequence with 5–6

9–10 is a sequence with 11–12

18–21 is a sequence with 22–25

27–28 is a sequence with 29–30

Same sequences in third phrase as in second.

Phrase member: 1–7

Phrase member: 9–15

Motive 18–19 appears ten times in phrases 2 and 3.

Name _____

Section _____

Date _____

1. Schubert: Sonata in A Major, D. 959, III (Rondo), m. 1–16.

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of four staves of music, each with measure numbers written below. The first staff contains measures 1 through 16. The second staff contains measures 17 through 32. The third staff contains measures 33 through 48. The fourth staff contains measures 49 through 60, followed by a double bar line and the text '61 - 64'.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

49 50 51 52 53 54 55 56 57 58 59 60 61 - 64

1. Phrase diagram (follow the model):

2. Melodic organization:

2. Schubert: Sonata in C Minor, D. 958, III (Allegro), m. 1–16 (transposed and adapted).

The image displays a musical score for the third movement of Schubert's Sonata in C Minor, D. 958. The score is written for a single melodic line in treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The melody consists of eighth and sixteenth notes, often beamed in pairs. The score is divided into four systems, each containing two staves. The measures are numbered 1 through 32 below the notes. The first system contains measures 1-8, the second system contains measures 9-16, the third system contains measures 17-24, and the fourth system contains measures 25-32. The melody ends with a double bar line at measure 32.

1. Phrase diagram (follow the model):

2. Melodic organization:

Name _____

Section _____

Date _____

3. Haydn: Allegro.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. It consists of three staves of music, each containing measures numbered 1 through 32. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The first staff contains measures 1-11, the second staff contains measures 12-21, and the third staff contains measures 22-32. The piece concludes with a double bar line at measure 32.

1. Phrase diagram (follow the model):

2. Melodic organization:

4. Allegretto (England).

1 3 4 5 6 7 8 9 10 13 15 16 17 18

19 22 25 26 27 28 29 30 31 32 33 34 35 36

37 38 39 40 41 42 43 46 49 50 51 52 53 54

55 56 57 58 61 62 63 64 65 66 67 70 – 72

1. Phrase diagram (follow the model):

2. Melodic organization:

Name _____

Section _____

Date _____

5. Andante con Moto (Spain).

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

mp *mf*

16 17 18 19 – 21 22 – 24 25 26 27 28 29 30 31 32 33

mp *mp*

34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

52 – 54 55 – 57 58 59 60 61 62 63 64 65 66 67 – 69

mf

1. Phrase diagram (follow the model):

2. Melodic organization:

6. Moderato (England).

1. Musical score for "Moderato (England)" in bass clef, 4/4 time, key of D major. The score consists of three staves with measures numbered 1 to 48. Dynamics include *p*, *cresc.*, *mf*, and *p*.

Staff 1 (Measures 1-18):
Measures 1-6: *p*
Measure 7: *cresc.*
Measures 15-18: *mf p*

Staff 2 (Measures 19-34):
Measures 25-26: *cresc.*
Measures 31-32: *mf*

Staff 3 (Measures 35-48):
Measures 35-38: *p*
Measures 41-42: *cresc.*
Measures 47-48: *mf*

1. Phrase diagram (follow the model):

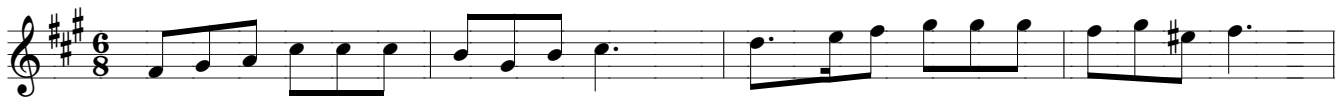
2. Melodic organization:

Name _____

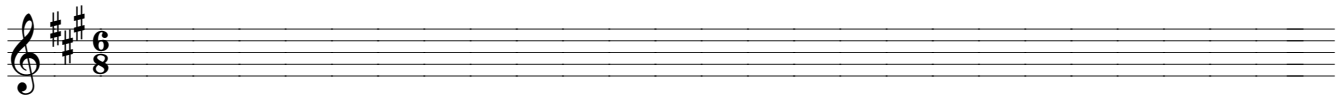
Section _____

Date _____

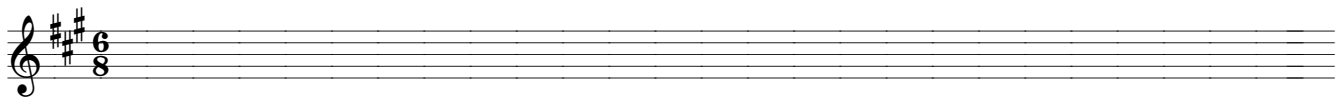
D. Expand the following phrase in the three ways requested.



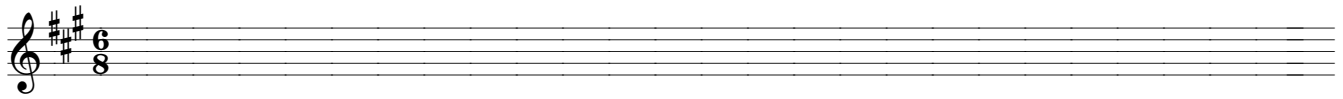
Expansion at the beginning:



Internal expansion:

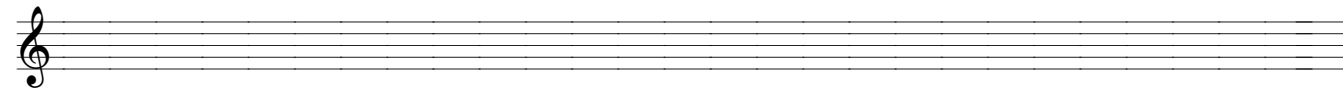


Cadential expansion:

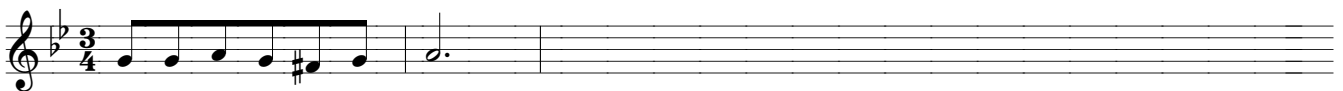


E. Add a phrase with change in mode to the following phrase by Mozart.

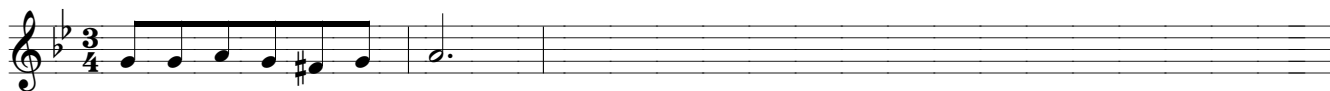
Mozart: Symphony in G Minor, K. 183, III (Trio).



F. Make this two-measure melody into a four-measure phrase with a diatonic sequence.



- G. Add a sequence segment to this two-measure melody. The added segment should be in C melodic minor and should end with an implied perfect authentic cadence (in C minor).



Name _____

Section _____

Date _____

4. Indicate melodic sequences. (Use measure numbers and name the types of sequences.)

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

5. Considering the melodic line only, indicate the key of each bracketed section.

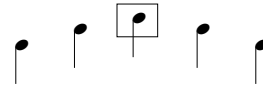
Bracket 1 ____ Bracket 4 ____ Bracket 7 ____

Bracket 2 ____ Bracket 5 ____ Bracket 8 ____

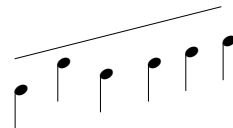
Bracket 3 ____ Bracket 6 ____

- K. Following are twelve excerpts from compositions. Analyze each melody in the following manner:

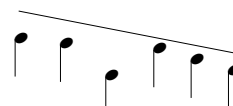
1. Indicate the *climax tone* with a box:



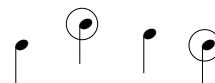
2. Indicate *ascent* pitches with an ascending line:



3. Show *descent* pitches with a descending line:

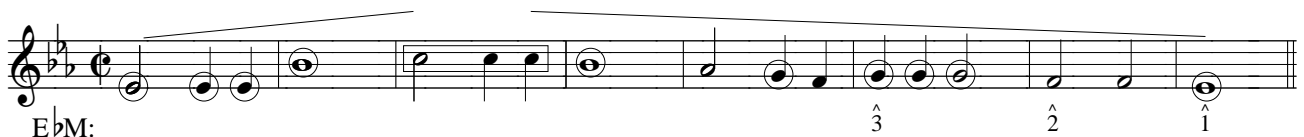


4. Circle notes of the tonic triad:

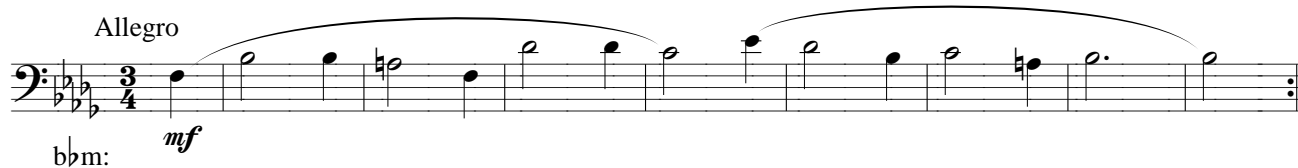


5. Number the scale pitches that conclude the phrase or period. Remember that scale degrees **3** and **2** must occur in that order but may be scattered throughout the excerpt, while **1** is always the final pitch of the phrase or period.

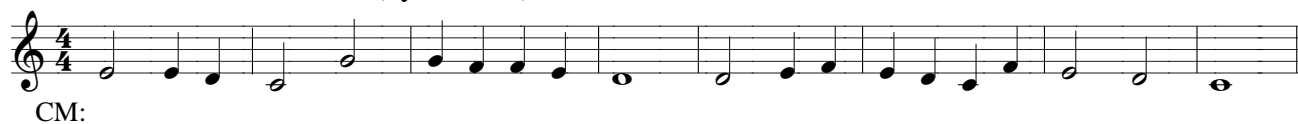
(Ex.) British Folk Song.



1. England.



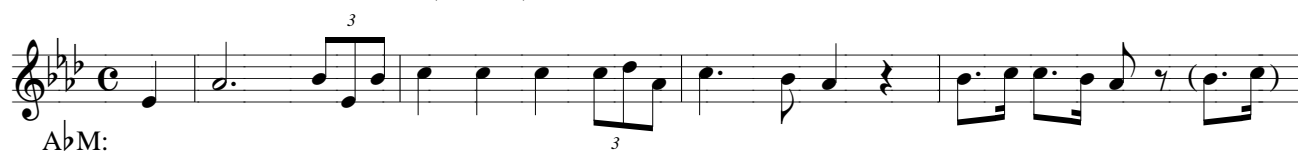
2. Monk: "Abide with Me" (hymn tune).



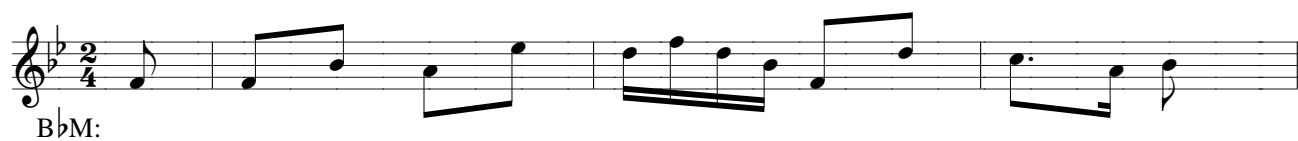
3. Schubert: Impromptu, op. 142, no. 2, D. 935.



4. Verdi: Aïda, Act II, Scene II (March), m. 91–94.



5. Schubert: *Das Wandern* (The Wandering) from *Die Schöne Müllerin* (The Miller's Beautiful Daughter), op. 25, no. 1, D. 795, m. 5–7.



6. Schubert: Waltz, op. 9, no. 8, D. 365.



Name _____

Section _____

Date _____

7. Mozart: Magic Flute, Act I, no. 8 (Finale), m. 303–310.

GM:

Musical notation for Mozart's Magic Flute, Act I, no. 8 (Finale), m. 303–310. The notation is in G major (one sharp) and common time (C). It consists of two staves. The first staff contains measures 303–306, and the second staff contains measures 307–310. The melody is characterized by eighth and sixteenth notes, with rests and a final half note in the second staff.

8. Mendelssohn: *Ein Sommernachtstraum* (A Midsummer Night's Dream), op. 21, no. 5 (Allegro molto comodo), m. 148–155.

AM:

Musical notation for Mendelssohn's *Ein Sommernachtstraum*, op. 21, no. 5 (Allegro molto comodo), m. 148–155. The notation is in D major (two sharps) and 2/4 time. It consists of two staves. The first staff contains measures 148–151, and the second staff contains measures 152–155. The melody is a continuous eighth-note pattern.

9. Russian Folk Song.

GM:

Musical notation for a Russian Folk Song. The notation is in G major (one sharp) and 4/4 time. It consists of two staves. The first staff contains measures 1–4, and the second staff contains measures 5–8. The melody is a continuous eighth-note pattern. Dynamics include *mf*, *cresc.*, *f*, and *decresc.* with a *p* marking at the end.

10. German Folk Song.

E♭M:

Musical notation for a German Folk Song. The notation is in E-flat major (three flats) and 4/4 time. It consists of two staves. The first staff contains measures 1–4, and the second staff contains measures 5–8. The melody is a continuous eighth-note pattern. Dynamics include *cresc.* and *cresc.* with a *p* marking at the end.

11. Mozart: Rondo.



12. Harrison: In the Gloaming.



REVIEW

1. This chapter introduces many terms that are used to describe the structure and organization of melody. Use the list of terms at the beginning of the chapter (page 113 of the text) as the basis for your review. Define each term for yourself and then check your definition with the appropriate section of the chapter.
2. Carefully examine the melodies that are given as examples in the chapter. Play or sing each melody and observe the labels applied to it.
3. Choose a few pieces from a collection of traditional and patriotic songs, a hymnal, or some similar music with clear phrases and a text.
 - a. Find the key of each piece.
 - b. Identify phrases by the given punctuation marks in the text.
 - c. For each phrase identify the cadence type (authentic, plagal, etc.). Some phrases may be in keys other than the key of the piece as a whole, and you may not be able to identify the cadence type in every case.
 - d. Examine the length of the phrases. Are all phrases the same length?
 - e. Are the phrases grouped together into periods? How do you know? Are the periods parallel, contrasting, three-phrase, or double? How can you tell?
 - f. Does the melody contain repeated melodic motives?
4. Look at music you are currently learning or that you have learned in the past. See if you can find an example of each of the elements of melody in the list at the beginning of the chapter.

Name _____

Section _____

Date _____

TEST YOURSELF 6

Answers are on page 165.

Following is an excerpt from a rondo by Wolfgang Amadeus Mozart (1756–91). A list of terms denoting compositional and formal devices follows it.

Examine the rondo carefully and locate an example of each of the terms listed. Then indicate the place in the composition where the example is found, using the line letters and beat numbers. (An example is provided.)

Mozart: Rondo K. 494.

Line A

Andante

Line B

Line C

Line D

Line E

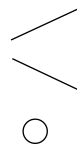
<i>Term</i>	<i>Line(s)</i>	<i>Can Be Found in Number(s)</i>
1. (Ex.) Internal extension of a phrase	<u> A </u>	<u> 5–8 and 9–12 </u>
2. Parallel period	<u> </u>	<u> </u>
3. A sequence of two segments of one-half measure each	<u> </u>	<u> </u>
4. A retardation	<u> </u>	<u> </u>
5. An appoggiatura	<u> </u>	<u> </u>
6. A 4–3 suspension	<u> </u>	<u> </u>
7. A sequence of two segments of one full measure each	<u> </u>	<u> </u>
8. An authentic cadence in F major	<u> </u>	<u> </u>
9. A half cadence in C major	<u> </u>	<u> </u>
10. Exact melodic repetition	<u> </u>	<u> </u>
11. A 7–6 suspension	<u> </u>	<u> </u>
12. A lower neighboring tone	<u> </u>	<u> </u>
13. An accented passing tone	<u> </u>	<u> </u>
14. A second-inversion triad	<u> </u>	<u> </u>
15. An imperfect authentic cadence in C major	<u> </u>	<u> </u>
16. A phrase member	<u> </u>	<u> </u>
17. A phrase extension near the beginning	<u> </u>	<u> </u>
18. A set of contrasting phrases (period)	<u> </u>	<u> </u>

Date _____

Brahms: Lullaby, op. 49, no. 4.

- ☐

Tonic triad


$$\begin{matrix} \wedge & \wedge & \wedge \\ 3 & 2 & 1 \end{matrix}$$

German Folk Song.

The image shows a musical score for the song "The Rose Tree". It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in a simple, folk-like style. The second staff continues the melody, ending with a double bar line. The music is presented in a clean, black-and-white format.

7 TEXTURE AND TEXTURAL REDUCTION

Name _____

Section _____

Date _____

A. Refer to Beethoven's Sonata in E-flat Major, op. 31, no. 3, on page 187.

1. Examine the opening section of this work (measures 1–9A).
2. The texture type is _____.
3. Label the elements of the texture in measures 1–9A using the following labels:

PM = Primary melody

SM = Secondary melody

PSM = Parallel supporting melody

SS = Static support

RS = Rhythmic support

HRS = Harmonic and rhythmic support

B. Refer to Handel's Gigue from Harpsichord Suite no. 7 in B-flat Major, on page 205.

1. The texture type is _____.
2. Label the elements of the texture throughout the composition using the labels in section A above.

C. Refer to Mozart's Piano Sonata in A Major, K 331, on page 231.

1. Examine measures 1–8 and identify the texture type. The texture is _____.
2. Label the elements in the texture in measures 1–8 using the labels in section A above.

D. Refer to Schumann's *Dauidsbiindlertänze* op. 6, no. 8 on page 236.

1. Examine measures 1–7 and identify the texture type. The texture is _____.
2. Label the elements in the texture in measures 1–7 using the labels in section A above.
3. How does the texture of the following section (measures 8–14) differ from the first section?

E. Refer to Handel's Hallelujah! from Messiah, on page 207.

1. This work exhibits several texture types. Examine the sections listed below and identify the texture type of each section.

	<i>Texture Type</i>
Measures 4–11	_____
Measures 12–14	_____
Measures 22–32	_____
Measures 33–41	_____
Measures 41–43	_____
Measures 69–73	_____
Measures 90–94	_____

2. Do a textural analysis of the entire work, using the labels in section A above.

F. Refer to Beethoven's String Quartet in C minor, op. 18, no. 4, on page 191.

1. This short work is divided into four repeated sections and each section has a characteristic texture. Describe the texture of each section by type and summarize the results of a textural analysis. The first section (measures 1–8) is completed as an example.

(Ex.) Section I:

The texture in this section is homophonic with the PM in the first violin and RHS in the other three instruments.

Section II (measures 9–17)

Section III (measures 18–26)

Section IV (measures 27–42)

G. Refer to Haydn's Sonata in E Minor, Hob. XVI:34, on page 220.

1. Determine the harmonic rhythm by playing the piece or listening to a recording.
2. Do a harmonic reduction of the left hand (there are no nonharmonic tones until measure 15) and write the chords on the staff provided. Make sure to use proper rhythmic values.

REVIEW

1. The four basic texture types and the seven textural elements are the most important concepts of this chapter. Review the discussion of each of these concepts, paying careful attention to the musical examples. In the discussion of textural elements (page 143–146 in the text) the examples are analyzed. Carefully examine the labels and see if you understand the reason for each.
2. You should begin to look at the music you are performing to determine the texture type and relationship of textural elements. If you play a “one-line” instrument, this may be somewhat difficult, but you can use your ears or examine scores. You will find it very helpful to know how the lines you play fit into the texture. In many cases this information will assist you in interpretation. For instance, this information will alert you to bring out your part when it is the primary melody (PM), or to subordinate it when it is a secondary melody (SM) or a part of harmonic and rhythmic support (HRS).
3. The technique of harmonic reduction of accompaniment figures described on pages 147–148 of the text will be extremely valuable to you in later musical analysis in this class. Practice this technique, using the examples in the text, the assignments, and compositions in the anthology section of this workbook. The following passages in the anthology will give you additional practice:

Beethoven: Sonata in E-Flat, op. 31, no. 3, III, m. 25–32 (pages 187–190).

Kuhlau: Sonatina in F, op. 55, no. 4, II, m. 9–16 (pages 223–224).

Mozart: *Eine kleine Nachtmusik*, K. 525, III, m. 17–24 (pages 226–228). (See keyboard reduction of this piece on page 331 of the textbook.)

TEST YOURSELF 7

Answers are on page 166.

Questions 1–4 refer to the four musical excerpts below.

1. Examine the four excerpts, which contain the four basic texture types described in the chapter. Identify the texture types and fill in the blanks below:

monophonic texture _____.

polyphonic texture _____.

homophonic texture _____.

homorhythmic texture _____.

Name _____

Section _____

Date _____

2. Each excerpt has one or more parts labeled with numbers (1–7). Identify the textural elements and fill in the blanks below (you won't find an example of every textural element):

primary melody (PM) _____.

secondary melody (SM) _____.

parallel supporting melody (PSM) _____.

static support (SS) _____.

harmonic support (HS) _____.

rhythmic support (RS) _____.

harmonic rhythmic support (HRS) _____.

3. The thinnest texture is example _____.

4. The thickest texture is example _____.

a. Morley: Sing We and Chant It, m. 9–16.

Cantus 1
Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our pleas - ure.

Quintus 2
Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our pleas - ure.

Altus 3
Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our pleas - ure.

Tenor 3
Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our pleas - ure.

Bassus 3
Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our pleas - ure.

b. Handel: Messiah: II (Comfort ye), m. 15–19.

speak ye com - fort - a - bly to Je - ru - sa - lem, speak ye

psimile

com - fort - a - bly to Je - ru - sa - lem,

mf

c. Haydn: Quartet, op. 76, no. 3, II (poco adagio), m. 20–24.

Vn I

Vn II

sempre piano

d. Debussy: Prelude to “The Afternoon of a Faun,” m. 1–4.

flute

p doux et expressif

5. Write a harmonic reduction for the bass clef (left-hand) portion of the following excerpt. The harmonic rhythm is given and nonharmonic tones have been circled.

Beethoven: Sonata, op. 13: III (Allegro), m. 1–8.

p

Harmonic rhythm:

Name _____

Section _____

Date _____

The musical score is written for piano in B-flat major (two flats) and 4/4 time. It consists of two systems. The first system has four measures. The right hand (treble clef) begins with a half note B-flat, followed by eighth notes A-flat, G, F, E, D, C, and B-flat. The left hand (bass clef) plays a steady eighth-note accompaniment: B-flat, A-flat, G, F, E, D, C, B-flat. The second system also has four measures. The right hand continues the melody with eighth notes B-flat, A-flat, G, F, E, D, C, and B-flat. The left hand continues the eighth-note accompaniment. The piece concludes with a whole rest in the right hand and a whole note B-flat in the left hand.

6. The right hand part in the preceding example is _____(textural element). The left-hand part is _____(textural element). The excerpt is an example of _____ texture (texture type).

8 VOICE LEADING IN TWO VOICES

Name _____

Section _____

Date _____

- A. On the following pages are six examples of *cantus firmus* melodies.
1. Compose two counterpoints above each *cantus firmus* using the principles in chapter 8. Try to make each of your counterpoints different in melodic contour.
 2. Compose two counterpoints below each *cantus firmus* using the principles in chapter 8. Try to make each of your counterpoints different in melodic contour.
 3. Pay particular attention to proper beginnings and endings, as shown on pages 158–159 of the text.
 4. Make sure your counterpoint observes all the principles on page 160 of the text.
 5. Fill in the intervals between your counterpoints and the *cantus firmus* in the blanks provided.

A musical staff system consisting of five staves. The top staff is a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). It contains a *cantus firmus* melody written in half notes. The second staff is a blank treble clef staff with a dashed line below it for interval notation. The third staff is a blank treble clef staff with a dashed line below it for interval notation. The fourth staff is a blank bass clef staff with a dashed line above it for interval notation. The fifth staff is a blank bass clef staff with a dashed line above it for interval notation.

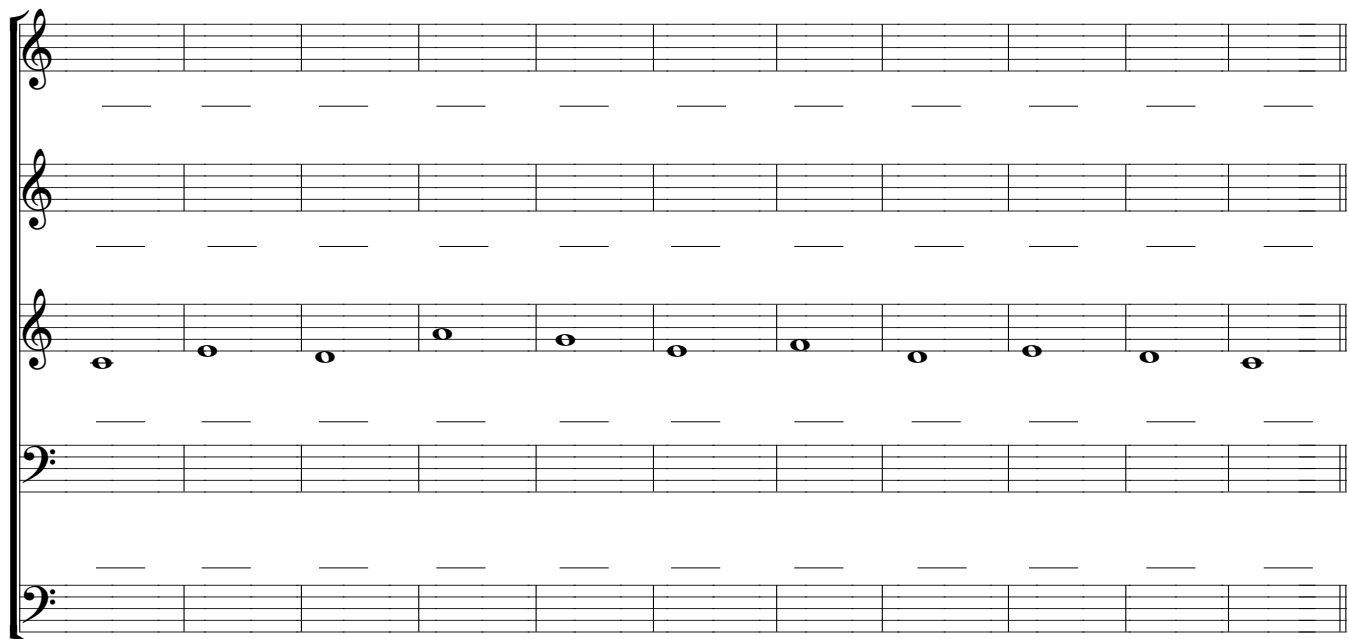
A second musical staff system, identical in layout to the first. It consists of five staves. The top staff is a treble clef staff with a key signature of one flat (Bb) and a common time signature (C), containing a *cantus firmus* melody in half notes. The remaining four staves (two treble and two bass) are blank, each with a dashed line for interval notation.

A blank musical score template for a 5-part setting of "The Lord's Prayer". The score consists of five staves: three Treble Clefs and two Bass Clefs. The first Treble staff contains a single note on the first line (F4) in the first measure, with the rest of the staff empty. The other staves are empty. Below each staff is a horizontal line for lyrics.

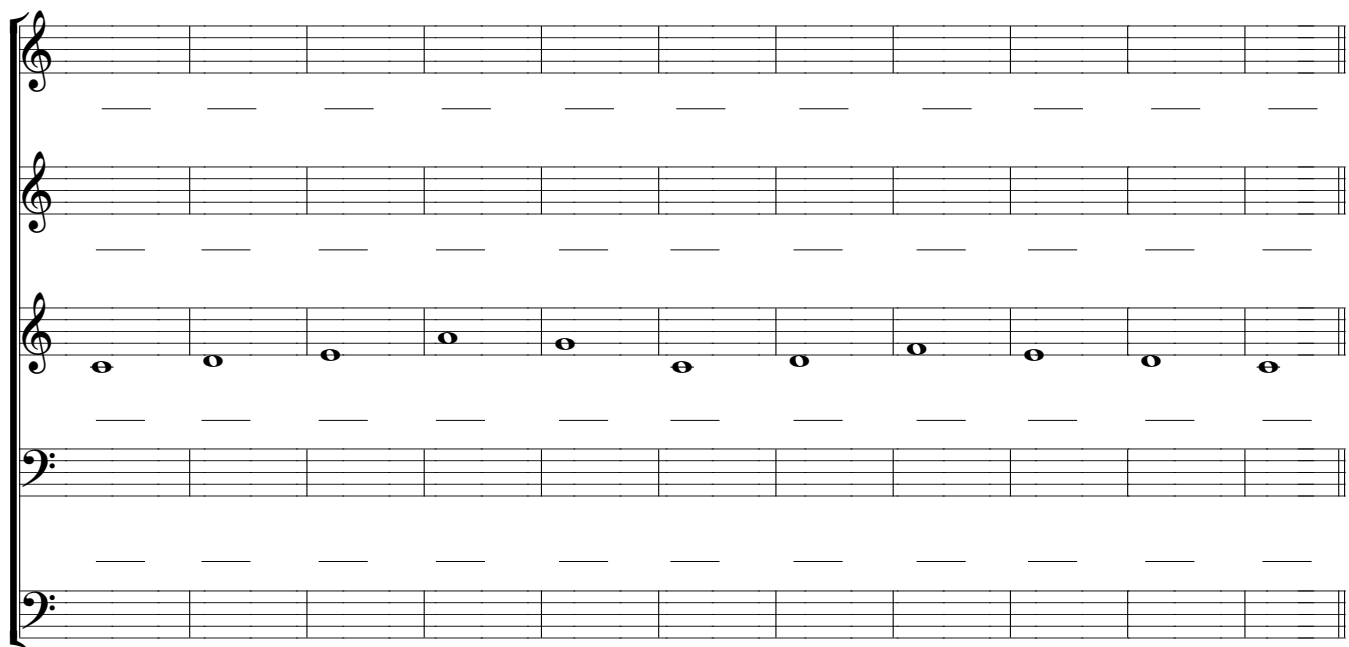
Name _____

Section _____

Date _____



A musical staff system consisting of five staves. The first three staves are treble clefs, and the last two are bass clefs. The third staff contains a sequence of eleven half notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, and C4. The other staves are empty.



A second musical staff system, identical in structure to the first, with five staves (three treble, two bass). The third staff contains the same sequence of eleven half notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, and C4. The other staves are empty.

REVIEW

1. Study the examples of first species counterpoint on page 162 of the text. For each pair of tones in the counterpoint determine which of the basic principles on page 160 is being used.
2. Examine each counterpoint in terms of the eleven melodic guides on page 162.
3. Examine each counterpoint, keeping in mind the three guides related to relationships between two voices (page 162, numbers 12–14).
4. Since voice leading is a skill that you must learn by practice, the best way to review this chapter is to compose additional counterpoints above and below each *cantus firmus*. Your instructor may provide you with additional examples for practice.

TEST YOURSELF 8

Answers on page 167.

Below are four examples of first species counterpoint. In each case there are several violations of the principles of first species counterpoint. Fill in the intervals between the *cantus firmus* and the counterpoint in the blanks provided. Examine each example and note all violations of good voice leading practice.

a. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.

c. f.

cpt.

b. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.

cpt.

c. f.

c. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

c. f.

cpt.

d. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

cpt.

c. f.

9

VOICE LEADING IN FOUR VOICES

Name _____

Section _____

Date _____

A. Following are five harmonized chorale phrases. Each phrase contains errors in part writing. On a separate sheet of paper, list the errors in each phrase. (The chords are numbered for easy identification.)

To refresh your memory, here are a number of common errors in four-voice writing.

1. Parallel 5ths, octaves, or unison are to be avoided.
2. Never double the leading tone of the scale.
3. Keep each of the four voices within its range.
4. Avoid the *augmented 2nd* and the *augmented 4th* in the melodic line of any of the four voices.
5. *Root* should be doubled when triad is in root position (first choice).
6. *Soprano voice* should be doubled when major or minor triads are in 1st inversion (first choice).
8. *Bass note* should be doubled when diminished triads are in 1st inversion. The root positions of diminished triads are seldom found.
9. All factors of triads should be present.
10. Avoid large leaps of a 6th or more. Octave leaps are an exception.
14. Maintain an *octave or less* between soprano and alto and between alto and tenor voices.

1. *Jesu, meine Zuversicht* (Jesus, My Sure Defense).

2. *Als Jesus Christus in der Nacht* (As Jesus was Betrayed in the Night).

3. *Christ lag in Todesbanden* (Christ Lay in the Bonds of Death).

4. *Komm, Gott, Schöpfer, Heiliger Geist* (Come God, Creator, Holy Ghost).

5. *Christus, der uns selig macht* (Christ Who Makes Us Holy).

B. Each of the following exercises consists of a single progression.

1. Add the alto and tenor voices to these progressions.
2. Observe traditional part-writing practices as enumerated in the text.
3. In the blanks below the staves, provide a complete harmonic analysis of each chord.

1.

2.

3.

4.

5.

am: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

6.

7.

8.

9.

10.

BbM: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

Name _____

Section _____

Date _____

11. 12. 13. 14. 15.

EM: — — — — — — — — — —

16. 17. 18. 19. 20.

gm: — — — — — — — — — —

C. Below are six harmonized chorale phrases.

1. Analyze each chord using roman numerals and indications for inversions.
2. Circle all nonharmonic tones and indicate the type by using the abbreviations in the list that follows.
3. Name the cadence type that concludes each phrase.

Nonharmonic Tones

PT = Unaccented passing tone

[>]PT = Accented passing tone

NT = Neighboring tone


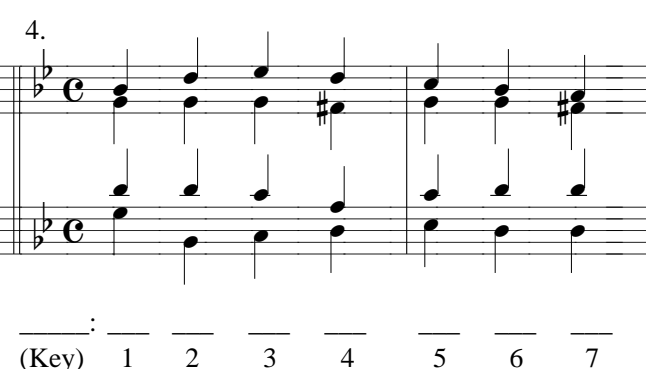
7-6 SUS = 7-6 suspension

4-3 SUS = 4-3 suspension

1. 2.



(Key) 1 2 3 4 5 6 7 (Key) 1 2 3 4 5 6 7

_____ Cadence _____ Cadence

3.  4. 

(Key) 1 2 3 4 5 6 7 (Key) 1 2 3 4 5 6 7

Cadence Cadence

5.  6. 

(Key) 1 2 3 4 5 6 7 (Key) 1 2 3 4 5 6 7

Cadence Cadence

D. Following are eight chorale phrases that have been harmonized by Bach.

1. Make a complete harmonic analysis of each phrase, including roman numerals and indications for inversions.
2. Circle each nonharmonic tone and, using the abbreviations listed below, indicate its type.

PT = Unaccented passing tone

$\overset{\sim}{\text{PT}}$ = Accented passing tone

NT = Neighboring tone

9-8 SUS = 9-8 suspension

4-3 SUS = 4-3 suspension

1. *Wie schön leuchtet der Morgenstern*
(How Brightly Shines the Morning Star),
BWV 172, m. 1-2.

2. *Ermuntre dich, mein schwacher Geist*
(Rouse Thyself, My Weak Spirit),
BWV 43, m. 5-8.

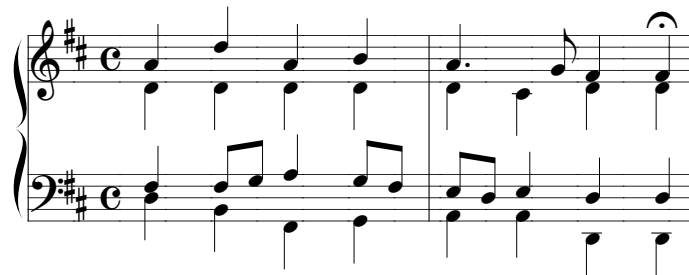
(Key) 1 2 3 4 5 6 7 8 9 (Key) 1 2 3 4 5 6 7

Name _____

Section _____

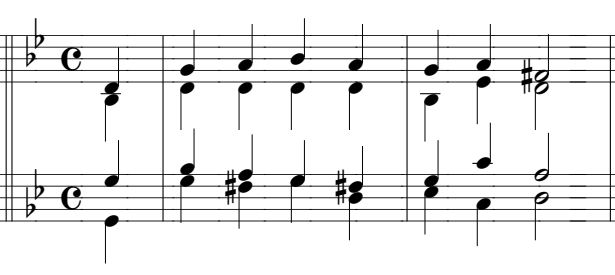
Date _____

3. *Alle Menschen müssen sterben*
(All Men Must Die),
BWV 262, m. 1–2.



_____: _____
(Key) 1 2 3 4 5 6 7 8

4. *Wer weiss, wie nahe mir mein Ende*
(Who Knows How Near My End May Be),
BWV 166, m. 1–2.



_____: _____
(Key) 1 2 3 4 5 6 7 8

5. *Es ist gewisslich an der Zeit*
(It Is Certainly Time),
BWV 307, m. 1–2.



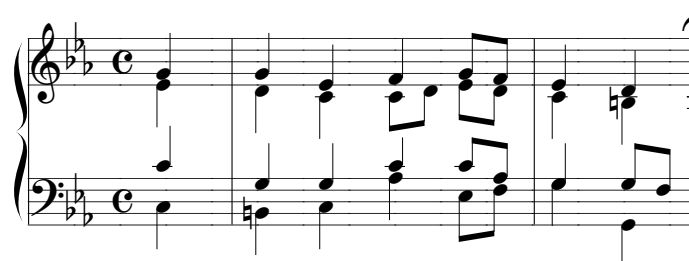
_____: _____
(Key) 1 2 3 4 5 6 7 8

6. *Wer nur den lieben Gott lässt walten*
(He Who Lets Only Beloved God Rule),
BWV 197, m. 1–3.



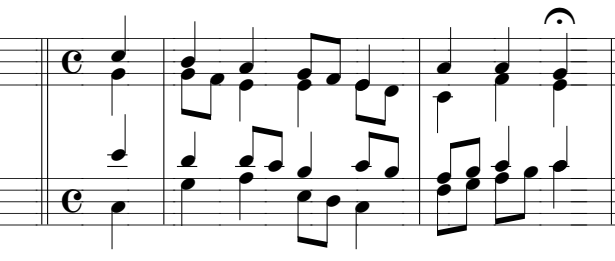
_____: _____
(Key) 1 2 3 4 5 6 7 8 9

7. *Vater unser im Himmelreich*
(Our Father, Who Art in Heaven),
BWV 102, m. 1–2.



_____: _____
(Key) 1 2 3 4 5 6 7 8 9

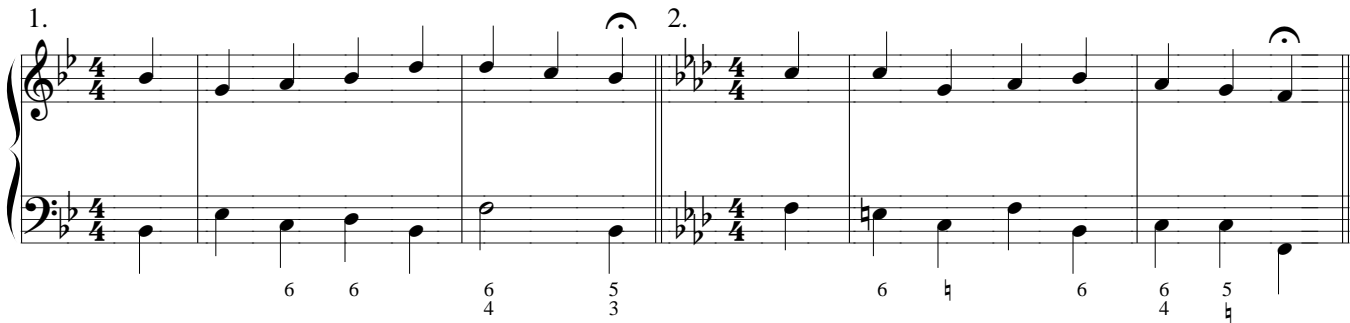
8. *Herzlich lieb hab' ich dich, o Herr*
(I Love Thee Dearly, O Lord),
BWV 340, m. 1–2.



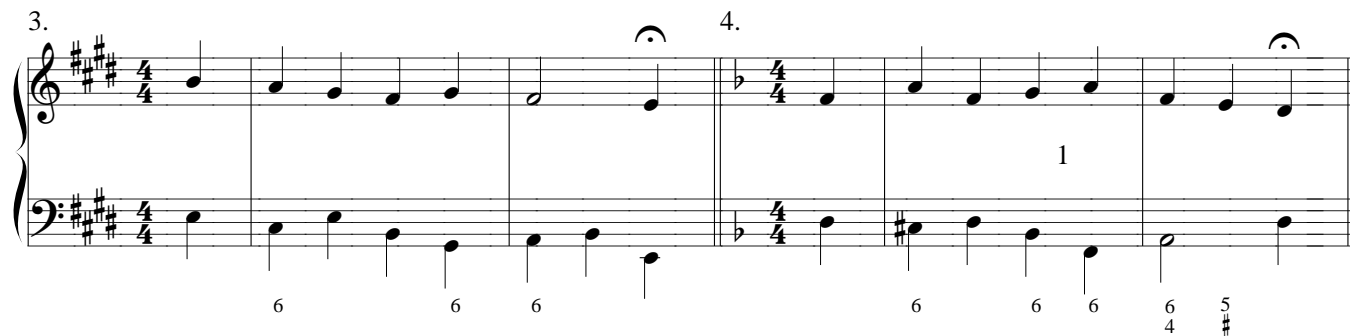
_____: _____
(Key) 1 2 3 4 5 6 7 8

E. Each exercise consists of a chorale phrase.

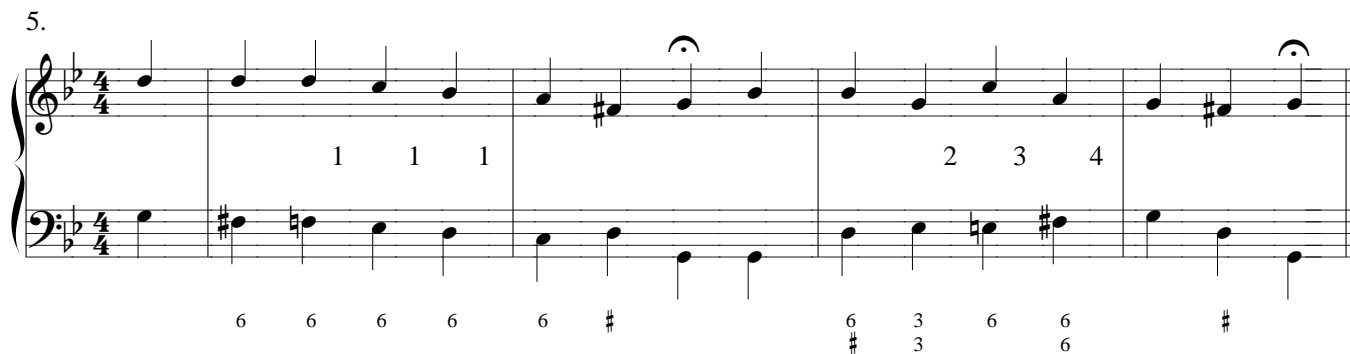
1. Add the alto and tenor voices according to the figured bass symbols.
2. Observe traditional part-writing practices as given in the text.
3. In the blanks below the staves, provide a complete harmonic analysis of each chord.

1. 

_____: ____ (Key) ____: ____ (Key)

3. 

_____: ____ (Key) ____: ____ (Key)

5. 

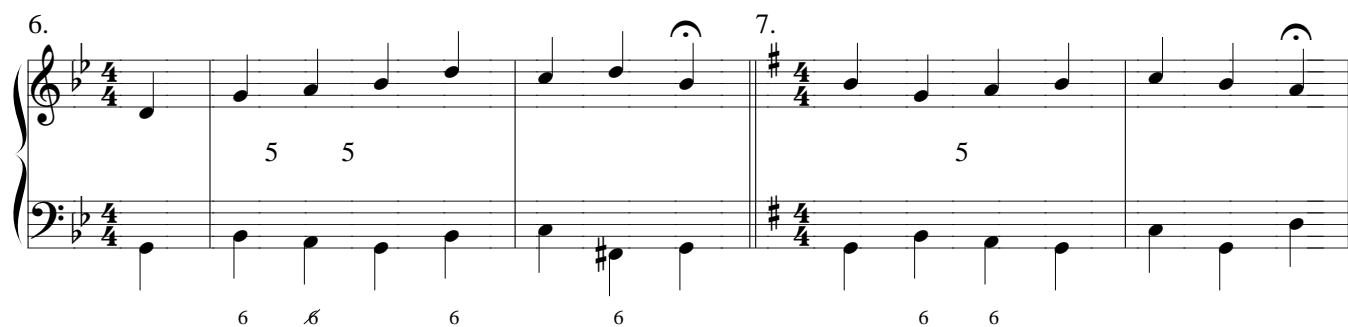
_____: ____ (Key)

1. Alternate doubling of soprano and bass in successive triads in 1st inversion.
2. Double 3rd of VI triad to avoid augmented 2nd in alto voice. The vi and VI triads almost always receive this treatment when preceded by V.
3. The E-natural is a result of the melodic minor scale.
4. Double 6th above bass note here. Doubling soprano will create parallel octaves, and doubling the bass note doubles the leading tone of the scale.

Name _____

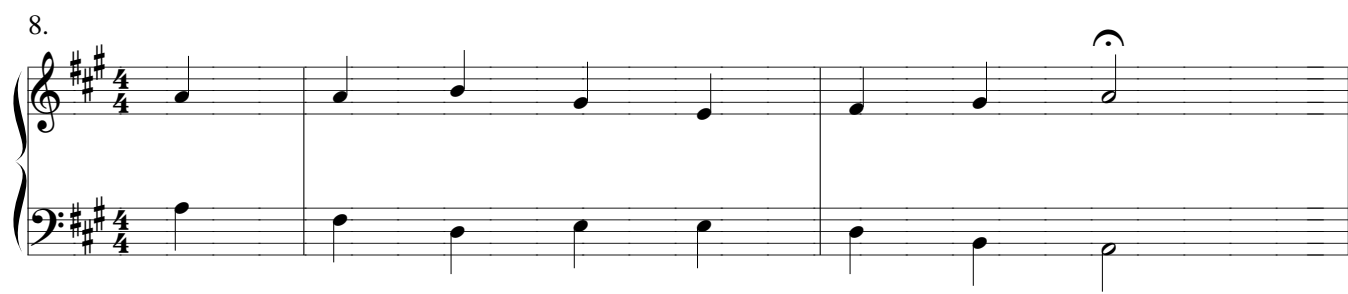
Section _____

Date _____

6. 

_____: _____ (Key)

_____: _____ (Key)

8. 

_____: _____ (Key)

5. Investigate the possibility of unequal 5ths here (perfect to diminished or vice versa). Are alternatives possible?

- F. Following is an excerpt from a *trio sonata*, one of the most important types of composition in the baroque period. A trio sonata consists of two upper parts (usually taken by violins, flutes, and so on) and a lower part that includes a figured bass. A gambist (performer on the viola da gamba) or cellist plays the lower line while a harpsichordist or pianist *realizes* the continuo part (plays the chords requested by the figured bass).

Write out the tenor and alto parts of the continuo according to the figured bass symbols. Observe traditional part-writing procedures as indicated in the text.

Vivaldi: *Sonata Da Camera a Tre* (Chamber Sonata for Three) in D Minor.

Violin I

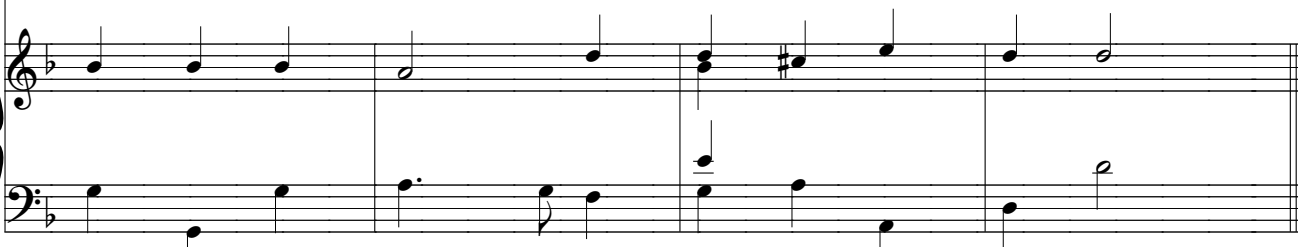


Violin II



6 6 # #

____: i ____ V⁶ V⁷ ____
(Key)



6 # 6 #

____ ii⁶ ____

G. The following chorales, harmonized by Bach, may be used for further analysis and study:

O Herre Gott, dein göttlich Wort (page 179)

Gottes Sohn ist kommen (page 177)

Christus, der ist mein Leben (page 177)

O Ewigkeit, du Donnerwort (page 179)

Straf' mich nicht in deinem Zorn (page 182)

Jesu, du mein liebstes Leben (page 178)

Werde munter, mein Gemute (page 183)

Name _____

Section _____

Date _____

H. Refer to Handel's Hallelujah! from the Messiah on page 207.

Examine measures 4–10. Identify any exceptions to standard voice-leading practice as stated in chapter 9. Describe any exceptions in the space below.

REVIEW

The techniques of voice leading allow you to connect chords smoothly, creating parts that are easily singable. These techniques will not, in themselves, allow you to produce interesting music, but they are important standard procedures that you will use many times in future chapters, so it is important that they be thoroughly mastered.

1. Review the voice-leading principles for two-voice species counterpoint in chapter 8. Continue to write first-species counterpoints above and below each *cantus firmus* in the text and workbook. Most of the basic principles of voice leading in four voices come from species counterpoint.
2. Examine the soprano melodies of several of the Bach chorales on pages 177–183 in the anthology in relationship with the bass voices. Notice how the principles of species counterpoint are observed in these two-voice combinations.
3. Study the principles of four-voice writing on pages 170–172 and the common errors shown on page 173. These guidelines will enable you to create smooth four-voice voice leading.
4. Since voice leading is a technique that can only be learned by practice, use figured basses that have not been assigned by your instructor for extra practice.

TEST YOURSELF 9

Answers are on page 168.

1. Below is a four-voice chorale phrase that contains a number of errors in voice leading. Place roman numerals in the blanks provided and describe the errors you see in the phrase.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

_____ : _____

2. Complete the second chord in each of the excerpts below. The key in each case is C major. Place roman numerals in the blanks provided. Observe the figured bass symbols and pay particular attention to the chord qualities involved.



CM: _ _



 _ _



 _ _



6

 _ _



CM: _ _



 _ _



6
4

 _ _



6

 _ _

10 HARMONIC PROGRESSION AND HARMONIC RHYTHM

Name _____

Section _____

Date _____

A. Following are eight harmonized chorale phrases.

1. Analyze each chord using roman numerals and indications for inversions.
2. Circle all nonharmonic tones and indicate the type by using the abbreviations in the following list.
3. Name the cadence type that concludes each phrase.

Nonharmonic Tones

PT = Unaccented passing tone

$\tilde{P}T$ = Accented passing tone

NT = Neighboring tone

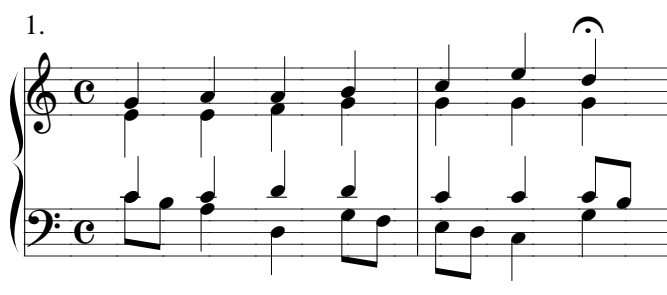

7-6 SUS = 7-6 suspension

4-3 SUS = 4-3 suspension

ET = Escape tone

A = Anticipation

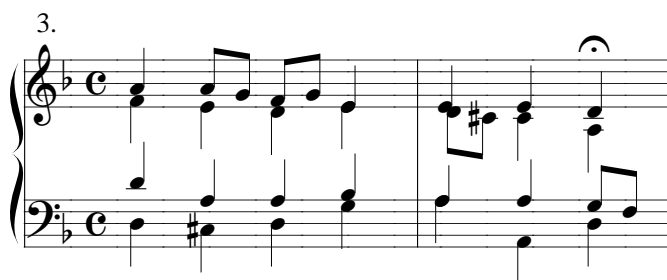
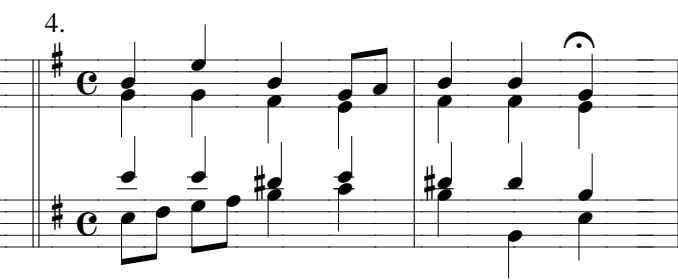
APP = Appoggiatura

1.  2. 

(Key) : (Key) :

Cadence

Cadence

3.  4. 

(Key) : (Key) :

Cadence

Cadence

5.

(Key): 1 2 3 4 5 6 7 (Key): 1 2 3 4 5 6 7

Cadence

Cadence

7.

(Key): 1 2 3 4 5 6 7 (Key): 1 2 3 4 5 6 7

Cadence

Cadence

B. Following are three short excerpts in keyboard style.

1. Bracket the harmonic rhythm.
2. Analyze each harmonic area using roman numerals and indications for inversions.
3. Circle and identify any nonharmonic tones.
4. Name the cadence type that concludes each phrase.

Pachelbel: Chaconne.

fm: i

Name _____

Section _____

Date _____

Measures 5 through 9 of a piano piece. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is written for piano with a treble and bass staff. Measure 5 starts with a half note in the bass and a quarter note in the treble. Measures 6-9 continue with various rhythmic patterns, including eighth and sixteenth notes, and some triplets. Measure 9 ends with a whole note chord in the bass.

Corelli: Sarabande.

Measures 1 through 4 of Corelli's Sarabande. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is written for piano with a treble and bass staff. Measure 1 starts with a half note in the bass and a quarter note in the treble, marked *f espress.* Measures 2-4 continue with various rhythmic patterns, including eighth and sixteenth notes, and some triplets. Measure 4 ends with a whole note chord in the bass.

Measures 5 through 8 of Corelli's Sarabande. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is written for piano with a treble and bass staff. Measure 5 starts with a half note in the bass and a quarter note in the treble, marked *mf*. Measures 6-8 continue with various rhythmic patterns, including eighth and sixteenth notes, and some triplets. Measure 8 ends with a whole note chord in the bass.

Brahms: Romance from Six Piano Pieces, op. 118, no. 5, m. 1-5.

Andante

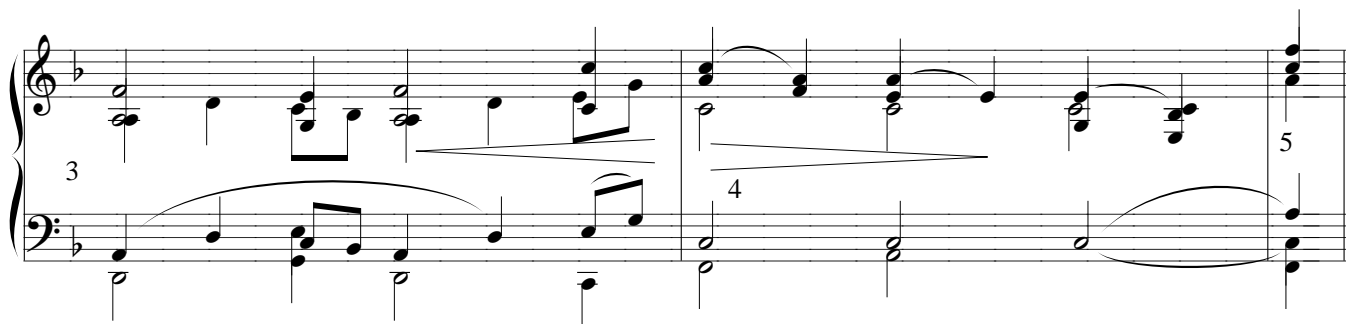
Measures 1 through 5 of Brahms' Romance. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The music is written for piano with a treble and bass staff. Measure 1 starts with a half note in the bass and a quarter note in the treble, marked *espressivo*. Measures 2-5 continue with various rhythmic patterns, including eighth and sixteenth notes, and some triplets. Measure 5 ends with a whole note chord in the bass.

FM:

I

V

iii



C. Following are ten chorale melodies with figured bass.

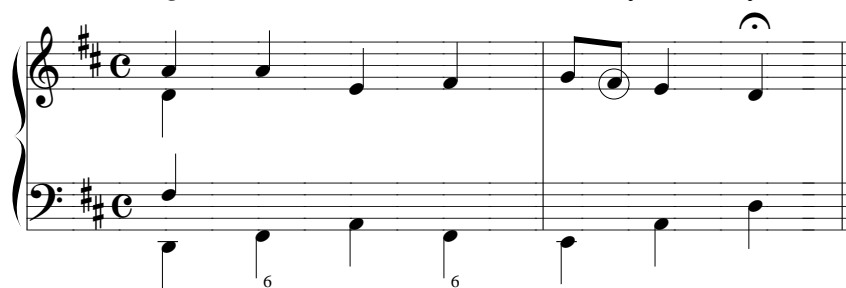
1. Add alto and tenor voices according to the figured bass symbols.
2. Unless voice leading dictates otherwise, make your part writing conform to recommended practices.
3. Analyze each chord—blanks are provided.
4. Add nonharmonic tones wherever appropriate.
5. Play your harmonization in class.

1. *Herr Jesu Christ, du höchstes Güt* (Lord Jesus Christ, Thou Highest Good).



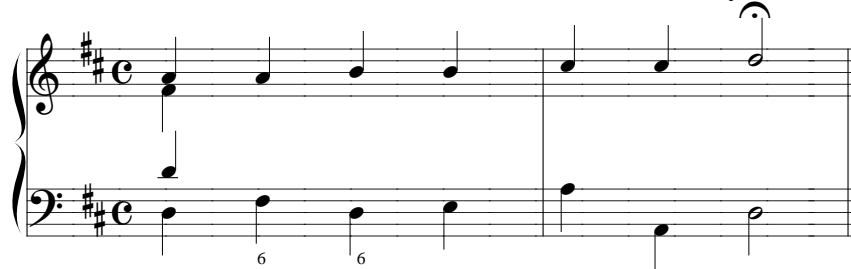
____ : i _____
(Key)

2. *Der Tag, der ist so Freudenreich* (This Day is so Joyful).



____ : I _____
(Key)

3. *Meinen Jesum lass' ich nicht* (I Will Not Leave My Jesus).



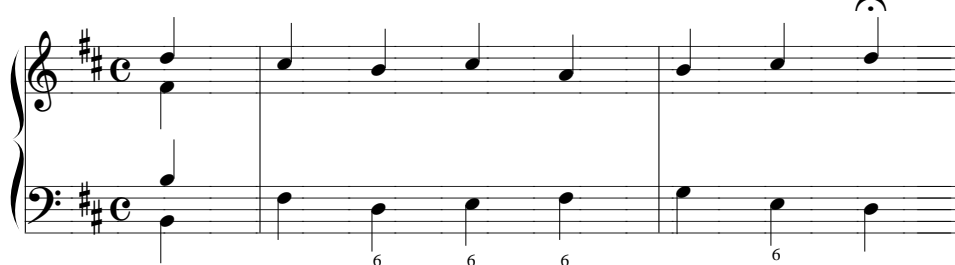
____ : I _____
(Key)

Name _____

Section _____

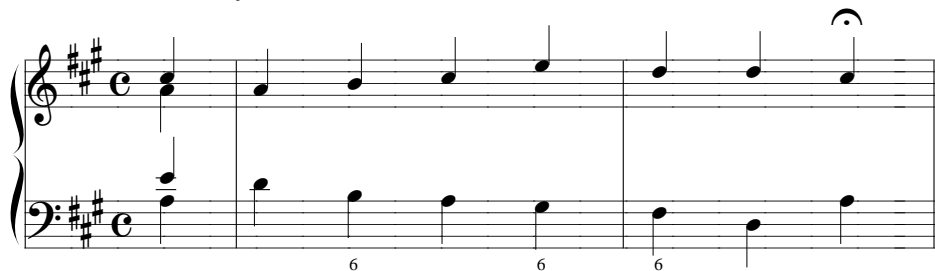
Date _____

4. *Vom Himmel hoch da komm' ich her* (From Heaven Above I Come).



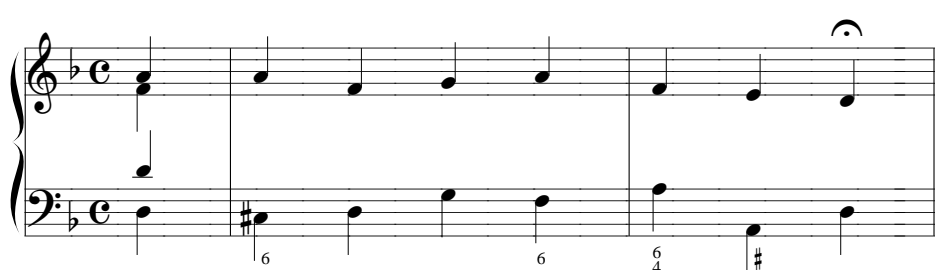
____ : vi ____ ____ ____ ____ ____ ____
(Key)

5. *Du Friedensfürst, Herr Jesu Christ* (Thou Prince of Peace, Lord Jesus Christ).



____ : I ____ ____ ____ ____ ____ ____
(Key)

6. *Vater unser im Himmelreich* (Our Father Who Art in Heaven).



____ : i ____ ____ ____ ____ ____ ____
(Key)

7. *Wach' auf, mein Herz, und singe* (Awake, My Heart, and Sing).

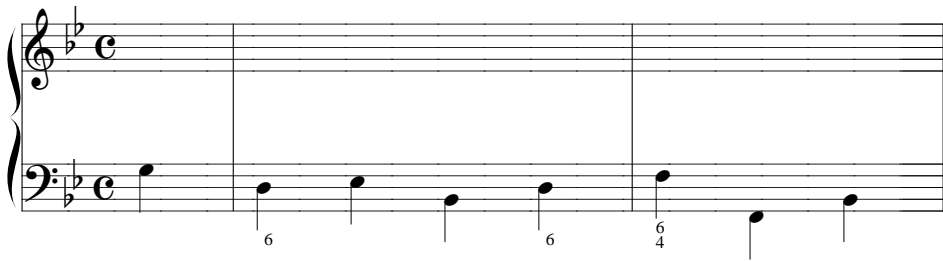


____ : I ____ ____ ____ ____ ____ ____
(Key)

D. Each exercise represents a figured bass voice.

1. Complete the remaining three upper voices (soprano, alto, and tenor) according to the figuration supplied.
2. Try to make each voice as interesting as possible, but the soprano should have priority. You will achieve maximum success by writing the entire soprano voice first, then filling in the alto and tenor as needed.
3. Be sure to observe part-writing practices as cited in the text.
4. Provide a complete roman numeral analysis of each completed figured bass. Blanks are provided.

1.



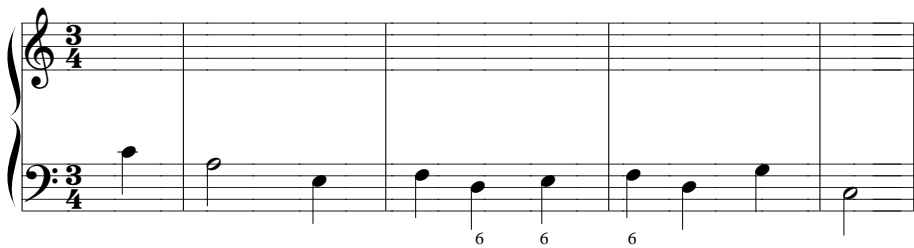
____ : vi _____
(Key)

2.



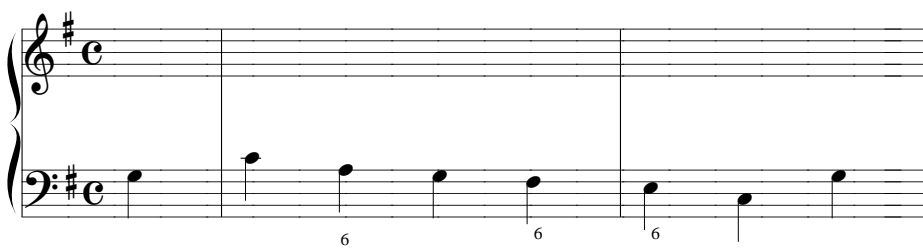
____ : i _____
(Key)

3.



____ : I _____
(Key)

4.



____ : I _____
(Key)

Name _____

Section _____

Date _____

5.

_____ : i _____
(Key)

6.

_____ : vi _____
(Key)

7.

_____ : i _____
(Key)

E. Following are excerpts from six string quartets by Mozart.

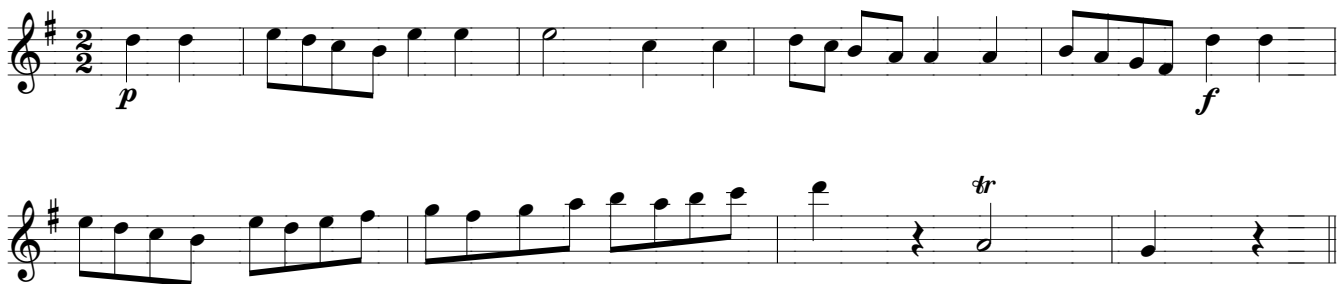
1. On a separate piece of paper, determine the harmonic rhythm—the number and placement of the triads.
2. In a column under each change of harmony, write the letter names (designating the roots) or chord symbols for all possible triads that could be used to harmonize the melody.
3. Indicate the obvious nonharmonic tones. These need not agree with the basic triads you select.
4. Select the cadence chords.
5. Draw a line between all adjacent chords whose roots form a descending P5th progression.
6. Chart three or four possible harmonizations using a majority of ascending P4th progressions, separating such series with a descending 3rd or an ascending 2nd progression.
7. Sing or play the melody and accompany it on the piano with each of your proposed harmonic selections.
8. Experiment with different harmonic rhythms, using some containing frequent chord changes and others with very few.
9. Play at least one of each student's harmonizations in class and have the class members determine which they find most appropriate.
10. Arrange some of the harmonizations for string quartet, woodwind quartet, brass quartet, piano, harpsichord, or any other medium available to the class.

1. Mozart: String Quartet in G Major, K. 80, III (Trio), m. 1–8.

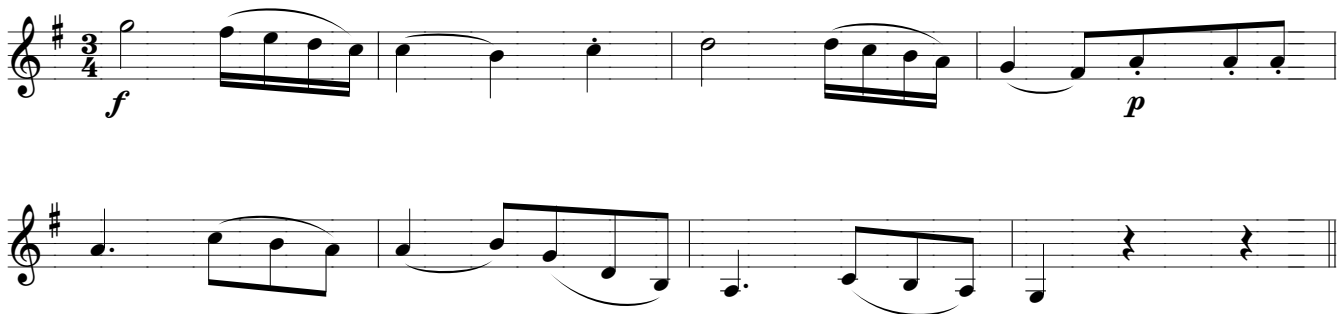
Tempo di Menuetto



2. Mozart: String Quartet in G Major, K. 80, IV (Rondeau), m. 1–8.

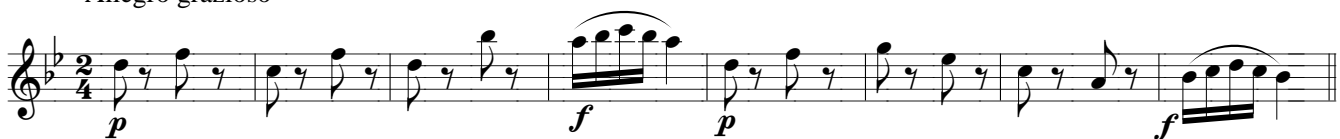


3. Mozart: String Quartet in G Major, K. 156, III (Tempo di Menuetto), m. 1–8.



4. Mozart: String Quartet in B-flat Major, K. 159, III (Rondo), m. 1–8.

Allegro grazioso



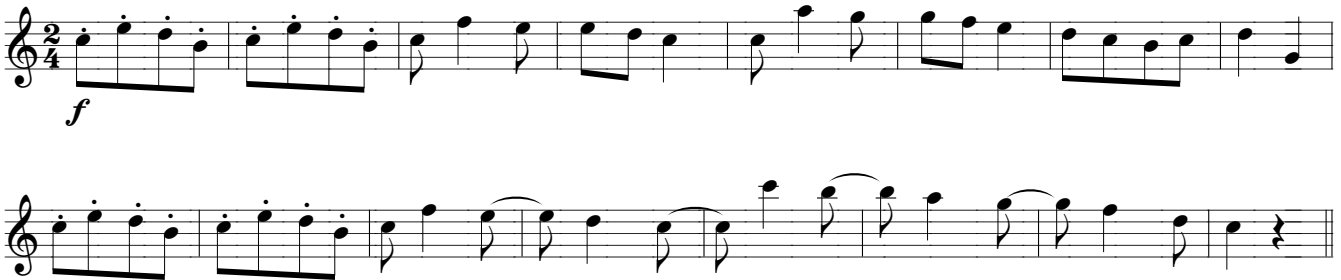
Name _____

Section _____

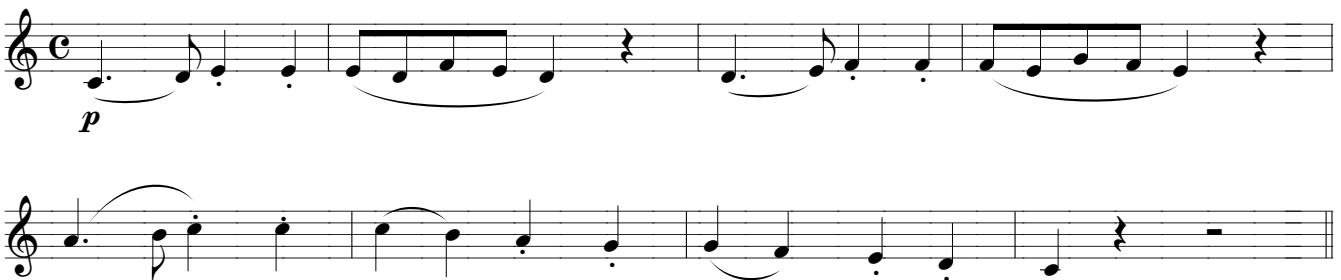
Date _____

5. Mozart: String Quartet in C Major, K. 157, III.

Presto



6. Mozart: String Quartet in C Major, K. 157, I (Allegro), m. 1–8.



F. Refer to the third movement of Mozart's String Quartet in G Major, K. 80, on page 232.

1. Determine the harmonic rhythm.
2. Provide a harmonic analysis below each chord.
3. Circle all nonharmonic tones.
4. Prepare a chart indicating the number of:
 - a. Descending 5th (ascending 4th) progressions.
 - b. Ascending 5th (descending 4th) progressions.
 - c. Ascending 2nd (descending 7th) progressions.
 - d. Descending 3rd (ascending 6th) progressions.
 - e. Ascending 3rd (descending 6th) progressions.
 - f. Descending 2nd (ascending 7th) progressions.

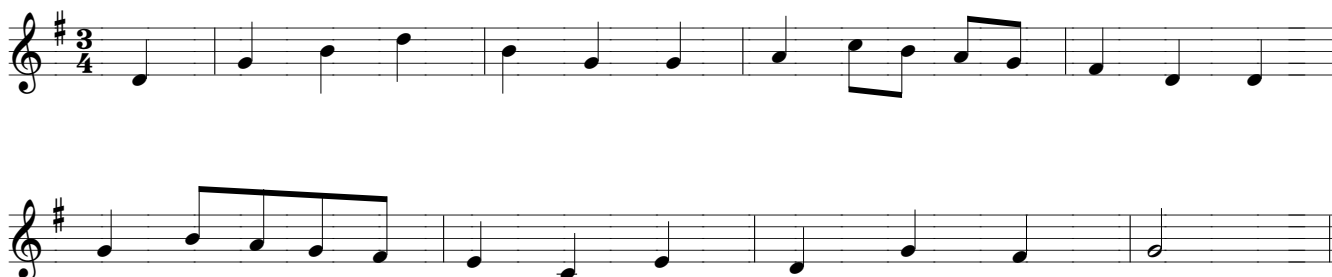
G. Refer to *Freu dich sehr, o meine Seele* from Album for the Young, op. 68, by Robert Schumann on page 239. Follow the same procedures as described in section B.

H. Following are several folk songs.

1. First, determine the harmonic rhythm—the number and placement of the triads—for each.
2. In a column under each change of harmony, write the letter names (designating the roots) or chord symbols for all possible triads that could be used to harmonize the melody.
3. Indicate the obvious nonharmonic tones. These need not agree with the basic triads you select.
4. Select the cadence chords.
5. Draw a line between all adjacent chords whose roots form a descending P5th (ascending P4th) progression.
6. Chart three or four possible harmonizations, using a majority of descending P5th progressions while separating such series with descending 3rd or ascending 2nd progressions.

7. Sing or play the melody and accompany it on the piano with each of your proposed harmonic selections.
8. Experiment with different harmonic rhythms, using some containing frequent chord changes and some with very few.
9. Play at least one of each student's harmonizations in class and have the class members determine which they find most appropriate.
10. Arrange some of the harmonizations for guitar, piano, instrumental ensembles, or any other medium available to the class.

1. Welsh Folk Song: "Ash Grove."



2. Irish Folk Song: "Cockles and Mussels."



3. Scottish Folk Song: "The Wearing of the Green."



Name _____

Section _____

Date _____

4. German Song: "Our Thoughts, They Are Free."



5. French Song: *Au Clair de Lune*.



6. Minstrel Song: "Jimmy Crack Corn."



7. American Work Song: "I've Been Working on the Railroad."



REVIEW

The technique of melody harmonization is at the heart of this chapter. The central importance of the circle of 5th progression (circle progression) in achieving a satisfactory harmonization cannot be overemphasized.

1. Choose a few pieces from a collection of traditional and patriotic songs, a hymnal, or some similar music. Name the root of each chord. (You may not be able to do a roman numeral analysis of the entire piece because the chord vocabulary may not have been covered yet.) Mark each example of a circle progression you discover. Try to find examples of several circle progressions in succession. How often do these progressions reach the tonic chord as a target?
2. Review the sections on the vii° and the second inversion tonic triad on page 187 of the text. Remember that the leading-tone triad is closely related to the dominant and counts as a weaker circle progression when it progresses to the tonic chord. The tonic triad in second inversion is usually a decoration of the dominant chord that follows immediately.
3. Practice harmonizing chorale melodies, using examples from the assignments or familiar hymn tunes. Try to use as many circle progressions as possible in your harmonizations. Remember that each phrase must end with one of the standard cadences.
4. This would be a good time to review the materials of chapters 5 and 9; you will need to have them clearly in mind as you work on your chorale harmonizations. Music theory is a cumulative subject, and you must constantly review previous materials to keep them fresh in your mind.

Date _____

FM: I iii IV V V vi viio I I iii IV V V
vi I ii iii I II V III

IV iii V iii I I IV iii ii ii I
ii I vi IV vi viio V VII

II THE DOMINANT SEVENTH CHORD

Name _____

Section _____

Date _____

A. Write a major-minor 7th chord above each of the ten given tones. The example illustrates the correct procedure.

(Ex.) 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

B. Each of the following chords is a dominant (major-minor) 7th.

1. Provide a circle resolution for each chord.

2. Analyze both chords—the chord succeeding the dominant 7th will be the tonic triad of the key.

The example illustrates the correct procedure.

(Ex.) 1. 2. 3. 4. 5. 6. 7.

V^4_2 I^6 — — — — — — — — — — — — — —

8. 9. 10. 11. 12. 13. 14. 15.

— — — — — — — — — — — — — — — —

C. Following are eight harmonized chorales containing dominant 7th chords.

1. Analyze each chord. Blanks are provided.
2. Name the cadence type that concludes each phrase.
3. Circle all nonharmonic tones and indicate the type by using the abbreviations in the following list.

Nonharmonic Tones

PT = Unaccented passing tone

$\overset{\text{>}}{\text{PT}}$ = Accented passing tone

NT = Neighboring tone

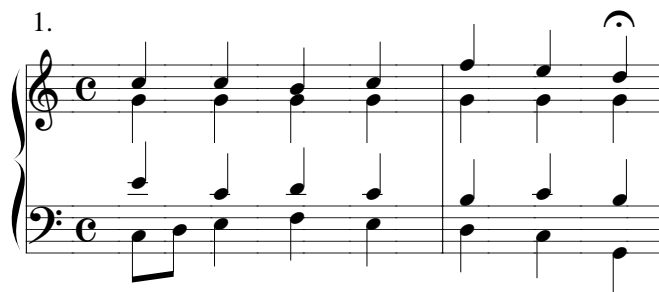
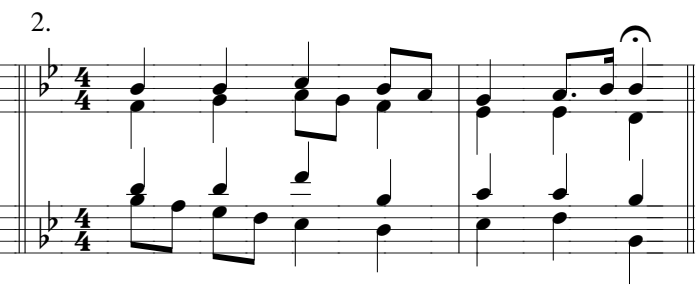
7-6 SUS = 7-6 suspension

4-3 SUS = 4-3 suspension

ET = Escape tone

A = Anticipation



APP = Appoggiatura

1.  2. 

_____: ____ ____ ____ ____ ____ ____ ____:
 (Key) 1 2 3 4 5 6 7 (Key) 1 2 3 4 5 6 7

Cadence

Cadence

3.  4. 

_____: ____ ____ ____ ____ ____ ____ ____:
 (Key) 1 2 3 4 5 6 7 (Key) 1 2 3 4 5 6 7


Cadence

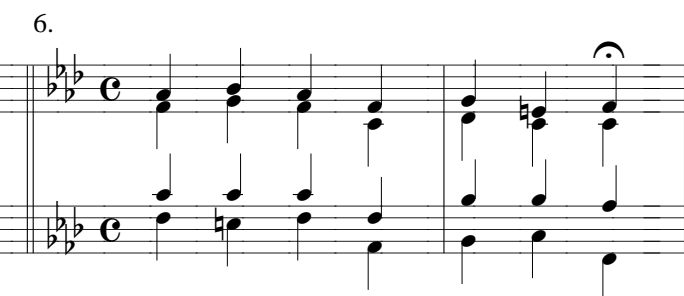
Cadence

Name _____

Section _____

Date _____

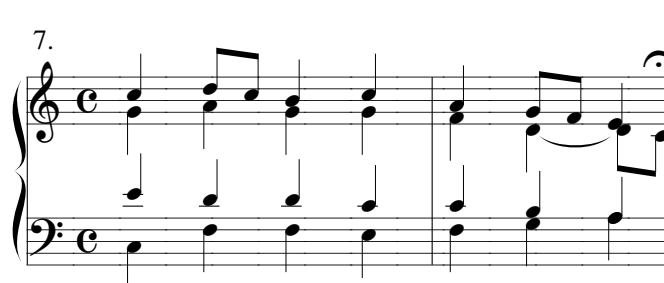
5. 


6. 

_____: 1 2 3 4 5 6 7 (Key) 1 2 3 4 5 6 7 (Key)

Cadence

Cadence

7. 

8. 

_____: 1 2 3 4 5 6 7 (Key) 1 2 3 4 5 6 7 (Key)

Cadence

Cadence

D. Following are seven chorale melodies with figured bass.

1. Add alto and tenor voices according to the figured bass symbols.
2. Make sure your part writing conforms to recommended practice.
3. Analyze each chord—blanks are provided.
4. Add chord tones and nonharmonic tones (usually eighth notes) to improve voice leading.
5. Play your harmonization in class.

1. *Schmücke dich o liebe Seele* (Prepare Thyself, Dear Soul).



_____: I _____ (Key)

2. *Wenn wir in höchsten Nöten sein* (When We Are in Utmost Need).

Handwritten musical score for the hymn 'Wenn wir in höchsten Nöten sein'. The score is in treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3. The final note of the melody is a half note G4 with a fermata.

____ : I _____
(Key)

3. *Jesu, Jesu, du bist mein* (Jesus, Jesus, Thou Art Mine).

Handwritten musical score for the hymn 'Jesu, Jesu, du bist mein'. The score is in treble and bass clef, with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of a series of eighth notes: F#3, G3, A3, Bb3, C4, Bb3, A3. The final note of the melody is a half note G4 with a fermata.

____ : I _____
(Key)

4. *Keinen hat Gott verlassen* (God Has Forsaken No One).

Handwritten musical score for the hymn 'Keinen hat Gott verlassen'. The score is in treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3. The final note of the melody is a half note G4 with a fermata.

____ : _____
(Key)

5. *Ich freue mich in dir* (I Rejoice in Thee).

Handwritten musical score for the hymn 'Ich freue mich in dir'. The score is in treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3. The final note of the melody is a half note G4 with a fermata.

____ : V _____
(Key)

Name _____

Section _____

Date _____

6. *Erwurgtes Lamm* (Slaughtered Lamb).

6 6 6 6 5 6 6 4 7

____ : vi _____
(Key)

7. *Mein Jesu, dem die Seraphim* (My Jesus, Whom the Seraphim).

6 4 2 6 6 7

____ : iii _____
(Key)

E. Each exercise represents a figured bass voice.

1. Complete the remaining three upper voices (soprano, alto, and tenor) according to the figuration supplied.
2. Try to make each voice as interesting as possible, but the soprano should have priority. You will have best results by writing the entire soprano voice first, then filling in the alto and tenor as needed.
3. Be sure to observe voice-leading practices as cited in the text.
4. Provide a complete roman numeral analysis of each completed figured bass. Blanks are provided.

1.

4 2 6 6

____ : iii _____
(Key)

2.

____ : I _____
(Key)

3.

____ : I _____
(Key)

4.

____ : V⁶ _____
(Key)

5.

____ : iii _____
(Key)

Name _____

Section _____

Date _____

6.

____ : I _____
(Key)

7.

____ : I⁶ _____
(Key)

F. Each of the following melodies is a folk song.

1. Play or sing each melody several times. Determine the harmonic rhythm and place a bracket above the melody tones that will be supported by each harmony.
2. Rewrite the melody on a separate sheet of score paper and indicate all possible traits that can harmonize the tones within each bracketed harmonic area.
3. Play or sing the melody over again several times, experimenting with various different selected harmonies. When the V triad is indicated, try substituting the V⁷ chord.
4. Select the series of triads and V⁷ chords you like best, and write them on the score paper beneath the melody.
5. Be sure that descending P5th progressions play a prominent role in each harmonization. Also, include at least one or two V⁷ chords in each arrangement.
6. Select an accompaniment figure that can be used more or less intact throughout. The accompaniment figure should fit the medium (piano, stringed instruments, woodwind instruments, brass instruments, and so on).

Block Chord Possible accompaniment chords for piano:

7. Fit the accompaniment figure to each successive chord and complete the composition.
8. Assign the melody itself to a solo voice or instrument. If you wish, make up some words of your own for the folk song melody.
9. Play some of the compositions in class. Have the students decide which harmonic rhythm and harmonization is most suitable for the particular melody.

1. American Folk Song (This particular folk song is based on a pentatonic scale.)



2. Russian Folk Song.



Except for the beginning of each phrase, the following composition can be harmonized using descending P5th (ascending P4th) progressions.

3. Balkan Folk Song.



4. Russian Folk Song.



Name _____

Section _____

Date _____

5. American Folk Song.



G. Refer to Mozart's *Das Kinderspiel*, which follows.

1. Have a member of the class play the composition while the sopranos sing the upper voice and the basses and baritones sing the lowest voice.
2. Bracket the harmonic rhythm; that is, place a bracket over the tones that fall within each harmony.
3. On the blank staff below each line of music, write the basic chords in root position.
4. On a separate sheet of paper, indicate the type of resolution for each major-minor 7th chord (type 1, type 2, or type 3).
5. Arrange this excerpt for a group of instruments played by members of the class.

Mozart: *Das Kinderspiel* (The Children's Game), K. 598, m. 1–8.

Munter

A musical score for Mozart's *Das Kinderspiel*, K. 598, measures 1–8. The score is in 3/8 time and features a key signature of three sharps (F#, C#, G#). The top staff is a vocal line, and the bottom staff is a piano accompaniment. The piano part consists of a series of chords, each marked with a number (1, 2, 3, 4) and a dynamic marking of *mf*. The vocal line is composed of eighth and sixteenth notes, with some rests. The piano accompaniment is composed of eighth and sixteenth notes, with some rests. The score is written for a single system.

The musical score is in G major (one sharp). The treble clef part is a melody consisting of eighth and quarter notes. The bass clef part is a figured bass with figures 5, 6, 7, and 8, indicating specific chord progressions and resolutions. The figures are placed below the bass line, and the chords are indicated by the notes in the bass line.

H. Follow the same procedures described in G above for the Sonatina in F, op. 55, no. 4, by Kuhlau on page 223.

REVIEW

1. Look at the circle of 5ths on page 38 of the text. Spell the dominant 7th chord in each major and minor key. Remember to use the harmonic form of the minor scales. Write the dominant 7th in four parts and resolve it to the tonic chord, making sure that the 7th resolves downward by step. Use the first example in figure 11.8 on page 209 of the text as a model for your progression. Play the progressions on the piano.
2. Repeat the procedure above, resolving the dominant 7th chord to VI or vi. Use the second example in figure 11.9 on page 210 as a model for this progression. Play this progression on the piano.
3. Remember that the list of terms at the beginning of each chapter forms a convenient list of important concepts you need to understand. See if you remember the important information about each of the listed terms. Pay particular attention to the specific figured bass symbols for the inversions of the 7th chords.
4. Work out assignments that were not completed during your study of the chapter for practice in dealing with the dominant 7th chord.
5. Dominant 7th chords are by far the most common 7th chords in tonal music. Find examples of dominant 7ths in familiar music and see if the part-writing principles contained in this chapter are observed. Does the 7th of the chord move downward by step? If not, can you see how its resolution is accounted for in the music?

TEST YOURSELF II

Answers are on page 169.

Question 1 refers to this musical example:

The musical example shows six chords in G major, numbered 1 through 6. The chords are: 1. G major (G-B-D), 2. G major (G-B-D), 3. G major (G-B-D), 4. G major (G-B-D), 5. G major (G-B-D), and 6. G major (G-B-D). The chords are written in a grand staff (treble and bass clefs) and are numbered 1 through 6 above the treble clef.

Date _____

- Questions 2–5 refer to the musical examples below:

bm:

2. Dominant 7th chords appear at chord numbers _____, _____, _____, and _____.
3. At chord number _____ the 7th of the dominant does not resolve in the normal manner.
4. Nonharmonic tone review:
 - a. The nonharmonic tone at chord number **1** is a(n) _____.
 - b. The nonharmonic tone at chord number **3** is a(n) _____.
 - c. The nonharmonic tone at chord number **5** is a(n) _____.
 - d. The nonharmonic tone at chord number **6** is a(n) _____.
 - e. The nonharmonic tone at chord number **7** is a(n) _____.
 - f. The nonharmonic tone at chord number **10** is a(n) _____.
 - g. The nonharmonic tone at chord number **11** is a(n) _____.
5. Cadence review:
 - a. The cadence at chord number **4** is a(n) _____ cadence.
 - b. The cadence at chord number **8** is a(n) _____ cadence.
 - c. The cadence at chord number **12** is a(n) _____ cadence.

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12 THE LEADING-TONE SEVENTH CHORDS

Name _____

Section _____

Date _____

A. Write the $\text{vii}^{\circ 7}$ chord above each root. The illustration demonstrates the correct procedure.

1. (Ex.) 2. 3. 4. 5. 6. 7. 8. 9. 10.

B. Write a $\text{vii}^{\circ 7}$ chord above each root. The illustration demonstrates the correct procedure.

11. (Ex.) 12. 13. 14. 15. 16. 17. 18. 19. 20.

C. Each four-voice chord below is either a $\text{vii}^{\circ 7}$ or $\text{vii}^{\flat 7}$ chord.

1. Resolve each $\text{vii}^{\circ 7}$ chord to a minor triad.

2. Resolve each $\text{vii}^{\flat 7}$ chord to a major triad.

The resolution chord will always be the tonic triad and may be either in root position or in inversion. The illustration demonstrates correct procedure.

1. (Ex.) 2. 3. 4. 5. 6. 7.

f#m: $\text{vii}^{\circ 7}$ i — — — — — — — — — — — —

8. 9. 10. 11. 12. 13. 14.

— — — — — — — — — — — — — —

D. Each four-voice chord below is either a $\text{vii}^{\circ 7}$ or $\text{vii}^{\flat 7}$ chord. Resolve each leading-tone 7th chord to the V^7 (or inversion) before continuing to the tonic. The illustration demonstrates the correct procedure.

1. (Ex.) 2. 3. 4. 5.

fm: $\text{vii}^{\circ 7}$ V^6 i _____

E. Each exercise below is a chorale melody with figured bass. All have been harmonized at least once by Bach.

1. Add the alto and tenor voices according to the directions provided by the figured bass symbols.
2. A slash (e.g., $\frac{4}{3}$) means to raise that interval (above the bass note) one half step.
3. Double numbers (e.g., $\frac{8}{8}, \frac{6}{6}, \frac{3}{3}$) mean to double that interval above the bass note.
4. Analyze each chord using roman numeral analysis.
5. Sing or play each completed harmonization in class.

1. *Das alte Jahr vergangen ist* (The Old Year Has Passed Away).

____ : V^6 _____
(Key)

2. *Ach Gott, vom Himmel sieh' darein* (Oh God, from Heaven Look Therein).

____ : V _____
(Key)

Name _____

Section _____

Date _____

3. *Herzlich tut mich verlangen* (I Desire Sincerely).

6 6 7 6 #

____ : $\text{ii}^{\text{♭6}}$ _____
(Key)

4. *Wir Christenleut* (We Christian People).

6 4/2 6/4 6/6 #

____ : V^6 _____
(Key)

5. *Jesu meine Freude* (Jesus, My Joy).

6 6 6/4/3 6 6 #

____ : i^6 _____
(Key)

F. The following are additional exercises related to the exercises in E.

1. When completed, add at least four or five nonharmonic tones to each exercise.
2. Play or sing these harmonizations in class and ask class members to determine which combinations sound most appropriate.

1.

_____:

(Key)

2.

_____:

(Key)

3.

_____:

(Key)

Date _____

_____:

(Key) — — — — — — — — — — —

1. Complete the remaining upper voices (soprano, alto, and tenor) according to the figuration supplied.
2. Try to make each voice as interesting as possible, but the soprano should have priority. You will have most success by writing the entire soprano voice first, then filling in the alto and tenor as needed.
3. Be sure to observe part-writing practices as cited in the text.
4. Provide a complete roman numeral analysis of each completed figured bass. Blanks are provided.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The melody is in the bass staff, starting on a whole note G2 (labeled with a 7) and descending through F#2 (labeled with a 5), E2 (labeled with a 6), D2 (labeled with a 6), C2 (labeled with a 4/3), B1 (labeled with a 6), A1 (labeled with a 6/4/3), and G1 (labeled with a #). The treble staff is empty.

_____ : _____ i _____ _____ _____ _____ _____ _____ _____ _____

(Key)

2.

3/4

6

6/5

6

5

8/5

6/3

4

_____ : i⁶ _____ vii^{o6} _____
(Key)

3.

____ : I ____ ____ ____ ____ ____ ____
 (Key)

4.

____ : i ____ ____ ____ ____ ____ ____ ____
 (Key)

5.

____ : i ____ ____ ____ ____ ____ ____
 (Key)

6.

____ : VI ____ ____ ____ ____ ____ ____
 (Key)

Date _____

____: $\frac{V^6}{(Key)}$ ____ ____ ____ ____ ____ ____ ____ ____

- Possible accompaniment chords for piano:

7. Fit the accompaniment figure to each successive chord and complete the composition.
8. Assign the melody itself to a solo instrument. If you wish, write words of your own for the folk song melody.
9. Play some of the compositions in class. The students can decide which harmonic rhythm and harmonization is most suitable to the particular melody.

-
- The image displays a musical score for the song "The Rose Tree". It is written in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is composed of several measures, each containing a sequence of notes. The notes are primarily quarter and eighth notes, with some dotted notes. The melody is written on a single staff, and the overall structure is simple and melodic, typical of a folk song.

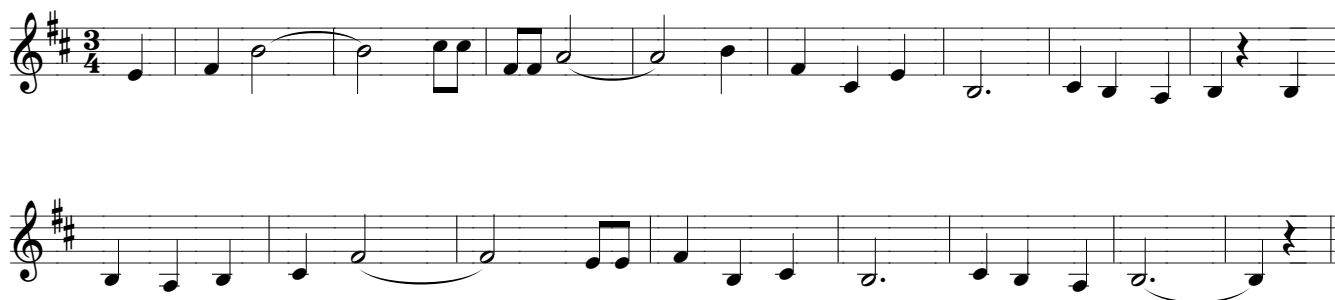
2. American Folk Song.



3. American Folk Song.



4. American Folk Song.



I. Refer to page 228 for an excerpt from the third movement of Mozart's Piano Sonata in A Minor, K. 310.

1. Listen to a recording of this piece or to the excerpt played in class.
2. Extract the chords, writing them in simple position on the staves below the piano scores. (Be sure to use correct rhythms.)
3. For review and practice, indicate the phrases and cadence that punctuate each.

J. Compose a short composition in the style of a folk song. A good example of the form described here is the "Wabash Cannon Ball." (This melody can be found in chapter 13, exercise G, on page 127.)

1. Write two phrases using the following elements:

<i>Phrase</i>	<i>Number of Measures</i>	<i>Relationship</i>	<i>Cadence</i>	<i>Type</i>
1	4	A	half	
2	4	AP	authentic	parallel

Name _____

Section _____

Date _____

2. Use either a major or minor key. Include at least one $\text{vii}^{\text{b}7}$ or $\text{vii}^{\text{o}7}$ (leading-tone 7th chord). If you lack ideas, start with the following chords:

<i>Measures:</i>	1	2	3	4	5	6	7	8
<i>Chords:</i>	e	$\text{d}^{\sharp}\text{dim}^7$	e	B^7	e	a	B^7	e

3. Compose the melody to fit the harmony.
 4. Convert the block chords to an accompaniment pattern for either guitar or piano.
 5. Compose words for the melody (if you wish).
 6. Perform each student composition in class. Have one student sing the melody while another plays the accompaniment.
- K. Refer to the introduction to the *Pathétique* Sonata for Piano, op. 13, by Beethoven on page 186.
1. Listen to a recording of this piece or to the excerpt played in class.
 2. Extract the chords and place them on the blank staves below each piano score. (Be sure to use correct rhythms.)
 3. Place an X above each major-minor, diminished-minor, and fully diminished 7th chord.

REVIEW

1. Practice spelling leading-tone 7th chords in all major and minor keys. Remember that the leading-tone seventh in major is half-diminished while that in minor is fully diminished. How is the half-diminished 7th chord indicated in roman numerals? The fully diminished 7th chord?
2. Play the examples in figure 12.12 (page 231 of the text) at the piano, observing the resolution of the 7th and the treatment of the tritones. Review the text associated with these examples.
3. Write the leading-tone 7th chord in a major or a minor key in four parts. Now resolve the chord to the tonic chord. The half-diminished 7th chord contains one perfect 5th (between the 3rd and 7th of the chord). Did you avoid parallel perfect 5ths in resolving this chord?
4. Look again at figure 12.12 on page 231 of the text. Play examples a and b at the piano. Now transpose these two examples to the keys of E-flat major and E-flat minor. Next move them to E major and E minor. Continue transposing these examples until you have played them in all keys.
5. Review the figured bass symbols for the inversions of 7th chords found on page 206 of the text (chapter 11). Now complete several of the figured basses that were not assigned, paying particular attention to the resolution of the 7th and the tritones of the leading-tone 7th chords.

TEST YOURSELF 12

Answers are on page 169.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

5 6 6 4 6 5 6 5 4 6 5 7 2 6 5 6 7 3

1. Place the twenty chords above in the following categories:

- Triad in root position _____
- Triad in first inversion _____
- Triad in second inversion _____
- V^7 chord _____
- $vii^{\circ 7}$ chord _____
- $vii^{\circ 7}$ chord _____

a. b. c.

FM: $vii^{\circ 7}$ I em: $vii^{\circ 7}$ i^6 AM: $vii^{\circ 6}_5$ I

2. Each of the examples above contains an error in the resolution of the leading-tone 7th chord. Describe the error in each case.

- _____
- _____
- _____











I3 NONDOMINANT SEVENTH CHORDS











Name _____

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A. Write the requested 7th chord in simple position above the given tone.

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
									
mm	dm	Mm	MM	dd	dm	mm	Mm	mM	dd

11.	12.	13.	14.	15.	16.	17.	18.	19.	20.
									
dd	dm	mm	mM	MM	MM	mm	dd	mM	MM

B. Provide the most common and often-used resolution for each of the 7th chords shown here. Analyze both chords in each exercise.

1.	2.	3.	4.	5.
				
B \flat M: ___ ___	AM: ___ ___	DM: ___ ___	EM: ___ ___	fm: ___ ___

6.	7.	8.	9.	10.
				
CM: ___ ___	gm: ___ ___	DM: ___ ___	b \flat m: ___ ___	BM: ___ ___

C. Give the chord analysis and the key (major and/or harmonic minor) in which the chord is diatonic.

1. (Ex.)



vii^o7 in the key of E minor

2.



_____ in the key of _____

_____ in the key of _____

3.



_____ in the key of _____

_____ in the key of _____

_____ in the key of _____

4.



_____ in the key of _____

_____ in the key of _____

_____ in the key of _____

_____ in the key of _____

5.



_____ in the key of _____

D. Each exercise is a phrase of a chorale melody with bass and figured bass added. All were harmonized at least once by Bach.

1. Add alto and tenor as required by the figured bass. Remember that figured bass numbers indicate intervals above the bass note.
2. Eighth notes in circles (as in no. 4) are not to be harmonized.
3. Chord no. 5 in chorale 4 contains a 7th that is delayed in resolution. The resolution occurs in the second chord following the 7th chord.
4. Chords requiring other than first-choice doubling are indicated by special figured bass.
5. Analyze each chord—blanks are provided.
6. Arrange the chorale phrases for a quartet of instruments played by class members. Perform some of the harmonizations in class.

Name _____

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1. *Sei gegrüßet, Jesu gütig* (Hail to Thee, Jesus Kind).

Handwritten musical score for the hymn 'Sei gegrüßet, Jesu gütig'. The score is in B-flat major (two flats) and common time (C). It consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The piece is 8 measures long. The final measure contains a whole note with a fermata. Fingerings are indicated by numbers 1-7 below the notes in the bass staff.

B♭M: vi — — — — — — — —

2. *Wach' auf, mein Herz* (Awake, My Heart).

Handwritten musical score for the hymn 'Wach' auf, mein Herz'. The score is in B-flat major (two flats) and 3/4 time. It consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The piece is 8 measures long. The final measure contains a whole note with a fermata. Fingerings are indicated by numbers 1-7 below the notes in the bass staff.

B♭M: I — — — — — — — —

3. *Du, o schönes Weltgebäude* (Thou, O Fair Universe).

Handwritten musical score for the hymn 'Du, o schönes Weltgebäude'. The score is in B-flat major (two flats) and common time (C). It consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The piece is 8 measures long. The final measure contains a whole note with a fermata. Fingerings are indicated by numbers 1-7 below the notes in the bass staff.

B♭M: vi — — — — — — — —

4. *O wie selig seid ihr doch* (O How Blessed Ye Are).

Handwritten musical score for the hymn 'O wie selig seid ihr doch'. The score is in F major (one flat) and common time (C). It consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The piece is 8 measures long. The final measure contains a whole note with a fermata. Fingerings are indicated by numbers 1-8 below the notes in the bass staff.

FM: vi — — — — — — — —

5.

AM: I — — — — — —

6.

gm: i — — — — — —

E. Each exercise represents a figured bass voice.

1. Complete the remaining three upper voices (soprano, alto, and tenor) according to the figuration supplied.
2. Try to make each voice as interesting as possible, but the soprano should have priority. You will have the most success by writing the entire soprano voice first, then filling in the alto and tenor as needed.
3. Be sure to observe voice-leading practices as cited in the text.
4. Provide a complete roman numeral analysis of each completed figured bass. Blanks are provided.

1.

GM: I — — — — — — —

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2.

6 6 4 2 6 5 6 5 6 5

dm: V⁶ _____

3.

3 3 7 8 8 6 7 6 7 5 6

A^bM: vi _____

4.

6 7 6 5 8 5 6 5 6 4 6 4 #

am: i⁶ _____

5.

7 6 5 6 5 6 5 #

em: i _____

6.

GM: I — — — — — —

F. Make a complete analysis of each of the following excerpts.

1. Provide a complete roman numeral analysis.
2. On the score itself, circle those tones you consider to be nonharmonic.

1. Bach: *Jesu, meine Freude* (motet), BMV 227.

2. Mozart: Sonata in B-flat Major, K. 333, III, m. 68–71.

3. Mozart: Sonata in D Major, K. 284, Theme with Variations, Variation V, m. 14–17.

Name _____

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Date _____

4. Debussy: *Claire de Lune* from *Suite Bergamasque*, m. 1–12.

1 *pp* *con sordino*

2

3

4

5

6

7

8

9

10

11

12

2

The musical score for Debussy's *Claire de Lune* (measures 1-12) is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 12. The music is in 9/8 time and E-flat major. The right hand features a flowing melody with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Measure 1 is marked *pp* (pianissimo) and *con sordino* (with sostenuto pedal). Measure 12 ends with a fermata over a chord in the right hand and a final note in the left hand.

5. Brahms: Ballade from Six Piano Pieces, op. 118, no. 3, m. 1–12.

1

2

3

The musical score for Brahms's Ballade (measures 1-12) is presented in a single system. The music is in 3/4 time and E-flat major. The right hand features a melody with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes. Measure 12 ends with a fermata over a chord in the right hand and a final note in the left hand.

G. Each of the following melodies is a folk song.

1. Using the procedures outlined in chapter 10 on harmonic progressions, harmonize each of the folk songs below.
2. Experiment by trying a fast, medium, and slow harmonic rhythm. Then select the one you prefer for each melody.
3. Write the accompaniment for guitar if the class has a guitar player. Have this student discuss writing accompaniments for the instrument. Range of the instrument, musical figures that lie easily under the fingers, and typical technical problems experienced by guitarists should be mentioned. (If the class has no guitar-playing member, write for a piano or instrumental combo.)
4. Write words of your own to each melody.
5. From the block chords of your original harmonization, fashion an accompaniment that fits the medium you choose.
6. Perform the compositions in class. Have a voice student sing the melodies.

Name _____

Section _____

Date _____

1. Russian Folk Song.



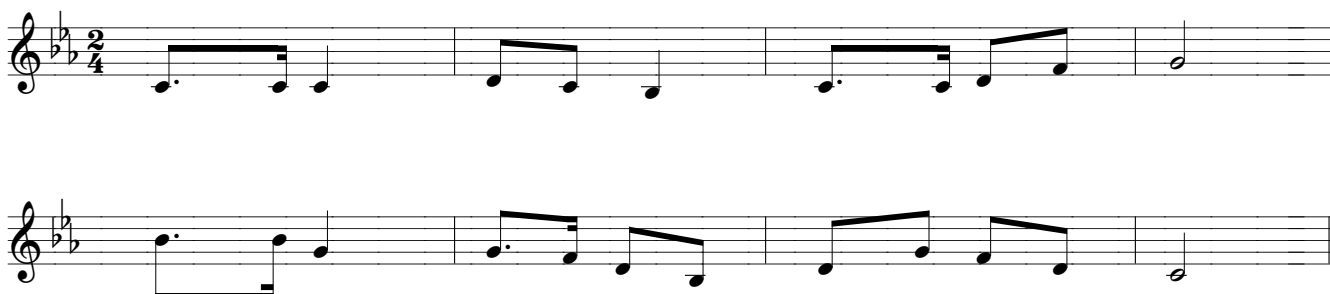
Try to use one nondominant 7th chord in the harmonization of this melody.

2. Folk Song: "The Wabash Cannonball."



In the following folk song, try a harmonization made up *entirely* of 7th chords.

2. Folk Song: "Shady Grove."



H. Refer to Bach's *Jesu, du mein liebste Leben* on page 178.

1. Analyze each chord.
2. Indicate the resolution of each nondominant 7th chord type: 1, 2, or 3.
3. Discuss modulations. Indicate whether they are common chord, chromatic, or phrase.
4. Discuss the form of this composition.
5. Enumerate the harmonic vocabulary used in this work.
6. Divide the class into four sections (S,A,T,B) and sing the chorale. (Have a conducting major conduct the performance.)
7. Arrange the composition for four instruments to be played by members of the class.

REVIEW

1. Study the chart of diatonic 7th chords in figure 13.1 (page 240 of the text). While this chart appears quite complicated, observe that there is considerable duplication among the various scales. For example, the supertonic 7th chord is a minor 7th chord in major and the ascending minor scales. It is a half-diminished 7th chord in the natural and harmonic forms of the minor. Learn the roman numeral symbols for each of the nondominant 7th chords.
2. Most nondominant 7th chords progress in a circle pattern. What chord will usually follow the supertonic 7th chord? The mediant 7th chord? The subdominant 7th chord? The submediant 7th chord? The tonic 7th chord?
3. Play the examples of nondominant 7th chord progressions in figures 13.7 and 13.8 (page 243 of the text), observing the common pattern in the circle progressions involving the nondominant 7th chords in root position (figure 13.7).
4. Write a mediant 7th chord in a major key in four parts. Resolve it in a circle progression to the submediant 7th chord. Continue the progression by resolving each 7th chord to another 7th chord in the circle pattern. Play the resulting progression at the piano. Repeat this pattern in minor, choosing the chords from the various forms of the scale that sound best to your ear.
5. Study the section on noncircle treatment of nondominant 7th chords on page 243 of the text. Do you observe any common pattern among these noncircle resolutions? Play the examples that illustrate each of these progressions (figure 13.6).

TEST YOURSELF 13

Answers are on page 170.


1. The chorale setting above contains a number of part-writing errors. Check each progression and describe any errors. There may be no errors, one error, or more than one error in any progression.
 - a. _____
 - b. _____
 - c. _____
 - d. _____
 - e. _____
 - f. _____
 - g. _____
 - h. _____
 - i. _____

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a. b. c. d. e. f.



DM: fm: AM: E♭M: bm: A♭M:

2. Each chord above is a nondominant 7th chord in the given key. Give the proper roman numeral for the chord. If the chord is resolved in a circle progression, what chord would follow?

- a. Roman numeral: _____ Roman numeral of following chord: _____
- b. Roman numeral: _____ Roman numeral of following chord: _____
- c. Roman numeral: _____ Roman numeral of following chord: _____
- d. Roman numeral: _____ Roman numeral of following chord: _____
- e. Roman numeral: _____ Roman numeral of following chord: _____
- f. Roman numeral: _____ Roman numeral of following chord: _____

I4 MODULATION

Name _____

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- A. Each exercise is a chorale melody with figured bass. All have been harmonized at least once by Bach.
1. Add the alto and tenor voices according to the directions provided by the figured bass symbols.
 2. Make sure your part writing conforms to recommended practice.
 3. Analyze each chord and indicate the point of modulation with a bracket similar to the model shown here:

CM: I ii⁶ V GM: $\left[\begin{array}{c} \text{I} \\ \text{IV} \end{array} \right.$ ii⁶ V I

4. Blanks are omitted to allow for proper bracketing.
5. Occasional overlapping of voices may be necessary between phrases, as in numbers 6–10.
6. Sing or play your completed harmonization in class.

1. *Ermuntre dich, mein schwacher Geist* (Rouse Thyself, My Weak Spirit).

FM: I

2. *O Jesulein süß, o Jesulein mild* (O Sweet Child Jesus, O Gentle Child Jesus).

gm: III

3. *Gott hat das Evangelium* (God Gave the Gospel).

em: i

4. *Meines Lebens letzte Zeit* (The Last Hour of My Life).

em: i

5. *Jesu, deine Liebes wunden* (Jesus, Thy Dear Wounds).

am: i

B. The following are additional exercises related to the exercises in A.

1. When completed, add at least four or five nonharmonic tones to each exercise.
2. Play these harmonizations in class and ask class members to determine which combinations sound most appropriate.

1.

2.

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3.

6 6 6 4 #

4.

6 6 6 4 5 7

5.

6 6 6 6 6

C. Each exercise represents a figured bass voice.

1. Complete the remaining three upper voices (soprano, alto, and tenor) according to the figuration supplied.
2. Try to make each voice as interesting as possible, but the soprano should have priority. You will have maximum success by writing the entire soprano voice first, then filling in the alto and tenor as needed.
3. Be sure to observe part-writing practices as cited in the text.
4. Provide a complete roman numeral analysis of each completed figured bass. Blanks are omitted to allow for proper bracketing.

1.

bm: i

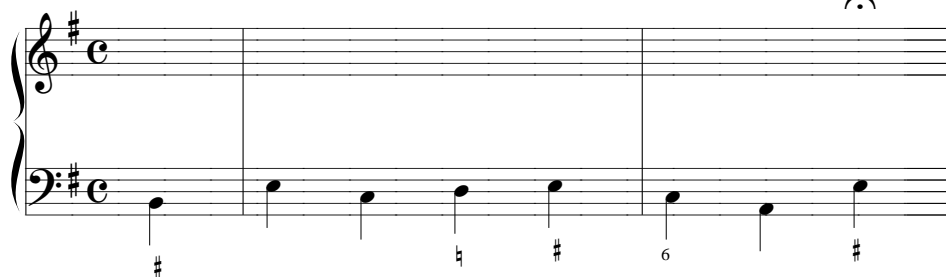
2.

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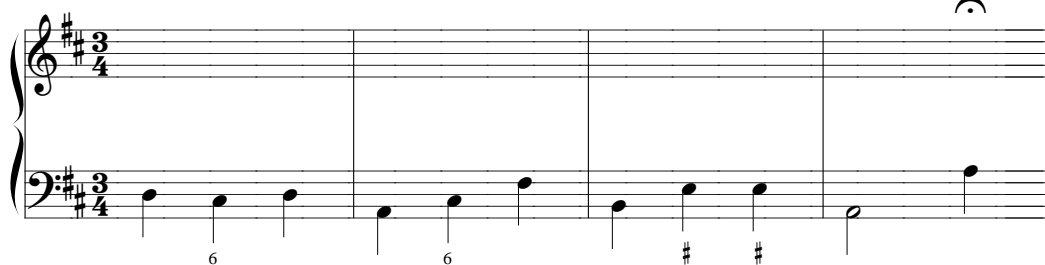
4.



Exercise 4: A piano exercise in E major, common time. The right hand is empty. The left hand plays a sequence of notes: E2 (marked with a sharp), F#2, G2, A2, B2, C#3, D3, and E3. The notes are marked with a '6' below them. A fermata is placed over the final E3 note.

em: V

5.



Exercise 5: A piano exercise in E major, 3/4 time. The right hand is empty. The left hand plays a sequence of notes: E2 (marked with a sharp), F#2, G2, A2, B2, C#3, D3, and E3. The notes are marked with a '6' below them. A fermata is placed over the final E3 note.

DM: I

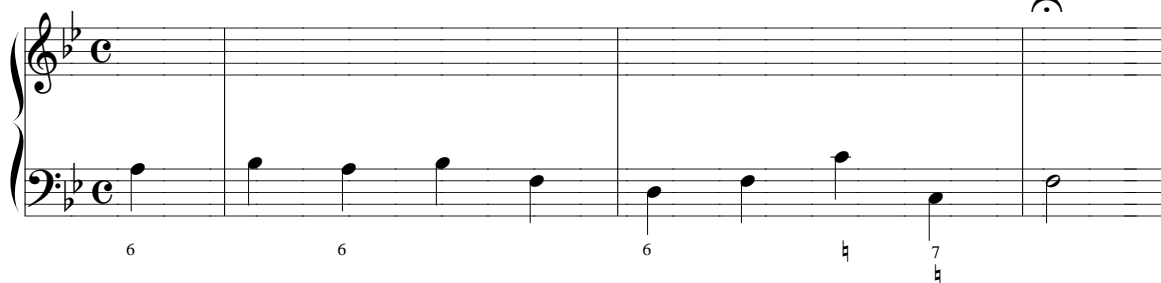
6.



Exercise 6: A piano exercise in E minor, common time. The right hand is empty. The left hand plays a sequence of notes: E2 (marked with a sharp), F#2, G2, A2, B2, C#3, D3, and E3. The notes are marked with a '6' below them. A fermata is placed over the final E3 note.

gm: i

7.



Exercise 7: A piano exercise in E major, common time. The right hand is empty. The left hand plays a sequence of notes: E2 (marked with a sharp), F#2, G2, A2, B2, C#3, D3, and E3. The notes are marked with a '6' below them. A fermata is placed over the final E3 note.

B \flat M: V⁶

D. Make a complete analysis of the Andante Cantabile, the second movement of the Sonata, op. 88, no. 2, by Kuhlau (see page 224). Also include an analysis of phrases, periods, and nonharmonic tones.

E. Write a short composition of two phrases (eight measures).

1. Write out the following chord progressions in block harmony (chords in simple position).

Phrase 1: fm: i vii^{o7} i i⁶ i⁶₄ V
 Phrase 2: fm: i vii^{o7} i i⁶ cm: $\begin{bmatrix} v \\ i \end{bmatrix}$ V⁷ i

2. Each phrase should be four measures long in 6/8 meter.
3. The two phrases should be parallel (measures 5 and 6 the same or nearly the same as 1 and 2).
4. Distribute the block chords in each phrase to produce musical balance.
5. Above the chords, write a melody using essentially eighth-note movement.
6. Write the composition for piano, solo instrument and piano, or for any combination of instruments played by class members.
7. From the block chords, fashion an accompaniment to the melody. Make sure the accompaniment is appropriate for the medium chosen.
8. Play the composition in class. If the composition is for a group of instruments, have a conducting student direct it.

F. Write an original composition.

1. Use the same harmonic vocabulary as found in the Andante Cantabile on page 224, including all chords studied to date.
2. Use the following form:

Phrase Number	Relationship	Key	Cadence
1	A	D major	Half cadence in D major
2	AP (parallel to A)	Modulate from D major to A major	Authentic cadence in A major
3	B (contrasting)	Begin in F \sharp minor and modulate to D major	Half cadence in D major
4	A' (parallel to A)	D major throughout (do not modulate)	Authentic cadence in D major

3. Use homophonic texture (melody with chordal accompaniment).
4. Write for piano alone or for a solo instrument with piano accompaniment.
5. Although in writing for piano you may use a “broken” style (a style in which there is no set number of voices—you may range from three voices to five or six), use good part-writing procedures studied in four-voice chorale writing.
6. Suggested steps in completing the composition:
 - a. First, prepare a set of chord progressions for each phrase—chords that will accommodate the modulations easily. At this point, the chords may be simply blocked out with no voice leading present. Proper selection of the basic chords is most important and gives direction to the composition.
 - b. Next, write a melody to fit with the chord progressions.
 - c. Now change the block chords into a pianistic arrangement that flows well. One possibility is to use Alberti bass (the arpeggiation of blocked chords).
 - d. Finally, add expression, tempo, and phrase markings to provide a musical interpretation.

Remember that composing is the technique of manipulating and arranging musical tones. Development of the skills required to prepare a composition is very important in understanding music.

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- G. Following is the first phrase of the chorale melody, *O Haupt voll Blut und Wunden*, composed by Hans Leo Hassler (1564–1612) and appearing for the first time in the year 1601. This melody became quite popular and was harmonized by a variety of composers, including Johann Sebastian Bach.

Hassler: *O Haupt voll Blut und Wunden* (O Sacred Head Now Wounded).



- Using the procedures outlined in chapter 10 on harmonic progressions, harmonize this melody in four-part vocal style in the following four ways:
 - First, harmonize the melody entirely in the key of C major.
 - Next, harmonize the same melody entirely in the key of A minor.
 - The third harmonization should begin in A minor and modulate to C major.
 - The fourth harmonization should begin in C major and modulate to A minor.
- If you can, play each harmonization on the piano in four-part harmony. If you are unable to do so, play each in its block-chord form (chords in simple position).
- Determine which of the four you like best. Add appropriate nonharmonic tones to the four parts, distributing continuous eighth-note movement among the different voices.
- Each class member should put his or her completed harmonizations on the blackboard or overhead projector. The entire class should then sing each one, conducted by a student.
- Return now to the block-chord version of the harmonization. Devise an appropriate instrumental accompaniment pattern that can be applied more or less to each chord. The following illustrations may provide ideas:

Simple accompaniment, two voices:



More complex accompaniment, two voices:



Melody with accompaniment, two voices:



6. Complete the chorale prelude (the chorale melody with the instrumental accompaniment pattern) for piano, organ, or instrumental ensemble and perform it in class.

REVIEW

1. Select a major or minor triad. List all major and minor keys in which that triad appears. (For example, the C-major triad appears in CM, FM, GM, am, fm, em). The triad can serve as a pivot chord in a common chord modulation between any two keys. Select two keys on the list and analyze the selected triad in both keys.
2. Turn to the Bach chorale settings in the anthology. Examine the beginning and end of each phrase to determine the key(s) at both points. If the key is different at the end of the phrase than at the beginning, complete a roman numeral analysis to determine the point of modulation. Is the modulation a common chord or chromatic modulation? (If you are not sure of the difference, see figures 14.2 and 14.4 on pages 252–253 of the text, which illustrate each type.) Are there any examples of phrase modulation in the chorales? What is the difference between a phrase modulation and a common chord modulation?
3. The diminished 7th chords are favorite vehicles for enharmonic modulation, since they may be spelled in a variety of ways. Select a diminished 7th chord and write at least four enharmonic spellings. For each spelling determine the key in which it would be the leading-tone 7th chord. This chord can function as a pivot chord between any two of those keys.

TEST YOURSELF 14

Answers are on page 170.

1. Write all possible diatonic pivot chords between the given keys:
 - a. Example: B \flat major and F major

B \flat M:	I	iii	V	vi
FM:	IV	vi	I	ii

- b. D major and G major
- c. F \sharp natural minor and A major
- d. E natural minor and C major
- e. F natural minor and D \flat major
- f. B major and D \sharp natural minor
- g. G \sharp harmonic minor and B major
- h. G harmonic minor and D harmonic minor
- i. E major and F \sharp natural minor

Name _____

Section _____

Date _____

2. Provide a complete harmonic analysis for each chorale phrase. The example shows the proper way to analyze the pivot chord and subsequent modulation. Use the same procedure in your own analyses.

(Ex.)

CM: I V⁶ I am: vi
i V⁷ i

a.

____:

b.

____:

c.

Exercise c is a short piano piece in 4/4 time, written in B-flat major (two flats). The melody in the right hand consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The bass line in the left hand consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The piece concludes with a final B-flat note in the right hand, marked with a fermata.

____:

d.

Exercise d is a short piano piece in 4/4 time, written in B-flat major (two flats). The melody in the right hand consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The bass line in the left hand consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The piece concludes with a final B-flat note in the right hand, marked with a fermata.

____:

15

SECONDARY DOMINANTS AND LEADING-TONE CHORDS

Name _____

Section _____

Date _____

A. Write the five secondary dominant chord types for the chord that appears at the end of each of the scores. Note the example.

(Ex.)

GM: V/ii V⁷/ii vii^o/ii vii⁹⁷/ii vii^{o7}/ii ii

1.

E^bM: vi

2.

c[#]m: iv

3.

f^m: V

4.

B^bM: iii

5.

b^m: V

6.

A^M: IV

7.

e^m: VI

8.

B^M: ii

B. Complete each exercise in the following manner:

1. Write the normal resolution for each secondary dominant or leading-tone 7th chord on the staff in four-part harmony.
2. Analyze the resolution chord in the blank provided below the staves.
3. Write the name of the key in the blank between the staves.

Note the example.

(Ex.) 1. 2. 3.

CM: V^7/IV IV ____: V^6/ii ____: $vii^{\circ 7}/V$ ____: V^4_2/VI (VI⁶)

Resolution Chord

4. 5. 6. 7.

____: $vii^{\circ 7}/iii$ ____: $vii^{\circ 6}/V$ ____: V^6_3/VI ____: V/VII

8. 9. 10. 11.

____: $vii^{\circ 7}/V$ ____: $vii^{\circ 6}_5/IV$ ____: $vii^{\circ 4}_2/V$ (V⁶₄) ____: $vii^{\circ 7}/vi$

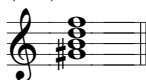
Name _____

Section _____

Date _____

- C. A secondary dominant or leading-tone chord is analyzed in different keys, depending on the function of the chord to which it progresses. Assume in all cases that the chord following provides the most common type of progression for that particular chord. Name the key of the chord using the analysis given. Note the example.

(Ex.)



vii^{o7}/V in the key of D major-minor

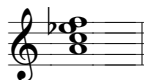
vii^{o7}/ii in the key of G major

vii^{o7}/iv in the key of e minor

vii^{o7}/VI in the key of c# minor

vii^{o7}/iii in the key of F major

1.



V⁶₅/V in the key of _____

V⁶₅/ii in the key of _____

V⁶₅/iv in the key of _____

V⁶₅/vi in the key of _____

V⁶₅/iii in the key of _____

2.



V⁶/ii in the key of _____

V⁶/VI in the key of _____

V⁶/iii in the key of _____

V⁶/V in the key of _____

V⁶/IV in the key of _____

3.



vii^{o7}/iv in the key of _____

vii^{o7}/iii in the key of _____

vii^{o7}/V in the key of _____

vii^{o7}/ii in the key of _____

vii^{o7}/VI in the key of _____

- D. Each exercise is a phrase of a chorale melody with bass and figured bass added. All were harmonized at least once by Bach.
1. Add alto and tenor as required by the figured bass.
 2. Analyze each chord. Blanks are provided for all except chorale no. 6, which modulates.
 3. Arrange the chorale phrases for a quartet of instruments played by class members. Perform some of the harmonizations in class.

1. *Herzlich lieb hab' ich dich, o Herr* (Dearly I Love Thee, O Lord).

Figured bass notation: $b7$, 6 , $\frac{6}{5}$, $\frac{6}{5}$

E \flat M: I — — — — — — — —

2. *Herr Christ, der ein'ge Gott'ssohn* (Lord Christ, the Only Son of God).

Figured bass notation: $b7$, 7 , \sharp , 7 , $\frac{3}{3}$

dm: V $\frac{6}{III}$ — — — — — — —

3. *Herr, wie du willst, so schick's mit mir* (Lord, Ordain What Thou Wilt for Me).

Figured bass notation: $\frac{6}{4/3}$, 6 , 7 \sharp

CM: I — — — — — — —

Name _____

Section _____

Date _____

4. *Herzlich lieb hab'ich dich, o Herr* (Dearly I Love Thee, O Lord).

Handwritten musical score for a chorale in C minor, 3/4 time. The melody is in the treble clef, starting on a whole note C4, followed by quarter notes D4, E4, F4, G4, A4, Bb4, and ending on a whole note C5. The bass line starts on a whole note C3, followed by quarter notes D3, E3, F3, G3, A3, Bb3, and ending on a whole note C4. Fingering numbers 6, 4/2, 6, and b7 are written below the bass line. The piece concludes with a repeat sign.

cm: v

- E. The following are additional chorale phrases. After completing the harmonizations, add at least four or five nonharmonic tones, including suspensions.

1.

Handwritten musical score for exercise 1 in D major, 4/4 time. The melody consists of quarter notes D4, E4, F#4, G4, A4, B4, and a whole note D5. The bass line consists of quarter notes D3, E3, F#3, G3, A3, B3, and a whole note D4. Fingering numbers b7, 6, and 5 are written below the bass line. The piece concludes with a repeat sign.

____: ____

2.

Handwritten musical score for exercise 2 in Bb major, 4/4 time. The melody consists of quarter notes Bb4, C5, D5, Eb5, and a whole note Bb5. The bass line consists of quarter notes Bb3, C4, D4, Eb4, and a whole note Bb4. Fingering numbers 6, 6, 7, b, 6, and b are written below the bass line. The piece concludes with a repeat sign.

____: ____

3.

____: ____ ____ ____ ____ ____ ____ ____

4.

____: ____ ____ ____ ____ ____ ____ ____

F. Each exercise represents a figured bass voice.

1. Complete the remaining three upper voices (soprano, alto, and tenor) according to the figuration supplied.
2. Try to make each voice as interesting as possible, but the soprano should have priority. You will have the most success by writing the entire soprano voice first, then filling in the alto and tenor as needed.
3. Be sure to observe voice-leading practices as cited in the text.
4. Provide a complete roman numeral analysis of each completed figured bass. Blanks are provided, except for exercise no. 3, which modulates.

1.

____: ____ i ____ ____ ____ ____ ____ ____

Name _____

Section _____

Date _____

2.

6 $\flat 5$ 6

D \flat M: I _____

3.

5 $\flat 5$ $\flat 7$ #

F#M: I _____

4.

#4/2 6 #6/3 #7/3 #

em: i _____

5.

$\flat 7$ $\flat 5$ 6

B \flat M: I _____

6.

EM: 1 — — — — —

G. Do an analysis of each of the following excerpts from music literature.

1. Schumann: *Der arme Peter*, op. 53, no. 3, from *Romanzen und Balladen* (Langsam), m. 1–4.

2. Brahms: Waltzes, op. 39, no. 4, m. 1–10.

Name _____

Section _____

Date _____

3. Schumann: *Novelletten*, op. 21, no. 8, *Fortsetzung und Schluss*, m. 282–291.

Handwritten musical score for Schumann's *Novelletten*, op. 21, no. 8, *Fortsetzung und Schluss*, measures 282–291. The score is in 3/4 time, key of D major (two sharps), and begins with a forte (*f*) dynamic. It consists of two systems of staves. The first system contains measures 282 through 287, and the second system contains measures 288 through 291. The notation includes various chords, single notes, and rests, with measure numbers 1 through 9 written below the bass staff. The piece concludes with a final chord in measure 291.

4. Joplin: "Weeping Willow," m. 13–20.

Handwritten musical score for Joplin's "Weeping Willow," measures 13–20. The score is in 2/4 time, key of D major (two sharps), and consists of two systems of staves. The first system contains measures 13 through 16, and the second system contains measures 17 through 20. The notation includes various chords, single notes, and rests, with measure numbers 1 through 8 written below the bass staff. The piece concludes with a final chord in measure 20, followed by the word "etc." and a fermata.

H. On a separate sheet of paper, write a period consisting of two 4-measure phrases.

1. Use the following chord progressions:

Chords: I $\text{vii}^{o7}/\text{ii}$ ii ii^6 V_5^6/V V I $\text{vii}^{o7}/\text{ii}$ ii ii^6 V^7 I

Measures: $\underline{1 \quad 2 \quad 3 \quad 4}$ $\underline{5 \quad 6 \quad 7 \quad 8}$

Phrase one

Phrase two

2. Use the key of E-flat major and 6/8 meter.
3. Write in homophonic style (melody with chordal accompaniment).
4. Make the two phrases parallel (measures 1 and 2 similar to 5 and 6, while 3 and 4 contrast with 7 and 8).
5. Include at least one sequence.
6. Compose your own theme (melody) or employ the following motive:



I. All accidentals have been deleted from this excerpt from Mozart's Symphony in G Minor. Add accidentals to create secondary dominant or leading-tone chords. Then check the score in your library to see what secondary dominants Mozart intended. Analyze your finished product.

Mozart: Symphony in G Minor, K. 550, IV (Allegro assai), m. 1–8.

Name _____

Section _____

Date _____

J. Write a composition according to the following guidelines:

1. Sixteen measures in length.
2. In 6/8 meter.
3. In harmonic rhythm of one chord per measure (two chords per measure can be used in measures near the cadence).
4. In four phrases, with the following relationship:

<i>Phrase</i>	<i>Type</i>	<i>Key</i>	<i>Cadence</i>
1	A	G minor	Half cadence in G minor
2	B (contrast)	G minor modulating to D minor	Authentic cadence in D minor
3	A'	G minor	Half cadence in G minor
4	C	G minor	Authentic cadence in G minor

5. For piano or an instrument with piano accompaniment.
6. Using at least three secondary dominant or leading-tone chords.

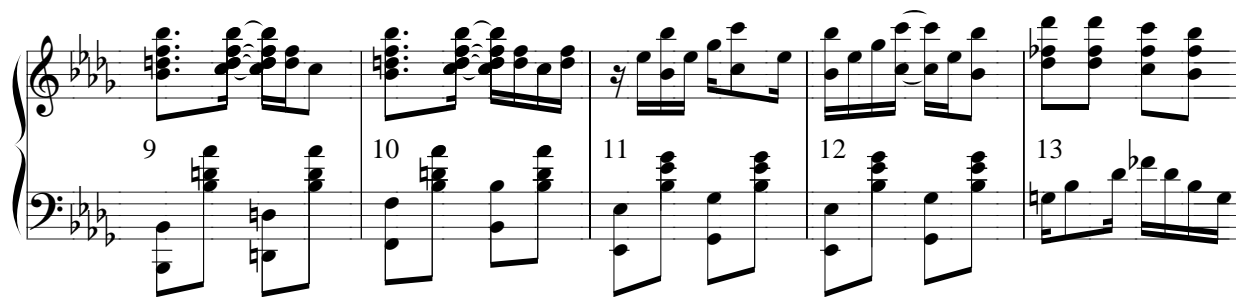
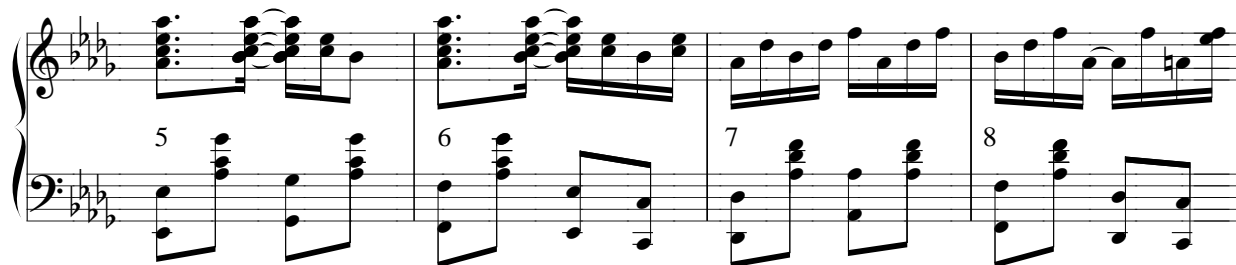
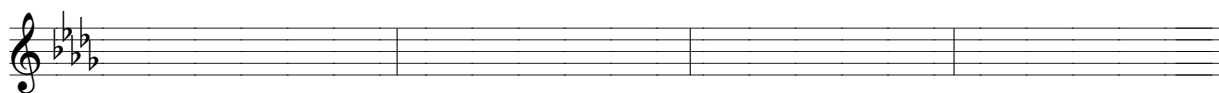
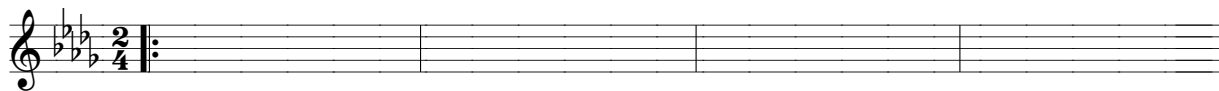
K. Refer to the excerpt from the 4th movement of Ludwig van Beethoven's (1770–1827) String Quartet in C Minor, op. 18, no. 4 (composed around 1799) on page 191.

1. Copy the harmony (only) of the string quartet score on the piano staves provided. Be sure to copy every harmony tone from the score in the same octave—keep the texture the same as it appears in the score.
2. Analyze the harmony.
3. Discuss the use of:
 - a. Secondary dominants
 - i. Type 1, type 2, or type 3
 - ii. Relationship to modulation
 - b. Sequences
 - i. Melodic sequences
 - ii. Harmonic sequences (especially P5th descending chains)
 - c. Key relationships and types of modulation
 - d. Doubling and spacing in the chords

L. The following excerpt is from the famous Maple Leaf Rag, written in 1899 by Scott Joplin (1868–1917).

1. Listen as a member of the class plays the excerpt.
2. Extract the melody only (the highest-sounding tones) and write it on the staves above each piano score.
3. On a separate sheet of paper, analyze the melody for the following:
 - a. The phrases (length, number, and relationship of one to another);
 - b. Characteristics of the melody such as syncopation, outlining of triads, nonharmonic tones, and so on.
4. Write a complete harmonic analysis (roman numeral analysis).
5. In class, play or sing the extracted melody along with the extracted chords in simple position. Then have a member of the class play the excerpt as it was written by Joplin. Discuss the ways in which Joplin adapted the melody and block chords to pianistic writing.
6. Discuss the style (melodic, harmonic, and rhythmic) in relation to other popular styles with which class members are familiar.
7. Have a member or members of the class transcribe the excerpt for a small combo and perform it in class.

Joplin: Maple Leaf Rag, m. 49–64.



Name _____

Section _____

Date _____

- M. Compose a short work of sixteen measures in the ragtime style for piano or for any combination of instruments played by class members. Use the excerpt from Maple Leaf Rag as a model for form and style.
- N. Refer to Brahms's *Sehnsucht* on page 196 and Haydn's Sonata in E Minor on page 219.
1. Do a complete analysis of these two compositions.
 2. Write a short paper of 200–500 words:
 - a. Describing how circle progressions shape the harmonic flow of each composition.
 - b. Comparing the Haydn and Brahms compositions. Contrast the use of circle progressions in each.
 - c. Indicating key relationships in each. The key relationships in the Brahms work are more complicated. Explain why.
 - d. Including information concerning the phrase relationships in both works.
 - e. Indicating any other items you think are interesting.

REVIEW

1. Select a major key and write all the diatonic major and minor triads in that key (I, ii, iii, IV, V, vi). Now spell the secondary dominant and secondary leading-tone chords for each of these triads. Take note of the accidentals required for each of these chords. Only those chords that have accidentals outside the original key signature are considered secondary dominants or leading-tone chords.
2. Any major-minor 7th chord can be a secondary dominant in a number of keys. Select a major-minor 7th chord; spell the major and the minor triad it would normally resolve to (in a circle progression). List all the major and minor keys that contain the major or minor triad above. Analyze the given major-minor 7th chord in each of those keys.

(Ex.)

Major-minor 7th chord:

G B D F (G7)

Resolves to:

C E G (C) or **C E^b G** (cm)

Keys containing C chord:

CM, GM, FM, am, fm, dm, em.

Keys containing cm chord:

B^bM, A^bM, E^bM, cm, gm.

Analyses of G7 chord:

CM: V⁷

GM: V⁷/IV

FM: V⁷/V

am: V⁷/III

fm: V⁷/V

em: V⁷/VI

B^bM: V⁷/ii

A^bM: V⁷/iii

E^bM: V⁷/vi

cm: V⁷

gm: V⁷/iv

3. Select a diminished 7th chord, spell the minor triad it would normally resolve to, then list the keys containing that minor triad. Analyze the given diminished 7th chord in each of those keys.

(Ex.)

Diminished 7th chord: **B D F A \flat** (Bdim)

Resolves to: **C E \flat G** (cm)

Keys containing cm chord: B \flat M, A \flat M, E \flat M, cm, gm

Analyses of Bdim chord:

B \flat M: vii^{o7}/ii A \flat M: vii^{o7}/iii E \flat M: vii^{o7}/vi cm: vii^{o7}
gm: vii^{o7}/iv

TEST YOURSELF 15

Answers are on page 172.

1. A secondary dominant or leading-tone chord is analyzed in different keys, depending on the function of the chord to which it progresses. Assume in all cases that the chord following the given chord is the most common resolution of that chord. Name the key of the chord using the analysis given. Note the example.

(Ex.)



vii^{o7}/V in the key of D major-minor

vii^{o7}/ii in the key of G major

vii^{o7}/iv in the key of e minor

vii^{o7}/VI in the key of c# minor

vii^{o7}/iii in the key of F major

a.



V⁶₅/V in the key of _____

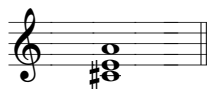
V⁶₅/ii in the key of _____

V⁶₅/iv in the key of _____

V⁶₅/vi in the key of _____

V⁶₅/iii in the key of _____

b.



V⁶/ii in the key of _____

V⁶/VI in the key of _____

V⁶/iii in the key of _____

V⁶/V in the key of _____

V⁶/IV in the key of _____

c.



vii^{o7}/iv in the key of _____

vii^{o7}/iii in the key of _____

vii^{o7}/V in the key of _____

vii^{o7}/ii in the key of _____

vii^{o7}/VI in the key of _____

Name _____

Section _____

Date _____

2. Write the normal resolution for each secondary dominant or leading-tone 7th chord below in four-part harmony, being careful to properly resolve the active tones according to the voice-leading practices listed on pages 278 and 280 of the text. Name the key and provide a roman numeral analysis of the resolution chord. Note the example.

(Ex.) a. b. c.

CM: V ⁷/IV IV ____: V ⁶/ii ____: vii ^{°7}/V ____: V ⁴/₂/VI⁶
Resolution Chord

d. e. f. g.

____: vii ^{°7}/iii ____: vii ^{°6}/V ____: V ⁶/₅/VI ____: V/VII

h. i. j. k.

____: vii ^{°7}/iv ____: vii ^{°6}/₅/ii ____: vii ^{°4}/₂/V ____: vii ^{°7}/vi

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I6 TWO-PART (BINARY) FORM

Name _____

Section _____

Date _____

A. For each of the following compositions:

1. Complete an analysis of the compositions.
2. Bracket each phrase.
3. Name the type of cadence at the end of each phrase.
4. Circle motives or themes that appear in both the A and B sections.
5. In your own words, indicate the relationship between the two sections.
6. Compare the form and construction of the compositions listed here.

Bach: Sarabande from French Suite no. 1. (See page 180.)

Corelli: Corrente. (See page 197.)

Farnaby: The New Sa-Hoo (written circa 1595). (See page 203.)

Handel: Sarabande from Harpsichord Saifen. 5. (See page 215.)

Handel: Gigue from Harpsichord Suite no. 7. (See page 205.)

Handel: Sarabande from Harpsichord Suite no. 4. (See page 213.)

Haydn: Sonata in E Major, II, Hob. XVI: 13. (See page 219.)

Haydn: Sonata in C Major, 35 Hob. XVI, III. (See page 222.)

Kuhlau: Sonatina op. 55, no. 4, II. (See page 223.)

Mozart: Sonata K. 331. (See page 231.)

Schumann: *Kleine Romanze* (Little Romance) from Album for the Young, op. 68. (See page 240.)

Schumann: *Davidsbündlertänze*, op. 6, no. 8. (See page 236.)

B. Write a composition using the following directions:

<i>Measures</i>	<i>Key</i>	<i>Types of Cadence</i>	<i>Phrase Relationship</i>	<i>Remarks</i>
Part A				
1–4	B-flat major	Half in B-flat	A	
5–8	B-flat major modulating to F major	Authentic— F major	AP	A parallel.
Part B				
9–12	F major	Half—F major	A'	Development of A motive or idea from phrase A.
13–16	F major modulating to B-flat major	Authentic in B-flat major	B	Different material.

C. Write a composition in two-part form.

1. There are no restrictions on the content of this composition whatsoever, except that it must be in two-part form.
2. The composition should be of at least sixteen measures.
3. Write the composition for any instrument, voice, or combination of the two.
4. Play the composition in class.

D. Analysis:

1. Have a member of the class who is a piano student play the *Thema* (theme) by Beethoven. (See page 195.)
2. Make a complete melodic, harmonic, and formal analysis of the excerpt.
3. Have one member of the class arrange the excerpt for three or four instruments (such as a bassoon and two clarinets).
4. Perform the arrangement in class.
5. Sing the entire composition as written, using a neutral syllable, such as *lo*, *la*, or *ta*.

E. Analysis:

Using the procedures listed in section D, make a complete melodic, harmonic, and formal analysis of the Largo by Arcangelo Corelli (1653–1713), found on page 199.

REVIEW

Chapter 16 deals with larger areas of musical structure and will require a new approach to study. Previous chapters required fluency in spelling chords and knowledge of the specifics of voice leading, which can be practiced, whereas this chapter requires an understanding of larger concepts and can be reviewed in much the same way you would review the materials of other textbooks.

1. Play or listen to a recording of each of the compositions analyzed in this chapter. Carefully examine the analysis of each composition, including the analytical statements in the scores themselves and the summary analysis that follows. Make certain that you understand each analytical statement. If certain items are not clear to you, reread the pertinent section of the chapter or look in previous chapters for an explanation. If you still have problems, discuss them with your instructor or a fellow student.
2. Define each term listed at the head of the chapter (page 303 in the text) in your own words. Compare your definition with the definition of the glossary and see if you can improve your definition. Consider how the terms can be applied to the compositions in the chapter.

TEST YOURSELF 16

Answers are on page 173.

1. Examine measures 1–8 of figure 16.4 on page 306 of the text. Would you describe the form of this section as open or closed? Why? What about the remaining section (measures 9–18)?
2. Examine measures 1–8 of figure 16.5 on pages 307–309 of the text. Would you describe the form of this section as open or closed? Why? What about the remaining section (measures 9–34)?
3. We have used the terms *phrase*, *period*, and *section* to designate the elements of form. Define each of these terms to make a clear distinction among them. Can a phrase ever be a period? Can a period ever be a section? Why or why not?

17 THREE-PART (TERNARY) FORM

Name _____

Section _____

Date _____

A. Analysis:

1. Listen as a member of the class plays *Erinnerung* (Remembrance) from Album for the Young by Schumann. (See page 238.)
2. Provide a complete harmonic, melodic, and formal analysis of the excerpt.
3. Have one member of the class arrange the excerpt for three or four instruments (such as a bassoon and two clarinets).
4. Perform the arrangement in class.
5. Sing the entire composition as written (sing the notes on a neutral syllable, such as *lu*, *la*, or *ta*).

B. Analysis:

Employ the same procedures as in section A to devise an analysis of Beethoven's Sonata in E-flat, op. 31, no. 3, III. (Refer to page 187.)

C. Analysis:

Employ the same procedures as in section A to devise an analysis of Grieg's *Volkweise* (Folk Song), op. 38. (Refer to page 204.)

D. Analysis:

Employ the same procedures as in section A to devise an analysis of Schumann's *Wilder Reiter* (Wild Rider) from Album for the Young, op. 68. (Refer to page 242.)

E. Write a short composition in three-part form.

1. Pattern the form after *Wilder Reiter* (section D above) by Schumann.
2. The composition should be homophonic (a clearly defined melody with harmonic and rhythmic accompaniment).
3. Use *only* the harmonic vocabulary studied to date.
4. Utilize compositional procedures found in chapter 10 of the textbook, "Harmonic Progression."
5. Write the composition for any instrument, voice, or combination thereof that class members can play.
6. When the composition is completed, each student should perform or have his or her work performed in class.
7. Each composition should be critiqued by class members.

REVIEW

Chapter 17, like the previous chapter, deals with larger areas of musical structure. This chapter can be studied in much the same way as chapter 16.

1. Play or listen to a recording of each of the compositions analyzed in this chapter. Carefully examine the analysis of each composition, including the analytical statements in the scores themselves and the summary analysis that follows. Make certain that you understand each analytical statement. If certain items are not clear to you, reread the pertinent section of the chapter or look in previous chapters for an explanation. If you still have problems, discuss them with your instructor or a fellow student.
2. Define each term listed at the head of the chapter (page 317 in the text) in your own words. Compare your definition with the definition of the glossary and see if you can improve your definition. Consider how the terms can be applied to the compositions in the chapter.

TEST YOURSELF I7

Answers are on page 173.

1. Examine measures 1–16 of figure 17.2 on pages 318–319 of the textbook. Would you describe the form of this section as open or closed? Why?
2. Examine measures 17–32 of figure 17.2. Would you describe the form of this section as open or closed? Why?
3. Describe the function of the B section of a three-part (ternary) form.
4. In this chapter a form called rounded binary form was discussed. How does the rounded binary form differ from a three-part (ternary) form?
5. A ternary form may be expanded in two ways: by repetition of a section or by the appearance of auxiliary formal members. Name three auxiliary members that may be added to the basic three-part design.