

Inventing a Notation System – Essay Assignment

Name: _____

Assignment Format:

- Typed, double-spaced, 2 full pages in length. Up to one additional page of examples can be included.
 - At least one example is required and should include a 5–10 second section of a piece of music transcribed into your system of notation.
 - Include a link to an online recording of the work in the body of your paper (doing this in a footnote is fine).
 - Use time markings to show where in the recording your transcription can be found (e.g. 1:40–1:47 seconds in www.youtube.com/awesomesong).
- Must use 10–12-point font with 1” margins. (1” margins are NOT always the default—check this carefully!)
- Include a heading with your name and the course number. (Nothing else!)
- Include a title for the paper. A creative or fun title can set a nice atmosphere.
- Careful editing, proofreading, and spelling are expected.

Assignment Content:

- The paper should adopt the tone and style of a short pedagogical essay for an advanced student, such as one that a college student might read as part of a chapter of a textbook. The goal is to educate a reader about your notation system in as clear and concise a manner as possible.
 - You are welcome to review the first chapter of a textbook for inspiration.
 - Carefully consider your assumptions when explaining your system of notation. Are you presuming your reader will read left to right, and top to bottom? Are you assuming that a pitch written above another pitch will sound higher? Do you expect that rhythms of different sizes/colors/shapes or notes closer together will be read faster? Remember that these assumptions may not be shared by all readers, nor all cultures.
- You should include a description of the type of music your notation was designed for, and a list a few representative examples.
 - Describe musical characteristics (e.g. loud, fast, upbeat, sad, instruments, content of typical lyrics, anything else you can think of, etc.).
 - For example, if your type of music is “Ska from the 1990s,” you could describe this music as typically “loud, fast, and upbeat, containing happy lyrics, and instrumentation such as electric guitar and bass, drum set, and saxophones, trumpets, and/or trombones.” You could also state that representative bands include “Reel Big Fish, Less than Jake, and the Mighty Mighty BossTones.”
- Most of the essay will consist of an explanation of your notation system.

Inventing a Notation System – Essay Assignment

- In your essay, describe what musical features your notation system accounts for, and a few that it doesn't.
- Provide an example (or examples) demonstrating your notation system.
- Explain the example and the notation system using clear, concise prose.
- You must decide what stylistic features to prioritize in your notation system. Do you want to notate pitch in some way? What about rhythm? If you do notate rhythm, will you do it generally: e.g. as long, short, and medium values, or in a more complex manner? Some other musical features you might want to consider (or purposefully not consider):
 - Dynamics (loudness/softness; does this change?)
 - Timbre (different color or instruments; does this change?)
 - Words
 - Tempo (how fast the music goes; does this change?)
 - Mood (is the music generally happy or sad; does this change?)
 - The musical features you choose will be dependent on the type of music you pick—not everyone's are the same!
 - You won't be able to incorporate every feature of the music (and this is okay!), so prioritize 2–4 of the most important features.

Inventing a Notation System – Essay Assignment Rubric

Name: _____

<u>Component</u>	<u>Possible Points</u>	<u>Points Earned and Comments</u>
Follows Directions (font, margins, length, title, etc.)	15	
Grammar and Editing (spelling, comma usage, proofreading, etc.)	15	
Use of Example(s) (examples are incorporated well and are easy to follow)	15	
Tone (reads like a pedagogical essay)	5	
Explanation of Music (lists representative examples, explains characteristics of genre of music, describes musical features accounted for [and unaccounted for], prose is easy to understand and follow)	40	
Creativity and Effort	10	
Total Points	100	

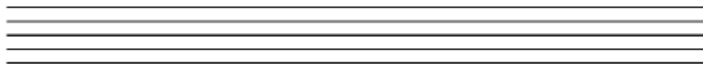
Noteheads, Clefs, and Ledger Lines

Name: _____

PART 1: “Drawing Noteheads”

Directions: Draw the indicated noteheads on the staves.

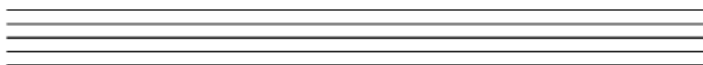
Draw five open (white) note heads, one on each line.



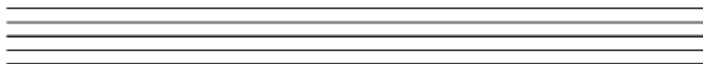
Draw four open (white) note heads, one on each space.



Draw five filled in (black) note heads, one on each line.



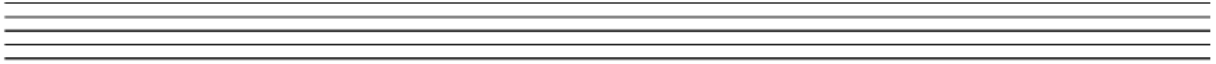
Draw four filled in (black) note heads, one on each space.



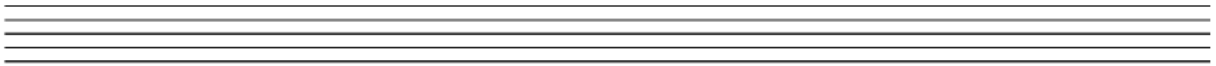
PART 2: “Drawing Clefs”

Directions: Draw the indicated clefs on the staves.

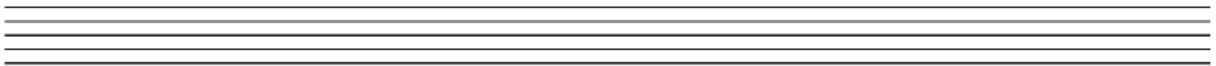
Draw six treble clefs.



Draw six bass clefs.



Draw six alto clefs.



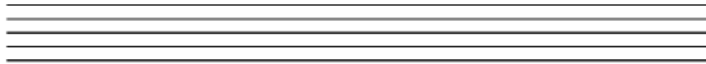
Draw six tenor clefs.



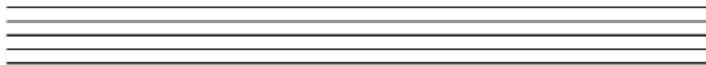
PART 3: “Drawing Ledger Lines”

Directions: Draw the indicated number of stacked ledger lines above and below the staves. Do not include noteheads.

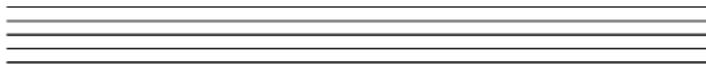
Draw one ledger line above and one ledger line below the staff.



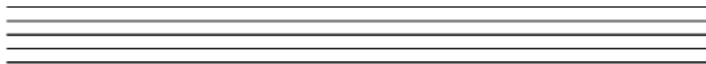
Draw two stacked ledger lines above and two stacked ledger lines below the staff.



Draw three stacked ledger lines above and three stacked ledger lines below the staff.



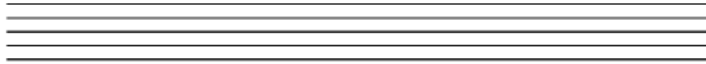
Draw four stacked ledger lines above and four stacked ledger lines below the staff.



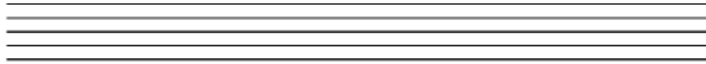
PART 4: “Drawing Ledger Lines with Noteheads”

Directions: Draw the indicated number of stacked ledger lines above and below the staves. This time, include filled in noteheads on the highest and lowest ledger line.

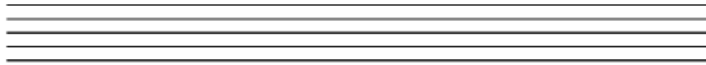
Draw filled in noteheads one ledger line above and one ledger line below the staff.



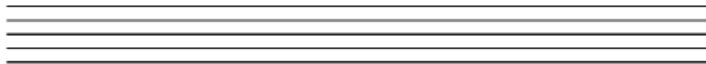
Draw filled in noteheads two stacked ledger lines above and two stacked ledger lines below the staff.



Draw filled in noteheads three stacked ledger lines above and three stacked ledger lines below the staff.



Draw filled in noteheads four stacked ledger lines above and four stacked ledger lines below the staff.



Note Identification and Writing

Name: _____

PART 1

Identify the following notes by letter name only (A, B, C, etc.)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

A musical staff in treble clef containing ten numbered notes. The notes are: 1. G4, 2. F4, 3. E4, 4. D4, 5. C4, 6. B3, 7. A3, 8. G3, 9. F3, 10. E3.

⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

A musical staff in bass clef containing ten numbered notes. The notes are: 11. D3, 12. C3, 13. B2, 14. A2, 15. G2, 16. F2, 17. E2, 18. D2, 19. C2, 20. B1.

㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚

A musical staff in alto clef (C4 on the middle line) containing ten numbered notes. The notes are: 21. D4, 22. E4, 23. F4, 24. G4, 25. A4, 26. B4, 27. C5, 28. B4, 29. A4, 30. G4.

㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵

A musical staff in alto clef (C4 on the middle line) containing ten numbered notes. The notes are: 31. G4, 32. F4, 33. E4, 34. D4, 35. C4, 36. B3, 37. A3, 38. G3, 39. F3, 40. E3.

Note Identification and Writing

PART 2

Identify the following notes by letter name only (A, B, C, etc.)

41 42 43 44 45 46 47 48 49 50

Detailed description: A musical staff with a treble clef. Ten notes are placed on the staff, each with a circled number above it. The notes are: 41 (G4), 42 (B3), 43 (D4), 44 (F4), 45 (A3), 46 (C4), 47 (E3), 48 (G3), 49 (B2), and 50 (D3). Each note is a half note with a stem and a flag. Below the staff are ten horizontal lines for writing the letter names.

51 52 53 54 55 56 57 58 59 60

Detailed description: A musical staff with a bass clef. Ten notes are placed on the staff, each with a circled number above it. The notes are: 51 (D3), 52 (F3), 53 (A2), 54 (C3), 55 (E2), 56 (G2), 57 (B1), 58 (D2), 59 (F1), and 60 (A1). Each note is a half note with a stem and a flag. Below the staff are ten horizontal lines for writing the letter names.

61 62 63 64 65 66 67 68 69 70

Detailed description: A musical staff with an alto clef (C-clef on the third line). Ten notes are placed on the staff, each with a circled number above it. The notes are: 61 (C4), 62 (E4), 63 (G4), 64 (B4), 65 (D5), 66 (F5), 67 (A4), 68 (C5), 69 (E4), and 70 (G4). Each note is a half note with a stem and a flag. Below the staff are ten horizontal lines for writing the letter names.

71 72 73 74 75 76 77 78 79 80


Detailed description: A musical staff with a bass clef. Ten notes are placed on the staff, each with a circled number above it. The notes are: 71 (G2), 72 (B1), 73 (D2), 74 (F2), 75 (A1), 76 (C2), 77 (E1), 78 (G1), 79 (B0), and 80 (D0). Each note is a half note with a stem and a flag. Below the staff are ten horizontal lines for writing the letter names.

Note Identification and Writing

PART 3


Draw the requested notes, using any octave.

81 82 83 84 85 86 87 88 89 90



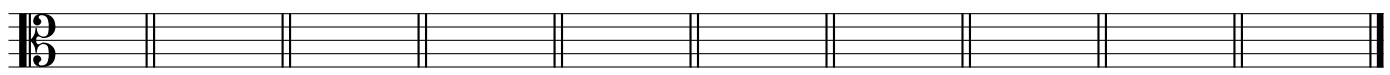
C E F A D B G C F A

91 92 93 94 95 96 97 98 99 100




F E D B C A F G E D

101 102 103 104 105 106 107 108 109 110



B D E G D A G F C A

111 112 113 114 115 116 117 118 119 120



D C A B D F B C G E

Note Identification and Writing

Name: _____

PART 1

Identify the following notes by letter name only (A, B, C, etc.)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Detailed description: A single musical staff in treble clef. It contains ten measures, each with a single note. The notes are: 1. G4, 2. A4, 3. B4, 4. C5, 5. B4, 6. A4, 7. G4, 8. F4, 9. E4, 10. D4.

⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

Detailed description: A single musical staff in bass clef. It contains ten measures, each with a single note. The notes are: 1. D3, 2. E3, 3. F3, 4. G3, 5. A3, 6. B3, 7. C4, 8. D4, 9. E4, 10. F4.

㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚

Detailed description: A single musical staff in alto clef (C-clef on the third line). It contains ten measures, each with a single note. The notes are: 1. C4, 2. D4, 3. E4, 4. F4, 5. G4, 6. A4, 7. B4, 8. C5, 9. B4, 10. A4.

㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵

Detailed description: A single musical staff in alto clef (C-clef on the third line). It contains ten measures, each with a single note. The notes are: 1. G4, 2. F4, 3. E4, 4. D4, 5. C4, 6. B3, 7. A3, 8. G3, 9. F3, 10. E3.

Note Identification and Writing

PART 2

Identify the following notes by letter name only (A, B, C, etc.)

④① ④② ④③ ④④ ④⑤ ④⑥ ④⑦ ④⑧ ④⑨ ⑤⑩

⑤① ⑤② ⑤③ ⑤④ ⑤⑤ ⑤⑥ ⑤⑦ ⑤⑧ ⑤⑨ ⑥⑩

⑥① ⑥② ⑥③ ⑥④ ⑥⑤ ⑥⑥ ⑥⑦ ⑥⑧ ⑥⑨ ⑦⑩


⑦① ⑦② ⑦③ ⑦④ ⑦⑤ ⑦⑥ ⑦⑦ ⑦⑧ ⑦⑨ ⑧⑩

Note Identification and Writing

PART 3

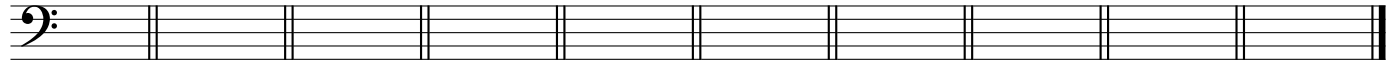
Draw the requested notes, using any octave.

81 82 83 84 85 86 87 88 89 90




B E A D F G C A D F

91 92 93 94 95 96 97 98 99 100



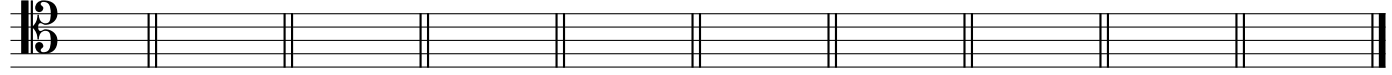
A E C G B D F B G C

101 102 103 104 105 106 107 108 109 110



D G E B C F A E F D

111 112 113 114 115 116 117 118 119 120



B F G D E C A B G C

Pitch Notation

Name: _____

PART 1: Notes within the staff

Write the letter name of the following notes in the blanks. The first few are completed for you.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

D G _____

⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

PART 2: Ledger lines

Write the letter name of the following notes in the blanks. The first few are completed for you.

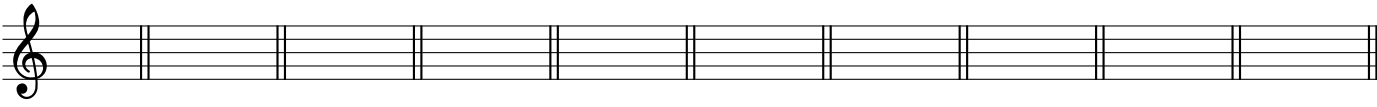

④① ④② ④③ ④④ ④⑤ ④⑥ ④⑦ ④⑧ ④⑨ ④⑩

B C _____

⑤① ⑤② ⑤③ ⑤④ ⑤⑤ ⑤⑥ ⑤⑦ ⑤⑧ ⑤⑨ ⑤⑩

PART 3: Notation

Write the requested notes in the staff, using any octave.

81	82	83	84	85	86	87	88	89	90
									
C	E	F	A	D	B	G	C	F	A
91	92	93	94	95	96	97	98	99	100
									
F	E	D	B	C	A	F	G	E	D

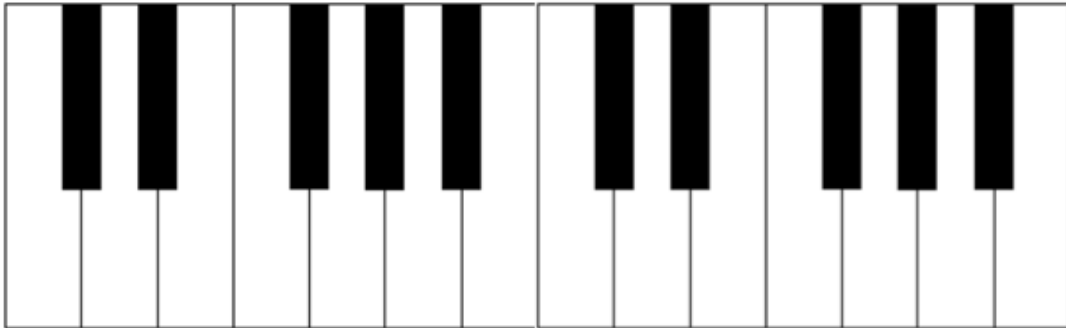
The Piano Keyboard and the Grand Staff

Name: _____

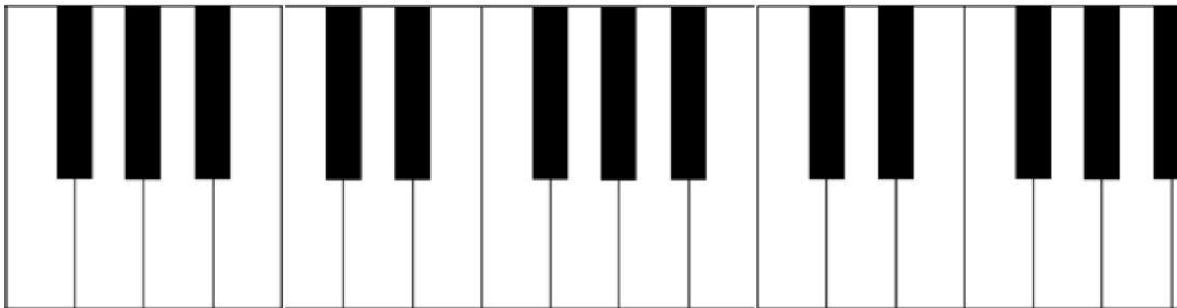
PART 1: White Keys on the Piano Keyboard

Directions: Write letter names on the white keys of the piano keyboards. Notice that the pattern of black keys changes between examples.

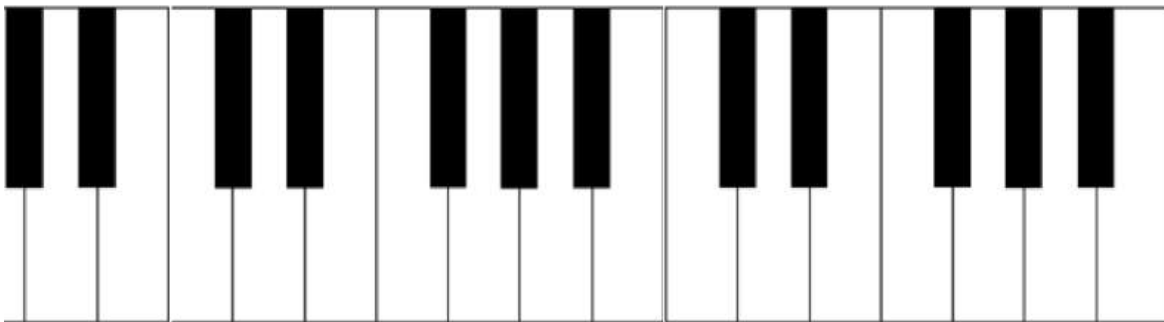
A.



B.



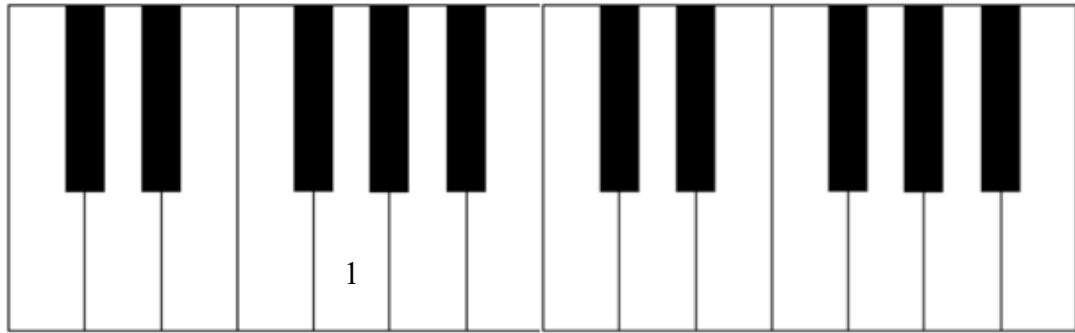
C.



PART 2: The Grand Staff and the Piano Keyboard

Directions: Write the numbers of the notes found on the grand staves onto the white keys of the piano keyboards. Number one has been done in each example.

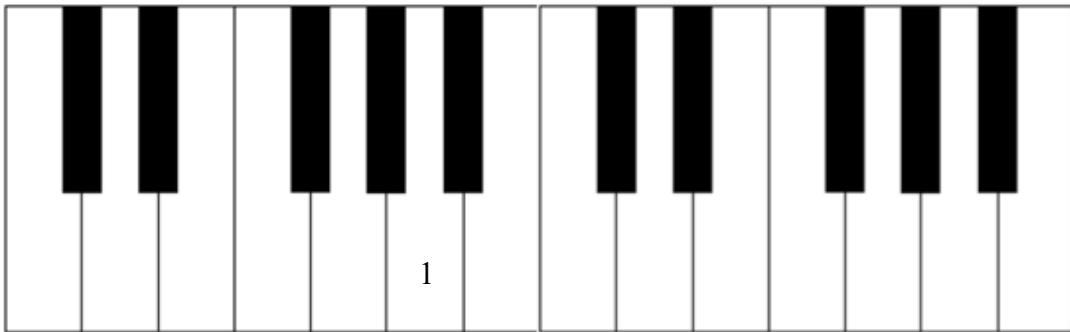
A.



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



B.



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

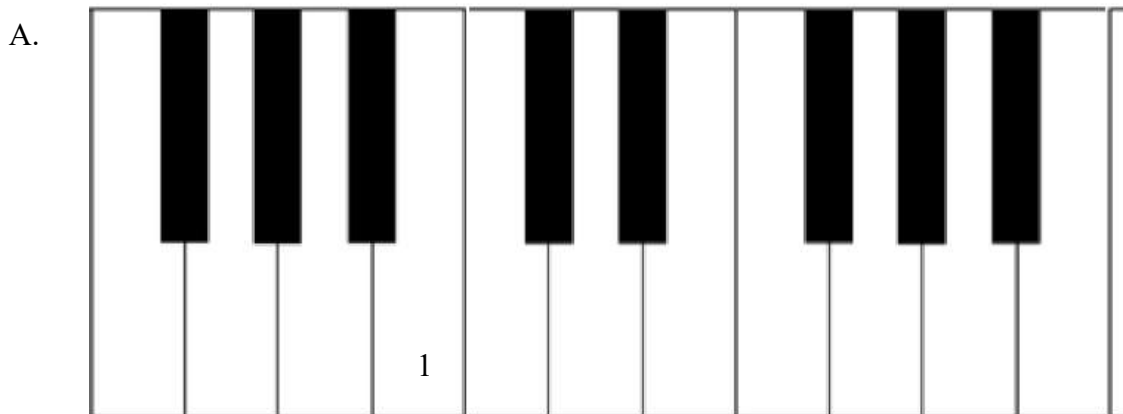


The Piano Keyboard and the Grand Staff with Ledger Lines

Name: _____

PART 1: The Grand Staff and the Piano Keyboard with Ledger Lines

Directions: Write the numbers of the notes found on the grand staves onto the white keys of the piano keyboard. Some keys may have more than one number. Number one has been done in each example.

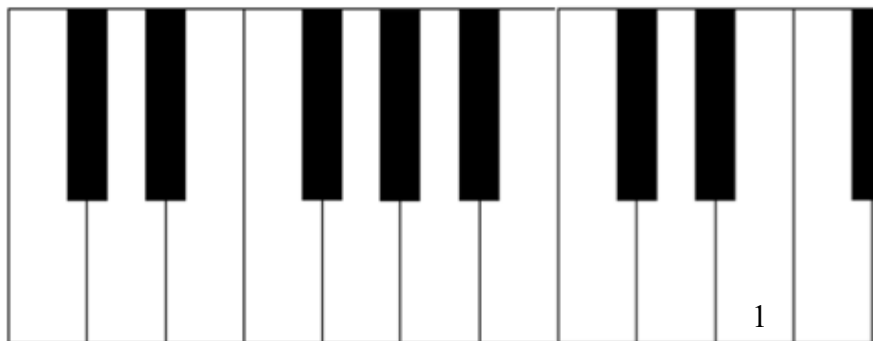


1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



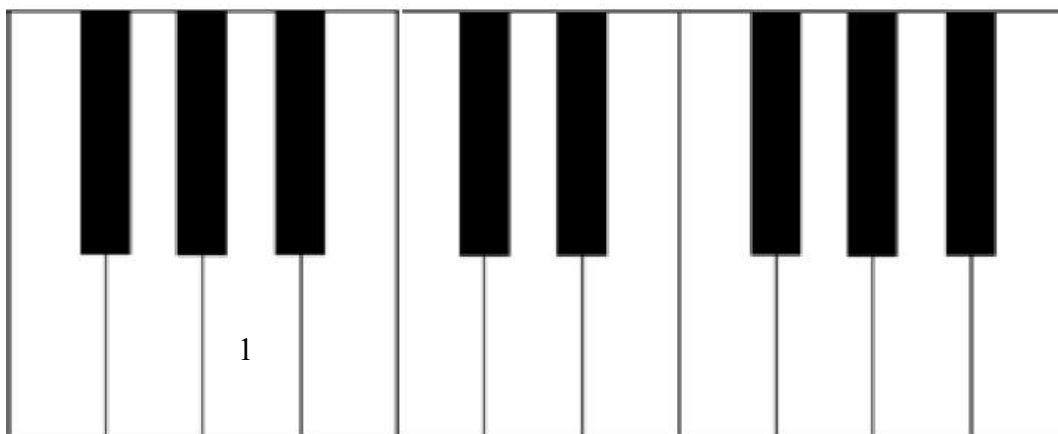
The Piano Keyboard and the Grand Staff with Ledger Lines

B.



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

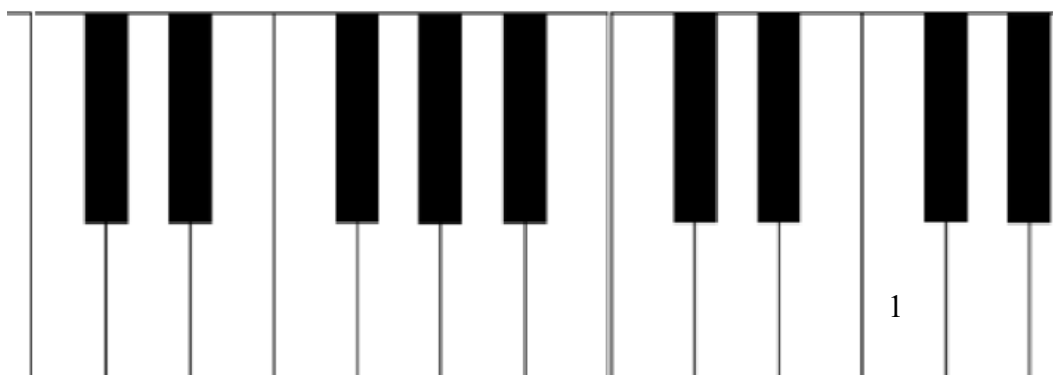
C.



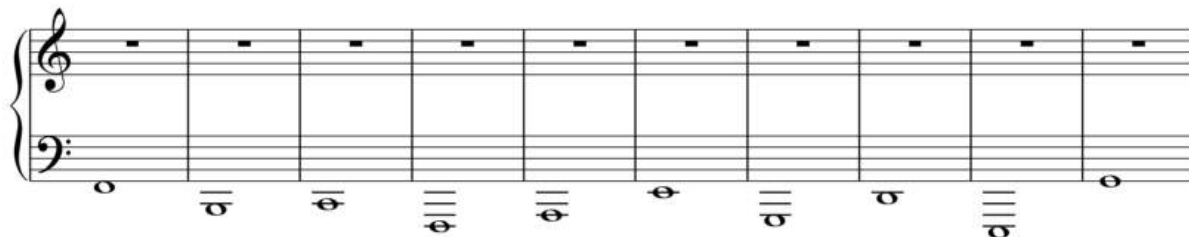
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

The Piano Keyboard and the Grand Staff with Ledger Lines

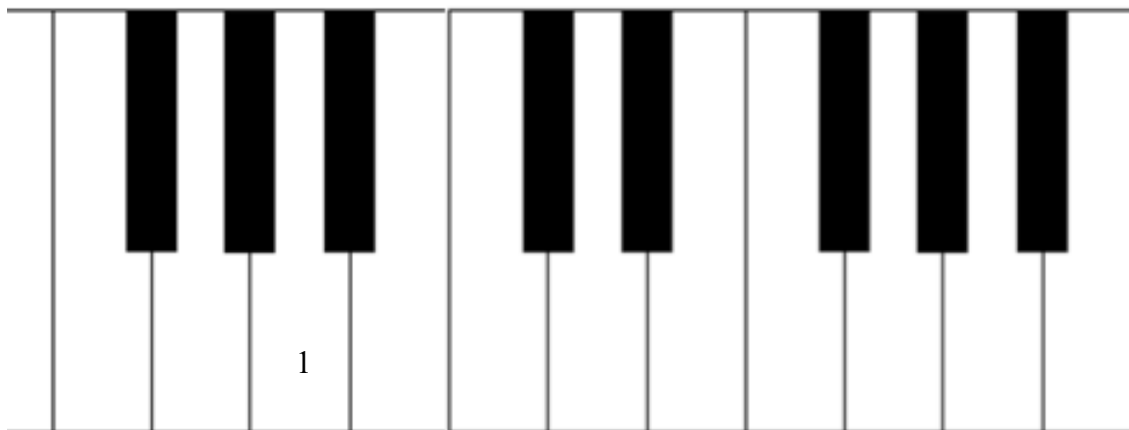
D.



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



E.



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



Generic Intervals

Name: _____

PART 1: Generic Intervals Above a Note

Directions: Write the letter names above the note. Don't forget to count the first note as "one."

Example: 3 above D: F

A. 2 above F: _____

B. 5 above C: _____

C. 8 above E: _____

D. 3 above G: _____

E. 6 above D: _____

F. 4 above B: _____

G. 7 above A: _____

H. 1 above D: _____

I. 2 above A: _____

J. 5 above F: _____

K. 4 above C: _____

L. 8 above D: _____

M. 3 above B: _____

N. 7 above G: _____

O. 6 above B: _____

P. 1 above E: _____

Q. 3 above C: _____

R. 6 above F: _____

PART 2: Generic Intervals Below a Note

Directions: Write the letter names below the note. Don't forget to count the first note as "one."

Example: 3 below D: B

A. 2 below F: _____

B. 5 below C: _____

C. 8 below E: _____

D. 3 below G: _____

E. 6 below D: _____

F. 4 below B: _____

G. 7 below A: _____

H. 1 below D: _____

I. 2 below A: _____

J. 5 below F: _____

K. 4 below C: _____

L. 8 below D: _____

M. 3 below B: _____

N. 7 below G: _____

O. 6 below B: _____

P. 1 below E: _____

Q. 3 below C: _____

R. 6 below G: _____

S. 4 below F: _____

T. 8 below A: _____

PART 3: Generic Intervals Above or Below a Note on a Grand Staff

Directions: Write the note above or below the note on the grand staff. Don't forget to count the first note as "one."

A.

a. 3 ↑ b. 5 ↑ c. 2 ↓ d. 4 ↓ e. 8 ↑ f. 3 ↓ g. 2 ↑ h. 6 ↓ i. 7 ↓ j. 5 ↑



A grand staff consisting of a treble clef and a bass clef. The treble clef staff contains ten whole notes, each in a different measure. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, and B5. The bass clef staff contains ten whole rests, one in each measure.

B.

a. 3 ↑ b. 5 ↑ c. 2 ↓ d. 4 ↓ e. 8 ↑ f. 3 ↓ g. 2 ↑ h. 6 ↓ i. 7 ↓ j. 5 ↑



A grand staff consisting of a treble clef and a bass clef. The bass clef staff contains ten whole notes, each in a different measure. The notes are: G2, F2, E2, D2, C2, B1, A1, G1, F1, and E1. The treble clef staff contains ten whole rests, one in each measure.

Grand Staff Note Names

Name: _____

PART 1: Grand Staff Note Names

Directions: Write the letter name (e.g. "C," "D," etc.) of each note in the blanks.

A grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains ten quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, and E5. The bottom staff contains ten rests.

A grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains ten rests. The bottom staff contains ten quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, and E4.

PART 2: Grand Staff Note Names – Ledger Lines

Directions: Write the letter name (e.g. "C," "D," etc.) of each note in the blanks.

A grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains ten quarter notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, and E6. The bottom staff contains ten rests.

Grand Staff Note Names

A grand staff consisting of a treble clef and a bass clef. The treble clef contains ten notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, and E5. The bass clef contains ten rests.

A grand staff consisting of a treble clef and a bass clef. The bass clef contains ten notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, and E4. The treble clef contains ten rests.

A grand staff consisting of a treble clef and a bass clef. The bass clef contains ten notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, and E4. The treble clef contains ten rests.

A grand staff consisting of a treble clef and a bass clef. The treble clef contains ten notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, and E5. The bass clef contains ten notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, and E4.

American Standard Pitch Notation (ASPN)

Name: _____

PART 1: Identifying Notes from ASPN Labels

Identify each pitch by letter name and ASPN octave number (e.g. A₄, B₅, etc.).

A musical staff in treble clef containing ten notes, each labeled with a circled number from 1 to 10. The notes are: 1 (G4), 2 (F4), 3 (E4), 4 (D4), 5 (C4), 6 (B3), 7 (A3), 8 (G3), 9 (F3), and 10 (E3).

A musical staff in bass clef containing ten notes, each labeled with a circled number from 11 to 20. The notes are: 11 (D3), 12 (C3), 13 (B2), 14 (A2), 15 (G2), 16 (F2), 17 (E2), 18 (D2), 19 (C2), and 20 (B1).

A musical staff in bass clef containing ten notes, each labeled with a circled number from 21 to 30. The notes are: 21 (A2), 22 (G2), 23 (F2), 24 (E2), 25 (D2), 26 (C2), 27 (B1), 28 (A1), 29 (G1), and 30 (F1).

A musical staff in bass clef containing ten notes, each labeled with a circled number from 31 to 40. The notes are: 31 (E2), 32 (D2), 33 (C2), 34 (B1), 35 (A1), 36 (G1), 37 (F1), 38 (E1), 39 (D1), and 40 (C1).

Musical staff 1 (Treble clef) with notes 41 through 50. Notes 41, 42, 43, 45, 47, 48, and 50 are quarter notes. Notes 44, 46, and 49 are eighth notes beamed together. Notes 44 and 49 have a slur above them. There are two blank lines below the staff.

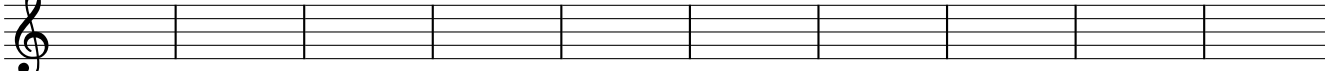
Musical staff 2 (Bass clef) with notes 51 through 60. Notes 51, 53, 55, 56, 58, and 60 are quarter notes. Notes 52, 54, and 59 are eighth notes beamed together. Notes 54 and 59 have a slur above them. There are two blank lines below the staff.

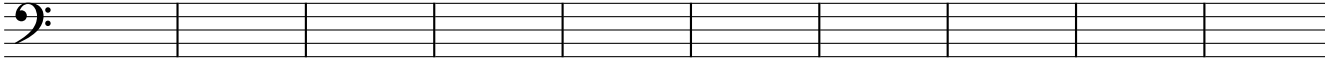
Musical staff 3 (Bass clef) with notes 61 through 70. Notes 61, 62, 65, 67, and 70 are quarter notes. Notes 63, 64, and 69 are eighth notes beamed together. Notes 64 and 69 have a slur above them. There are two blank lines below the staff.

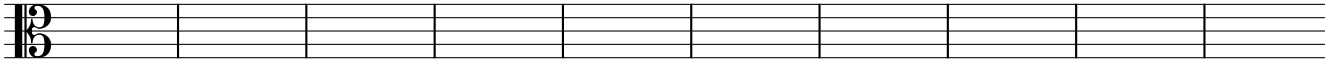
Musical staff 4 (Bass clef) with notes 71 through 80. Notes 71, 72, 73, 74, 76, 78, 79, and 80 are quarter notes. Notes 75 and 77 are eighth notes beamed together. Notes 75 and 77 have a slur above them. There are two blank lines below the staff.

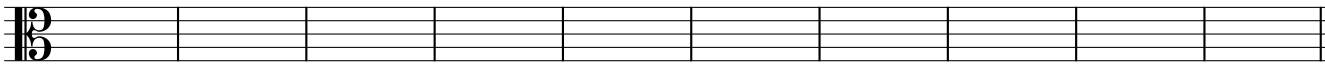
PART 2. Writing Notes by ASPN Label

Write the requested note in the proper octave, as indicated by the ASPN label.

(81)	(82)	(83)	(84)	(85)	(86)	(87)	(88)	(89)	(90)
									
C ₅	E ₄	F ₅	A ₄	D ₅	B ₃	G ₄	C ₄	F ₄	A ₅

(91)	(92)	(93)	(94)	(95)	(96)	(97)	(98)	(99)	(100)
									
F ₃	E ₂	D ₃	B ₂	C ₄	A ₃	F ₂	G ₃	E ₃	D ₂

(101)	(102)	(103)	(104)	(105)	(106)	(107)	(108)	(109)	(110)
									
B ₃	D ₄	E ₃	G ₄	D ₃	A ₄	G ₃	F ₄	C ₄	A ₃

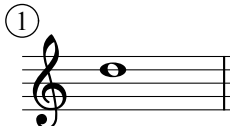
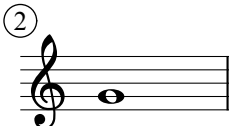




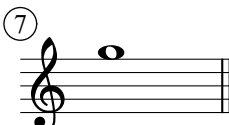



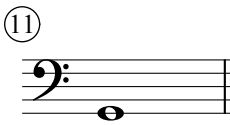
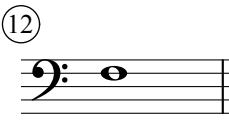
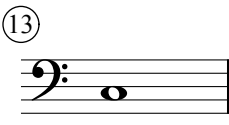


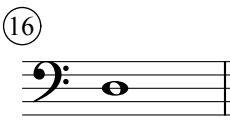
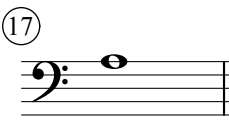
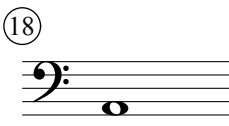


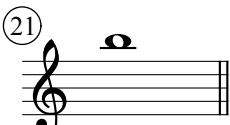

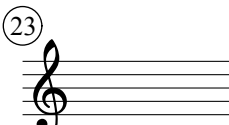
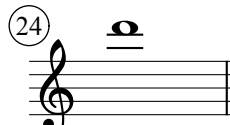

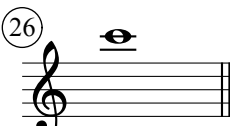
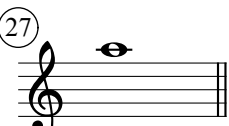

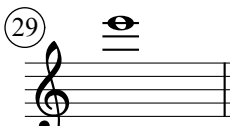
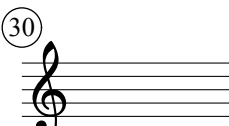
(111)	(112)	(113)	(114)	(115)	(116)	(117)	(118)	(119)	(120)
									
D ₄	C ₃	A ₃	B ₃	D ₃	F ₄	B ₄	C ₄	G ₃	E ₃

American Standard Pitch Notation (ASPN) Treble and Bass Clef

Name: _____

PART 1: Identifying Notes from ASPN Labels

Identify each pitch by letter name and ASPN octave number (e.g. A₄, B₅, etc.).

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
_____	_____	_____	_____	_____

PART 2. Writing Notes by ASPN Label

Write the requested note in the proper octave, as indicated by the ASPN label.

1	2	3	4	5
C ₅	E ₄	F ₅	A ₄	D ₅
6	7	8	9	10
B ₃	G ₄	C ₄	F ₄	A ₅
11	12	13	14	15
F ₃	E ₂	D ₃	B ₂	C ₄
16	17	18	19	20
A ₃	F ₂	G ₃	E ₃	D ₂

Other Aspects of Notation

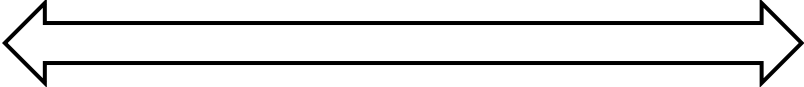
Name: _____

PART 1: Dynamics

1. In the blanks below, order the following dynamics below, from softest to loudest.

mf *ppp* *ff* *mp* *f* *p*

Softest Loudest



2. What is the difference between a *crescendo* and *decrescendo*?
3. Why are “hairpins” so named?

4. Is there a difference between a *decrescendo* and a *diminuendo*?
5. Draw either a *crescendo* or *decrescendo* hairpin between the following dynamic markings below the staff (you will need one of each).

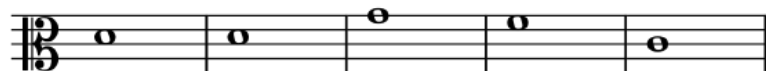


PART 2: Articulation

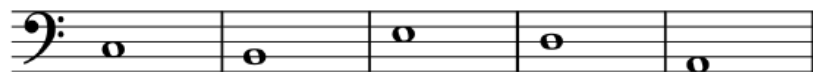
1. Draw a slur connecting the first note to the last note.



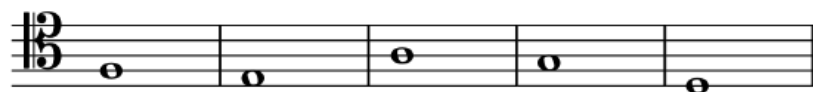
2. Draw tenuto markings above each note.



3. Draw staccato markings above each note.



4. Draw marcato markings above each note.



5. Draw accents above each note.

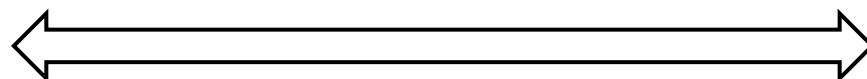


PART 3: Tempi

1. In the blanks below, order the following tempi, from slowest to fastest.

Andante Grave Presto Allegro Adagio Vivace

Slowest Fastest



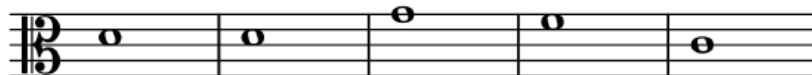
2. What are the four slow tempi?
3. What does *cantabile* mean?
4. What is the difference between a *ritardando* and an *accelerando*?

PART 4: Structural Features

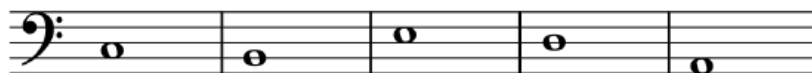
1. Draw five fermatas, one above each note.



2. Draw five caesuras, one after each note.



3. Draw five breath marks, one after each note.



4. Draw repeat signs at the beginning (after the clef) and the end.



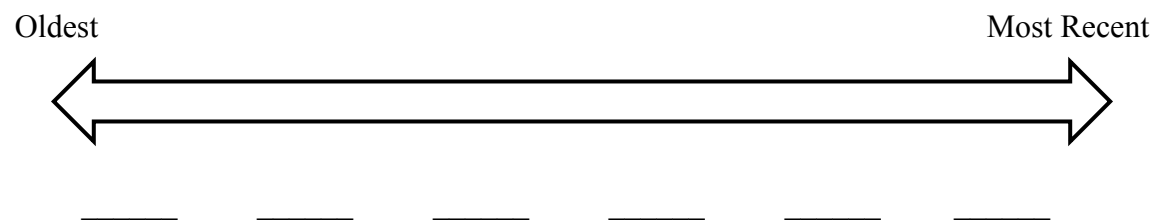
5. In measure 5, draw a first ending bracket and a repeat sign; in measure 6, draw a second ending bracket and a final barline.



PART 5: Stylistic Periods

1. Order the following stylistic periods below in the blanks, from oldest to most recent.

Classical Renaissance Romantic Medieval Post-Tonal Baroque



2. What are the generally agreed-upon years of the Classical era?

4. What are the generally agreed-upon years of the Romantic era?

3. What are the generally agreed-upon years of the Baroque era?

5. What are the generally agreed-upon years of the Renaissance era?

Note and Rest Values

Name: _____

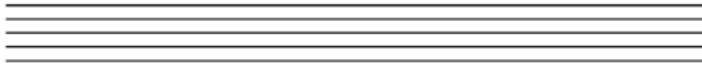
PART 1: Drawing Notes

Directions: Draw the indicated notes on the staves.

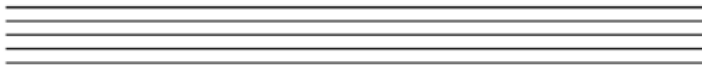
Draw four whole notes on the middle line.



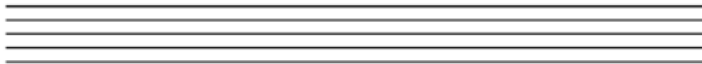
Draw four half notes on the middle line, two stems up and two down.



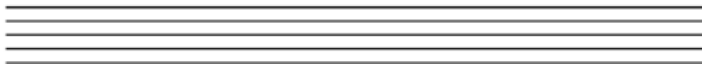
Draw four quarter notes on the middle line, two stems up and two down.



Draw four eighth notes on the middle line, two stems up and two down.



Draw four sixteenth notes on the middle line, two stems up and two down.



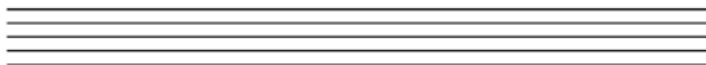
Draw four thirty-second notes on the middle line, two stems up and two down.



PART 2: Drawing Rests

Directions: Draw the indicated rests on the staves.

Draw four whole rests.



Draw four half rests.



Draw four quarter rests.



Draw four eighth rests.



Draw four sixteenth rests.



Draw four thirty-second rests.



PART 3: Rhythmic Equations

Directions: Solve the following rhythmic equations. A quarter note = 1. Your answers may not always be whole numbers.

Example: $\text{♩} + \text{♩} = 3$

With Notes:

A. $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

B. $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

C. $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

D. $\text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

E. $\text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

F. $\text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

With Rests:

G. $\text{—} + \text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

H. $\text{♩} + \text{♩} + \text{—} + \text{—} + \text{♩} = \underline{\hspace{2cm}}$

I. $\text{♩} + \text{—} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

J. $\text{—} + \text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

K. $\text{♩} + \text{—} + \text{♩} + \text{♩} + \text{—} = \underline{\hspace{2cm}}$

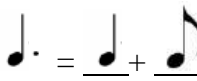

L. $\text{♩} + \text{—} + \text{—} + \text{—} + \text{♩} = \underline{\hspace{2cm}}$

Dots and Ties

Name: _____


PART 1: Dotted Note Values


Directions: For A to E, draw the two note values that equal the dotted note value. For F to J, draw in a single dotted note that equals the first two note values in combination.


Examples:  (A to E);  (F to J)


A.  = _____ + _____


B.  = _____ + _____

C.  = _____ + _____


D.  = _____ + _____

E.  = _____ + _____

F.  = _____

G.  = _____

H.  = _____

I.  = _____

J.  = _____

PART 2: Dotted Rest Values

Directions: For A to E, draw the two rest values that equal the dotted rest value. For F to J, draw in a single dotted rest value that equals the first two rest values in combination.

Examples: $\underbrace{\cdot}_{\text{half}} = \underbrace{\text{quarter}} + \underbrace{\text{quarter}}$ (A to E); $\underbrace{\text{quarter}} + \underbrace{\text{quarter}} = \underbrace{\cdot}_{\text{half}}$ (F to J)

A. $\underbrace{\cdot}_{\text{half}} = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

B. $\underbrace{\cdot}_{\text{quarter}} = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

C. $\underbrace{\cdot}_{\text{quarter}} = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

D. $\underbrace{\cdot}_{\text{quarter}} = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

E. $\underbrace{\cdot}_{\text{quarter}} = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

F. $\underbrace{\text{quarter}} + \underbrace{\text{quarter}} = \underline{\hspace{1cm}}$

G. $\underbrace{\text{quarter}} + \underbrace{\text{quarter}} = \underline{\hspace{1cm}}$

H. $\underbrace{\text{quarter}} + \underbrace{\text{quarter}} = \underline{\hspace{1cm}}$

I. $\underbrace{\text{quarter}} + \underbrace{\text{quarter}} = \underline{\hspace{1cm}}$

J. $\underbrace{\text{quarter}} + \underbrace{\text{quarter}} = \underline{\hspace{1cm}}$

PART 3: Rhythmic Equations with Dots

Directions: Solve the following rhythmic equations. A quarter note = 1. Your answers may not always be whole numbers.

Example: $\text{quarter note} + \text{dotted quarter note} = 3.5$

With Notes:

A. $\text{half note} + \text{dotted quarter note} + \text{dotted quarter note} + \text{quarter note} = \underline{\hspace{2cm}}$

B. $\text{quarter note} + \text{quarter note} + \text{quarter note} + \text{dotted quarter note} = \underline{\hspace{2cm}}$

C. $\text{dotted quarter note} + \text{quarter note} + \text{dotted quarter note} + \text{quarter note} = \underline{\hspace{2cm}}$

D. $\text{quarter note} + \text{dotted quarter note} + \text{half note} + \text{quarter note} + \text{quarter note} + \text{quarter note} = \underline{\hspace{2cm}}$

E. $\text{dotted quarter note} + \text{quarter note} + \text{quarter note} + \text{quarter note} + \text{dotted quarter note} = \underline{\hspace{2cm}}$

F. $\text{quarter note} + \text{quarter note} + \text{quarter note} + \text{half note} + \text{dotted quarter note} = \underline{\hspace{2cm}}$

With Rests:

G. $\text{dotted half rest} + \text{quarter note} + \text{dotted quarter note} + \text{quarter note} + \text{quarter note} + \text{quarter note} = \underline{\hspace{2cm}}$

H. $\text{quarter note} + \text{quarter note} + \text{half rest} + \text{dotted half rest} + \text{quarter note} = \underline{\hspace{2cm}}$

I. $\text{quarter note} + \text{half rest} + \text{quarter note} + \text{dotted quarter note} = \underline{\hspace{2cm}}$

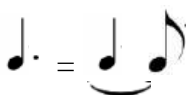
J. $\text{dotted half rest} + \text{quarter note} + \text{quarter note} + \text{dotted quarter note} + \text{quarter note} = \underline{\hspace{2cm}}$


K. $\text{quarter note} + \text{half rest} + \text{dotted quarter note} + \text{quarter note} + \text{dotted half rest} = \underline{\hspace{2cm}}$

L. $\text{dotted quarter note} + \text{dotted half rest} + \text{half rest} + \text{dotted half rest} + \text{dotted quarter note} = \underline{\hspace{2cm}}$

PART 4: Ties and Dots


Directions: Draw two tied note values that equal the dotted note value.

Examples: 

A. 

B. 

C. 

D. 

E. 

Simple Meter and Time Signatures – Simple Notes, Rests, and Bar Lines

Name: _____

PART 1: Writing Notes

Directions: In the blanks (indicated by an arrow), place one note to complete the measures.

The image contains seven musical staves, each with a time signature and a series of notes and rests. Arrows point to specific positions on the staves where a note should be placed to complete the measure.

- Staff 1: 4/4 time signature. Notes: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Arrows point to the first, second, third, fourth, and fifth measures.
- Staff 2: 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrows point to the first, second, third, fourth, fifth, sixth, and seventh measures.
- Staff 3: 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrows point to the first, second, third, fourth, fifth, sixth, and seventh measures.
- Staff 4: Common time (C). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrows point to the first, second, third, fourth, fifth, sixth, and seventh measures.
- Staff 5: 3/8 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrows point to the first, second, third, fourth, fifth, sixth, and seventh measures.
- Staff 6: 4/2 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrows point to the first, second, and third measures.

Simple Meter and Time Signatures – Simple Notes, Rests, and Bar Lines

PART 2: Writing Rests

Directions: In the blanks (indicated by an arrow), place one rest to complete the measures.

The image displays six musical staves, each with a time signature and a measure that is partially filled with notes or rests. Arrows point to specific empty spaces within the measures, indicating where a rest should be written to complete the measure.

- Staff 1:** Time signature 3/4. The measure contains two eighth notes, a quarter note, and a quarter rest. An arrow points to the space after the quarter rest.
- Staff 2:** Time signature C (Common). The measure contains a quarter note, a quarter rest, a quarter note, and a quarter note. An arrow points to the space after the second quarter note.
- Staff 3:** Time signature 3/16. The measure contains a quarter note, an eighth note, a quarter note, and a quarter note. An arrow points to the space after the quarter note.
- Staff 4:** Time signature 2/8. The measure contains a quarter note, a quarter note, a quarter note, and a quarter note. An arrow points to the space after the second quarter note.
- Staff 5:** Time signature 4/4. The measure contains a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. An arrow points to the space after the second quarter note.
- Staff 6:** Time signature 2/2. The measure contains a quarter note, a quarter note, a quarter note, and a quarter note. An arrow points to the space after the second quarter note.

Simple Meter and Time Signatures – Rebeaming Simple Rhythmic Notation

Name: _____

Re-notate the following excerpts with correct beaming notation that reflects the beat. Asterisks (*) indicate beaming errors. Some measures of each exercise have been completed or started as examples.

①

Musical exercise 1: A single staff in 4/4 time with a key signature of two sharps (F# and C#). The first measure contains a quarter note, a dotted quarter note, and an eighth rest. The second measure contains a quarter note, a quarter note, and an eighth rest. The third measure contains a quarter note, a quarter note, and an eighth rest. The fourth measure contains a quarter note, a quarter note, and an eighth rest. The fifth measure contains a quarter note, a quarter note, and an eighth rest. The sixth measure contains a quarter note, a quarter note, and an eighth rest. The seventh measure contains a quarter note, a quarter note, and an eighth rest. The eighth measure contains a quarter note, a quarter note, and an eighth rest. The ninth measure contains a quarter note, a quarter note, and an eighth rest. The tenth measure contains a quarter note, a quarter note, and an eighth rest. Asterisks are placed above the eighth notes in measures 3, 4, 5, 6, 7, 8, 9, and 10.

②

Musical exercise 2: A grand staff in 3/4 time with a key signature of three sharps (F#, C#, G#). The first measure contains a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, and a quarter note. The third measure contains a quarter note, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a quarter note. The fifth measure contains a quarter note, a quarter note, and a quarter note. The sixth measure contains a quarter note, a quarter note, and a quarter note. Asterisks are placed above the quarter notes in measures 2, 3, 4, 5, and 6.

Simple Meter and Time Signatures – Rebeaming Simple Rhythmic Notation

③

The image displays two staves of musical notation in G major (one sharp) and 2/4 time. The top staff contains a sequence of eight notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4-A4 (beamed eighth notes), E4 (quarter), D4 (quarter), and C4 (half). The second and fourth notes (B4 and A4-G4) are marked with an asterisk (*). The bottom staff shows the same sequence of notes, but the first four notes (G4, A4, B4, and the beamed eighth notes) are grouped together under a single slur, illustrating rebeaming.

Compound Meter and Time Signatures – Compound Notes, Rests, and Bar Lines

Name: _____

PART 1: Writing Notes

Directions: In the blanks (indicated by an arrow), place one note to complete the measures.

Musical staff 1: 6/8 time signature, 5 measures. The first measure contains two eighth notes. The second measure contains a quarter note followed by a blank space. The third measure contains a quarter rest followed by a quarter note. The fourth measure contains a quarter note followed by two eighth notes. The fifth measure contains a blank space. Arrows point to the blank spaces in measures 2, 3, 4, and 5.

Musical staff 2: 9/8 time signature, 5 measures. The first measure contains a quarter note followed by two eighth notes. The second measure contains a quarter note followed by a quarter rest. The third measure contains a quarter rest followed by a quarter note. The fourth measure contains a quarter note followed by two eighth notes. The fifth measure contains a quarter note followed by a blank space. Arrows point to the blank spaces in measures 2, 3, 4, and 5.

Musical staff 3: 12/8 time signature, 5 measures. The first measure contains a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest. The third measure contains a quarter note followed by a quarter rest. The fourth measure contains a quarter note followed by a quarter rest. The fifth measure contains a quarter note followed by a blank space. Arrows point to the blank spaces in measures 2, 3, 4, and 5.

Musical staff 4: 6/4 time signature, 5 measures. The first measure contains a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest. The third measure contains a quarter note followed by a quarter rest. The fourth measure contains a quarter note followed by a quarter rest. The fifth measure contains a quarter note followed by a blank space. Arrows point to the blank spaces in measures 2, 3, 4, and 5.

Musical staff 5: 12/16 time signature, 5 measures. The first measure contains a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest. The third measure contains a quarter note followed by a quarter rest. The fourth measure contains a quarter note followed by a quarter rest. The fifth measure contains a quarter note followed by a blank space. Arrows point to the blank spaces in measures 2, 3, 4, and 5.

Musical staff 6: 9/4 time signature, 5 measures. The first measure contains a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest. The third measure contains a quarter note followed by a quarter rest. The fourth measure contains a quarter note followed by a quarter rest. The fifth measure contains a quarter note followed by a blank space. Arrows point to the blank spaces in measures 2, 3, and 5.

PART 2: Writing Rests

Directions: In the blanks (indicated by an arrow), place one rest to complete the measures.

Musical staff 1: 9/8 time signature, 4 measures. The first measure contains a quarter note followed by a blank space. The second measure contains a quarter note followed by a blank space. The third measure contains a quarter note followed by a blank space. The fourth measure contains a quarter note followed by a blank space. Arrows point to each of these blank spaces.

Musical staff 2: 12/4 time signature, 3 measures. The first measure contains a quarter note followed by a blank space. The second measure contains a quarter note followed by a blank space. The third measure contains a quarter note followed by a blank space. Arrows point to each of these blank spaces.

Musical staff 3: 6/16 time signature, 6 measures. The first measure contains a quarter note followed by a blank space. The second measure contains a quarter note followed by a blank space. The third measure contains a quarter note followed by a blank space. The fourth measure contains a quarter note followed by a blank space. The fifth measure contains a quarter note followed by a blank space. The sixth measure contains a quarter note followed by a blank space. Arrows point to each of these blank spaces.

Musical staff 4: 12/8 time signature, 4 measures. The first measure contains a quarter note followed by a blank space. The second measure contains a quarter note followed by a blank space. The third measure contains a quarter note followed by a blank space. The fourth measure contains a quarter note followed by a blank space. Arrows point to each of these blank spaces.

Musical staff 5: 6/4 time signature, 5 measures. The first measure contains a quarter note followed by a blank space. The second measure contains a quarter note followed by a blank space. The third measure contains a quarter note followed by a blank space. The fourth measure contains a quarter note followed by a blank space. The fifth measure contains a quarter note followed by a blank space. Arrows point to each of these blank spaces.

Musical staff 6: 9/16 time signature, 6 measures. The first measure contains a quarter note followed by a blank space. The second measure contains a quarter note followed by a blank space. The third measure contains a quarter note followed by a blank space. The fourth measure contains a quarter note followed by a blank space. The fifth measure contains a quarter note followed by a blank space. The sixth measure contains a quarter note followed by a blank space. Arrows point to each of these blank spaces.

Compound Meter and Time Signatures – Rebeaming Compound Rhythmic Notation

Name: _____

Re-notate the following excerpts with correct beaming notation that reflects the beat. Asterisks (*) indicate beaming errors. Some measures of each exercise have been completed or started as examples

①

①

①

②

②

Compound Meter and Time Signatures – Rebeaming Compound Rhythmic Notation

③

The exercise consists of four staves of music in 12/8 time, with a key signature of one sharp (F#). The first two staves show a melody with asterisks above and below notes to indicate rebeaming. The first staff has four asterisks above notes on the first and second measures. The second staff has two asterisks below notes on the second and third measures, and two asterisks above notes on the fourth and fifth measures. The third and fourth staves are empty, with only the first few notes of the first staff visible on the third staff.

Triplets and Duplets, Hypermeter, and Syncopation

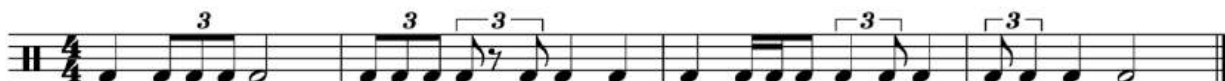
Name: _____



[Playlist](#)

PART 1: Counting Borrowed Rhythms

Directions: Below each of the borrowed rhythms, write in counts. Include parentheses around rests and beats that aren't articulated. Note the changing time signatures.



PART 2: Hypermetrical Numbers

Directions: Listen to each of the excerpts with recordings. Next, place hypermetrical numbers above each excerpt.

- A. The first 8 measures of the “Waltz in D-flat Minor” (the “Minute” waltz) (1847), music by Frédéric Chopin:

Nº 6 **Molto vivace**

PIANO *p leggiero*

The musical score for Chopin's No. 6, "Minute" waltz, is presented in two systems. The first system shows the first four measures, with a triplet of eighth notes in the right hand of the first measure. The second system shows the next four measures, continuing the melodic line in the right hand and the accompaniment in the left hand. The key signature is D-flat minor (three flats) and the time signature is 3/4. The piece is marked "PIANO" and "p leggiero".

- B. The first 4 measures of “Prelude 2” (c. 1845) by Clara Schumann:

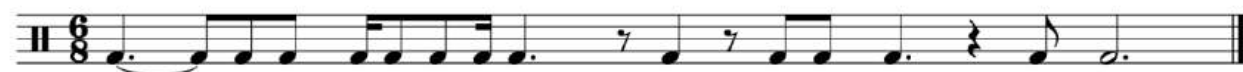
Allegretto

p

The musical score for Clara Schumann's Prelude 2 is presented in a single system. The right hand features a melodic line with slurs and accents, while the left hand provides a steady eighth-note accompaniment. The key signature is D-flat minor (three flats) and the time signature is 3/4. The piece is marked "Allegretto" and "p".

PART 3: Syncopated Bar Lines and Counts

Directions: Insert bar lines to create complete measures in the given meters. Additionally, add counts below each rhythm. Include parentheses around rests and beats that aren't articulated.

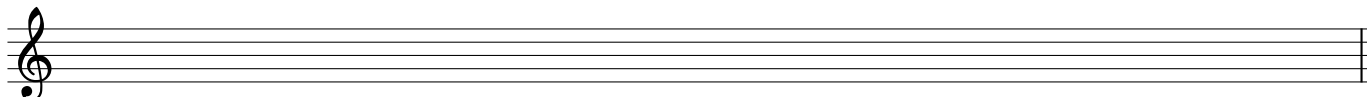


Scales: Major

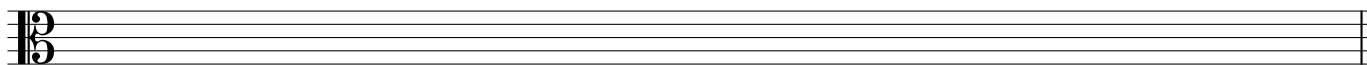
Name: _____

Write the following major scales using accidentals (no key signatures), ascending only.

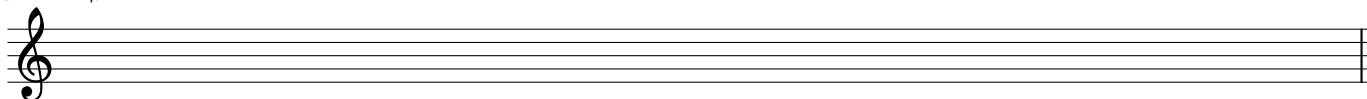
① A \flat Major



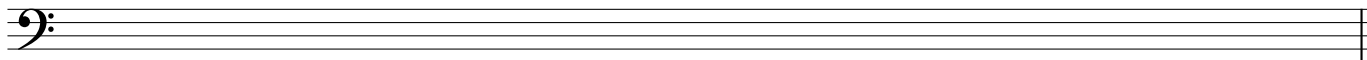
② F Major



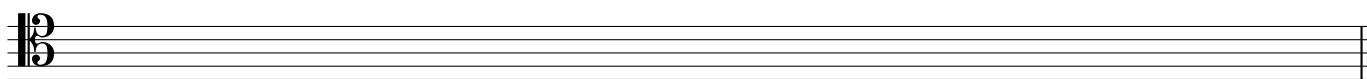
③ C \sharp Major



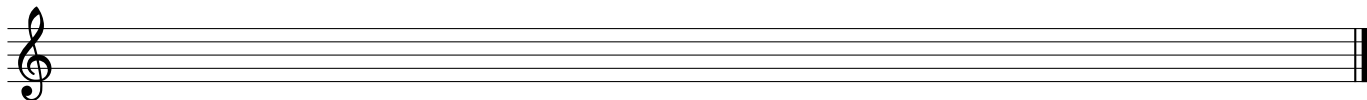
④ E \flat Major



⑤ G Major



⑥ E Major

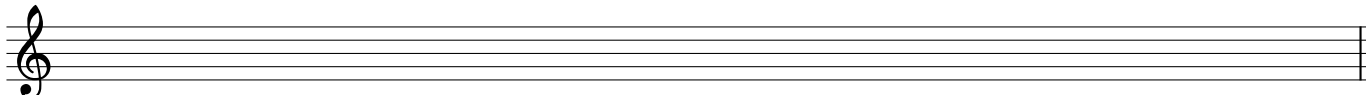


Scales: Major

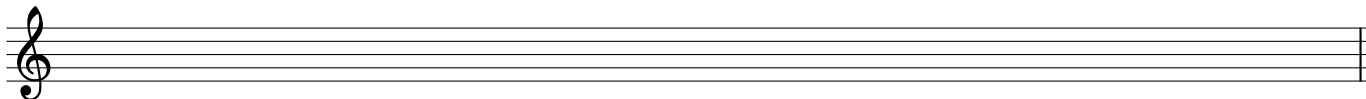
Name: _____

Write the following major scales using accidentals (no key signatures), ascending only.

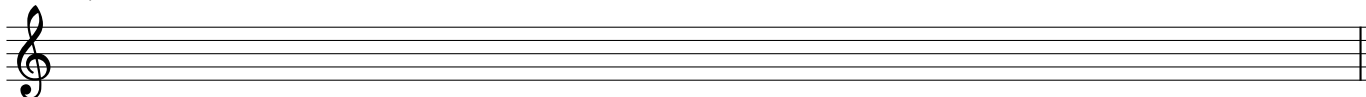
① A \flat Major



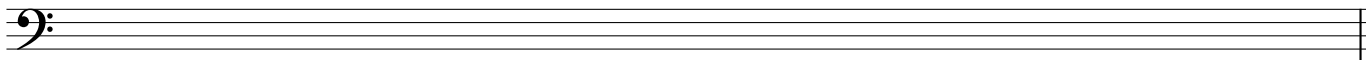
② F Major



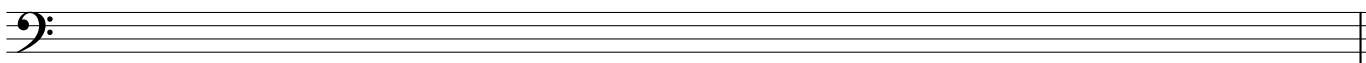
③ C \sharp Major



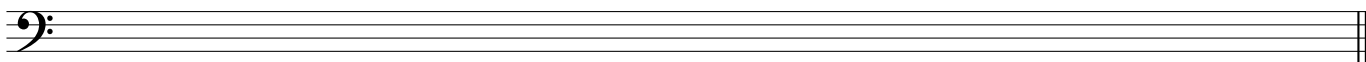
④ E \flat Major



⑤ G Major



⑥ E Major



Key Signatures: Major

Name: _____

PART 1

Identify the following major key signatures.

① ② ③ ④ ⑤ ⑥

1. Treble clef, key signature of two flats (Bb, Eb).
2. Bass clef, key signature of three sharps (F#, C#, G#).
3. Bass clef, key signature of one sharp (F#).
4. Treble clef, key signature of three flats (Bb, Eb, Ab).
5. Bass clef, key signature of one flat (Bb).
6. Bass clef, key signature of one sharp (F#).

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

7. Bass clef, key signature of two flats (Bb, Eb).
8. Treble clef, key signature of three sharps (F#, C#, G#).
9. Bass clef, key signature of three sharps (F#, C#, G#).
10. Treble clef, key signature of two flats (Bb, Eb).
11. Bass clef, key signature of one flat (Bb).
12. Bass clef, key signature of two flats (Bb, Eb).

PART 2

Write the following major key signatures, using correct order and octave placement of accidentals.

⑬ ⑭ ⑮ ⑯ ⑰ ⑱

B Major Eb Major G Major A Major D Major F Major

13. Bass clef, B Major.
14. Bass clef, Eb Major.
15. Treble clef, G Major.
16. Bass clef, A Major.
17. Bass clef, D Major.
18. Treble clef, F Major.

⑲ ⑳ ㉑ ㉒ ㉓ ㉔

C Major Bb Major F# Major Ab Major E Major Gb Major

19. Treble clef, C Major.
20. Bass clef, Bb Major.
21. Bass clef, F# Major.
22. Bass clef, Ab Major.
23. Bass clef, E Major.
24. Treble clef, Gb Major.


Key Signatures: Major

Name: _____

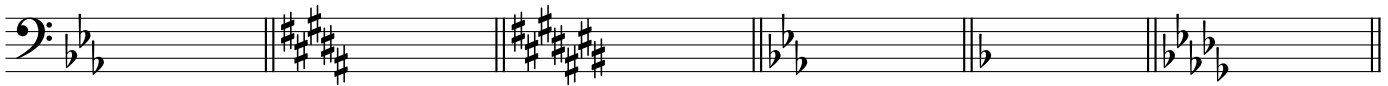
PART 1: Identification

Identify the following major key signatures.

① ② ③ ④ ⑤ ⑥




⑦ ⑧ ⑨ ⑩ ⑪ ⑫



PART 2: Notation

Write the following major key signatures, using correct order and octave placement of accidentals.

⑬ B major ⑭ E \flat major ⑮ G major ⑯ A major ⑰ D major ⑱ F major



⑲ C major ⑳ B \flat major ㉑ F \sharp major ㉒ A \flat major ㉓ E major ㉔ G \flat major

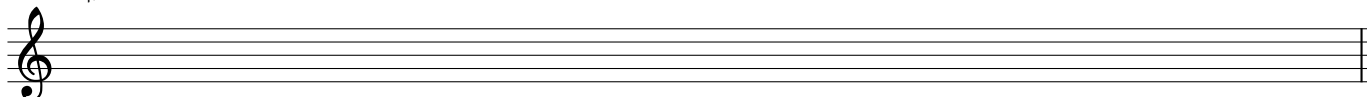


Scales: Minor

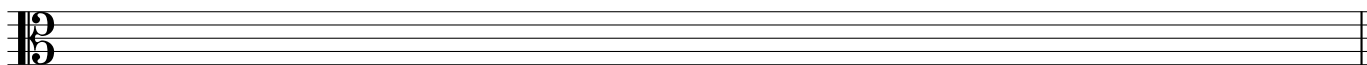
Name: _____

Write the following minor scales using accidentals (no key signatures), ascending only unless otherwise specified.

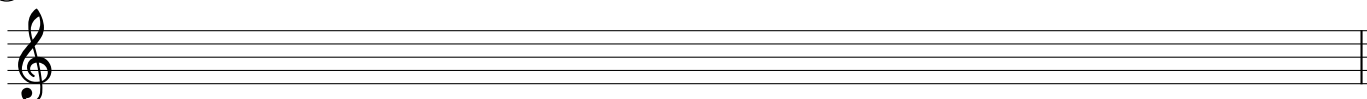
- ① F# Harmonic Minor



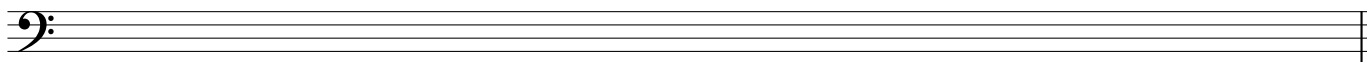
- ② G Natural Minor



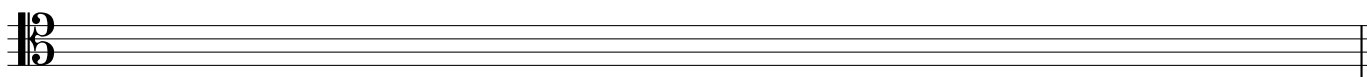
- ③ Bb Natural Minor



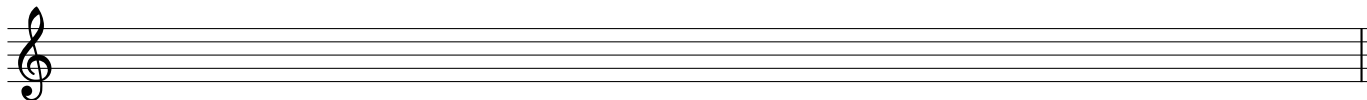
- ④ E Melodic Minor (ascending *and descending*)



- ⑤ B Harmonic Minor



- ⑥ D Melodic Minor (ascending *and descending*)

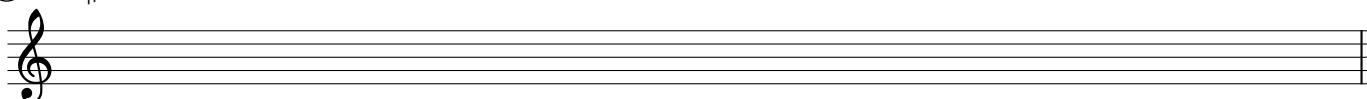


Scales: Minor

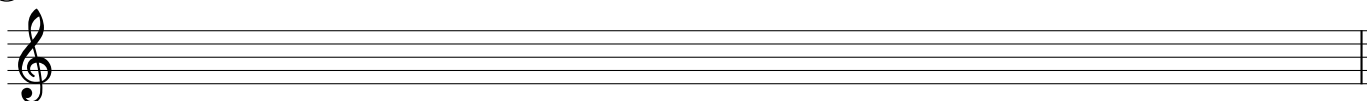
Name: _____

Write the following minor scales using accidentals (no key signatures), ascending only unless otherwise specified.

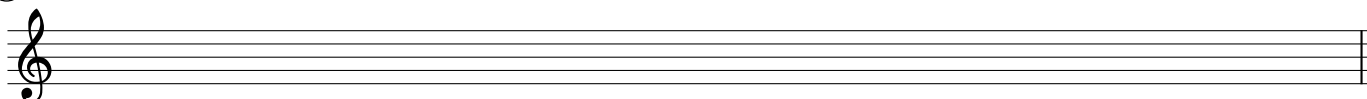
- ① F# Harmonic Minor



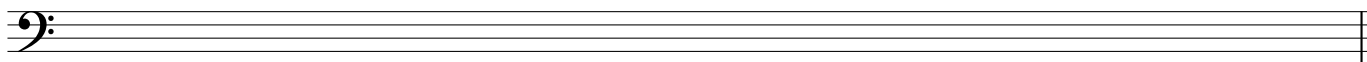
- ② G Natural Minor



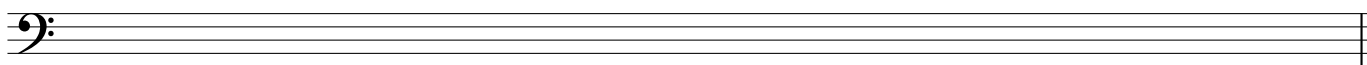
- ③ Bb Natural Minor



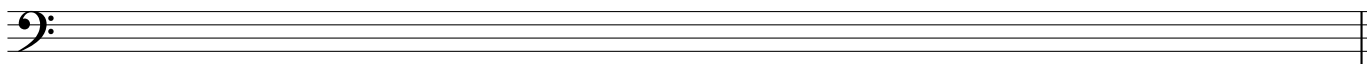
- ④ E Melodic Minor (ascending *and descending*)



- ⑤ B Harmonic Minor



- ⑥ D Melodic Minor (ascending *and descending*)



Key Signatures: Minor

Name: _____

PART 1

Identify the following minor key signatures.

① ② ③ ④ ⑤ ⑥

1. Bass clef, one sharp (F#) on the first line. 2. Treble clef, three flats (Bb, Eb, Ab) on the second, fourth, and fifth lines. 3. Bass clef, two sharps (F#, C#) on the first and third lines. 4. Alto clef, one flat (Bb) on the second line. 5. Alto clef, one flat (Bb) on the second line. 6. Treble clef, four sharps (F#, C#, G#, D#) on the first, third, fifth, and first lines.

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

7. Bass clef, three flats (Bb, Eb, Ab) on the second, fourth, and fifth lines. 8. Bass clef, four sharps (F#, C#, G#, D#) on the first, third, fifth, and first lines. 9. Alto clef, one sharp (F#) on the first line. 10. Treble clef, three flats (Bb, Eb, Ab) on the second, fourth, and fifth lines. 11. Alto clef, two sharps (F#, C#) on the first and third lines. 12. Treble clef, one flat (Bb) on the second line.

PART 2

Write the following minor key signatures, using correct order and octave placement of accidentals.

⑬ ⑭ ⑮ ⑯ ⑰ ⑱

D Minor C# Minor G Minor A Minor F# Minor F Minor

13. Alto clef. 14. Alto clef. 15. Bass clef. 16. Treble clef. 17. Treble clef. 18. Treble clef.

⑲ ⑳ ㉑ ㉒ ㉓ ㉔

Ab Minor E Minor G# Minor B Minor C Minor Bb Minor

19. Treble clef. 20. Bass clef. 21. Bass clef. 22. Alto clef. 23. Alto clef. 24. Treble clef.

Key Signatures: Minor

Name: _____

PART 1: Identification

Identify the following minor key signatures.

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

PART 2: Notation

Write the following minor key signatures, using correct order and octave placement of accidentals.

⑬ D minor ⑭ C# minor ⑮ G minor ⑯ A minor ⑰ F# minor ⑱ F minor

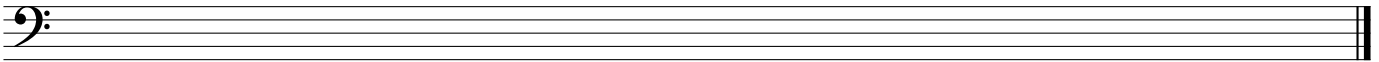
⑲ A♭ minor ⑳ E minor ㉑ G# minor ㉒ B minor ㉓ C minor ㉔ B♭ minor

Diatonic Modes

Name: _____

Write the following scales using accidentals (no key signatures), ascending only:

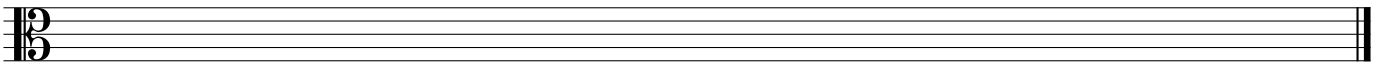
① F Dorian



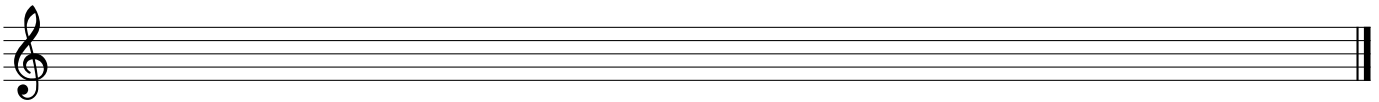
② D Mixolydian



③ C Phrygian



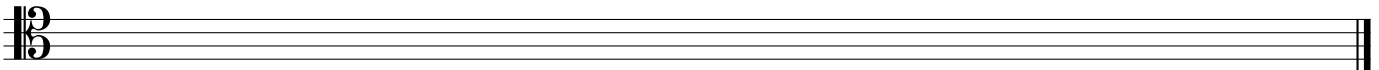
④ A^b Lydian



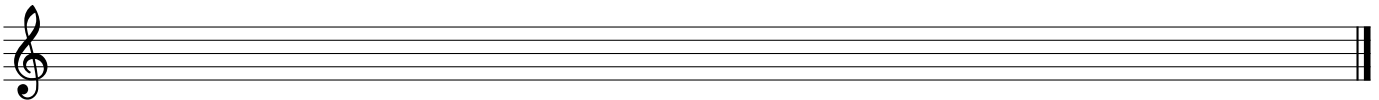
⑤ F[#] Ionian



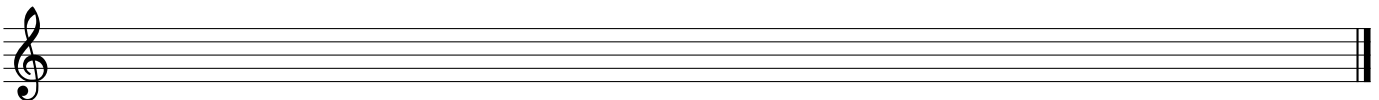
⑥ A Locrian



⑦ D[#] Phrygian



⑧ C Aeolian

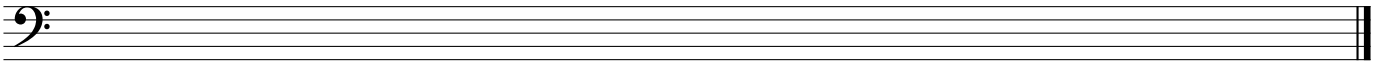


Diatonic Modes

Name: _____

Write the following scales using accidentals (no key signatures), ascending only:

① A Lydian



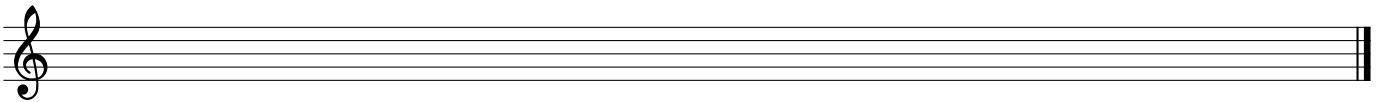
② A^b Ionian



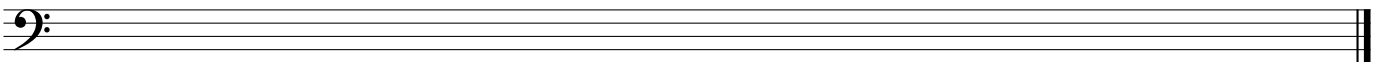
③ C Dorian



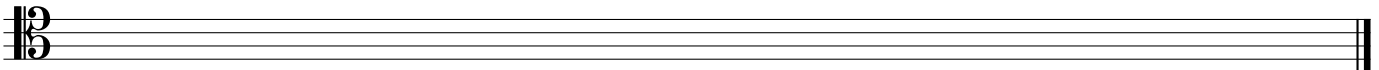
④ G Locrian



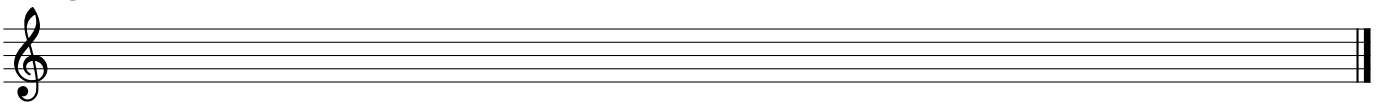
⑤ E Aeolian



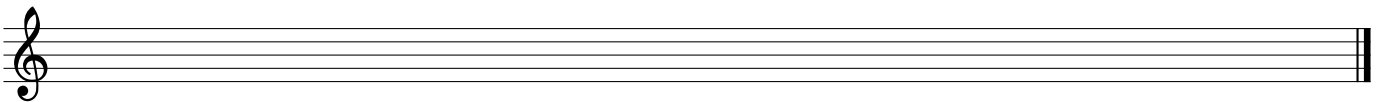
⑥ D Phrygian



⑦ E^b Dorian



⑧ B Mixolydian

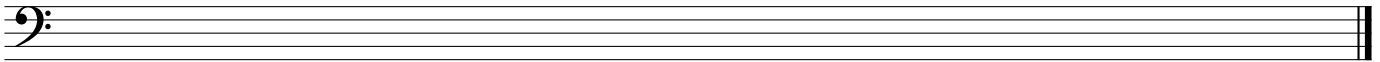


Chromatic Scales

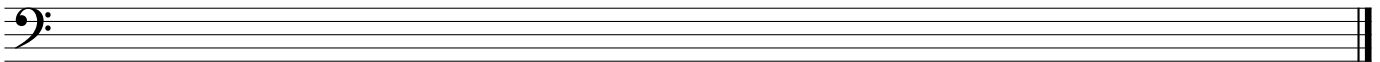
Name: _____

Write the following scales using accidentals (no key signatures), ascending **and** descending:

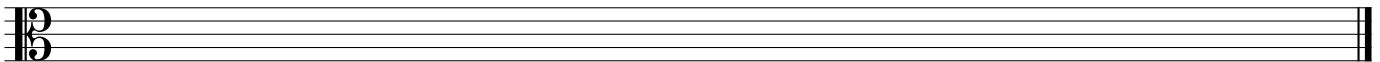
① B Chromatic



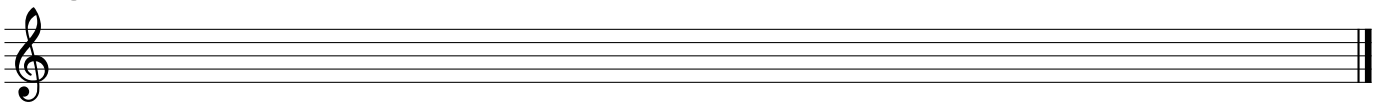
② Db Chromatic



③ G Chromatic



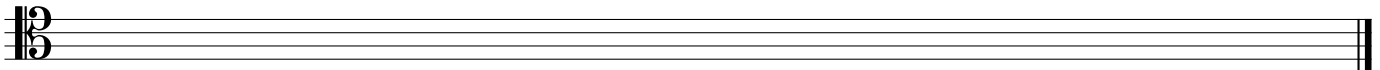
④ C# Chromatic



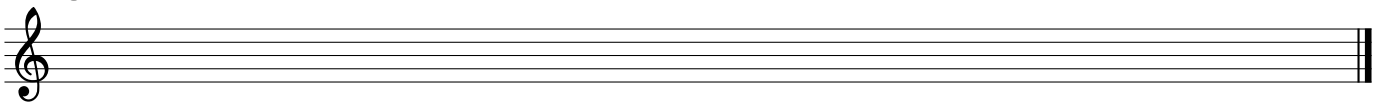
⑤ A Chromatic



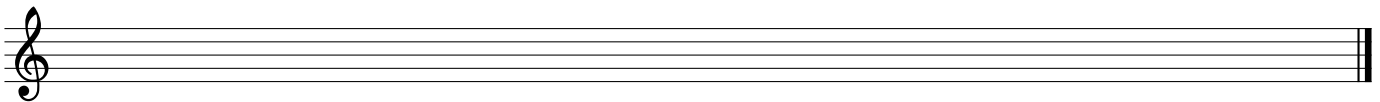
⑥ E Chromatic



⑦ F Chromatic



⑧ C Chromatic

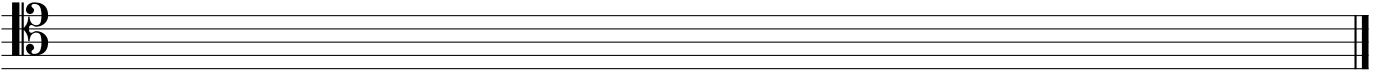


Chromatic Scales

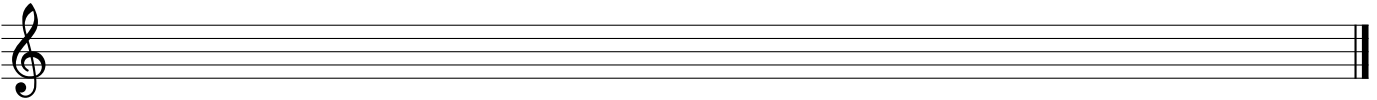
Name: _____

Write the following scales using accidentals (no key signatures), ascending **and** descending:

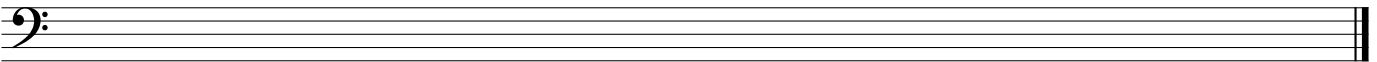
① E^b Chromatic



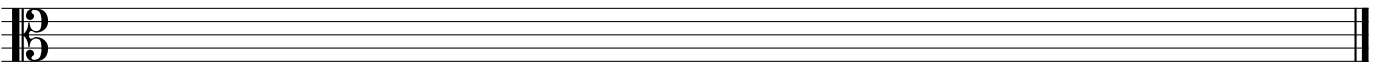
② G Chromatic



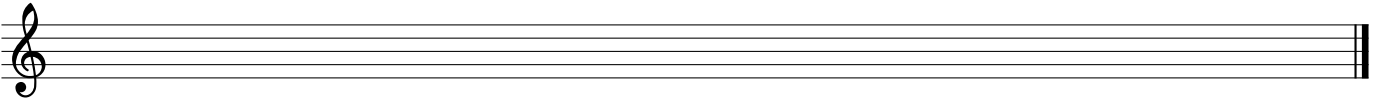
③ F[#] Chromatic



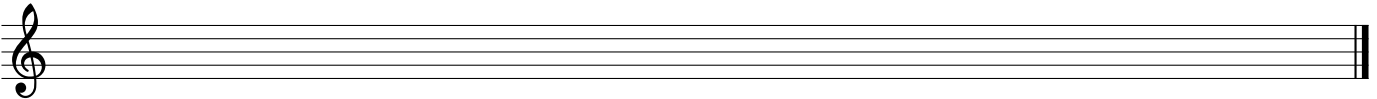
④ B^b Chromatic



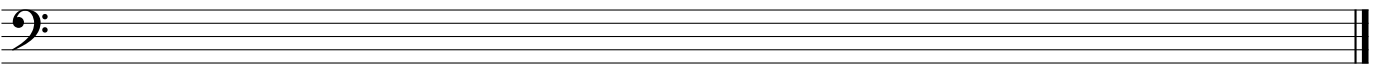
⑤ E Chromatic



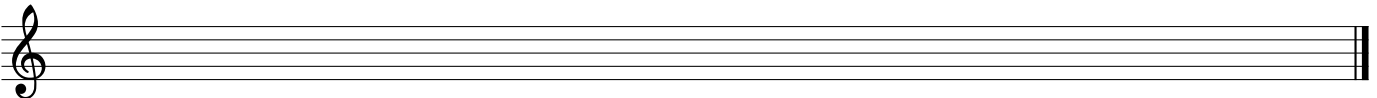
⑥ A Chromatic



⑦ C Chromatic



⑧ G[#] Chromatic

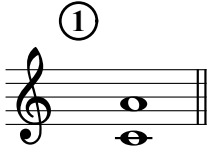


Intervals 1

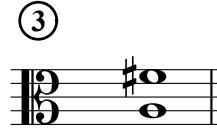
Name: _____

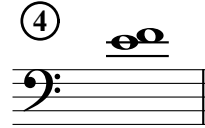
PART 1: Identification

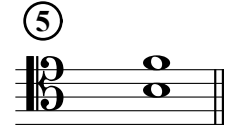
Identify the following intervals by both quality (d, mi, ma, P, or A) and size (U, 2, 3, 4, 5, 6, 7, or 8).

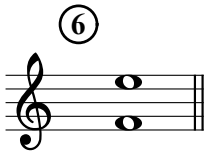
① 

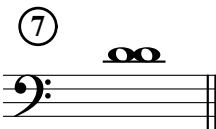
② 

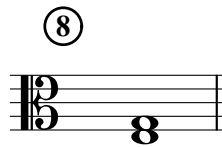
③ 

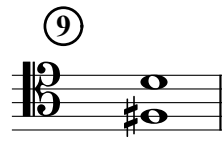
④ 

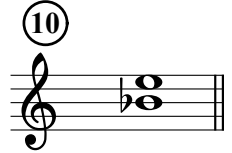
⑤ 

⑥ 

⑦ 

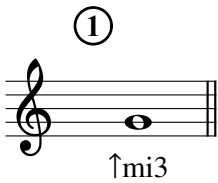
⑧ 

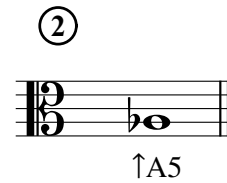
⑨ 

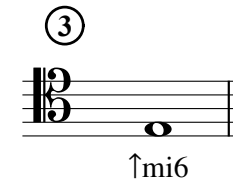
⑩ 

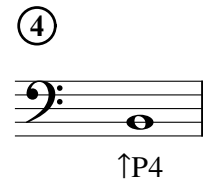
PART 2: Intervals above a note

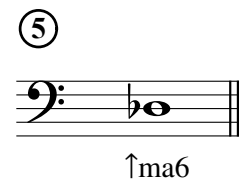
Add the correct note **above** the given note, to form the interval specified.

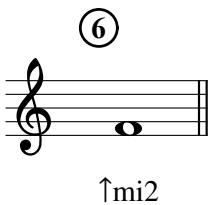
① 
↑mi3

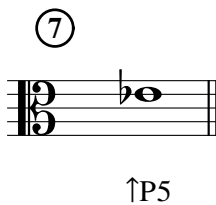
② 
↑A5

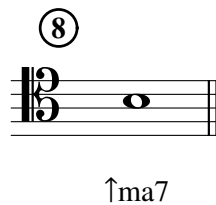
③ 
↑mi6

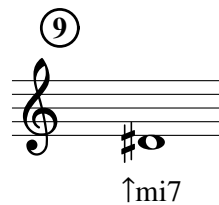
④ 
↑P4

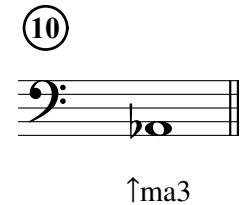
⑤ 
↑ma6

⑥ 
↑mi2

⑦ 
↑P5

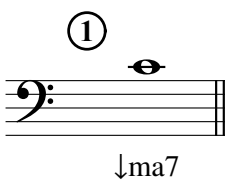
⑧ 
↑ma7

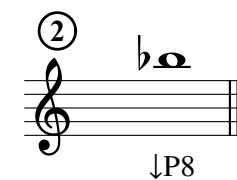
⑨ 
↑mi7

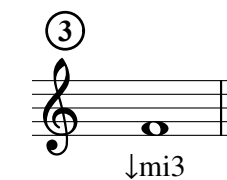
⑩ 
↑ma3

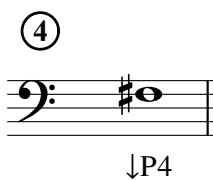
PART 3: Intervals below a note

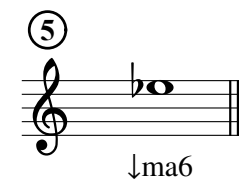
Add the correct note **below** the given note, to form the interval specified.

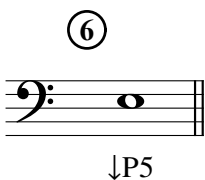
① 
↓ma7

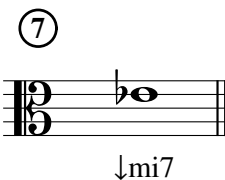
② 
↓P8

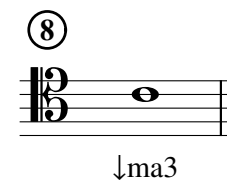
③ 
↓mi3

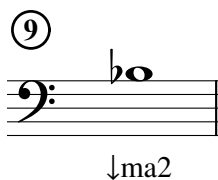
④ 
↓P4

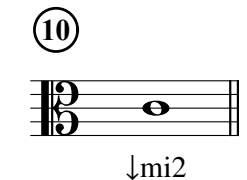
⑤ 
↓ma6

⑥ 
↓P5

⑦ 
↓mi7

⑧ 
↓ma3

⑨ 
↓ma2

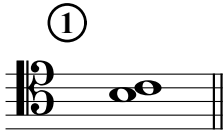
⑩ 
↓mi2

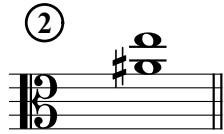
Intervals 2

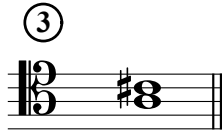
Name: _____

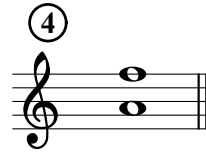
PART 1: Identification

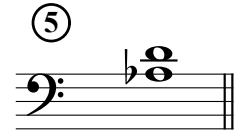
Identify the following intervals by both quality (d, mi, ma, P, or A) and size (U, 2, 3, 4, 5, 6, 7, or 8).

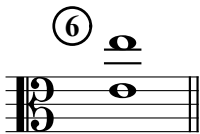
① 

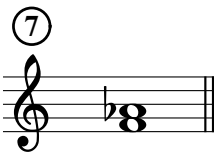
② 

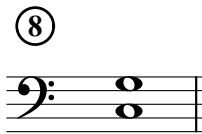
③ 

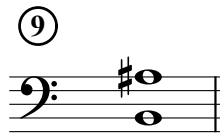
④ 

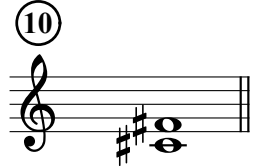
⑤ 

⑥ 

⑦ 

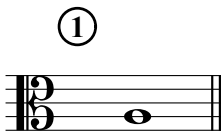
⑧ 

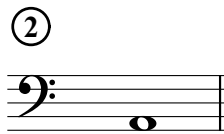
⑨ 


⑩ 


PART 2: Intervals above a note

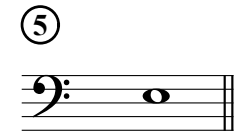
Add the correct note **above** the given note, to form the interval specified.

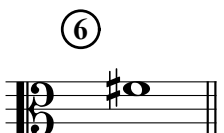
① 
↑mi2


② 
↑ma6


③ 
↑P4


④ 
↑ma3


⑤ 
↑A4

⑥ 
↑P5

⑦ 
↑mi7

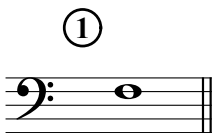
⑧ 
↑d3


⑨ 
↑mi6

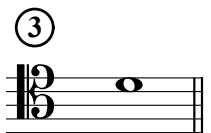
⑩ 
↑A8

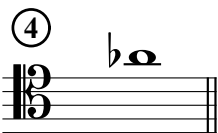
PART 3: Intervals below a note

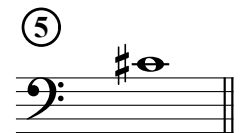
Add the correct note **below** the given note, to form the interval specified.

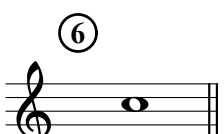
① 
↓mi6


② 
↓mi2

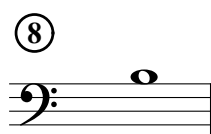
③ 
↓P5

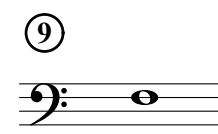
④ 
↓P8

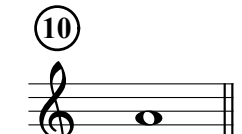
⑤ 
↓mi7

⑥ 
↓ma3

⑦ 
↓ma7

⑧ 
↓A4

⑨ 
↓ma6



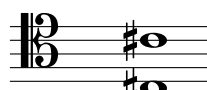


⑩ 
↓ma2

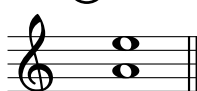

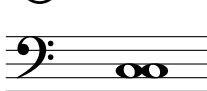


Intervals 3

Name: _____

PART 1: Identification



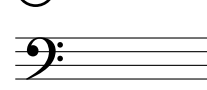
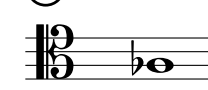
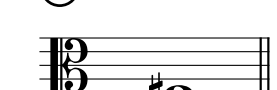





Identify the following intervals by both quality (d, mi, ma, P, or A) and size (U, 2, 3, 4, 5, 6, 7, or 8).

①  _____	②  _____	③  _____	④  _____	⑤  _____
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⑥  _____	⑦  _____	⑧  _____	⑨  _____	⑩  _____
---	---	---	--	---


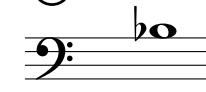

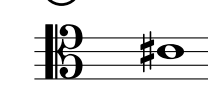

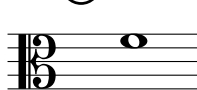
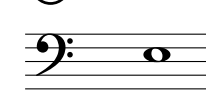


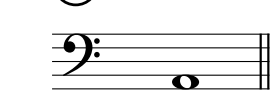
PART 2: Intervals above a pitch

Add the correct note **above** the given note, to form the interval specified.

①  ↑P5	②  ↑ma7	③  ↑mi3	④  ↑P8	⑤  ↑mi6
⑥  ↑ma2	⑦  ↑A5	⑧  ↑dim7	⑨  ↑ma3	⑩  ↑P4

PART 3: Intervals below a pitch

Add the correct note **below** the given note, to form the interval specified.

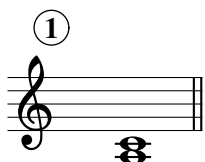
①  ↓ma3	②  ↓d8	③  ↓ma2	④  ↓ma7	⑤  ↓mi6
⑥  ↓mi7	⑦  ↓A4	⑧  ↓ma6	⑨  ↓P5	⑩  ↓mi2

Intervals 4

Name: _____

PART 1: Identification

Identify the following intervals by both quality (d, mi, ma, P, or A) and size (U, 2, 3, 4, 5, 6, 7, or 8).

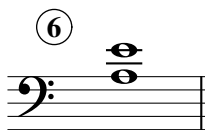
① 

② 

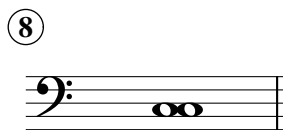
③ 

④ 

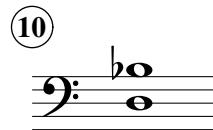
⑤ 

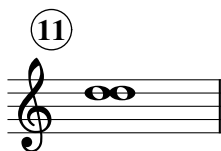
⑥ 

⑦ 

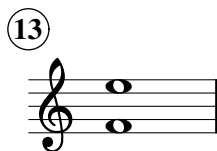
⑧ 

⑨ 

⑩ 

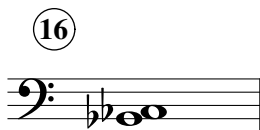
⑪ 

⑫ 

⑬ 

⑭ 

⑮ 

⑯ 

⑰ 

⑱ 


⑲ 

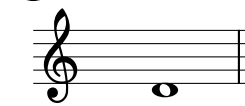
⑳ 

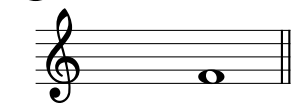
Intervals 4


PART 2: Writing intervals


- Write the requested interval above or below the given note.
- Pay attention to the clef and the requested direction (up or down)!

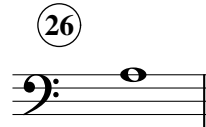
21  ↑P5


22  ↑ma7


23  ↑mi3


24  ↑P8


25  ↑mi6

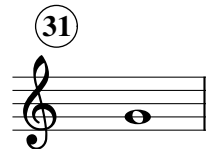
26  ↑ma2


27  ↑A5


28  ↑dim7


29  ↑ma3


30  ↑P4

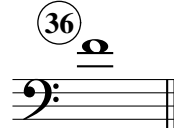
31  ↓ma3


32  ↓d8

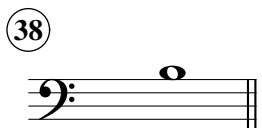
33  ↓ma2


34  ↓ma7


35  ↓mi6

36  ↓mi7

37  ↓A4

38  ↓ma6

39  ↓P5

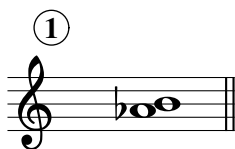
40  ↓mi2

Intervals 5

Name: _____

PART 1: Identification

Identify the following intervals by both quality (d, mi, ma, P, or A) and size (U, 2, 3, 4, 5, 6, 7, or 8).

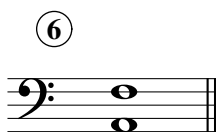
① 

② 

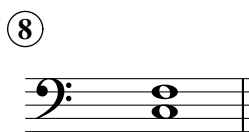
③ 

④ 

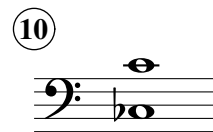
⑤ 

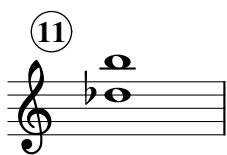
⑥ 

⑦ 

⑧ 

⑨ 

⑩ 

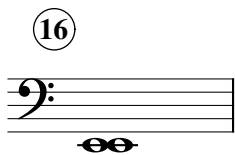
⑪ 

⑫ 

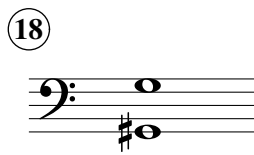
⑬ 

⑭ 

⑮ 

⑯ 

⑰ 

⑱ 

⑲ 

⑳ 

Intervals 5

PART 2: Writing intervals

- Write the requested interval above or below the given note.
- Pay attention to the clef and the requested direction (up or down)!

21

↑A6

22

↑ma3

23

↑A5

24

↑mi3

25

↑P5

26

↑mi6

27

↑mi7

28

↑P5

29

↑ma3

30

↑A5

31

↓ma7

32

↓A6

33

↓ma2

34

↓A2

35

↓mi7

36

↓d4

37

↓mi2

38

↓P8

39

↓P4

40

↓d3

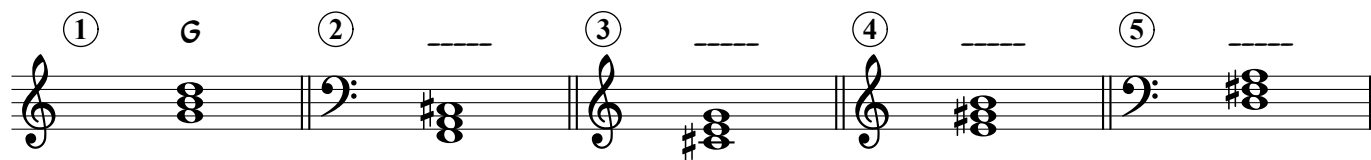
Triads 1

Name: _____

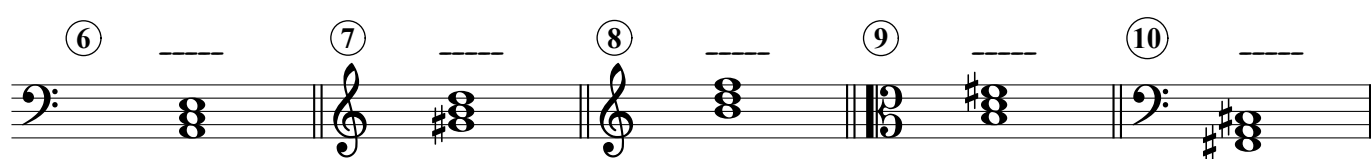
PART 1

Write the chord symbol for each triad. The first has been completed for you.

① G ② _____ ③ _____ ④ _____ ⑤ _____




⑥ _____ ⑦ _____ ⑧ _____ ⑨ _____ ⑩ _____




PART 2

Write the specified chords in root position. The first has been completed for you.

⑪ B \flat + ⑫ D ⑬ G \sharp ° ⑭ C $_m$ ⑮ B°



⑯ E \flat + ⑰ A° ⑱ F $_m$ ⑲ A \flat + ⑳ D \flat °



Triads 2

Name: _____

PART 1: Chord symbols

Write the chord symbol for each triad. The first has been completed for you.

① D_m ② _____ ③ _____ ④ _____ ⑤ _____

⑥ _____ ⑦ _____ ⑧ _____ ⑨ _____ ⑩ _____

PART 2

Write the specified chords in root position. The first has been completed for you.

⑪ B ⑫ A° ⑬ D_m ⑭ $A^{\flat+}$ ⑮ E_m

⑯ G° ⑰ C_m ⑱ $B^{\flat+}$ ⑲ C^\sharp ⑳ F°

Triads C

Name: _____

PART 1

Write the chord symbol for each triad. The first has been completed for you.

① A ② _____ ③ _____ ④ _____ ⑤ _____

⑥ _____ ⑦ _____ ⑧ _____ ⑨ _____ ⑩ _____

PART 2

Write the specified chords in root position. The first has been completed for you.

⑪ B ⑫ C⁺ ⑬ G[#] ⑭ E^b_m ⑮ B^o

⑯ B⁺ ⑰ F_m ⑱ F[#]_m ⑲ A^b_o ⑳ D

Triads 4

Name: _____

PART 1: Chord symbols

Write the chord symbol for each triad. The first has been completed for you.

Musical staff 1 (Treble clef) showing five triads. The first triad is labeled $Bb m1$. The other four triads are blank with dashed lines above them.

Musical staff 2 (Bass clef) showing five triads. The first triad is blank with a dashed line above it. The other four triads are blank with dashed lines above them.

Musical staff 3 (Treble clef) showing five triads. The first triad is blank with a dashed line above it. The other four triads are blank with dashed lines above them.

Musical staff 4 (Bass clef) showing five triads. The first triad is blank with a dashed line above it. The other four triads are blank with dashed lines above them.

Triads 4

PART 2: Spelling triads

Write the specified chords in root position. The first has been completed for you.

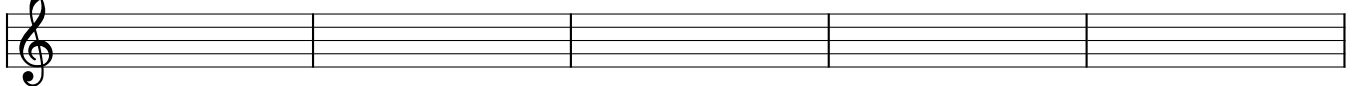
D A^b E^o E^{b+} F^{#m}



F G_m C_m A^o B^{b+}



G F_m C B^b E^{b+}



A^o D⁺ F^{#m} A^b_m E^o



Triads 4

PART 3: Triads in context

Provide chord symbols in the blanks above the treble piano staff.

- Ignore notes in parentheses.
- Watch out for clef changes.
- Don't forget to use slash notation to show the bass note if the root is not in the bass.
- The first symbol is completed for you.

Cyril Rootham, "The Ballad of Kingslea Mere" (1905); amended

And they brought to her feet her own true knight _____ sore

wound - - - ed on a bier. _____

rit.

Dm

The image shows a musical score for a piano and voice. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The piano part consists of a right-hand part with chords and a left-hand part with a simple bass line. The first chord symbol 'Dm' is placed above the first chord in the right hand. There are blank lines above the vocal staff for chord symbols. The score includes lyrics: 'And they brought to her feet her own true knight _____ sore' and 'wound - - - ed on a bier. _____'. The piano part has a 'rit.' marking. The first chord symbol 'Dm' is placed above the first chord in the right hand.

Seventh Chords 1

Name: _____

PART 1

Above the staff, write the chord symbol for each chord. The first example is completed for you.

Part 1 consists of ten exercises, each showing a chord on a staff with a circled number above it. Exercise 1 is completed with the chord symbol G_MA⁷. Exercises 2-10 are blank for the student to write the chord symbol.

- ① G_MA⁷
- ②
- ③
- ④
- ⑤
- ⑥
- ⑦
- ⑧
- ⑨
- ⑩

PART 2

Write the specified chords in root position. The first example is completed for you.

Part 2 consists of ten exercises, each showing a chord symbol above a staff with a circled number. Exercises 11-15 are in bass clef, and exercises 16-20 are in treble clef. Exercises 11-15 are completed with the specified chord symbols.

- ⑪ B^b7
- ⑫ D_MA⁷
- ⑬ G[#]Ø7
- ⑭ C_M7
- ⑮ B^o7
- ⑯ E^b_MA⁷
- ⑰ A^o7
- ⑱ F_M7
- ⑲ A^b7
- ⑳ D^bØ7

Seventh Chords 2

Name: _____

PART 1

Write the chord symbol for each chord. The first example is completed for you.

Part 1 contains ten exercises, each with a circled number and a blank line above the staff for the chord symbol. The exercises are as follows:

- 1. Bass clef, D minor 7th chord (Dmi7) is written above the staff.
- 2. Treble clef, F# minor 7th chord (F#mi7).
- 3. Treble clef, D# minor 7th chord (D#mi7).
- 4. Bass clef, Bb minor 7th chord (Bbmi7).
- 5. Bass clef, D# minor 7th chord (D#mi7).
- 6. Treble clef, Bb minor 7th chord (Bbmi7).
- 7. Treble clef, F# minor 7th chord (F#mi7).
- 8. Bass clef, D minor 7th chord (Dmi7).
- 9. Bass clef, Bb minor 7th chord (Bbmi7).
- 10. Bass clef, Bb minor 7th chord (Bbmi7).

PART 2

Write the specified chords in root position. The first example is completed for you.

Part 2 contains ten exercises, each with a circled number and a chord symbol written above the staff. The exercises are as follows:

- 11. Treble clef, B7 chord.
- 12. Bass clef, Aø7 chord.
- 13. Treble clef, D7 chord.
- 14. Bass clef, Abm7 chord.
- 15. Bass clef, Em7 chord.
- 16. Treble clef, Gø7 chord.
- 17. Bass clef, Cmi7 chord.
- 18. Treble clef, Bbm7 chord.
- 19. Bass clef, C#ø7 chord.
- 20. Treble clef, Fø7 chord.

Seventh Chords 3

Name: _____

PART 1

Write the chord symbol for each chord. The first example is completed for you.

Part 1 contains ten exercises, each showing a chord on a staff with a circled number above it. Exercise 1 is completed with the symbol A7. Exercises 2-10 are blank for the student to write the chord symbol.

- 1. Bass clef, A7
- 2. Treble clef, Bb7
- 3. Treble clef, D7
- 4. Bass clef, Eb7
- 5. Treble clef, F#7
- 6. Bass clef, G7
- 7. Bass clef, Ab7
- 8. Bass clef, Bb7
- 9. Bass clef, Cb7
- 10. Treble clef, Db7

PART 2

Write the specified chords in root position. The first example is completed for you.

Part 2 contains ten exercises, each showing a chord symbol above a blank staff with a circled number above the symbol. Exercises 11-15 are in bass clef, and exercises 16-20 are in treble clef.

- 11. Bass clef, D#o7
- 12. Treble clef, Cma7
- 13. Treble clef, G#7
- 14. Bass clef, Ebø7
- 15. Bass clef, Bø7
- 16. Treble clef, Bmi7
- 17. Bass clef, F7
- 18. Treble clef, F#ma7
- 19. Bass clef, Abmi7
- 20. Treble clef, C#o7

Seventh Chords 4

Treble and bass clef only

Name: _____

PART 1: Identifying chord symbols

Write the chord symbol for each chord. The first example is completed for you.

① D_{m7} ② _____ ③ _____ ④ _____ ⑤ _____

⑥ _____ ⑦ _____ ⑧ _____ ⑨ _____ ⑩ _____

⑪ _____ ⑫ _____ ⑬ _____ ⑭ _____ ⑮ _____

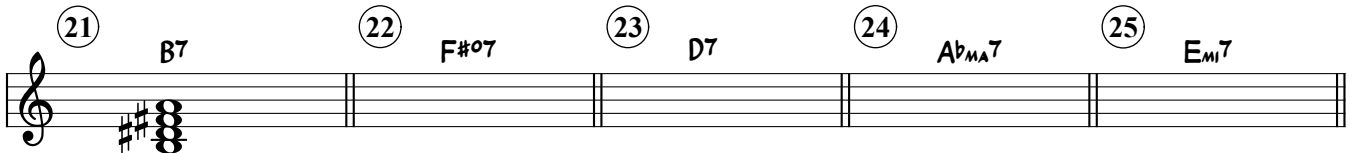
⑯ _____ ⑰ _____ ⑱ _____ ⑲ _____ ⑳ _____

Seventh Chords 4

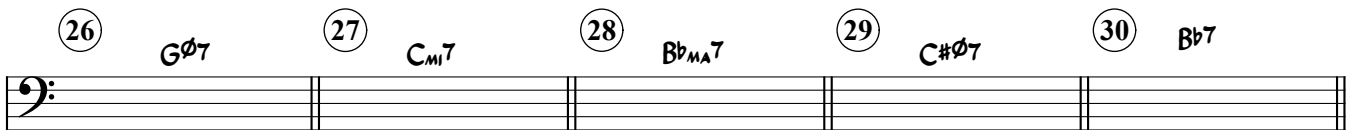
PART 2: Spelling seventh chords

Write the specified chords in root position. The first example is completed for you.

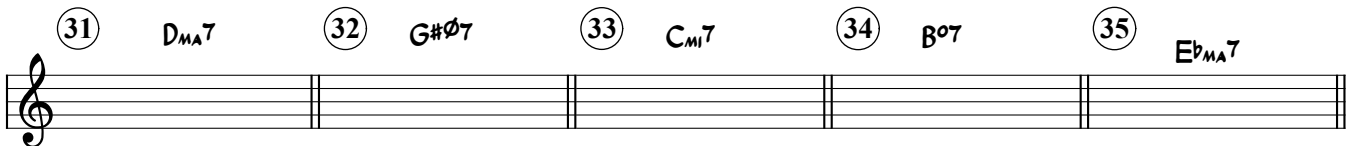
① B⁷ ② F^{#o7} ③ D⁷ ④ A^{bma7} ⑤ E_{mi}⁷



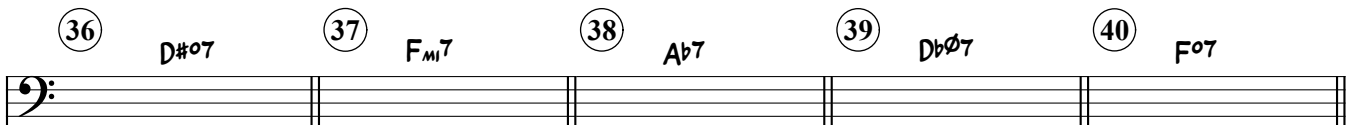
⑥ G^{o7} ⑦ C_{mi}⁷ ⑧ B^{bma7} ⑨ C^{#o7} ⑩ B^{b7}



⑪ D_{ma}⁷ ⑫ G^{#o7} ⑬ C_{mi}⁷ ⑭ B^{o7} ⑮ E^{bma7}



⑯ D^{#o7} ⑰ F_{mi}⁷ ⑱ A^{b7} ⑳ D^{b o7} ㉑ F^{o7}



Seventh Chords 4

PART 3: Chord symbols in context

Provide chord symbols in the blanks above the treble piano staff.

- Ignore notes in parentheses.
- Don't forget to use slash notation to show the bass note if the root is not in the bass.
- The first symbol is completed for you.

4 *Louisa Gray, "Unforgotten" (ca. 1870)*

I am list' - ning for a foot - step I can ne - ver hear a -

B \flat 7/F

8

- gain, And the year - ning of my spi - rit Turns the

Seventh Chords 4

11

si - lence in - to pain, And the year - ning of my

14

spi - rit Turns the si - lence in - to pain.

pp

Triadic Inversion

Name: _____

PART 1

Identify the root note (A, D[#], etc.), quality (°, m, M, +), and inversion (first or second) of each chord.

① ② ③ ④ ⑤

⑥ ⑦ ⑧ ⑨ ⑩

PART 2

Write the specified chords.

⑪ ⑫ ⑬ ⑭ ⑮

B^{b6} F⁴ E⁺⁴ G^{b m6} D^{# o4}

⑯ ⑰ ⑱ ⑲ ⑳

A^{b+6} C^{# m6} B⁺⁴ F^{#6} C^{o4}

Seventh Chord Inversion

Name: _____

PART 1

Identify the root note (A, D#, etc.), quality, and inversion of each chord.

① ||

② ||

③ ||

④ ||

⑤ ||

⑥ ||

⑦ ||

⑧ ||

⑨ ||

⑩ ||

PART 2

Write the specified chords.

⑪ ||

A^b₃

⑫ ||

Fm[♯]₅

⑬ ||

D[♯]₃

⑭ ||

B[♯]₂

⑮ ||

F[♯]₅

⑯ ||

Cm₃

⑰ ||

G^b₂

⑱ ||

A[♯]₃

⑲ ||

D^b₂

⑳ ||

E[♯]₅

Intro to Roman Numerals A

Name: _____

Give a complete Roman Numeral Analysis under the systems.

This exercise has been adapted from a J.S. Bach Chorale #260 "Es Ist Gewisslich an der Zeit". You are encouraged to look up the original and see how it has been changed.

Hymn: Bartholomäus Ringwaldt, c. 1556

Melody: Anonymous, 1535

The first system of the musical score is in 4/4 time and B-flat major. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melody of quarter notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. The bass staff contains a bass line of quarter notes: G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2. A fermata is placed over the final note of the melody, G3.

Key: _____

The second system of the musical score continues the piece. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melody of quarter notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. The bass staff contains a bass line of quarter notes: G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2. A fermata is placed over the final note of the melody, G3.

Intro to Roman Numerals B

Name: _____

Give a complete Roman Numeral Analysis under the systems.

This exercise has been adapted from a J.S. Bach Chorale #263 "Jesu Meine Freude". You are encouraged to look up the original and see how it has been changed.

Hymn: Johann Franck, 1650

Melody: Johann Crüger, 1653

The first system of musical notation is in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. There are two fermatas above the first and last measures of the treble staff.

Key: _____

The second system of musical notation continues the piece. It starts with a measure rest of 4 measures. The treble staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. There are two fermatas above the first and last measures of the treble staff.

The third system of musical notation continues the piece. It starts with a measure rest of 8 measures. The treble staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. There is one fermata above the first measure of the treble staff.

Intro to Roman Numerals C

Name: _____

Give a complete Roman Numeral Analysis under the systems.

This exercise has been adapted from a J.S. Bach Chorale #112 "Wer Weiss, Wie Nahe Mir Mein Ende".
You are encouraged to look up the original and see how it has been changed.

Cantata No. 84, c. 1731

Hymn: Emilie Juliane, 1695

Melody: Georg Neumark, 1657

First system of musical notation (measures 1-4) in G major, 4/4 time. The treble clef has a key signature of one sharp (F#) and a 4/4 time signature. The bass clef has a key signature of two sharps (F# and C#). The music consists of chords and single notes in both staves.

Key: _____

Second system of musical notation (measures 5-8). Measure 5 starts with a '4' above the treble staff. The notation continues with chords and notes in both staves.

Third system of musical notation (measures 9-12). Measure 9 starts with a '7' above the treble staff. The notation continues with chords and notes in both staves, ending with a double bar line.

Roman Numerals

Name: _____

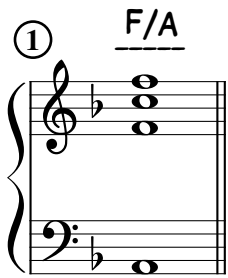
PART 1: Major-key chords

For each chord:

1. Identify the **major** key indicated with the key signature.
2. Write a chord symbol above the staff, including slash notation if the chord is inverted.
3. Write a Roman numeral below the staff.

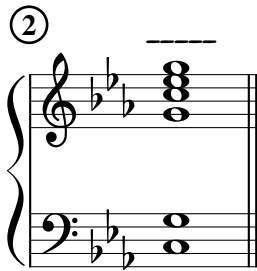
The first chord is completed for you.

① F/A



Key: F I⁶

② _____



Key: _____

③ _____



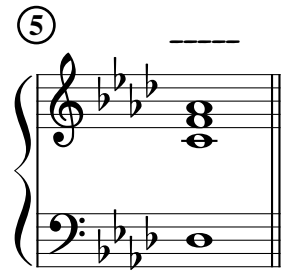
Key: _____

④ _____



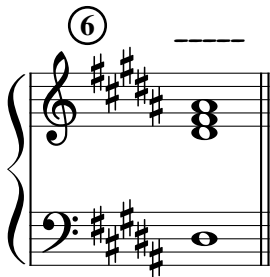
Key: _____

⑤ _____



Key: _____

⑥ _____



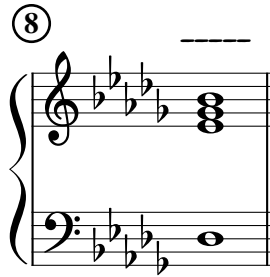
Key: _____

⑦ _____



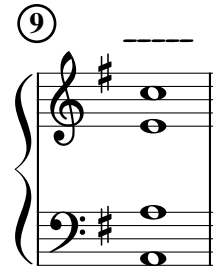
Key: _____

⑧ _____



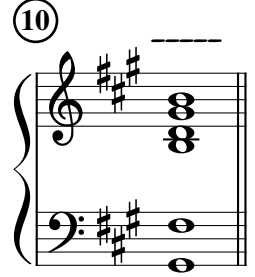
Key: _____

⑨ _____



Key: _____

⑩ _____



Key: _____

PART 2: Minor-key chords

For each chord:

1. Identify the **minor** key indicated with the key signature.
2. Write a chord symbol above the staff, including slash notation if the chord is inverted.
3. Write a Roman numeral below the staff.

⑪

Key: ____ _

⑫

Key: ____ _

⑬

Key: ____ _

⑭

Key: ____ _

⑮

Key: ____ _

⑯

Key: ____ _

⑰

Key: ____ _

⑱

Key: ____ _

⑲

Key: ____ _

⑳

Key: ____ _

PART 3: Realizing Roman numerals

For each Roman numeral, notate the chord on the staff in root position.

The first has been completed for you.

① ② ③ ④ ⑤

Ab: V⁷ D: vi Db: ii⁷ B: IV A: vii[°]

⑥ ⑦ ⑧ ⑨ ⑩

Gmi: vii^{°7} Bmi: VI Fmi: iv⁷ Bbmi: V⁷ F#mi: v

PART 4: Roman numeral analysis

A. Claude-Michel Schönberg, "I Dreamed a Dream" from *Les Misérables* (1980)

Analyze the chords with Roman numerals.

E^b E^b/D C_m E^b/G A^b A^b/G F_m7 B^b

E^b: — — — — — — —

Roman Numerals

B. Keiichi Suzuki and Hirokazu Tanaka, "Eight Melodies" from *Earthbound Beginnings* (1989)

Analyze the chords with Roman numerals. Ignore notes in parentheses.

The first system of the musical score is in 4/4 time and D major. The bass line consists of four chords: D major, D major, D major, and D major. The treble line contains a melody with notes in parentheses in the second and fourth measures. The notes in parentheses are G4 and A4 in the second measure, and G4 and A4 in the fourth measure.

D: — — — — — — —

The second system of the musical score continues in 4/4 time and D major. The bass line consists of four chords: D major, D major, D major, and D major. The treble line contains a melody with notes in parentheses in the second and fourth measures. The notes in parentheses are G4 and A4 in the second measure, and G4 and A4 in the fourth measure.

— — — — — — —

* *Bonus question:* What do (almost) all the notes in parentheses have in common with one another?

Musical Texture



[Playlist](#)

Name: _____

PART 1: Matching Definitions

Directions: Match each term to a definition.

- | | |
|------------------------------------|--|
| 1. Monophony: _____ | A. Multiple voices with separate melodic lines and rhythms |
| 2. Heterophony: _____ | B. A single, unaccompanied melodic line |
| 3. Homophony: _____ | C. All voices moving together rhythmically |
| 4. Homorhythm: _____ | D. Multiple voices harmonically moving together at the same pace |
| 5. Melody and Accompaniment: _____ | E. Multiple simultaneous variations of a single melodic line |
| 6. Polyphony: _____ | F. Texture where the melodic and supporting voices are clearly distinguishable from each other, usually with different rhythms |

PART 2: Score Examples

Directions: Listen, view, and match each score example to a texture provided. Each term will be used twice. Spotify playlist can be found in the “Assignments” section of the “Texture” chapter in *Open Music Theory*.

Word Bank: Monophony, Heterophony, Homophony, Polyphony

- A. The first 4 measures of Robert Schumann’s “Widmung” (1840). (OMT - WK Texture #1; 0:00–0:12)

Robert Schumann, Op. 25.
(Original-Ausgabe.)

Innig, lebhaft.

Singstimme.
1.

Pianoforte.

mf

Du mei-ne See - le, du 'mein
Herz, du mei-ne Wonn', o du mein

The image shows a musical score for the first four measures of Robert Schumann's 'Widmung'. It consists of two systems. The first system shows the vocal line (Singstimme) and the piano accompaniment (Pianoforte). The vocal line begins with a whole rest, followed by the lyrics 'Du mei-ne See - le, du 'mein'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both with a mezzo-forte (mf) dynamic. The second system continues the vocal line with the lyrics 'Herz, du mei-ne Wonn', o du mein' and the piano accompaniment. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

Musical Texture

- B. Measures 211-214 of “Piano Concerto in C minor” (1786) K. 491, written by Wolfgang Amadeus Mozart. (OMT - WK Texture #2; 4:54–5:00)

The image shows a musical score for Piano and Violin. The Piano part is in the upper staff, and the Violin part is in the lower staff. Both are in C minor (three flats) and 3/4 time. The Piano part features a continuous eighth-note accompaniment with triplets in measures 212 and 213. The Violin part consists of a melodic line with long slurs across measures 212 and 213.

- C. Measures 69-74 of “Hallelujah Chorus” from George Frideric Handel’s *Messiah* (1741). (OMT - WK #3; 2:29–2:35)

The image shows a musical score for the Hallelujah Chorus, measures 69-74. It consists of four staves of vocal parts with lyrics underneath. The lyrics are: "Lords, and Heshall reign, and He shall reign for ev - er andev - er, Lords, and He shall reign, and Heshall reign for ev - er andev - er, Lords, and He shall reign, and He shall reign, and Heshall reign for ev - er andev - er, Lords, and He shall reign for ev - er and ev - er, and He shall reign for ev - er and ev - er,".

Musical Texture

- D. Measures 116-122 of “Overture” to *The Marriage of Figaro* (1786), written by Wolfgang Amadeus Mozart. (OMT - WK #4; 1:38–1:45)

Musical score for Flute, Violin, and Bassoon. The score is in 4/4 time and G major. The Flute part features a melodic line with slurs and ties. The Violin part includes a triplet of eighth notes. The Bassoon part provides a harmonic accompaniment with slurs and ties.

- E. The first 12 measures of “3 Pieces for Solo Clarinet; Movement I” (1919), written by Igor Stravinsky. (OMT – WK #5; 0:00–0:32)

Musical score for the first 12 measures of “3 Pieces for Solo Clarinet; Movement I” by Igor Stravinsky. The tempo is marked *Sempre p e molto tranquillo* with a metronome marking of $♩ = 52$. The score is in 3/4 time and G major. It features a complex rhythmic pattern with frequent changes in meter and dynamic markings.

Musical Texture

- F. Measures 17-23 of “Fugue in G minor” (1722) written by Johann Sebastian Bach. (OMT - WK #6; 0:51–1:06)

The image shows a musical score for measures 17-23 of the 'Fugue in G minor' by Johann Sebastian Bach. It consists of two systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a complex, rhythmic accompaniment. The second system continues the melodic line in the treble clef and the accompaniment in the bass clef. The key signature is G minor (three flats) and the time signature is 4/4.

- G. Measures 1-9 of “Horkstow Grange” from Percy Grainger’s *Lincolnshire Posy* (c. 1937). (OMT - WK #7; 0:00–0:45)

The image shows a musical score for measures 1-9 of 'Horkstow Grange' from Percy Grainger's *Lincolnshire Posy*. The score is divided into two sections: 'HORNS' and 'LOW REEDS, LOW SAXS'. The tempo is marked 'Slowly flowing, ♩ = about 76'. The key signature is G minor (three flats) and the time signature is 4/4. The 'HORNS' section includes staves for Soprano and Alto Saxophones, Baritone and Horns, and Clarinets II and III. The 'LOW REEDS, LOW SAXS' section includes staves for Alto Clarinet, Bass Clarinet, Tenor Saxophone, and Baritone Saxophone. The score features complex rhythmic patterns and dynamic markings such as *mf* and *mf*.

Musical Texture

- H. The first two lines of “Ave Generosa” (c. 1150) written by Hildegard von Bingen. (OMT - WK # 8; 0:00–0:34)

A - ve, ge - ne - ro - sa, glo - ri - o - sa et in - tac - ta pu - el - la.

Tu pu - pil - la cas - ti - ta - tis,

PART 3: Audio Examples

Directions: Listen to each example and label the type of texture. Each term will be used twice:

Word Bank: Monophony, Heterophony, Homophony, Polyphony

1. _____ (OMT - WK #9; 0:00–0:35)
2. _____ (OMT - WK #10; 1:28–1:53)
3. _____ (OMT - WK #11; 0:00–0:25)
4. _____ (OMT - WK #12; 0:07–0:35)
5. _____ (OMT - WK #13; 0:45–1:26)
6. _____ (OMT - WK #14; 0:00–0:35)
7. _____ (OMT - WK #15; 0:00–0:15)
8. _____ (OMT - WK #16; 0:00–0:45)

Cantus Firmus

Name: _____

PART 1

Critique the following cantus firmus line, following the provided guidelines for cantus firmi. For each comment, indicate a measure number, or range of measure numbers, to which the error applies.

Cantus Firmus

The musical notation shows a cantus firmus line in bass clef, 2/2 time signature. The notes are: Measure 1: G2; Measure 2: A2; Measure 3: B2; Measure 4: C3; Measure 5: D3; Measure 6: E3; Measure 7: F3; Measure 8: G3; Measure 9: A3; Measure 10: B3; Measure 11: C4; Measure 12: D4. The notes are whole notes.

Errors in cantus firmus: (give at least 5) - 5 points

PART 2

Create one original cantus firmus line below, following the provided guidelines for cantus firmi. It should be between 8 and 12 measures long, using whole notes only, and follow the major or minor key indicated.

Original Cantus Firmus: - 5 points

The musical notation shows a blank staff in bass clef, A Major key signature (two sharps), and 2/2 time signature. The staff is numbered 1 to 12.

(A Major)

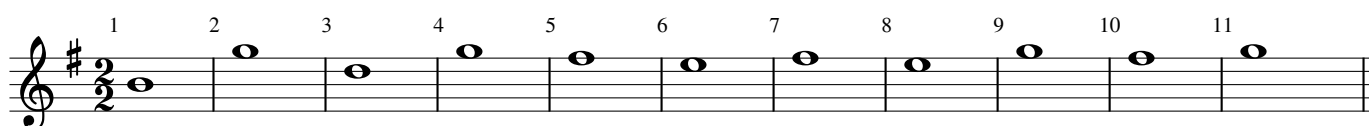
Cantus Firmus

Name: _____

PART 1

Critique the following cantus firmus line, following the provided guidelines for cantus firmi. For each comment, indicate a measure number, or range of measure numbers, to which the error applies.

Cantus Firmus



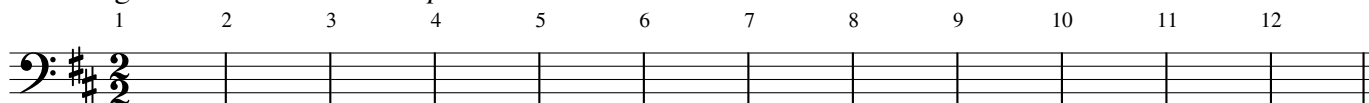
A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The staff contains 11 measures, each with a whole note. The notes are: G4 (measure 1), A4 (measure 2), B4 (measure 3), C5 (measure 4), D5 (measure 5), E5 (measure 6), F#5 (measure 7), G5 (measure 8), A5 (measure 9), B5 (measure 10), and C6 (measure 11). Measure numbers 1 through 11 are written above the staff.

Errors in cantus firmus: (give at least 5) - 5 points

PART 2

Create one original cantus firmus line below, following the provided guidelines for cantus firmi. It should be between 8 and 12 measures long, using whole notes only, and follow the major or minor key indicated.

Original Cantus Firmus: - 5 points



A musical staff in bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The staff is empty, with 12 measures indicated by measure numbers 1 through 12 written above the staff.

(D Major)

First-species Counterpoint

Name: _____

PART 1

Critique the following first-species counterpoint, following the provided guidelines. For each comment, indicate the voice(s) and measure/beat number(s) to which the error applies. Label all generic intervals with numbers in between the staves.

First-species example:

Counterpoint:

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

Intervals:

Cantus Firmus:

Errors in first-species examples: (give at least 10; continue on back if needed) - 10 points

PART 2

Create a first-species counterpoint *above* the given cantus firmus line, following the provided guidelines. Follow the major or minor key indicated. Label all generic intervals with numbers in between the staves.

Original first-species example: - 10 points

Counterpoint:

1 2 3 4 5 6 7 8 9 10

Intervals:

Cantus Firmus:

(Key: B Minor)

First-species Counterpoint

Name: _____

PART 1

Critique the following first-species counterpoint, following the provided guidelines. For each comment, indicate the voice(s) and measure/beat number(s) to which the error applies. Label all generic intervals with numbers in between the staves.

First-species example:

Counterpoint:

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

Intervals:
Cantus Firmus:

Errors in first-species examples: (give at least 10; continue on back if needed) - 10 points

PART 2

Create a first-species counterpoint *above* the given cantus firmus line, following the provided guidelines. Follow the major or minor key indicated. Label all generic intervals with numbers in between the staves.

Original first-species example: - 10 points

Counterpoint:

1 2 3 4 5 6 7 8 9 10

Intervals:
Cantus Firmus:

(Key: F Major)

Second-species Counterpoint

Name: _____

PART 1

Critique the following second-species counterpoint, following the provided guidelines. For each comment, indicate the voice(s) and measure/beat number(s) to which the error applies. Label all generic intervals with numbers in between the staves.

Second-species example:

Cantus Firmus:

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

Intervals:

Counterpoint:

Errors in second-species examples: (give at least 10; continue on back if needed) - 10 points

PART 2

Create a second-species counterpoint *above* the given cantus firmus line, following the provided guidelines. Follow the major or minor key indicated. Label all generic intervals with numbers in between the staves.

Original second-species example: - 10 points

Counterpoint:

1 2 3 4 5 6 7 8 9 10 11

Intervals:

Cantus Firmus:

(Key: D Major)

Second-species Counterpoint

Name: _____

PART 1

Critique the following second-species counterpoint, following the provided guidelines. For each comment, indicate the voice(s) and measure/beat number(s) to which the error applies. Label all generic intervals with numbers in between the staves.

Second-species example:

Cantus Firmus:

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

Intervals:
Counterpoint:

Errors in second-species example: (give at least 10; continue on back if needed) - 10 points

PART 2

Create a second-species counterpoint *above* the given cantus firmus line, following the provided guidelines. Follow the major or minor key indicated. Label all generic intervals with numbers in between the staves.

Original second-species example: - 10 points

Counterpoint:

1 2 3 4 5 6 7 8 9 10 11

Intervals:
Cantus Firmus:

(Key: F Major)

Third-species Counterpoint

Name: _____

PART 1

Critique the following third-species counterpoint, following the provided guidelines. For each comment, indicate the voice(s) and measure/beat number(s) to which the error applies. Label all generic intervals with numbers in between the staves.

Third-species example:

Counterpoint:

1 2 3 4 5 6 7 8 9 10

Intervals:

Cantus Firmus:

Errors in third-species example: (give at least 10; continue on back if needed) - 10 points

PART 2

Create a third-species counterpoint *above* the given cantus firmus line, following the provided guidelines. Follow the major or minor key indicated. Label all generic intervals with numbers in between the staves. Include at least three different embellishing tone types, and label each use.

Original third-species example: - 10 points

Counterpoint:

1 2 3 4 5 6 7 8

Intervals:

Cantus Firmus:

Third-species Counterpoint

Name: _____

PART 1

Critique the following third-species counterpoint, following the provided guidelines. For each comment, indicate the voice(s) and measure/beat number(s) to which the error applies. Label all generic intervals with numbers in between the staves.

Third-species example:

Counterpoint:

Errors in third-species example: (give at least 10; continue on back if needed) - 10 points

PART 2

Create a third-species counterpoint *above* the given cantus firmus line, following the provided guidelines. Follow the major or minor key indicated. Label all generic intervals with numbers in between the staves. Include at least three different embellishing tone types, and label each use.

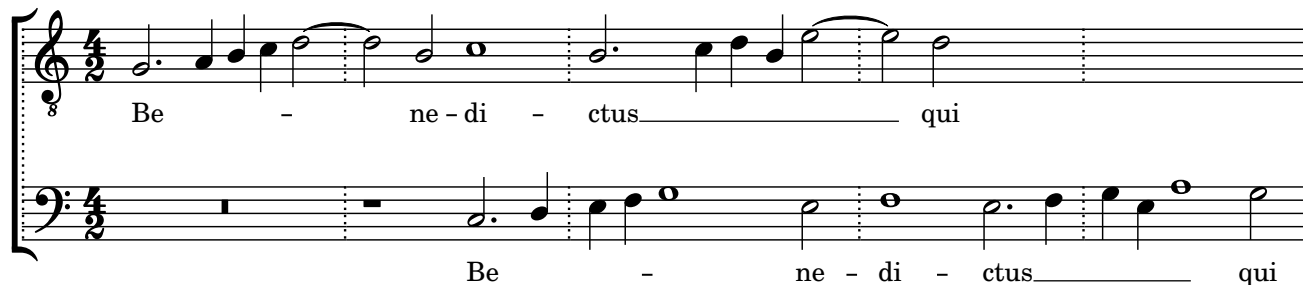
Original third-species example: - 10 points

Counterpoint:

Benedictus from the *Missa Venatorum*

Task: Complete the missing part using imitation

O. Lassus



8 Be - ne - di - ctus _____ qui

Be - ne - di - ctus _____ qui



6

8

ve - nit in no - mi - ne Do -



11

8

- mi - ni, in no - mi - ne, in no - mi - ne,



16

8

in no - mi - ne, Do - - - mi - ni.

Bicinum IV

Task: Complete the missing part using imitation

O. Lassus

In - tel - lec - tum In - tel - lec - tum ti - bi - da -

6
- bo et in - stru - am te, et in - stru - am te in vi -

11
a hac qua gra - du - e - ris, hac qua gra - du - e - ris,

16
fir - ma - bo, fir - ma - bo su - per te

21
o - cu - los me - os, o - cu - los me - os, o - cu - los

26
me - os.

Benedictus from the Missa Brevis

Task: Complete the missing tenor part from m.8

Palestrina

Be - ne - di - ctus qui ve -

Be - ne - di - ctus qui ve -

This system contains measures 1 through 5 of the musical score. It features three staves: a vocal line with lyrics, a tenor line, and a basso continuo line. The key signature is B-flat major and the time signature is 4/4. The lyrics are 'Be - ne - di - ctus qui ve -'.

6

- nit, qui ve -

- nit,

Be

This system contains measures 6 through 10. It features three staves. The lyrics are '- nit, qui ve -' and '- nit,'. The tenor line has a gap in measure 8. The basso continuo line has a gap in measure 8.

11

nit, be - ne - di - ctus qui ve -

qui ve - nit, qui

This system contains measures 11 through 15. It features three staves. The lyrics are 'nit, be - ne - di - ctus qui ve -' and 'qui ve - nit, qui'.

16

- nit in no - mi - ne

ve nit in

This system contains measures 16 through 20. It features three staves. The lyrics are '- nit in no - mi - ne' and 've nit in'.

21

Do - mi - ni, Do - mi - ni, in no - mi - ne,
no - mi - ne, in no - mi - ne Do - mi -

26

in no - mi - ne Do - mi - ni, Do - mi -
ni, in no - mi - ne, in no - mi - ne,

31

ni, in no - mi - ne Do -
in no - mi - ne

35

- - - mi - ni.
Do - - - mi - ni.

Surge Propera

Task: Complete the missing top part (m.4-25) using imitation

Palestrina

Sur - ge, pro - pe - ra a - mi - ca

Sur - ge, pro - pe - ra a - mi - ca

Sur -

This system contains the first three staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a bass line in bass clef with lyrics. The music is in 4/2 time and begins with a common time signature.

me - a a - mi - ca me - a Sur -

ge, pro - pe - ra a - mi - ca me - a a - mi - ca

Sur -

This system contains the next three staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a bass line in bass clef with lyrics. The music continues in 4/2 time.

- ge, pro - pe - ra a - mi - ca me -

me - a a - mi - ca me -

ge, pro - pe - ra a - mi - ca me - a

This system contains the final three staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a bass line in bass clef with lyrics. The music continues in 4/2 time.

14

- - - a a mi ca me -
 - a Sur ge, pro pe - ra a -
 Sur ge, pro pe - ra a mi ca

18

- a et ve - ni et ve -
 mi ca me - a et ve -
 me - a et ve -

23

(continues)

ni
 ni et ve - ni et ve - ni jam e - nim
 ni et ve - ni et ve - ni jam
 - ni et ve - ni

Schema Score Template

Sol-Fa-Mi

Passo Indietro

Converging Cadence

Musical score for the first system, measures 1-10. The score is in 4/4 time and consists of three staves: Treble, Middle, and Bass. The melody in the Treble staff is a sequence of whole notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. The accompaniment in the Middle and Bass staves consists of chords and single notes. The Bass staff has a key signature change to one sharp (F#) at measure 9. Fingerings are indicated by numbers 2-5 below the notes.

5 5 6 5 6 6 6 6 6 5
5 4 2

Sol-Fa-Mi

Passo Indietro

Cadenza Composta

11

Musical score for the second system, measures 11-20. The score is in 4/4 time and consists of three staves: Treble, Middle, and Bass. The melody in the Treble staff is a sequence of whole notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. The accompaniment in the Middle and Bass staves consists of chords and single notes. The Bass staff has a key signature change to one sharp (F#) at measure 19. Fingerings are indicated by numbers 2-7 below the notes.

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



Spotify playlist
(link on textbook
website)

Foundational Concepts for Phrase-level Forms

Name: _____

PART 1

John Williams, “Hedwig’s Theme” from *Harry Potter*

1. Listen to the excerpt. (0:00–0:35)
2. On the score below, four points of closure have been identified using letters (A, B, C, and D). These points of closure mark the ends of phrases, and not all of them involve traditional cadences. Besides harmony, what other feature tells us that these moments can be considered points of closure?

3. A segmentation analysis and motivic analysis have been started for you on the score below. The first idea has been bracketed, and two motives have been circled and labeled ‘X’ and ‘Y.’ Continue the analysis on the score by:
 - finishing the segmentation analysis to show the complete idea level on the score, and
 - identifying any recurrences of motives ‘X’ and ‘Y’ and labeling them appropriately.
4. In the blank space immediately below, please draw a phrase diagram in which you show:
 - the idea level,
 - the phrase level, and
 - the points of closure. (Use boxed \square ’s to indicate these instead of a cadence label.)

Foundational Concepts for Phrase-Level Forms

Name: _____

5. Pick two of the motivic recurrences you have identified and explain what transformations have been applied to them.

The image shows a musical score in 3/8 time, consisting of four staves. The first staff has two motifs circled in red and labeled 'X' and 'Y'. A red bracket above the first two measures of the first staff is labeled 'A'. The second staff is labeled 'B' at the end. The third staff is labeled 'C' at the end. The fourth staff is labeled 'D' at the end. The key signature has one sharp (F#) and the time signature is 3/8.

Foundational Concepts for Phrase-Level Forms

Name: _____

PART 2

Omar Thomas, *A Mother of a Revolution!*

Note: This audio example is *not* on the worksheet playlist. Instead, use this URL:

<https://youtu.be/R6ieR-YZ4eY>

Performed by the Hodgson Wind Ensemble at the University of Georgia (Dr. Cynthia Johnston Turner, conductor). (Used by permission.)

1. This exercise is audio-only, with no score to reference.
2. Listen to the excerpt.
3. An important motive is introduced at the beginning of the piece in the brass section at 0:32–0:38 (although there's certainly a sense in which the motive is foreshadowed by the percussion at 0:24–0:26). Identify at least three different transformations of this motive across the work by filling in the following blanks:

	<u>Timestamp</u>	<u>Instrument(s)</u>	<u>Transformation technique(s) applied</u>
1.	_____	_____	_____
2.	_____	_____	_____
3.	_____	_____	_____

PART 3

Maria Szymanowska, *18 Dances of Different Genres*, Polonaise in E minor, Trio, mm. 1–8.

1. Listen to the excerpt. (starts at 0:54)
2. Identify all cadences directly on the score below.
3. Provide a segmentation analysis on the score that shows the idea level.
4. In the blank space immediately below, draw a phrase diagram that shows the idea level, the phrase level, and cadences:

Foundational Concepts for Phrase-Level Forms

Name: _____

The musical score is written for piano in 3/4 time and the key of D major. It consists of three systems of two staves each. The first system includes 'ad.' and 'rit.' markings. The second system features a fermata over the first measure of the treble staff. The piece concludes with a repeat sign.



Spotify playlist
(link on textbook
website)

The Phrase, Archetypes, and Unique Forms – Analyzing Sentences

Name: _____

Note: All score excerpts are found in an **Excerpt Bank** at the end of this worksheet.

PART 1: Sentences on a Continuum

1. First, review the traits of the archetypal sentence, part way down on this page:
<https://viva.pressbooks.pub/openmusictheory/chapter/phrase-archetypes-unique-forms/>
2. Listen to each of the excerpts, while following along with the scores in the Excerpt Bank.
3. Fill out the chart below by rating each excerpt on a scale from 1–3:
 - 1 = the excerpt is identical or nearly identical to the archetypal sentence
 - 2 = the excerpt is a sentence, but it's not an archetypal sentence
 - 3 = the excerpt is not a sentence

#	Excerpt	Rating
1	Joseph Bologne, String Quartet No. 4, II, mm. 1–8	
2	Joseph Haydn, Horn Concerto in DM, I, mm. 16–26 (0:28–0:46)	
3	Marianna Martines, Piano Sonata in A, III, mm. 1–9	
4	Giacomo Puccini, “O mio babbino caro,” mm. 1–8 (begins at 0:22)	
5	Wolfgang Amadeus Mozart, “Dies irae” from <i>Requiem</i> , mm. 1–8	
6	Maria Szymanowska, Polonaise in Fm, mm. 1–6	

The Phrase, Archetypes, and Unique Forms – Analyzing Sentences

Name: _____

PART 2: Explanation

1. Select one of the excerpts you rated as a “1” above. In the space below, describe how this excerpt is like the archetypal sentence by listing all of the features of a sentence that are present. Be sure to use all appropriate terminology in your description.

2. Select one of the excerpts you rated as a “2” above. In the space below, describe the features that *are* like the archetypal sentence, as well as those that make it *not* an archetype.

3. Select one of the excerpts you rated as a “3” above. In the space below, describe the features that convince you it’s not a sentence.

The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

Name: _____

PART 3: Formal Analysis

In the spaces below, draw form diagrams for each of the requested excerpts.

- Model your diagram on those found in the textbook.
- Be sure to show the idea level and above.
- For any excerpt you rated as “1” or “2” above, be sure to label all segments appropriately.
- For any excerpt you rated as “3” above, you do *not* need to label the segments of your diagram.

Diagram Excerpt 1: Joseph Bologne, String Quartet No. 4, II, mm. 1–8

Diagram Excerpt 3: Marianna Martines, Piano Sonata in A, III, mm. 1–9

Diagram Excerpt 6: Maria Szymanowska, Polonaise in Fm, mm. 1–6

The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

Name: _____

PART 4: Harmonic Analysis

Directly on the score(s) in the Excerpt Bank below, provide a harmonic analysis for one excerpt of your choosing, or for any excerpt(s) your teacher requests.

Excerpt Bank

Excerpt #1: Joseph Bologne (Chevalier de Saint-Georges), String Quartet No. 4, II (Quatuor No. 4 do mineur: Rondeau), mm. 1–8

The musical score is for a string quartet in 2/4 time, B-flat major. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The first staff has a fermata over the first measure. The second staff starts with a piano (*p*) dynamic. The piece concludes with a double bar line and the word *fin* above each staff.

The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

Name: _____

Excerpt #2: Joseph Haydn, Horn Concerto in DM, I, mm. 16–26 (0:28–0:46)

The first system of the musical score covers measures 16 to 26. It features six staves: Oboe, Violin I, Violin II, Viola, and Violoncello. The key signature is D major (two sharps) and the time signature is common time (C). The Oboe and Violin I parts are mostly silent, with some rests and a few notes. The Violin II, Viola, and Violoncello parts play a rhythmic pattern of eighth notes. The Violoncello part is marked with a piano (*p*) dynamic.

The second system of the musical score covers measures 27 to 36. It features six staves: Violin I, Violin II, Viola, and Violoncello. The key signature is D major (two sharps) and the time signature is common time (C). The Violin I and Violin II parts play a melodic line with a forte (*f*) dynamic. The Viola and Violoncello parts play a rhythmic pattern of eighth notes, also marked with a forte (*f*) dynamic.

The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

Name: _____

A musical score for the first nine measures of the third movement of Marianna Martines' Piano Sonata in A. The score is written for piano and consists of six staves. The top two staves are for the right hand, and the bottom four staves are for the left hand. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is marked in the third measure of the right hand. The score ends with a double bar line.

Excerpt #3: Marianna Martines, Piano Sonata in A, III, mm. 1–9

A musical score for the first nine measures of the third movement of Marianna Martines' Piano Sonata in A. The score is written for piano and consists of two systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked "Tempo di Minuetto. (♩ = 126)". The first system includes dynamic markings *f* and *sf*. The second system includes dynamic markings *dolce* and *f*, and a trill (tr) marking. The score includes various musical notations such as slurs, accents, and triplets.

The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

Name: _____

Excerpt #4: Giacomo Puccini, “O mio babbino caro,” mm. 1–8 (excerpt begins at 0:22, after an instrumental introduction)

Andantino ingenuo ♩ = 120

O mio bab_bi_ no ca_ ro, mi pia_ce, è bel_ lo

Andantino ingenuo ♩ = 120

dolce

pp

bel_ lo; vo'an_ da_ rein Por_ ta Ros_ sa

pp

The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

Name: _____

7
a com_ per_ ar fa_ nel_ lo! Si,
pp

Excerpt #5: Wolfgang Amadeus Mozart, “Dies irae” from Requiem, mm. 1–8

Allegro assai.

Soprano
Di - es i - rae, di - es

Alto
Di - es i - rae, di - es

Tenor
Di - es i - rae, di - es

Bass
Di - es i - rae di - es

Piano
f

The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

Name: _____

4

S.
il - la sol vet sae clum in fa - vi - la, te - ste

A.
il - la sol vet sae clum in fa - vi - la, te - ste

T.
il - la sol vet sae clum in fa - vi - la, te - ste

B.
il - la sol vet sae clum in fa - vi - la, te - ste

Pno.

The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

Name: _____

7

S. Da - vid cum Sy - bil - la.

A. Da - vid cum Sy - bil - la.

T. Da - vid cum Sy - bil - la.

B. Da - vid cum Sy - bil - la.

Pno.

The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

Name: _____

Excerpt #6: Maria Szymanowska, Polonaise in Fm, mm. 1-6

The image displays a musical score for Maria Szymanowska's Polonaise in Fm, measures 1 through 6. The score is written for piano and consists of two systems. The first system contains measures 1-4, and the second system contains measures 5-6. The key signature is F major (two flats), and the time signature is 3/4. The music features a steady bass line in the left hand and a more complex melody in the right hand. Dynamics include piano (*p*) and fortissimo (*ff*). There are several accents (>) and a fermata over the final note of measure 6.



Spotify playlist
(link on textbook
website)

The Phrase, Archetypes, and Unique Forms – Analyzing Archetypes and Unique Forms

Name: _____

INTRODUCTION / INSTRUCTIONS

1. First, review the traits of the archetypal sentence, period, and unique forms, on this page:
<https://viva.pressbooks.pub/openmusictheory/chapter/phrase-archetypes-unique-forms/>
2. For each excerpt on the following pages, on the score itself, do the following:
 - a. Identify all cadences.
 - b. Perform a segmentation analysis that shows the idea level.
3. *Only if the excerpt is a period, sentence, or compound period*, draw a complete form diagram in the space immediately below that excerpt. If not, leave that space blank.
4. *Only for those excerpts that request it*, provide a harmonic analysis on the score itself.

ANALYSIS

Excerpt #1: Mozart, Piano Concerto K. 482, III, mm. 1–16

Allegro

Flute

B♭ Clarinet

Bassoon

Horn in E♭

E♭ Trumpet

Timpani

Piano

Violin 1

Violin 2

Viola

Violoncello

p

p

Musical score system 1, consisting of 11 staves. The first five staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The last six staves are for a piano (Grand Staff). The music is in 3/4 time and features a dynamic marking of *f* (forte) throughout. The string parts play a rhythmic pattern of eighth notes, while the piano accompaniment includes chords and a steady eighth-note accompaniment.

Musical score system 2, consisting of 11 staves. The first five staves are for a string quartet. The last six staves are for a piano. The music continues from the first system. A dynamic marking of *p* (piano) is present in the second staff of this system. The string parts continue with their rhythmic pattern, and the piano accompaniment features a melodic line in the right hand and a steady accompaniment in the left hand.

Diagram Excerpt #1 if it is a period, sentence, or compound period. (Otherwise, leave the space blank.)

Excerpt #2: Josephine Lang, “Traumbild,” mm. 8–15

Printed excerpt begins at 0:14. Portion to analyze (mm. 8–15) runs 0:24–0:48. Recording is piano-vocal only, no cello.

Provide a harmonic analysis of this excerpt as directed by your teacher. (contains tonicization)

The image displays a musical score for three parts: Violoncello (Cello), Voice, and Piano. The score is in 3/4 time and B-flat major. It is divided into two systems, with the first system covering measures 5-8 and the second system covering measures 10-15. The Violoncello part begins with a fortissimo (*ff*) dynamic and a *con espressione* marking, featuring a melodic line with triplets. The Voice part enters in measure 8 with the lyrics "Wenn ich auf dem Lager lie - ge in" and includes triplets. The Piano part provides harmonic accompaniment with a forte (*f*) dynamic and a *dim.* (diminuendo) marking, featuring a rhythmic accompaniment with triplets. The second system continues the vocal line with lyrics "Nacht und Kis - sen ge - hüllt. so schwebt mir vor_ ein süs - ses" and includes a *dol.* (dolente) marking. The Piano part continues with a fortissimo (*ff*) dynamic and a triplet in the bass line.

14

Vc.

Vo. *ff*
an - muth-ig lie - bes Bild!

Pno. *f*

Diagram Excerpt #2 if it is a period, sentence, or compound period. (Otherwise, leave the space blank.)

Excerpt #3: Joseph Bologne, String Quartet 4, I, mm. 1–9

Provide a harmonic analysis of this excerpt as directed by your teacher. (all diatonic)

Allegro moderato

Violin I

Violin II

Viola

Violoncello

6

Diagram Excerpt #3 if it is a period, sentence, or compound period. (Otherwise, leave the space blank.)

Excerpt #4: Robert W. Smith, *The Second Storm*, mm. 9–16

Note: This audio example is *not* on the worksheet playlist. Instead, use this URL:
<https://youtu.be/c9bTor95Qjo?t=24> (track time 0:24–0:47)

(Excerpt begins on the following page.)

9 Calmly ♩ = 88

Mallet Percussion *mf*

Violin 1 *mp*

Violin 2 *mp*

Viola *mp*

Cello *mp*

String Bass *mp*

12

Mlt. Perc. *mf*

Vln. 1 *p*

Vln. 2 *p*

Vla. *mf*

Cello *p*

Str. Bass *p*

Diagram Excerpt #4 if it is a period, sentence, or compound period. (Otherwise, leave the space blank.)

Excerpt #5: Mozart, Bassoon Concerto, II, mm. 1–3

Provide a harmonic analysis of this excerpt as directed by your teacher. (all diatonic)

3

Diagram Excerpt #5 if it is a period, sentence, or compound period. (Otherwise, leave the space blank.)

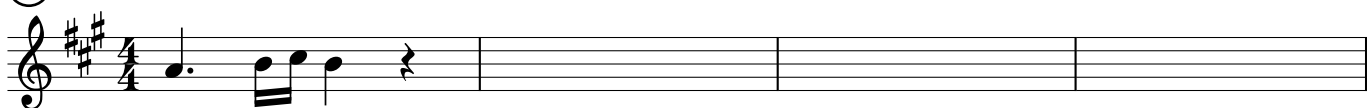
The Phrase, Archetypes, and Unique Forms – Composing brief Melody-only Sentences

Name: _____

For each line below, given the motive in measure 1, write a 4-measure-long "mini"-sentence (1+1+2). Then, analyze the implied harmonies.

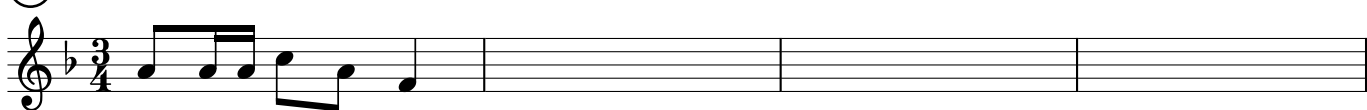
Cadence:

①



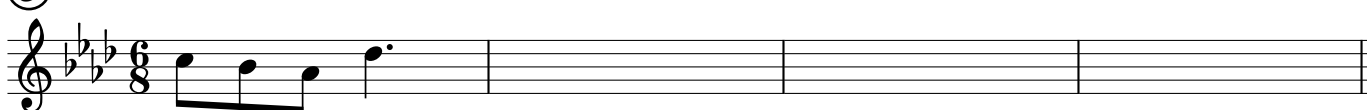
Cadence:

②



Cadence:

③



The Phrase, Archetypes, and Unique Forms – Composing Fully-realized Sentences

Name: _____

Summary: Compose an 8-measure sentence structure phrase for piano solo in the Viennese Classical style, beginning with one of the two-measure sample opening motives on the next page.

Compose the right hand melody:

1. **Select a two-measure basic idea from the following page to use in your composition.** Copy this basic idea out exactly into your new composition.
2. **Write a two-measure varied repetition of the opening motive.** It should be mostly the same as the initial statement.
3. **Write a four-measure continuation of the basic idea.** Your continuation should include fragmentation and a cadential idea that drives to the cadence.

Then compose the left hand accompaniment:

4. **Determine a chord progression to harmonize the melody.** Keep in mind the normal phrase model.
5. **Using 3 voices and close spacing (not greater than one octave), write out the harmonic progression in the left hand only.** This should follow voice leading rules. Because you are using close spacing, you should be careful not to write in too low of a range.
6. **Use the Alberti bass pattern to arpeggiate the left hand chords and add interest to the accompaniment.**
7. Add dynamics, articulations, and expression markings.

Finally, analyze your composition:

8. Provide a harmonic analysis.
9. Label your cadence type.
10. Label all embellishing tones (P, N, etc.)

Sample Opening Motives

① Adagio ♩ = 60

final texture

simplified accompaniment (step 5)

N sus.

② Adagio ♩ = 60

final texture

simplified accompaniment (step 5)

P P

③ Moderato ♩ = 80

final texture

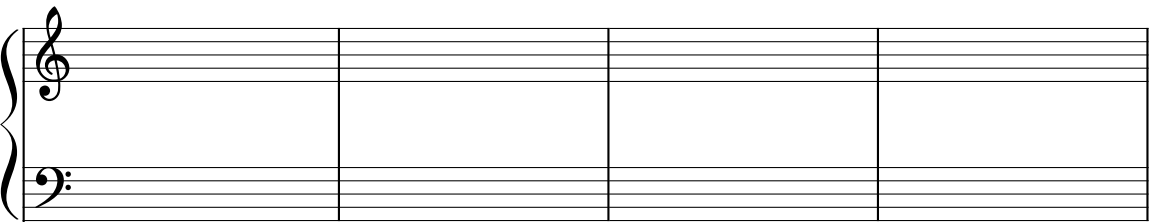
simplified accompaniment (step 5)

P P

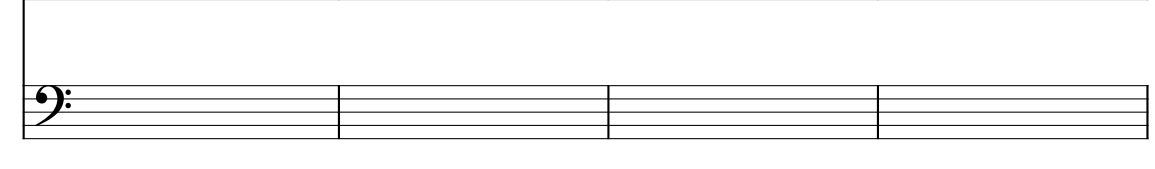
Completed 8-measure Sentence

(with simplified accompaniment)

final texture

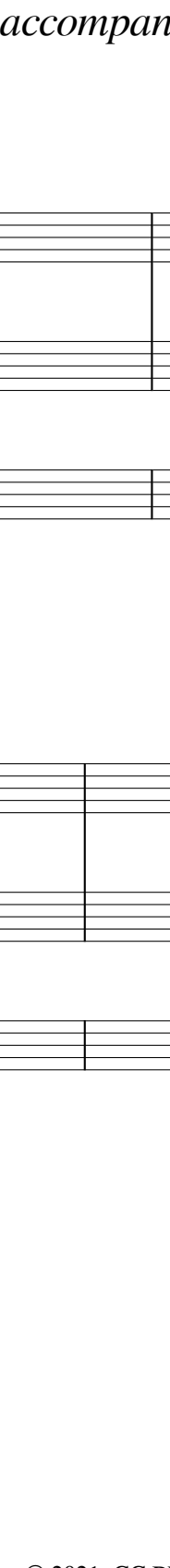


simplified accompaniment (step 5)

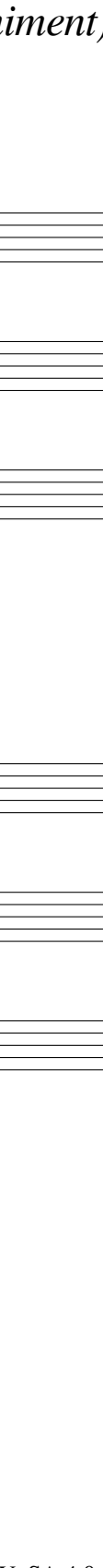


5

Pno.



Pno.





Spotify playlist
(link on textbook
website)

Hybrid Phrase-level Forms – Analyzing Hybrid Forms

Name: _____

INTRODUCTION / INSTRUCTIONS

1. First, review the traits of hybrid forms on this page:
<https://viva.pressbooks.pub/openmusictheory/chapter/hybrid-phrase-level-forms/>
2. For each excerpt on the following pages, on the score itself, do the following:
 - a. Label the key of the excerpt.
 - b. Label all cadences.
 - c. Perform a segmentation analysis that shows the idea level only, above the score.
 - d. Circle the pair of terms that *most accurately* describes each half (one from each category)
3. *Only for those excerpts that request it*, provide a harmonic analysis on the score itself.

(Excerpts begin on the following page.)

ANALYSIS

Excerpt #1: Joseph Bologne, String Quartet No. 4, I, mm. 21–28. Runs 0:41–0:57.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

Select one from each category:

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (contains tonicization)

Excerpt #2: Clara Schumann, Piano Trio, III, mm. 1–8.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

Select one from each category:

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (contains tonicization)

M. M. ♩ = 112

ANDANTE. *p*

5

Excerpt #3: Mozart, “Sehnsucht nach dem Fruhlinge,” mm. 1–8.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

Select one from each category:

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Fröhlich.

Singstimme.

1.Komm, lie - ber Mai, und ma - che die Bäu - me wie - der grün, und
 2.Zwar Win - ter - ta - ge ha - ben wohl auch der Freu - den viel, man
 3.Doch wenn die Vög - lein sin - gen und wir dann froh_ und flink auf
 4.Am mei - sten a - ber dau - ert mich Lott - chens Her - ze - leid, das
 5.Ach wenn's doch erst ge - lin - der und grü - ner drau - ssen wär! Komm,

Pianoforte.

5

lass mir an dem Ba - che die klei - nen Veil - chen blühen!
 kann im Schnee - eins tra - ben und treibt manch A - bend - spiel,
 grü - nen Ra - sen sprin - gen, das ist ein an - der Ding!
 ar - me Mäd - chen lau - ert recht auf die Blu - men - zeit;
 lie - ber Mai, wir Kin - der wir bit - ten dich_ gar sehr!

Excerpt #4: Bernhard Henrik Crusell, Clarinet Quartet No. 3 in D Major, Op. 7, III, mm. 53–60.
Runs 1:52–2:03.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

Select one from each category:

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (diatonic)

The musical score for Excerpt #4 consists of four staves: A Clarinet (A Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is D major (one sharp). The score begins at measure 53. The A Cl. part starts with a rest and then enters with a melodic line marked *f*. The Vln. part starts with a rest and then enters with a melodic line marked *p dolce*. The Vla. part starts with a rest and then enters with a melodic line marked *p*. The Vc. part starts with a rest and then enters with a melodic line marked *p*. The score includes various dynamics such as *f* and *mp*, and features like first endings and repeat signs.

Excerpt #5: Josephine Lang, “Traumbild,” mm. 20–27. Runs 1:01–1:26.

Select one from each category:

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (contains tonicization)

(Excerpt begins on the following page.)

(Excerpt #5 continued: Josephine Lang, "Traumbild," mm. 20–27. Runs I:01–I:26.)

20

Vc. *p*

Vo. *p*

Pno. *cresc.*

Wenn mir der stille Schlummer geschlossen die

23

Au - gen kaum, so scheint das liebe Bild hin -

26

pp

ein in mei - nen Traum!

Excerpt #6: Beethoven, Rondo Op. 51, No. 2, mm. 1–8.

Select one from each category:

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (modulates)

Andante cantabile e grazioso.

The musical score consists of two systems of piano music. The first system contains measures 1 through 4. Measure 1 features a trill (tr) on the right hand. The tempo and mood are marked 'Andante cantabile e grazioso'. The dynamics are 'p dolce'. The second system contains measures 5 through 8. Measure 5 shows a modulation to D major, indicated by a sharp sign on the F line. The score includes various musical notations such as slurs, accents, and dynamic markings.

(End of worksheet.)



Spotify playlist
(link on textbook
website)

Hybrid Phrase-level Forms – Analyzing Forms with Multiple Interpretive Possibilities

Name: _____

PART 1

1. First, review the traits of archetypes (sentences and periods) and hybrid forms on these pages:
<https://viva.pressbooks.pub/openmusictheory/chapter/phrase-archetypes-unique-forms/>
<https://viva.pressbooks.pub/openmusictheory/chapter/hybrid-phrase-level-forms/>

Each of the excerpts in this part can be interpreted in two possible ways. You are asked to determine your preferred (most defensible) interpretation, as well as an alternative interpretation.

(Excerpts begin on the following page.)

Excerpt #1: Louise Farrenc, Nonet, Op. 38, II, mm. 1–8.

- I. Indicate your **preferred interpretation** by completing the following:
 - a. Circle the pair of terms that *most accurately* describes each half (one from each category).
 - b. Perform a segmentation analysis that shows the idea level only, above the score.
 - c. Label the key of the excerpt, and label all cadences.
 - d. Provide a harmonic analysis on the score itself as directed by your teacher. (modulates)

Preferred Interpretation – *Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Andante con moto ♩ = 69

The musical score consists of nine staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl Bb.), Cor Anglais (Cor B.), and Bassoon (Bsn.). The bottom four staves are for strings: Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Bc.). The tempo is marked 'Andante con moto' with a quarter note equal to 69 beats per minute. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The woodwinds and strings play a simple accompaniment of quarter notes, while the violin has a more melodic line starting with a grace note. Dynamics include piano (p) for the strings and woodwinds.

2. Indicate a plausible **alternative interpretation** of the excerpt above by completing the following:
 - a. Circle the pair of terms that *next most accurately* describes each half (one from each category; this must be different from your preferred interpretation above).

Alternative Interpretation – *Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent <input type="checkbox"/> Presentation <input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Continuation <input type="checkbox"/> Consequent <input type="checkbox"/> Cadential

3. Write one or two paragraphs discussing the merits of your **preferred interpretation** of the excerpt above, in comparison to the plausible **alternative**:

(Worksheet continues on the following page.)

Excerpt #2: Beethoven, Piano Sonata Op. 31, No. 3, III, mm. 1–8.

- I. Indicate your **preferred interpretation** by completing the following:
 - a. Circle the pair of terms that *most accurately* describes each half (one from each category).
 - b. Perform a segmentation analysis that shows the idea level only, above the score.
 - c. Label the key of the excerpt, and label all cadences.
 - d. Provide a harmonic analysis on the score itself as directed by your teacher. (diatonic)

Preferred Interpretation – *Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

2. Indicate a plausible **alternative interpretation** of the excerpt above by completing the following:
 - a. Circle the pair of terms that *next most accurately* describes each half (one from each category; this must be different from your preferred interpretation above).

Alternative Interpretation – *Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

3. Write one or two paragraphs discussing the merits of your **preferred interpretation** of the excerpt above, in comparison to the plausible **alternative**:

(Worksheet continues on the following page.)

PART 2

The passages below are representative of common approaches to thematic form in concert band music.

Excerpt #1: Randall D. Standridge, *Impact*, mm. 25–40 in the horns.

Note: This audio example is *not* on the worksheet playlist. Instead, use this URL:

<https://youtu.be/LwzXenzrniM?t=35> (track time 0:35–1:00)

1. Perform a segmentation analysis that shows the idea level only, above the score. Be sure to include appropriate labels.

The musical score is divided into two systems. The first system (mm. 25-32) features the F Horn 1 & 2 and Trombone 1 parts with a melodic line marked *mp*, and the Trombone 2 & 3 and Baritone / Euphonium parts with a lower melodic line marked *p*. The Tuba part has a bass line marked *p*. The second system (mm. 33-40) features the B♭ Trumpet 1, B♭ Trumpet 2 & 3, and F Horn 1 & 2 parts with a rhythmic pattern marked *mp* and *mf*. The Trombone 1, Trombone 2 & 3, Bar. / Euph., and Tuba parts have a bass line marked *mf*.

2. Does your analysis of the excerpt above correspond to one of the archetypal forms (including hybrids)? Is it a unique form? Or is it “like” one of the archetypes except in certain ways? Explain your reasoning in the blank space below.

Excerpt #2: Randall D. Standridge, *Impact*, mm. 49–66 in the trumpets.

Note: This audio example is *not* on the worksheet playlist. Instead, use this URL:

<https://youtu.be/LwzXenzrniM?t=72> (track time 1:12–1:36)

- I. Perform a segmentation analysis that shows the idea level only, above the score. Be sure to include appropriate labels.

2. Does your analysis of the excerpt above correspond to one of the archetypal forms (including hybrids)? Is it a unique form? Or is it “like” one of the archetypes except in certain ways? Explain your reasoning in the blank space below.

(End of worksheet.)

Hybrid Phrase-level Forms – Composing Phrase-level Forms

Name: _____

Summary: On the following pages, compose four different 8-measure themes for piano solo, each following a different phrase-level form as described.

Select from the basic ideas in the “Basic Idea Bank” below to get started on each. For each theme, provide a melody and simple bass line (no inner voices). Provide a segmentation analysis for each theme you write, and label the theme type you wrote.

Be prepared to perform your compositions.

Basic Idea Bank

Basic Idea A



Basic Idea D



Basic Idea B



Basic Idea E



Basic Idea C

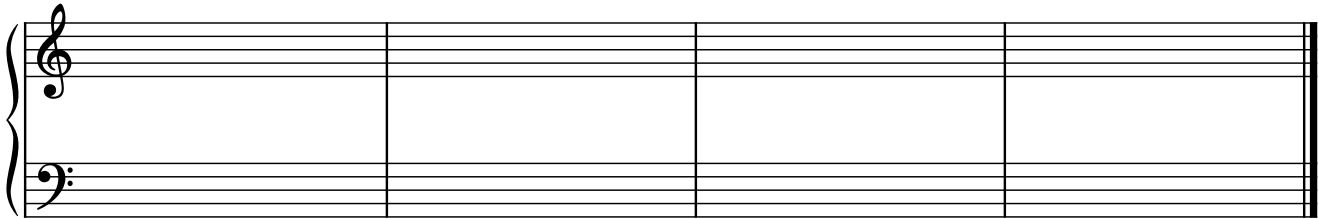
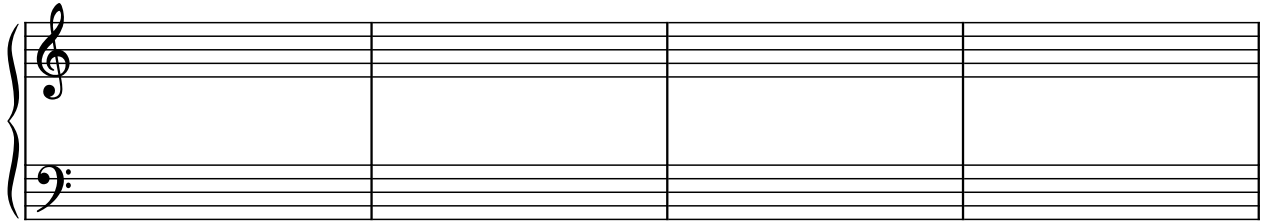


Composing Phrase-level Forms

Select one basic idea from the “Basic Idea Bank” on page one. Provide a melody and simple bass line (no inner voices). Provide a segmentation analysis above the staff, and label the theme type you wrote.

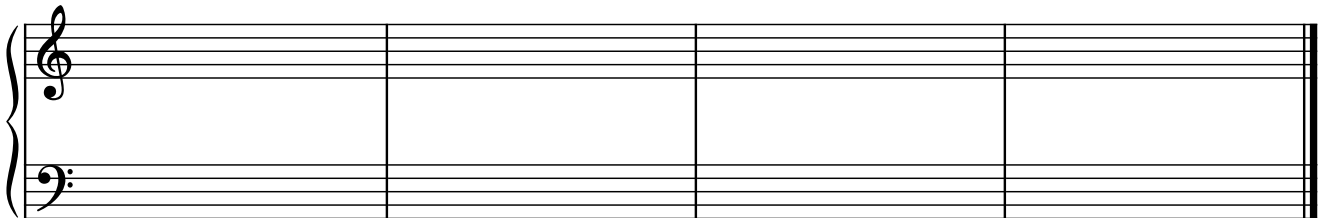
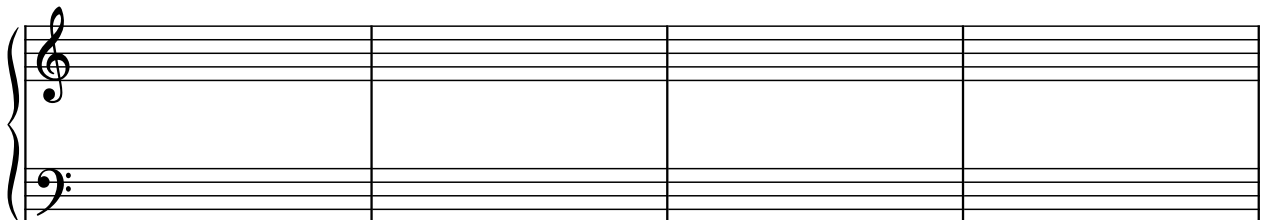
Excerpt #1: Compose a theme that starts like a period, and ends like a sentence.

Theme Type: _____



Excerpt #2: Compose a theme that starts like a sentence, then ends with a cadential progression that replaces the expected continuation.

Theme Type: _____

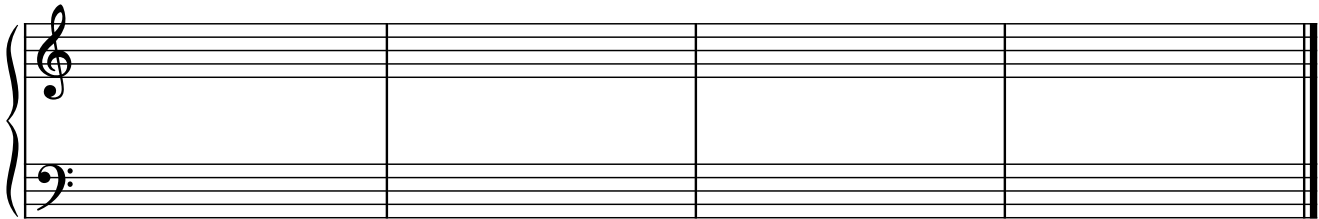
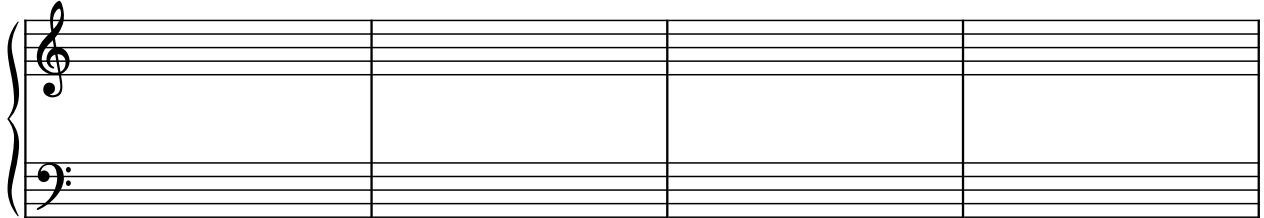


Composing Phrase-level Forms

Select one basic idea from the “Basic Idea Bank” on page one. Provide a melody and simple bass line (no inner voices). Provide a segmentation analysis above the staff, and label the theme type you wrote.

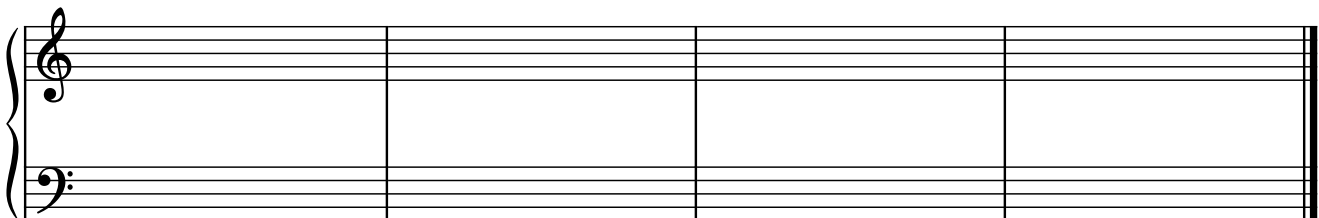
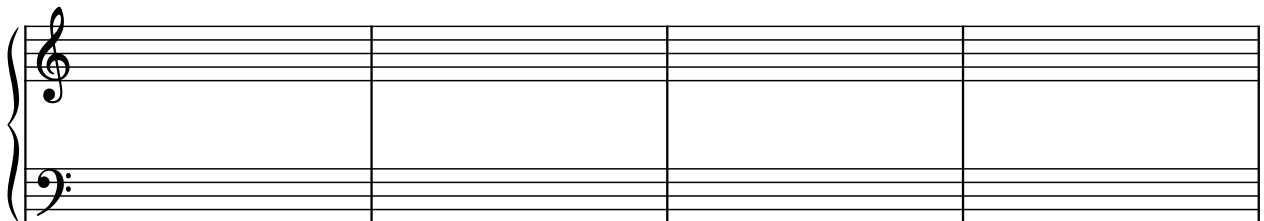
Excerpt #3: Compose a theme that starts like a period, but the first half doesn’t end with a cadence. End this theme like a sentence.

Theme Type: _____



Excerpt #4: Compose a theme that starts like a period, but the start of the second half makes us question the cadence that ends the first half (i.e. is this really an antecedent??). End this theme like a period.

Theme Type: _____





Spotify playlist
(link on textbook
website)

Expansion and Contraction at the Phrase Level – Analyzing Expansion Techniques

Name: _____

INTRODUCTION / INSTRUCTIONS

1. First, review phrase expansions and contractions on this page:
<https://viva.pressbooks.pub/openmusictheory/chapter/expansion-and-contraction/>
2. For each excerpt on the following pages, on the score itself, do the following:
 - a. Identify the key and all cadences.
 - b. Perform a segmentation analysis that shows the idea level, including appropriate labels.
 - c. Identify the archetype (including hybrids) of the excerpt in the given blank, or if the excerpt does not represent an archetype, identify it as “unique.”
 - d. Identify the location—using measure numbers—of any expansion technique(s) in the given blank, and name the expansion technique(s) being used.
3. *Only for those excerpts that request it*, provide a harmonic analysis on the score itself.

(Excerpts begin on the following page.)

ANALYSIS

Excerpt #1: Joseph Bologne, String Quartet No. 4, I, mm. 29–40. Runs 0:56–1:19.

Archetype (or hybrid, or unique): _____

Expansion technique(s) (location and type): _____

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (diatonic)

(Excerpt continues on the following page.)

37

Excerpt #2: Joseph Bologne, String Quartet No. 4, I, mm. 10–20. Runs 0:19–0:39.

Note: This excerpt uses the same playlist track as the previous excerpt.

Archetype (or hybrid, or unique): _____

Expansion technique(s) (location and type): _____

(No harmonic analysis needed.)

10

(Excerpt continues on the following page.)

14

Musical score for measures 14-17. The score is in 3/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The first staff has a whole rest in measure 14. The second staff begins with a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic starting in measure 15. The fourth staff also begins with a piano (*p*) dynamic. The music consists of eighth and quarter notes with various phrasings and rests.

18

Musical score for measures 18-21. The score is in 3/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The first staff has a forte (*f*) dynamic starting in measure 18. The second staff has a forte (*f*) dynamic starting in measure 18. The third staff has a forte (*f*) dynamic starting in measure 18. The fourth staff has a forte (*f*) dynamic starting in measure 18. The music consists of eighth and quarter notes with various phrasings and rests.

(Worksheet continues on the following page.)

Excerpt #3: Oskar Böhme, Trumpet Concerto, Op. 18, III, mm. 7–16. Runs 0:07–0:22.

Archetype (or hybrid, or unique): _____

Expansion technique(s) (location and type): _____

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (contains mixture)

Musical score for A Trumpet and Piano, measures 7-10. The key signature is one sharp (F#) and the time signature is 3/8. The trumpet part begins with a dynamic marking of *p* and includes a triplet of eighth notes in measure 10. The piano accompaniment consists of chords and moving lines in both hands.

Musical score for A Trumpet and Piano, measures 11-16. The key signature is one sharp (F#) and the time signature is 3/8. The trumpet part features a dynamic marking of *pp* in measure 11 and *fp* in measure 12. The piano accompaniment includes dynamic markings of *pp* and *fp* in measures 11 and 12 respectively. The score ends with a double bar line in measure 16.

(Worksheet continues on the following page.)

Excerpt #4: Tchaikovsky, Souvenir d'un lieu cher, Op. 42, No. 3, "Melodie," mm. 1–18

Archetype (or hybrid, or unique): _____

Expansion technique(s) (location and type): _____

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (modulates, contains chromaticism)

Moderato con moto

mf espressivo

p

6

p

mf

(Excerpt continues on the following page.)

11

cresc.

16

f *p*

(Worksheet continues on the following page.)

Excerpt #5: Mozart, Symphony No. 41 (Jupiter), II, mm. 1–11

Archetype (or hybrid, or unique): _____

Expansion technique(s) (location and type): _____

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (contains tonicization)

Andante cantabile

The musical score consists of eight staves. The top staff is Flute, followed by Oboe, Bassoon, Horn in F, Violin I, Violin II, Viola, and Cello & Contrabass. The tempo is marked 'Andante cantabile'. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Dynamics include piano (p), forte (f), and fortissimo (f). Performance instructions include 'con sordino' for the strings and 'a2' for the Oboe. The score shows a variety of rhythmic patterns and melodic lines across the instruments.

(Excerpt continues on the following page.)

Musical score for a piano piece, measures 8-11. The score is written for a grand piano and consists of seven staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is marked *p* (piano). The score includes a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and quarter-note chords. The first staff (treble clef) features a melodic line with a sixteenth-note run in measure 8. The second staff (treble clef) has a similar melodic line. The third staff (treble clef) contains a sustained chord in measure 8 and a sixteenth-note run in measure 9. The fourth staff (treble clef) has a melodic line with a sixteenth-note run in measure 8. The fifth staff (treble clef) features a sixteenth-note run in measure 8. The sixth staff (bass clef) has a sixteenth-note run in measure 8. The seventh staff (bass clef) features a sixteenth-note run in measure 8. The score concludes with a final chord in measure 11.

(Worksheet continues on the following page.)

Excerpt #6: Fanny Hensel, 6 Lieder Op. 7, No. 4, “Du bist die ruh,” mm. 10–16. Runs 0:31–0:57.

Archetype (or hybrid, or unique): _____

Expansion technique(s) (location and type): _____

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (diatonic)

10

Ich wei - he dir voll Lust und Schmerz, zur Woh - nung

13

hier mein Aug' und Herz.

(End of worksheet.)



Spotify playlist
(link on textbook
website)

Expansion and Contraction at the Phrase Level – Analyzing Multiple Phrase Expansion Techniques

Name: _____

INTRODUCTION / INSTRUCTIONS

1. First, review phrase expansions and contractions on this page:
<https://viva.pressbooks.pub/openmusictheory/chapter/expansion-and-contraction/>
2. Each excerpt below features *more than one* instance of phrase expansion.

PART 1

The excerpt below asks you to perform an aural-only analysis, with no reference to a written score.

Excerpt: Tim Minchin, “Day One” from *Groundhog Day*

1. Listen to the following two excerpts from the same song. (Note the different timestamps.) The first presents the “unexpanded” version of an excerpt from the chorus of the number. The other presents an expanded version of the same excerpt. There are multiple expansion techniques present.
 - a. Unexpanded: 2:16–2:32
 - b. Expanded: 4:32–5:38
2. Make a video recording of yourself in which you discuss the expanded version of the phrase:
 - Where are the cadences in this excerpt? Is it a single phrase (and therefore there’s one cadence)? Or do you hear multiple phrases (and therefore multiple cadences) happening?
 - What kinds of expansions do you hear happening? Where are they? Please make an effort to use terminology from class.
 - Use timestamps from the recording and/or lyrics to indicate where events occur, rather than trying to determine measure numbers.

(Worksheet continues on the following page.)

PART 2

Excerpt: Bernhard Henrik Crusell, Clarinet Quartet Op. 7, IV (allegro), mm. 1–10

1. Listen to the excerpt. There are multiple expansion techniques present.
2. Next, on the score itself, do the following:
 - a. Identify the key and all cadences.
 - b. Perform a segmentation analysis that shows the idea level, including appropriate labels.
 - c. Perform a harmonic analysis under the staff.

A Clarinet

Violin

Viola

Violoncello

p

A Cl.

Vln.

Vla.

Vc.

p

sf

p

(Worksheet continues on the following page.)

3. In the blank space below, identify the location—using measure numbers—of any expansion technique(s) in the excerpt above, and name the expansion technique(s) being used. As part of your response, consider how long the *unexpanded version* of the phrase might be.



Spotify playlist
(link on textbook
website)

Expansion and Contraction at the Phrase Level – Recomposing to Remove Expansions

Name: _____

INTRODUCTION / INSTRUCTIONS

1. First, review phrase expansions and contractions on this page:
<https://viva.pressbooks.pub/openmusictheory/chapter/expansion-and-contraction/>
2. You may wish to reference your work on the earlier assignment from this chapter, “Expansion and Contraction at the Phrase Level – Analyzing Expansion Techniques.” In that assignment, you were asked to identify ways in which certain excerpts were expanded. (The excerpts on this sheet are numbered #1, #2, #5, to match those on the “Analyzing Expansion Techniques” sheet.)

ANALYSIS

3. Recompose each of the following excerpts, *removing the expansion*, thereby revealing its underlying archetypal model.
4. Label the archetype of each recomposed excerpt.

(Excerpts begin on the following page.)

Excerpt #1: Joseph Bologne, String Quartet No. 4, I, mm. 29–40. Runs 0:56–1:19.

1. Recompose this excerpt, *removing the expansion*, thereby revealing its underlying archetypal model. (Note: You may not need to use all the blank staves.)

Original Excerpt

The musical score is presented in three systems, each with four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is B-flat major and the time signature is 4/4. The first system (mm. 29-32) shows the first violin part with a melodic line and a piano (*p*) dynamic. The second system (mm. 33-36) shows the first violin part with a melodic line and a forte (*f*) dynamic. The third system (mm. 37-40) shows the first violin part with a melodic line and a forte (*f*) dynamic. The second and third systems also feature a first violin part with a melodic line and a forte (*f*) dynamic.

Recomposed Excerpt

29

A musical staff system consisting of four staves. The top staff is in treble clef, the second is in alto clef, the third is in tenor clef, and the bottom is in bass clef. The time signature is 4/4 and the key signature has two flats (B-flat and E-flat). The staves are empty.

33

A musical staff system consisting of four staves. The top staff is in treble clef, the second is in alto clef, the third is in tenor clef, and the bottom is in bass clef. The time signature is 4/4 and the key signature has two flats (B-flat and E-flat). The staves are empty.

37

A musical staff system consisting of four staves. The top staff is in treble clef, the second is in alto clef, the third is in tenor clef, and the bottom is in bass clef. The time signature is 4/4 and the key signature has two flats (B-flat and E-flat). The staves are empty.

2. Label the underlying archetype of your recomposed excerpt.

Underlying Archetype (or hybrid): _____

Excerpt #2: Joseph Bologne, String Quartet No. 4, I, mm. 10–20. Runs 0:19–0:39.

Note: This excerpt uses the same playlist track as the previous excerpt.

- I. Recompose this excerpt, *removing the expansion*, thereby revealing its underlying archetypal model. (Note: You may not need to use all the blank staves.)

Original Excerpt

The musical score is presented in three systems, each with four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system (measures 10-13) begins with a *mf* dynamic. The second system (measures 14-17) features a *p* dynamic. The third system (measures 18-20) features a *f* dynamic. The score includes various musical notations such as slurs, ties, and rests.

Recomposed Excerpt

10

A musical staff system consisting of four staves (treble, alto, tenor, and bass clefs) in 4/4 time with a key signature of two flats. The system is empty, with only the clefs and time signature visible.

14

A musical staff system consisting of four staves (treble, alto, tenor, and bass clefs) in 4/4 time with a key signature of two flats. The system is empty, with only the clefs and time signature visible.

18

A musical staff system consisting of four staves (treble, alto, tenor, and bass clefs) in 4/4 time with a key signature of two flats. The system is empty, with only the clefs and time signature visible.

2. Label the underlying archetype of your recomposed excerpt.

Underlying Archetype (or hybrid): _____

Excerpt #5: Mozart, Symphony No. 41 (Jupiter), II, mm. 1–11

1. Recompose this excerpt, *removing the expansion*, thereby revealing its underlying archetypal model. (Note: You may not need to use all the blank staves.)

Original Excerpt

Andante cantabile

Flute

Oboe

Bassoon

Horn in F

Violin I

Violin II

Viola

Cello & Contrabass

8

Recomposed Excerpt

Andante cantabile

Flute

Oboe

Bassoon

Horn in F

Violin I

Violin II

Viola

Cello & Contrabass

8

Flute

Oboe

Bassoon

Horn in F

Violin I

Violin II

Viola

Cello & Contrabass

2. Label the underlying archetype of your recomposed excerpt.

Underlying Archetype (or hybrid): _____

(End of worksheet.)

Binary Form - Analysis

Example 1. Franz Schubert (1797-1828), *Écossaise*, D. 529, No. 3

Part 1 – Basic Questions

- This piece is in what key? _____
- What kind of cadence ends the first reprise? _____
 - Provide a Roman numeral for the key of this cadence: _____
- Based on your answer to the previous question, is the first reprise harmonically open or closed? _____
- Does the beginning of A return—in the home key—somewhere in the middle of the second reprise? _____
- Based on your answer to the question above, which type of binary form is this? _____
- Does this binary form also have a balanced aspect? _____
 - If so, what measure contains the crux? _____
- Which of the following features promote a sense of instability at the start of the second reprise? (circle all that apply)
Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

Part 2 – Additional Harmonic Questions

- Measures 5 and 13 have a C sharp and a C natural at the exact same time.
 - Which one do you think is actually part of the harmony? _____
 - Provide a Roman numeral for this chord: _____
- Do measures 9-12 contain a sequence? If so, what's the name of this sequence? _____
- The chords in m. 9 and m. 11 have an accidental in them. What Roman numeral would you give for each?
 - Measure 9: _____ (beware of the clefs)
 - Measures 11: _____ (beware of the clefs)
- Which type of 64 chord does measure 2 contain? _____
- Which type of 64 chord do measures 6 & 14 contain? _____

Allegretto

9

Example 2. Franz Joseph Haydn (1732-1809), Piano Sonata no. 37, III, theme

Part 1 – Basic Questions

- a. This piece is in what key? _____
- b. What kind of cadence ends the first reprise? _____
 - Provide a Roman numeral for the key of this cadence: _____
- c. Based on your answer to the previous question, is the first reprise harmonically open or closed? _____
- d. Does the beginning of A return—in the home key—somewhere in the middle of the second reprise? _____
- e. Based on your answer to the question above, which type of binary form is this? _____
- f. Does this binary form also have a balanced aspect? _____
 - If so, what measure contains the crux? _____
- g. Which of the following features promote a sense of instability at the start of the second reprise? (circle all that apply)
Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

Part 2 – Additional Harmonic Questions

- a. Measure 2 contains an embellishing tone in the melody. Play through the passage very slowly to hear it.
 - Which melody note is the embellishing tone, D, C# or E? _____
 - What type of embellishing tone occurs? _____
- b. Which type of 64 chord does measure 7 contain? _____
- c. The chord in measure 17 contains an accidental. What Roman numeral would you give to this chord?

 - Did it resolve to the chord you expected? _____

Part 3 – Short Answer Questions

- a. Do you think measures 9-12 contain a sequence? Decide and support your answer with musical details either way:

- b. The recurring material in this piece is not restated literally because a few changes have been made. How did these changes impact your hearing of the piece when trying to determine the form?

Presto, ma non troppo (♩ = 152)

FINALE

The first system of the musical score is written for piano in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Presto, ma non troppo' with a metronome marking of 152 quarter notes per minute. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final note of the first system.

The second system continues the piece, maintaining the piano (*p*) dynamic. It includes accents (>) over several notes in the right hand. The dynamic shifts to forte (*f*) in the final measure of the system. The right hand continues with a melodic line, and the left hand maintains its accompaniment.

The third system concludes the piece with a forte (*f*) dynamic. It features accents (>) over notes in the right hand. The right hand has a melodic line, and the left hand has an accompaniment. The system ends with a double bar line and repeat dots.

Example 3. Johann Sebastian Bach (1685-1750), Sarabande from Violin Partita no. 1, BWV 1002

Part 1 – Basic Questions

- a. This piece is in what key? _____
- b. What kind of cadence ends the first reprise? _____
 - Provide a Roman numeral for the key of this cadence: _____
- c. Based on your answer to the previous question, is the first reprise harmonically open or closed? _____
- d. Does the beginning of A return—in the home key—somewhere in the middle of the second reprise? _____
- e. Based on your answer to the question above, which type of binary form is this? _____
- f. Does this binary form also have a balanced aspect? _____
 - If so, what measure contains the crux? _____
- g. Which of the following features promote a sense of instability at the start of the second reprise? (circle all that apply)

Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

Part 2 – Additional Harmonic Questions

- a. There’s something uncommon about the chords that end both the first and second reprises. What is it? (HINT: what is the chord quality?) _____
- b. The middle of the second reprise features an authentic cadence in a non-tonic key.
 - Name of key of that cadence (e.g., Eb minor) _____
 - What Roman numeral is that key in terms of the whole excerpt? _____

(e.g., If the overall key were C major, then a cadence in D minor would be a cadence in the key of ii)
- c. Which type of 6/4 chord does measure 11 contain? _____

Part 3 – Short Answer Questions:

- a. The second reprise starts with an F# major chord and the second beat has an E in the bass. Do you think this E represents the seventh of that chord or do you think it is a neighbor tone? Decide and support your answer with musical details either way:

- b. If you had to give a single Roman numeral to represent all of measure 13, which would you give? _____
 - How did you decide?

Sarabande.

The image displays a musical score for a piece titled "Sarabande." The score is written in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff contains two first endings, labeled "1." and "2.", which lead to different parts of the piece. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots.

Andante

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece, maintaining the 6/8 time signature and one-sharp key signature. The right hand has a more active role with sixteenth-note patterns and some grace notes. The left hand continues with a consistent eighth-note accompaniment. The dynamics remain piano.

The third system concludes the piece. It features a dynamic shift to piano-piano (*pp*) in the right hand. The right hand's melodic line becomes more sustained with longer note values, while the left hand's accompaniment remains consistent. The system ends with a double bar line and repeat dots.

Example 5. Franz Schubert (1797-1828), Symphony no. 2 in Bb major, D. 125, II

Part 1 – Basic Questions

- a. This piece is in what key? _____
- b. What kind of cadence ends the first reprise? _____
 - Provide a Roman numeral for the key of this cadence: _____
- c. Based on your answer to the previous question, is the first reprise harmonically open or closed? _____
- d. Does the beginning of A return—in the home key—somewhere in the middle of the second reprise? _____
- e. Based on your answer to the question above, which type of binary form is this? _____
- f. Does this binary form also have a balanced aspect? _____
 - If so, what measure contains the crux? _____
- g. Which of the following features promote a sense of instability at the start of the second reprise? (circle all that apply)

Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity
None

Part 2 – Additional Harmonic Questions

- a. Do measures 9-12 contain a sequence? If so, what's the name of this sequence? _____
- b. The resolution of the chord on beat 2 of measure 14 is elided on the downbeat of measure 15. Which Roman numeral would you have expected to occur instead on beat 1 of measure 15?
- c. What Roman numeral would you give to the chord on the downbeat of measure 15? _____
 - Did it resolve to the chord you expected? _____

Part 3 – Advanced Questions

- a. Measures 1-2 and measures 3-4 are similar in a number of ways but also quite different. Do you think they are two versions of the same idea or two distinct ideas? Decide and support your answer with musical details either way:
- b. The first reprise either ends with a half cadence in the original key, or an authentic cadence in the key of the dominant. Which do you think is the case and why?

Andante.

Flauto.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Violino I. *p* *sf*

Violino II. *p* *sf*

Viola. *p* *sf*

Violoncello e Basso. *p* *sf* TUTTI

Binary Form - Model Composition

Name: _____

Instructions:

- Provide a harmonic analysis
- Create a melody to go with this waltz-style accompaniment
- Follow the given instructions as you write

Compose a sentence for mm.1-8

Musical notation for measures 1-8. The score is in 3/4 time. The bass clef contains a waltz-style accompaniment with a steady eighth-note bass line and chords. The treble clef is empty, intended for the student's composition. A bracket above the staff spans measures 1 through 8.

Write a sequence model Write a sequence copy

Musical notation for measures 9-16. The score is in 3/4 time. The bass clef contains a waltz-style accompaniment. The treble clef contains a sequence model in measure 9, followed by a sequence copy in measure 10. A bracket above the staff spans measures 9 through 16.

Repeat melody from mm.1-8

Musical notation for measures 17-24. The score is in 3/4 time. The bass clef contains a waltz-style accompaniment. The treble clef contains a repeat of the melody from measures 1-8. A bracket above the staff spans measures 17 through 24.

Ternary Form - Analysis

Scores and Audio are on the Open Music Theory website's chapter on Ternary Form (at the bottom of that webpage)

Example 1. Bernhard Henrik Crusell (1775-1838), Clarinet Quartet, Op. 7, III, Menuetto

Part 1 – Basic Questions

NOTE: The overall form is Compound Ternary

- a. Where does the B section of the entire piece begin? Measure: _____
- b. How did you determine the location of the B section?

These questions concern the A section of the overall Compound Ternary Form

NOTE: This section contains a repeat symbol which divides it into two reprises

- c. Is the 2nd reprise shorter, longer, or the same length? _____
- d. This section is in what key? (letter name and mode, i.e., C major) _____
- e. In what key does the 1st reprise end? (Roman numeral in relation to the A section) _____
- f. In what key does the 2nd reprise end? (Roman numeral in relation to the A section) _____
- g. What kind of cadence ends the first reprise? _____
- h. Based on your answer to the previous question, is the first reprise harmonically open or closed? _____
- i. Consider the form; is it binary? _____ If so, is it rounded or simple? _____
 - Is there balanced aspect to the form? _____
 - If so, which measure contains the crux? _____
- j. Which of the following features promote a sense of instability at the start of the second reprise? (circle all that apply)
Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

These questions concern the B section of the overall Compound Ternary Form

NOTE: This section also contains a repeat symbol which divides it into two reprises

- k. Is the 2nd reprise shorter, longer, or the same length? _____
- l. This section is in what key? (letter name and mode, i.e., C major) _____
- m. In what key does the 1st reprise end? (Roman numeral in relation to the B section) _____
- n. In what key does the 2nd reprise end? (Roman numeral in relation to the B section) _____
- o. What kind of cadence ends the first reprise? _____
- p. Based on your answer to the previous question, is the first reprise harmonically open or closed? _____
- q. Consider the form; is it binary? _____ If so, is it rounded or simple? _____
 - Is there balanced aspect to the form? _____
 - If so, which measure contains the crux? _____
- r. Which of the following features promote a sense of instability at the start of the second reprise? (circle all that apply)
Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

Part 2 – Additional Harmonic Questions

NOTE: The Clarinet part has been transposed so it's easier for the performer to play. It's a clarinet in A, which means that when they see a C on the page, their instrument will actually play a lower pitch instead, an A. So, their part has been written higher because they always play lower than written. In short, in order to include the Clarinet part in your harmonic analysis,

you'll need to transpose its notes down by a minor third, in order to analyze the pitches as they would actually sound. For example, the first note down a minor 3rd, is F#, so that's the actual note you'd include in your analysis.'

- a. Which type of 64 chord does measure 14 contain? _____
- b. The chords in m. 6 and beat 3 of m. 12 have accidentals. What Roman numeral would you give for each?
 - Measure 6: _____
 - Measures 12 beat 3: _____
- c. Measure 68 contains a cadence in a new key. In which key is this cadence in relation to the B section? (HINT: consider that there was a key signature change at measure 47)

Part 3 – Short answer questions

- a. What features contribute to the sense of contrast in the B section of this compound ternary's overall form? (consider a multitude of musical domains like key, mode, range, register, dynamics, melodies, harmonic progressions, harmonic rhythm, accompanimental pattern, motives, articulation, etc.)
- b. Where you surprised at what happened in m. 38? Why do you think this could have a surprising effect?
- c. It seems like a new melody starts with the pickup into measure 51, but there is some connective music in the preceding four measures. What term would apply to this part of the music that occurs before the main melody really starts?
- d. Consider contrast at the level of the whole compound ternary form. Which section (A or B), seems more stable? Which specific musical details do you think are responsible for making one sound more stable than the other?

Menuetto

B.H.Crusell

Menuetto
D.C.

Clarinet in A

Violin

Viola

Cello

f sf sf

A Cl.

Vln.

Vla.

Vc.

sf p sf

A Cl.

Vln.

Vla.

Vc.

p f p

Menuetto

18

A Cl.

Vln.

Vla.

Vc.

p *cresc.* *f* *cresc.* *cresc.*

26

A Cl.

Vln.

Vla.

Vc.

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

31

A Cl.

Vln.

Vla.

Vc.

sf *sf* *ff* *p* *ff* *ff* *ff* *p* *Solo* *p*

41

A Cl.

Vln.

Vla.

Vc.

f

f

f

ff

ff

ff

ff

mp

1.

2.

47

A Cl.

Vln.

Vla.

Vc.

f

p dolce

p

dolce

p

sf

sf

sf

57

A Cl.

Vln.

Vla.

Vc.

mp

p

p

1.

2.

62

A Cl.

Vln.

Vla.

Vc.

p *f*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

69

A Cl.

Vln.

Vla.

Vc.

mp *pp*

dim. *pp*

p *pp pizz.*

pp

80

A Cl.

Vln.

Vla.

Vc.

sf *p* *f*

sf *p* *f*

sf *p* *f*

mp *f*

arco arco

Menuetto da capo

1. 2.

Ternary Form - Analysis

Scores and Audio are on the Open Music Theory website's chapter on Ternary Form (at the bottom of that webpage)

Example 2. Josephine Lang (1815-1880), "Traumbild," Op. 28, I

Part 1 – Basic Questions

NOTE: The overall form can be broken down into three large sections.

These questions concern the overall work

- a. Provide the measure number for the beginning of the second and third sections:
 - Start of second section _____
 - Start of third section _____
 - i. Is this third section A again, or is it C? _____
 - ii. Given your last answer, what is the name of this form? _____
 - iii. Is this a compound form? _____

These questions concern the first large section of this work

- b. The soloist doesn't sing at the beginning of the song. What is the term for music like this that serves to introduce the piece? _____
 - Is this the "small" or "large" variety of this formal element? _____
- c. This first section contains two phrases. What terms would you use to describe their relationship? (that is, a period, one of the hybrids, a unique form, etc.) _____
- d. There is an auxiliary section between the A and B sections of this work. Is it a transition, retransition, prefix, or suffix?
 - Is this the "small" or "large" variety of this formal element? _____

These questions concern the second large section of this work

- e. This section is in what key? (letter name and mode, i.e., C major) _____
 - In relation to the entire piece, what Roman numeral is this key? _____
(for example, if the overall piece was in C major and the B section was in A minor, the answer to the above question would be vi, because A minor is vi in the overall key of C major)
- f. How do you hear the phrase from mm. 28-32? It could be part of the B section like the previous phrase, an auxiliary section like a suffix or a retransition, or it might be something else? Which do you think is the case and why?

These questions concern the third large section of this work

- g. If this third section is A again instead of a new C section, is it exactly the same? _____
 - If it's different, what changed (for example, is it the same length)?
- h. Very often the main part of the song is finished when the soloist has completed their last phrase (this is considered the generic conclusion of the work), but more music follows to end the work.
 - Does this work contain music after the soloist finished their last phrase? _____
 - If so, what is the term for music like that, which follows the generic conclusion of the work?

Part 2 – Additional Harmonic Questions

- a. The first system contains an unusual sequence. What would you call it? _____
- b. Which type of 64 chord does measure 5 contain? _____
- c. The chords in m. 9 and beat 3 of m. 13 are chromatic. What Roman numeral would you give for each?
 - Measure 9: _____
 - Measures 13 beat 3: _____
- d. Measure 23 starts with a G in the bass, but the melody is arpeggiating a D minor chord. What do you think is happening here?

- e. Which type of 64 chord does measure 39 contain? _____
- f. There's a sequence in mm. 15-18. What type of sequence is it? _____

Part 3 – Short answer questions

- a. What features contribute to the sense of contrast in the B section of this piece? (consider a multitude of musical domains like key, mode, range, register, dynamics, melodies, harmonic progressions, harmonic rhythm, accompanimental pattern, motives, articulation, etc.)

- b. Where you surprised at what happened in m. 40? Why do you think this could have a surprising effect?

- c. Consider contrast at the level of the whole form. Which section (A or B), seems more stable? Which specific musical details do you think are responsible for making one sound more stable than the other?

- d. Beat 1 of measure 5 starts with a G7 chord but the chords before was a 64 chord.
 - What chord would have been more likely at measure 1 beat 5?
 - Why do you think that?

 - What role is the G7 chord playing between these two chords?

1.

TRAUMBILD.

Gedicht von H. Heine.

LANG (Jos.) Op. 28.

Andante.

①

Violoncello.

Violoncello musical notation, starting with a circled 1. The staff shows a melodic line with triplets and dynamics *con espressione.* and *cresc.*

Singstimme.

Singstimme musical notation, showing a whole rest for the first measure.

Pianoforte.

Pianoforte musical notation, starting with a circled 1. The piano part features a complex accompaniment with triplets and dynamics *pp* and *cresc.*

⑤

Violoncello musical notation, starting with a circled 5. Dynamics include *ff*, *tr*, *con espressione.*, and *pp*.

Singstimme musical notation, starting with a circled 5. The lyrics "Wenn ich auf dem Lager lie = ge in" are written below the staff.

Pianoforte musical notation, starting with a circled 5. The piano part features a complex accompaniment with dynamics *f*, *dim.*, and *p legato.*

⑩

Violoncello musical notation, starting with a circled 10. The staff shows a melodic line with triplets.

Singstimme musical notation, starting with a circled 10. The lyrics "Nacht und Kis = senge = hüllt. so schwebt mir vor ein süs = = ses" are written below the staff.

Pianoforte musical notation, starting with a circled 10. The piano part features a complex accompaniment with triplets and dynamics *pp*.

(F2,470.)

14

Solo.

f

an = muthig lie = bes Bild!

f

18

p

Wenn mir der stille Schummer ge = schlos = sen die

cresc.

23

pp

Augen kaum, so schleicht das lie = be Bild hin = ein in meinen Traum!

dol. *erac.* *f* *ritard.*

so schleicht das süsse Bild hin = ein in mei = nen Traum!

dim.
ff affettuoso e riten.

a tempo.

und mit dem Traum des Mor = gens zerrinnt es nim = = mer mehr;

a tempo.
p

dann trag'feh es im Her = = zen den gan = zen Tag um = her. dann

pp

6
41

trag' ich es im Her = = = zen den gan = = = zen **ff** Tag _____ im

cresc. *ff* *dim.*

stringendo.

stringendo. **ff**

45

Her = = = zen, im Her = = = zen um = her!

rit. *a tempo.*

f *ad libitum.*

a tempo.

f *f* *ad lib. p* *f*

49

cresc.

cresc. **ff** *dim.* *f* *f*

Sonata Form - Analysis

Scores and Audio are on the Open Music Theory website's chapter on Sonata Form (at the bottom of that webpage)

Example 1. Maria Hester Park (1760-1813), Piano Sonata, Op. 7, I, Allegro Spirito

Part 1 – Basic Questions

NOTE: This work is in sonata form

These questions concern the entire work

- a. First break the work down into its largest components (HINT: look for repeat signs).

	Starting Measure
Exposition	
Development	
Recapitulation	

- b. Does this piece have a slow introduction?
- If so, in what measure does it end? _____

These questions concern the Exposition

- c. Break the exposition down into its large sections

	Starting Measure
Primary Theme	
Transition	
Secondary Theme	
Closing Section	

- d. The Primary Theme is in what key? (list tonic and mode – e.g., B minor) _____
e. The Secondary Theme is in what key? (list tonic and mode – e.g., B minor) _____
- Is this key the common choice for a major-key sonata form? _____
f. Is there a medial caesura? _____ If so, in what measure? _____
g. The Essential Expository Closure is the official end of the secondary theme and it is marked by the first PAC in the new key that leads to non-Secondary theme material. What measure contains the EEC? _____
Did you entertain any other options other than the one you chose? _____
If so, which measure? _____
h. The closing section has two distinct parts. One is more lyrical and the other is more of a traditional closing-style fanfare. In what measure does the fanfare start? _____

These questions concern the Development

- i. The development starts in what key? (list tonic and mode – e.g., B minor) _____
j. The development starts with a repeated two-measure idea that seems like it could be the presentation of a sentence phrase type. Does it in fact lead to that type of phrase? _____
k. In relative terms, the development is known for being the most unstable part of a sonata form.
- Did you find that to be the case? _____
- List one dramatic moment in the development (give measure numbers) and describe what musical components contributed to its dramatic effect:

l. Developments may employ a retransition (large or small) to get back to the work's overall tonic key at the start of the recapitulation.

- Does this work have a retransition? _____
- If so, is it a “large” or “small” one? _____
- m. This development explores a new key in the middle.
 - What key does it explore? (list tonic and mode – e.g., B minor) _____
 - What Roman numeral is that key in the overall work’s key? _____

These questions concern the Recapitulation

- n. Was there a noticeable gap between the development and the recapitulation (similar to a medial caesura) or was the boundary covered up? _____
- o. The recapitulation typically restates all the exposition’s main sections (in the same order) but something is missing in this one. What is missing?
- p. It is expected that the music from the start of the secondary theme until the end will be transposed to the home key (it was in a different key in the exposition). Did this happen? _____
- q. The secondary theme is shorter in the recapitulation. Which measures from the exposition’s version are not in the recapitulation? _____
- r. Does this work contain a coda? _____

Part 2 – Additional Harmonic Questions

- a. There is a harmonic elision in m. 33. What chord did you expect to see there but didn’t get?

- b. What type of 64 chord occurs repeatedly in measures 78-83? _____
- c. What type of 64 chord occurs in measure 31? _____
- d. What type of cadences occur in m. 8 and m. 16?
 - a. Measure 8 _____
 - b. Measure 16 _____
 - c. What phrase-level form occurs in mm. 1-16? _____

Part 3 – Short answer questions

- a. It’s unusual to have a fermata only four measures into the secondary theme. What effect do you think this fermata gives this theme?

S O N A T A,

for the

Piano Forte.

respectfully inscribed to

MR. W. DANCE,

Musician in Ordinary to his Majesty, &c.

By

MARIA HESTER PARK.

Op. VII.

Ent^d at Stationers Hall

Pr. 3.^s

London.

Printed for the Author, by L. Lavenu, & Sold at his Music Warehouse
23, Duke Street, St. James's,
and at all the Principal Music Shops.

SONATA

The first system of the sonata, measures 1-3. The music is in C major and 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with eighth notes. A piano (*p*) dynamic marking is present in the right hand.

The second system of the sonata, measures 4-7. The right hand continues with a more complex eighth-note pattern, including some accidentals. The left hand maintains a steady eighth-note accompaniment.

The third system of the sonata, measures 8-12. The right hand has a melodic phrase with a slur and a piano (*p*) dynamic marking. The left hand continues with eighth-note accompaniment.

The fourth system of the sonata, measures 13-16. The right hand features a melodic line with a slur and a piano (*p*) dynamic marking. The left hand continues with eighth-note accompaniment.

The fifth system of the sonata, measures 17-20. The right hand has a melodic phrase with a slur and a piano (*p*) dynamic marking. The left hand continues with eighth-note accompaniment.

The sixth system of the sonata, measures 21-25. The right hand has a melodic phrase with a slur and a piano (*p*) dynamic marking. The left hand continues with eighth-note accompaniment.

The seventh system of the sonata, measures 26-30. The right hand has a melodic phrase with a slur and a piano (*p*) dynamic marking. The left hand continues with eighth-note accompaniment.



30 3

Esfpr:

35

40

45

49

54

60

Volti.

65

System 1: Measures 65-70. Treble clef with a circled measure number 65. Bass clef with a circled measure number 65. The music features a complex rhythmic pattern with many sixteenth notes.

70

System 2: Measures 70-75. Treble clef with a circled measure number 70. Bass clef with a circled measure number 70. The music continues with a complex rhythmic pattern. A dynamic marking 'm' is present above the treble staff.

75

System 3: Measures 75-80. Treble clef with a circled measure number 75. Bass clef with a circled measure number 75. The music continues with a complex rhythmic pattern. A dynamic marking 'm' is present above the treble staff.

79

System 4: Measures 79-85. Treble clef with a circled measure number 79. Bass clef with a circled measure number 79. The music continues with a complex rhythmic pattern. A dynamic marking 'Dim:' is present above the bass staff.

85

System 5: Measures 85-88. Treble clef with a circled measure number 85. Bass clef with a circled measure number 85. The music continues with a complex rhythmic pattern.

88

System 6: Measures 88-90. Treble clef with a circled measure number 88. Bass clef with a circled measure number 88. The music continues with a complex rhythmic pattern.

93

98

Dol:

104

109

Dol:

115

121

Rondo Form - Analysis

Scores and Audio are on the Open Music Theory website's chapter on Rondo Form (at the bottom of that webpage)

Example 1. Joseph Bologne (1745-1799), String Quartet, Op. 1, II, Rondeau

Part 1 – Basic Questions

NOTE: This work is in rondo form (5 part)

These questions concern the entire work

- a. First break the work down into its largest components. Fill out the table below using letters (A, B, C) and terms (refrain and episode) and list the first measure number of each section.
(HINT: Find all of the A (refrain) sections first)

	Starting Measure
A (refrain)	1

- b. Does this piece have a coda?
- If so, in what measure does it start? _____
- b. Does this piece contain connective sections (e.g., transitions and retransitions)? _____
- If so, where do they occur (list type and measure range for each)
- c. Does this piece contain any external auxiliary sections (e.g., prefixes and suffixes)?
- If so, where do they occur (list type and measure range for each)
- d. Does the A section contain any of the phrase-level forms that you've studied? _____
- If so, which type? _____

Part 2 – Additional Harmonic Questions

- a. Find one instance of a chromatic chord. Provide the following:
a. Measure number: _____
b. Roman numeral: _____
- b. What type of 64 chord occurs in measure 61? _____
- c. What type of cadences occur in m. 8 and m. 32?
a. Measure 8 _____
b. Measure 32 _____
- d. The dominant chord in mm. 11, doesn't resolve to tonic when the chord changes. There's a name for this type of situation. What is it called? (the answer is NOT deceptive) _____

Part 3 – Short answer questions

- a. There are many E naturals and D flats in measures 25-27. Harmonically, what is happening here?
- b. There are a few chords in the A section that are incomplete but you can suggest they are common chords by implying a note for each. List two chords that are missing important chord members and give their measure number, their implied note, and the Roman numeral you think best represents them with the note you've implied.

Le Chevalier de Saint-George

1745 - 1799



Quatuors n°4

Dédié à Monseigneur le Prince de Robec

Conducteur

Quatuor n°4

Allegro Moderato

7

13

p

mf

p

Musical score system 1 (measures 19-24). The system consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature is two flats (B-flat and E-flat). Measure 19 starts with a treble clef and a key signature of two flats. Dynamics include *f* (forte) and *p* (piano). A trill (*tr*) is marked in measure 23. The Cello/Double Bass staff has a *p* dynamic in measure 23.

Musical score system 2 (measures 25-32). The system consists of four staves. Dynamics include *mf* (mezzo-forte), *cre sc.* (crescendo), and *f* (forte). A triplet of eighth notes is marked with a '3' in measure 28. A *f* dynamic is present in the Cello/Double Bass staff in measure 32.

Musical score system 3 (measures 33-38). The system consists of four staves. Dynamics include *p* (piano). The Cello/Double Bass staff has a *p* dynamic in measure 33. The system features complex rhythmic patterns in the Violin I and II staves.

Musical score system 4 (measures 39-44). The system consists of four staves. Dynamics include *f* (forte). A trill (*tr*) is marked in measure 41. The system features complex rhythmic patterns in the Violin I and II staves.

Musical score system 1 (measures 40-44). The system consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature is two flats (B-flat and E-flat). Measure 40 starts with a treble clef and a key signature of two flats. The first violin part features a complex rhythmic pattern with sixteenth and thirty-second notes. The second violin part has a similar pattern. The cello and double bass parts provide a steady accompaniment. Dynamics include *f* (forte) and *p* (piano).

Musical score system 2 (measures 45-50). The system consists of four staves. Measure 45 begins with a treble clef and a key signature of two flats. The first violin part has a trill (*tr*) in measure 46. The second violin part has a forte (*f*) dynamic. The cello and double bass parts continue the accompaniment. Dynamics include *f* and *p*. A double bar line is present at the end of measure 50.

Musical score system 3 (measures 51-56). The system consists of four staves. Measure 51 starts with a treble clef and a key signature of two flats. The first violin part has a forte (*f*) dynamic. The second violin part has a piano (*p*) dynamic. The cello and double bass parts continue the accompaniment. Dynamics include *f* and *p*. A trill (*tr*) is present in the first violin part in measure 56.

Musical score system 4 (measures 57-62). The system consists of four staves. Measure 57 starts with a treble clef and a key signature of two flats. The first violin part has a piano (*p*) dynamic. The second violin part has a piano (*p*) dynamic. The cello and double bass parts continue the accompaniment. Dynamics include *p*. A trill (*tr*) is present in the first violin part in measure 58.

63

63

69

69

75

75

81

81

87

3

tr

tr

(?)

This system contains measures 87 to 92. It features four staves: two treble clefs, an alto clef, and a bass clef. The music is in a key with two flats and a 3/4 time signature. Measure 87 starts with a treble staff containing a triplet of eighth notes. The alto staff has a question mark in measure 88. Trills (tr) are marked in measures 90 and 91.

93

tr

tr

f

This system contains measures 93 to 96. It features four staves. Measure 93 has a trill (tr) in the first treble staff. Measure 94 has a trill (tr) in the second treble staff. Measure 95 has a forte (f) dynamic marking in the alto staff. The system concludes with a repeat sign in the final measure.

97

p

3

p

This system contains measures 97 to 102. It features four staves. Measure 97 has a piano (p) dynamic marking in the first treble staff. Measure 98 has a triplet (3) in the first treble staff. Measure 100 has a piano (p) dynamic marking in the second treble staff. The system concludes with a repeat sign in the final measure.

Rondeau

1 *p* *fin* *fin* *fin* *fin*

9 *tr*

18

27

Musical score for measures 37-44. The system consists of four staves: Violin I (top), Violin II, Cello/Double Bass (middle), and Bass (bottom). The key signature is two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some slurs and accents.

Majeur

Musical score for measures 45-52. The system consists of four staves. The key signature changes to one flat (B-flat). The music includes trills (tr) in the upper staves. The system ends with a double bar line.

mineur

Musical score for measures 53-61. The system consists of four staves. The key signature changes to two flats (B-flat and E-flat). The music features a forte (*f*) dynamic and includes slurs and accents. The system ends with a double bar line.

Musical score for measures 62-69. The system consists of four staves. The key signature changes to one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some slurs and accents. The system ends with a double bar line.

Introduction to Harmony, Cadences, and Phrase Endings

Name: _____

Part 1: Cadences in major

1. For each excerpt below:

- Identify the **major key** below the key signature
- Write the requested cadence in four voices using only I and V chords

PAC

HC

IAC

PAC



Key: _____



Key: _____



Key: _____



Key: _____

Part 2: Cadences in minor

1. For each excerpt below:

- Identify the **minor key** below the key signature
- Write the requested cadence in four voices using only i and V chords

HC

PAC

IAC

HC



Key: _____



Key: _____



Key: _____



Key: _____

Introduction to Harmony, Cadences, and Phrase Endings

Name: _____

Part 3: Analyzing cadences.

1. Identify all cadences in each excerpt below by labeling the cadence directly above the final chord of the cadence.

Excerpt #1: Francis Johnson, “Ford,” No. 7 from *A New Collection of Cotillions*, mm. 1–8.

- a. <https://youtu.be/p4xipbOihI0?t=484>

Musical notation for Excerpt #1, measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). Measure 1 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. A fermata is placed over the first measure. A triplet of eighth notes is marked with a '3' in the bass clef. The notation continues through measures 2, 3, 4, and 5, showing various chordal and melodic patterns.

Musical notation for Excerpt #1, measures 6-8. Measure 6 is marked with a '6' in the treble clef. The notation continues through measures 7 and 8. Above measure 8, the text "To Coda" and "Fine" is written. A first ending bracket labeled "1." is placed over the final chord of measure 8.

Introduction to Harmony, Cadences, and Phrase Endings

Name: _____

Excerpt #2: Francis Johnson, “Ford,” No. 7 from *A New Collection of Cotillions*, mm. 18–26.

b. <https://youtu.be/p4xipbOihI0?t=541>

18 \ominus Minore

23 D.S.

Introduction to Harmony, Cadences, and Phrase Endings

Name: _____

Excerpt #3: Francis Johnson, "Augustus," No. 3 from *A New Collection of Cotillions*
c. <https://youtu.be/p4xipbOihI0?t=180>

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The music begins with a treble clef and a key signature of two sharps. The first measure contains a quarter rest in the bass and a quarter note D in the treble. The second measure has a forte (*f*) dynamic marking. The bass line features a steady eighth-note accompaniment, while the treble line has a more active melody with eighth and sixteenth notes.

The second system of musical notation continues from the first. It begins with a measure number '5' above the treble staff. The music concludes with a double bar line and the word 'Fine' written above the treble staff. The bass line continues with its eighth-note accompaniment, and the treble line features a melodic phrase that ends with a quarter rest.

The third system of musical notation begins with a measure number '9' above the treble staff. The music starts with a piano (*p*) dynamic marking. The bass line continues with its eighth-note accompaniment, and the treble line features a melodic phrase with slurs and accents.

The fourth system of musical notation begins with a measure number '13' above the treble staff. The music concludes with a double bar line and the instruction 'D.C. al Fine' written above the treble staff. The bass line continues with its eighth-note accompaniment, and the treble line features a melodic phrase that ends with a quarter rest.

Introduction to Harmony, Cadences, and Phrase Endings

no four-part writing

Name: _____

PART 1: Cadences in major

For each example below:

1. Identify the **major** key below the key signature.
2. Using only I and V chords, write Roman numerals below the staff to produce the requested cadence.
3. Notate the chords indicated by the Roman numerals on the staff:
 - In the bass staff, write the complete triad.
 - In the treble staff, write a simple whole-note melody that ends on the correct note for the cadence.

The first example is completed for you as an example.

The first example is completed for you as an example. It shows a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The treble staff contains a whole note G4. The bass staff contains a triad of A-flat, C, and E-flat. Above the staff is a box labeled 'PAC'. The other three examples are blank grand staves with boxes labeled 'HC', 'IAC', and 'PAC' respectively.

Key: A \flat V I Key: _____ Key: _____ Key: _____

PART 2: Cadences in minor

For each example below:

1. Identify the **minor** key below the key signature.
2. Using only I and V chords, write Roman numerals below the staff to produce the requested cadence.
3. Notate the chords indicated by the Roman numerals on the staff:
 - In the bass staff, write the complete triad.
 - In the treble staff, write a simple whole-note melody that ends on the correct note for the cadence.

The first example is a blank grand staff with a treble clef and a bass clef. The key signature has one sharp (F-sharp). Above the staff is a box labeled 'HC'. The other three examples are blank grand staves with boxes labeled 'PAC', 'IAC', and 'HC' respectively.

Key: _____ Key: _____ Key: _____ Key: _____

PART 3: Analyzing cadences

For each of the following excerpts, identify all cadences by labeling the cadence type directly above the final chord of the cadence. The first cadence has been labeled for you as an example.

Francis Johnson, "Ford," No. 7 from A New Collection of Cotillions, mm. 1–8

①

HC

5

Francis Johnson, "Ford," No. 7 from A New Collection of Cotillions, mm. 18–26

②

18

22

Introduction to Harmony, Cadences, and Phrase Endings

Francis Johnson, "Augustus," No. 3 from A New Collection of Cotillions

③

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of two sharps (F# and C#). The first measure starts with a treble clef and a bass clef. The bass clef has a '7' below it. The first measure is marked with a circled '3'. The second measure is marked with a forte 'f' dynamic. The piece consists of a treble and bass staff.

5

Measures 5-8 of the piece. The music continues in the same key and time signature. The piece ends with a double bar line and the word 'Fine' above the final measure. The piece consists of a treble and bass staff.

9

Measures 9-13 of the piece. The music continues in the same key and time signature. The first measure of this system is marked with a circled '9'. The second measure is marked with a piano 'p' dynamic. The piece consists of a treble and bass staff.

14

Measures 14-17 of the piece. The music continues in the same key and time signature. The first measure of this system is marked with a circled '14'. The piece ends with a double bar line and the instruction 'D.C. al Fine' above the final measure. The piece consists of a treble and bass staff.



Spotify playlist
(link on textbook
website)

Strengthening Endings with V⁷

Name: _____

Part 1: Resolving V⁷

1. Add the correct key signature to each excerpt, then
2. Part-write each resolution of V⁷ in four-part **vocal style** following the directions above each excerpt.
3. Draw lines to show the correct resolution of the leading tone and chordal 7th

Key!

Incomplete V⁷ Default resolution Leading-tone drop

D: V⁷ I f: V⁷ i A \flat : V⁷ I

Leading-tone drop Incomplete V⁷ Default resolution

b: V⁷ i d \sharp : V⁷ i G: V⁷ I

Strengthening Endings with V⁷

Name: _____

Part 2: Analysis

- Two excerpts appear on the following pages. For each:
 - Label the key of the excerpt underneath the key signature at the beginning of the staff
 - Label all cadences in the excerpt.
 - Note: the ends of the excerpts here do not end with cadences; it's important to listen to excerpt and mark where you hear endings occurring
 - Provide a Roman numeral analysis of any cadence point that ends V⁷-I in major or V⁷-i in minor.

Excerpt 1: Mozart, "S'altro che lacrime" from *La clemenza di Tito*, mm. 3–10

Tempo di Menuetto. SERVILIA.

Thrä-nen der Zärtlichkeit um den Ge-liebten
Säl-tro che la-crime per lui non ten-ti

p *fp* *cresc.*

sind nicht das Mit-tel, das ihn be-freit, sind nicht das Mit-tel, das ihn be-
tutto il tuo piangere non gio-re-rä, tutto il tuo piangere non gio-re-

fp *cresc.* *p* *cresc.* *p*

Ed. * 5257

Strengthening Endings with V⁷

Name: _____

Excerpt 2: Clara Schumann, Piano Trio Op. 17, I

The image displays a musical score for the first movement of Clara Schumann's Piano Trio Op. 17, I. The score is arranged in three systems. The first system includes the Violino (Violin) part, the Violoncello (Cello) part, and the Piano part. The Violino part begins with a melodic line in the right hand, starting on a half note G4 and moving through a series of eighth and sixteenth notes. The Violoncello part is mostly silent in this excerpt. The Piano part features a complex accompaniment with chords and arpeggiated figures in both hands. The tempo is marked "Allegro moderato." and the dynamics include piano (*p*). The second system continues the Violino and Piano parts, showing further development of the melodic and harmonic material. The Violoncello part remains silent.

(excerpt continues on next page)

Strengthening Endings with V7

Name: _____

The musical score consists of three systems, each with four staves. The first two systems are for voice and piano accompaniment. The first system includes dynamic markings 'cresc.' and 'cresc.'. The second system includes 'cresc.'. The third system includes dynamic markings 'p' and 'ff'. The score is written in a key signature of two flats and a 4/4 time signature. The piano part features a complex harmonic texture with many chords and arpeggiated figures.

Strengthening Endings with Strong Predominants

Name: _____

Part 1: Writing from Roman numerals

- Given a key and Roman numerals, realize the following progressions in four parts.
 - Don't forget to raise the leading tone in minor!
- Identify the type of cadence you have written in each excerpt.

Excerpt 1:

B: ii⁶ V I

Excerpt 2:

f: iv V i

Excerpt 3:

Db: IV V

Strengthening Endings with Strong Predominants

Name: _____

Part 2: Writing from figures.

1. For each of the following ending patterns, please do the following:
 - Identify the key
 - Analyze the given figures with Roman numerals
 - Realize the progression in four parts
 - Label the type of cadence you wrote appropriately

Excerpt 1:

6 7
#

(key)

Excerpt 2:

#

(key)

Excerpt 3:

7

(key)

Strengthening Endings with Strong Predominants

Name: _____

Part 3: Analysis

1. For each excerpt below:

- Label the key below the key signature
- Identify all cadences in the excerpt
- Provide a harmonic analysis of the cadential ending by:
 - Looking to see if the bass line follows the pattern F-S-D ($\hat{4}-\hat{5}-\hat{1}$) as discussed in the chapter, then
 - Analyzing those bass notes with Roman numerals appropriately

Excerpt 1: Francis Johnson, “Maria Caroline,” No. 2 from *A Collection of New Cotillions*, mm. 1–8
<https://youtu.be/p4xipbOihI0?t=121>

The image shows a musical score for a piano piece in 2/4 time. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides harmonic support with chords and moving bass lines. A dynamic marking of *ff* (fortissimo) is present in measure 2. The piece concludes with a double bar line and the word "Fine" in measure 8.

Strengthening Endings with Strong Predominants

Name: _____

Excerpt 2: Francis Johnson, “William,” No. 5 from *A Collection of New Cotillions*, mm. 17–24
<https://youtu.be/p4xipbOihI0?t=368>

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piece is in 3/4 time, indicated by a common time signature with a 3 over it. The score begins at measure 17, marked with a circled '17'. The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff features a steady eighth-note accompaniment. The piece concludes with a double bar line and the instruction 'D.S.' (Da Capo) at the end.

Excerpt 3: Miranda, “You’ll Be Back” from *Hamilton* (on next page)

1. Note: this excerpt is more advanced
2. Listen to this excerpt several times:
<https://open.spotify.com/track/6OG1S805gIrH5nAQbEOPY3?si=398be69f734f48f7>
3. In a written response or a recorded video response, please answer the following:
 - You’ll surely notice a repeated accompanimental pattern in this excerpt (e.g. mm. 1–4 are repeated in 5–8). This repetition may obscure the sense of ending: is there a cadence on beat 3 of m. 4, or is the cadence on beat 1 of m. 5? Or do you hear something different entirely?
 - The bass line’s ending pattern is slightly different than what we’ve seen, and yet the pattern is clearly related to the F-S(-D) we expect. Explain what pitch replaces FA in the bass during the ending pattern, and explain how that replacement pitch makes sense given the chord(s) we might have expected to harmonize FA if it were there.
 - If you aren’t familiar with the plot of *Hamilton*, you can find a reliably quick synopsis on Wikipedia. “You’ll Be Back” is sung by the character King George III, and the style of the song is remarkably different from the numbers sung by all the other cast members. Why did Lin-Manuel Miranda (the composer) choose such a different style for King George’s character? How might the choice of style reflect the character, the plot, or other elements of the musical?

KING GEORGE:

Musical score for King George, measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The vocal line begins with a rest in the first three measures, followed by the lyrics "You say_". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The right hand plays chords, and the left hand plays a simple bass line.

Musical score for King George, measures 5-8. The vocal line continues with the lyrics "the price of my love's_ not a price_ that you're will-ing to pay._ You cry_". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Musical score for King George, measures 9-10. The vocal line features a triplet of eighth notes with the lyrics "in your tea_". The piano accompaniment consists of two chords in the right hand and a single note in the left hand.

The Phrase, Archetypes, and Unique Forms – Analyzing Sentences

Name: _____

Part 1: Writing embellishing tones in a two-voice texture

- Several bass lines are given below.
- Add three notes on the treble staff to create at least one example of each of the following embellishing tones:
 - Passing tone
 - Neighbor tone
 - Appoggiatura
 - Escape tone
 - Suspension
 - Retardation
- Remember: your embellishing tone should be the middle note of the three notes, and the outer two notes must be consonant with the base.
- Circle the embellishing tone and label it appropriately (please circle *only the embellishing tone*, not all three notes).

A **B** **C** **D**

E **F** **G** **H**

Embellishing Tones

Name: _____

Part 2: Analysis: Francis Johnson, "William," No. 5 from *A New Collection of Cotillions*, mm. 1–16

1. Listen to the excerpt several times: <https://youtu.be/p4xipbOihI0?t=312>
2. Several embellishing tones have been circled in the passage below. Label them by type.

§
ff

To Coda
Fine

12
1st repeat: D.C. al Coda
2nd repeat: D.C. al Fine

Strengthening Endings with Cadential $\frac{6}{4}$

Name: _____

Part 1: Writing

1. Several bass lines appear below. For any bass line that represents an ending pattern: (1) label the key, (2) provide a harmonic analysis, and (3) realize your progression in four parts.
2. For any bass line that isn't an ending pattern, leave the score blank.
3. You must use IV, ii⁶, cadential $\frac{6}{4}$, and V⁷ at least once below.
4. Label the type of cadence you've written appropriately.

Part 2: Analysis: Emilie Mayer, "Abendglocken," No. 1 from 2 Gesänge, mm. 13–21. (see below for recording)

1. Label the key
2. Identify all cadences
3. Provide a harmonic analysis of the ending pattern
4. Circle and label any embellishing tones in the vocal part that occur over the ending pattern you've analyzed.
5. On the blank staff below, part-write the ending pattern you identified in four parts to show the idealized underlying voice-leading. Make sure you begin with the same bass and soprano notes as in the excerpt.

- This work has not been recorded, so we'll have to make due with a midi version. That can be found in the MuseScore file in the same place you found this assignment.

Andante

Wandrer zieht auf fer - nen We - gen, in der Brust der Sehn - sucht

Qual, horch da tönt die A - bend - glock - ke lieb - lich durch das stil - le

Thal.

Performing Harmonic Analysis Using the Phrase Model

Name: _____

Analysis

1. For each excerpt below:
 - Label the key
 - Label all cadences
 - Provide a harmonic analysis of the entire excerpt
 - Circle and label embellishing tones in the melody line
 - Identify how the phrase model operates in each excerpt using the labels Tb-PD-D-Te as discussed in the chapter

Excerpt 1: Francis Johnson, “Francis,” No. 9 from *A New Collection of Cotillions*, mm. 1-8

<https://youtu.be/p4xipbOihI0?t=671>

Musical score for Excerpt 1, measures 1-8. The score is in 6/8 time and B-flat major. The melody line features several embellishing tones (accents) on the notes G4, A4, and B4. The bass line consists of a steady eighth-note accompaniment.

Musical score for Excerpt 1, measures 7-8. The score is in 6/8 time and B-flat major. The melody line features several embellishing tones (accents) on the notes G4, A4, and B4. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a double bar line and the text "To Coda Fine".

Performing Harmonic Analysis Using the Phrase Model

Name: _____

Excerpt 2: Maria Hester Park, *A Waltz*, mm. 9–17

<https://open.spotify.com/track/2cDHzxtjU9wqDcJbIqOibN?si=2989fa69f403435c> (begins @ 1:12)

Begin analyzing here

Musical score for Maria Hester Park's *A Waltz*, measures 9–17. The first part of the score (measures 9–11) is shaded gray. An arrow points to measure 12 with the text "Begin analyzing here". The score includes dynamic markings "dal" and "sf".

(continues on next page)

Musical score for Maria Hester Park's *A Waltz*, measures 12–17. The score includes dynamic markings "sf".

Musical score for Maria Hester Park's *A Waltz*, measures 18–23. The score includes a dynamic marking "h".

Performing Harmonic Analysis Using the Phrase Model

Name: _____

Excerpt 3: Wolfgang Amadeus Mozart, *Das Kinderspiel*, K. 598, mm. 1–8

<https://open.spotify.com/track/0dFkWS1SP4Rcdf8FQVp1xk?si=f1ef1341cb98493f>

Wir Kin - der, wir schme - cken der Freu - den recht viel, wir

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, 3/8 time, and features a melody with eighth and sixteenth notes. The piano accompaniment is in treble and bass clefs, 3/8 time, and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The key signature is two sharps (D major).

schä - kern und ne - cken, ver - steht sich im Spiel;

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef, 3/8 time, and features a melody with eighth and sixteenth notes. The piano accompaniment is in treble and bass clefs, 3/8 time, and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The key signature is two sharps (D major).

Prolonging Tonic at Phrase Beginnings Using the Leading-Tone Chord

Name: _____

Part 1: Short resolutions

1. For each excerpt below:

- Fill in the blank with an appropriate inversion of tonic
- Realize the progression in four parts

A

Fm: $\text{vii}^{\circ 6}_3$ _____

B

C#m: $\text{vii}^{\circ 4}_3$ _____

C

Gm: $\text{vii}^{\circ 7}$ _____

D

Dm: $\text{vii}^{\circ 6}$ _____

E

DM: $\text{vii}^{\circ 7}$ _____

F

AM: $\text{vii}^{\circ 4}_3$ _____

G

Gm: $\text{vii}^{\circ 6}_5$ _____

H

Ebm: $\text{vii}^{\circ 6}$ _____

Part 2: Analysis: Farrenc, Cello Sonata Op. 46, I

1. Listen to the excerpt several times: (score on next page)
<https://open.spotify.com/track/5SzVEIZZNbYW97G7UFM4UN?si=8833971423e04ba0>
2. Label the **key**
3. Label any **cadences** in the excerpt
4. Provide a **harmonic analysis** (i.e. Roman numerals)
5. Identify how the phrase model operates using the labels Tb-PD-D-Tc

Prolonging Tonic at Phrase Beginnings Using the Leading-Tone Chord

Name: _____

The image shows a musical score for Violoncelle and Piano. The tempo is marked "All^o mod^{to}" with a quarter note equal to 76 (♩ = 76). The key signature has one flat (B-flat). The Violoncelle part is in the bass clef, and the Piano part is in the treble and bass clefs. The score is divided into two measures by a repeat sign. The first measure shows the beginning of a phrase. The second measure shows the continuation of the phrase, with a "Dol." marking above the piano part. The piano part features a prominent leading-tone chord (F#) in the right hand, which is sustained in the left hand, creating a prolonged tonic effect.

This image is a close-up of the musical score, focusing on the leading-tone chord (F#) in the piano part. The chord is sustained in the left hand, while the right hand plays a melodic line. The "Dol." marking is visible above the piano part, indicating a dynamic marking of *Dolce*.

Part 3: Analysis: Beethoven, Piano Sonata Op. 2, No. 3, II

1. Listen to the excerpt several times (score on next page):
<https://open.spotify.com/track/3PT3O4HhQ29yRcQ8vkbIpw?si=afef71aa4bb444b8>
2. Label the **key**
3. Label any **cadences** in the excerpt
4. Provide a **harmonic analysis** (i.e. Roman numerals)
5. Identify how the phrase model operates using the labels Tb-PD-D-Te

Prolonging Tonic at Phrase Beginnings Using the Leading-Tone Chord

Name: _____

Adagio.

Part 4: Writing from figures

1. Label the **key**
2. Provide a **harmonic analysis** of the figures
3. Realize the progression in **four parts**
4. Label the type of **cadence** you wrote at the end of the excerpt

_____:
(key)

6/4 Chords as Forms of Prolongation (and review!)

Name: _____

Part 1: Review: writing tonic expansions from figures

1. Provide a harmonic analysis of the given figures.
2. Realize each progression in four parts.

b: $\frac{4}{2}$ 6 F: $\frac{6}{5}$ Ab: $\frac{4}{3}$ 6

Part 2: Review: strong predominants and the cadential $\frac{6}{4}$

1. For each of the two progressions below, add a *different* strong predominant in the blank, then
2. Realize each progression in four parts

g: i _____ $V_{4}^{6} \frac{5}{3}$ i e: i _____ $V_{4}^{6} \frac{8-7}{5-3}$ i

6/4 Chords as Forms of Prolongation (and Review!)

Name: _____

Part 3: Writing 6/4 chords from figures

1. Provide a harmonic analysis of the figures
2. Realize each progression in four parts

g:

E:

Part 4: Putting it all together.

1. Identify how the phrase model operates using the labels Tb-PD-D-Te
2. Realize the progression in four parts
3. Label the cadence with which the excerpt ends

A \flat : I vii $^{\circ}4_3$ I 6 P 6_4 I 5_3 —6—5 / 3—4—3 ii 6 V 6_4 —8—7 / 4—5—3 I

6 4 Chords as Forms of Prolongation (and Review!)

Name: _____

Part 5: Analysis: Mozart, 6 Variations K. 398 (Theme)

1. Listen to the passage several times:
<https://open.spotify.com/track/3QtPJYQ0T3UQVhYcUQUIDZ?si=86da13b2291b4b26> Label the key.
2. Label any cadences in the passage.
3. Provide a harmonic numeral analysis of the passage. Ignore the circled notes, which are embellishing tones.
4. Identify how the phrase model operates using the labels Tb-PD-D-Te

TEMA.

6 Chords as Forms of Prolongation (and Review!)

Name: _____

Part 6: Analysis: Mozart, Violin Concerto No. 3, K. 216, III, mm. 1–16

1. Listen to the following passage several times:
<https://open.spotify.com/track/3WYlr5cBiumjseqYIWTG2d?si=f6aecf13c3e14630>
2. Label the key
3. Label any cadences directly above the final chord of the cadence.
4. Provide a harmonic analysis. Although there are embellishing tones in the passage, they have not been circled for you.
5. Identify how the phrase model operates using the labels Tb-PD-D-Te

Allegro. (♩ = ca. 72.)

The musical score is presented in three systems. The first system begins with a forte (f) dynamic marking. The second system features a fermata over a chord in the second measure. The third system concludes the passage with a final cadence.

Plagal Motion as a Form of Prolongation

Name: _____

Part 1: Bass lines

1. Several bass lines appear below. For any bass line that could prolong tonic at the beginning a phrase: (1) label the key and (2) provide a harmonic analysis that is stylistically appropriate for common-practice music.
2. For any bass line that wouldn't work to prolong tonic at the beginning of a phrase, leave the score blank.
3. Some excerpts have multiple possible harmonizations.



Part 2: Analysis: Joseph Bologna, *Six Concertante Quartets No. 4, II*, mm. 54–61 (see attached score packet)

1. Listen to the excerpt: a MuseScore recording is in the same place you found this assignment (no professional recording, unfortunately 😞)
2. Label the key
3. Identify all cadences
4. Provide a harmonic analysis of the entire passage
 - Follow the process from class where you scan the bass and take an educated guess about the progression based on where it's located in the phrase and your knowledge of the common patterns we've been learning in class.
5. Circle and label any embellishing tones in the violin 1 part (top staff).
6. Measure 59 contains two harmonies, one for each bass note in that measure. The second harmony in the measure is missing a note that is seemingly very important! In the blank space below, please explain in writing: (1) What note is missing? (2) Why do you think Bologna left that note out? (3) How is it that we can still tell what the chord is?

Plagal Motion as a Form of Prolongation

Name: _____

Part 3: Analysis: Hoffmeister, Clarinet Concerto in B \flat , I, mm. 70–85 (see attached score packet)

1. Listen to the excerpt below several times:
<https://open.spotify.com/track/71uhYCiH97bUYMR06ociiO?si=eead46e1d1344dfe> (@ 2:05)
2. This score is a **transposed score** meaning that the clarinet part is not written as it sounds. To determine the note the clarinet is playing, transpose the clarinet line down a major 2nd.
3. Label the key
4. Label all cadences
5. Provide a harmonic analysis of mm. 70–85
6. Identify how the phrase model operates using the labels Tb-PD-D-Te

Plagal Motion as a Form of Prolongation

Name: _____

Score Excerpts

Score for Part 2: Joseph Bologna, Six Concertante Quartets No. 4, II, mm. 54–61.

52 53 54 55 56 57 58 59 60 61

Fine
Rondeau D.C. al Fine

21 22 23

f *p* *f* [*p*]
f [*p*] [*f*] [*p*] [*f*]
[*p*]
p

Plagal Motion as a Form of Prolongation

Name: _____

Score for Part 3: Hoffmeister, Clarinet Concerto in B \flat , I, mm. 70–85

69 cl. (B \flat)

Pno

p

74

78

Plagal Motion as a Form of Prolongation

Name: _____

Musical score for a piece titled "Plagal Motion as a Form of Prolongation". The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 82. The melodic line features a series of eighth-note chords in the first two measures, followed by a half-note chord in the third measure, and a half-note chord in the fourth measure. The piano accompaniment consists of a steady eighth-note chordal pattern in the first two measures, followed by a half-note chord in the third measure, and a half-note chord in the fourth measure. The score ends with a fermata over the final half-note chord in the fourth measure. A dynamic marking of *f* (forte) is present in the piano accompaniment in the fourth measure. A trill marking (*tr*) is present in the melodic line in the fourth measure.

La ($\hat{6}$) in the Bass at Beginnings, Middles, and Endings

Name: _____

Part 1: Bass Lines

- Below are several bass lines.
 - Label the key you're thinking in, then
 - using Roman numerals, indicate a common harmonization of the given bass line according to where it occurs in a phrase (beginning, middle, end).
- You do not need to part write the progression.

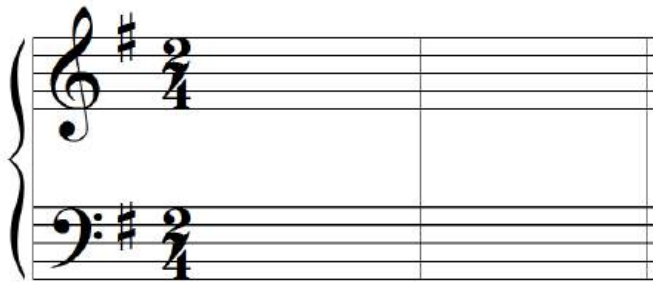


La ($\hat{6}$) in the Bass at Beginnings, Middles, and Endings

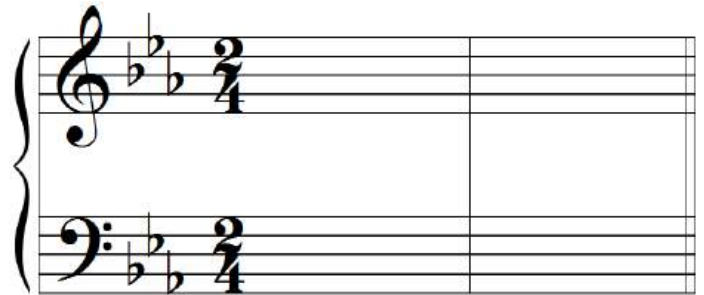
Name: _____

Part 2: Short progressions from figures and Roman numerals

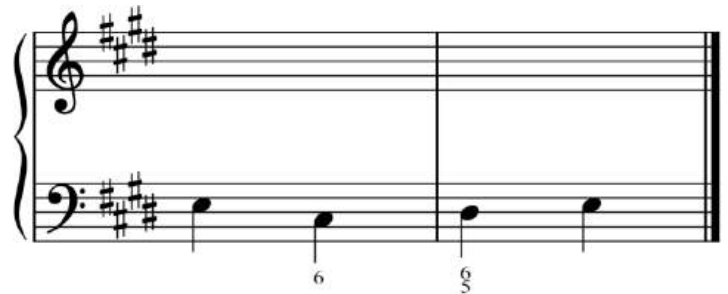
1. Two excerpts below use figures, while the other two use Roman numerals.
2. Provide a harmonic analysis of the two excerpts with figures, then
3. Realize the Roman numerals for all excerpts in four parts.



G: I (IV⁶) I⁶



c: i iv⁶ V



La (6̂) in the Bass at Beginnings, Middles, and Endings

Name: _____

Part 3: Unfigured bass

1. Provide a Roman numeral analysis that appropriately harmonizes the given bass line
2. Add a contextual analysis below your Roman numerals
3. Realize your analysis in either keyboard or vocal style (your choice)
4. Label the type of cadence you wrote appropriately

The musical notation shows a bass line in 3/4 time with a key signature of two flats. The notes are: G2 (half note), F2 (quarter note), E2 (quarter note), D2 (quarter note), C2 (quarter note), B1 (quarter note), A1 (quarter note), G1 (quarter note). The treble clef staff is empty.

E \flat :

Part 4: Analysis: Joseph Bologne, *Six Concertante Quartets No. 5, I*, mm. 14–21

1. Listen to the excerpt: <https://youtu.be/6ASJMvFLYYI?t=30> (starts at about 0:30)
2. **Although the key signature suggests GM/Em, this passage is in DM.**
3. Identify all cadences (in DM!)
4. Provide a harmonic analysis of the entire passage (in DM!)
 - Note 1: the bass has the melody here, so there are some embellishing tones in the bass. You don't need to label them.
 - Note 2: mm. 18–20 are a little tricky because of embellishing tones in the cello. You should find a progression that relates to the chapter here.
5. On the blank staff below, provide a reduction of the progression you discovered in Bologne's quartet. Be sure you begin with the soprano and bass notes from the quartet itself, then continue on with part-writing as we have been in class.
 - As you work with mm. 14–17, consider that 16–17 are a repetition of 14–15. If you choose to reflect that repetition in your reduction, it might mean that an active note in m. 15 doesn't resolve as expected, and that's okay!
 - For m. 21, you can just use a whole note to represent a single I chord in that measure.

La (6̂) in the Bass at Beginnings, Middles, and Endings

Name: _____

An empty musical score for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is G major and the time signature is 4/4.

Musical score for measures 9 through 14. The score is in G major and 4/4 time. Measures 9-14 are highlighted in a grey box. Measure 9 starts with a piano (*p*) dynamic. Measures 10-13 feature a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 14 ends with a fermata over the final note.

Musical score for measures 15 through 20. The score is in G major and 4/4 time. Measures 15-20 are not highlighted. Measures 15-17 feature a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. Measures 18-20 feature a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for measures 21 through 23. The score is in G major and 4/4 time. Measures 21-23 are highlighted in a grey box. Measure 21 starts with a piano (*p*) dynamic. Measures 22-23 feature a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 22 includes a forte (*f*) dynamic marking.

La (6̂) in the Bass at Beginnings, Middles, and Endings

Name: _____

Part 5: Analysis 2: Emilie Mayer, String Quartet in E minor, mm. 9–20

1. Recording: <https://youtu.be/h8uMhXLJcYE> (@ 0:17)
2. Below is a list of features. Circle any that appear in this excerpt.

Deceptive motion

Plagal motion immediately after a cadence

Phrygian HC

3. Label all cadences in the excerpt.

4. Harmonic analysis is not required for this excerpt.

7 **rallentando** *tr* **a tempo**

Vln. 1 *p* *mf* *crescendo*

Vln. 2 *p* *mf* *cresc.*

Vla. *p* *mf* *crescendo*

Vlc. *mf* *crescendo*

13 **rallentando** *tr* *tr* *tr*

Vln. 1 *f* *diminuendo* *p* *pp* *f*

Vln. 2 *f* *dim.* *p* *pp* *f*

Vla. *f* *dim.* *p* *pp* *f*

Vlc. *f* *f*

La (6̂) in the Bass at Beginnings, Middles, and Endings

Name: _____

20

a tempo

Vln. 1

Vln. 2

Vla.

Vlc.

mf

mf

mf

mf

A

Part 6: Analysis 3: Emilie Mayer, *Impromptu* Op. 44, mm. 33–40.

1. Recording: <https://youtu.be/QhTTZjxWlO0> (@ 0:57)
2. Below is a list of features. Circle any that appear in this excerpt.

Deceptive motion

Plagal motion immediately
after a cadence

Phrygian HC

3. Label all cadences in the excerpt.
4. Provide a harmonic analysis **in D \flat major. The excerpt has changed keys.**
 - The harmony in the box is one we haven't learned yet. You can ignore it for now.
5. Part write the progression from the excerpt on the blank staff below the excerpt.
 - Begin on a I chord with a D \flat in the soprano. This will connect to the excerpt better than starting on an A \flat .
 - For m. 37, you can just show the chord on the downbeat as if it lasts a whole measure (so with a dotted half note).

La (6̂) in the Bass at Beginnings, Middles, and Endings

Name: _____

Handwritten musical score for measures 33-37. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked *a tempo* and the dynamics are *p*. The bass line features a consistent pattern of a half note G2 (labeled 'La') followed by a quarter note chord. The chords are: measure 33 (F2-A2-C3), measure 34 (F2-A2-C3), measure 35 (F2-A2-C3), measure 36 (F2-A2-C3), and measure 37 (F2-A2-C3). The treble line contains chords and melodic fragments. A black box highlights the final measure (37) in both staves. Pedal markings (Ped. and *) are present below the bass line.

Handwritten musical score for measures 38-41. The score is in 3/4 time with a key signature of three flats. The dynamics are *f* and *cresc.*. The bass line continues with the half note G2 (labeled 'La') and quarter note chord pattern. The chords are: measure 38 (F2-A2-C3), measure 39 (F2-A2-C3), measure 40 (F2-A2-C3), and measure 41 (F2-A2-C3). The treble line contains chords and melodic fragments.

Empty musical staff for practice, consisting of a grand staff with a treble clef and a bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The staff is divided into measures by vertical bar lines.

Mi (3̂) in the Bass at Beginnings

Name: _____

Part 1: Unfigured bass

1. Play or sing through the given bass line.
2. Label the key.
3. Label every bass pitch with solfège.
4. Provide a harmonic analysis that uses progressions we have read about in the textbook according to the bass line patterns you've identified by labeling the pitches with solfège
5. Identify how the phrase model operates in the excerpt using the labels Tb-PD-D-Te
6. Realize the progression in four parts
7. Label the cadence you wrote.



(key)

Part 2: Analysis: Beethoven, “Urians Reise um die Welt” Op. 52, No. 1.

1. Listen to Urian’s first stanza here:
<https://open.spotify.com/track/2EGJPeOaqdhgZFiaACMeYE?si=5118c04e62ff4e0b>
2. Label the key (score on next page)
3. Labels for all cadences in the excerpt
4. Provide a harmonic analysis
5. Identify how the phrase model operates in the excerpt using the labels Tb-PD-D-Te

Mi (♭) in the Bass at Beginnings

Name: _____

In einer mässigen geschwinden Bewegung mit einer komischen Art gesungen.

Singstimme. 

PIANOFORTE. 



thät das Reisen wählen.

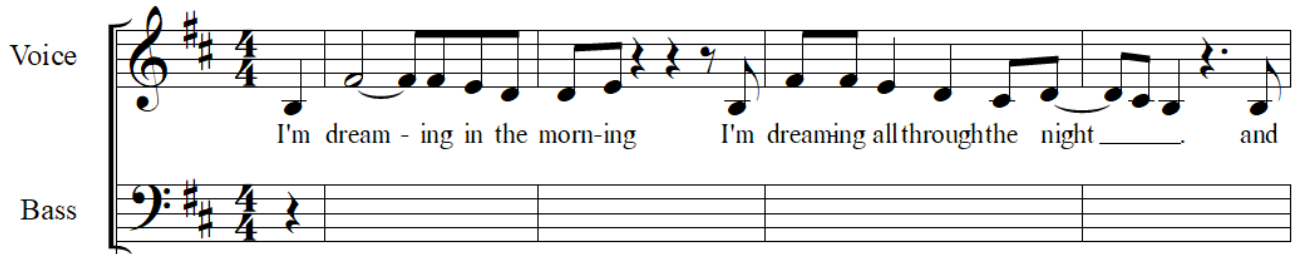
Part 3: Transcription and analysis: Weezer, “Dreamin”

- The score on the next page shows the vocal line and the harmonic rhythm (speed at which chords change) for the first chorus of Weezer’s “Dreamin”:
<https://open.spotify.com/track/76fPCApSm83NPiLDC4o07u?si=4cbd6a486d2343eb> (@ 0:15)
- Notate the bass. You should have one bass note per chord change, and your bass line should be very repetitive.
- It’s common for pop songs to use mostly root position chords, and this song is no exception. Using your notated bass line as a guide, provide a Roman numeral analysis of the chord changes in this song (one numeral per bass note).
 - Hint: you should find that it follows a chord progression we studied in class!
- Do you think the repetitiveness of the chord progression means that the verse ends without a cadence/closure? Briefly discuss in the blank space below.

Mi (♩) in the Bass at Beginnings

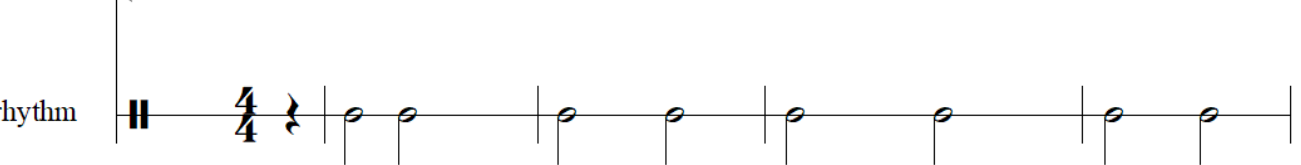
Name: _____

Voice



Bass

Harmonic rhythm



I'm dream - ing in the morn-ing I'm dreaming all through the night ____ and

5



5



when I'm dream-ing I know - that it's al - right ____ . Woo__ ooh oh ____ I'm...

Predominant Sevenths

Name: _____

Part 1: Unfigured bass

1. Provide a Roman numeral analysis that appropriately harmonizes the given bass line
2. Add a contextual analysis below your Roman numerals
3. Realize your analysis in either keyboard or vocal style (your choice)
4. Label the type of cadence you wrote appropriately

Musical notation for Part 1: Unfigured bass. The piece is in E-flat major (two flats) and 3/4 time. The bass line consists of the following notes: G2 (half), A2 (quarter), B2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (half), G3 (quarter).

E♭:

Part 2: Figured bass

1. Label the key
2. Analyze the given figures appropriately
3. Add a contextual analysis below your Roman numerals
4. Realize your analysis in four-part **keyboard style**

Musical notation for Part 2: Figured bass. The piece is in E-flat major (two flats) and 4/4 time. The bass line consists of the following notes: G2 (half), A2 (quarter), B2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (half), G3 (quarter). Below the notes are figured bass figures: 4 2, 6 5, 6 5, 4 2, 6, 7, 8-7, 6-5, 4-#, 5-6-5, 3-4-3.

Predominant Sevenths

Name: _____

Part 3: Analysis: Chopin, Waltz Op. 69, No. 2 (mm. 9–16) (on next page)

1. Listen to the following excerpt several times
 - Recording available on Canvas in the same place you found the link to this assignment.
2. Label the key
3. Label any cadences
4. Provide a Roman numeral analysis of mm. 9–16 only
5. Add a contextual analysis below your Roman numerals
6. Diagram the form of the excerpt in the blank space underneath the first system

The image shows a musical score for Chopin's Waltz Op. 69, No. 2, measures 9–16. The score is in G major and 3/4 time. Measures 9–13 are highlighted with a blue box. The bass line contains Roman numeral analysis and asterisks. Measure 14 is marked 'rit. -'. Measures 15–16 are shown below.

Part 4: Analysis: Farrenc, Cello Sonata, II, mm. 1–8. (on next page)

1. Listen to the following excerpt several times: <https://www.youtube.com/watch?v=IQdl1sdE0k>
2. Label the key
3. Label any cadences
4. Provide a Roman numeral analysis of the excerpt
5. Add a contextual analysis below your Roman numerals
6. Diagram the form of the excerpt in the blank space below.

Predominant Seventh

Name: _____

The first system of music is in the key of B-flat major (two flats) and 6/8 time. It consists of three staves. The top staff is a single bass line starting with a piano (*p*) dynamic, containing four measures of half notes. The middle staff is a treble line starting with a *Dol.* (Dolce) dynamic, containing four measures of eighth notes. The bottom staff is a bass line containing four measures of chords, primarily triads and dyads.

The second system of music continues in the key of B-flat major and 6/8 time. It consists of three staves. The top staff is a bass line with a melodic line of eighth notes, some beamed together. The middle staff is a treble line with a complex texture of chords and moving lines, including some sixteenth-note patterns. The bottom staff is a bass line with a steady eighth-note accompaniment.

Applied Chords A

Name: _____

PART 1

Label the following applied chords with Roman numerals and figures, including sevenths and inversions.

① ② ③ ④ ⑤

Gm: _____ A \flat : _____ D: _____ F: _____ A: _____

⑥ ⑦ ⑧ ⑨ ⑩

B \flat : _____ D: _____ Am: _____ Dm: _____ D \flat : _____

PART 2

Write the following applied chords in closed position.

⑪ ⑫ ⑬ ⑭ ⑮

E: V $\frac{6}{5}$ /vi Dm: vii $^{\circ 6}$ /iv B: V/iii C \sharp m: V $\frac{4}{2}$ /V Gm: vii $^{\circ 7}$ /VII

⑯ ⑰ ⑱ ⑲ ⑳

E \flat : vii $^{\circ 6}$ /ii G: V $\frac{4}{3}$ /vi Fm: vii $^{\circ 6}$ /VI Bm: V 7 /III A: V 6 /IV

PART 3

- Find applied chords within lead sheet symbols below and circle them.
- Write the appropriate Roman numeral under each circled chord.

Note: You do not need to notate anything inside the staff.

Dm A7/E Dm/F Gm/B \flat Dm/A A/G D7/F# Gm

Dm:

G# ϕ 7/B A A \circ 7/C B \flat /D E7 A7 Dm

Applied Chords B

Name: _____

PART 1

Label the following applied chords with Roman numerals and figures, including sevenths and inversions.

① ② ③ ④ ⑤

Gm: _____ Ab: _____ D: _____ F: _____ A: _____

⑥ ⑦ ⑧ ⑨ ⑩

Bb: _____ D: _____ Am: _____ Dm: _____ Db: _____

PART 2

Write the following applied chords in closed position.

⑪ ⑫ ⑬ ⑭ ⑮

E: V^6/vi Dm: vii^{o6}/iv B: V/iii C#m: V^{\sharp}/V Gm: vii^{o7}/VII

⑯ ⑰ ⑱ ⑲ ⑳

Eb: vii^{o6}/ii G: V^{\sharp}/vi Fm: vii^{o6}/VI Bm: V^7/III A: V^6/IV

PART 3

- Find applied chords within lead sheet symbols below and circle them.
- Write the appropriate Roman numeral under each circled chord.

Note: You do not need to notate anything inside the staff.

Dm A7/E Dm/F Gm/B \flat Dm/A A/G D7/F# Gm

Dm:

G# $^{\circ}7$ /B A A $^{\circ}7$ /C B \flat /D E7 A7 Dm

Applied Chords (Jazz/Pop Focus)

Name: _____

PART 1

Label the following applied chords with Roman numerals below the staff and chord symbols above the staff. The first chord is completed for you as an example.

① A^{o7} ② _____ ③ _____ ④ _____ ⑤ _____

Gmi: vii^{o7}/III Ab: _____ D: _____ F: _____ A: _____

⑥ _____ ⑦ _____ ⑧ _____ ⑨ _____ ⑩ _____

Bb: _____ D: _____ Ami: _____ Dmi: _____ Db: _____

PART 2

- Above the staff, write the chord symbol suggested by the Roman numeral.
 - Notate the following applied chords in closed position.
- The first chord is completed for you as an example.

⑪ G^{#7} ⑫ _____ ⑬ _____ ⑭ _____ ⑮ _____

E: V⁷/vi Dmi: vii^{o7}/iv B: V⁷/iii C#mi: V⁷/V Gmi: vii^{o7}/VII

⑯ _____ ⑰ _____ ⑱ _____ ⑳ _____

Eb: vii^{o7}/ii G: V⁷/vi Fmi: vii^{o7}/VI Bmi: V⁷/III A: V⁷/IV

PART 3

- Find applied chords in the chord progressions below and circle them.
- Write the appropriate Roman numeral under each circled chord.

21

F:

22

Bb:

23

A:

Tonicization Voice Leading and Score Analysis

Name: _____

Part 2: Short figured bass

1. Label the key for each segment
2. Analyze the figures in each segment
3. Realize each two-chord progression in four parts

Musical score for Part 2: Short figured bass. The score is in 4/4 time and consists of four measures. The key signature changes from two flats to two sharps. The bass line is accompanied by figured bass notation.

Figured bass notation: $\begin{matrix} 6 \\ 5 \\ \flat \end{matrix}$, \flat , $\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$, 6, $\begin{matrix} \flat 7 \end{matrix}$, \flat , $\begin{matrix} 6 \\ \sharp \end{matrix}$

Part 3: Longer figured bass

1. Label the key
2. Analyze the figures
3. Realize the progression in four parts
4. Label any cadences
5. Identify how the phrase model operates using the labels Tb-PD-D-Te

Musical score for Part 3: Longer figured bass. The score is in 4/4 time and consists of four measures. The key signature is two sharps. The bass line is accompanied by figured bass notation.

Figured bass notation: 6, $\begin{matrix} 6 \\ 4 \end{matrix}$, $\begin{matrix} 6 \\ 5 \\ \boxed{2} \end{matrix}$, $\begin{matrix} 8 & 7 \\ 6 & 5 \\ 4 & \sharp \end{matrix}$, 7, $\boxed{2}$

Tonicization Voice Leading and Score Analysis

Name: _____

Part 4: Analysis: Schubert, “An die Musik” (score at end of assignment)

1. Listen to the excerpt: <https://open.spotify.com/track/4GGLg6HeStoXAv2SBqRli0?si=08ccbbfe28b44763>
2. Label the key
3. Label all cadences (but see the short answer question below for some more context first)
4. Provide a harmonic analysis (but again see the short answer question below for some more context first)
5. A chart appears on page 2. Identify which of features in the chart appear in this excerpt by indicating the measure in which the feature appears. If one doesn't appear, write “N/A”
 - Note 1: I've just listed nearly all features we've studied. Several do not appear.
 - Note 2: If a feature appears more than once, you can just select one measure where it appears

Neighbor $\frac{6}{4}$		Plagal use of (IV)	
Passing $\frac{6}{4}$		Tonicized deceptive motion	
Cadential $\frac{6}{4}$		Phrygian HC	

Part 5: Short answer questions

1. Schubert chooses to make the bass more melodic than the right hand piano part at the beginning of the excerpt, and he also chooses not to have the left hand play anything on beat one of m. 1.
 - a. What note would occur there if we were to insert one (consider where we're at in the piece as well as other measures in the piece that are similar for clues)?
 - b. What effect does Schubert create by omitting this note and starting on Sol in the bass harmonized by a tonic chord in the right hand?

Tonicization Voice Leading and Score Analysis

Name: _____

2. There are several possible ways to interpret phrase and cadence with respect to this excerpt. Remember that cadences are goals toward which a phrase moves, and that the clearest phrase endings are marked by a cadence then followed by a sense of beginning. Remember also that it's possible for a cadence to be proposed and then subsequently undermined by what happens next. We've seen this symbol to represent



that: With all this in mind, discuss your interpretation of phrase and cadence in this piece. What locations did you consider? What factors led to your decision to accept or reject a particular location as a phrase ending/cadence point?

3. Finally, taking into consideration all your thoughts so far, consider the text (below). Do you think there is a reason that Schubert has chosen not to make phrase endings particularly clear in this song?

Du holde Kunst, in wieviel grauen Stunden, Wo mich des Lebens wilder Kreis umstrickt, Hast du mein Herz zu warmer Lieb entzunden, Hast mich in eine bessre Welt entrückt!	Beloved art, in how many a bleak hour, when I am enmeshed in life's tumultuous round, have you kindled my heart to the warmth of love, and borne me away to a better world!
Oft hat ein Seufzer, deiner Harf entflossen, Ein süsser, heiliger Akkord von dir Den Himmel bessrer Zeiten mir erschlossen, Du holde Kunst, ich danke dir dafür!	Oftentimes a sigh, escaping from your harp, a sweet, celestial chord has revealed to me a heaven of happier times. Beloved art, for this I thank you!

Tonicization Voice Leading and Score Analysis

Name: _____

Mässig.

Singstimme.

Du hol.de Kunst, in wie viel grauen
Oft hat ein Seuf - - zer, dei - ner Harf ent -

Pianoforte.

Stunden, wo mich des Le - bens wil - der Kreis um - strickt, hast du mein
flossen, ein sü - sser hei - li - ger Ac - cord von dir, den Him - mel

Herz zu war - mer Lieb' ent - zunden, hast mich in ei - ne bess' - re Welt ent - rückt, in ei - ne
bess' - - rer Zei - ten mir er - schlossen, du hol - de Kunst, ich dan - ke dir da - für, du holde

bess' - re Welt - ent - rückt.
Kunst, ich dan - ke dir.

Extended Tonicization and Modulation

Name: _____

Part 1: Additional practice writing and resolving secondary chords

1. Add the key signature for each excerpt below (the first one is done for you), then
2. Fill in the blank with an appropriate Roman numeral, then
3. Part-write the progression

1	2	3	4	5
GM: $V^{\frac{9}{5}}/ii$	_____ Cm: $V^{\frac{4}{2}}/iv$	_____ EM: $V^{\frac{4}{3}}/vi$	_____ Fm: $vii^{\circ\frac{4}{3}}/iv$	_____ Bm: $vii^{\circ\frac{6}{5}}/V$

Part 2: Closely-related keys

A. List all the keys that are closely-related to D major.

	D major (I)	

B. List all the keys that are closely-related to F minor.

	F minor (i)	

Part 3: Analysis of a modulating excerpt: Schubert, String Quartet No. 9, II (score below)

1. A score appears on the next page. Listen to the excerpt:
<https://open.spotify.com/track/0cLADQIYaPTzrwLdJYrwQi?si=88242baf1daf4e82>
2. Label the home key at the beginning of the score
3. Label all cadences in the excerpt by key and cadence type (e.g.: V:PAC means “a PAC in the dominant”)
4. Provide a harmonic analysis of the entire excerpt. The excerpt modulates: please be sure to identify cadences first so you know which phrase contains the modulation. As you analyze, please keep in mind the next bullet point.
5. Some unusual harmonic motion occurs in m. 1 to the downbeat of m. 2, and that motion is repeated several times in the excerpt. “Unusual” means that your Roman numeral won’t make much sense here. On the staff below, provide a reduction of these three beats in which you show only one soprano and bass note for each beat (no inner voices). Measure 1 beat 2 contains several soprano options: the best one is going to be the one that gives you a smooth soprano; the others can be considered embellishing. Your reduction should include very smooth motion.
 - In the space beside the reduction, discuss how your reduction shows what makes the passage coherent better than your harmonic analysis does (hint: think intervals!)

Extended Tonicization and Modulation

Name: _____

Two empty musical staves, one for the treble clef and one for the bass clef, both in 2/4 time and B-flat major. The staves are blank, intended for the student to write their own musical response.

Andantino.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat major) and the time signature is 2/4. The tempo marking is 'Andantino.' The music begins with a piano (*pp*) dynamic. The first staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic accompaniment with chords and moving lines.

The second system of the musical score continues the piece. It consists of four staves. The key signature changes to one flat (F major) in the second measure of the system. The tempo remains 'Andantino.' The music continues with melodic and harmonic development, featuring various rhythmic patterns and dynamics, including a piano (*p*) dynamic marking.

Extended Tonicization and Modulation

Name: _____

Part 4: Writing a modulation

1. On the blank staff below, write a four-measure harmonic progression that:
 - Is in B minor and $\frac{4}{4}$
 - Begins by establishing the home key using a common tonic expansion paradigm
 - Modulates to a closely-related key using an appropriate pivot chord
 - Ends with an authentic cadence in the new key
 - Uses at least one cadential $\frac{6}{4}$
2. Provide a harmonic analysis of your progression
3. Realize your progression in four voices.

Modal Mixture – Assignment 1

Part 1 – Converting Existing Chords

- These notated chords do not have modal mixture. Create modal mixture by altering them so that they match the quality of the given Roman numeral.

iv bVI bIII i ii^o₆ ii^o₇

Part 2 – Creating Modal Mixture Chords from Scratch

G: bVI F: ii^o₆ f#: I Eb: ii^o₅ B: iv

Db: ii^o₇ D: bIII Bb: bVII c#: I Ab: i

Part 3 – Modal Mixture with Figured Bass

- Realize the figured bass in “keyboard style”

F: 6/5 b5 b3 b7 6/4—5/3

DOUZE ETUDES OP. 35

1RE SUITE.

NO. 3

EDITED BY BRIAN EDWARD JARVIS

CHARLES-VALENTIN ALKAN (1813- 1888)

ANDANTINO $\text{♩} = 63$
DOUX, CHANTANT ET SOUTENU.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ANDANTINO' with a quarter note equal to 63 beats per minute. The performance instructions are 'DOUX, CHANTANT ET SOUTENU.' The first system features a right-hand melody with a slur over the first four measures and fingering numbers 5, 2, 5, 2, 5, 2. The left hand has a steady eighth-note accompaniment with a 'Ped' marking. The second system continues the melody and accompaniment, also with a 'Ped' marking. The third system is marked 'SEMPRE.' and includes a slur over the first four measures and fingering numbers 1, 3, 5, 3 in the right hand. The fourth system includes a slur over the first four measures and fingering numbers 5, 2, 3, 2, 5, 2, 5, 3, 5, 3 in the right hand. The left hand accompaniment is consistent throughout, with 'Ped' markings.

5 5

pp 3 2

5 5 5

2 2 2

f

DIM.

Neapolitan 6th (\flat II⁶) – Assignment 1

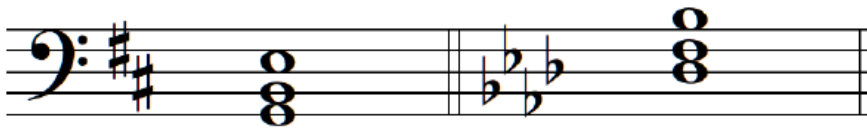
Part 1 – Converting Existing Chords

These chords are either $ii^{\circ 6}$ or ii^6 . Convert them into \flat II⁶ chords.



A minor

G minor



D major

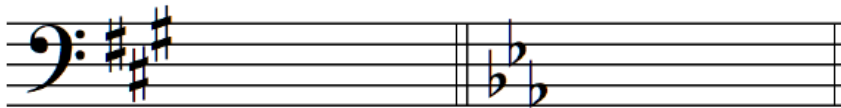
A \flat major

Part 2 – Creating Neapolitan 6th Chords from Scratch



e: \flat II⁶

d: \flat II⁶



A: \flat II⁶

E \flat : \flat II⁶

Part 4 – Four-Voice Part Writing

An empty musical staff for four-voice part writing. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is 4/4.

c: i V₅⁶ i vii^{o6} i⁶ bII⁶ V₄⁶⁻⁵₃

An empty musical staff for four-voice part writing. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has no flats and the time signature is 4/4.

C: I V₂⁴ IV⁶ ₄⁶ ii₅⁶ V₂⁴ I⁶ ₃⁵ bII⁶ vii^{o7} V₄⁶⁻⁵₃ I

(passing)

Part 5 – Analysis of Music with the Neapolitan 6th

- Provide a complete harmonic analysis of the following phrase
- a. Moritz Moszkowski – *Spanish Dance*, Op. 12, no. 1 (originally for piano four hands), mm. 51-58

First two measures of the musical phrase. The key signature has one flat (Bb) and the time signature is 3/8. The melody is in the right hand, and the accompaniment is in the left hand.

Last three measures of the musical phrase. The key signature has one flat (Bb) and the time signature is 3/8. The melody is in the right hand, and the accompaniment is in the left hand.

Augmented 6th Chords – Assignment 1

Part 1 – Converting Existing Chords

These chords are close to being augmented sixth chords but they need to be adjusted with accidentals to sound like augmented sixth chords. Convert them into the requested augmented 6th chords.

e: It⁺6 d: Fr⁺6 f#: Fr⁺6 c: Ger⁺6

Bb: Ger⁺6 A: It⁺6 D: Fr⁺6 F: It⁺6

Part 2 – Creating Augmented 6th Chords from Scratch

c#: Ger⁺6 G: It⁺6 Bb: Fr⁺6 f: It⁺6

Ab: Fr⁺6 f#: It⁺6 F: Ger⁺6 B: Ger⁺6

Part 3 – Augmented 6ths with Figured Bass

- Realize the figured bass in “keyboard style”

Musical notation for figured bass in D minor, 4/4 time. The bass line consists of six notes: D, E, F, G, A, B. The figured bass notation below the notes is: d: 6/5 #4/2 6 #6 4—#.

Musical notation for figured bass in F# minor, 4/4 time. The bass line consists of six notes: F#, G, A, B, C, D. The figured bass notation below the notes is: f#: #4/2 6 #6/4/3 #.

Part 4 – Four-Voice Part Writing

b: i 6 V₃⁴ V₅⁶ i Ger⁺⁶ V⁴—3

Ab: I V₂⁴ IV⁶ Ger⁺⁶ V₆⁸—₄⁷—₃⁵ I₇⁹—₄⁸—₃⁸

Part 5 – Analysis of Music with Augmented 6th Chords

- a. Frederic Chopin, Nocturne in C# minor, Op. posthumous (mm. 1-2)

b. Scott Joplin, "The Sycamore" A Concert Rag, mm. 29-36

The image displays a musical score for Scott Joplin's "The Sycamore" A Concert Rag, measures 29-36. The score is written for piano and consists of two systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The first system (measures 29-34) features a complex, syncopated melody in the treble staff and a bass line with frequent chords and eighth-note patterns. The second system (measures 35-36) continues the piece, showing a change in the bass line's rhythmic pattern and a final cadence. Performance markings include "Ped." (pedal) and "*" (accents) under the bass line, and an "A" (accent) above the final chord in measure 36.

Common-Tone Chords (CT⁰⁷ & CT⁺⁶) – Assignment 1

Part 1 – Creating common-tone chords by adding multiple neighbor tones

D: I⁵—6—5 I⁵—14—5 I³—12—3 I⁵—6—5
I₃—14—5

F: I⁵—**6**—5 I⁵—14—5 I³—12—3 I⁵—**6**—5
I₃—14—5

Part 2a

- (First two examples) Create a common-tone chord that with complete neighbors
- (Third example) Create a common-tone chord where the first chord is a triad but the third chord is a dominant seventh with the same root as the first chord.

B^b: I⁵—6—5 C: I⁵—**6**—5 A: I⁵—6—**7**
I₃—14—5 I₃—12—3 I₃—12—5
 CT⁰⁷ CT⁰⁷ CT⁰⁷

Part 2b – Create common-tone chords that are incomplete neighbors

E: I $CI^{\circ 7}$ V_3^4 $CI^{\circ 7}$ I^6 ii^6 V

Part 3 – Common-tone chords with Figured Bass

- Realize the figured bass in “keyboard style”

#6 #4 #2

#6 #4 #2 7

Part 4 – Four-Voice Part Writing

Ab: I V₂⁴ I⁶ ₃ V₃⁴ CT^{o7} I⁶ V₅⁶ IV vii^{o7} V₄⁶ ₃ I₅⁵ ₃ ¹⁶ ₁₂ ⁵ ₃ CT⁺⁶

D: I V₂⁴ IV⁶ ii₅⁶ V₅⁵ ₃ ⁶ ₁₄ ⁵ ₁₂ ₃ I CT^{o7}

Part 5 – Analysis of Music with Common-Tone Chords

- Provide a complete harmonic analysis of the following phrase

a. Schuman, *Papillons*, op 2, no. 10, mm. 25-40

Harmonic Elision – Assignment 1

Part 1 – Creating harmonic elision

- Rewrite the progression on the left by suppressing its last chord using harmonic elision
- Then, resolve the new chord you created

Demonstration of a raised-root elision suppressing an expected I chord

C: I V₅ I

I V₅ V₅ ii

✱

Use a leading-tone elision

d: i V₃ i

i V₃

✱

Use a raised-root elision

A: I ii⁶ V₅

I ii⁶ V₅/V

✱

Part 3 – Common-tone chords with Figured Bass

- Realize the figured bass in “keyboard style”

Part 4 – Four-Voice Part Writing

F: I IV⁶ I⁶ V⁶₅ → V⁴₂ I⁶ ii⁶ V⁷ V⁷ → IV V⁷ I
 ✕ ✕
 Î pedal _____

C: I V⁶₅ → vii^{o7} ii V⁴₃ → ii⁶ V⁸_{6/4} → vii^{o7} vi IV V⁶₄ → ⁵/₃ I
 ✕ ✕

Part 5 – Analysis of Music with Common-Tone Chords

- Provide a complete harmonic analysis of the following phrase

a. Josephine Lang, *Traumbild*, Op. 28, 1, mm. 37-47

37

dann trag' ich es im Her = = zen den gan = = zen Tag um = her. dann

pp

41

trag' ich es im Her = = = zen den gan = = zen ***ff*** Tag im

cresc. *ff* *dim.*

stringendo. *ff*

stringendo. *ff*

45

Her = = zen, im Her = = zen um = her!

rit. *a tempo.*

f *ad libitum.* *f* *ad lib. p* *f* *a tempo.*

Neo-Riemannian Transformations

Name: _____

Neo-Riemannian transformations relate one major and one minor triad.

- Every transformation toggles back and forth between the same two triads.
- Example 3 in the Neo-Riemannian chapter concisely summarizes Parallel (P), Relative (R), and Leading-tone exchange (L).
- Example 13 in the chapter summarizes Slide, Nebenverwandt (N), and Hexatonic pole (H).

PART 1

You are given a starting chord, and below the staff, a transformation.

- Apply the requested Neo-Riemannian transformation, and notate the chord in the empty measure.
- Write the appropriate chord symbol above each chord.

The first exercise has been completed as an example.

Exercise 1: Starting chord: $B^{\flat}m$ (B-flat minor triad). Transformation: P (Parallel). Example chord: B^{\flat} (B-flat major triad).

Exercise 2: Starting chord: $B^{\flat}m$ (B-flat minor triad). Transformation: R (Relative).

Exercise 3: Starting chord: $B^{\flat}m$ (B-flat minor triad). Transformation: L (Leading-tone exchange).

Exercise 4: Starting chord: $B^{\flat}m$ (B-flat minor triad). Transformation: R (Relative).

Exercise 5: Starting chord: $B^{\flat}m$ (B-flat minor triad). Transformation: R (Relative).

Exercise 6: Starting chord: $B^{\flat}m$ (B-flat minor triad). Transformation: L (Leading-tone exchange).

Exercise 7: Starting chord: $B^{\flat}m$ (B-flat minor triad). Transformation: P (Parallel).

Exercise 8: Starting chord: $B^{\flat}m$ (B-flat minor triad). Transformation: L (Leading-tone exchange).

Exercise 9: Starting chord: $B^{\sharp}m$ (B-sharp minor triad). Transformation: SLIDE.

Exercise 10: Starting chord: $B^{\sharp}m$ (B-sharp minor triad). Transformation: SLIDE.

Exercise 11: Starting chord: $B^{\flat}m$ (B-flat minor triad). Transformation: N (Nebenverwandt).

Exercise 12: Starting chord: $B^{\flat}m$ (B-flat minor triad). Transformation: H (Hexatonic pole).

Neo-Riemannian Transformations

PART 2

- Start on the given C major chord, and then perform the chain of transformations (indicated by letters beneath the staff, between each measure).
- Connect all common tones.
- Write the appropriate chord symbol above each chord.

The first has been completed for you as an example.

①

②

③

PART 3

- Begin on the first chord given, and find a series of Neo-Riemannian transformations that will lead to the chord given in the final measure.
- You can use as many transformations as you need to.
- Label each transformation with an abbreviation below the staff (as in Part 2, or the examples in the text).
- Write the appropriate chord symbol above each chord.

Composing with Neo-Riemannian Transformations

Name: _____

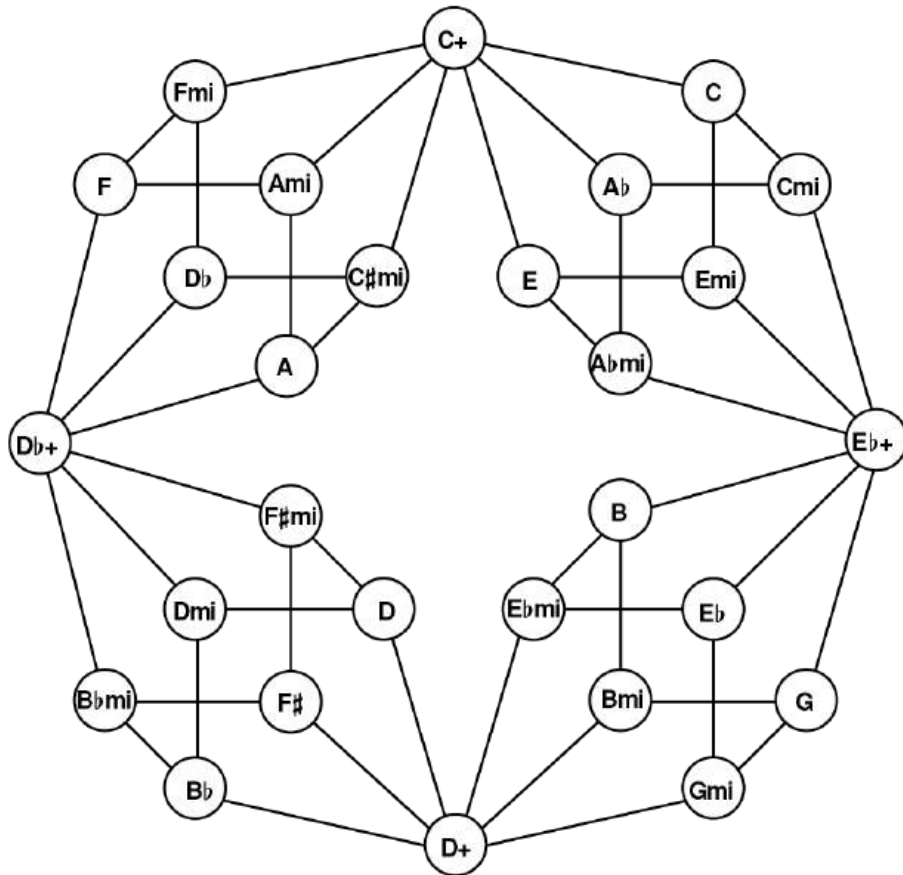
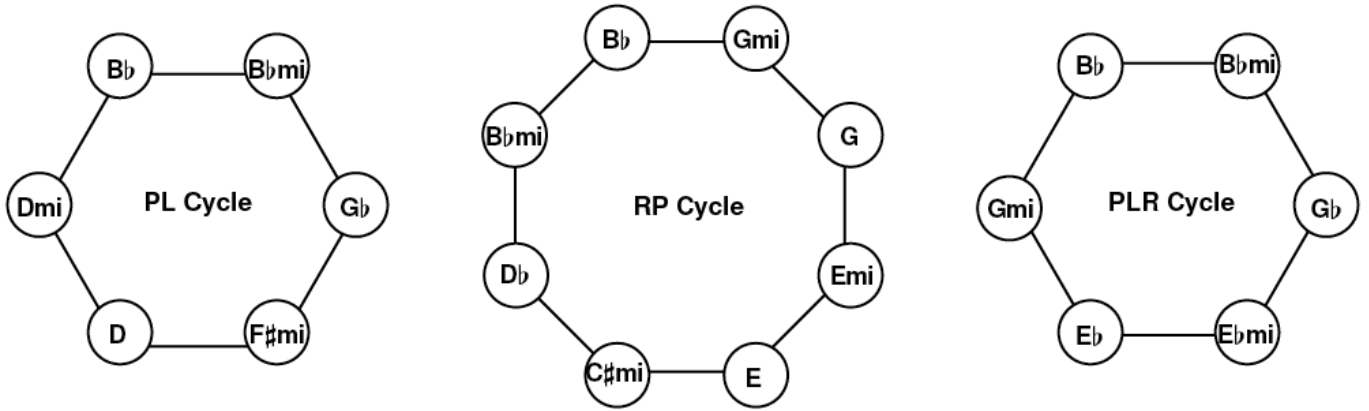
Several Neo-Riemannian diagrams have been copied for you on page 2. Referring to one of those diagrams (you choose which one), write a 32-bar minimalist piece for piano solo, following the arpeggiated texture given in measure 1 (inspired by Philip Glass's "Mad Rush").

- Change chords every two bars.
- Use maximally smooth voice leading.
- Above the staff, provide chord symbols for each chord. The first symbol is provided for you.
- Connect all chord symbols with an arrow and the applicable Neo-Riemannian transformation.
- Annotate the diagram on page 2 to show how you used the diagram to choose your chords.

(For example, you might illustrate the path you've taken around the space by circling chords, drawing arrows, and indicating the order with numbers.)

- End your piece in bar 33 with a whole note chord.

Composing with Neo-Riemannian Transformations



Composing with Neo-Riemannian Transformations

5

Musical notation for measures 1-2. The key signature is B-flat major (two flats). The time signature is common time (C). The first staff (treble clef) contains a melodic line of eighth notes: B-flat, C, D, E-flat, F, G, A, B-flat. The second staff (bass clef) contains a bass line of whole notes: B-flat, C, D, E-flat.

5

Empty musical notation for measures 3-4, consisting of two staves (treble and bass clefs) with a key signature of two flats and a common time signature.

9

Empty musical notation for measures 5-8, consisting of two staves (treble and bass clefs) with a key signature of two flats and a common time signature.

13

Empty musical notation for measures 9-12, consisting of two staves (treble and bass clefs) with a key signature of two flats and a common time signature.

Composing with Neo-Riemannian Transformations

17

A musical staff system for measures 17-20. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The staff is divided into four measures by vertical bar lines, but it is currently empty of any musical notation.

21

A musical staff system for measures 21-24. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The staff is divided into four measures by vertical bar lines, but it is currently empty of any musical notation.

25

A musical staff system for measures 25-28. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The staff is divided into four measures by vertical bar lines, but it is currently empty of any musical notation.

29

A musical staff system for measures 29-32. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The staff is divided into four measures by vertical bar lines, but it is currently empty of any musical notation. The system ends with a double bar line.

Swing Rhythms

Create a video of yourself and your peers performing the Swing Rhythms exercise (given on the following pages) on your primary instruments. *Note: if you have both singers and instrumentalists in your group, please put the singer close to the microphone! It's hard to hear them over the instruments.*

Scan the QR code, copy-paste the URL below, or visit the link in the **Swing Rhythms** chapter to download a backing track. This will help get you settled in the groove. Please include it in your video by playing it from a good speaker while you record your video.

You will be assessed on your rhythmic accuracy, pitch accuracy, and articulation.



<https://viva.pressbooks.pub/app/uploads/sites/12/2020/10/swing-rhythms-backing-track.m4a>

C instruments

The musical score is written for C instruments in a 4/4 time signature. It consists of eight staves of music, each with a key signature of two flats (Bb and Eb). The chords and their positions are as follows:

- Staff 1: Bb7, Eb7, Bb7, Bb7, Eb7, Eb7
- Staff 2 (measures 7-12): Bb7, G7(b5), Cm7, F9, Bb7, F7
- Staff 3 (measures 13-18): Bb7, Eb7, Bb7, Bb7, Eb7, Eb7
- Staff 4 (measures 19-24): Bb7, G7(b9), G9, Cm7, F7, Bb7, F7
- Staff 5 (measures 25-29): Bb9, Eb9, Bb9, Bb9, Eb9
- Staff 6 (measures 30-36): Bb9, G+7, Cm9, F9, Bb9, G+7, Cm7, F7
- Staff 7 (measures 37-42): Bb7, Eb7, Bb7, Bb7, Eb7, Bb7
- Staff 8 (measures 43-48): Bb7, G7(b9), Cm7, F9, Bb7, F9, Bb

Swing Rhythms

Create a video of yourself and your peers performing the Swing Rhythms exercise (given on the following pages) on your primary instruments. *Note: if you have both singers and instrumentalists in your group, please put the singer close to the microphone! It's hard to hear them over the instruments.*

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Bb instruments

The musical score is written for Bb instruments in 4/4 time. It consists of eight staves of music, each with a key signature of one flat (Bb) and a common time signature of 4/4. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the staff, and various rhythmic markings such as accents (^), slurs, and breath marks (z) are used throughout. The score is divided into measures by bar lines, with measure numbers 7, 13, 19, 25, 30, 37, and 43 indicated at the start of their respective staves.

Chord symbols and measure numbers:

- Staff 1: C7, F7, C7, C7, F7, F7
- Staff 2: C7, A7(b5), Dm7, G9, C7, G7
- Staff 3: C7, F7, C7, C7, F7, F7
- Staff 4: C7, A7(b9), A9, Dm7, G7, C7, G7
- Staff 5: C9, F9, C9, C9, F9
- Staff 6: C9, A+7, Dm9, G9, C9, A+7, Dm7, G7
- Staff 7: C7, F7, C7, C7, F7, C7
- Staff 8: C7, A7(b9), Dm7, G9, C7, G9, C

Swing Rhythms

Create a video of yourself and your peers performing the Swing Rhythms exercise (given on the following pages) on your primary instruments. *Note: if you have both singers and instrumentalists in your group, please put the singer close to the microphone! It's hard to hear them over the instruments.*

Scan the QR code, copy-paste the URL below, or visit the link in the **Swing Rhythms** chapter to download a backing track. This will help get you settled in the groove. Please include it in your video by playing it from a good speaker while you record your video.

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<https://viva.pressbooks.pub/app/uploads/sites/12/2020/10/swing-rhythms-backing-track.m4a>

E♭ Instruments

The musical score is written for E♭ instruments in a 4/4 time signature. It consists of eight staves of music, each with a measure number and a key signature of one sharp (F#). The chords and melodic lines are as follows:

- Staff 1 (Measures 1-6):** Chords: G7, C7, G7, G7, C7, C7. Melody: Quarter notes and eighth notes with accents.
- Staff 2 (Measures 7-12):** Chords: G7, E7(b5), A_{mi}7, D9, G7, D7. Melody: Quarter notes and eighth notes with accents.
- Staff 3 (Measures 13-18):** Chords: G7, C7, G7, G7, C7, C7. Melody: Quarter notes and eighth notes with accents.
- Staff 4 (Measures 19-24):** Chords: G7, E7(b9), E9, A_{mi}7, D7, G7, D7. Melody: Quarter notes and eighth notes with accents.
- Staff 5 (Measures 25-30):** Chords: G9, C9, G9, G9, C9. Melody: Quarter notes and eighth notes with accents.
- Staff 6 (Measures 31-36):** Chords: G9, E+7, A_{mi}9, D9, G9, E+7, A_{mi}7, D7. Melody: Quarter notes and eighth notes with accents.
- Staff 7 (Measures 37-42):** Chords: G7, C7, G7, G7, C7, G7. Melody: Quarter notes and eighth notes with accents.
- Staff 8 (Measures 43-48):** Chords: G7, E7(b9), A_{mi}7, D9, G7, D9, G. Melody: Quarter notes and eighth notes with accents.

Swing Rhythms

Create a video of yourself and your peers performing the Swing Rhythms exercise (given on the following pages) on your primary instruments. *Note: if you have both singers and instrumentalists in your group, please put the singer close to the microphone! It's hard to hear them over the instruments.*

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F instruments

The musical score is written for F instruments in a 4/4 time signature. It consists of ten staves of music, each with a key signature of one flat (Bb). The chords and notes are as follows:

- Staff 1:** Chords: F7, Bb7, F7, F7, Bb7, Bb7. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.
- Staff 2:** Chords: F7, D7(b9), Gmi7, C9, F7, C7. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.
- Staff 3:** Chords: F7, Bb7, F7, F7, Bb7, Bb7. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.
- Staff 4:** Chords: F7, D7(b9), D9, Gmi7, C7, F7, C7. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.
- Staff 5:** Chords: F9, Bb9, F9, F9. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.
- Staff 6:** Chords: Bb9, F9, D+7. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.
- Staff 7:** Chords: Gmi9, C9, F9, D+7, Gmi7, C7, F7, Bb7. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.
- Staff 8:** Chords: F7, F7, Bb7, F7, F7, D7(b9). Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.
- Staff 9:** Chords: Gmi7, C9, F7, C9, F. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

Swing Rhythms

Create a video of yourself and your peers performing the Swing Rhythms exercise (given on the following pages) on your primary instruments. *Note: if you have both singers and instrumentalists in your group, please put the singer close to the microphone! It's hard to hear them over the instruments.*

Scan the QR code, copy-paste the URL below, or visit the link in the **Swing Rhythms** chapter to download a backing track. This will help get you settled in the groove. Please include it in your video by playing it from a good speaker while you record your video.

You will be assessed on your rhythmic accuracy, pitch accuracy, and articulation.



<https://viva.pressbooks.pub/app/uploads/sites/12/2020/10/swing-rhythms-backing-track.m4a>

Bass clef instruments

7

13

19

25

29

36

42

Jazz Rhythms

by Jamey Abersold

Name: _____

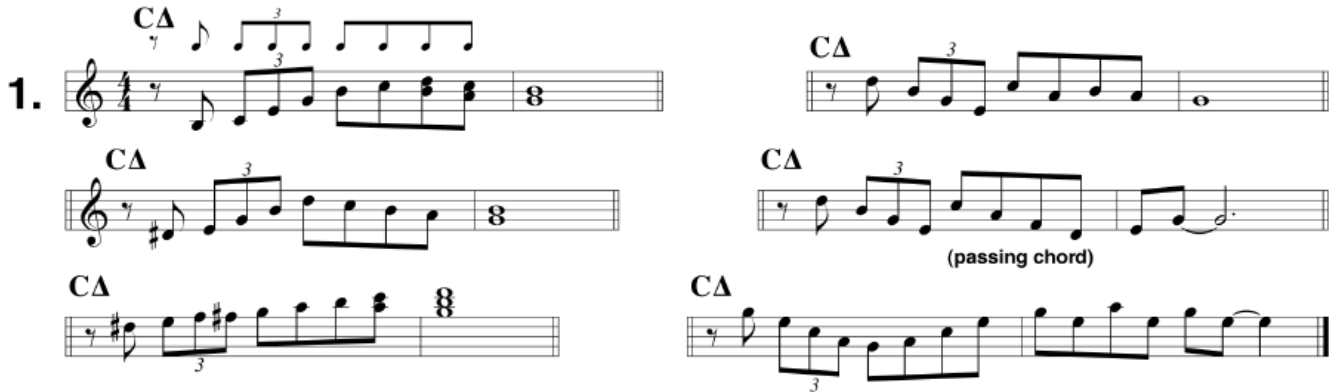
On the following page, you have been given a copy of Jamey Abersold's jazz rhythms exercise.

- Make a recording in which you perform each of these rhythms.
- Write a paragraph in which you pick three rhythms that create syncopation in different ways, and explain how the beat is obscured to create syncopation (through ties? rests? etc.).

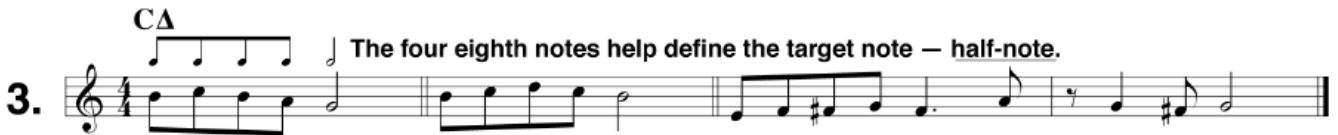
Instructions by Megan Lavengood. © 2021. CC BY-SA 4.0.

Jazz Rhythms exercise reproduced with permission from
Jamey Abersold, *Jazz Handbook* (New Albany, IN: Jamey Abersold Jazz, 2000).

The first note (It's a pick up) could always be left off without hurting the rest of the phrase.

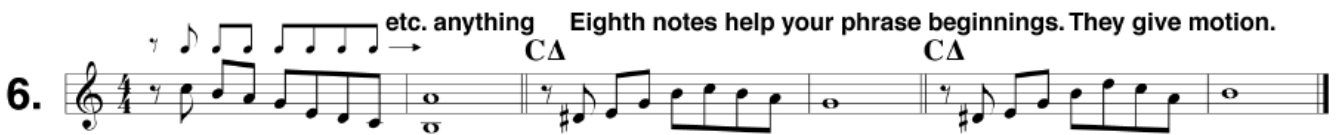
1. 

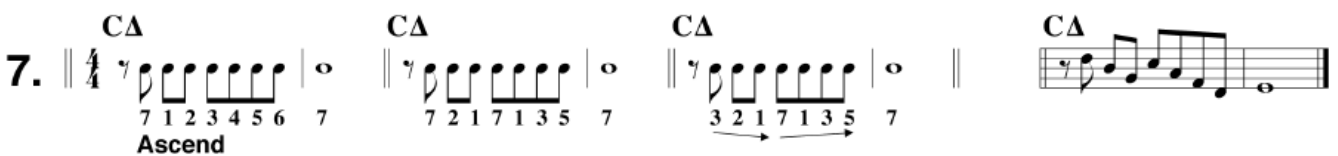
2. 

3. 

4. 

5. 

6. 

7. 

Instructions by Megan Lavengood. © 2021. CC BY-SA 4.0.

Jazz Rhythms exercise reproduced with permission from Jamey Aebersold, *Jazz Handbook* (New Albany, IN: Jamey Aebersold Jazz, 2000).

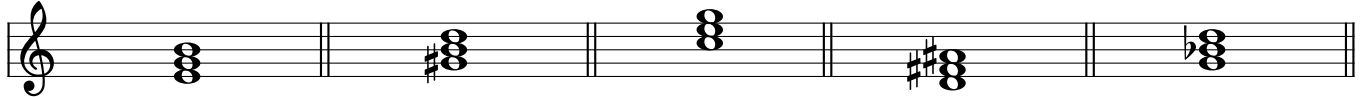
Chord Symbols

Name: _____

PART 1


Write the chord symbol for each triad.

① _____ ② _____ ③ _____ ④ _____ ⑤ _____



A musical staff in treble clef containing five triads. Triad 1: C4, E4, G4. Triad 2: C#4, E4, G4. Triad 3: C4, E4, G4. Triad 4: C#4, E4, G4. Triad 5: C4, Bb4, G4.

⑥ _____ ⑦ _____ ⑧ _____ ⑨ _____ ⑩ _____

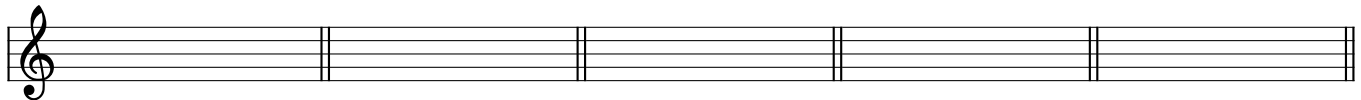


A musical staff in treble clef containing five triads. Triad 6: C4, Bb4, G4. Triad 7: C#4, E4, G4. Triad 8: C4, Bb4, G4. Triad 9: C4, E4, G4. Triad 10: C4, Bb4, G4.

PART 2

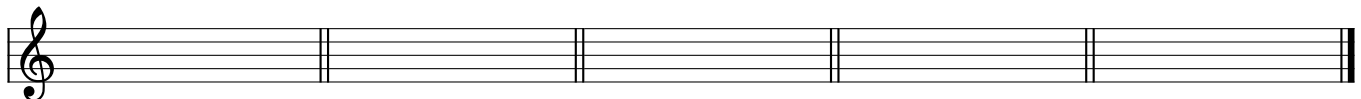
Spell the triad indicated by each chord symbol.

⑪ B \flat ⑫ F \sharp $_m$ ⑬ D \flat $^+$ ⑭ A ⑮ C $_m$



A musical staff in treble clef with five empty staves for writing the notes of the triads indicated by the chord symbols above.

⑯ F \sharp $^\circ$ ⑰ E $^+$ ⑱ B ⑲ F ⑳ E \flat $^\circ$



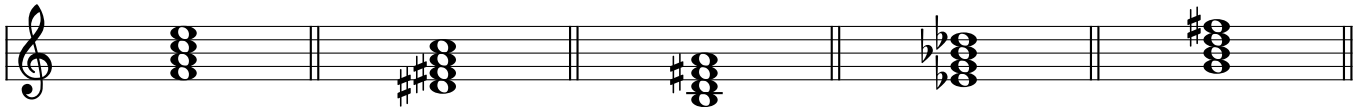
A musical staff in treble clef with five empty staves for writing the notes of the triads indicated by the chord symbols above.

Chord Symbols

PART 3

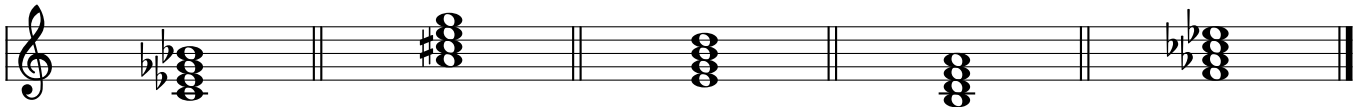
Write the chord symbol for each seventh chord.

21 _____ 22 _____ 23 _____ 24 _____ 25 _____



A musical staff in treble clef with five measures. Each measure contains a chord diagram. Measure 21: C major 7 (C4, E4, G4, Bb4). Measure 22: D major 7 (D4, F#4, A4, C5). Measure 23: E major 7 (E4, G#4, B4, D5). Measure 24: F major 7 (F4, Ab4, C5, Eb5). Measure 25: G major 7 (G4, B4, D5, F#5).

26 _____ 27 _____ 28 _____ 29 _____ 30 _____

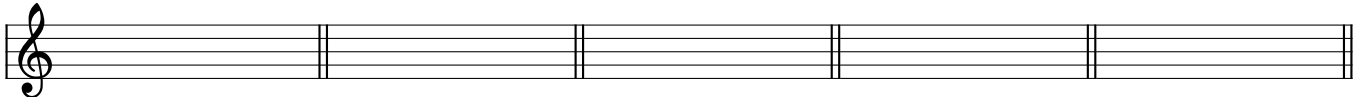


A musical staff in treble clef with five measures. Each measure contains a chord diagram. Measure 26: A minor 7 (A4, C5, E5, G5). Measure 27: B minor 7 (B4, D5, F#5, A5). Measure 28: C minor 7 (C4, Eb4, G4, Bb4). Measure 29: D minor 7 (D4, F4, Ab4, C5). Measure 30: E minor 7 (E4, G4, Bb4, D5).

PART 4

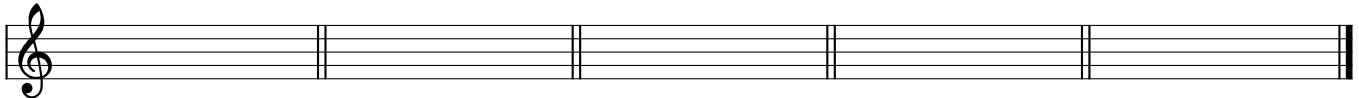
Spell the seventh chord indicated by each chord symbol.

31 $D\phi^7$ 32 B^7 33 E_{mi}^7 34 $G^{\circ 7}$ 35 A_{ma}^7



A musical staff in treble clef with five empty measures for writing the spellings of the chords: Dø7, B7, Emi7, G°7, and Am7.

36 $G\#_{mi}^7$ 37 $C\#\phi^7$ 38 $B^{\circ 7}$ 39 F_{Ma}^7 40 $E\flat^7$



A musical staff in treble clef with five empty measures for writing the spellings of the chords: G#mi7, C#ø7, B°7, FM7, and Eb7.

Chord Symbols

PART 5

Write the chord symbol for each triad or seventh chord.

41

42

43

44

45

Musical notation for exercises 41-45. Each exercise is represented by a grand staff (treble and bass clefs) containing a triad or seventh chord. Exercise 41: Treble clef has F#4, G4, A4; Bass clef has F3, A3. Exercise 42: Treble clef has G4, A4, B4; Bass clef has G3, B3. Exercise 43: Treble clef has A4, B4, C5; Bass clef has A3, C4. Exercise 44: Treble clef has B4, C5, D5; Bass clef has B3, D4. Exercise 45: Treble clef has C5, D5, E5; Bass clef has C4, E4.

46

47

48

49

50

Musical notation for exercises 46-50. Each exercise is represented by a grand staff (treble and bass clefs) containing a triad or seventh chord. Exercise 46: Treble clef has G4, A4, B4; Bass clef has G3, B3. Exercise 47: Treble clef has A4, B4, C5; Bass clef has A3, C4. Exercise 48: Treble clef has B4, C5, D5; Bass clef has B3, D4. Exercise 49: Treble clef has C5, D5, E5; Bass clef has C4, E4. Exercise 50: Treble clef has D5, E5, F5; Bass clef has D4, F4.

Chord Symbols with Extensions

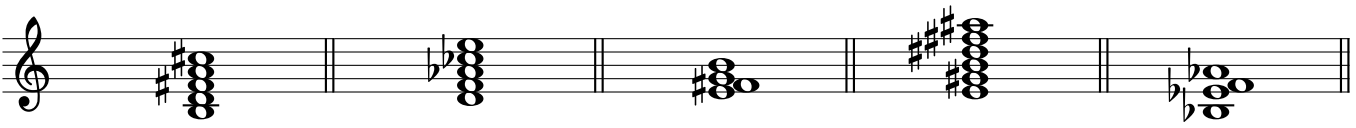
Name: _____

PART 1

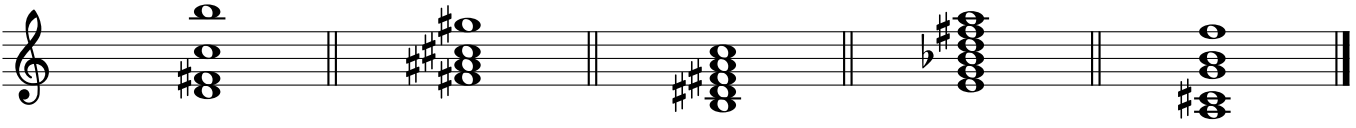
Write a basic chord symbol for the *triad or seventh chord* that is the foundation of the chord.

- Ignore any extensions and alterations.
- Assume suspended chords would have a major third.
- All chords are in root position.

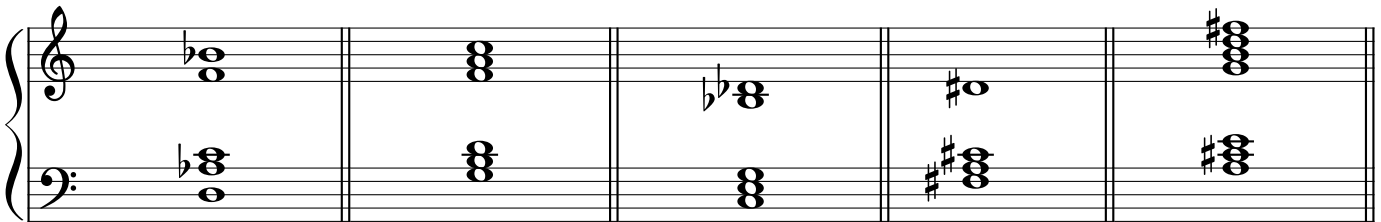
① _____ ② _____ ③ _____ ④ _____ ⑤ _____



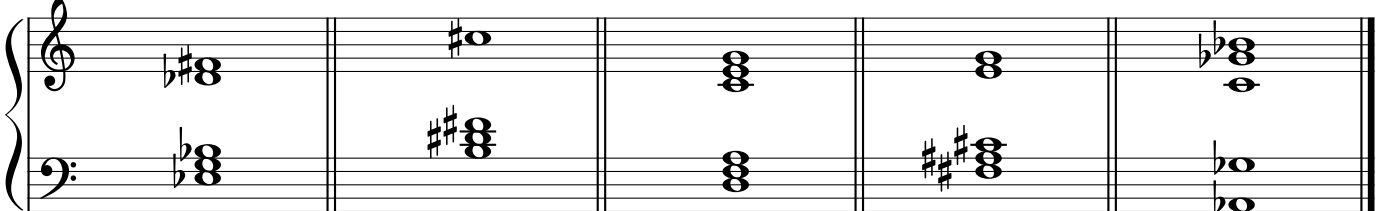
⑥ _____ ⑦ _____ ⑧ _____ ⑨ _____ ⑩ _____



⑪ _____ ⑫ _____ ⑬ _____ ⑭ _____ ⑮ _____



⑯ _____ ⑰ _____ ⑱ _____ ⑲ _____ ⑳ _____



Chord Symbols with Extensions

PART 2

- In the *upper blank*, write a basic chord symbol for the triad or seventh chord that is the foundation of the chord, ignoring any extensions and alterations. Assume suspended chords would have a major third.
- In the *lower blank*, write a detailed chord symbol that includes the extensions and alterations.
- All chords are in root position.
- The first chord has been completed for you as an example.

21 F7 22 _____ 23 _____ 24 _____ 25 _____

The musical notation for exercises 21-25 consists of two staves (treble and bass clef) for each exercise. Exercise 21 shows a piano chord with F7 written above it. Exercises 22-25 show piano chords with blank lines above and below for chord symbols.

26 _____ 27 _____ 28 _____ 29 _____ 30 _____

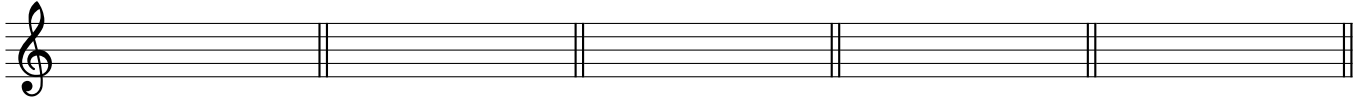
The musical notation for exercises 26-30 consists of two staves (treble and bass clef) for each exercise. Exercises 26-30 show piano chords with blank lines above and below for chord symbols.

Chord Symbols with Extensions

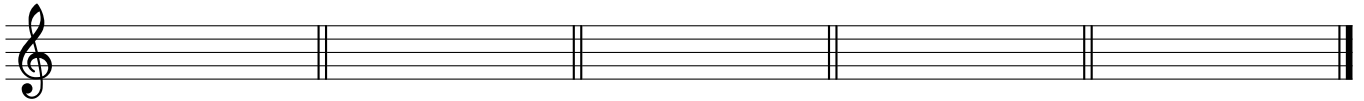
PART 3

Notate the indicated chords, unvoiced and in root position.

- ③① **D1^b** ③② **E^b(add6)** ③③ **B^b+7** ③④ **F11** ③⑤ **B_MA⁹**



- ③⑥ **C7^(b13)** ③⑦ **A^b(#11)** ③⑧ **C#^o9** ③⑨ **E1^b₃ sus⁴** ④⑩ **A⁹**



Jazz Voicings

Name: _____

Part 1

- In each blank, provide a chord symbol that includes extensions and alterations.
- Circle 10 times where the seventh of the chord resolves to the third of the next chord, or vice-versa.
If completing in MuseScore, select the pitches and use the Inspector to change the color of the relevant pitches.

"Sweet Georgia Brown" by Ben Bernie, Ben Bernie, Maceo Pinkard (1925, public domain)
Arrangement adapted from Digby Ram

The first system of musical notation for "Sweet Georgia Brown" is in 4/4 time. It consists of a melody line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The melody begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter note B4. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The first measure has a whole note chord in the right hand and a whole note bass note in the left hand. The second measure has a quarter rest in the right hand and a quarter note bass note in the left hand. The third measure has a half note chord in the right hand and a half note bass note in the left hand. The fourth measure has a quarter note chord in the right hand and a quarter note bass note in the left hand. The fifth measure has a half note chord in the right hand and a half note bass note in the left hand. The sixth measure has a quarter note chord in the right hand and a quarter note bass note in the left hand. The seventh measure has a quarter rest in the right hand and a quarter note bass note in the left hand. The eighth measure has a quarter note chord in the right hand and a quarter note bass note in the left hand.

The second system of musical notation continues the piece. The melody line in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The piano accompaniment continues with chords and a bass line. The first measure has a whole note chord in the right hand and a whole note bass note in the left hand. The second measure has a quarter rest in the right hand and a quarter note bass note in the left hand. The third measure has a half note chord in the right hand and a half note bass note in the left hand. The fourth measure has a quarter note chord in the right hand and a quarter note bass note in the left hand. The fifth measure has a half note chord in the right hand and a half note bass note in the left hand. The sixth measure has a quarter note chord in the right hand and a quarter note bass note in the left hand. The seventh measure has a quarter rest in the right hand and a quarter note bass note in the left hand. The eighth measure has a quarter note chord in the right hand and a quarter note bass note in the left hand.

The third system of musical notation continues the piece. The melody line in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The piano accompaniment continues with chords and a bass line. The first measure has a whole note chord in the right hand and a whole note bass note in the left hand. The second measure has a quarter rest in the right hand and a quarter note bass note in the left hand. The third measure has a half note chord in the right hand and a half note bass note in the left hand. The fourth measure has a quarter note chord in the right hand and a quarter note bass note in the left hand. The fifth measure has a half note chord in the right hand and a half note bass note in the left hand. The sixth measure has a quarter note chord in the right hand and a quarter note bass note in the left hand. The seventh measure has a quarter rest in the right hand and a quarter note bass note in the left hand. The eighth measure has a quarter note chord in the right hand and a quarter note bass note in the left hand.

The first system of music consists of a treble clef staff and a grand staff. The treble clef staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The grand staff (treble and bass clefs) provides piano accompaniment with chords and moving lines.

The second system continues the piece. The treble clef staff features a triplet of eighth notes (G4, A4, B4) followed by quarter notes C5, B4, and A4. The grand staff accompaniment includes chords and a bass line with a triplet of eighth notes.

The third system concludes the piece. The treble clef staff ends with a quarter note G4, a quarter rest, and a quarter note F4. The grand staff accompaniment ends with a final chord in the treble clef and a half note G3 in the bass clef.

Did you remember to do *both parts* of the analysis? (refer to the instructions!)

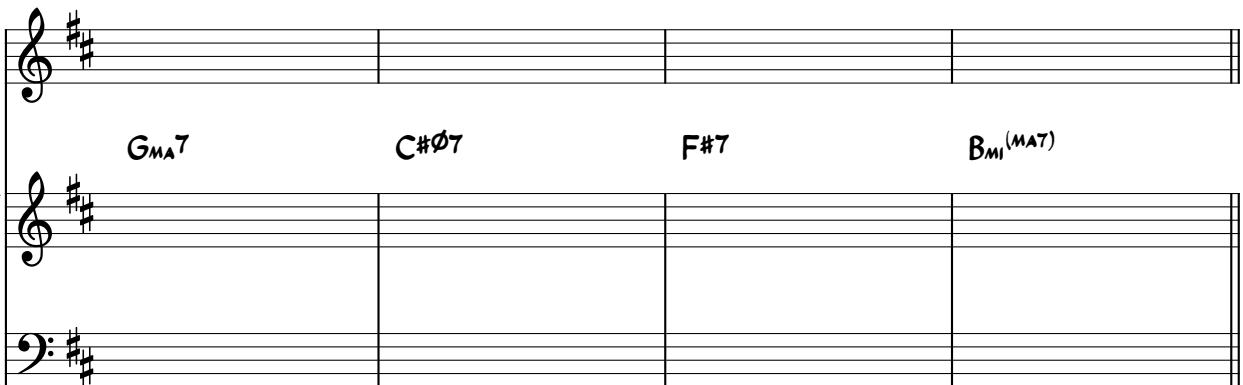
Part 2

- In the top staff, notate the harmonies given with lead sheet symbols, unvoiced.
- In the grand staff below, voice the chords using 3 notes in the treble staff and 1 in the bass, incorporating idiomatic extensions.

Follow the typical jazz voicing for four voices notated in the Jazz Voicings chapter: your three treble-staff voices should be the 1) third, 2) seventh, and 3) ninth/thirteenth of each chord. The bass staff should have the chord root/bass note.

- Be prepared to perform these in class!

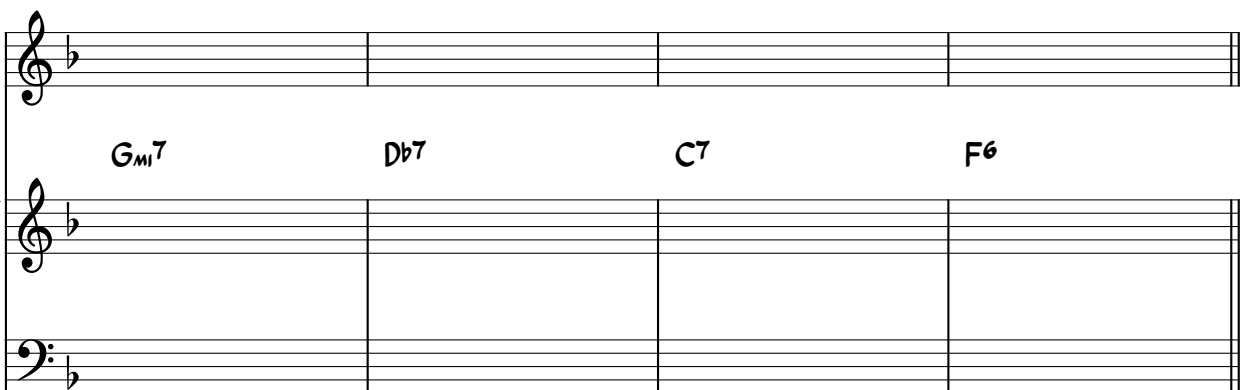
unvoiced



G_MA⁷ *C[#]D⁷* *F[#]7* *B_m(M^A7)*

voiced

unvoiced



G_m7 *D^b7* *C7* *F⁶*

voiced

Bebop Composition



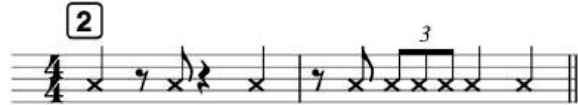
[Download in
PDF/MSZ format](#)

Write a composition for solo instrument and rhythm section in a bebop style. Comparable tunes are “Salt Peanuts” (Gillespie/Clark) and “Passport” (Parker).

- 1. Form:** Your piece will be in 32-bar AABA form: an A section of 8 bars (repeated), an 8-bar B section, followed by an 8-bar A section (implied, but not written out).
- 2. Lead sheet:** write the melody on a single, unaccompanied treble staff, and write chord symbols above it.
- 3. Motive and rhythm**
 - **Option a:** Choose one of the four rhythmic motives (see Page 2) to develop in your melody. Almost all of your melody should be variations on this rhythm, though you may compose a new rhythm at the cadence.
 - **Option b:** If you choose not to use one of these motives, take care that your tune is still motive-driven and uses characteristic swing rhythms.
- 4. Harmony**
 - a. The initial A sections follow the template given in the Composing with ii-V-I worksheet.
 - b. For the B section, use a cycle of secondary dominants: $V^7/vi - V^7/ii - V^7/V - V^7$. (This is called a “Sears Roebuck bridge.”) That’s four harmonies, so each chord will last two measures.
 - c. After you’ve composed your basic harmonies, incorporate alternative harmonizations, and indicate them in parenthesis above your original lead sheet symbols. Please incorporate:
 - a. one CTo7 in the A section, embellishing a tonic chord
 - b. one mixture chord in the A section, replacing a ii chord
 - c. two tritone substitutions in the B section, replacing every other chord in the B section
- 5. Voicing example:** To demonstrate fluency in chord symbols and voicings, provide a basic realization of your chord symbols, including ninths and thirteenths. Copy your original (unembellished) chord symbols on your voicing example. Write for piano, using simple whole/half notes, with one note in the left hand and three/four notes in the right hand.

Rhythmic motives

Choose one of the four two-bar rhythmic motives below to use as the basis for your composition. If you choose not to use one of these motives, you must still ensure that your piece is rhythmically unified!

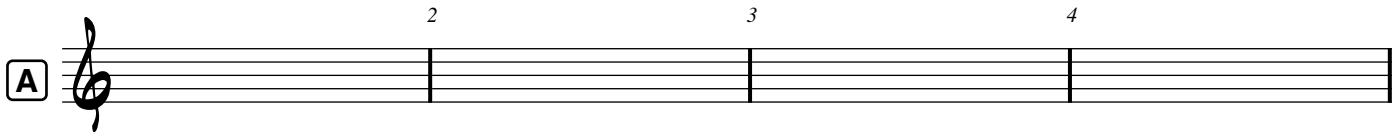


Bebop Composition - Part 1 Lead Sheet

write key and
time signatures
(key sig on
each staff, please)

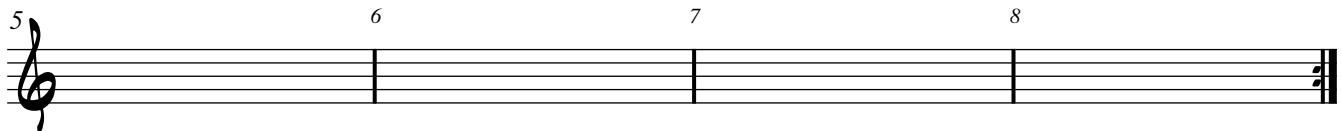
Name: _____

A



2 3 4

Write a four-measure-long progression to establish tonic, using one chord per bar.



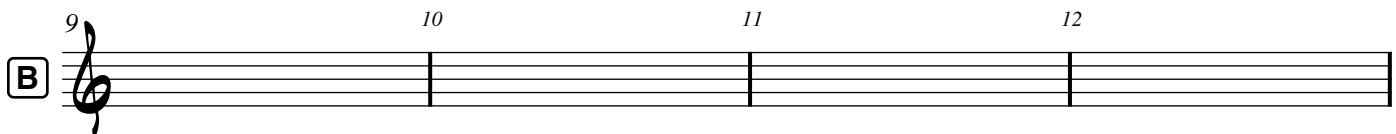
5 6 7 8

write a ii-V in a new key

write another ii-V
in yet another new key

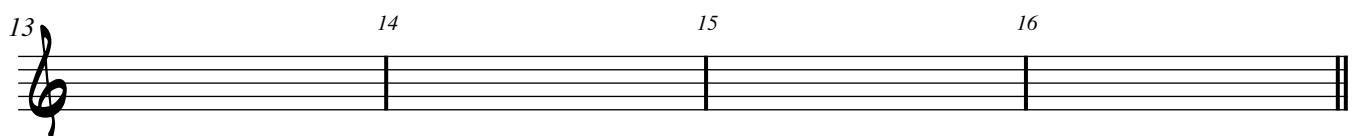
ii-V in tonic, followed by a whole bar of tonic.

B



9 10 11 12

begin cycle of secondary dominants (see instructions for more info)



13 14 15 16

...ending on V7

Next, write a melody that meshes well with the harmonies, and that uses a rhythmic motive from Page 2.

After choosing your basic chords, indicate some alternative harmonizations by writing them in parentheses above the original chord symbols, including the following:

- one CT⁰⁷ in the A section, embellishing a tonic chord
- one mixture chord in the A section, replacing a ii chord
- two tritone substitutions in the B section, replacing either the 1st & 3rd harmonies or the 2nd & 4th harmonies

Bebop Composition - Part 2

Voicing Example

- Add key and time signatures (put the key signature on each staff/system).
- Copy your original (unembellished) chord symbols on your voicing example.
- Notate the harmonies on the staff. Write for piano, using simple whole/half notes.
- Incorporate extensions in most of your chords (9ths/13ths).
- Follow the three upper voices paradigm given in the Jazz Voicings chapter.

A

2 3 4 5 6 7 8

Musical staff A: A grand staff with treble and bass clefs, measures 2-8, and a brace on the left. The staff is empty, intended for student input.

B

9 10 11 12 13 14 15 16

Musical staff B: A grand staff with treble and bass clefs, measures 9-16, and a brace on the left. The staff is empty, intended for student input.

Embellishing Chords

Name: _____

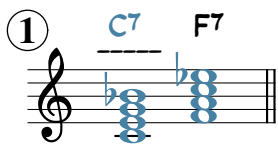

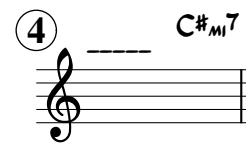

PART 1

Below, you are asked to write A) applied V⁷ chords, B) applied ii⁷ chords, and C) common-tone diminished seventh chords. For each:

- The given chord symbol is the chord you are embellishing.
- In the blank above the staff, write the appropriate chord symbol for the requested embellishing chord.
- On the staff, notate both chords (use accidentals, not key signatures).

The first chord of each type is done for you as an example.

A. Applied V⁷ chords

①  ②  ③  ④  ⑤ 

B. Applied ii⁷ chords

⑥  ⑦  ⑧  ⑨  ⑩ 

C. Common-tone diminished seventh chords

Note: the spelling of the chord on the staff does not need to match the chord symbol.

For both, write what is easiest to read and perform.

⑪  ⑫  ⑬  ⑭  ⑮ 

Embellishing chords

PART 2

For each example, alter the given chord progression to add the requested embellishing chord. Write the new version of the chord progression in the measures on the right. Keep in mind that you will need to alter the rhythm of the chord progression to fit in a new chord.

① $F_{MA}7$ $F_{MA}7$ $B_{mi}7$ $E7$ A^6

Add an applied V^7 .

② $E^b_{MA}7$ $C_{mi}7$ $F_{mi}7$ B^b7 $E^b_{MA}7$

Add a common-tone diminished seventh.

③ $G7$ $C_{mi}7$ $F7$ $B^b_{MA}7$

Add an applied ii^7 .

④ $G_{MA}7$ B^b7 $E^b_{MA}7$ $D7$

Add an applied ii^7 .

⑤ $G_{MA}7$ $G_{MA}7$ $G_{mi}7$ $C7$

Add a common-tone diminished seventh.

PART 3

Use your judgment to insert either an applied V^7 , applied ii^7 , or common-tone diminished seventh to the measures below. Write in your embellishing chords as parenthetical, optional reharmonizations. Be sure to consider the melody and ensure your reharmonization doesn't create an undesirable clash.

$D_{mi}7$ $G7$ $C_{MA}7$ $E7$ $A_{mi}7$

Substitutions

Name: _____

PART 1: Adding substitutions

Each line below starts with a ii–V–I progression. On the right-hand side, write a new version of that progression but with the requested substitution.

- Write in chord symbols above the staff.
- Notate the chords on the staff.

① $A_{mi}7$ $D7$ $G_{MA}7$

Substitute applied V^7 for ii^7

② $F\#\phi7$ $B7$ $E_{mi}7$

Substitute applied V^7 for $ii^{\phi7}$

③ $B\flat_{mi}7$ $E\flat7$ $A\flat_{MA}7$

Substitute $ii^{\phi7}$ for ii^7 ; add $\flat 9$ extension to V^7

⑤ $G\#\phi7$ $C\#7$ $F\#\phi_{mi}7$

Tritone substitution for V^7

⑥ $E\flat_{mi}7$ $A\flat7$ $D\flat_{MA}7$

Tritone substitution for V^7

⑦ $D7$ $G7$ $C_{mi}7$

Tritone substitution for V^7/V

Substitutions



Scan to open worksheet playlist

PART 2: Substitutions in context

Below is a lead sheet for the A section of Cole Porter's song "Let's Do It (Let's Fall in Love)" from the musical *Paris*. You can scan the QR code above to listen to the song on Spotify.

Find a tasteful place to add each substitution, ensuring that it sounds good with the melody:

- Applied chord substitution
- Mode mixture substitution
- Tritone substitution

Write in your 3 substitutions as optional reharmonizations, shown in parentheses above the chords they replace.

⑧

Chords: E^b6 E^o7 $F_{mi}7$ B^b7 E^b6 E^b7 A^b7 $A^b_{mi}6$

Chords: $G_{mi}7$ $C7^{b9}$ $F_{mi}7$ B^b7 E^b6

The 12-bar Blues

Name: _____

Part 1

- Fill in chord symbols to create a basic 12 bar blues schema in B♭ major.
- Assume all chords are 7th chords.
- Write the harmonies indicated by your chord symbols in the treble staff, unvoiced.

Part 2

- Fill in chord symbols to create a basic 12 bar blues schema in C major.
- Assume all chords are 7th chords.
- Voice the chords with 1 note in the left hand and 3 or 4 in the right, connecting 3rds and 7ths.

Part 3

- Fill in chord symbols to create a jazz blues in F major.
- Add a turnaround in the last two bars.
- Write the harmonies indicated by your chord symbols in the treble staff, unvoiced.

Three treble clef staves for Part 3. The first staff has a key signature of one flat and a common time signature. The first two bars are empty. The last two bars contain four diagonal slashes. The second staff has a key signature of one flat and a common time signature. The first two bars contain four diagonal slashes. The last two bars are empty. The third staff has a key signature of one flat and a common time signature. All four bars are empty, ending with a double bar line and repeat dots.

Part 4

- Fill in chord symbols to create a jazz blues in E \flat major.
- Add a turnaround in the last two bars.
- Voice the harmonies with 1 note in the left hand and 3 or 4 in the right.
- Connect 3rds and 7ths, then incorporate extensions.

Three grand staff systems for Part 4. Each system has a treble and bass clef. The first system has a key signature of three flats and a common time signature. The first two bars are empty. The last two bars contain four diagonal slashes in both staves. The second system has a key signature of three flats and a common time signature. The first two bars contain four diagonal slashes in both staves. The last two bars are empty. The third system has a key signature of three flats and a common time signature. All four bars are empty, ending with a double bar line and repeat dots.

Part 5

Following are three examples of altered blues chord progressions. For each progression:

- Decide whether to compare the progression to a standard blues or a jazz blues, and write your choice in the blank above the staff.
- Circle each non-standard harmony.
- Below each circled harmony, explain the alteration (e.g., applied ii–V, applied V⁷, tritone substitution, CT^{o7}, etc.)
- Scan the QR code below to hear examples of recordings that use this progression.



Compared to: _____

1

Compared to: _____

2

Compared to: _____

3 



The 12-bar Blues (No Jazz)

Name: _____

Part 1

- Fill in chord symbols to create a basic 12 bar blues schema in B \flat major. All chords are 7th chords.
- Write the harmonies indicated by your chord symbols in the treble staff, unvoiced.

Three treble clef staves in 4/4 time, key of B \flat major. The first staff has four measures with diagonal lines. The second staff has four measures with diagonal lines. The third staff has four measures with diagonal lines, ending with a double bar line and repeat dots.

Part 2

- Fill in chord symbols to create a basic 12 bar blues schema in C major. All chords are 7th chords.
- Voice the chords with the root in the bass staff and the third+seventh in the treble staff (omit the fifth). Your voice leading between chords should connect the thirds and sevenths of the chords smoothly, creating stepwise voice leading.

Grand staff (treble and bass clefs) in 4/4 time, key of C major. The first staff has four measures with diagonal lines. The second staff has four measures with diagonal lines. The third staff has four measures with diagonal lines, ending with a double bar line and repeat dots.

Grand staff (treble and bass clefs) in 4/4 time, key of C major. The first staff has four measures with diagonal lines. The second staff has four measures with diagonal lines. The third staff has four measures with diagonal lines, ending with a double bar line and repeat dots.

Grand staff (treble and bass clefs) in 4/4 time, key of C major. The first staff has four measures with diagonal lines. The second staff has four measures with diagonal lines. The third staff has four measures with diagonal lines, ending with a double bar line and repeat dots.

Part 3

Following are three examples of altered blues chord progressions. For each progression:

- Compare the progression to the standard 12-bar blues (Example 1 in the chapter) and circle each non-standard harmony (that is, each harmony that is not found in Example 1).
- Scan the QR code to hear examples of recordings that use this progression.



1

2

3

Blues Scales

Name: _____

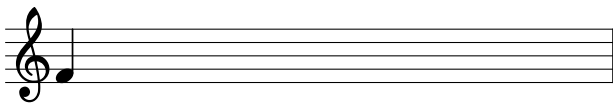
Scan for worksheet playlist



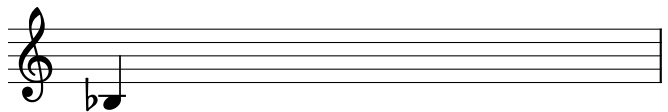
PART 1

For each note, complete the requested blues scale.

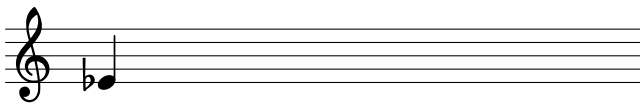
①



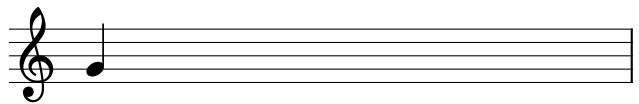
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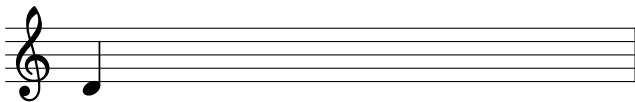
③



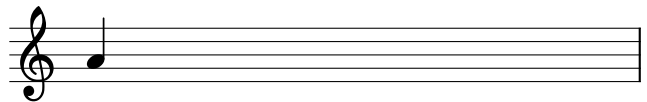
④



⑤

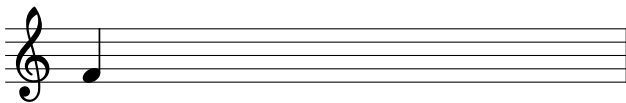


⑥

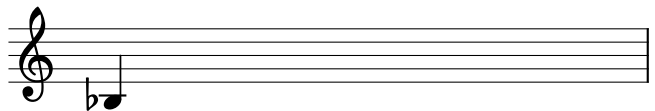


For #7 and #8, write a **major** blues scale.

⑦



⑧



PART 2

- Listen to Big Mama Thornton's original recording of "Hound Dog" (scan QR code on page 1), which is built on an E blues scale.
- Transcribe the lyrics of the first verse (12 bars, aab) in the bars below.
- Label the lyrics to show their aab structure, by writing the appropriate letter to the left of the staff.
- Don't forget accidentals!

You ain't.

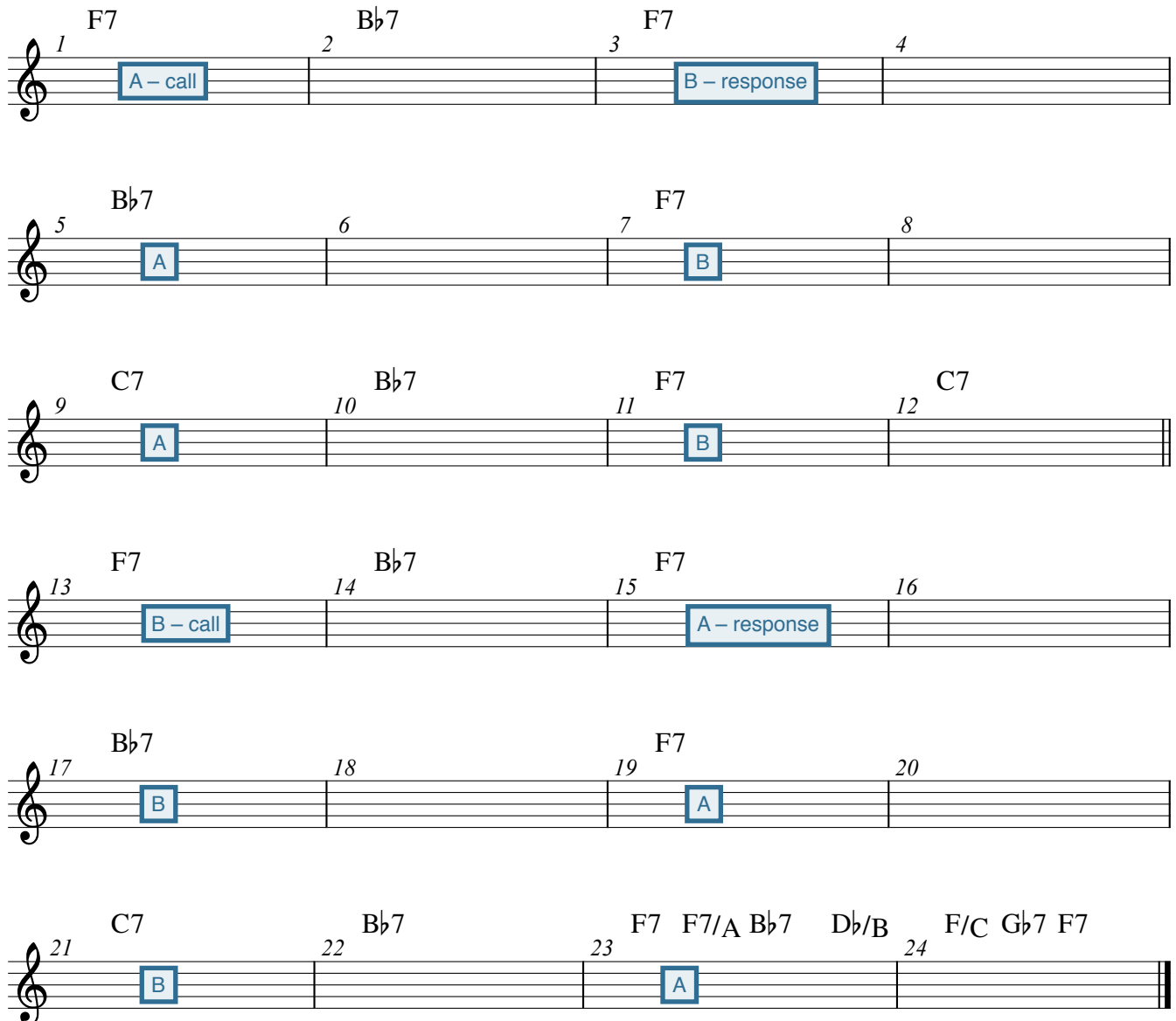
Improvisation

Scan for backing track



Working with a partner, decide who is partner A and who is partner B.

- Create a video in which you each use your primary instrument to improvise over an F blues.
- Use the backing track.
- Use primarily the F blues scale.
- "Trade twos" with your partner, as shown below, in a call-and-response style.
- Don't feel obligated to start on beat 1—try starting later or using pickups too!



The image shows a musical score for an 8-measure F blues progression in 4/4 time, written on a single treble clef staff. The progression is divided into two 4-measure phrases. The first phrase consists of measures 1-4 with chords F7, Bb7, F7, and F7. The second phrase consists of measures 5-8 with chords Bb7, F7, C7, and C7. Call-and-response boxes are placed in the following measures: 'A - call' in measure 1, 'B - response' in measure 3, 'A' in measure 5, 'B' in measure 7, 'A' in measure 9, 'B' in measure 11, 'B - call' in measure 13, 'A - response' in measure 15, 'B' in measure 17, 'A' in measure 19, and 'B' in measure 21. Measure 23 contains a sequence of chords: F7, F7/A, Bb7, Db/B, F/C, Gb7, F7.

Blues Composition

Name: _____

Write a standard 12-bar blues.

On your lead sheet

Write the melody on a single, unaccompanied treble staff, and write chord symbols above it.

Key

We will read these in class. **For simplicity's sake, please write in the key of (concert) Bb major.**

Motive and rhythm

- Your melody should be in aab format. You may vary the repetition of the a phrase (aa'b).
- You should leave gaps in your melody in which another instrument could “respond” to your “call.” (Note that you do not actually write out the responses.)

Harmony

- Use a standard 12-bar blues progression or a standard variation of it.
 - Show these harmonies by writing appropriate chord symbols above the staff, as on a typical lead sheet.
 - If you make unusual changes to the 12-bar blues, please acknowledge and explain them in your submission; otherwise, these changes may be interpreted as mistakes.

On your voicing example

To demonstrate fluency in chord symbols and basic jazz voice leading, provide a basic realization of your chord symbols for piano, as follows:

- Use simple whole notes (or similar rhythmic values)—rhythm is not being assessed here.
- The left hand (bass staff) should only have one note at a time—the chord root.
- The right hand (treble staff) should only have two notes at a time—the chord third and seventh.
- In the right hand, maintain entirely stepwise voice leading between adjacent chords.

Submission

Your complete submission will include two files:

- a .pdf lead sheet
- a .pdf voicing example

Grading

You will be evaluated on:

- use of an aab phrase structure with call-and-response gaps
- effective melodic pitch content
- use of standard harmony
- interpretation of chord symbols
- idiomatic voice leading

Transcribing Rhythms

Name: _____



Scan for audio

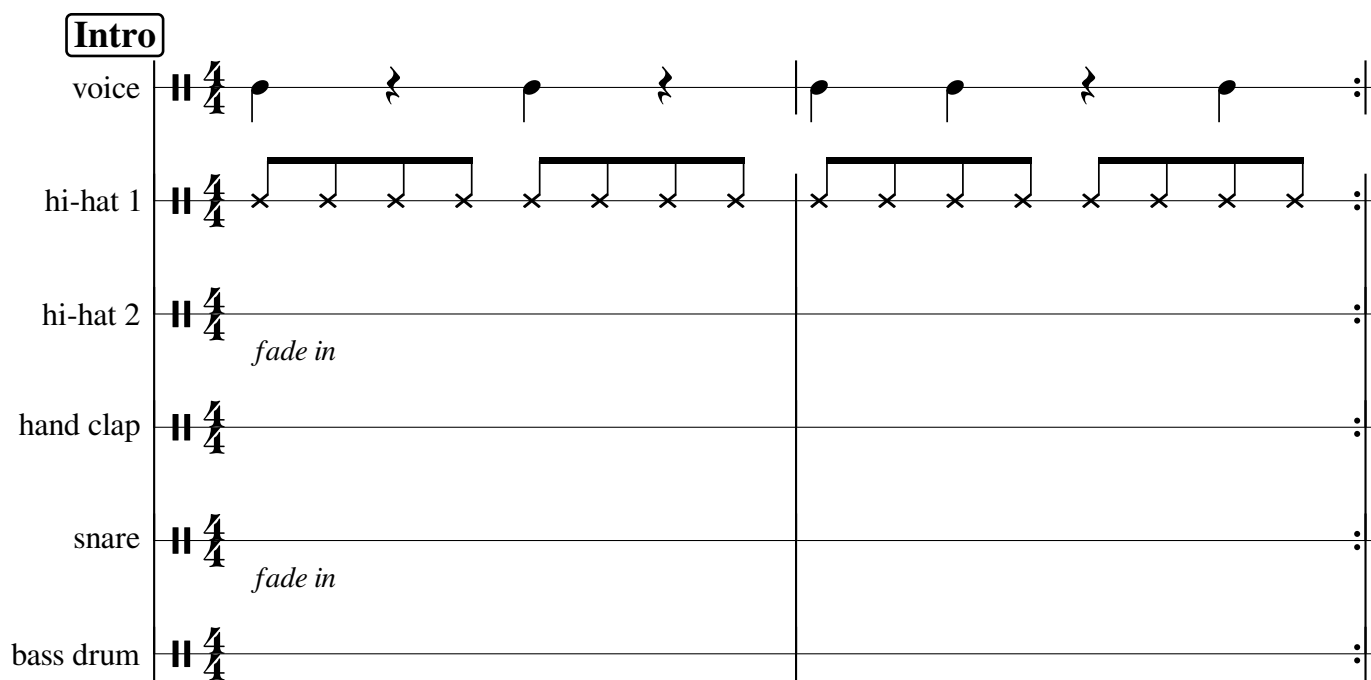
Summary: Transcribe some rhythms from "Sorry" by Beyoncé to learn to detect **straight syncopation** and **tresillo**.

1. Using the lines provided, transcribe the rhythms of each of the indicated sections and instruments. You may ignore any slight variations between repetitions—focus on the overall impression of the rhythm.
2. Circle and label all examples of **straight syncopations** or **tresillo**.

This may be a difficult task for you, so collaboration is encouraged! You may turn this in as a group assignment if you wish, but the following step is required:

3. At the end of the worksheet, explain your process and how each person participated. Each participant should write their name on the line above in order to get credit.
Make sure this is aiding your learning, not replacing it.

Intro



voice

hi-hat 1

hi-hat 2

hand clap

snare

bass drum

Transcribing Rhythms

prechorus ("Middle fingers up...")

Musical score for the prechorus section, featuring five staves: voice, synth, hi-hat 2, snare, and bass drum. The score is divided into two measures by a vertical bar line. The voice staff shows a double bar line at the start and end. The synth staff contains a sequence of notes: a quarter note, an eighth note with a grace note, a quarter note with a grace note, an eighth note with a grace note, a quarter note, a half note, an eighth note with a grace note, a quarter note with a grace note, an eighth note with a grace note, a quarter note, and a half note. The drum staves (hi-hat 2, snare, and bass drum) show a double bar line at the start and end, indicating a full measure of rest.

chorus ("I ain't thinkin' 'bout you")

Musical score for the chorus section, featuring five staves: synth, hi-hat 2, hand clap, snare, and bass drum. The score is divided into two measures by a vertical bar line. The synth staff shows a double bar line at the start and end. The drum staves (hi-hat 2, hand clap, snare, and bass drum) show a double bar line at the start and end, indicating a full measure of rest.

Transcribing Rhythms

coda ("Left a note in the hallway...")

The musical score consists of four staves. The top staff is labeled 'voice' and contains a double bar line with repeat dots at the beginning and end. The second staff is labeled 'synth' and also contains a double bar line with repeat dots at the beginning and end. The third staff is labeled 'snare' and contains a double bar line with repeat dots at the beginning and end. It features a series of four eighth notes on a single line, with a dynamic accent (>) above the first note. The fourth staff is labeled 'bass drum' and contains a double bar line with repeat dots at the beginning and end. The entire score is enclosed in a box with the title 'coda ("Left a note in the hallway...")' above it.

Explanation of group work. If you worked together on this assignment, summarize your process and how each person participated/contributed.

Drumbeats

Name: _____

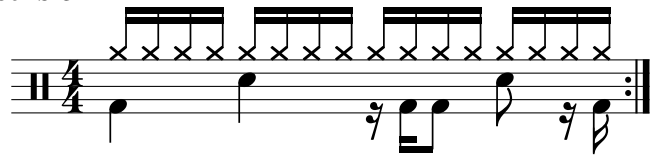


Worksheet Playlist

PART 1: Describing drumbeats

Shuffle 16ths ♩ = 100

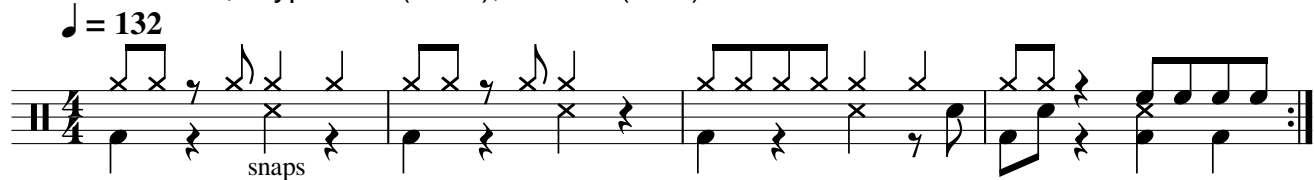
A. Vulfpeck ft. Coco, "Business Casual" (2017)



Which of the following terms are features of this drumbeat? Circle all that apply.

standard rock beat • backbeat • non-snare backbeat • half-time • double-time • dembow
four-to-the-floor • syncopated kick • accent cymbals

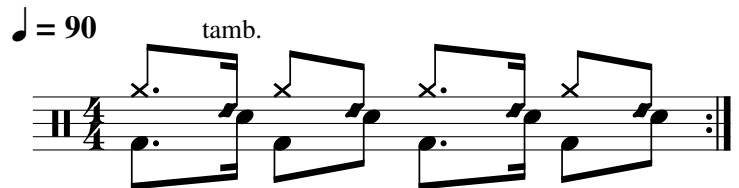
B. BLACKPINK, "Typa Girl" (2022), verse 1 (0:14)



Which of the following terms are features of this drumbeat? Circle all that apply.

standard rock beat • backbeat • non-snare backbeat • half-time • double-time • dembow
four-to-the-floor • syncopated kick • accent cymbals

C. Spice ft. Shaggy and Sean Paul,
"Go Down Deh" (2021), chorus (0:53)



Which of the following terms are features of this drumbeat? Circle all that apply.

standard rock beat • backbeat • non-snare backbeat • half-time • double-time • dembow
four-to-the-floor • syncopated kick • accent cymbals

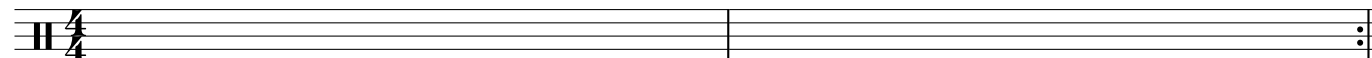
PART 2: Transcription

For each song listed below (playlist QR code on previous page):

- Determine the tempo in bpm, using a metronome or bpm finder (e.g., all8.com).
- Transcribe the drumbeat, following the staff notation guidelines given in the chapter.
- Note anything different, unusual, or interesting about the drumbeat in the space below the staff.

A. Thundercat, "Them Changes" (2017, 0:00)—similar to the standard rock beat

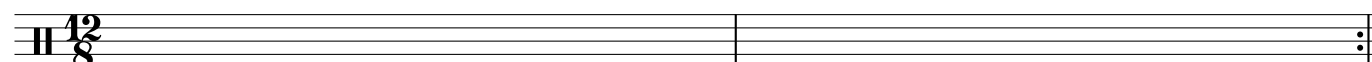
♩ = ____



Interesting features:

B. Madisenxoxo, "Baby in Blue" (2020, 0:14)—compound quadruple drumbeat

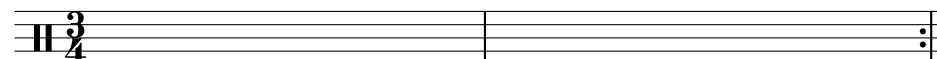
Shuffle 16ths ♩. = ____



Interesting features:

C. Coheed and Cambria, "Everything Evil" (2002, 0:10)—triple meter drumbeat

♩ = ____



Interesting features:

Section Structures

Name: _____

The following tracks feature either two-, three-, or four-part phrase structure in the section indicated.

- Listen to each track.
 - For the section indicated, identify each phrase and label the timestamp and starting lyrics.
 - Possible phrases include **a**, **a'**, **b**, **s**, **r**, **d**, or **c**
- Identify any notable variations to the prototypical phrase structure (if present), and briefly describe their effect.
- All rows will not necessarily be used!



[Worksheet playlist](#)

1. Roger Miller, “King of the Road” (1965), 0:09–0:41

timestamp	label	lyrics
0:09		

Explain any variations (if present).

2. Gloria Estefan & Miami Sound Machine, “Anything For You” (1988), 0:27–0:54

timestamp	label	lyrics
0:27		

Explain any variations (if present).

3. Creedence Clearwater Revival, “Proud Mary” (1969), 0:12–0:44

timestamp	label	lyrics
0:12		

Explain any variations (if present).

4. Pointer Sisters, “Slow Hand” (1981), 0:53–1:20

timestamp	label	lyrics
0:53		

Explain any variations (if present).

AABA and Strophic Form

Name: _____



**DOWNLOAD
WORKSHEET**

This assignment asks you to create formal diagrams for four songs:

- Loretta Lynn, “Coal Miner’s Daughter” (1971)
- The Beach Boys, “Surfer Girl” (1963)
- John Mayer, “Something Like Olivia” (2012)
- Ray Charles, “I’ve Got a Woman” (1954)

Setup

- Use the [BriFormer](#) web app to create a formal diagram.
- Click “[Create a new BriForm using a YouTube link](#)”
- Enter the YouTube link for the official videos:
 - “Coal Miner’s Daughter”: <https://www.youtube.com/watch?v=zoKThsOCjuU>
 - “Surfer Girl”: <https://www.youtube.com/watch?v=wMe5VXXcPOU>
 - “Something Like Olivia”: https://www.youtube.com/watch?v=-k_K1CqAZ-Iss
 - “I’ve Got a Woman”: <https://www.youtube.com/watch?v=j6l-qQMOs9c>

Analysis

- Use the Edit tool to split the song into different arches to signify different sections.
- Use the Text tool to add labels for your formal sections. You may want to use [the abbreviations listed after each section name in the AABA and Strophic Form chapter](#).
- If a **refrain** is present, make sure to group the refrain within the larger section that it is a part of—refrains are not standalone sections!
- Possible section labels are listed below. Be sure to review definitions if you are unclear on these terms.

Strophe (A)

Bridge (B)

Introduction (I)

Outro (O)

Coda (X)

Analysis Project: The Shape of Music around You

- **Purpose:** Use your knowledge of popular music forms to analyze the formal sections in a popular song of your choice; post your observations on an online discussion board; comment on your peer's projects.
- **Project Components:**
 - Part 1: Video URL and analysis posted on Canvas
 - Part 2: At least two peer comments due on Canvas
- **Project Description:**

This project will be completed in two parts; see the separate deadlines above. There are no small groups, as all students will be part of the same discussion board.

○ PART 1: VIDEO URL AND ANALYSIS POST

Think of a popular song (as defined in class) that you know well, which is freely and legally available online. For example, many popular artists and groups have official managed YouTube channels, such as:

- <https://www.youtube.com/user/justintimberlakeVEVO/videos>
- <https://www.youtube.com/user/beegeestv/videos>
- <https://www.youtube.com/user/LukeBryanVEVO/videos>

If the song or video contains explicit content, please indicate this in your Discussion Board submission.

Copy the URL to your chosen song, and paste it into your Discussion Board submission post. Hyperlink the URL for ease of access.

In your analysis, first label the overall form, selecting only one of the following:

- Strophic
- AABA
- Verse-Chorus (or Verse-Chorus-Bridge)

Each of these forms can be modified with introductions, instrumental breaks, pre-choruses, and many other variations. Simply select the label above that best fits your song.

Next label each formal section of the song, noting where on the track time each section starts. For example, your analysis might begin:

- 0:00 Intro
- 0:08 Verse 1
- 0:47 Chorus

Using terminology discussed in class, make an argument for *why* you chose the overall form you did, and *why* you chose your various section labels. What musical or lyrical characteristics are present in the verse that makes it verse-like, or in the bridge that makes it bridge-like? This component makes up the largest portion of your project grade. Answer in two to three short paragraphs, and use complete sentences.

Finally, if you have anything to add about why you chose this particular song, its meaning to you, when you first encountered it, or other comments of interest to your classmates, please to add them at the end.

(continued)



Analysis Project: The Shape of Music around You

○ PART 2: PEER COMMENTS

All class members are required to view their colleagues' posts and comment thoughtfully on their work. Ask questions, and respectfully confirm or challenge their claims. Participation in this discussion is part of the project grade. For full credit, each student must create at least two high-quality reply posts. Repeat posts to the same classmate are encouraged but do not count toward the two required posts. In the interest of equal participation, please reply to someone whose post doesn't yet have any replies.

Have fun with these discussions! Feel free to indicate your opinion of the song, other music by the same group or artist, or what other music it reminds you of. Just remember, your replies will be graded on their analytical content. Comments such as "I agree" do not count as high-quality. If you don't find any disagreement, you could expound on what features of the music create the sense of a Chorus as opposed to a Verse or a Bridge/Release, or consider whether the song would work better in a different form.

• Grading:

- | | |
|----------------------------------|---|
| ○ 10% – URL Posted | Posted URL links to a watchable video of a popular song |
| ○ 10% – Analysis: Form Label | Formal label is correct |
| ○ 20% – Analysis: Section Labels | Section labels (Verse, Chorus, Bridge) are correct |
| ○ 30% – Analysis: Reasoning | All labels are sufficiently argued using terminology discussed in class |
| ○ 30% – Peer Comments | Active participation in comments; ≥ 2 high-quality posts |

• Bonus Points:

Up to 10% bonus points may be earned on this project if you employ significant creativity and effort in analyzing and discussing your chosen song. In particular, I am imagining a submission that includes not only the written analysis, but also a detailed visual aid (graph) as well. Physical items will not be graded, so make sure any such added component is a digital file or link attached to your Discussion Board post.

If this interests you, you might want to check out the Variations Audio Timeliner. If you have your audio recording on your hard drive as an MP3, WAV, or MIDI file, you can plug that file into this software, create section label graphics, and watch the form progress in real-time while the song plays. While exploration of this sort is highly encouraged, no guidance on using this or any other unfamiliar technology will be given by your instructor.

<http://variations.sourceforge.net/vat/index.html>

Verse-Chorus Form

Name: _____



**DOWNLOAD
WORKSHEET**

This assignment asks you to create formal diagrams for two songs: “Levitating” by Dua Lipa (2020) and “Terrified”* by Childish Gambino (2016).

“Levitating” should be fairly straightforward, while “Terrified”* is more ambiguous and will challenge you!

Setup

- Use the [BriFormer](#) web app to create a formal diagram.
- Click “[Create a new BriForm using a YouTube link](#)”
- Enter the YouTube link for the official videos:
 - “Levitating”: <https://www.youtube.com/watch?v=WHuBW3qKm9g>
 - “Terrified”*: <https://www.youtube.com/watch?v=ZIEgfEIdEag>

* *language warning (n*****)*

Analysis

- Use different arches to signify different sections.
- Color-code your sections: all verses should be Color A, choruses Color B, etc.
- Add labels for your formal sections. You may want to use [the abbreviations listed after each section name in the Verse-Chorus chapter](#).
- Possible section labels are listed below. Be sure to review definitions if you are unclear on these terms.

Verse (V)	Introduction (I)
Prechorus (P)	Outro (O)
Chorus (C)	Coda (X)
Postchorus (Z)	Bridge (B)

Identifying Schemas

Name: _____

The following songs use looping chord progressions that use blues-based, four-chord, puff, and/or classical schemas (all listed in the box below). Read more about each schema in the textbook.

- Listen to each track on the Spotify playlist by scanning the QR code or following the link on the textbook chapter.
- Notate the looping chord progression with chord symbols. The first chord is given for you as a reference.
- Then, identify which schema(s) this resembles.



Worksheet playlist

Possible schemas

Plagal	Doo-wop	Lament
Double plagal	Singer/Songwriter	Circle-of-fifths
Extended plagal	Hopscotch	Puff

Latto ft. LU KALA, “Lottery” (2023)

Chord symbols: B♭mi

Schema: _____

Katy Perry, “E.T.” (2009), chorus only (0:44)

Chord symbols: D♭

Schema: _____

Starship, “Nothing’s Gonna Stop Us Now” (1987), verse (0:22)

Chord symbols: G♭

Schema: _____

Mariah Carey, “Honey” (1997), beginning at 0:23

Chord symbols: Cmi

Schema: _____

Carrie Underwood, “Before He Cheats” (2005), verse (0:15)

Chord symbols: F#mi

Schema: _____

Taylor Swift, “Enchanted (Taylor’s Version)” (2023)

Chord symbols: Ab

Schema: _____

The Go-Gos, “Our Lips Are Sealed” (1981)

Chord symbols: Ab

Schema: _____

Lizzo, “Jerome” (2019)

Chord symbols: Eb

Schemas: _____ + _____

two schemas!

Name: _____

Blues-based Schemas

Prince, “Kiss” (*Parade*, 1986)

You don't have to be beautiful

To turn me on

I just need your body baby

From dusk till dawn

You don't need experience

To turn me out

You just leave it all up to me

I'm gonna show you what it's all about

You don't have to be rich

To be my girl

You don't have to be cool

To rule my world

Ain't no particular sign I'm more compatible with

I just want your extra time and your

Kiss

See the provided lyrics for the first verse and chorus of “Kiss” by Prince.

1. Listen to the track (link on the course calendar).
2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

Lady Gaga, “Born This Way” (*Born This Way*, 2011)

My mama told me when I was young

We are all born superstars

She rolled my hair and put my lipstick on

In the glass of her boudoir

"There's nothing wrong with loving who you are"

She said, "'Cause he made you perfect, babe"

"So hold your head up girl and you'll go far,

Listen to me when I say"

I'm beautiful in my way

'Cause God makes no mistakes

I'm on the right track, baby I was born this way

Don't hide yourself in regret

Just love yourself and you're set

I'm on the right track, baby

I was born this way (Born this way)

See the provided lyrics for the first verse and chorus of “Born This Way” by Lady Gaga.

1. Listen to the track (link on the course calendar).
2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

The Allman Brothers Band, “It’s Not My Cross to Bear” (*The Allman Brothers Band*, 1969)

I have not come to testify

About our bad bad misfortune

And I ain't here a-wonderin' why

But I'll live on, and I'll be strong,

‘Cause it just ain't my cross to bear.

See the provided lyrics for the first stanza of “It’s Not My Cross to Bear” by The Allman Brothers Band.

1. Listen to the track (link on the course calendar).
2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

Four-Chord Schemas (no variations)

Name: _____

The following tracks use looping chord progressions that match one of the four-chord schemas (singer/songwriter, doo-wop, or hopscotch).

- Listen to each track on the Spotify playlist by scanning the QR code or following the link on the textbook chapter.
- Notate the looping chord progression with chord symbols.
- Then, identify which schema this resembles.



[Worksheet playlist](#)

Green Day, “Holiday” (2004), intro

Chord symbols: Fmi

Schema: _____

Grease (musical), “We Go Together” (1978), verse

Chord symbols: Bb

Schema: _____

Note: the first rotation only is transposed down a whole step.

Brad Paisley, “Then” (2009), verse

Chord symbols: Ami

Schema: _____

Adam Lambert, “Whataya Want from Me” (2009),

chorus only (starting at 0:51)

Chord symbols: G

Schema: _____

Lady Gaga, “Million Reasons” (2016), verse

Chord symbols: C _____

Schema: _____

Marvelettes, “Please Mr. Postman” (1975)

Chord symbols: D _____

Schema: _____

Timbaland ft. OneRepublic, “Apologize” (2007)

Chord symbols: Cmi _____

Schema: _____

Note: one of the chords is in first inversion.
--

Counting Crows, “Round Here” (1993),

Starts at verse 0:22, becomes clearer at chorus 1:02

Chord symbols: C _____

Schema: _____

Four-chord Schemas (with variations)

Name: _____

The following tracks use looping chord progressions that are related to one of the four-chord schemas (singer/songwriter, doo-wop, or hopscotch).

- Listen to each track on the Spotify playlist by scanning the QR code or following the link on the textbook chapter.
- Notate the looping chord progression in chord symbols.
- Then, identify which schema this resembles, and identify how it's been varied in the song.
- Describe the effect of the alteration: does it make smoother/leapier voice leading? Does it add chromaticism? Something else?



[Worksheet Playlist](#)

The first song is completed for you as an example.

Sia, “Cheap Thrills” (2016), chorus starting at 0:31

Chord symbols: F#mi – D – A – E/G#

Schema and variations: Singer/songwriter with V chord inverted

Effect: Smoother bass line between A and F#mi chords

Static & Ben El Tavori, “Namaste” (2018)

Chord symbols: Eb

Schema and variations: _____

Effect: _____

Iron Maiden, “Blood Brothers” (2000)

Chord symbols: Emi

Schema and variations: _____

Effect: _____

Thomas Rhett, “Life Changes” (2017)

Chord symbols: G

Schema and variations: _____

Effect: _____

Beyoncé, “Halo” (2008)

Chord symbols: A

Schema and variations: _____

Effect: _____

The Black Eyed Peas, “Let’s Get It Started” (2003)

Chord symbols: Bmi

Schema and variations: _____

Effect: _____

Adele, “Someone Like You” (2011), intro and verse

Chord symbols: A

Schema and variations: _____

Effect: _____

Mree, “Against the Current” (2011), intro and verse

Chord symbols: D

Schema and variations: _____

Effect: _____



Spotify Playlist
(link on textbook website)

Name: _____

Classical Schemas

Gloria Gaynor, “I Will Survive” (Single, 1978)

At first I was afraid, I was petrified.

Kept thinking I could never live without you by my side.

But then I spent so many nights thinking how you did me wrong,

And I grew strong, I learned how to carry on,

And so you're back from outer space.

I just walked in to find you here

with that sad look upon your face.

I should have changed that stupid lock.

I should have made you leave your key.

If I had known for just one second you'd be back to bother me.

See the provided lyrics for the first verse of “I Will Survive” by Gloria Gaynor.

1. Listen to the track.
2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

Carrie Underwood, “Before He Cheats” (*Some Hearts*, 2005)

Right now, he's probably slow dancing

With a bleached-blond tramp, and she's probably getting frisky.

Right now, he's probably buying her some fruity little drink

'Cause she can't shoot whiskey.

Right now, he's probably up behind her with a pool-stick

Showing her how to shoot a combo, and he don't know...

I dug my key into the side

Of his pretty little souped-up four-wheel drive,

Carved my name into his leather seats.

I took a Louisville slugger to both head lights.

I slashed a hole in all four tires.

Maybe next time he'll think before he cheats.

See the provided lyrics for the first verse and chorus of “Before He Cheats” by Carrie Underwood.

1. Listen to the track.
2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the lyrics start.*
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

The Beach Boys, “Good Vibrations” (*Good Vibrations*, 1966)

I, I love the colorful clothes she wears,

And the way the sunlight plays upon her hair.

I... hear the sound of a gentle word,

On the wind that lifts her perfume through the air.

I'm pickin' up good vibrations,

She's giving me excitations.

I'm pickin' up good vibrations,

She's giving me excitations.

Good, good, good, good vibrations.

Good, good, good, good vibrations.

See the provided lyrics for the first verse and chorus of “Good Vibrations” by The Beach Boys.

1. Listen to the track.
2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

The Fugees, “Killing Me Softly with His Song” (*The Score*, 1996)

Strumming my pain with his fingers

Singing my life with his words

Killing me softly with his song

Killing me softly with his song

Telling my whole life with his words

Killing me softly

With his song

See the provided lyrics for the first refrain (opening section) of “Killing Me Softly with His Song” by The Fugees. (*This is a cover of the original.*)

1. Listen to the track.
2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes. *You may wish to listen to a later refrain, which has the same harmonies in a more straightforward texture.*
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.



Spotify Playlist
(link on textbook
website)

Name: _____

Puff Schemas

Dexy's Midnight Runners, "Come On Eileen" (*Too-Rye-Ay*, 1982)

Poor old Johnny Ray

Sounded sad upon the radio

But he moved a million hearts in mono

Our mothers cried, sang along, who'd blame them

You're grown (so grown up)

So grown (so grown up)

Now I must say more than ever

(Come on, Eileen)

Too ra loo ra too ra loo rye ay

And we can sing just like our fathers

See the provided lyrics for the first verse of "Come On Eileen" by Dexy's Midnight Runners.

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the main lyrics start ("Poor old Johnny Ray").*
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

Elton John, “Crocodile Rock” (*Don't Shoot Me I'm Only the Piano Player*, 1972)

I remember when rock was young
Me and Suzie had so much fun
Holding hands and skimming stones
Had an old gold Chevy and a place of my own
But the biggest kick I ever got
Was doing a thing called the Crocodile Rock
While the other kids were Rocking Round the Clock
We were hopping and bopping to the Crocodile Rock
Well Crocodile Rocking is something shocking
When your feet just can't keep still
I never knew me a better time and I guess I never will
Oh Lawdy mama those Friday nights
When Suzie wore her dresses tight
And the Crocodile Rocking was out of sight

See the provided lyrics for the first verse and chorus of “Crocodile Rock” by Elton John.

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the lyrics start (“I remember when rock was young”).*
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

Rebecca Sugar, “We Are the Crystal Gems” (*Steven Universe* theme song, 2013)

If you're evil, and you're on the rise

You can count on the four of us taking you down

'Cause we're good and evil never beats us

We'll win the fight and then go out for pizzas

We are the Crystal Gems!

We always save the day

And if you think we can't

We'll always find a way!

And so the people of this world believe in

Garnet

Amethyst

And Pearl

And Steven!

See the provided lyrics for the first verse and chorus of the theme from the TV show *Steven Universe*.

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

Fastball, “Out of My Head” (*All the Pain Money Can Buy*, 1998)

Sometimes I feel like I'm drunk behind the wheel

The wheel of possibility, however it may roll

Give it a spin, see if you can somehow factor in

You know there's always more than one way

to say exactly what you mean to say.

Was I out of my head or was I out of my mind?

How could I have ever been so blind?

I was waiting for an indication, it was hard to find

Don't matter what I say, only what I do

I never mean to do bad things to you

So quiet but I finally woke up

If you're sad then it's time you spoke up, too.

See the provided lyrics for the first verse and chorus of “Out of My Head” by Fastball.

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the lyrics start (“Sometimes I feel...”)*.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.



Name: _____

Modal Schemas

[Spotify playlist](#)

The following tracks use looping chord progressions that match one of the modal schemas (Double plagal, Subtonic shuttle [Mixolydian or Aeolian], Aeolian shuttle, Aeolian cadence, Lament, Dorian shuttle, Lydian shuttle, or Lydian cadence).

- Listen to each track.
- Notate the main chord progression that is repeated during the verse of the track (unless indicated otherwise), in two ways:
 - in chord symbols—the first chord is given.
 - in Roman numerals—be careful to indicate the correct quality and root.
- Then, identify which schema this resembles.
- Finally, identify which mode this schema implies.

Santana, “Evil Ways” (1969)

Chord symbols Gmi	Schema
Roman numerals	Implied mode

Big Brother & the Holding Company, “Coo Coo” (1967)

Chord symbols Gmi	Schema
Roman numerals	Implied mode

Stevie Wonder, “Uptight (Everything’s Alright)” (1966)

Chord symbols C#	Schema
Roman numerals	Implied mode

Jimi Hendrix, “All Along the Watchtower” (1968)

Chord symbols Cmi	Schema
Roman numerals	Implied mode

The Rolling Stones, “Sympathy for the Devil” (1968)

Chord symbols E	Schema
Roman numerals	Implied mode

Fleetwood Mac, “Dreams” (1977)

Chord symbols F	Schema
Roman numerals	Implied mode

Heart, “Crazy on You” (1975),

Chorus only starting at 1:28

Chord symbols Ami	Schema
Roman numerals	Implied mode

The Turtles, “Happy Together” (1967),

Verse only starting at 0:08

Chord symbols F#mi	Schema
Roman numerals	Implied mode

The Beatles, “Eight Days a Week” (1964),

Intro and Verse only

Chord symbols D	Schema
Roman numerals	Implied mode

Modal Reharmonization

Name: _____

You are given a transcription of the first 55 seconds of "Desperado" by Rihanna (2016), melody and bass line only. Lyrics are omitted for the sake of copyright but can easily be found online.

Directions

- Reharmonize this song, using at least one modal schema. (It may help to use a mode that is relative to F minor, so that it uses the same notes. If you use a parallel mode, make sure the harmony won't clash with the melody in an undesirable way.)
- Use four bar chord loops. One chord per measure is good, but feel free to mix it up a little if you wish.
- Use one chord progression in the verse and a contrasting progression in the chorus.
- Do not change the pitch of the melody.
- Write out the chords that you've chosen as chord symbols.

*On MuseScore, you can do this by selecting the top piano staff and pressing **ctrl/cmd K**, then typing the symbols as you would expect. You can also go to **Add > Text > Chord Symbol**.*

Analysis

Use the space below to explain which modal schema(s) you are using, where these schemas can be found, and what mode they imply. Explain how you chose to use this schema. Explain how you made the melody fit the chords you chose (or vice-versa as the case may be).

Modal Reharmonization

Verse

$\text{♩} = 188$

The Verse section consists of eight staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo is marked as quarter note = 188. The music features a mix of eighth and quarter notes, with several measures containing rests. The second and third staves include glissando markings over slurs. The fourth and fifth staves continue the melodic line with various rhythmic values. The sixth and seventh staves show a more active melodic line with eighth notes and quarter notes. The eighth staff concludes the verse with a final chord.

Chorus

The Chorus section consists of four staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The music features a mix of quarter and eighth notes, with several measures containing rests. The second and third staves continue the melodic line with various rhythmic values. The fourth staff concludes the chorus with a triplet of eighth notes and a fermata over the final note.

Reharmonizing to Avoid Tonic

Name: _____

On the following page is a transcription of the melody for "Anti-Hero" by Taylor Swift (2022). Lyrics are omitted for the sake of copyright but can easily be found online. The chords for this song are a singer/songwriter schema (A–E–B–C♯mi) with two chords per measure throughout.

Reharmonize the song to use either a **fragile, absent, or emergent tonic**. Write new chord symbols above the staff to complete your reharmonization.

- 1. Which tonic technique did you choose?** Fragile Absent Emergent
- 2. Refer to the definition of this technique in the textbook under Key Takeaways. Write a few sentences that explain how your reharmonization exemplifies this definition.**

Verse

The Verse section consists of two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains two measures of music, each starting with a quarter rest followed by a series of eighth and sixteenth notes. The second staff continues the melody with two more measures, ending with a quarter rest.

Prechorus

The Prechorus section consists of two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains two measures of music, each starting with a quarter rest followed by a series of eighth and sixteenth notes. The second staff continues the melody with two more measures, ending with a quarter rest.

Chorus

The Chorus section consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains two measures of music, each starting with a quarter rest followed by a series of eighth and sixteenth notes. The second staff continues the melody with two more measures, ending with a quarter rest. The third staff continues the melody with two more measures, ending with a quarter rest.

Pitch and Pitch Class

Name: _____

PART 1: Converting Note Names to Integers

For each note name given below, write the correct pitch class integer (0 through 11).

1. D = ____ 2. B \flat = ____ 3. E \flat = ____ 4. F \sharp = ____ 5. A = ____ 6. C \sharp = ____
7. B = ____ 8. G = ____ 9. E \sharp = ____ 10. D \flat = ____ 11. A \sharp = ____ 12. F = ____
13. D \sharp = ____ 14. G \flat = ____ 15. F \flat = ____ 16. B \sharp = ____ 17. C = ____ 18. E = ____
19. G \sharp = ____ 20. C \flat = ____ 21. A \flat = ____

PART 2: Converting Notated Pitches to Integers

For each pitch notated below, write the correct pitch class integer (0 through 11) in the blank between the staves.

1 2 3 4 5 6 7

8 9 10 11 12 13 14

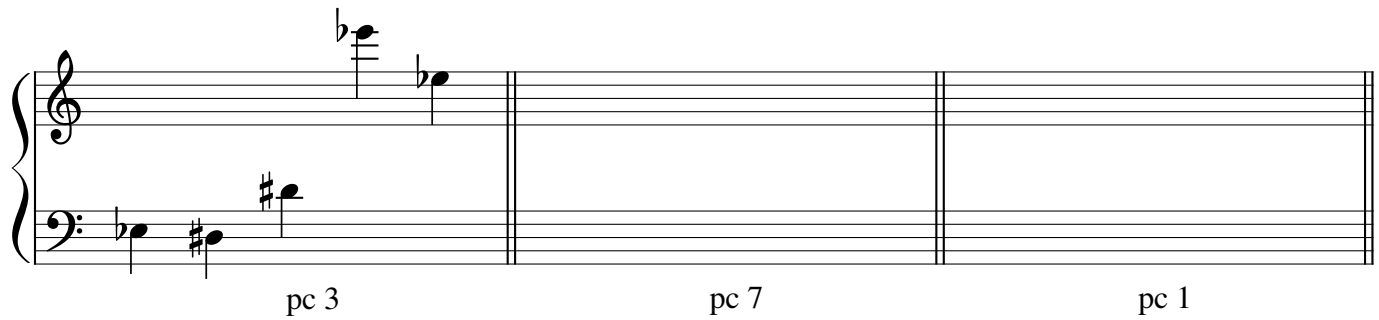
15 16 17 18 19 20 21

Pitch and Pitch Class

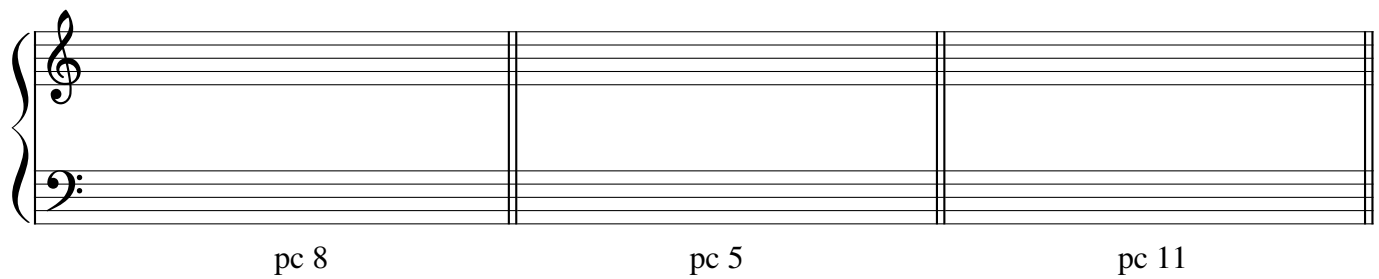
PART 3: Notes from pitch class integers

You are given a pitch class below each staff. In each measure, notate that pitch class as five unique notes. The first pitch class is completed for you as an example.

Note: There are many possible correct solutions.



A musical staff with a grand staff (treble and bass clefs) divided into three measures. The first measure is filled with five notes: G4 (treble), F4 (bass), E4 (bass), D4 (bass), and C4 (bass). The notes are labeled with a flat sign (b) above the treble staff and a sharp sign (#) above the bass staff. Below the staff, the label "pc 3" is centered under the first measure. The second and third measures are empty, with labels "pc 7" and "pc 1" centered below them respectively.



A musical staff with a grand staff (treble and bass clefs) divided into three measures. All measures are empty. Below the staff, the labels "pc 8", "pc 5", and "pc 11" are centered under the first, second, and third measures respectively.



Analysis with Intervals

Worksheet
Playlist

Name: _____

PART 1

Identify the interval created by each pair of adjacent notes.

a. Sofia Gubaidulina, “staccato - legato” from *Ten Preludes for Violoncello Solo* (1974), mm. 44–45



ordered pitch intervals									
unordered pitch intervals									
ordered pitch class intervals									
unordered pitch class intervals (interval classes)									

b. Sofia Gubaidulina, mvt. I of *Concerto for Bassoon and Low Strings* (1977), mm. 64–65



ordered pitch intervals									
unordered pitch intervals									
ordered pitch class intervals									
unordered pitch class intervals (interval classes)									

PART 2

“Nacht” from *Pierrot Lunaire* by Schoenberg uses a motive: a succession of an interval that goes up three semitones, and then down four semitones (i.e., $\langle +3, -4 \rangle$).

Find 25 instances of this $\langle +3, -4 \rangle$ motive. Circle the motives you find on the score, using some kind of bright color so it's easy to see, and number each from 1–25.

The image shows a page of a musical score for "Nacht" from *Pierrot Lunaire* by Arnold Schoenberg. The score is arranged in three systems, each with multiple staves. The instruments and parts are:

- System 1:** Bass Clarinet in B (Baß-Klarinette in B.), Violoncello (Violoncell.), and Piano (Klavier.). The tempo is marked "Gehende" (ca. 80). The piano part has a circled number 5.
- System 2:** Bass Clarinet (3-Kl. (B)), Violoncello (Vel.), and Piano. The piano part has a circled number 8. The vocal line includes the lyrics: "Son - ne Glanz. Ein ge - schloß - nes Zau - - - ber - buch,".
- System 3:** Bass Clarinet (3-Kl. (B)), Violoncello (Vel.), and Piano. The tempo is marked "Etwas rascher." The piano part has a circled number 10. The vocal line includes the lyrics: "ruht der Ho - ri - zont, verschwie - gen. Aus dem Qualm ver - lor - ner".

Additional markings include dynamic indications like *pp*, *ppp*, and *pp*, and performance instructions such as "am Steg", "Flag.", and "gesungen (womöglich die tieferen Noten)".

Flatterzunge

B-Kl (B)

Vcl.

am Steg *pp*

pp

cresc.

Tie - fen steigt ein Duft, Erinnerung mordend! Fin - stre, schwar - ze

pp dim. *ppp* *f*

stacc.

ohne Ped. *pp* *cresc.*

I. Tempo

B-Kl (B)

Vcl.

am Griffbrett *pp dim.*

pp

15

I. Tempo

Rie - senfal - ter tö - te - ten der Sonne Glanz.

ff *fff* *pp dim.*

B-Kl (B)

Vcl.

espress.

Flag. °

p

Und vom Him - mel er - denwärts sen - ken sich mit schwe - ren Schwin - gen

pp *molto legato* *p*

B-Kl. (B)
Vcl.

un - - - sichtbar die Un - - - ge - tü - me auf die Men - - - schen -

B-Kl. (B)
Vcl.

her - - - zen nie - der... fin - - stre, schwar - - ze

B-Kl. (B)
Vcl.

Rie - - - sen - fal - - ter.

nimmt Klarinette in A

sehr große Pause, aber quasi im Takt, dann folgt:
Gebet an Pierrot.
Klavier, Klarinette in A

A very long pause, but practically in tempo, then go on to
"Gebet an Pierrot"

Normal Form and Transformations

Name: _____

PART 1: Normal form

Put the following groups of notes into normal form. The first is completed for you as an example.



a. [8, 11, 1, 3]



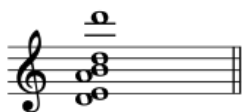
b. _____



c. _____



d. _____



e. _____



f. _____



g. _____

PART 2: Calculating transformations

You are given several sets in normal order. Perform the requested operation, then write the new set in normal order. *Note that when you invert a set, you may have to recalculate its normal form.* The first is completed for you as an example.

Original	Transformation	New set in normal order
a. [5, 9, 11, 0]	$\overleftrightarrow{I_0}$	[0, 1, 3, 7] _____
b. [7, 9, 0, 1, 2]	$\overrightarrow{T_5}$	_____ _____
c. [0, 3, 4, 8]	$\overrightarrow{T_{11}}$	_____ _____
d. [2, 6, 9]	$\overrightarrow{T_9}$	_____ _____
e. [2, 5, 8, 9]	$\overleftrightarrow{I_9}$	_____ _____
f. [9, 10, 1, 3, 4, 6]	$\overleftrightarrow{I_2}$	_____ _____
g. [6, 9, 10, 11]	$\overleftrightarrow{I_6}$	_____ _____

PART 3: Identifying transformations in normal form

The following pairs of sets may or may not be related by either transposition (T_n) or inversion (I_n). If the two are related by T_n or I_n , indicate the transformation type and index number; if they are not related, write “none.” The first is completed for you as an example.

Set 1	Set 2	Relationship
a. [5, 9, 11, 0]	[1, 2, 4, 8]	I_1 _____
b. [7, 9, 0, 1, 2]	[2, 3, 4, 7, 9]	_____ _____
c. [0, 3, 4, 8]	[10, 1, 2, 6]	_____ _____
d. [2, 6, 9]	[5, 8, 0]	_____ _____
e. [2, 5, 8, 9]	[7, 10, 1, 2]	_____ _____
f. [9, 10, 1, 3, 4, 6]	[4, 5, 7, 10, 11, 0]	_____ _____
g. [6, 9, 10, 11]	[6, 7, 8, 11]	_____ _____

PART 4: Identifying transformations in a score

On the following page, you are given the final page of “Nacht” from *Pierrot Lunaire* by Arnold Schoenberg.

- In measure 20, all the trichords formed by the eighth-note triplets in the piano can be related by transposition or inversion.
 - Calculate the T_n and I_n relationships between adjacent trichords (horizontally) as well as trichords that occur simultaneously (vertically). *Hint: it may help to put sets in normal order first.*
 - Draw arrows connecting the trichords and label each arrow with the T_n or I_n relationship. One has been completed for you.
- In any instrument, find four other trichords that are related by T_n to the trichords in m. 20. As before, draw arrows connecting each pair and label it with the T_n relationship.

Normal Order and Transformations

B-Kl. (B)
Vcl.

p dim.

(20)

un - - - sichtbar die Un - - - ge - tü - me auf die Men - - - schen -

(20)

dim.

B-Kl. (B)
Vcl.

mf

her - - - zen nie - - - der... fin - - - stre, schwar - - - ze

dim.

8.....

B-Kl. (B)
Vcl.

pp

nimmt Klarinette in A

(25)

Rie - - - sen - fal - - - ter.

(25)

pp

8.....

sehr große Pause, aber quasi im Takt, dann folgt:
Gebet an Pierrot.
Klavier, Klarinette in A

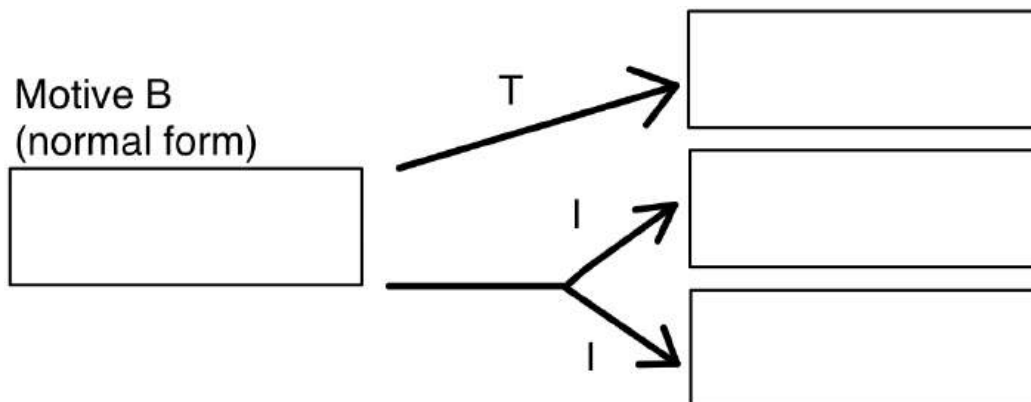
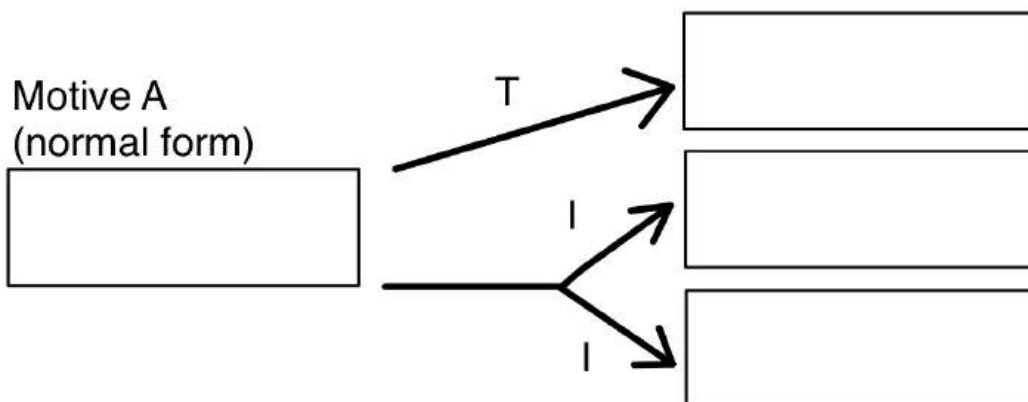
A very long pause, but practically in tempo, then go on to
"Gebet an Pierrot"

Composition Preparation

Name: _____

Your upcoming composition assignment is based on pitch class sets. This worksheet will help you find pitches to use.

- Pick four pitch classes to be your Motive A. Write them as a set in normal form in the box labeled Motive A.
- Pick four pitch classes to be your Motive B. They should contrast significantly with Motive A. Write them as a set in normal form in the box labeled Motive B.
- For both motives: Next, find three related sets: one related by transposition, and two related by inversion. The index number of the transformations is up to you.
 - Fill in the appropriate boxes below with your answers.
 - **Don't forget to add the index numbers to the arrows labeling T and I!**



Set Class Composition

Name: _____

Compose an unaccompanied piece for your instrument using set classes.

- **Form:** Your piece should be in ABA' form, about 24 measures long (eight measures for each section).
- **Pitch content**
 - Refer back to your Composition Prep Worksheet. Your A and B sections will be based on set classes A and B respectively. You will incorporate two T_n forms and two I_n forms of both sets A and B.
 - Nearly all of your melody (and harmony, if applicable) should somehow be composed with these sets.
- **Rhythm and meter:** No restrictions (but remember, you'll play it later!)
- **Expression markings:** Include slurs, accents, etc. to indicate expressivity.

You will submit three documents, as described below:

- Your Composition Prep Worksheet (as reference only)
- One clean score, for performance
- One annotated copy of your score, with all your sets and transformations (T_n and I_n) clearly circled and labeled (see Example Composition on page 3).
 - With a circle, show the grouping of all the notes that belong to the same set.
 - Labels should show the primary pc set and its relationship to that set: e.g., " $T_4(A)$ " or " $I_6(B)$ ".

You will be assessed on the following concepts:

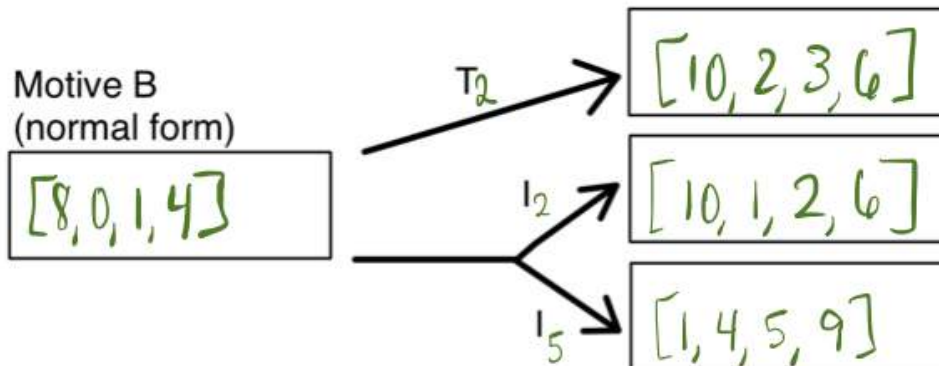
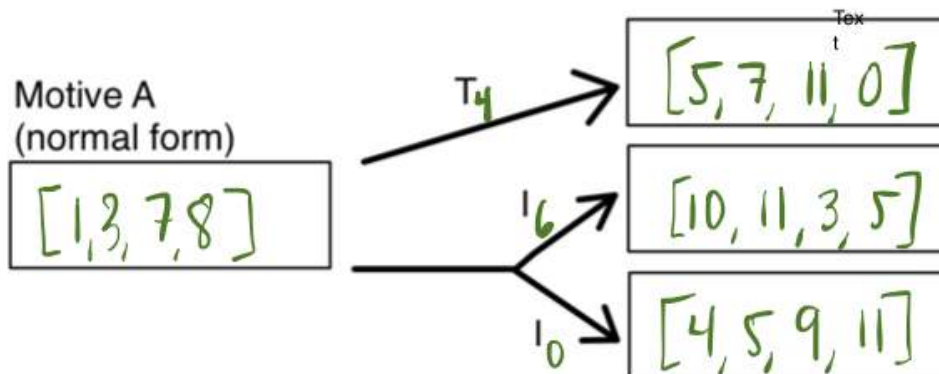
1. Understanding of set classes and transformations
2. Tying the form of the piece to the contrasting A and B motives
3. Expressive markings
4. Analysis

Composition Preparation

Name: Example Composition

Your upcoming composition assignment is based on pitch class sets. This worksheet will help you find pitches to use.

- Pick four pitch classes to be your Motive A. Write them as a set in normal form in the box labeled Motive A.
- Pick four pitch classes to be your Motive B. They should contrast significantly with Motive A. Write them as a set in normal form in the box labeled Motive B.
- For both motives: Next, find three related sets: one related by transposition, and two related by inversion. The index number of the transformations is up to you.
 - Fill in the appropriate boxes below with your answers.
 - **Don't forget to add the index numbers to the arrows labeling T and I!**



annotated score

Example Composition

Dr. Megan Lavengood

A *Set A* *mysterious* *mp* $T_4(A)$ $I_6(A)$ $I_d(A)$ *Set A*

B *Set B* $I_2(B)$ $T_2(B)$ $I_5(B)$ *molto rit.* *non decres.* *subito mp* *ff*

A' *Set A* *17 a tempo* *molto rit.* *pp* *decres.*

Interval Class Vectors

Name: _____

PART 1: Calculating IC Vectors for Pitch Class Sets

- For each pitch class set given in normal order below, provide the interval class vector.

Pitch class set (normal order)	Interval Class Vector
1. [3, 4, 7, 9]	
2. [0, 2, 6, 8]	
3. [4, 5, 7, 8, 10]	
4. [6, 8, 9, 10, 0, 1]	

PART 2: Calculating IC Vectors for Unordered PC Sets

Each collection below is an unordered pitch class set.

- First, put each set in normal order.
- Then, provide the interval class vector for each.

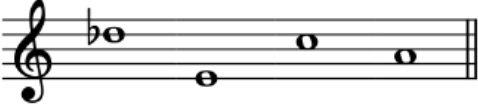
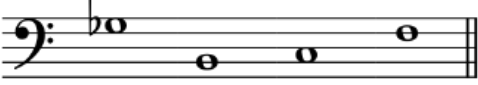
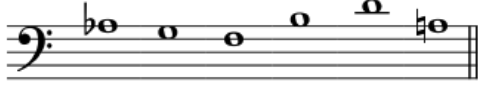
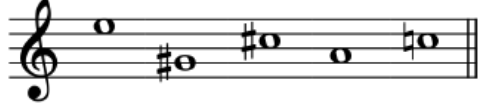
Unordered Set	Normal order	Interval Class Vector
1. 5 1 6 8		
2. e 0 5 4 2		
3. t 6 7 5		
4. 0 6 5 7 4 8		

Continued on next page

PART 3: Providing IC Vectors for Notated Unordered PC Sets

Each notated collection below is an unordered pitch class set.

- First, give the normal order of each set.
- Then, provide the interval class vector for each set.

Unordered Set	Normal order	Interval Class Vector
1. 		
2. 		
3. 		
4. 		

Analysis of Free Atonality

Name: _____

Complete the following analysis of Anton Webern's song "Wie bin ich froh!" from *Three Songs on Poems by Hildegard Jone*, Op. 25. Refer to the score at the end of this handout to answer the questions below. Note that the song begins with an incomplete measure, which we will number "measure 0". You may wish to use different colored pencils or pens to complete the various on-score markings requested.



[Link to recording](#)

To begin, listen to the song several times, and sing through it yourself at least once.

1. What is your general impression of the song's musical content overall? The vocal part? The piano part? What mood does it convey? Does the music seem predictable? Random? Lyrical? Disjointed? Can you sing back any of the melody from memory? Answer in three to five complete sentences.

2. The three primary rhythmic motives that occur the most times in the piano part are 1) a sixteenth-note triplet, 2) an eighth-note pair, and 3) a tenuto quarter note. Circle every instance of each motive and label each with an X, Y, or Z, respectively. (Note that some quarter notes are part of an "eighth-note plus quarter-note" triplet. Count this as a separate rhythmic motive from the standard quarter note alone.)
3. How many times does each primary motive occur in the piano part in this song?
 - a. Motive X: _____ times
 - b. Motive Y: _____ times
 - c. Motive Z: _____ times

4. **Counting only the excerpt spanning the beginning through measure 4**, identify any notes in the piano part that are not part of one of the three primary rhythmic motives you identified above. Do so by enclosing each note in parentheses.
5. Circle the first four notes in the vocal line, and label this motive as W. Identify any anywhere else in the vocal line that you can find Motive W – the same pitch classes in exactly the same order (though not necessarily in the same octaves)? Do so by circling every instance of Motive W and labeling each with a W.
6. Circle the first three notes in the vocal line, and label this motive as A0 (“A zero”). Give the following for A0:
 - a. Normal Order: _____ (use square brackets and commas)
 - b. Prime Form: _____ (use round parentheses, no commas)
7. **Counting only the excerpt spanning the beginning through measure 5 beat 1**, find all five instances in the vocal line of three consecutive pitches that have the same prime form as Motive A0 above. Do so by circling each occurrence and labeling them consecutively as A1, A2, etc. (Motives may span across a rest, and a single note may be counted in more than one motive.)
8. For each subsequent A motive, give its **normal order**, indicate whether the motive is a simple transposition of the normal order in Motive A0 (Y/N), and indicate whether the motive is an **inverted** form of the original normal order in Motive A0 (Y/N).

<u>Motive</u>	<u>Normal Order</u> (square brackets & commas)	<u>Transposed? (Y/N)</u>	<u>Inverted? (Y/N)</u>
a. A1:	_____	_____	_____
b. A2:	_____	_____	_____
c. A3:	_____	_____	_____
d. A4:	_____	_____	_____
e. A5:	_____	_____	_____

DREI LIEDER

nach Gedichten
von
Hildegard Jone

THREE SONGS

on poems
by
Hildegard Jone

I

ANTON WEBERN, op. 25

Langsam ♩ = ca 60 rit. - - - tempo rit. - - -

Gesang
Voice

1 2

Wie bin ich froh!

Piano

3 *f* *p* *f* *p*

tempo

3 *f* *p* 4 *f* rit. - -

noch ein-mal wird mir al - - - les grün und

5 6 *f*

leuch-tet so! noch ü - ber -

7 *f* rit. - - - - tempo *f* 3

blüh- die Blu - men mir die Welt! - - - - noch ein -

9 10 rit. - - - - tempo *f* 3 *p* 3

mal - bin ich ganz ins Wer - den hin - ge - stellt

11 *pp* *sehr langsam* ♩ = ca 42 tempo I 12

und bin auf Er - den.

ca 1'

U. E. 12418

Segmentation

Segmentation refers to the process of deciding, as an analyst, what notes go together, and what notes do not. In each of these excerpts from Schoenberg Op. 11 no. 1, segments have been provided for you, with boxes. Some boxes are within one staff; others go across multiple staves.

For each segment:

- Identify the prime form of the set.
- List **at least two** musical features that justify the groupings shown with boxes.

The first excerpt is completed for you.

Schoenberg Op. 11, no. 1, mm. 1-3

mm. 9-11

mm. 1-3

Musical score for measures 1-3. The piece is in 3/4 time. The treble clef staff contains a melodic line starting with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, and a quarter note E4. A slur covers the last three notes. The bass clef staff has a quarter rest in measure 1, followed by a quarter note chord of B3 and D3 in measure 2, and a quarter note chord of B3 and D3 in measure 3.

mm. 9-11

Musical score for measures 9-11. The piece is in 3/4 time. The treble clef staff contains a melodic line starting with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, and a quarter note E4. A slur covers the last three notes. The bass clef staff has a quarter rest in measure 9, followed by a quarter note chord of B3 and D3 in measure 10, and a quarter note chord of B3 and D3 in measure 11.

mm. 1-3

Musical score for measures 1-3. The piece is in 3/4 time. The treble clef staff contains a melodic line starting with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note G4, and a quarter note F#4. The bass clef staff contains a quarter rest, followed by a quarter note chord (B3, D3, F#3), a quarter note chord (B3, D3, F#3), and a quarter note chord (B3, D3, F#3). The treble staff is boxed from measure 1 to 3, and the bass staff is boxed from measure 2 to 3.

mm. 9-11

Musical score for measures 9-11. The piece is in 3/4 time. The treble clef staff contains a melodic line starting with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note G4, and a quarter note F#4. The bass clef staff contains a quarter rest, followed by a quarter note chord (B3, D3, F#3), a quarter note chord (B3, D3, F#3), and a quarter note chord (B3, D3, F#3). The treble staff is boxed from measure 9 to 11, and the bass staff is boxed from measure 10 to 11.

mm. 4-5

Musical score for measures 4-5. The score is written for piano in treble and bass clefs. The key signature has one sharp (F#). The time signature is 4/4. The melody in the treble clef consists of a half note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), and a quarter note chord (F#4, C#5). The bass line consists of a half note chord (F#2, C#3), a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), and a quarter note chord (F#2, C#3). The notes are: Treble: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. Bass: F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3.

mm. 5-6

Musical score for measures 5-6. The score is written for piano in treble and bass clefs. The key signature has one sharp (F#). The time signature is 4/4. The melody in the treble clef consists of a half note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), and a quarter note chord (F#4, C#5). The bass line consists of a half note chord (F#2, C#3), a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), and a quarter note chord (F#2, C#3). The notes are: Treble: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. Bass: F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3.

Atonal Analysis Using Pitch Class Sets

Name: _____



Recording

Analyze the pitch content of the selection below. Use your knowledge of pitch class sets, normal order, transposition, and inversion to discover any relationships between the melodic and harmonic content, and/or between the left and right hands.

Andante (♩ = 92)



The musical score is in 4/4 time with a tempo marking of Andante (♩ = 92). It consists of two systems of two staves each. The first system contains measures 1, 2, and 3. The second system contains measures 4, 5, and 6. The key signature has one flat (B-flat). Dynamics include *f*, *mp*, *sub. pp*, *mf*, and *ff*. The piece ends with a double bar line at the end of measure 6.

Identifying Modes

Name: _____

Scan for worksheet playlist



You are given transcriptions of incidental music from the TV show *The Great British Bake Off*, written by composer Tom Howe.

For each passage, follow the process in the **Diatonic Modes** chapter to determine whether or not the example is modal. Some examples may be major/minor instead of modal.

In the box beneath the staff of each example:

- Write the name of the centric pitch and corresponding mode or key beneath the staff, e.g. "G aeolian."
- Explain how the centric pitch is made to sound like tonic: is it found on the downbeats? is it the lowest pitch? is it used in a cadence? etc.
- If the passage is modal, circle the inflected pitch (see **EXAMPLE 4** in the chapter).

1. Final Destination

Write your analysis below.

Lines are added in gradually until full texture is assembled

2. Happy Pizza

Write your analysis below. (See first page for instructions!)

Musical score for 'Happy Pizza' in 4/4 time. The score is for a string instrument (St.) and is marked 'pizz.' (pizzicato). The key signature has one sharp (F#). The melody in the treble clef consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass line in the bass clef consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3. The piece ends with a double bar line and repeat dots.

3. Sparkle

Note: recording modulates. This transcription is only in one key for clarity.

Write your analysis below. (See first page for instructions!)

First system of the musical score for 'Sparkle' in 4/4 time. The score is for piano (Pno.). The key signature has one sharp (F#). The melody in the treble clef starts with an 8-measure rest, followed by eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass line in the bass clef consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3. The piece ends with a double bar line and repeat dots.

Second system of the musical score for 'Sparkle' in 4/4 time. The score is for piano (Pno.). The melody in the treble clef starts with an 8-measure rest, followed by eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass line in the bass clef consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3. The piece ends with a double bar line and repeat dots.

4. Ultimate Baking

Write your analysis below. (See first page for instructions!)

Musical score for Vib, Pno, and St. in 4/4 time. Vib plays a rhythmic eighth-note pattern. Pno has rests followed by a chord. St. has a complex rhythmic pattern with '1x tacit' and '2x tacit' markings.

Musical score for Vib, Pno, and St. in 4/4 time. Vib plays a rhythmic eighth-note pattern. Pno has chords. St. has a long note with a slur.

5. Racing Baking

Write your analysis below. (See first page for instructions!)

Lines are added in gradually until full texture is assembled

The score is in 4/4 time and consists of four staves. The top staff is for Clarinet (Cl.), the second for Vibraphone (Vib.), the third for Piano (St.), and the fourth for Bassoon (+ Bsn.). The Cl. part has a melodic line with a long slur over the first two measures. The Vib. part has a rhythmic pattern of eighth notes. The St. part has a complex texture with many beamed eighth notes. The + Bsn. part has a simple bass line.

6. Tea Party

Write your analysis below. (See first page for instructions!)

The score is in 4/4 time and consists of two staves. The top staff is for Vibraphone (Vib.) and the bottom for Piano (St.). Both parts have a 'pizz.' (pizzicato) marking. The Vib. part has a simple melodic line with some rests. The St. part has a complex texture with many beamed eighth notes and chords.

7. Signature Cakes

Write your analysis below. (See first page for instructions!)

Musical score for Vibraphone (Vib.), Piano (Pno.), and Strings (St.). The Vibraphone part features a melodic line with eighth-note patterns and grace notes. The Piano part provides a harmonic accompaniment with sustained chords. The Strings part consists of a rhythmic pattern in the upper register and a melodic line in the lower register.

Musical score for Vibraphone (Vib.), Trombone (Tbn.), and Strings (St.). The Vibraphone part continues with eighth-note patterns and grace notes. The Trombone part provides a harmonic accompaniment with sustained chords. The Strings part consists of a rhythmic pattern in the upper register and a melodic line in the lower register.

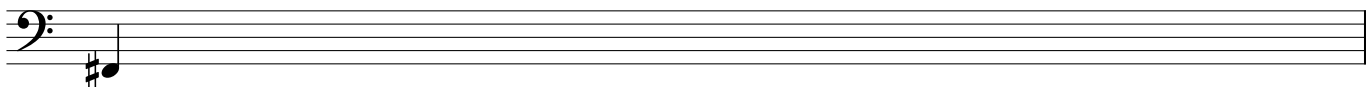
Musical score for Vibraphone (Vib.), Trombone (Tbn.), and Strings (St.). The Vibraphone part continues with eighth-note patterns and grace notes. The Trombone part provides a harmonic accompaniment with sustained chords. The Strings part consists of a rhythmic pattern in the upper register and a melodic line in the lower register.

Collections

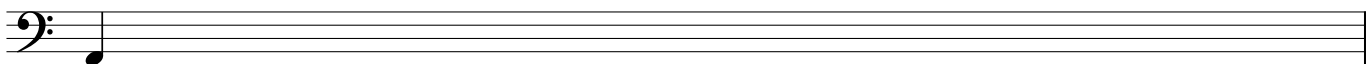
Name: _____

Write the following scales using accidentals (no key signatures), ascending only, from the given pitch.

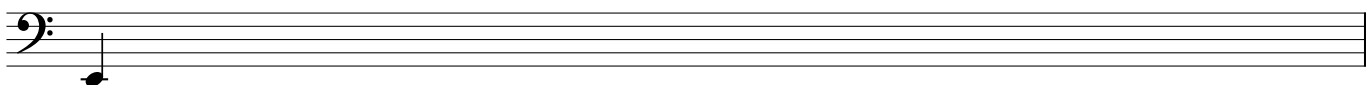
① F# pentatonic (major)



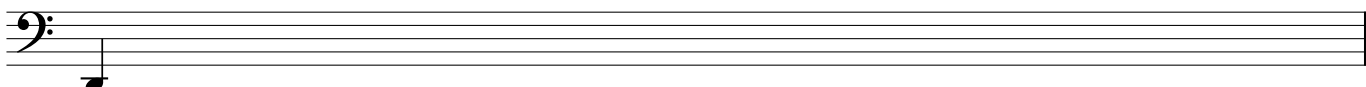
② A minor pentatonic



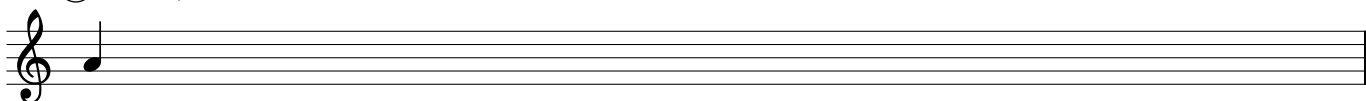
③ WT₀



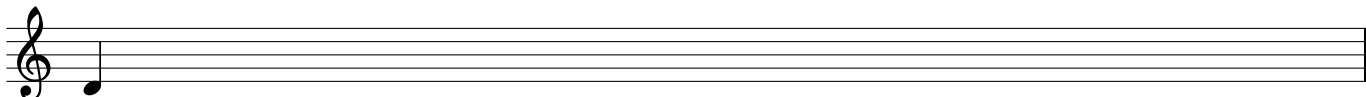
④ OCT_{1,2}



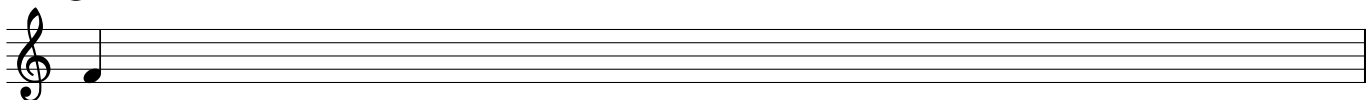
⑤ HEX_{0,1}



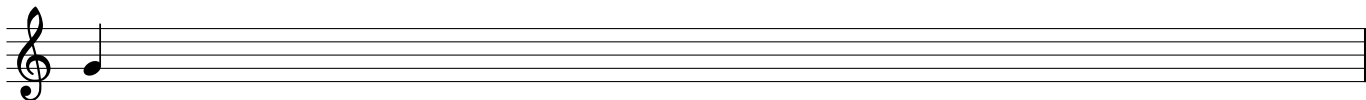
⑥ D acoustic



⑦ Messiaen's Mode 5



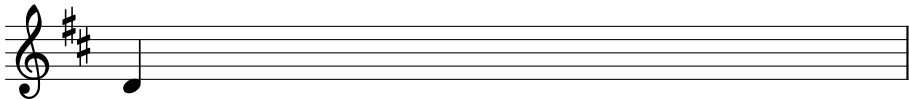
⑧ A collection that alternates semitones and perfect fourths



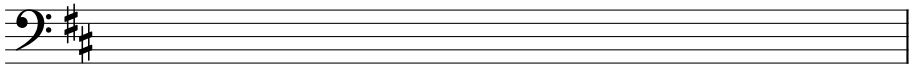
Grouping Dissonance Composition Exercise

Name: _____

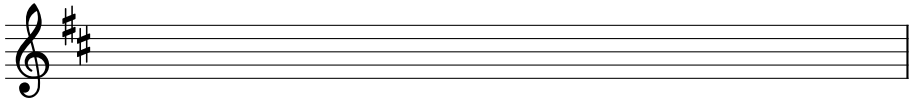
1. Write a D pentatonic scale.



2. Write a **Motive A** that uses only notes in the D pentatonic scale. The rhythm should be four eighth notes. *Note the bass clef.*



3. Write another D pentatonic **Motive B**, this time with a rhythm of 3, 5, or 7 eighth notes.



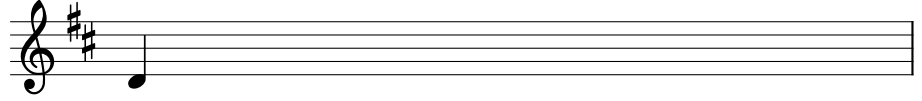
4. Write a miniature piece by repeating **Motive A** in the left hand and **Motive B** in the right hand, beginning right on beat 1 and moving in constant eighth notes. End your piece when the two motives arrive together a downbeat again.

Motive B

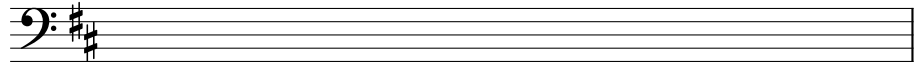
Motive A

Grouping Dissonance Composition Exercise

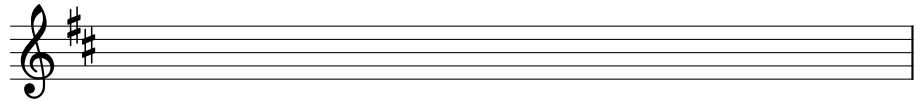
1. Write a $HEX_{2,3}$ scale (alternate half steps and minor thirds).



2. Write a **Motive A** that uses only notes in the $HEX_{2,3}$ scale. The rhythm should be four eighth notes. *Note the bass clef.*

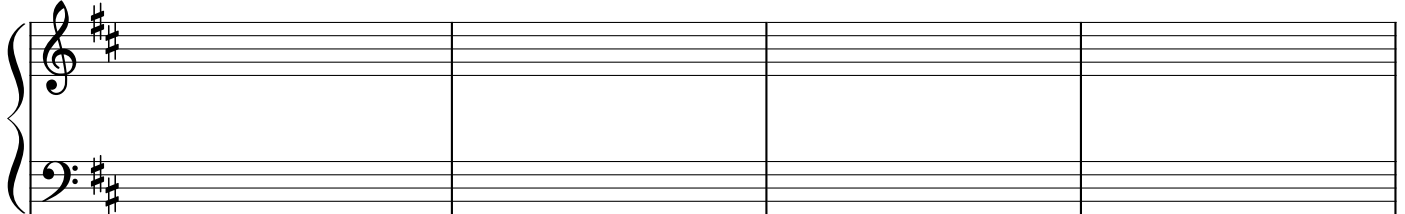


3. Write another $HEX_{2,3}$ **Motive B**, this time with a rhythm of 3, 5, or 7 eighth notes.

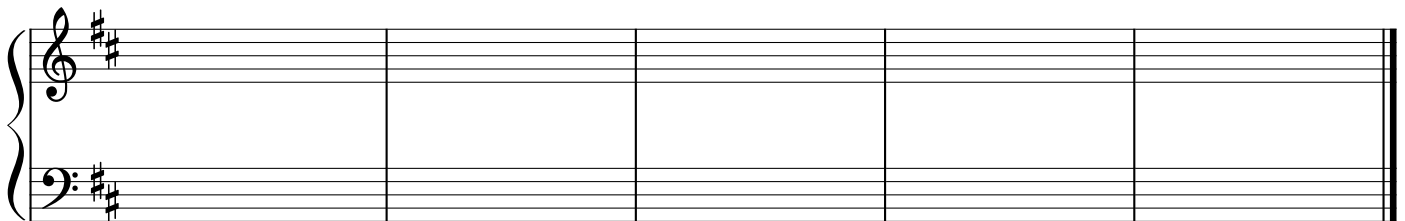


4. Write a miniature piece by repeating **Motive A** in the left hand and **Motive B** in the right hand, beginning right on beat 1 and moving in constant eighth notes. End your piece when the two motives arrive together a downbeat again.

Motive B



Motive A



Solfège and Scale Degree Identification

Name: _____

Directions: Identify each note with both solfège (top lines) and scale degrees (bottom lines). Note the modes (major/minor), keys, and clefs change.

C Major

A musical staff in treble clef with a common time signature (C). The notes of the C major scale are written from C4 to C5. Below the staff are two horizontal lines for labeling: the top line for solfège and the bottom line for scale degrees.

A Major

A musical staff in treble clef with a key signature of two sharps (F# and C#). The notes of the A major scale are written from A4 to A5. Below the staff are two horizontal lines for labeling: the top line for solfège and the bottom line for scale degrees.

G Minor

A musical staff in treble clef with a key signature of one flat (F). The notes of the G minor scale are written from G4 to G5. Below the staff are two horizontal lines for labeling: the top line for solfège and the bottom line for scale degrees.

D^b Major

A musical staff in treble clef with a key signature of three flats (Bb, Eb, and Ab). The notes of the D-flat major scale are written from D4 to D5. Below the staff are two horizontal lines for labeling: the top line for solfège and the bottom line for scale degrees.

E Minor

A musical staff in treble clef with a key signature of one sharp (F#). The notes of the E minor scale are written from E4 to E5. Below the staff are two horizontal lines for labeling: the top line for solfège and the bottom line for scale degrees.

Solfège and Scale Degree Identification

C Major

— — — — — — — —
— — — — — — — —

D Minor

— — — — — — — —
— — — — — — — —

E Major

— — — — — — — —
— — — — — — — —

F Minor

— — — — — — — —
— — — — — — — —

D \flat Major

— — — — — — — —
— — — — — — — —

G \sharp Minor

— — — — — — — —
— — — — — — — —

Solfège and Scale Degree Identification

C Major

A musical staff in bass clef with a common time signature (C). The scale is written as a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. Below the staff are two horizontal lines for solfège syllables.

E Minor

A musical staff in bass clef with one sharp (F#) in the key signature. The scale is written as a sequence of quarter notes: E4, F#4, G4, A4, B4, C5, D5, E5. Below the staff are two horizontal lines for solfège syllables.

E \flat Major

A musical staff in bass clef with two flats (B \flat , E \flat) in the key signature. The scale is written as a sequence of quarter notes: E4, F4, G4, A4, B4, C5, D5, E5. Below the staff are two horizontal lines for solfège syllables.

C# Minor

A musical staff in bass clef with three sharps (F#, C#, G#) in the key signature. The scale is written as a sequence of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. Below the staff are two horizontal lines for solfège syllables.

A Major

A musical staff in bass clef with three sharps (F#, C#, G#) in the key signature. The scale is written as a sequence of quarter notes: A4, B4, C5, D5, E5, F#5, G#5, A6. Below the staff are two horizontal lines for solfège syllables.

B \flat Minor

A musical staff in bass clef with four flats (B \flat , E \flat , A \flat , D \flat) in the key signature. The scale is written as a sequence of quarter notes: B \flat 4, C \flat 4, D \flat 4, E \flat 4, F \flat 4, G \flat 4, A \flat 4, B \flat 4. Below the staff are two horizontal lines for solfège syllables.

Solfège and Scale Degree Identification

C Major

A musical staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notes of the C Major scale are written: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Below the staff are two sets of empty lines for solfège or scale degree identification.

E Minor

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The notes of the E Minor scale are written: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter). Below the staff are two sets of empty lines for solfège or scale degree identification.

Bb Major

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The notes of the Bb Major scale are written: Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), F5 (quarter), G5 (quarter), Ab5 (quarter), Bb5 (quarter). Below the staff are two sets of empty lines for solfège or scale degree identification.

A Major

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notes of the A Major scale are written: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter). Below the staff are two sets of empty lines for solfège or scale degree identification.

Db Major

A musical staff in treble clef with a key signature of five flats (Bb, Eb, Ab, Db, Gb) and a 3/4 time signature. The notes of the Db Major scale are written: Db4 (quarter), Eb4 (quarter), F4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Db5 (quarter). Below the staff are two sets of empty lines for solfège or scale degree identification.

C Minor

A musical staff in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 3/4 time signature. The notes of the C Minor scale are written: C4 (quarter), D4 (quarter), Eb4 (quarter), F4 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter). Below the staff are two sets of empty lines for solfège or scale degree identification.

Solfège and Scale Degree Identification in a Melodic Context

Name: _____



[Playlist](#)

Directions: Identify each note below the excerpt with both a solfège and scale degree in the key provided. Note the changes in key, clef, and mode.

PART 1:

Measures 151–154 of the Horn I part in Mozart’s *Serenade in E-flat Major* (K. 375) (1781); Spotify Playlist #1 (4:53–5:00). The key is C major:



Scale Degree: _____

Solfège: _____

PART 2:

Measures 5–9 of the clarinet part in the final movement of Samuel Coleridge-Taylor’s *Clarinet Quintet in A* (1895); Spotify Playlist #2 (0:04–0:10). The key is A minor:



Scale Degree: _____

Solfège: _____

Solfège and Scale Degree Identification in a Melodic Context

PART 3:

Measures 28–31 of Nadia Boulanger’s *Three Pieces for Violoncello and Piano No. 2*, Movement 2 (1914); Spotify Playlist #3 (1:25–1:43). The key is A minor:

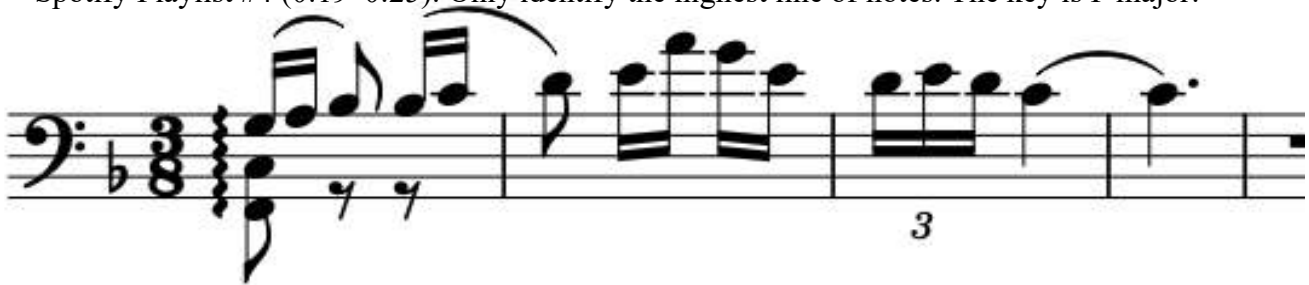


Scale Degree: _____

Solfège: _____

PART 4:

Measures 9–12 of the bass part in Isaac Albéniz’s *Suite Espagnole, No. 1 Granada* (c. 1886); Spotify Playlist #4 (0:19–0:25). Only identify the highest line of notes. The key is F major:



Scale Degree: _____

Solfège: _____