

Workbook for

Fifth Edition

*Elementary
Harmony*

Theory and Practice

Robert W. Ottman

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Elementary Harmony

Theory and Practice

FIFTH EDITION

ROBERT W. OTTMAN

University of North Texas



PRENTICE HALL, Upper Saddle River, New Jersey 07458

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Elementary Harmony

Theory and Practice

THIRD EDITION

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Preface

This *Workbook* correlates with the author's *Elementary Harmony: Theory and Practice*, fifth edition (Upper Saddle River, N.J.: Prentice Hall, 1998). It contains both music for analysis and appropriate written assignments for companion chapters in the principal text.

Correlation of Assignments. Most assignments from *Elementary Harmony* are found in the *Workbook*, with identical assignment numbers. However, although the numbering and the intent of any individual assignment are the same in both books, the content in each case differs. This furnishes the student with additional practice material in each problem covered.

Assignments in *Elementary Harmony* that require only blank music manuscript paper for their completion are not repeated in the *Workbook*. On the other hand, new assignments for the *Workbook* have been included; these are identified by the chapter number plus a letter—for example, Assignment 3A, 3B. All assignments from both books are listed in this volume at the beginning of each chapter in order of their proper presentation, and with page number location in either or both books.

Writing Assignments. The writing assignments are of two varieties: those with answers given, and those without given answers. The former can be identified by the vertical line in the middle of the page separating the answer on the left side from the problem to be completed on the right side. The answers on the left should be covered while the problem is being solved, and uncovered for checking.

All assignments with given answers are followed by similar additional problems without given answers. These can be used for homework to be turned in to the instructor or for testing purposes.

Assignments in Analysis. Many chapters in *Elementary Harmony* include excerpts from standard compositions for purposes of analysis. The *Workbook* provides additional music for this purpose. These selections do not duplicate those in the companion chapters in *Elementary Harmony*, and they cover a wide range of composers and of vocal and instrumental media.

Mini-Anthology. New in this edition is an anthology, located as the Appendix, consisting of twenty-three complete short works or major sections of larger works. These furnish the student an opportunity to explore music examples where no attention is drawn to the specific interests of a given chapter. The opening message on pages 217–218 explains the choice of contents and helpful suggestions for making use of the examples, either for the student working alone or for class discussions.

Robert W. Ottman

1

Basics I

pitch on the staff and the keyboard; scales; key signatures

Chapters 1–3 present a brief review of the basic materials of music theory. Most students entering a college music program have already learned much of this material through previous experience, such as private instrumental or vocal instruction, participation in music ensembles, and classes in music fundamentals.

Students requiring more extensive training in the materials of these three chapters are referred to either of two texts designed to precede *Elementary Harmony*. They are *Rudiments of Music*, third edition (Prentice Hall, 1995), and *Programmed Rudiments of Music*, second edition (Prentice Hall, 1994), both by Robert W. Ottman and Frank D. Mainous.

Many of the exercises throughout this book include answers. Such exercises are identified by a vertical line separating the question on the right and the answer on the left. Follow this procedure:

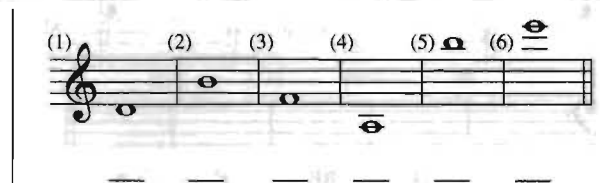
1. Cover the left-hand column with your hand or with any opaque object, such as a piece of paper, *before* looking at the right-hand column.
2. Write your answers in the spaces provided.
3. Uncover the left-hand column and check your solution against the given solution.

In some cases, answers are provided in a different manner, with explanations as needed. Most questions with answers are followed immediately by similar questions without given answers.

In this text, *EH* refers to *Elementary Harmony: Theory and Practice*, fifth edition (1998); in Chapters 1–3, *Rud* refers to *Rudiments of Music*, mentioned above.

Before beginning these exercises, study *EH*, pages 1–5, through Figure 1.8.

EXERCISE 1.1 Name each pitch by the letter name of the line or space on which it is found.



(1) D, (2) B, (3) F, (4) A, (5) B, (6) E

(7) G, (8) A, (9) B, (10) D, (11) C, (12) F

EXERCISE 1.2 *Octave registers* (answers below the dotted line). While referring (if necessary) to *EH*, Figure 1.8, identify by octave register name each of the piano keys above an arrow.

Answers

(1) BBB, (2) AA, (3) G, (4) e, (5) d², (6) b², (7) f³, (8) d⁴, (9) c⁵

EXERCISE 1.3 Name each pitch, using octave register symbols.

(1) d², (2) b, (3) b², (4) g¹, (5) f, (6) e¹

(7) b, (8) A, (9) e, (10) e¹, (11) BB, (12) f

EXERCISE 1.4 (a) Name each pitch, using octave register symbols.

a¹

(b) Place each given note on the staff in its correct octave.

(c) Place the given pitch on both the treble and the bass staves. See *EH*, Figure 1.6.

c' d' e g' b a e' f

EXERCISE 1.5 (See *EH*, Figure 1.10.)

(a) Convert these whole steps to half steps. In the first blank measure, *raise* the lower note one half step. In the second blank measure, *lower* the upper note one half step.

(b) Convert these half steps to whole steps. In the first blank measure, *raise* the upper note one half step. In the second blank measure, *lower* the lower note one half step.

EXERCISE 1.6 (a) Convert whole steps to half steps, following the directions in Exercise 1.5a.

(b) Convert half steps to whole steps, following the directions in Exercise 1.5b.

EXERCISE 1.7 (See *EH*, Figures 1.11–1.12.) Write major scales on the staff, placing the necessary accidentals before the appropriate notes. Do not use a key signature. Indicate the location of the half steps. (Also see *Rud*, pages 61–64, where Exercise 5-1 provides practice for *all* major scales in both treble and bass clefs.)

Example: G major

(a) Answers given.

<p>(1) </p> <p>(2) </p> <p>(3) </p> <p>(4) </p>	<p>(1) F major </p> <p>(2) E major </p> <p>(3) A^b major </p> <p>(4) B major </p>
---	---

(b) Answers not given.

<p>(1) D major </p> <p>(3) D^b major </p> <p>(5) F# major </p>	<p>(2) B^b major </p> <p>(4) A major </p> <p>(6) G^b major </p>
--	---

EXERCISE 1.8 Scale-degree names. Place the scale-degree number before each scale-step name. (See *EH*, page 8.)

_____ Mediant _____ Submediant
 _____ Supertonic _____ Subdominant
 _____ Tonic _____ Dominant
 _____ Leading tone

EXERCISE 1.9 Name the major key indicated by each of these key signatures. (See *EH*, Figure 1.14.)

(a) Answers given.

(1) E, (2) G, (3) E \flat , (4) D

(5) F \sharp , (6) A \flat , (7) B, (8) C \flat

(b) Answers not given.

EXERCISE 1.10 Place on the staff the signatures for these major keys. (See *Rud*, page 122, where Exercise 11-2 provides extensive practice in writing all major key signatures.)

(a) Answers given.

(b) Answers not given.

EXERCISE 1.11 (See *EH*, Figures 1.16–1.18.) Write minor scales on the staff, placing accidentals before the appropriate notes.

Do not use a key signature.

Indicate the location of the half steps. In harmonic minor, indicate the location of the step-and-a-half ($1\frac{1}{2}$) as well.

Write the melodic minor scale ascending and descending.

Note that in minor the key name uses a lowercase letter, as in *f minor*.

(Also see *Rud*, pages 167–174, where Exercise 14-1 provides practice for writing all minor scales in each of their three forms and in both treble and bass clefs.)

Example: a (harmonic)

(a) Answers given.

(1)

(2)

(3)

(4)

(5)

(6)

(1) d natural

(2) f# harmonic

(3) bb harmonic

(4) g# natural

(5) c# melodic (ascending)


(descending)

(6) eb melodic (ascending)

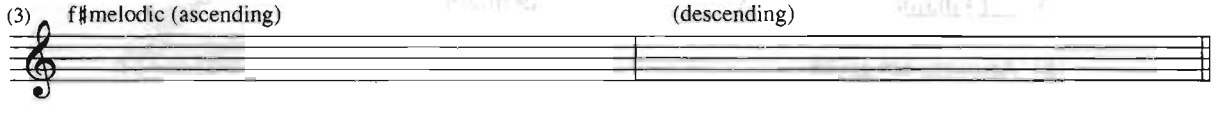
(descending)

(b) Answers not given.


(1) c natural (2) g harmonic



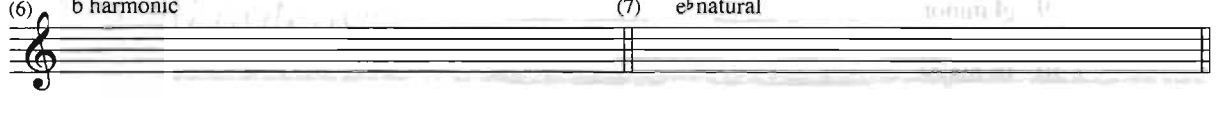
(3) f# melodic (ascending) (descending)



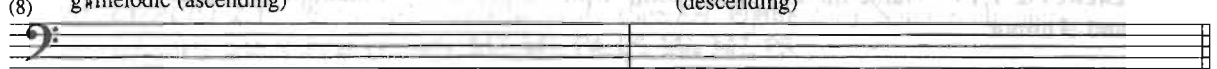
(4) e natural (5) f harmonic



(6) b harmonic (7) e natural





(8) g# melodic (ascending) (descending)



EXERCISE 1.12 (See *EH*, Figure 1.20.) Name the minor key indicated by these key signatures. (Also see *Rud*, page 200, where Exercise 16-3 provides further practice.)

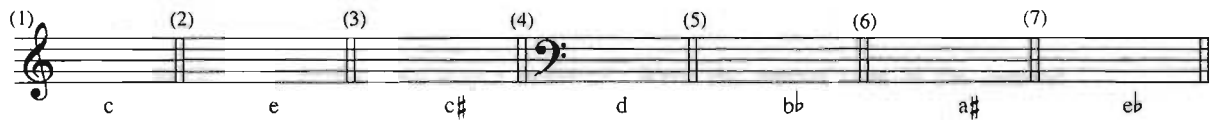
(1) g, (2) f#, (3) f

(4) g#, (5) b, (6) d#

EXERCISE 1.13 Write the signature for the given minor key. (See *Rud*, page 201, where Exercise 16-4 provides further practice.)

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



c e c# d bb a# eb

EXERCISE 1.14 (See *EH*, page 13.) Name the relative key and the parallel key of each of the given keys. Where no answer is possible, place an X in that space.

(a) Answers given.

		Relative key	Parallel key
1.	G major	E major	
2.	f# minor	A minor	
		1. e minor	
		2. A major	

		Relative key	Parallel key
3. <u>D major</u>	<u>B major</u>	3. <u>b minor</u>	_____
4. <u>e^b minor</u>	<u>X</u>	4. <u>G^b major</u>	_____
5. <u>F[#] major</u>	<u>X</u>	5. <u>d[#] minor</u>	_____

(b) Answers not given.

- 6. F major _____
- 7. f[#] minor _____
- 8. B major _____
- 9. g[#] minor _____
- 10. B^b major _____

EXERCISE 1.15 Name the key *enharmonic* with the given key. Example: B^b minor and a[#] minor.

- 1. C[#] major _____
- 2. e^b minor _____
- 3. B major _____
- 4. g[#] minor _____
- 5. F[#] major _____

2

Basics II

*intervals; chords;
staff notation*

EXERCISE 2.1 *Perfect and major intervals.* (See EH, Figure 2.4.) Name each interval, using one of these symbols: M2, M3, P4, P5, M6, M7, P8.

(a) Answers given.

(1) M3, (2) P4, (3) M6, (4) P5

(5) M2, (6) M7, (7) P4, (8) P8

Musical notation for Exercise 2.1(a) showing eight intervals on a staff. The intervals are: (1) M3, (2) P4, (3) M6, (4) P5, (5) M2, (6) M7, (7) P4, (8) P8.

(b) Answers not given.

Musical notation for Exercise 2.1(b) showing eight intervals on a staff. The intervals are: (1) M3, (2) P4, (3) M6, (4) P5, (5) M2, (6) M7, (7) P4, (8) P8.

EXERCISE 2.2 *Perfect and major intervals.* Write the second note of the interval above the given note.

(a) Answers given.

Musical notation for Exercise 2.2(a) showing four intervals with answers: (1) P5, (2) M7, (3) M3, (4) M2, (5) M6, (6) P4, (7) P8, (8) P5.

Musical notation for Exercise 2.2(b) showing four intervals with answers: (1) P5, (2) M7, (3) M3, (4) M2, (5) M6, (6) P4, (7) P8, (8) P5.

(b) Answers not given.

(1) P4 (2) M2 (3) M7 (4) P5 (5) M3 (6) M6 (7) P8 (8) M7

EXERCISE 2.3 *Minor intervals.* (See EH, Figure 2.5.) Name each interval, using one of these symbols: m2, m3, m6, m7.

(a) Answers given.

(1) m3, (2) m6, (3) m2, (4) m7

(5) m3, (6) m6, (7) m7, (8) m6

(b) Answers not given.

EXERCISE 2.4 *Minor intervals.* Write the second note of the interval above the given note.

(a) Answers given.

(1) m3 (2) m6 (3) m2 (4) m7
(5) m7 (6) m3 (7) m6 (8) m2

(b) Answers not given.

(1) m2 (2) m6 (3) m3 (4) m7 (5) m6 (6) m2 (7) m7 (8) m3

EXERCISE 2.5 *Diminished and augmented intervals.* (See *EH*, Figures 2.6 and 2.7.)
Name each interval, using one of these symbols: A2, d3, d4, A4, d5, A5, A6, d7.

(a) Answers given.

(1) A4, (2) d5, (3) d7 (4) A2

(5) d4, (6) A6, (7) d3 (8) A5

(b) Answers not given.

Musical notation for Exercise 2.5(b) showing eight intervals on a staff with blank lines for answers.

EXERCISE 2.6 *Diminished and augmented intervals.* Write the second note of the interval above the given note.

(a) Answers given.

Musical notation for Exercise 2.6(a) showing intervals with answers written below:

- (1) A4
- (2) d7
- (3) d5
- (4) A6
- (5) A2
- (6) d3
- (7) A5
- (8) d7

Musical notation for Exercise 2.6(a) showing intervals with answers written below:

- (1) A4
- (2) d7
- (3) d5
- (4) A6
- (5) A2
- (6) d3
- (7) A5
- (8) d7

(b) Answers not given.

Musical notation for Exercise 2.6(b) showing intervals with answers written below:

- (1) A2
- (2) d5
- (3) A6
- (4) A4
- (5) A3
- (6) d7
- (7) d3
- (8) A5

EXERCISE 2.7 *Writing intervals above notes that cannot be tonic tones of major scales.* (See *EH*, Figure 2.8.) Write the second note of the interval above the given note.

(a) Answers given.

Musical notation for Exercise 2.7(a) showing intervals with answers written below:

- M3
- d7
- P5
- A4

Musical notation for Exercise 2.7(a) showing intervals with answers written below:

- M3
- d7
- P5
- A4

(b) Answers not given.

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

P5 M3 P4 d7 d5 d3 M6 A4

EXERCISE 2.8 *Inversion of intervals.* (See *EH*, Figures 2.11 and 2.12. See also *Rud*, Exercise 19-9 for additional examples.) Invert each interval twice: first by placing the lower note an octave higher, and second by placing the upper note an octave lower. The two inverted intervals should include the same pitches, although an octave apart, and hence they will carry the same name. Name both the given interval and the inverted interval.

Example

P5 P4

(1) (2)

(3) (4) (5)

(6) (7) (8)

(9) (10)

EXERCISE 2.9 *Writing descending perfect and minor intervals.* Find the inversion of the given interval name and lower that note one octave to find the lower pitch of the given interval. (Review *EH*, page 25, and Figure 2.14a.)

(a) Answers given.

(1) (2) (3) (4) (1) (2) (3) (4)

P5 P4 m6 M7 P5 P4 m6 M7

(b) Answers not given.

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

m3 m2 m6 P5 P4 m3 m6

EXERCISE 2.10 *Writing other types of descending intervals.* Find the inversion of the given interval, lower the upper note one half step, and then lower that note an octave.

(a) Answers given.

M3 A4 M6 d5 | M3 A4 M6 d5

(b) Answers not given.

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

M6 d5 A2 A4 M3 M2 d3 M6

EXERCISE 2.11 *Compound intervals.* Reduce each compound interval to its simple form and name the interval. (See *EH*, Figure 2.15.)

(1) (2) (3) (4) (5)

EXERCISE 2.12 Identify each triad as M (major), m (minor), d (diminished), or A (augmented). (See *EH*, Figure 2.17.)

(a) Answers given.

(1) (2) (3) (4) | (1) (2) (3) (4)

m M d A

(b) Answers not given.

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

EXERCISE 2.13 Place the correct key name and chord number (roman numeral) under each triad.

(a) Major keys

Example

(1) (2) (3) (4) (5)

D-IV

(b) Minor keys

EXERCISE 2.14 *Triad inversions.* Write the given triad with its root as the lowest note, followed by its first and second inversions. (See *EH*, Figure 2.22.)

Example

(3) f minor

(4) E Major

(5) g# minor

EXERCISE 2.15 *Figured bass.* Place one of these figured bass symbols below each triad. (See *EH*, Figures 2.23 and 2.24 and the intervening general procedures for chromatic signs.)

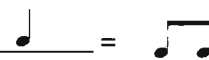

#, b, ♭, ♯, 5, 6, 6, 6,
4 ♭4

3













Basics III

duration; time signatures

EXERCISE 3.1 Fill in each blank with the division of the given note or rest value as in example *a*, or place the single note or rest value in the blank equivalent to the given division as in example *b*.


Example: (a)  =  (b)  = 

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

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


EXERCISE 3.2 Explain simple time signatures by description and by diagram.

$\frac{2}{4}$ — duple — simple — time

 = one beat




(1) $\frac{4}{4}$ quadruple simple time

 = one beat




(2) $\frac{2}{2}$ duple simple time

 = one beat




(3) $\frac{3}{8}$ triple simple time

 = one beat




(4) $\frac{4}{16}$ quadruple simple time

 = one beat



(5) $\frac{4}{8}$ quadruple simple time

 = one beat



(1) $\frac{4}{4}$ _____ time

_____ = one beat

$\frac{4}{4}$

(2) $\frac{2}{2}$ _____ time

_____ = one beat

$\frac{2}{2}$

(3) $\frac{3}{8}$ _____ time

_____ = one beat

$\frac{3}{8}$

(4) $\frac{4}{16}$ _____ time

_____ = one beat

$\frac{4}{16}$

(5) $\frac{4}{8}$ _____ time

_____ = one beat

$\frac{4}{8}$

EXERCISE 3.3 Explain compound time signatures. Follow the directions in Exercise 3.2.

(1) $\frac{6}{8}$ duple compound time

$\text{♩} = \text{one beat}$



(1) $\frac{6}{8}$ _____ time

___ = one beat



(2) $\frac{9}{8}$ triple compound time

$\text{♩} = \text{one beat}$



(2) $\frac{9}{8}$ _____ time

___ = one beat



(3) $\frac{12}{8}$ quadruple compound time

$\text{♩} = \text{one beat}$



(3) $\frac{12}{8}$ _____ time

___ = one beat



(4) $\frac{6}{16}$ duple compound time

$\text{♩} = \text{one beat}$



(4) $\frac{6}{16}$ _____ time

___ = one beat



(5) $\frac{12}{4}$ quadruple compound time

$\text{♩} = \text{one beat}$



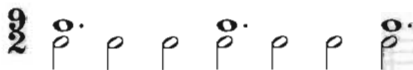
(5) $\frac{12}{4}$ _____ time

___ = one beat



(6) $\frac{9}{2}$ triple compound time

$\text{♩} = \text{one beat}$



(6) $\frac{9}{2}$ _____ time

___ = one beat



EXERCISE 3.4 Explain simple and compound time signatures. Follow the directions in Exercise 3.2.

- (1) $\frac{3}{4}$ _____ time
 ___ = one beat
 $\frac{3}{4}$
- (2) $\frac{4}{2}$ _____ time
 ___ = one beat
 $\frac{4}{2}$
- (3) $\frac{2}{4}$ _____ time
 ___ = one beat
 $\frac{2}{4}$
- (4) $\frac{6}{8}$ _____ time
 ___ = one beat
 $\frac{6}{8}$
- (5) $\frac{3}{2}$ _____ time
 ___ = one beat
 $\frac{3}{2}$
- (6) $\frac{9}{16}$ _____ time
 ___ = one beat
 $\frac{9}{16}$
- (7) $\frac{4}{8}$ _____ time
 ___ = one beat
 $\frac{4}{8}$
- (8) C _____ time
 ___ = one beat
 C
- (9) $\frac{12}{16}$ _____ time
 ___ = one beat
 $\frac{12}{16}$
- (10) $\frac{6}{32}$ _____ time
 ___ = one beat
 $\frac{6}{32}$

EXERCISE 3.5 Place a correct time signature before each musical example. The first measure of an example may be incomplete, in which case the last measure is also incomplete; the two partial measures equal one complete measure in time value.

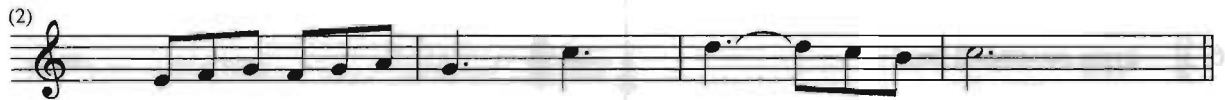
(1)

(2)

EXERCISE 3.4 Explain simple and compound time signatures. Follow the directions in Exercise 3.2.

- | | |
|---|---|
| (1) $\frac{3}{4}$ _____ time
____ = one beat | (6) $\frac{9}{16}$ _____ time
____ = one beat |
| $\frac{3}{4}$ | $\frac{9}{16}$ |
| (2) $\frac{4}{2}$ _____ time
____ = one beat | (7) $\frac{4}{8}$ _____ time
____ = one beat |
| $\frac{4}{2}$ | $\frac{4}{8}$ |
| (3) $\frac{9}{4}$ _____ time
____ = one beat | (8) C _____ time
____ = one beat |
| $\frac{9}{4}$ | C |
| (4) $\frac{6}{4}$ _____ time
____ = one beat | (9) $\frac{12}{16}$ _____ time
____ = one beat |
| $\frac{6}{4}$ | $\frac{12}{16}$ |
| (5) $\frac{3}{2}$ _____ time
____ = one beat | (10) $\frac{6}{32}$ _____ time
____ = one beat |
| $\frac{3}{2}$ | $\frac{6}{32}$ |

EXERCISE 3.5 Place a correct time signature before each musical example. The first measure of an example may be incomplete, in which case the last measure is also incomplete; the two partial measures equal one complete measure in time value.



(4) Musical staff (4) showing a melody in treble clef with a common time signature. The melody consists of quarter notes, eighth notes, and a half note.

(5) Musical staff (5) showing a melody in treble clef with a common time signature. The melody consists of quarter notes, eighth notes, and a half note.

(6) Musical staff (6) showing a melody in treble clef with a common time signature. The melody consists of quarter notes, eighth notes, and a half note.

(7) Musical staff (7) showing a melody in treble clef with a common time signature. The melody consists of quarter notes, eighth notes, and a half note.

(8) Musical staff (8) showing a melody in treble clef with a common time signature. The melody consists of quarter notes, eighth notes, and a half note.

(9) Musical staff (9) showing a melody in treble clef with a common time signature. The melody consists of quarter notes, eighth notes, and a half note.

(10) Musical staff (10) showing a melody in treble clef with a common time signature. The melody consists of quarter notes, eighth notes, and a half note.

EXERCISE 3.6 *Rhythmic transcription.* Transcribe each melody below, using the time signature indicated. In *EH*, compare Figure 3.4 ($\frac{2}{4}$) with Figure 3.8 ($\frac{2}{2}$), and Figure 3.10*b* ($\frac{6}{8}$) with Figure 3.11 ($\frac{6}{16}$). In each pair, the melody is identical; only the rhythmic notation is changed.

(1) Musical staff (1) showing a melody in treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes and eighth notes.

Musical staff (2) showing a melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of quarter notes and eighth notes.

Musical staff (3) showing a melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of quarter notes and eighth notes.

(2)

Exercise (2) in bass clef, 3/8 time signature. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves are empty.

(3)

Exercise (3) in treble clef, 6/8 time signature. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves are empty.

(4)

Exercise (4) in bass clef, 12/8 time signature. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves are empty.

4

Tonic and Dominant I

cadences

Beginning with this chapter, assignments in addition to those in *EH* are identified by a letter name, such as “Assignment 4A.” All others, such as “Assignment 4.1,” refer to the same numbered assignment in *EH*.

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 4.1	64	21
Assignment 4.2	66	24
Assignment 4A	—	25
Assignment 4.3	68	26
Assignment 4.4	71	27
Assignment 4.5	71	28
Assignment 4.6	74	31
Assignment 4.7	77	32
Assignment 4.8	78	33
Assignment 4B	—	36
Assignment 4.9	78	36

ASSIGNMENT 4.1 *Spelling major triads* (*EH*, p. 64). Although numerous major triad spellings are possible, only fifteen are needed for the tonic triads in the circle of fifths. (Review *EH*, pages 9–14, Key and Key Signature, and Circle of Fifths.) The exercises in this assignment provide practice in spelling those major triads that can be used either as one of these major tonic triads or as other major triads in a key.

This assignment has four sections: sections *a*, *b*, and *c* for spelling major triads from Groups I–III, respectively (*EH*, p. 63), and section *d* for spelling from all groups. If you are beginning your study of harmony with this chapter, be sure to read page 1 of this text for how to complete exercises that include vertical lines.

(*a*) *Group I*. Remember, each triad member in this group carries the same accidental (– –): all sharps, all flats, or no accidentals at all. After spelling the triad, place

an **X** under the heading "Tonic?" if this triad is one of the fifteen tonic triads from the circle of fifths.

			Root	3rd	5th	Tonic?
1.	C E G	X	C			
2.	C# E# G#	X	C#			
3.	Cb Eb Gb	X	Cb			
4.	F A C	X	F			
5.	Fb Ab Cb	(no)	Fb			
6.	F# A# C#	X	F#			
7.	G B D	X	G			
8.	G# B# D#	(no)	G#			
9.	Gb Bb Db	X	Gb			
10.	G# B# D#	(no)		B#		
11.	C E G	X			G	
12.	Gb Bb Db	X		Bb		
13.	F# A# C#	X		A#		
14.	G# B# D#	(no)			D#	
15.	Cb Eb Gb	X		Eb		
16.	D# F# A#	(no)		F#		
17.	Fb Ab Cb	(no)			Cb	
18.	F# A# C#	X			C#	
19.	C# E# G#	X		E#		
20.	Gb Bb Db	X			Db	

(b) *Group II.* In this group of triads, the third of the triad carries an accidental one half step higher than the root and the fifth.

			Root	3rd	5th	Tonic?
1.	D F# A	X	D	↑		
2.	A C# E	X	A			
3.	E G# B	X	E			

4. D \flat F A \flat X	4. <u>D\flat</u> ___ ___
5. D \sharp F \times A \sharp (no)	5. <u>D\sharp</u> ___ ___
6. A \sharp C \times E \sharp (no)	6. <u>A\sharp</u> ___ ___
7. A \flat C E \flat X	7. <u>A\flat</u> ___ ___
8. E \flat G B \flat X	8. <u>E\flat</u> ___ ___
9. E \sharp G \times B \sharp (no)	9. <u>E\sharp</u> ___ ___
10. E G \sharp B X	10. ___ ___ <u>B</u> ___
11. D \flat F A \flat X	11. ___ <u>F</u> ___ ___
12. A \flat C E \flat X	12. ___ ___ <u>E\flat</u> ___
13. E \sharp G \times B \sharp (no)	13. ___ ___ <u>B\sharp</u> ___
14. D \sharp F \times A \sharp (no)	14. ___ <u>F\times</u> ___ ___
15. A C \sharp E X	15. ___ <u>C\sharp</u> ___ ___
16. D \flat F A \flat X	16. ___ ___ <u>A\flat</u> ___
17. E \flat G B \flat X	17. ___ <u>G</u> ___ ___
18. A \sharp C \times E \sharp (no)	18. ___ <u>C\times</u> ___ ___
19. D \sharp F \times A \sharp (no)	19. ___ ___ <u>A\sharp</u> ___
20. E \sharp G \times B \sharp (no)	20. ___ <u>G\times</u> ___ ___

(c) *Group III.* In this group, there is only one basic triad spelling. Its third and its fifth carry an accidental one half step higher than its root.

	Root	3rd	5th	Tonic?
		↑	↑	
1. B D \sharp F \sharp X	1. <u>B</u>	___	___	___
2. B \flat D F X	2. <u>B\flat</u>	___	___	___
3. B \sharp D \times F \times (no)	3. <u>B\sharp</u>	___	___	___
4. B $\flat\flat$ D \flat F \flat (no)	4. <u>B$\flat\flat$</u>	___	___	___
5. B D \sharp F \sharp X	5. ___	<u>D\sharp</u>	___	___
6. B \flat D F X	6. ___	___	<u>F</u>	___
7. B \sharp D \times F \times (no)	7. ___	<u>D\times</u>	___	___
8. B $\flat\flat$ D \flat F \flat (no)	8. ___	<u>D\flat</u>	___	___

(d) Spell major triads when the root is given (column 1), the third is given (column 2), and the fifth is given (column 3).

1. <u>G</u> ___	1. <u>E</u> ___	1. <u>Bb</u> ___	<u>C</u>
2. <u>Ab</u> ___	2. <u>A#</u> ___	2. <u>Bb</u> ___	<u>G#</u>
3. <u>A</u> ___	3. <u>C#</u> ___	3. <u>B</u> ___	<u>Ab</u>
4. <u>Cb</u> ___	4. <u>G</u> ___	4. <u>A</u> ___	<u>E#</u>
5. <u>Gb</u> ___	5. <u>D</u> ___	5. <u>A</u> ___	<u>E</u>
6. <u>D#</u> ___	6. <u>G#</u> ___	6. <u>Bb</u> ___	<u>F</u>
7. <u>Bb</u> ___	7. <u>Bb</u> ___	7. <u>A</u> ___	<u>F#</u>
8. <u>B</u> ___	8. <u>Db</u> ___	8. <u>E</u> ___	<u>Bb</u>
9. <u>Db</u> ___	9. <u>Abb</u> ___	9. <u>A</u> ___	<u>B</u>
10. <u>B#</u> ___	10. <u>Fx</u> ___	10. <u>Bb</u> ___	<u>Fb</u>

ASSIGNMENT 4.2 (EH, p. 66). Spell the tonic triad (I), the dominant triad (V), and the dominant seventh chord (V⁷) in each major key.

	<u>I</u>	<u>V</u>	<u>V⁷</u>		<u>I</u>	<u>V</u>	<u>V⁷</u>
C	<u>C E G</u>	<u>G B D</u>	<u>G B D F</u>	C	<u>C E G</u>	<u>G B D</u>	<u>G B D F</u>
G	<u>G B D</u>	<u>D F# A</u>	<u>D F# A C</u>	G	_____	_____	_____
D	<u>D F# A</u>	<u>A C# E</u>	<u>A C# E G</u>	D	_____	_____	_____
A	<u>A C# E</u>	<u>E G# B</u>	<u>E G# B D</u>	A	_____	_____	_____
E	<u>E G# B</u>	<u>B D# F#</u>	<u>B D# F# A</u>	E	_____	_____	_____
B	<u>B D# F#</u>	<u>F# A# C#</u>	<u>F# A# C# E</u>	B	_____	_____	_____
F#	<u>F# A# C#</u>	<u>C# E# G#</u>	<u>C# E# G# B</u>	F#	_____	_____	_____
C#	<u>C# E# G#</u>	<u>G# B# D#</u>	<u>G# B# D# F#</u>	C#	_____	_____	_____
F	<u>F A C</u>	<u>C E G</u>	<u>C E G Bb</u>	F	_____	_____	_____
Bb	<u>Bb D F</u>	<u>F A C</u>	<u>F A C Eb</u>	Bb	_____	_____	_____
Eb	<u>Eb G Bb</u>	<u>Bb D F</u>	<u>Bb D F Ab</u>	Eb	_____	_____	_____

A \flat	<u>A\flat C E\flat</u>	<u>E\flat G B\flat</u>	<u>E\flat G B\flat D\flat</u>	A \flat	_____	_____	_____
D \flat	<u>D\flat F A\flat</u>	<u>A\flat C E\flat</u>	<u>A\flat C E\flat G\flat</u>	D \flat	_____	_____	_____
G \flat	<u>G\flat B\flat D\flat</u>	<u>D\flat F A\flat</u>	<u>D\flat F A\flat C\flat</u>	G \flat	_____	_____	_____
C \flat	<u>C\flat E\flat G\flat</u>	<u>G\flat B\flat D\flat</u>	<u>G\flat B\flat D\flat F\flat</u>	C \flat	_____	_____	_____

ASSIGNMENT 4A *Identifying authentic cadences.* Circle the abbreviation below the staff that correctly identifies the cadence: perfect authentic (PA), imperfect authentic (IA), or half (H). Above the staff, write in the scale-step numbers of the soprano line.

Answers for 1–5 follow the assignment. For the given example, the answer is: H, soprano line $\hat{3}$ – $\hat{2}$. All signatures are for major keys.

Example

PA IA **(H)** PA IA H PA IA H PA IA H

(4) PA IA H (5) PA IA H (6) PA IA H (7) PA IA H

(8) PA IA H (9) PA IA H (10) PA IA H

Answers

- (1) IA, soprano line $\hat{2}$ – $\hat{3}$
- (2) IA, soprano line $\hat{5}$ – $\hat{3}$
- (3) PA soprano line $\hat{7}$ – $\hat{1}$
- (4) H, soprano line $\hat{1}$ – $\hat{7}$
- (5) H, soprano line $\hat{3}$ – $\hat{2}$

ASSIGNMENT 4.3 *Locating and identifying authentic cadences (EH, p. 68).* Locate the cadence in each example by placing the numeral I or V under the appropriate triad. Identify each cadence by name and indicate the scale-step numbers of their soprano lines.

Bach, "Was mein Gott will, das g'scheh alzeit" (#115)¹

(1)

Cadence _____; scale steps _____

Johann Ahle, *Liebster Jesu, wir sind hier* (1662)

(2)

Cadence _____; scale steps _____

Brahms, *Vergebliches Ständchen*, Op. 84, No. 4

(3) *Lebhaft*

Cadence _____; scale steps _____

Mozart, *Sonata in A Major for Piano*, K. 331

(4)

(♩ = 120) Lh.

Cadence _____; scale steps _____

¹The number refers to the location of the complete chorale in editions of Bach's *371 Chorales*. See *EH*, page 62, footnote 4.

(5) VI. I, II Beethoven, Quartet, Op. 74

Vla. *sotto voce*
Cello

Cadence _____; scale steps _____

Answers

- (1) Perfect authentic cadence, V-I, soprano line $\hat{7}-\hat{1}$
- (2) Half cadence, I-V, soprano line $\hat{1}-\hat{2}$
- (3) Half cadence, I-V, soprano line $\hat{6}-\hat{5}$
- (4) Perfect authentic cadence, V-I, soprano line $\hat{2}-\hat{1}$
- (5) Imperfect authentic cadence, V-I, soprano line $\hat{5}-\hat{3}$

ASSIGNMENT 4.4 Spelling minor triads (EH, p. 71).

(a) The root is given.

	Root	3rd	5th
1. G B \flat D	1. <u>G</u>	___	___
2. A C E	2. <u>A</u>	___	___
3. E G B	3. <u>E</u>	___	___
4. E \flat G \flat B \flat	4. <u>E\flat</u>	___	___
5. B D F \sharp	5. <u>B</u>	___	___
6. F \sharp A C \sharp	6. <u>F\sharp</u>	___	___
7. G \sharp B D \sharp	7. <u>G\sharp</u>	___	___
8. B \flat D \flat F	8. <u>B\flat</u>	___	___
9. D \sharp F \sharp A \sharp	9. <u>D\sharp</u>	___	___
10. C \sharp E G \sharp	10. <u>C\sharp</u>	___	___

(b) The third is given.

1. E G B	1. ___ <u>G</u> ___
2. A C E	2. ___ <u>C</u> ___
3. C E \flat G	3. ___ <u>E\flat</u> ___

- | | |
|--------------------------------------|----------------------------|
| 4. G B \flat D | 4. _____ B \flat _____ |
| 5. F A \flat C | 5. _____ A \flat _____ |
| 6. F \sharp A C \sharp | 6. _____ A _____ |
| 7. B D F \sharp | 7. _____ D _____ |
| 8. B \flat D \flat F | 8. _____ D \flat _____ |
| 9. G \sharp B D \sharp | 9. _____ B _____ |
| 10. A \sharp C \sharp E \sharp | 10. _____ C \sharp _____ |

(c) The fifth is given.

- | | |
|--------------------------------------|----------------------------|
| 1. A C E | 1. _____ E _____ |
| 2. E G B | 2. _____ B _____ |
| 3. C E \flat G | 3. _____ G _____ |
| 4. F A \flat C | 4. _____ C _____ |
| 5. A \flat C \flat E \flat | 5. _____ E \flat _____ |
| 6. C \sharp E G \sharp | 6. _____ G \sharp _____ |
| 7. E \flat G \flat B \flat | 7. _____ B \flat _____ |
| 8. F \sharp A C \sharp | 8. _____ C \sharp _____ |
| 9. G B \flat D | 9. _____ D _____ |
| 10. D \sharp F \sharp A \sharp | 10. _____ A \sharp _____ |

ASSIGNMENT 4.5 *Harmonic analysis* (EH, p. 71). Locate cadence(s) in music examples in minor keys. For each cadence,

(a) furnish an analysis of the cadence chords, using the symbols *i* (or *I* if a Picardy third), *V*, and *V*⁷. If the 7 of *V*⁷ appears on the second half of the beat, identify the chord as *V*⁸⁷;

(b) name the cadence;

(c) supply the scale-step numbers of the soprano line.

Anonymous, 1535, "Durch Adams Fall ist ganz verderbt"
(Bach, No. 100)

(1)

Cadence _____; scale steps _____

In a chorale, such as example 2, the *fermata* (◡) indicates the end of a phrase, rather than “to hold” as elsewhere. These phrases are the first, second, and eighth of the chorale.

Bach, “Jesu, der du meine Seele” (#297)

Cadence 1 _____; scale steps _____

Cadence 2 _____; scale steps _____

Cadence 3 _____; scale steps _____

In excerpt 3, there are two cadences.

Beethoven, Sonata for Piano, Op. 31, No. 2

Cadence 1 _____; scale steps _____

Cadence 2 _____; scale steps _____

(4) **Mesto**

Cadence _____ ; scale steps _____

Examples 5 and 6 each include cadences in two different keys, as indicated. Write in chord numbers only. (In number 5, measure 7, the D F# A-G B D progression is a secondary dominant usage, as described in Chapter 18.)

(5) **(Chorus, with piano)** **(Piano)**

c: _____ Eb: _____

(Chorus) **(Piano)**

c: _____

(6) **Presto**

e: _____

G: _____

ASSIGNMENT 4.6 *Harmonic analysis* (EH, p. 74). Locate cadences and identify them by chord numbers below the staff. Each cadence includes one or more nonharmonic tones. Circle each of these.

Handel, *Messiah*, "Behold the Lamb of God"

(1) **Largo**

Bach, "Liebster Immanuel" (#194)

(2)

Mozart, Sonata in D Major for Piano, K. 311

(3) **Allegro**

Haydn, Sonata in G Major for Piano, Hob. XVI:27

(4) **Allegro con brio**

(5) *Andante molto mosso* Vln. Cl. Fl. Bassoon

(6) *Vivace* Chopin, *Valse brillante*, Op. 34, No. 1

ASSIGNMENT 4.7 *Melodic analysis (EH, p. 77).* Below each cadence, write in the chord numbers in the spaces provided. Fill in the blanks below each melody.

Giovanni Martini, "Plaisir d'amour"

(1)

Cadence 1 _____ ; scale steps _____

Cadence 2 _____ ; scale steps _____

(2)

Cadence 1 _____; scale steps _____

Cadence 2 _____; scale steps _____

Canada

(3)

Cadence 1 _____; scale steps _____

Cadence 2 _____; scale steps _____

France

(4)

Fine

D.C. al Fine

Cadence 1 _____; scale steps _____

Cadence 2 _____; scale steps _____

Cadence 3 _____; scale steps _____

Cadence 4 _____; scale steps _____

The remaining drills are based on the use of major triads as an aid to spelling intervals. Although intervals and drills were presented in Chapter 2, it should be noted that many students find that a harmonic approach is very helpful in achieving *rapid* and *accurate* spelling of intervals, especially the more difficult ones. The importance of this skill justifies the use of more than one means for its accomplishment.

ASSIGNMENT 4.8 Naming and spelling intervals found in the major triad (EH, p. 78). Practice space is provided for drill in intervals from the G major, B^b major, and E major triads. The same format may be used for any major triad. See EH, Figure 4.16, for a list of the intervals found in a major triad.

(a)

<p><i>G major</i></p> <p>1. M3</p> <p>G up to B</p>	<p><i>G major</i></p> <p>1. 1 up to 3 is a _____,</p> <p>spelled _____ up to _____.</p>
---	---

G major

2. m3
B up to D

3. P4
D up to G

4. P5
G up to D

5. M6
D up to B

6. m6
B up to G

7. P8
G up to G

(b)

B^b major

1. M3
D down to B^b

2. m3
F down to D

3. P4
B^b down to F

4. P5
F down to B^b

5. M6
D down to F

6. m6
B^b down to D

7. P8
B^b down to B^b

G major

2. 3 up to 5 is a _____,
spelled _____ up to _____.

3. 5 up to 1 is a _____,
spelled _____ up to _____.

4. 1 up to 5 is a _____,
spelled _____ up to _____.

5. 5 up to 3 is a _____,
spelled _____ up to _____.

6. 3 up to 1 is a _____,
spelled _____ up to _____.

7. 1 up to 1 is a _____,
spelled _____ up to _____.

B^b major

1. 3 down to 1 is a _____,
spelled _____ down to _____.

2. 5 down to 3 is a _____,
spelled _____ down to _____.

3. 1 down to 5 is a _____,
spelled _____ down to _____.

4. 5 down to 1 is a _____,
spelled _____ down to _____.

5. 3 down to 5 is a _____,
spelled _____ down to _____.

6. 1 down to 3 is a _____,
spelled _____ down to _____.

7. 1 down to 1 is a _____,
spelled _____ down to _____.

(c) Answer with triad numbers: 1 up to 3, etc.

E major

1. 1 up to 3

M3

2. 3 up to 5

m3

3. 5 up to 1

P4

4. 1 up to 5

P5

5. 5 up to 3

M6

6. 3 up to 1

m6

7. 1 up to 1

P8

E major

1. E up to G# is ___ up to ___.

The interval is a _____.

2. G# up to B is ___ up to ___.

The interval is a _____.

3. B up to E is ___ up to ___.

The interval is a _____.

4. E up to B is ___ up to ___.

The interval is a _____.

5. B up to G# is ___ up to ___.

The interval is a _____.

6. G# up to E is ___ up to ___.

The interval is a _____.

7. E up to E is ___ up to ___.

The interval is a _____.

(d) Spell all intervals from a given triad. Fill in the blanks with letter names.

Example: C major, M3: C up to E

A^b major

F# major

M3: ___ up to ___

M3: ___ down to ___

m3: ___ up to ___

m3: ___ down to ___

P4: ___ up to ___

P4: ___ down to ___

P5: ___ up to ___

P5: ___ down to ___

M6: ___ up to ___

M6: ___ down to ___

m6: ___ up to ___

m6: ___ down to ___

P8: ___ up to ___

P8: ___ down to ___

Continue on page 36, using two additional triads, as assigned or self-chosen.

Triad: ___ major

Triad: ___ major

M3: ___ up to ___

M3: ___ down to ___

m3: ___ up to ___

m3: ___ down to ___

P4: ___ up to ___

P4: ___ down to ___

P5: ___ up to ___

P5: ___ down to ___

M6: ___ up to ___

M6: ___ down to ___

m6: ___ up to ___

m6: ___ down to ___

P8: ___ up to ___

P8: ___ down to ___

ASSIGNMENT 4B Spell all intervals from a given note.

From the note D

From the note G#

M3: D up to ___

M3: G# up to ___

M3: D down to ___

M3: G# down to ___

m3: D up to ___

m3: G# up to ___

m3: D down to ___

m3: G# down to ___

P4: D up to ___

P4: G# up to ___

P4: D down to ___

P4: G# down to ___

P5: D up to ___

P5: G# up to ___

P5: D down to ___

P5: G# down to ___

M6: D up to ___

M6: G# up to ___

M6: D down to ___

M6: G# down to ___

m6: D up to ___

m6: G# up to ___

m6: D down to ___

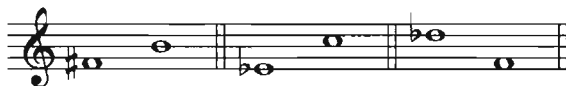
m6: G# down to ___

ASSIGNMENT 4.9 Writing intervals on the staff (EH, p. 78).

(a) Intervals from various tonic triads. Write the second note on the staff.



M3 up P5 down m3 down



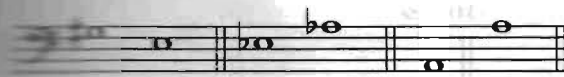
P4 up M6 up m6 down



M3 up P5 down m3 down



P4 up M6 up m6 down



M3 down P4 up P8 up



M3 down P4 up P8 up



m6 up M6 down P5 up



m6 up M6 down P5 up

(b) Intervals from other major triads. Write the second note on the staff.



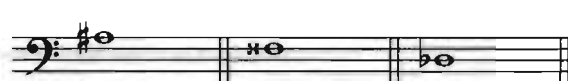
P5 up P4 down M6 up



P5 up P4 down M6 up



m6 down P4 up m6 up



m6 down P4 up m6 up

(c) Writing intervals. Place the second note of each interval on the staff.



(1) M3 down (2) P4 down (3) P4 up (4) M3 up (5) P5 up



(6) m6 down (7) m6 up (8) M6 down (9) P5 down (10) M6 up



(11) m3 up (12) M3 up (13) m6 up (14) P4 up (15) P5 down



(16) m6 up (17) M3 down (18) P4 up (19) M6 down (20) M3 down



(21) m3 down (22) M6 down (23) m6 down (24) M6 up (25) P5 up



(26) M3 down (27) P4 down (28) m6 up (29) M3 down (30) M3 up

(31) (32) (33) (34) (35)

m3 down P4 up m3 up P5 down m6 down

(36) (37) (38) (39) (40)

P4 up M6 up M3 down m3 down m6 up

5

Tonic and Dominant II

part-writing

	Elementary Harmony	Workbook
Assignment 5A	—	39
Assignment 5.1	88	42
Assignment 5B	—	44
Assignment 5.2	90	46
Assignment 5.3	91	47
Assignment 5.4	93	48
Assignment 5.5	94	50
Assignment 5.6	96	50
Assignment 5.7	96	52
Assignment 5.8	98	52
Assignment 5.9	99	54

ASSIGNMENT 5A *Recognizing desirable factors in writing a single triad.* Study *EH*, pages 85–87, (a) range, (b) doubling, (c) position, and (d) distance between voices.

(a) *Range.* In each pair of triads below, one triad is written correctly, but the other has one voice out of range. Answer questions about each triad of the pair. For purposes of this exercise, consider the range within the whole notes of Figure 5.7 (*EH*) as acceptable.

The musical notation shows five pairs of triads, each pair consisting of a treble clef staff and a bass clef staff. The pairs are labeled (1) through (5). Each pair shows two different ways to write a triad, with one voice being out of range in one of the two versions.

- (1) Treble: C4, E4, G4; Bass: C3, E3, G3
- (2) Treble: C4, E4, G4; Bass: C3, E3, G3
- (3) Treble: C4, E4, G4; Bass: C3, E3, G3
- (4) Treble: C4, E4, G4; Bass: C3, E3, G3
- (5) Treble: C4, E4, G4; Bass: C3, E3, G3

1. Measure 2 is correct.

In measure 1, the tenor voice is too low.

2. Measure 1 is correct.

In measure 2, the tenor voice is too high.

3. Measure 2 is correct.

In measure 1, the bass voice is too high.

4. Measure 1 is correct.

In measure 2, the soprano voice is too high.

5. Measure 2 is correct.

In measure 1, the alto voice is too low.

1. Measure ___ is correct.

In measure ___, the _____
voice is too _____. (high or low)

2. Measure ___ is correct.

In measure ___, the _____
voice is too _____.

3. Measure ___ is correct.

In measure ___, the _____
voice is too _____.

4. Measure ___ is correct.

In measure ___, the _____
voice is too _____.

5. Measure ___ is correct.

In measure ___, the _____
voice is too _____.

(b) *Doubling*. Write each triad with conventional doubling: two roots, one third, and one fifth. Answer questions about each of these triads: Check that the doubling is conventional, or indicate that the third or the fifth is incorrectly doubled.

1. The fifth is incorrectly doubled.

2. The doubling is correct.

3. The third is incorrectly doubled.

1. ___ The doubling is correct, *or*
the _____ is incorrectly doubled.

2. ___ The doubling is correct, *or*
the _____ is incorrectly doubled.

3. ___ The doubling is correct, *or*
the _____ is incorrectly doubled.

4. The doubling is correct.

5. The third is incorrectly doubled.

4. ___ The doubling is correct, *or*
the _____ is incorrectly doubled.

5. ___ The doubling is correct, *or*
the _____ is incorrectly doubled.

(c) *Position.* Identify the position (structure), close or open, of each of these triads.

(1) (2) (3) (4) (5)

1. open position

2. close position

3. close position

4. open position

5. close position

1. _____ position

2. _____ position

3. _____ position

4. _____ position

5. _____ position

(d) *Distance between voices.* In each of the triads below, there are two adjacent voices more than an octave apart. Indicate which two voices, and whether or not this is correct (according to conventional doubling).

(1) (2) (3) (4) (5)

1. There is more than an octave between
tenor and bass. This is correct.

2. There is more than an octave between
soprano and alto. This is incorrect.

1. There is more than an octave between
_____ and _____. This is
_____. (correct or incorrect)

2. There is more than an octave between
_____ and _____. This is
_____.

3. There is more than an octave between
alto and tenor. This is incorrect.

4. There is more than an octave between
alto and tenor. This is incorrect.

5. There is more than an octave between
tenor and bass. This is correct.

3. There is more than an octave between
_____ and _____. This is
_____.

4. There is more than an octave between
_____ and _____. This is
_____.

5. There is more than an octave between
_____ and _____. This is
_____.

ASSIGNMENT 5.1 Part-writing a single triad (EH, p. 88).

(a) Fill in the alto and tenor voices of each triad in both close position and open position, in that order. Use two roots, one third, and one fifth in each triad. Keep voices in correct pitch range. In this and succeeding exercises, ranges indicated by the black notes in Figure 5.7 (EH) may be used.

EXAMPLE

Given Solution

close open

(1) (2)

(3) (4)

(1) (2)

(3) (4)

(5) (6)

(5) (6)

(7) (8)

(7) (8)

(9) (10)

(9) (10)

(b) The root of the triad and the soprano position are given. Write all four voices on the staff, first in close position, then in open position, as in part (a) of this assignment. Observe all previous instructions. In the example, G^b (3) refers to the G^b B^b D^b triad with B^b in the soprano.

EXAMPLE

G^b (3)

close open

Major Keys

(1) G (3) (2) D (5) (3) E (3) (4) C# (5)

Minor Keys

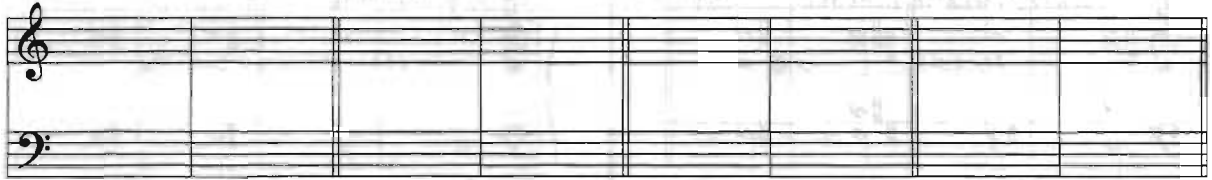
(5) D^b (1) (6) B (1) (7) g (1) (8) b (5)

(9) c# (3)

(10) f (3)

(11) bb (1)

(12) e# (5)



ASSIGNMENT 5B *Recognizing desirable factors in the part-writing of repeated triads.* Study *EH*, pages 90–91. Each example below shows two solutions to part-writing a pair of repeated triads. In each example, measure 1 may be correct, measure 2 may be correct, or both measures may be correct. Indicate one of these possibilities. Where there is an incorrect measure, indicate the type of error by the letter preceding the appropriate item in this list:

- A. Voice or voices in poor range
- B. Large leaps in one or both inner voices
- C. Incorrect voice distribution

(1)

Measure 1 is incorrect for reason C.

(2)

Measure 2 is incorrect for reason B.

(3)

Measure 2 is incorrect for reason A.

(1)



___ Both measures are correct, *or* measure
 ___ is incorrect for reason ___.

(2)



___ Both measures are correct, *or* measure
 ___ is incorrect for reason ___.

(3)



___ Both measures are correct, *or* measure
 ___ is incorrect for reason ___.

(4)

Measure 1 is incorrect for reason B.

(5)

Both measures are correct.

(6)

Measure 2 is incorrect for reason A.

(7)

Measure 1 is incorrect for reason C.

(4)

___ Both measures are correct, *or* measure

___ is incorrect for reason ___.

(5)

___ Both measures are correct, *or* measure

___ is incorrect for reason ___.

(6)

___ Both measures are correct, *or* measure

___ is incorrect for reason ___.

(7)

___ Both measures are correct, *or* measure

___ is incorrect for reason ___.

(8)

Both measures are correct.

(9)

Both measures are correct.

(8)

___ Both measures are correct, *or* measure ___ is incorrect for reason ___.

(9)

___ Both measures are correct, *or* measure ___ is incorrect for reason ___.

ASSIGNMENT 5.2 Part-writing pairs of repeated minor triads (EH, p. 90).

(a) When possible, write two solutions. When not possible, place an X in the second measure. Answers given.

(1)

(1)

(2)

(2)

(3)

(3)

(b) The first triad is given in full; fill in the alto and tenor voices of the second triad. Answers not given.

ASSIGNMENT 5.3 (EH, p. 91). In numbers 1–10, the soprano and bass only are given; choose open or close position for the first triad. Observe figured bass (review EH, p. 32). In numbers 11–15, the second soprano note is omitted; choose a soprano different from the first soprano note and connect the two triads.

ASSIGNMENT 5.4 *Writing authentic cadences* (EH, p. 93).

(a) Write each cadence in close and open position, in that order, following the "first procedure" described in *EH*, page 92. Use extended voice ranges where necessary and as indicated by the black notes in Figure 5.7 (*EH*). Identify each cadence as perfect authentic, imperfect authentic, or half. Answers given.

(1)

close open

perfect authentic cadence

(1)

close open

_____ cadence

(2)

close open

half cadence

(2)

close open

_____ cadence

(3)

close open

imperfect authentic cadence

(3)

close open

_____ cadence

(4)

close open

imperfect authentic cadence

(4)

close open

cadence

(5)

close open

half cadence

(5)

close open

cadence

(b) For each cadence, use either close or open position as appropriate. Place chord numbers below the staff. Answers not given.

(1) (2) (3) (4) (5)

(6) (7) (8) (9) (10)

Name the cadences. Use the abbreviations PA, IA, and H.

1. _____
2. _____
3. _____
4. _____
5. _____

6. _____
7. _____
8. _____
9. _____
10. _____

ASSIGNMENT 5.5 Part-writing cadences when the soprano line only is given. (EH, p. 94). Be sure the bass note is always the root of the triad. Place the chord number below each bass note.

(a) Major keys

(b) Minor keys

ASSIGNMENT 5.6 (EH, p. 96).

(a) Write cadences in which the soprano line is $\hat{1}-\hat{2}$, $\hat{2}-\hat{1}$, or $\hat{5}-\hat{3}$. Include harmonic analysis.

(4)

(4)

(5)

(5)

(b) Write cadences. In 1–3, the third of V skips to the third of I. In 4–5, triple the root in the tonic triad.

(1)

(1)

(2)

(2)

(3)

(3)

(4)

(4)

Two musical staves, each labeled (5), showing a bass line with notes and a blank soprano line for completion.

ASSIGNMENT 5.7 *Part-writing cadences when the bass line only is given (EH, p. 96).*
 Supply any conventional soprano line. Place the chord number below each bass note.

Two rows of musical staves for Assignment 5.7. The first row contains staves (1) through (5), and the second row contains staves (6) through (10). Each staff has a bass line with notes and a blank soprano line. Chord numbers are written above the bass notes.

ASSIGNMENT 5.8 (EH, p. 98). Write extended exercises, using all procedures for writing triads with roots in the bass a fifth apart. Include a harmonic analysis.

(a) Major keys

Two musical staves for Assignment 5.8(a). The first staff is labeled (1) and the second is labeled (2). Each staff has a bass line with notes and a blank soprano line.

(3)

Exercise (3) is a short piece in 6/8 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple accompaniment of quarter notes.

(4)

Exercise (4) is in 3/4 time with a treble and bass clef. The key signature has two flats. The treble clef contains a melody of quarter and eighth notes, and the bass clef has a simple accompaniment of quarter notes.

(b) Minor keys

(5)

Exercise (5) is in 3/4 time with a treble and bass clef. The key signature has two sharps (F# and C#). The treble clef features a melody of quarter and eighth notes, and the bass clef has a simple accompaniment of quarter notes. There are four sharp symbols (#) placed below the bass line.

(6)

Exercise (6) is in 6/8 time with a treble and bass clef. The key signature has two flats. The treble clef contains a melody of eighth and quarter notes, and the bass clef has a simple accompaniment of quarter notes. There are six sharp symbols (#) placed below the bass line.

(7)

Exercise (7) is in 6/8 time with a treble and bass clef. The key signature has two flats. The treble clef features a melody of eighth and quarter notes, and the bass clef has a simple accompaniment of quarter notes. There are six flat symbols (b) placed below the bass line.

(8)

Exercise (8) is in 3/4 time with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The treble clef contains a melody of quarter and eighth notes, and the bass clef has a simple accompaniment of quarter notes. There are six cross symbols (x) placed below the bass line.

ASSIGNMENT 5.9 *Melody harmonization* (EH, p. 99). Following the four steps outlined in *EH*, page 99, harmonize each melody using I (or i) and V triads.

(1)

Exercise (1) consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in 2/4 time and spans eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The bass staff is empty. Below the first two measures, the Roman numerals 'I' and 'V' are written.

(2)

Exercise (2) consists of a single staff with a treble clef and a key signature of three flats (Bb, Eb, Ab). The melody is written in 3/4 time and spans eight measures. The notes are: G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (quarter), Bb3 (quarter), Ab3 (quarter), G3 (quarter), and F3 (quarter). The bass staff is empty.

(3)

Exercise (3) consists of a single staff with a treble clef and a key signature of two sharps (F#, C#). The melody is written in 2/4 time and spans eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The bass staff is empty.

(4)

Exercise (4) consists of a single staff with a treble clef and a key signature of two flats (Bb, Eb). The melody is written in 4/4 time and spans eight measures. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter), and F4 (quarter). The bass staff is empty.

6

The Subdominant Triad

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 6.1	108	55
Assignment 6.2	108	56
Assignment 6.3	110	57
Assignment 6.4	113	57
Assignment 6.5	116	—
Assignment 6.6	118	59
Assignment 6.7	118	61
Assignment 6.8	122	—
Assignment 6.9	123	62
Assignment 6.10	123	63
Assignment 6.11	125	64

ASSIGNMENT 6.1 (EH, p. 108). Spell the subdominant (IV) triad in each major key.

<i>Key</i>	<i>Subdominant</i>	<i>Key</i>	<i>Subdominant</i>
C	F A C	C	<u>F</u> <u>A</u> <u>C</u>
G	C E G	G	— — —
D	G B D	D	— — —
A	D F# A	A	— — —
E	A C# E	E	— — —
B	E G# B	B	— — —
F#	B D# F#	F#	— — —
C#	F# A# C#	C#	— — —
F	Bb D F	F	— — —

Key	Subdominant
B \flat	E \flat G B \flat
E \flat	A \flat C E \flat
A \flat	D \flat F A \flat
D \flat	G \flat B \flat D \flat
G \flat	C \flat E \flat G \flat
C \flat	F \flat A \flat C \flat

Key	Subdominant
B \flat	___
E \flat	___
A \flat	___
D \flat	___
G \flat	___
C \flat	___

ASSIGNMENT 6.2 (EH, p. 108). Spell the subdominant triads (iv and IV) in each minor key.

Key	iv	IV
A	D F A	D F \sharp A
E	A C E	A C \sharp E
B	E G B	E G \sharp B
F \sharp	B D F \sharp	B D \sharp F \sharp
C \sharp	F \sharp A C \sharp	F \sharp A \sharp C \sharp
G \sharp	C \sharp E G \sharp	C \sharp E \sharp G \sharp
D \sharp	G \sharp B D \sharp	G \sharp B \sharp D \sharp
A \sharp	D \sharp F \sharp A \sharp	D \sharp F \times A \sharp
D	G B \flat D	G B D
G	C E \flat G	C E G
C	F A \flat C	F A C
F	B \flat D \flat F	B \flat D F
B \flat	E \flat G \flat B \flat	E \flat G B \flat
E \flat	A \flat C \flat E \flat	A \flat C E \flat
A \flat	D \flat F \flat A \flat	D \flat F A \flat

Key	iv	IV
A	<u>D</u> <u>F</u> <u>A</u>	<u>D</u> <u>F\sharp</u> <u>A</u>
E	___	___
B	___	___
F \sharp	___	___
C \sharp	___	___
G \sharp	___	___
D \sharp	___	___
A \sharp	___	___
D	___	___
G	___	___
C	___	___
F	___	___
B \flat	___	___
E \flat	___	___
A \flat	___	___

ASSIGNMENT 6.3 *Identifying cadences* (EH, p. 110). Most of these are plagal, a few are authentic. Place a chord number—I, i, IV, iv, or V—below each triad. Name the cadence: PP, IP, PA, IA, or H.

Chord symbol: _____

Cadence: _____

Chord symbol: _____

Cadence: _____

ASSIGNMENT 6.4 *Harmonic analysis* (EH, p. 113). Analyze these excerpts using the symbols I, i, IV, iv, V, and V⁷. Circle all nonharmonic tones.

(1)
(a) First movement

Tchaikovsky, Symphony No. 5, Op. 64

Andante

_____ cadence

(b) Fourth movement

Andante maestoso

_____ cadence

(2) **Nicht zu geschwind**

vor ih - rem Hau - se stil - le - stehn.

p *pp* *dim.*

cadence

(3) **Allegretto**

Pur di - ce - sti, o boc - ca, boc - ca

*

bel - la, o boc - ca, boc - ca bel - la

*

*Compare with measure 6.

Excerpt (4) shows an infrequent use of V-IV. (See *EH*, page 111.)

Schubert, "An die Sylvia," D. 891

(4)

Who is Syl - via, What is she—

ASSIGNMENT 6.6 *Part-writing* (*EH*, p. 118). Supply the name of the key and the chord symbols, and add inner voices. In numbers 1–5, also name the cadence. Each of 1–5 uses a common tone; the remainder require other procedures.

(1) Key A

IV I

PP

(2) Key B \flat

IV I

IP

(3) Key G

I IV

H

(1) Key _____ (close position)

Chord symbol: _____

Cadence: _____

(2) Key _____

(3) Key _____

(4) Key f

iv I
IP

(4) Key _____

(5) Key g#

iv i
IP

(5) Key _____

(open position)

(6) Key Eb

I IV

(6) Key _____

(7) Key e

iv i

(7) Key _____

(close position)

(8) Key c#

iv i

(8) Key ___

— —

(9) Key F#

I IV

(9) Key ___

— —

(10) Key Db

I IV

(10) Key ___

— —

ASSIGNMENT 6.7 (EH, p. 118).

(a) Part-write plagal cadences when the bass line only is given. Supply any correct soprano line. Also supply key names and chord numbers.

(1) Key ___ (2) Key ___ (3) Key ___ (4) Key ___ (5) Key ___

— — — — —

(b) Part-write cadences when the soprano line only is given. Be sure the bass note is always the root of the triad. Both authentic and plagal cadences are included. Name each key and each cadence.

(1) Key ____ (2) Key ____ (3) Key ____ (4) Key ____ (5) Key ____

(6) Key ____ (7) Key ____ (8) Key ____ (9) Key ____ (10) Key ____

ASSIGNMENT 6.9 Writing IV-V-I and iv-V-i cadences (EH, p. 123). Fill in the inner voices. Place triad numbers below staff.

(1)

IV V I IV V I
close open

(1)

IV V I IV V I
close open

(2)

iv V i iv V i
close open

(2)

iv V i iv V i
close open

In 3 and 4, choose either open or close position, whichever is better.

(3)

iv V I

Musical notation for exercise (3) left side, measures 1-3. The key signature has two flats. The bass line contains chord numbers iv, V, and I.

(3)

Musical notation for exercise (3) right side, measures 1-3. The key signature has two flats.

(4)

IV V I

Musical notation for exercise (4) left side, measures 1-3. The key signature has three sharps. The bass line contains chord numbers IV, V, and I.

(4)

Musical notation for exercise (4) right side, measures 1-3. The key signature has three sharps.

ASSIGNMENT 6.10 Part-writing (EH, p. 123). Fill in the alto and tenor voices. Place chord numbers below the bass line.

(1)

Musical notation for exercise (1), measures 1-4. The key signature has one sharp. The bass line contains chord numbers I, IV, V, and I.

(2)

Musical notation for exercise (2), measures 1-4. The key signature has two sharps. The bass line contains chord numbers I, IV, V, and I.

(3)

Musical notation for exercise (3), measures 1-4. The key signature has two flats. The bass line contains chord numbers I, IV, V, and I.

(4)

Musical notation for exercise (4). It consists of two staves, treble and bass clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass clef accompaniment is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

(5)

Musical notation for exercise (5). It consists of two staves, treble and bass clef, with a key signature of four sharps (F#, C#, G#, D#) and a 4/4 time signature. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass clef accompaniment is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). There are 'x' marks under the notes G4, A4, B4, C5, B4, A4, G4, and F#4 in the treble clef, and 'x' marks under the notes G3, A3, B3, C4, B3, A3, G3, and F#3 in the bass clef.

ASSIGNMENT 6.11 *Melody harmonization (EH, p. 125).* Follow the five-step procedure presented in *EH*, page 125.

(1)

Musical notation for exercise (1). It consists of two staves, treble and bass clef, with a key signature of two sharps (F#, C#) and a 6/8 time signature. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass clef accompaniment is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

(2)

Musical notation for exercise (2). It consists of two staves, treble and bass clef, with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass clef accompaniment is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

(3)

Musical notation for exercise (3). It consists of two staves, treble and bass clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass clef accompaniment is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

(4)

Musical notation for exercise (4). It consists of two staves, treble and bass clef, with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass clef accompaniment is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

7

The Melodic Line I

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 7.1	136	65
Assignment 7.2	141	69
Assignment 7A	—	70
Assignment 7.3	144	—
Assignment 7.4	149	72
Assignment 7.5	152	73
Assignment 7.6	154	73
Assignment 7.7	156	74

ASSIGNMENT 7.1 Analyzing the form of a melody (*EH*, p. 136). Using the *Example* in *EH*, Assignment 7.1, as a guide, analyze each melody: (a) Locate and name each cadence; (b) indicate the phrase length by a bracket and identify the phrase by name; (c) name the type of the beginning and the ending of each phrase; and (d) name the form of the entire piece. The first two melodies of this assignment are repeated with a correct analysis. Do your analysis first, then check the correct solution.

Germany

(1)

The image shows two staves of musical notation. The first staff is a single line of music in G major (one sharp) and common time (C). It contains a melody of 12 notes: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4. There are two curved brackets above the staff: one from the first note to the sixth note, and another from the seventh note to the twelfth note. The second staff is identical to the first, but it ends with a double bar line. There are also two curved brackets above the staff, identical to the first staff.

First phrase: _____ beginning, _____ ending

Second phrase: _____ beginning, _____ ending

Form of entire piece: _____

(1 repeated)

antecedent phrase — 4 measures

consequent phrase — 4 measures

↑ IP
Cadence

↑ PA
Cadence

First phrase: Strong beginning, strong ending
 Second phrase: Strong beginning, strong ending
 Form of entire piece: Parallel period

France

(2)

First phrase: _____ beginning, _____ ending
 Second phrase: _____ beginning, _____ ending
 Form of entire piece: _____

(2 repeated)

antecedent phrase — 4 measures

consequent phrase — 4 measures

↑ A
Cadence

↑ PA
Cadence

First phrase: Weak beginning, strong ending
 Second phrase: Weak beginning, strong ending
 Form of entire piece: Contrasting phrase

(3)

First phrase: _____ beginning, _____ ending

Second phrase: _____ beginning, _____ ending

Form of entire piece: _____

Beginning with the next example, phrase marks will be omitted. Locate cadences before making an analysis of the form.

Mozart, Sonata in B \flat Major for Piano, K. 281

(4) *Allegro*

*appoggiatura (see EH, p. 265)

First phrase: _____ beginning, _____ ending

Second phrase: _____ beginning, _____ ending

Form of entire piece: _____

Beethoven, Sonata for Piano, Op. 2, No. 2

(5) *Allegretto*

First phrase: _____ beginning, _____ ending

Second phrase: _____ beginning, _____ ending

Form of entire piece: _____

(6)

First phrase: _____ beginning, _____ ending

Second phrase: _____ beginning, _____ ending

Form of entire piece: _____

Haydn, Quartet, Hob. III:81

(7)

Adagio

First phrase: _____ beginning, _____ ending

Second phrase: _____ beginning, _____ ending

Form of entire piece: _____

Beethoven, "Für Elise," WoO 59¹

(8)

Poco moto

First phrase: _____ beginning, _____ ending

Second phrase: _____ beginning, _____ ending

Form of entire piece: _____

¹WoO = *Werke ohne Opus* ("Work without opus number").

ASSIGNMENT 7.2 (EH, p. 141). Locate examples of melodic sequence. Bracket groups of notes that are in sequence with one another, as shown in Figures 7.10–7.12 in *EH*.

Netherlands

(1)

The first example shows two staves of music in a common time signature. The top staff contains a melodic line with several eighth-note sequences bracketed together. The bottom staff provides a harmonic accompaniment with longer note values.

(1 repeated)

(inverted)

The second example repeats the first example but highlights an inverted sequence. Brackets above the notes in the top staff indicate the original sequence and its inverted form, where the intervals are reversed.

Germany

(2)

The second example shows two staves of music in a key with one sharp (F#). The top staff features a melodic line with several eighth-note sequences bracketed together. The bottom staff provides a harmonic accompaniment.

Schubert, Impromptu, D. 935, No. 3

Andante

(3)

The third example shows two staves of music in a key with two flats (Bb). The top staff features a melodic line with several eighth-note sequences bracketed together. The bottom staff provides a harmonic accompaniment.

Beethoven, Sonata for Cello and Piano, Op. 5, No. 2

Allegro molto

(4)

The fourth example shows two staves of music in a key with two flats (Bb) and a 3/4 time signature. The top staff features a melodic line with several eighth-note sequences bracketed together. The bottom staff provides a harmonic accompaniment.

Allegro

(5)

Mendelssohn, Symphony No. 4, Op. 90

Allegro vivace

(6)

ASSIGNMENT 7A *Melodic analysis* (EH, p. 147). In each of these melodies, locate and identify each $\hat{6}$ and $\hat{7}$. Where these are found in succession, bracket the group. Describe the use of each $\hat{6}$ and $\hat{7}$ or of each group of $\hat{6}$'s and $\hat{7}$'s.

Germany

EXAMPLE

① $\#7$ is used alone; it is raised and proceeds up.

② $b7$ and $b6$ descend between the tonic and dominant tones; they are lowered.

(1)

Descriptions:

① _____

② _____

③ _____

④ _____

(2)

① _____

② _____

③ _____

(3)

① _____

② _____

③ _____

④ _____

ASSIGNMENT 7.4 (EH, p. 149). Write $\hat{6}$ or $\hat{7}$ above each such scale tone in these melodies. Add accidentals before notes where required.

EXAMPLE

Given Solution $\hat{7}$ $b\hat{7}$ $b\hat{6}$ $\hat{7}$

(1)

(2)

(3)

ASSIGNMENT 7.5 (EH, p. 152). Analyze the implied harmony in each of these melodies. Place the chord number I, i, IV, iv, V, or V⁷ and the chord spelling below the staff. Circle the nonharmonic tones.

Sweden

(1)

Bohemia

(2)

Netherlands

(3)

Netherlands

(4)

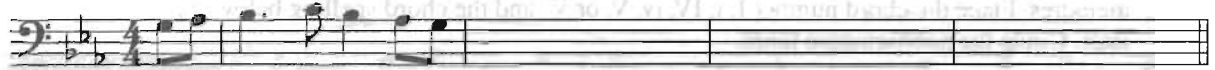
ASSIGNMENT 7.6 *Melody writing* (EH, p. 154). Write original four-measure phrases in simple time.

(1) End with a perfect cadence.

(2) Use sequence; end with a perfect cadence.

(3) End with a perfect cadence.

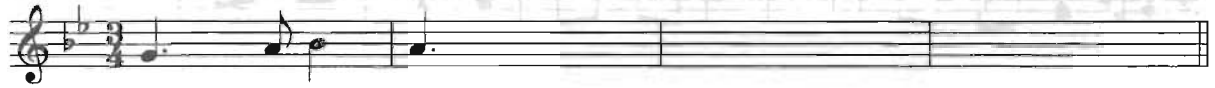
(4) Use sequence; end with a perfect cadence.



(5) Rewrite melody 1, but end with a half cadence or an imperfect cadence.



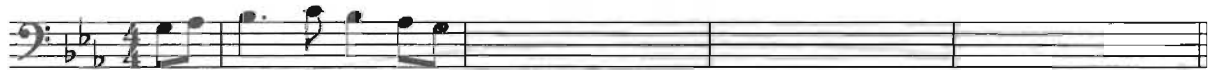
(6) Rewrite melody 2, but end with a half cadence or an imperfect cadence.



(7) Rewrite melody 3, but end with a half cadence or an imperfect cadence.



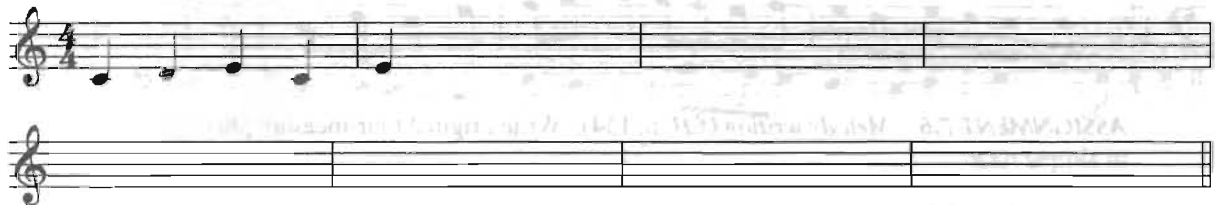
(8) Rewrite melody 4, but end with a half cadence or an imperfect cadence.



ASSIGNMENT 7.7 *Melody writing* (EH, p. 156).

(a) Using melodies 5–8 from Assignment 7.6 as antecedent phrases, add a consequent phrase to each to form a period. Of these four melodies, two should be parallel periods and two should be contrasting periods. Identify the period at the beginning of each melody as indicated. Include tempo and dynamic markings, and indicate motives and phrases by phrase marks.

(1) _____ period.



(2) _____ period.



(3) _____ period.

Two staves of music in 2/4 time, key of B-flat major. The first staff contains a melody starting with a quarter note B-flat, followed by eighth notes A-flat, G, F, E, D, C, B-flat, and a final quarter note A-flat. The second staff is empty for completion.

(4) _____ period.

Two staves of music in 4/4 time, key of B-flat major. The first staff contains a melody starting with a quarter note B-flat, followed by quarter notes A-flat, G, F, E, D, C, B-flat, and a final quarter note A-flat. The second staff is empty for completion.

(b) Continue by completing each of the following melodies.

(1) Parallel period; use a sequence.

Two staves of music in common time, key of C major. The first staff contains a melody starting with a quarter note C, followed by quarter notes D, E, F, G, A, B, and a final quarter note C. The second staff is empty for completion.

(2) _____ period; use a sequence.

Two staves of music in common time, key of D major. The first staff contains a melody starting with a quarter note D, followed by quarter notes E, F#, G, A, B, and a final quarter note D. The second staff is empty for completion.

*Measure 5 is *inversion* of measure 1.

(3) _____ period.

Two staves of music in 3/4 time, key of B-flat major. The first staff contains a melody starting with a quarter note B-flat, followed by quarter notes A-flat, G, F, E, D, C, B-flat, and a final quarter note A-flat. The second staff is empty for completion.

(4) _____ period.

Two staves of music in 6/8 time, key of D major. The first staff contains a melody starting with a quarter note D, followed by quarter notes E, F#, G, A, B, and a final quarter note D. The second staff is empty for completion.

8

C Clefs; Transposing Instruments

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 8.1	162	76
Assignment 8.2	162	77
Assignment 8A	—	77
Assignment 8.3	163	78
Assignment 8.4	163	79
Assignment 8.5	163	—
Assignment 8.6	164	80
Assignment 8B	—	82
Assignment 8C	—	83
Assignment 8.7	167	84
Assignment 8.8	167	85

ASSIGNMENT 8.1 *Alto clef* (EH, p. 162).

(a) Identify each pitch by its letter name and octave register.

(1) (2) (3) (4) (5)

g d' e_b g# e'

(6) (7) (8) (9) (10)

b' c f# e' a

(1) (2) (3) (4) (5)

g d' e_b g# e'

(6) (7) (8) (9) (10)

b' c f# e' a

(b) Place a note on the staff for each pitch name given. Observe octave register designations.

(1) (2) (3) (4) (5)

c^{#1} f d B b¹

(6) (7) (8) (9) (10)

a^{#1} cb e² f[#] f¹

(1) (2) (3) (4) (5)

c^{#1} f d B b¹

(6) (7) (8) (9) (10)

a^{#1} cb e² f[#] f¹

ASSIGNMENT 8.2 Tenor clef (EH, p. 162).

(a) Identify each pitch by its letter name and octave register (review EH, p. 5).

(1) (2) (3) (4) (5)

d b G^b e¹ c¹

(6) (7) (8) (9) (10)

d^{#1} c c² cb¹ e[#]

(1) (2) (3) (4) (5)

— — — — —

(6) (7) (8) (9) (10)

d^{#1} c c² cb¹ e[#]

(b) Place a note on the staff for each pitch name given. Observe the octave register indications.

(1) (2) (3) (4) (5)

a e e¹ bb g¹

(6) (7) (8) (9) (10)

G[#] c d^{#1} c² f^{#1}

(1) (2) (3) (4) (5)

a e e¹ bb g¹

(6) (7) (8) (9) (10)

G[#] c d^{#1} c² f^{#1}

ASSIGNMENT 8A Identifying pitch names in the alto and tenor clefs. Below each note of these music excerpts, place the correct pitch name, using octave register symbols.

(1) Beethoven, Quartet, Op. 59, No. 3

Viola

(2)

Weber, *Der Freischütz*, Overture

Viola

(3)

Richard Strauss, *Till Eulenspiegel*

Trombones

(4)

Brahms, *Symphony No. 3*, Op. 90

Bassoon

ASSIGNMENT 8.3 (EH, p. 163). Write the key signature for each major and minor key in the alto and tenor clefs.

(a) Alto clef

major keys C G D A E B F#

major keys F B \flat E \flat A \flat D \flat G \flat C \flat



minor keys a e b f# c# g# d# a#

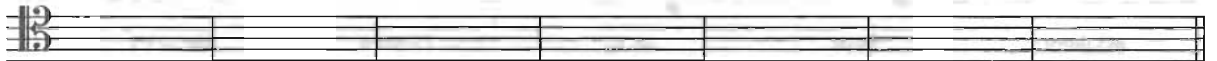


minor keys d g c f bb eb ab

(b) Tenor clef



major keys C G D A E B F# C#



major keys F Bb Eb Ab Db Gb Cb

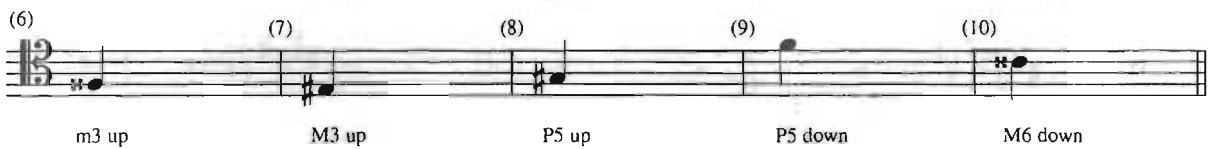
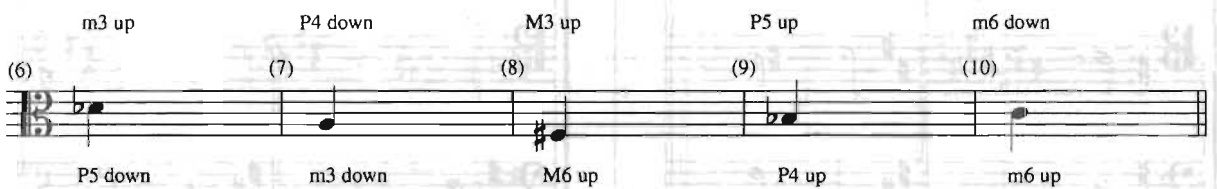


minor keys a e b f# c# g# d# a#



minor keys d g c f bb eb ab

ASSIGNMENT 8.4 (EH, p. 163). Write the given interval (a) in the alto clef and (b) in the tenor clef. Answers are given at the end of the assignment.



Answers

(a)

(1) (2) (3) (4) (5)

m3 up P4 down M3 up P5 up m6 down

(6) (7) (8) (9) (10)

P5 down m3 down M6 up P4 up m6 up

(b)

(1) (2) (3) (4) (5)

M3 down P4 up m6 up P4 down M6 down

(6) (7) (8) (9) (10)

m3 up M3 up P5 up P5 down M6 down

ASSIGNMENT 8.6 *Writing cadences in open score* (EH, p. 164). Fill in the alto and tenor voices, using close or open position, as indicated. Place key signatures in alto and tenor clefs. Observe correct procedures for stem directions when a single melodic line is found on a staff (review EH, pp. 33–34.)

(a) Answers given.

(1) (2)

V I i V

close open

(1) (2)

V I i V

close open

(3) (4)

V I I V
open close

(3) (4)

open close

(b) Answers not given.

(5) (6) (7) (8) (9)

♯ ×

(10) (11) (12) (13) (14)

♯ ♯

ASSIGNMENT 8B Part-writing in open score. Fill in the alto and tenor voices.
Remember that the C clef indicates *middle c*. Include harmonic analysis.

(1)

Exercise (1) is a four-staff musical score in 3/4 time with a key signature of two flats (B-flat and E-flat). The top staff (treble clef) contains a melody: quarter notes G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, quarter note F5, quarter note E-flat5, quarter note D5, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4, quarter rest. The bottom staff (bass clef) contains a bass line: quarter notes G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, quarter note F4, quarter note E-flat4, quarter note D4, quarter note C4, quarter note B-flat3, quarter note A3, quarter note G3, quarter rest. The middle two staves (alto and tenor clefs) are empty for the student to write in.

(2)

Exercise (2) is a four-staff musical score in 3/4 time with a key signature of two sharps (F-sharp and C-sharp). The top staff (treble clef) contains a melody: quarter notes G4, A4, B4, C5, D5, E5, F-sharp5, G5, quarter note F-sharp5, quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. The bottom staff (bass clef) contains a bass line: quarter notes G3, A3, B3, C4, D4, E4, F-sharp4, G4, quarter note F-sharp4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter rest. The middle two staves (alto and tenor clefs) are empty for the student to write in.

(3)

Exercise (3) is a four-staff musical score in 3/4 time with a key signature of three flats (B-flat, E-flat, and A-flat). The top staff (treble clef) contains a melody: quarter notes G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, quarter note F5, quarter note E-flat5, quarter note D5, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4, quarter rest. The bottom staff (bass clef) contains a bass line: quarter notes G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, quarter note F4, quarter note E-flat4, quarter note D4, quarter note C4, quarter note B-flat3, quarter note A3, quarter note G3, quarter rest. The middle two staves (alto and tenor clefs) are empty for the student to write in.

(4)

#

ASSIGNMENT 8C Writing cadences in open score using the treble clefs, the vocal tenor clef, and the bass clef (EH, p. 164).

(1) (2)

V I V i #

(1) (2)

open close

(3) (4) (5)

close x open

ASSIGNMENT 8.7 *Writing for transposing instruments (EH, p. 167).* Write the following melodic excerpt for each instrument designated. Consult *EH*, Appendix B, for transposition and key signature requirements.



(1) Clarinet in B \flat



(2) Clarinet in A



(3) English Horn



(4) French Horn in F



(5) E \flat Alto Saxophone



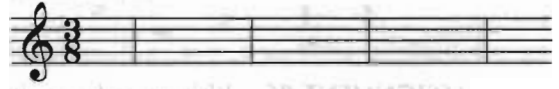
(6) B \flat Tenor Saxophone



(1) Clarinet in B \flat



(2) Clarinet in A



(3) English Horn



(4) French Horn in F



(5) E \flat Alto Saxophone



(6) B \flat Tenor Saxophone



ASSIGNMENT 8.8 Writing for transposing instruments (EH, p. 167). A short excerpt in four voices is given. Write it in open score.

(a) Answers given.

A musical excerpt in four voices, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music consists of a series of chords and moving lines in both hands.

(1) Clarinet in B \flat

Viola

Horn in F

Cello

A musical score for answer (1) in four voices. The top staff is labeled 'Clarinet in B \flat ' and is in treble clef. The second staff is labeled 'Viola' and is in alto clef. The third staff is labeled 'Horn in F' and is in treble clef. The bottom staff is labeled 'Cello' and is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music is a transcription of the excerpt above.

(1) Clarinet in B \flat

Viola

Horn in F

Cello

An empty musical score for answer (1) in four voices. The top staff is labeled 'Clarinet in B \flat ' and is in treble clef. The second staff is labeled 'Viola' and is in alto clef. The third staff is labeled 'Horn in F' and is in treble clef. The bottom staff is labeled 'Cello' and is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C).

(2) Clarinet in A

English Horn

Viola

Cello

A musical score for answer (2) in four voices. The top staff is labeled 'Clarinet in A' and is in treble clef. The second staff is labeled 'English Horn' and is in treble clef. The third staff is labeled 'Viola' and is in alto clef. The bottom staff is labeled 'Cello' and is in bass clef. The key signature has two flats (B \flat , E \flat) and the time signature is common time (C). The music is a transcription of the excerpt above.

(2) Clarinet in A

English Horn

Viola

Cello

An empty musical score for answer (2) in four voices. The top staff is labeled 'Clarinet in A' and is in treble clef. The second staff is labeled 'English Horn' and is in treble clef. The third staff is labeled 'Viola' and is in alto clef. The bottom staff is labeled 'Cello' and is in bass clef. The key signature has two flats (B \flat , E \flat) and the time signature is common time (C).

(b) Answers not given.

A piano accompaniment for a musical exercise. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The music is written in a simple, rhythmic style with quarter and eighth notes.

(1) Trumpet in B \flat

A musical staff for a Trumpet in B \flat . The staff is empty, with a treble clef and a common time signature (C). The instrument name is written to the left of the staff.

E \flat Alto Saxophone

A musical staff for an E \flat Alto Saxophone. The staff is empty, with a treble clef and a common time signature (C).

Trombone

A musical staff for a Trombone. The staff is empty, with a bass clef and a common time signature (C).

Cello

A musical staff for a Cello. The staff is empty, with a bass clef and a common time signature (C).

(2) Flute

A musical staff for a Flute. The staff is empty, with a treble clef and a common time signature (C). The instrument name is written to the left of the staff.

Viola

A musical staff for a Viola. The staff is empty, with an alto clef and a common time signature (C).

B \flat Tenor Sax

A musical staff for a B \flat Tenor Saxophone. The staff is empty, with a treble clef and a common time signature (C).

Bassoon

A musical staff for a Bassoon. The staff is empty, with a bass clef and a common time signature (C).

9

The Triad in Inversion

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 9.1	177	87
Assignment 9.2	180	90
Assignment 9.3	183	92
Assignment 9.4	185	92
Assignment 9.5	186	93
Assignment 9.6	189	95
Assignment 9.7	191	—
Assignment 9.8	193	—
Assignment 9.9	193	97

ASSIGNMENT 9.1 (EH, p. 177).

(a) *First inversions.* Each music excerpt includes a use of a triad in first inversion. Look for the excerpt described and place its number, 1–5, where indicated.

Excerpt No. _____. A triad, root in bass, is followed by its first inversion. Place a “6” under the triad in inversion.

Excerpt No. _____. A triad in inversion allows the soprano and the bass to move in tenths. Place a “6” under the first inversion and bracket the soprano and bass movement.

Excerpt No. _____. A skip from “third to third” in the bass. Place a “6” under each of these triads.

Excerpt No. _____. Two scale lines in the bass, (1) from G to g, and (2) from g to d¹. Bracket each of these scale passages and place a “6” below each triad in first inversion.

Excerpt No. _____. A series of first inversions. Place a “6” under each first inversion.

(1) *Grazioso*

p *p*

sf

(2) *Allegro vivace*

p *f* *p* *p* *f* *p*

(3)

(4) *Ziemlich langsam*

p

This musical score is for Schubert's 'Die Taubenpost' (D. 957, No. 14). It is marked '(4)' and 'Ziemlich langsam'. The score is in 3/4 time and consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef with the same key signature. The music features a piano (*p*) dynamic. The upper staff contains a melody of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

(5)

Good Chris - tians all — re - joice — ye, With hearts and voic - es

This musical score is for Bach's 'Für Freuden lasst uns springen' (#163). It is marked '(5)'. The score is in 3/4 time and consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). The lower staff is in bass clef with the same key signature. The music features a piano (*p*) dynamic. The upper staff contains a melody of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The lyrics are: "Good Chris - tians all — re - joice — ye, With hearts and voic - es".

(b) *Second inversions*

Excerpt No. _____. There are two pedal six-four chords and one passing six-four. Place the triad number, $\frac{6}{4}$, under each, as well as its name, pedal or passing.

Excerpt No. _____. There is a single passing $V\frac{6}{4}$ chord. Place its symbol below the chord. There are also two passing $V\frac{4}{3}$'s (Chapter 13), spelled the same as the $V\frac{6}{4}$, with a seventh added. Indicate each with its symbol. Also find two examples of the cadential six-four and identify them.

Excerpt No. _____. There are two cadential six-four chords, each with non-harmonic tones on the beat. Circle the nonharmonic tones and identify the six-four chords by their chord number.

(1) *Moderato*

cresc.

B \flat :

This musical score is for Haydn's Sonata in E \flat Major (Hob. XVI:25). It is marked '(1)' and 'Moderato'. The score is in 3/4 time and consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb). The lower staff is in bass clef with the same key signature. The music features a piano (*p*) dynamic. The upper staff contains a melody of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The score includes a 'cresc.' marking and a 'B \flat :' marking.

This musical score is a continuation of the previous score for Haydn's Sonata in E \flat Major (Hob. XVI:25). It consists of two staves in treble and bass clefs, with a key signature of two flats (Bb, Eb). The music features a piano (*p*) dynamic. The upper staff contains a melody of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

(2) Menuetto Allegro

(3) Allegro

ASSIGNMENT 9.2 (EH, p. 180).

(a) *Writing single triads in first inversion.* Write each example in two ways:
 (1) an octave or less between soprano and tenor, and (2) more than an octave between soprano and tenor.

The key signature is given for 1–6.

(1) (2)

(1) (2)

(3) (4)

(3) (4)

(5) (6)

(5) (6)

The key signature is not given for 7–10; the quality of the chord is indicated by the figured bass.

(7) (8)

(7) (8)

(9) (10)

(9) (10)

(b) Writing single triads in first inversion when the bass note only is given. Write each example in each of the three possible soprano positions. Use any correct placement of inner voices.

EXAMPLE

Given

Solution

ASSIGNMENT 9.3 *Writing triads in first inversion (EH, p. 183).* Write each pair of triads, one triad of which is in first inversion. Place chord numbers below the bass notes.

(1) (2) or

(1) (2)

(3) (4) or

(3) (4)

(5) (6)

(5) (6)

(7) (8)

(7) (8)

ASSIGNMENT 9.4 *Writing successive first inversions (EH, p. 185).* Place chord numbers below the staff. The solutions shown use only contrary or oblique motion in approaching and leaving each doubled note and use the least amount of movement in all voices. If your solution is different, check for (1) parallel octaves or fifths, (2) doubled leading tones, or (3) doubled altered notes.

(1) (1)

(1)

(2)

i 6 6
IV6 V6 i

(2)

6 6

(3)

V 6 6 I
I6 V6

(3)

6 6

(4)

I 6 6 6 I
I6 IV6 V6

(4)

6 6 6

(5)

i 6 6 i
IV6 V6

(5)

6 6

ASSIGNMENT 9.5 *Part-writing six-four chords* (EH, p. 186). Fill in the inner voices. Make a harmonic analysis. In the spaces provided in 4–7, name the six-four chord illustrated in each musical example.

(1)

I IV 6 5 I
I4 V 4 3

(1)

6 5
4 3

(2)

6 6 5
4 3

I IV₆ I₄⁶ V I

*Alto may skip to fifth.

(3)

6 5
4 4

i iv i₄⁶ V I

(4)

6 6
4 4

V I₆ V₄⁶ I IV V I

passing six-four chord

(5)

6 4
4 #

i iv₄⁶ i V i

pedal six-four chord

(6)

6 6
4 6

I V I₄⁶ V I₆ V I

pedal six-four chord

(2)

6 6 5
4 3

(3)

6 5
4 4

(4)

6 6
4 4

six-four chord

(5)

6 4
4 #

six-four chord

(6)

6 6
4 6

six-four chord

(7)

4 6 #

i V₄ i6 iv V i

passing six-four chord

(7)

4 6 #

six-four chord

ASSIGNMENT 9.6 Writing extended exercises (EH, p. 189).

(a) Complete these examples, filling in the alto and tenor voices and placing a harmonic analysis below the staff.

(1)

6 6 6 6 6 6 5 3

(2)

6 6 6 6 5 6 4

(3)

5 6 5 6 6 6 # 6 6 # 6 4

6 6 6 #

(4)

4
6
6
6
6
6
6
5
4
#

(5)

5
3
6
4
5
3
6
6
4
6
6
6
6
6
6
4
5
3

(b) The bass only is given. Write the soprano line and fill in the alto and tenor voices. Make a harmonic analysis.

(1)

6
6
4
6
6
6
6
6
6
4
5
3

(2)

5
3
6
4
5
3
6
6
6
6
6
6
5

ASSIGNMENT 9.9 (EH, p. 193). Harmonize these melodies, using tonic, dominant, and subdominant triads only. There is ample opportunity to use all of the following. Strive to include at least one example of each.

1. First inversion
2. Second inversion; cadential, passing, pedal
3. IV_6-V_6 in *both* major and minor

(1)

Musical notation for exercise (1). The melody is in 3/4 time, starting on a middle C. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bass line is empty.

(2)

Musical notation for exercise (2). The melody is in 3/4 time, starting on a middle C. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bass line is empty.

(3)

Musical notation for exercise (3). The melody is in 3/4 time, starting on a middle C. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bass line is empty.

(4)

Musical notation for exercise (4). The melody is in 3/4 time, starting on a middle C. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bass line is empty.

10

Harmonic Progression; the Leading-Tone Triad and the Supertonic Triad

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 10.1	209	—
Assignment 10.2	212	98
Assignment 10.3	215	99
Assignment 10.4	218	101
Assignment 10.5	222	108
Assignment 10A	—	108
Assignment 10.6	225	109
Assignment 10.7	226	112
Assignment 10.8	227	113
Assignment 10.9	228	—
Assignment 10.10	228	114

ASSIGNMENT 10.2 *Spelling the diminished triad (EH, p. 212).* Complete the spelling of each of these diminished triads.

- | | | | |
|------------------------------------|--|-----------------------------|------------------------------|
| 1. B D F | 7. E G B ^b | 1. <u>B</u> — — | 7. — <u>G</u> — |
| 2. C [#] E G | 8. B ^b D ^b F ^b | 2. <u>C[#]</u> — — | 8. — <u>D^b</u> — |
| 3. E [#] G [#] B | 9. D F A ^b | 3. <u>E[#]</u> — — | 9. — — <u>A^b</u> |
| 4. G B ^b D ^b | 10. F [#] A [#] C [#] | 4. <u>G</u> — — | 10. — — <u>C[#]</u> |
| 5. D [#] F [#] A | 11. C E ^b G ^b | 5. — <u>F[#]</u> — | 11. — — <u>G^b</u> |
| 6. A C E ^b | 12. A [#] C [#] E | 6. — <u>C</u> — | 12. — — <u>E</u> |

ASSIGNMENT 10.3 *Spelling leading-tone and supertonic triads (EH, p. 215).*

(a) Spell leading-tone and supertonic triads in major keys.

	<i>vii°</i>	<i>ii</i>		<i>vii°</i>	<i>ii</i>
C:	<u>B D F</u>	<u>D F A</u>	C:	<u>B D F</u>	<u>D F A</u>
G:	_____	_____	G:	_____	_____
D:	_____	_____	D:	_____	_____
A:	_____	_____	A:	_____	_____
E:	_____	_____	E:	_____	_____
B:	_____	_____	B:	_____	_____
F#:	_____	_____	F#:	_____	_____
C#:	_____	_____	C#:	_____	_____
F:	_____	_____	F:	_____	_____
Bb:	_____	_____	Bb:	_____	_____
Eb:	_____	_____	Eb:	_____	_____
Ab:	_____	_____	Ab:	_____	_____
Db:	_____	_____	Db:	_____	_____
Gb:	_____	_____	Gb:	_____	_____
Cb:	_____	_____	Cb:	_____	_____

(b) Spell leading-tone and supertonic triads in minor keys.

	<i>vii°</i>	<i>ii°</i>		<i>vii°</i>	<i>ii°</i>
A:	<u>G# B D</u>	<u>B D F</u>	A:	<u>G# B D</u>	<u>B D F</u>
E:	_____	_____	E:	_____	_____
B:	_____	_____	B:	_____	_____
F#:	_____	_____	F#:	_____	_____
C#:	_____	_____	C#:	_____	_____
G#:	_____	_____	G#:	_____	_____
D#:	_____	_____	D#:	_____	_____
A#:	_____	_____	A#:	_____	_____

D:	_____	_____	D:	_____	_____
G:	_____	_____	G:	_____	_____
C:	_____	_____	C:	_____	_____
F:	_____	_____	F:	_____	_____
B \flat :	_____	_____	B \flat :	_____	_____
E \flat :	_____	_____	E \flat :	_____	_____
A \flat :	_____	_____	A \flat :	_____	_____
D \flat :	_____	_____	D \flat :	_____	_____
G \flat :	_____	_____	G \flat :	_____	_____
C \flat :	_____	_____	C \flat :	_____	_____

(c) Spell leading-tone and supertonic triads in various keys.

1. vii $^{\circ}$ triad in G major _____
2. ii $^{\circ}$ triad in B minor _____
3. ii triad in E \flat major _____
4. vii $^{\circ}$ triad in B minor _____
5. ii triad in E major _____
6. ii $^{\circ}$ triad in E minor _____
7. ii $^{\circ}$ triad in C \sharp minor _____
8. vii $^{\circ}$ triad in A \flat major _____
9. ii triad in F \sharp major _____
10. ii $^{\circ}$ triad in B \flat minor _____
11. vii $^{\circ}$ triad in F \sharp minor _____
12. ii $^{\circ}$ triad in A \flat minor _____
13. ii $^{\circ}$ triad in G \sharp minor _____
14. ii triad in D \flat major _____
15. vii $^{\circ}$ triad in D \sharp minor _____

ASSIGNMENT 10.4 Harmonic analysis (EH, p. 218). Identify chords by roman numeral and by inversion. Circle each nonharmonic tone.

(a) Leading-tone triads

Bach, "Vater unser im Himmelreich" (#47)

(1)

Musical score for Bach's "Vater unser im Himmelreich" (#47). The score is in G major, 4/4 time. The right hand part shows a leading-tone triad (F#-A-C) in the first measure, which resolves to a tonic triad (G-B-D) in the second measure. The left hand part provides a simple harmonic accompaniment.

Bach, "Herr Jesu Christ, wahr Mensch und Gott" (#284)

(2)

Musical score for Bach's "Herr Jesu Christ, wahr Mensch und Gott" (#284). The score is in G major, 4/4 time. The right hand part shows a leading-tone triad (F#-A-C) in the first measure, which resolves to a tonic triad (G-B-D) in the second measure. The left hand part provides a simple harmonic accompaniment.

Bach, "Jesu, Jesu, du bist mein" (#244)

(3)

Musical score for Bach's "Jesu, Jesu, du bist mein" (#244). The score is in G major, 4/4 time. The right hand part shows a leading-tone triad (F#-A-C) in the first measure, which resolves to a tonic triad (G-B-D) in the second measure. The left hand part provides a simple harmonic accompaniment.

Bach, "Das neugeborne Kindelein" (#53)

(4)

Musical score for Bach's "Das neugeborne Kindelein" (#53). The score is in G major, 3/4 time. The right hand part shows a leading-tone triad (F#-A-C) in the first measure, which resolves to a tonic triad (G-B-D) in the second measure. The left hand part provides a simple harmonic accompaniment.

(b) Supertonic triads

Haydn, Sonata in C Major for Piano, Hob. XVI:50

Allegro molto

(1)

Musical score for Haydn's Sonata in C Major for Piano, Hob. XVI:50. The score is in C major, 3/4 time. The right hand part shows a supertonic triad (D-F-A) in the first measure, which resolves to a tonic triad (C-E-G) in the second measure. The left hand part provides a simple harmonic accompaniment.

(2) *Vivace*

Moderato cantabile

(3) *p*

Most beau - ti - ful ap - pear, With - ver - dure young a - dorn'd, The

gent - ly - slop - ing hills, the gent - ly slop - ing hills,

Be sure to check the final cadence of excerpt 4 to determine the key.

Beethoven, Piano Concerto No. 4, Op. 58

(4) *Vivace*

tr *tr*

Observe that although the two halves of excerpt 5 appear different to the eye, actually there is repetition. How does Mozart achieve variety while repeating the same musical idea?

Mozart, Sonata in F Major for Violin and Piano, K. 377

(5) *Siciliana*

p espr. *pp*

legato

molto pp

tranquillo

dim.

p espr. semplice

In measures 3 and 4 of excerpt 6, does the note C create a new chord, or does it sound more like a nonharmonic tone to the E minor triad? Listen to the excerpt in tempo before deciding.

Verdi, *Il Trovatore*

(6) Andante mosso (♩ = 120)

Scherzo
(7) Allegro (♩ = 52)

Violin I

Violin II

Viola

Cello

(8) Poco adagio

Oboe

Bassoon

Horn in F

Trumpet in C

Timpani in C-G

Violin I

Violin II

Viola

Violincello & Contrabass

p

tr

Ob.

Bsn.

Hrn.

Trpt.

Timp.

Vln. I

Vln. II

Vla.

Vlc. & Cb.

fp

f

p

fp

pizz

[10]

Ob.
Bsn.
Hrn.
Trpt.
Timp.
Vln. I
Vln. II
Vla.
Vlc. & Cb.

zu 2
cresc.
f
cresc.
f
cresc.
f
p
arco
cresc.
f
p

At the point in the score from which excerpt 9 is taken, only these two instruments are playing. From your work in part-writing, you should be able to deduce the implied harmonic structure.

Please do not read the paragraph following this example until you have completed your analysis.

Mozart, Concerto in D Major for Horn and Orchestra, K. 412


(9) Allegro

Horn in D
Viola


p

You have presumably read this music by transposing the horn part and reading the viola part in its clef. But did you notice that the two voices can be read, as written, in the key of C major? Read the horn part as is, without transposing, and read the viola part as though it were in treble clef with no key signature.

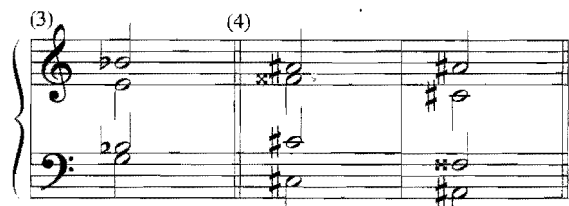
ASSIGNMENT 10.5 *Writing the diminished triad (EH, p. 222).* Write each triad in the given position when so indicated. Double the third when the root or the third is in the soprano; double the fifth an octave lower when the fifth is in the soprano.

(1) 

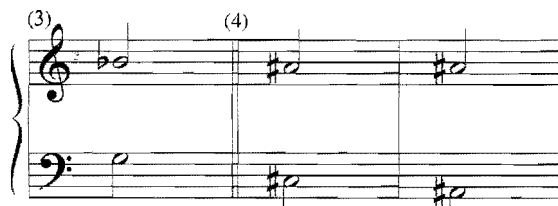
ø ø 6 6
close open close open

(1) 


ø ø 6 6
close open close open

(3) 


6 x6 x6
open close open

(3) 

6 x6 x6
open close open

(5) 

6 ø 6
open open open

(5) 

6 ø 6
open open open

ASSIGNMENT 10A *Locating the four principal uses of the vii° triad.* Each of these four is illustrated in *Elementary Harmony* as follows:

- A. After the IV triad when the melody ascends (*EH*, Figure 10.12)
- B. The vii°₆, found between the tonic and its first inversion, or reverse (*EH*, Figure 10.11)
- C. The vii°₆, fifth in the soprano ascending, found between the tonic and its first inversion (*EH*, Figure 10.25)
- D. The vii°₆, fifth in the soprano descending, found between the tonic and its first inversion (*EH*, Figure 10.22)

Assignment 10.4a in the *Workbook* (page 101) includes one example of each of these four principal uses of the leading-tone triad triad. The numbers 1–4 below correspond to the numbers 1–4 of Assignment 10.4a.

After each number, write in the letter from the preceding list (A–D) that describes the particular use of the diminished triad in that numbered example.

(1) ____ (2) ____ (3) ____ (4) ____

ASSIGNMENT 10.6 Writing leading-tone and supertonic triads (EH, p. 225). Add the alto and tenor voices; supply a harmonic analysis.

(a) $vii^{\circ}-I(i)$

(1) (2)

6 6 \emptyset 6

I vii°_6 I6 i vii°_6 i6

(1) (2)

6 6 \emptyset 6

(3) (4)

6 6 6 \emptyset

I vii°_6 I6 i6 vii°_6 i

(3) (4)

6 6 6 \emptyset

(5) (6)

6 \emptyset 6 6

i6 vii°_6 i I vii°_6 I6

(5) (6)

6 \emptyset 6 6

(b) $IV-vii^{\circ}-I$

(7)

I IV 6 vii°_6 I

(7)

6

(8)

i IV \emptyset vii°_6 i

(8)

\emptyset

ASSIGNMENT 10.6 Writing leading-tone and supertonic triads (EH, p. 225). Add the alto and tenor voices; supply a harmonic analysis.

(a) $\text{vii}^\circ\text{-I}$ (i)

(1) (2)

I vii₆^o I₆ i vii₆^o i₆

(1) (2)

6 6 ø 6

(3) (4)

I vii₆^o I₆ i₆ vii₆^o i

(3) (4)

6 6 6 ø

(5) (6)

i₆ vii₆^o i i vii₆^o I₆

(5) (6)

6 ø 6 6

(b) $\text{IV-vii}^\circ\text{-I}$

(7)

I IV 6 vii₆^o I

(7)

6

(8)

i IV ø vii₆^o i

(8)

ø

(9)

i # *6 i

IV vii^o₆

(9)

*6

(10)

I IV 6 I

vii^o₆

(10)

6

(c) ii and ii^o

(11)

A: I ii V I

(11)

(12)

F: I ii₆ I₄⁶ V I

6 6 5

4 4 3

(12)

6 6 5

4 4 3

(13)

g: i 6 # i

ii^o₆ V

(13)

6 #

(14)

♯: i 6 # i
 ii₆ V

(14)

6 #

(15)

♭: i ii₆ i₄⁶ V i
 6 6
 4

(15)

6 6
 4

(d) ii-vii°. (Review *EH*, Figure 10.20, applicable to major and minor keys.)

(16) Open position

5 6 6 6
 Bb: I vii₆ I₆ ii₆ V I
 or: ii vii₆

(16)

5 6 6 6

Close position

5 6 6 6

(17)

d: i 6 ♯ ♯ 6 # i
 i₆ vii₆ i ii₆ V

or: ii vii₆

(17)

6 ♯ ♯ 6 #

ASSIGNMENT 10.7 Part-writing leading-tone and supertonic triads (EH, p. 226).
 Fill in the inner voices and make a harmonic analysis.

(1)

6 6 6 6

(2)

6 # # 6 # 6 5 # 6 6 6 4

(3)

7 6 6 6 # 6 6 # 6 # #

(4)

6 6 6 6 6 6 6 6 5 4 3

(5)

6 6 6 6 6 6 6 6 5 4 3

(6)

6 6 6 6 6 6 6 6 5 4 3

ASSIGNMENT 10.8 (EH, p. 227). Add soprano, alto, and tenor voices when the bass line only is given. Make a harmonic analysis.

(1)

6 6 6 6 6 5 6 6 6 6

(2)

6 6 # #

7 6 6 6 5 4 3

ASSIGNMENT 10.10 *Melody harmonization* (EH, p. 228). Harmonize these melodies, using the supertonic and leading-tone triads where appropriate. Complete either the *a* version or the *b* version, as assigned. Review procedures for melody harmonization in *EH*, page 228.

(1)

Musical score for exercise (1). It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The melody then has a whole note G4 with a fermata, followed by quarter notes A4, B4, C5, B4, A4, G4. The piece ends with a half note G4 with a fermata. The bass clef is empty.

(2a)

Musical score for exercise (2a). It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#), and the time signature is common time (C). The melody in the treble clef starts with a half note F#4, followed by quarter notes G#4, A4, B4, A4, G#4. The melody then has a whole note F#4 with a fermata, followed by quarter notes G#4, A4, B4, A4, G#4. The piece ends with a half note F#4 with a fermata. The bass clef is empty.

Musical score for exercise (2b). It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#), and the time signature is common time (C). The melody in the treble clef starts with a half note F#4, followed by quarter notes G#4, A4, B4, A4, G#4. The melody then has a whole note F#4 with a fermata, followed by quarter notes G#4, A4, B4, A4, G#4. The piece ends with a half note F#4 with a fermata. The bass clef is empty.

(2b)

Musical score for exercise (2b). It consists of a grand staff with a treble clef, two middle staves, and a bass clef. The key signature has three sharps (F#, C#, G#), and the time signature is common time (C). The melody in the treble clef starts with a half note F#4, followed by quarter notes G#4, A4, B4, A4, G#4. The melody then has a whole note F#4 with a fermata, followed by quarter notes G#4, A4, B4, A4, G#4. The piece ends with a half note F#4 with a fermata. The two middle staves and the bass clef are empty.

A musical score system consisting of four staves. The top staff is a treble clef staff with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and quarter notes, ending with a half note. The two staves below are bass clef staves, both with the same two-sharp key signature. They are currently empty.

(3a)

A musical score system labeled (3a) consisting of two staves. The top staff is a treble clef staff with a key signature of three flats (Bb, Eb, Ab) and a 3/4 time signature. It contains a melodic line with quarter and eighth notes. The bottom staff is a bass clef staff with the same key signature and time signature, and it is currently empty.

(3b)

A musical score system labeled (3b) consisting of four staves. The top staff is a treble clef staff with a key signature of three flats (Bb, Eb, Ab) and a 3/4 time signature. It contains a melodic line with quarter and eighth notes. The three staves below are bass clef staves, all with the same key signature and time signature. The middle two bass staves are currently empty.

11

Nonharmonic Tones I

*passing tones
and neighbor tones*

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 11.1	240	116
Assignment 11.2	243	117
Assignment 11A	—	118
Assignment 11.3	244	119
Assignment 11.4	246	—

ASSIGNMENT 11.1 *Analysis* (EH, p. 240). In *Workbook* Assignment 10.4b (page 101), find examples of the various types of passing and neighbor tones listed below. The example number and measure are given: “(1)–2” means example 1, measure 2. Find the passing or the neighbor tone and locate its description in the list. Place its number in the space under *Answer*.

Diatonic nonharmonic tones

1. Unaccented passing tone
2. Accented passing tone
3. Upper neighbor tone
4. Lower neighbor tone

Chromatic nonharmonic tones

5. Unaccented passing tone
6. Upper neighbor tone
7. Lower neighbor tone
8. Double lower neighbor tone

	<i>Example and measure</i>	<i>Answer</i>
<u>4</u>	(1)–2	_____
<u>3</u>	(2)–3	_____
<u>1</u>	(2)–5	_____
<u>5</u>	(3)–1	_____
<u>8</u>	(3)–2	_____

9	(3)-4	_____
2	(8)-2	_____
7	(8)-9	_____

ASSIGNMENT 11.2 *Adding passing and neighbor tones to a given score (EH, p. 243).* These excerpts are phrases from Bach chorales with the nonharmonic tones omitted. Add passing tones and neighbor tones where effective. A harmonic tone may be moved to the second half of the beat to accommodate an accented passing tone. Compare your versions with those of Bach, which follow immediately. (You are not expected to match Bach's accomplishment, but the comparisons will be most instructive.)

Bach, "Lobt Gott, ihr Christen, allzugleich" (#342)

(1)

Bach, "Herr Jesu Christ, du höchstes Gut" (#294)

(2)

Bach, "O Welt, ich muss dich lassen" (#117)

(3)

(first phrase)

(last phrase)

(1)

(2)

Musical notation for exercise (2) in G major, 2/4 time. The right hand plays chords and moving lines, while the left hand plays a bass line with eighth notes and quarter notes.

(3)

Musical notation for exercise (3) in B-flat major, 2/4 time. The right hand plays chords and moving lines, while the left hand plays a bass line with eighth notes and quarter notes.

ASSIGNMENT 11A *Writing passing and neighbor tones from a figured bass.* These short exercises provide practice in interpreting a few of the many varieties of figured bass symbols needed in working with nonharmonic tones. Review *EH* at pages 241–242 for specific instructions.

(1)

Musical notation for exercise (1) in G major, 2/4 time. The right hand plays chords and moving lines, while the left hand plays a bass line with eighth notes and quarter notes.

3 2 6 5
6 - 5 4 5 4
3 4

(1)

Musical notation for exercise (1) in G major, 2/4 time. The right hand plays chords and moving lines, while the left hand plays a bass line with eighth notes and quarter notes.

3 2 6 5
6 - 5 4 5 4
3 4

(3)

Musical notation for exercise (3) in B-flat major, 2/4 time. The right hand plays chords and moving lines, while the left hand plays a bass line with eighth notes and quarter notes.

5 6 6 5 8 7 8 -
5 - - 6 5 - - 6
3 2 3 - 3 2 3 -

(3)

Musical notation for exercise (3) in B-flat major, 2/4 time. The right hand plays chords and moving lines, while the left hand plays a bass line with eighth notes and quarter notes.

5 6 6 5 8 7 8 -
5 - - 6 5 - - 6
3 2 3 - 3 2 3 -

(5)

Musical notation for exercise (5) in G major, 3/4 time. The right hand plays chords and moving lines, while the left hand plays a bass line with eighth notes and quarter notes.

8 7 3 4 6 6 8 - - 7
5 - 6 5 4 5 -
3 - 4 3 2 3 -

(5)

Musical notation for exercise (5) in G major, 3/4 time. The right hand plays chords and moving lines, while the left hand plays a bass line with eighth notes and quarter notes.

8 7 3 4 6 6 8 - - 7
5 - 6 5 4 5 -
3 - 4 3 2 3 -

(6)

8 9 8 7 6 5 6 5
3 4 # -

(6)

8 9 8 7 6 5 6 5
3 4 # -

(7)

5 6 8 5 2 #
3 2

(7)

5 6 8 5 2 #
3 2

ASSIGNMENT 11.3 *Part-writing (EH, p. 244).* Fill in the inner voices and make a harmonic analysis.

(1)

3 2 8 7 # 6 5 8 7 8 # 8 9 8 7
3 2 6 - 6 5 6 # 3 4 3 2

(2)

6 6 6 6
6 5 4 3 6 6 6 4

6 7 6 5 8 9 8 7 8 9 3 4 8 7
3 4

12

Nonharmonic Tones II

suspensions and other dissonances

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 12A	—	120
Assignment 12.1	254	122
Assignment 12.2	255	122
Assignment 12.3	256	123
Assignment 12.4	256	124
Assignment 12B	—	124
Assignment 12C	—	126
Assignment 12.5	267	130
Assignment 12D	—	131

ASSIGNMENT 12A *Analysis of nonharmonic tones.* In each example, one note is nonharmonic. Analyze the three-note figure—note of approach, dissonance, and note of resolution—and compare this melodic figure with those in *EH*, Figure 12.1 (page 250). Circle the NH tone and identify it by name. (Passing and neighbor tones are included.)

1. G in the bass is an unaccented passing tone.
2. F in the soprano is an escaped tone.

The musical notation consists of two measures, (1) and (2), in a piano setting. Measure (1) is in D major (two sharps) and contains a three-note figure: G4 (soprano), A4 (alto), and G3 (bass). Measure (2) is in B minor (two flats) and contains a three-note figure: F4 (soprano), G4 (alto), and F3 (bass). The notes are beamed together in each measure.

- 3. F# in the alto is a suspension.
- 4. D in the soprano is an appoggiatura.

Musical notation for measures 3 and 4. Measure 3 shows a suspension of F# in the alto voice. Measure 4 shows an appoggiatura of D in the soprano voice.

- 5. Bb in the bass is a suspension.
- 6. C in the soprano is an accented passing tone.

Musical notation for measures 5 and 6. Measure 5 shows a suspension of Bb in the bass voice. Measure 6 shows an accented passing tone of C in the soprano voice.

- 7. C# in the tenor is an anticipation.
- 8. Ab in the soprano is an upper neighboring tone.

Musical notation for measures 7 and 8. Measure 7 shows an anticipation of C# in the tenor voice. Measure 8 shows an upper neighboring tone of Ab in the soprano voice.

- 9. G# in the soprano is a retardation.
- 10. G-E in the alto are successive neighbors.

Musical notation for measures 9 and 10. Measure 9 shows a retardation of G# in the soprano voice. Measure 10 shows successive neighbors G and E in the alto voice.

- 11. D in the bass is a lower neighboring tone.
- 12. B in the bass is a pedal point.

Musical notation for measures 11 and 12. Measure 11 shows a lower neighboring tone of D in the bass voice. Measure 12 shows a pedal point of B in the bass voice.

ASSIGNMENT 12.1 *Analysis (EH, p. 254).* These two excerpts include a total of nine suspensions: 9 8 (3), 7 6 (1), 4 3 (4), and 2 3 (1). Locate each and place its correct figured bass symbol below the bass note (use $\frac{5}{2}$ for the 2 3 suspension).

Bach, "Den Vater dort oben" (#239)

Mozart, Mass in C Minor, K. 427

ASSIGNMENT 12.2 *Writing suspensions (EH, p. 255).* In each example, one voice is missing. Supply that voice so it includes the S indicated by the figured bass.

(1)

(1)

(2)

(2)

(3)

(3)

(4)

7 6 6

(4)

7 6 6

ASSIGNMENT 12.3 *Writing suspensions* (EH, p. 256). Fill in the alto and tenor voices and make a harmonic analysis.

(1)

4 3 #

(1)

4 3 #

(2)

7 # 6 b 6

(2)

7 # 6 b 6

(3)

5 6 4 b 2

(3)

5 6 4 b 2

(4)

7 6 6 4 3

(4)

7 6 6 4 3

(5)

9 8 6 4 # #

(5)

9 8 6 4 # #

ASSIGNMENT 12.4 (*EH*, p. 256). Music in four voices is provided. Locate places to add suspensions. In any voice, any tone may be moved to the next weak beat or weak part of the beat to provide a place for the suspended note. Passing and neighbor tones also may be added.

(1)

6 6 6

4 4 4

(2)

6 6 6 #

(3)

6

ASSIGNMENT 12B *Part-writing*. Each example features one of the “special uses” of the S (see *EH*, pp. 257–261). Fill in the inner voices and indicate the special use by its number from this list. Add a harmonic analysis.

- (1) Change of bass note as S resolves
- (2) Ornamental resolution of S
- (3) S in the six-four chord
- (4) Double suspension
- (5) Chain suspension

(1) Example of use number 1

Musical notation for Example 1 (left) in B-flat major. The bass line contains the following notes: B-flat, A-flat, G, F, E-flat, D. The treble line contains: B-flat, A-flat, G, F, E-flat, D. The chord symbols below the bass line are: i, 9, 6, ♭, V, i.

(2) Example of use number 3

Musical notation for Example 2 (left) in B-flat major. The bass line contains the notes: B-flat, A-flat, G, F, E-flat, D. The treble line contains: B-flat, A-flat, G, F, E-flat, D. The chord symbols below the bass line are: I, ii6, I₄⁶, V, I.

(3) Example of use number 5

Musical notation for Example 3 (left) in B-flat major. The bass line contains the notes: B-flat, A-flat, G, F, E-flat, D. The treble line contains: B-flat, A-flat, G, F, E-flat, D. The chord symbols below the bass line are: 9, 8, 7, 6, 4, 3.

(4) Example of use number 1

Musical notation for Example 4 (left) in B-flat major. The bass line contains the notes: B-flat, A-flat, G, F, E-flat, D. The treble line contains: B-flat, A-flat, G, F, E-flat, D. The chord symbols below the bass line are: 6, 9, IV, ii, V, I.

(5) Example of use number 2

Musical notation for Example 5 (left) in B-flat major. The bass line contains the notes: B-flat, A-flat, G, F, E-flat, D. The treble line contains: B-flat, A-flat, G, F, E-flat, D. The chord symbols below the bass line are: i, 8, 4, V, i.

(1) Example of use number ____

Musical notation for Example 1 (right) in B-flat major. The bass line contains the notes: B-flat, A-flat, G, F, E-flat, D. The treble line contains: B-flat, A-flat, G, F, E-flat, D. The chord symbols below the bass line are: 9, 6, ♭.

(2) Example of use number ____

Musical notation for Example 2 (right) in B-flat major. The bass line contains the notes: B-flat, A-flat, G, F, E-flat, D. The treble line contains: B-flat, A-flat, G, F, E-flat, D. The chord symbols below the bass line are: 6, 7, 6, 4, -.

(3) Example of use number ____

Musical notation for Example 3 (right) in B-flat major. The bass line contains the notes: B-flat, A-flat, G, F, E-flat, D. The treble line contains: B-flat, A-flat, G, F, E-flat, D. The chord symbols below the bass line are: 9, 8, 7, 6, 4, 3.

(4) Example of use number ____

Musical notation for Example 4 (right) in B-flat major. The bass line contains the notes: B-flat, A-flat, G, F, E-flat, D. The treble line contains: B-flat, A-flat, G, F, E-flat, D. The chord symbols below the bass line are: 6, 9.

(5) Example of use number ____

Musical notation for Example 5 (right) in B-flat major. The bass line contains the notes: B-flat, A-flat, G, F, E-flat, D. The treble line contains: B-flat, A-flat, G, F, E-flat, D. The chord symbols below the bass line are: 8, 4, x, ♯, x, -.

(6) Example of use number 4

9 8 6 6
4 3

(6) Example of use number _____

9 8 6 6
4 3

(7) Example of use numbers 3 and 5

6 6 - 4 #
5 4
i ii₆ i₄⁶ v i

(7) Example of use number _____

6 6 - 4 #
5 4

ASSIGNMENT 12C Analysis. These excerpts include examples of nonharmonic tones other than the passing and neighbor tones, and the suspension. Each features a specific nonharmonic device.

Excerpt 1 includes five examples of one of the nonharmonic tones other than a passing tone.

Schubert, Ländler, No. 14, Op. 18

(1) *p*

The nonharmonic tone featured in excerpt 2 appears twice—as the high point in each half of the melodic line. Circle both occurrences and identify the nonharmonic tone.

(2) *Vivace giacoso*

The opening four-note figure appears four times in excerpt 3. Three of them can be accounted for by the same nonharmonic device, but the other requires a different analysis. Can you explain why?

(3)

The cadence is the most common location of this nonharmonic tone, as at excerpt 4a. Excerpt 4b shows a different location. Circle each of these, and spell the chord with which each is found. Also locate an APP in one of the excerpts.

(4)
(a)

(b)

Analyze the harmony and the nonharmonic tones beginning at the i_6 given in excerpt 5.

Bach, Prelude and Fugue in E Minor, BWV 533

(5)

e: i_6

The long-held *pedal* in excerpt 6 is obvious (in the symphony it continues for another seven measures). Many different chord spellings are found above it. You are asked to spell some of these: the *first chord* in each measure listed below. Be sure to take into consideration the C clef and the transpositions.

- | | |
|-------------------|-------------------|
| Measure 225 _____ | Measure 230 _____ |
| Measure 226 _____ | Measure 232 _____ |
| Measure 229 _____ | Measure 236 _____ |

Tchaikovsky, Symphony No. 4, Op. 36

(6) Allegro con fuoco

225

Oboe *p poco a poco cresc.*

Bb Clarinet *p poco a poco cresc.*

Bassoon *p poco a poco cresc.*

Horn (F) *poco a poco cresc.*

Timpani *pp poco a poco cresc.*

Cello Bass *pp poco a poco cresc.*

230

Fl. *poco a poco cresc.*

Ob.

Bb Cl.

Bsn.

Horn (F)

Timp.

VI. *p*

Viola *p*

Cello Bass

235

Picc.

Fl.

Ob.

Bb Cl.

Horn (F)

Timp.

Vi.

Viola

Cello Bass

mf *crescendo*

mf

mf

p *crescendo* *crescendo*

ASSIGNMENT 12.5 Writing anticipations, escaped tones, and appoggiaturas (EH, p. 267). Fill in the inner voices. Make a harmonic analysis. Circle and identify each nonharmonic tone.

(1)

(2)

5 4 5 4

♯ - ♯ -

i V i I V i

(1)

(2)

5 4 5 4

♯ - ♯ -

(3) (4)

3 4 4 3

I V I i iv i

(3) (4)

3 4 4 3

App PT

(5)

9 8 6 5

i iv V i

(5)

9 8 6 5

(6) App App PT A

8 - 6 - 8 7 5 4

5 9 3 5

3 -

I I6 IV V I

(6)

8 - 6 - 8 7 5 4

5 9 3 5

3 -

(7) ET ET

6 ♯ 8 7

3 - ∅ -

3 - 3 -

i6 vii^o₆ i

(7)

6 ♯ 8 7

3 - ∅ -

3 - 3 -

ASSIGNMENT 12D *Analysis of harmonic tones.* These four excerpts illustrate those uses of nonharmonic tones described in *EH*, pages 270–274. Analyze the harmony and all the nonharmonic tones. In the following list, place in each blank the number of the example illustrating that usage.

- Successive nonharmonic tones _____
- Simultaneous different nonharmonic tones _____
- Unprepared nonharmonic tone _____
- “Consonant” nonharmonic tone _____

(1)



tr

$ii \frac{4}{4}$

Bach, "Wer Gott vertraut" (#137)

(2)



G: $V \frac{4}{2}$

Chopin, Nocturne, Op. 15, No. 2

(3)

Larghetto



5

Haydn, Sonata in E \flat Major for Piano, Hob. XVI:20

(4)

Allegro



13

The Dominant Seventh and Supertonic Seventh Chords

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 13A	—	133
Assignment 13.1	285	134
Assignment 13.2	285	135
Assignment 13.3	288	139
Assignment 13.4	289	140
Assignment 13.5	290	141
Assignment 13.6	291	143
Assignment 13.7	292	144
Assignment 13B	—	145
Assignment 13C	—	146
Assignment 13.8	293	—
Assignment 13.9	293	146

ASSIGNMENT 13A *Analysis of V⁷ chords.* You have already analyzed many V⁷ chords, recognizing them by their spellings. In this assignment, you are asked to look at some previous assignments from this *Workbook* and identify the V⁷ chords by their nonharmonic tone derivations, as shown in *EH*, Figure 13.1.

Check the V⁷'s note of approach and note of resolution in the examples listed below, placing in the blank space one of these abbreviations to represent the three-note nonharmonic-tone figure:

App—appoggiatura
UN—neighbor tone
PT—passing tone
S—suspension

Page 29 Assignment 4.5(3) measure 5 _____

Page 31 Assignment 4.6(1) measure 3 _____

Page 32 Assignment 4.6(5) measure 3 _____
 Page 58 Assignment 6.4(3) measure 6 _____
 Page 59 Assignment 6.4(4) measure 2 _____
 Page 101 Assignment 10.4b(1) measure 2 _____
 Page 106 Assignment 10.4b(8) measure 2 _____
 Page 132 Assignment 12.D(1) measure 2 _____

ASSIGNMENT 13.1 (EH, p. 285). Spell the supertonic seventh chord in each major and minor key in the circle of fifths.

(a) Answers given.

	<i>Major</i> (<i>ii</i> ⁷)	<i>Minor</i> (<i>ii</i> ^{ø7})	<i>Major</i> (<i>ii</i> ⁷)	<i>Minor</i> (<i>ii</i> ^{ø7})
C	D F A C	D F A ^b C	C _____	_____
G	A C E G	A C E ^b G	G _____	_____
D	E G B D	E G B ^b D	D _____	_____
A	B D F [#] A	B D F A	A _____	_____
E	F [#] A C [#] E	F [#] A C E	E _____	_____
B	C [#] E G [#] B	C [#] E G B	B _____	_____
F [#]	G [#] B D [#] F [#]	G [#] B D F [#]	F [#] _____	_____
C [#]	D [#] F [#] A [#] C [#]	D [#] F [#] A C [#]	C [#] _____	_____
G [#]		A [#] C [#] E G [#]	G [#] _____	_____
D [#]		E [#] G [#] B D [#]	D [#] _____	_____
A [#]		B [#] D [#] F [#] A [#]	A [#] _____	_____
F	G B ^b D F	G B ^b D ^b F	F _____	_____
B ^b	C E ^b G B ^b	C E ^b G ^b B ^b	B ^b _____	_____
E ^b	F A ^b C E ^b	F A ^b C ^b E ^b	E ^b _____	_____
A ^b	B ^b D ^b F A ^b	B ^b D ^b F ^b A ^b	A ^b _____	_____
D ^b	E ^b G ^b B ^b D ^b		D ^b _____	_____
G ^b	A ^b C ^b E ^b G ^b		G ^b _____	_____
C ^b	D ^b F ^b A ^b C ^b		C ^b _____	_____

(b) Answers not given.

D major	___	___	___	___	g minor	___	___	___	___
f# minor	___	___	___	___	B \flat major	___	___	___	___
b \flat minor	___	___	___	___	C \flat major	___	___	___	___
G major	___	___	___	___	c minor	___	___	___	___
B major	___	___	___	___	g# minor	___	___	___	___
D \flat major	___	___	___	___	A major	___	___	___	___
e minor	___	___	___	___	a# minor	___	___	___	___
c# minor	___	___	___	___	a \flat minor	___	___	___	___
A \flat major	___	___	___	___	F major	___	___	___	___
d minor	___	___	___	___	E \flat major	___	___	___	___
e \flat minor	___	___	___	___	b minor	___	___	___	___
C# major	___	___	___	___	F# major	___	___	___	___
G \flat major	___	___	___	___	C major	___	___	___	___
f minor	___	___	___	___	a minor	___	___	___	___
d# minor	___	___	___	___	E major	___	___	___	___

ASSIGNMENT 13.2 *Analysis of supertonic seventh chords* (EH, p. 285). Analyze all chords and nonharmonic tones in these excerpts. Describe the three-note nonharmonic-tone figure for each supertonic seventh chord.

The ii^7 in the first phrase of excerpt I is unadorned and obvious. But what about the same sonority in the second phrase? Is the progression I_6-ii^7-I , or might it be $I_6-V_3^4-I$, or even both, one chord for each eighth note? There is no "correct" answer—only what seems best to you!

Bach, "Du grosser Schmerzensmann" (#167)

Bach, "Auf meinen lieben Gott" (#281)

(2)

Bach, "Komm, Gott Schöpfer" (#188)

(3)

Bb:

Verdi, *Don Carlo*

Andante sostenuto (♩ = 58)
cantabile

(4)

Per me giun - toèli - di su - pre - mo,

pp

Allegretto molto appassionata

2 Clarinets in A
p

2 Bassoons
p

Timpani in E and B
p

Solo Violin
p

Violin I
p

Violin II
p

Viola
p

Violincello and Contrabass
p

Cl.
p

Bsn.
p

Timp.
p

Vi. princ.
p

Vi. I
p

Vi. II
p

Vla.
p

Vlc.
p

Beethoven, Sonata in F Major for Cello and Piano, Op. 5, No. 1

(6) Allegro

Musical score for Beethoven's Sonata in F Major for Cello and Piano, Op. 5, No. 1, measures 6-10. The score is in F major (one sharp) and common time. It features a cello line and a piano accompaniment. The piano part has a prominent bass line with repeated eighth-note chords. The cello line has a melodic line with a trill in measure 8. Dynamics include *p* and *p dolce*.

Mozart, Symphony No. 40 in G Minor, K. 550

(7) Allegro molto

Musical score for Mozart's Symphony No. 40 in G Minor, K. 550, measures 7-11. The score is in G minor (two flats) and common time. It features Violin I, Violin II, Viola, and Violincello & Bass. The strings play a rhythmic pattern of eighth notes. The woodwinds have melodic lines. Dynamics include *p*.

ASSIGNMENT 13.3 Writing dominant seventh chords with root in bass (EH, p. 288).

Below each example, name the pitches of the three-note nonharmonic figure and state the name of this figure (PT = passing tone, S = suspension, UN = upper neighboring tone, App = appoggiatura).

(1)

7

7

F - E \flat - D PT C \sharp - B - A PT

(1)

7

7

F E \flat D PT — — — —

(3)

7

7 -

4 \flat

A \flat - A \flat - G S A \flat - B \flat - A \flat UN

(3)

7

7 -

4 \flat

— — — —

(5)

7

7 6 7

B - A \sharp - E App E - D - C \sharp PT

(5)

7

7 6 7

— — — —

(7)

7 -

4 \flat

(8)

7 6 5 7

x - - -

D \flat - E \flat - D \flat UN B - C \sharp - B UN

(7)

7 -

4 \flat

(8)

7 6 5 7

x - - -

— — — —

ASSIGNMENT 13.4 *Writing dominant seventh chords in inversion (EH, p. 289).*
 Follow the directions for the previous assignment.

(1) (2)

6 5 6 5

A - B \flat - A UN G - A \flat - G UN

(1) (2)

6 5 6 5

(3) (4)

6 5 6 5

B - E - D App B \flat - B \flat - A \flat S

(3) (4)

6 5 6 5

(5) (6)

4 6 4 6

3 3

G \sharp - A - B PT D - G - F App

(5) (6)

4 6 4 6

3 3

(7) (8)

6 7 6 4 6

4 - 2

3 - 3

A \flat - G \flat - F PT B \flat - B \flat - A S

(7) (8)

6 7 6 4 6

4 - 2

3 - 3

ASSIGNMENT 13.5 Writing supertonic seventh chords (EH, p. 290). The approach and resolution of the seventh in the supertonic seventh chord is invariably a suspension figure. Check each supertonic seventh you write for this feature. Make a harmonic analysis.

(1)

I ii $\frac{6}{5}$ V I

(1)

6
5

(2)

i ii $\frac{6}{5}$ iii $\frac{6}{4}$ V I

(2)

6
5 6
4 5
#

(3)

6
V6 I ii $\frac{7}{7}$ V $\frac{7}{7}$ I

(3)

6 7 7

(4)

6
I6 ii $\frac{7}{7}$ V $\frac{7}{7}$ I

(4)

6 7 7

(5)

i iv6 i $\frac{6}{4}$ ii $\frac{6}{5}$ V i

(5)

6 6
4 6
5 #

(6)

6 4 6
5 2
i ii[♭]₅ V⁴₂ i⁶

(6)

6 4 6
5 2

(7)

4 # 6 - #
3

(7)

4 # 6 - #
3

(8)

4 6 4 3
3 5

(8)

4 6 4 3
3 5

(9)

I ii⁴₂ V⁶ I

(9)

4 6
2

(10)

4 5 6
2 2
i ii[♭]₂ V⁶ i

(10)

4 5 6
2 2

ASSIGNMENT 13.6 Part-writing extended exercises using dominant seventh and supertonic seventh chords (EH, p. 291). Include a harmonic analysis with each example.

For examples 1–3, fill in the alto and tenor voices.

(1)

4 6
3

4 6
2

4 3 6 5

6 5

(2)

4 6 ∅
2 5 4
3

4 3 #

6 6 ∅
4 4
2 3

6 6 #
5 4

(3)

6 6
5

4 6
2 5

4 7 3 6
3 3

6 4 6
5 2

6 8 7
5

For example 4, supply a figured bass line before filling in the inner voices.

(4)

For examples 5 and 6, write the soprano line first and then fill in the alto and tenor voices.

(5)

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

(6)

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

ASSIGNMENT 13.7 *Spelling intervals from the V⁷ chord (EH, p. 292).* In the key indicated, spell the given intervals from the V⁷ chord of that key.

(a) Answers given.

G:	m7	D up to C		G	m7	___ up to ___
	d5	F# up to C			d5	___ up to ___
	A4	C up to F#			A4	___ up to ___

Eb: m7 A^b down to B^b
 d5 A^b down to D
 A4 D down to A^b
 F: m7 C up to B^b
 d5 B^b down to E
 A4 B^b up to E
 G^b: A4 C^b up to F
 d5 F up to C^b
 m7 C^b down to D^b

Eb: m7 ___ down to ___
 d5 ___ down to ___
 A4 ___ down to ___
 F: m7 ___ up to ___
 d5 ___ down to ___
 A4 ___ up to ___
 G^b: A4 ___ up to ___
 d5 ___ up to ___
 m7 ___ down to ___

(b) Answers not given.

B: A4 ___ up to ___
 d5 ___ down to ___
 m7 ___ down to ___
 D^b: d5 ___ up to ___
 m7 ___ down to ___
 A4 ___ up to ___

D: A4 ___ down to ___
 m7 ___ up to ___
 d5 ___ down to ___
 A^b: m7 ___ up to ___
 A4 ___ down to ___
 d5 ___ up to ___

ASSIGNMENT 13B Identify intervals from the V⁷ chord. Write the name of each interval below the staff.



m7 d5 A4 m7



A4 m7 M2 d5



d5 m7 m3 A4







ASSIGNMENT 13C Write intervals from the V⁷ chord in the keys indicated.

D: d5 up m7 down A4 down G: m7 up d5 down A4 up

Bb: A4 down m7 down d5 up c#: d5 down A4 up m7 up

ASSIGNMENT 13.9 *Melody harmonization* (EH, p. 293). Harmonize these melodies in four voices, using dominant and supertonic seventh chords. You are encouraged to use various inversions of these chords. Since there are many opportunities for placing these chords, use of nonharmonic tones may be minimal.

As usual in harmonizing a melody, choose a harmonic progression and a bass line *before* adding the inner voices.

(1)

(2)

14

The Submediant and Mediant Triads

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 14.1	297	147
Assignment 14.2	305	149
Assignment 14.3	311	155
Assignment 14.4	312	158
Assignment 14.5	313	159
Assignment 14.6	316	—

ASSIGNMENT 14.1 (*EH*, p. 297). Spell the submediant and mediant triads in each major and minor key.

(a) Answers given.

<i>Major key</i>	<i>vi</i>	<i>iii</i>	<i>Major key</i>	<i>vi</i>	<i>iii</i>
C	A C E	E G B	C	— — —	— — —
G	E G B	B D F#	G	— — —	— — —
D	B D F#	F# A C#	D	— — —	— — —
A	F# A C#	C# E G#	A	— — —	— — —
E	C# E G#	G# B D#	E	— — —	— — —
B	G# B D#	D# F# A#	B	— — —	— — —
F#	D# F# A#	A# C# E#	F#	— — —	— — —
C#	A# C# E#	E# G# B#	C#	— — —	— — —
F	D F A	A C E	F	— — —	— — —

<i>Major key</i>	<i>vi</i>	<i>iii</i>
B \flat	G B \flat D	D F A
E \flat	C E \flat G	G B \flat D
A \flat	F A \flat C	C E \flat G
D \flat	B \flat D \flat F	F A \flat C
G \flat	E \flat G \flat B \flat	B \flat D \flat F
C \flat	A \flat C \flat E \flat	E \flat G \flat B \flat

<i>Minor key</i>	<i>VI</i>	<i>III</i>
a	F A C	C E G
e	C E G	G B D
b	G B D	D F \sharp A
f \sharp	D F \sharp A	A C \sharp E
c \sharp	A C \sharp E	E G \sharp B
g \sharp	E G \sharp B	B D \sharp F \sharp
d \sharp	B D \sharp F \sharp	F \sharp A \sharp C \sharp
a \sharp	F \sharp A \sharp C \sharp	C \sharp E \sharp G \sharp
d	B \flat D F	F A C
g	E \flat G B \flat	B \flat D F
c	A \flat C E \flat	E \flat G B \flat
f	D \flat F A \flat	A \flat C E \flat
b \flat	G \flat B \flat D \flat	D \flat F A \flat
e \flat	C \flat E \flat G \flat	G \flat B \flat D \flat
a \flat	F \flat A \flat C \flat	C \flat E \flat G \flat

<i>Major key</i>	<i>vi</i>	<i>iii</i>
B \flat	— — —	— — —
E \flat	— — —	— — —
A \flat	— — —	— — —
D \flat	— — —	— — —
G \flat	— — —	— — —
C \flat	— — —	— — —

<i>Minor key</i>	<i>VI</i>	<i>III</i>
a	— — —	— — —
e	— — —	— — —
b	— — —	— — —
f \sharp	— — —	— — —
c \sharp	— — —	— — —
g \sharp	— — —	— — —
d \sharp	— — —	— — —
a \sharp	— — —	— — —
d	— — —	— — —
g	— — —	— — —
c	— — —	— — —
f	— — —	— — —
b \flat	— — —	— — —
e \flat	— — —	— — —
a \flat	— — —	— — —

(b) Answers not given. X's indicate keys not found in the circle of fifths.

<i>Tonic</i>	<i>Major Key</i>		<i>Minor Key</i>	
	<i>vi</i>	<i>iii</i>	<i>VI</i>	<i>III</i>
A	— — —	— — —	— — —	— — —
B	— — —	— — —	— — —	— — —

Tonic	Major Key						Minor Key					
	vi			iii			VI			III		
E \flat	—	—	—	—	—	—	—	—	—	—	—	—
C \sharp	—	—	—	—	—	—	—	—	—	—	—	—
G	—	—	—	—	—	—	—	—	—	—	—	—
D \sharp	X	X	X	X	X	X	—	—	—	—	—	—
D \flat	—	—	—	—	—	—	X	X	X	X	X	X
F	—	—	—	—	—	—	—	—	—	—	—	—
B \flat	—	—	—	—	—	—	—	—	—	—	—	—
G \sharp	X	X	X	X	X	X	—	—	—	—	—	—

ASSIGNMENT 14.2 Harmonic analysis (EH, p. 305). Analyze the harmony and the nonharmonic tones in these excerpts.

Berlioz, *Romeo and Juliet*, Op. 17

(1) *Larghetto espressivo* ($\text{♩} = 58$)

Ob.
Fl.
Clar.

Vc. (pizz.) 6 6 6

pp *p*

sempre stacc.

Schumann, *Dichterliebe*, Op. 48, "Hör' ich das Liedchen klingen"

(2) **Langsam** *p*

Hör' ich das Lied - chen klin - gen, das einst die Lieb - ste sang,

Mozart, Sonata for Violin and Piano, K. 378

(3) **Allegretto moderato** *p*

cantabile

simile

espress.

molto p

Mozart, *The Magic Flute*, K. 620

(4) **Allegro**

1st & 2nd Ladies

Wie? wie? wie? ihr an die - sem Schreck - ens - ort?

3rd Lady

Wie? wie? wie? ihr an die - sem Schreck - ens - ort?

Nie, nie, nie, kommt ihr glück - lich wie - der fort.

Nie, nie, nie, kommt ihr glück - lich wie - der fort.

Excerpt 5, the beginning of the chorale prelude, does *not* begin in G minor as it appears, even though the accidentals usually found in the G minor scale occur for the duration of the G minor triad. Find the cadence before determining the identification of the first triad. Also note several nonharmonic tones prepared by a rest. The melody is from chorale number 79.

Bach, *Orgelbüchlein*, "Triumphiret Gottes Sohn," BWV 640

(5)

Mozart, Quintet for Clarinet and Strings, K. 561

(6) Allegretto

Clarinet in A *p*

Violin I *p* *tr*

Violin II *p* *tr*

Viola *p*

Cello *p*

Cl. VI. I VI. II Vla. Vc.

This musical score shows the woodwind and string parts for the first system of Dvořák's Slavonic Dances, Op. 46, No. 4. The instruments are Clarinet (Cl.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two sharps (F# and C#), and the time signature is 3/4. The woodwinds have melodic lines with trills (tr) in the final measure. The strings provide a rhythmic accompaniment.

Dvořák, *Slavonic Dances*, Op. 46, No. 4

(7) *Tempo di Menuetto*

2 Flutes 2 Oboes 2 Clarinets in B \flat 2 Bassoons 4 Horns in F Viola Violoncello Bass

This musical score shows the woodwind and string parts for the second system of Dvořák's Slavonic Dances, Op. 46, No. 4, starting at measure 7. The tempo is *Tempo di Menuetto*. The instruments are 2 Flutes, 2 Oboes, 2 Clarinets in B \flat , 2 Bassoons, 4 Horns in F, Viola, Violoncello, and Bass. The key signature is two flats (B \flat and E \flat), and the time signature is 3/4. The woodwinds have melodic lines with dynamics *p* and *fz*. The strings provide a rhythmic accompaniment with dynamics *p* and *p dolce*.

See the bottom staff of excerpt 8. The violone grosso is a predecessor of the present-day double bass. *Continuo* indicates a bass line played by the melodic instruments indicated and by a keyboard instrument whose player improvises upon the given bass line.

Bach, *Brandenburg Concerto No. 1*

(8) **Allegro**

2 Horns (Corni) in F

Oboes

Violin I

Violin II

Viola

Bassoons (Fagotto), Cello, Violone grosso and Continuo

Hrn.

Ob.

VI. I

VI. II

Vla.

Fg. Vc. VI. gr. and C.

Hrn.

Ob.

VI. I

VI. II

Vla.

Fg. Vc.
Vi. gr.
and C.

Hrn.

Ob.

VI. I

VI. II

Vla.

Fg. Vc.
Vi. gr.
and C.

Hrn.

Ob.

VI. I

VI. II

Vla.

Fg. Vc.
VI. gr.
and C.

ASSIGNMENT 14.3 *Part-writing the submediant triad (EH, p. 311).* These short exercises show a wide variety of the uses of this triad. Include a harmonic analysis with your solution.

(1)

I vi IV ii V I

(1)

(2)

I vi ii⁶ V⁷ I

(2)

7

(3)

I vi ii⁶ V I

(3)

6

(4)

I vi V I⁶ V⁷ I

(4)

6 7

(5)

I vi V⁶ I vi V⁸ 7 I

(5)

6 8 7

(6)

I V vi ii⁶₅ V I

(6)

6 5

(7)

i V⁷ vi IV V I

(7)

7

(8)

i VI $\overset{6}{\underset{5}{\text{ii}}}$ V I

(8)

$\overset{6}{\underset{5}{}}$

(9)

i VI $\overset{\circ}{\text{ii}}_6$ $\overset{\circ}{\text{i6}}$ $\overset{4}{\text{V}}_3$ i

(9)

$\overset{\circ}{\underset{3}{\text{6}}}$ $\overset{\circ}{\underset{4}{\text{6}}}$ $\overset{\circ}{\underset{3}{\text{6}}}$

(10)

$\overs{\#}{\text{V}}$ i VI $\overs{\#}{\text{V}}$ i

(10)

$\overs{\#}{}$ $\overs{\#}{}$

(11)

i VI $\overset{\circ}{\text{ii}}_7$ $\overs{\#}{\text{V}}$ VI

(11)

$\overset{\circ}{\underset{7}{\text{6}}}$ $\overs{\#}{}$

(12)

i VI V $\overset{\circ}{\text{i6}}$ IV $\overset{\circ}{\text{vii}}_6$ i

(12)

$\overset{\circ}{\underset{6}{\text{6}}}$ $\overset{\circ}{\underset{6}{\text{6}}}$

(13)

i V VI ii⁶₅ V i

(13)

7 # 6 # 5 #

(14)

8 7 5 6 * 6
* -

i V VI V i6 iv i

(14)

8 7 5 6 * 6
* -

ASSIGNMENT 14.4 Part-writing the mediant triad (EH, p. 312). Proceed as in the previous assignment.

(1)

I iii vi ii⁷ V I

(1)

7

(2)

I iii IV vii⁶₆ I

(2)

6

(3)

I vi iii IV I

(3)

(4)

7 6 5 4 # 3

i III VI ii[#]7 i⁶₄ V I

(4)

7 6 5 4 # 3

(5)

6 5 4 # 3

i VI III iv i⁶₄ V i

(5)

6 5 4 # 3

(6)

6 5 4 # 3

i VI III IV vii^o₆ i

(6)

6 5 4 # 3

(7)

6 6 6 6

I V₆ IV₆ iii₆ ii₆ V I

(7)

6 6 6 6

ASSIGNMENT 14.5 *Extended exercises in part-writing: submediant and mediant triads (EH, p. 313). Fill in the inner voices. Make a harmonic analysis and identify all nonharmonic tones.*

(1)

6 6 6 6 5 4 # 3

(2)

4 3 6 7
5

(3)

h h h h

h 6 6 6 4 h h
5 4

(4)

6 6 6 4 6 6
4 5 2

(5)

4 3 9 8 4 3 9 8 - 5 6 6 3 2 9 8 8 7 8 7
6 5

(6)

7 6 6 7 6 6 8 9 8 - # #
7 6 5

4 3 9 8 - 6 6 6 5
5 # -

(7)

8 - 5 - 5 6 8 9 6 - 3 4 4 2 # 3 4 6 6 3 5 6 - 7 8 #
5 - 3 - 4 - 3 - 3 - 5 - 5 - 3 2 # -
3 3 2 2 3 4 3 3 - 3 2

(8)

5 2 6 4 3 4 6 5 7

9 4 3 6 6 5 7 7 0

(9)

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

15

The Melodic Line II

form, continued;
melody harmonization, continued;
melody writing

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 15A	—	163
Assignment 15.1	327	—
Assignment 15.2	337	—
Assignment 15B	—	168

ASSIGNMENT 15A *Extending given phrases.* Figures 15.1–15.8 in *EH* have shown you that in many cases a phrase length greater than four measures is simply a normal four-measure phrase with an added measure or measures. For this assignment, we will begin with four-measure phrases and add extensions as described in *EH*, pages 320–324.

Study the example given for each technique. Then, in each exercise that follows, rewrite the given phrase, using a similar technique.

(a) *Repeating part of a phrase*

U.S.A.

EXAMPLE

The example shows two staves of music in 4/4 time. The first staff contains a four-measure phrase: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. The second staff shows the same phrase extended to eight measures. The first four measures are identical to the first staff. The next four measures repeat the first two measures of the original phrase: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Brackets below the second staff label the first four measures as 'original phrase' and the next four measures as 'extension'.

England

(1)

Czechoslovakia

(2)

(b) Evading a cadence

Germany

EXAMPLE

cadence evaded

Czechoslovakia

(1)

(2)

Musical notation for Germany, example (2). It consists of three staves in bass clef with a 3/4 time signature. The first staff contains a melodic line with two phrases, each starting with a quarter note and followed by eighth notes, all under a slur. The second staff continues the first phrase. The third staff is empty.

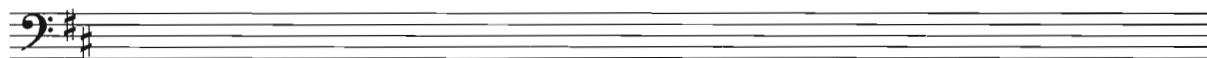
(c) Adding a melodic sequence. The sequence may be very short, two or three notes, or it may be an entire motive.

EXAMPLE

Musical notation for Poland, labeled EXAMPLE. It consists of three staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The first staff contains a melodic line with a sequence of eighth notes under a slur. The second staff continues the sequence. The third staff shows the sequence being repeated after a rest.

(1)

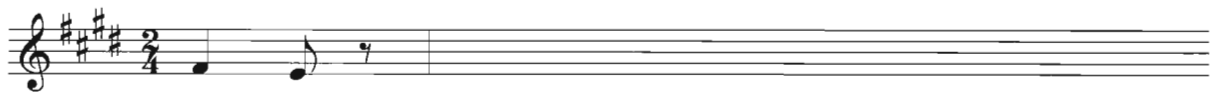
Musical notation for Germany, example (1). It consists of three staves in bass clef with a common time signature. The first staff contains a melodic line with a sequence of eighth notes under a slur. The second staff continues the sequence. The third staff is empty.



(d) Lengthening a motive

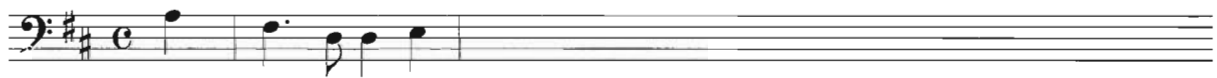
EXAMPLE





(e) Adding another motive to the phrase. This can also be done by adding a sequence, as in (c) above.

EXAMPLE



Three staves of musical notation in 2/4 time, key of B-flat major. The first staff begins with a circled '(2)'. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece consists of a single melodic line with a simple harmonic accompaniment.

ASSIGNMENT 15B *Harmonic and form analysis.* Make a complete analysis of each of the following compositions or excerpts.

1. Analyze the harmony.
2. Analyze the nonharmonic tones.
3. Analyze the form, as illustrated in *EH*, Figure 15.14.

The short, complete, and well-known work shown in example 1 is a model of its particular form. The harmony at the asterisk is an altered chord, a secondary dominant seventh chord, V^7/ii or VI^7 . It functions as a dominant to the following ii triad (see Chapter 18). At the double asterisk we find a ninth chord, V^9 , E G# B D F#.

Chopin, Prelude, Op. 28, No. 7

Example 1: Chopin, Prelude, Op. 28, No. 7. The score is in 3/4 time, key of D major, and marked 'Andantino' and 'p dolce'. It consists of three systems of piano accompaniment. The first system is marked with a circled '(1)'. The second system continues the piece. The third system contains two specific harmonic annotations: an asterisk (*) above a chord in the first measure, and a double asterisk (**) above a chord in the second measure. Below the third system, the chords are identified as V^7/ii (VI^7) and V^9 .

(2) Allegro

La mia Do - ra - bel - la ca - pa - ce non è, ca - pa - ce non

è; fe - del quan - to bel - la il cie - lo - la fè, fe - del quan - to

bel - la - il cie - lo la fè.

(3) Allegretto

Ah! lo veg - gio quell'a - ni - ma bel - la al mio pian - to re - si - ster non

p

sà: non è fat - ta per es - ser ru - bel - la agli af - fet - ti di ami - ca pie -

tà, — non è fat - ta per es - ser ru - bel - la, ru - bel - la agli af -

mfp *mfp*

fet - - - ti di a - mi - ca pie - tà.

Allegro vivace e con brio (♩. = 60)

(4)

2 Flutes *f* *p dolce*

2 Oboes *f* *p dolce*

2 Clarinets in B_♭ *f* *p dolce*

2 Bassoons *f* *p dolce*

2 Horns in F *f* *p dolce*

2 Trumpets in F *f*

Timpani in F-C *f*

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f*

Fl. *1.* *p* *f*

Ob. *p* *f*

Cl. *f*

Bsn. *zu 2* *f*

Hrn. *f*

Trp. *f*

Timp.

VI. I *f* *sf*

VI. II *f* *sf*

Vla. *f*

Vc. & Cb. *f*

Detailed description: This is a page of a musical score for an orchestra, page 172. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Trp.), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vc. & Cb.). The music is in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score is divided into four measures. The first measure shows the Flute and Oboe playing a melody starting with a first ending bracket labeled '1.'. The Oboe and Clarinet play a harmonic accompaniment. The Bassoon plays a similar accompaniment, with a 'zu 2' marking indicating a second ending. The Horns, Trumpets, and Timpani provide a rhythmic and harmonic support. The Violins and Viola play a melodic line, while the Cello and Double Bass play a bass line. Dynamics range from piano (*p*) to fortissimo (*sf*).

Excerpt 6 is an extended excerpt in F major from Mozart's string quartet in B \flat major. Though it contains a few harmonies not yet studied, it is an excellent example of several form structures: the extended period, the extended double period, and a normal period. Be sure first to locate each perfect cadence; then identify the form leading up to that point. New harmonic devices are these:

Measures 36–37: An altered chord C \sharp E G B \flat progressing to D F A.

Measures 38–39: An altered chord B D F A \flat progressing to F A C \sharp $\frac{9}{4}$ –C E G.

These two altered chords in measures 36–39 are diminished seventh chords. The triads (C \sharp E G and B D F) from these chords act as leading-tone triads to their respective following chords, just as vii $^\circ$ does to I.

Measure 46: the vii $^\circ$ triad with its seventh added: E G B \flat D.

(6) Allegro assai

①

p *cresc.* *p* 3 3

p *cresc.* *p*

p *cresc.* *p*

p *cresc.* *p*

F: I V7

⑦

3 3 *cresc.*

3 *cresc.*

cresc.

cresc.

⑬

p 3 3 3 3

p 3 3

p

p

19

Musical score for measures 19-24. The score is in 3/4 time and B-flat major. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 19-21 show a melodic line in the upper staves with a crescendo leading to a forte (*f*) dynamic. Measures 22-24 continue with a similar melodic line, also marked *f*. The bass parts provide a steady accompaniment.

25

Musical score for measures 25-30. The score is in 3/4 time and B-flat major. It features four staves. Measures 25-26 are marked *p* (piano). Measures 27-30 show a melodic line in the upper staves with a crescendo leading to a forte (*f*) dynamic. The bass parts provide a steady accompaniment.

31

Musical score for measures 31-35. The score is in 3/4 time and B-flat major. It features four staves. Measures 31-32 are marked *f* (forte). Measures 33-35 show a melodic line in the upper staves with a crescendo leading to a fortissimo (*sf*) dynamic. The bass parts provide a steady accompaniment.

36

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

p *p*

$\circ 7/vi$ vi $\circ 7/V$

41

p *p* *p* *p* *p*

p

$v7/IV$ $vii_{4/3}^{\infty}$

47

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

16

The v and VII Triads; the Phrygian Cadence

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 16.1	353	177
Assignment 16.2	353	178
Assignment 16.3	357	184
Assignment 16.4	358	185
Assignment 16.5	358	186
Assignment 16.6	361	188
Assignment 16.7	363	188

ASSIGNMENT 16.1 (EH, p. 353). Spell the v and VII triads in each minor key.

(a) Answers given.

	v	VII		v	VII
a	E G B	G B D	a	— — —	— — —
e	B D F#	D F# A	e	— — —	— — —
b	F# A C#	A C# E	b	— — —	— — —
f#	C# E G#	E G# B	f#	— — —	— — —
c#	G# B D#	B D# F#	c#	— — —	— — —
g#	D# F# A#	F# A# C#	g#	— — —	— — —
d#	A# C# E#	C# E# G#	d#	— — —	— — —
a#	E# G# B#	G# B# D#	a#	— — —	— — —
d	A C E	C E G	d	— — —	— — —
g	D F A	F A C	g	— — —	— — —

	v	VII
c	G B \flat D	B \flat D F
f	C E \flat G	E \flat G B \flat
b \flat	F A \flat C	A \flat C E \flat
e \flat	B \flat D \flat F	D \flat F A \flat
a \flat	E \flat G \flat B \flat	G \flat B \flat D \flat

	v	VII
c	— — —	— — —
f	— — —	— — —
b \flat	— — —	— — —
e \flat	— — —	— — —
a \flat	— — —	— — —

(b) Answers not given.

	v	VII
b	— — —	— — —
g	— — —	— — —
c \sharp	— — —	— — —
f	— — —	— — —
b \flat	— — —	— — —
a	— — —	— — —
g \sharp	— — —	— — —
a \flat	— — —	— — —

	v	VII
e	— — —	— — —
f \sharp	— — —	— — —
e \flat	— — —	— — —
d \sharp	— — —	— — —
a \sharp	— — —	— — —
c	— — —	— — —
d	— — —	— — —

ASSIGNMENT 16.2 *Harmonic analysis* (EH, p. 353). Analyze the harmonic movement and nonharmonic usages in these excerpts.

For each v or VII, observe the use of $\hat{7}$ and state the relationship between that tone and the chord of which it is a member.

Bach, "Wer nur den lieben Gott lässt walten" (#104)

(2)

IV $\frac{4}{4}$

Excerpts 3 and 4 show the v triad and the Phrygian cadence as commonly found together in a rather stereotyped cadence formula in compositions of the Baroque era. They are often found at the end of a slow movement in instrumental works, such as sonatas and concertos, and are followed, in the subsequent fast movement, by any one of several keys, commonly the key of the Phrygian cadence, or the relative major.

These two excerpts also illustrate the metric device known as a "hemiola." Read the discussion in *EH*, Article number 12, on page 391, and then analyze each of these excerpts.

Excerpt 3 is from a trio sonata, so named because it is written in three voices. It is performed by four players, the bass line, *continuo*, on the cello and on a keyboard instrument. The figured bass included in the continuo line serves as a guide to the keyboard player, who improvises an accompaniment.

(3) Adagio

Violin I

Violin II

Continuo

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

Presto

6 6 6 7 # 6 6 #
5

Handel, Concerto Grosso, Op. 6, No. 5

(4) Largo

Violin I

Violin II

Viola

Cello

∅ 6 ∅ 6 #4 3 7
V₆/IV 3 #

(tr) Adagio

7 6 4 # 6 6 #
5 3

Allegro

In excerpt 5, the Phrygian chord progression appears other than at the cadence point.

Schumann, *Dichterliebe*, Op. 48,
"Im wunderschönen Monat Mai"

(5) Langsam, zart

Im wun - der, shö - nen Mo - nat Mai, als

In excerpt 6, "N₆" at measure 5 means "Neapolitan sixth," a major triad with its root on the *lowered* $\hat{2}$, and usually found in first inversion. (There is no known reason for the name "Neapolitan.")

(6) Tempo risoluto ♩ = 144

Violin I
Violin II
Viola
Cello

sempre f
sempre f
sempre f
sempre f

(5)

cresc.
cresc.
cresc.
cresc.

N6

In excerpt 7, VII is found with a seventh added, making it a secondary dominant seventh to its following chord.

Sullivan, *H.M.S. Pinafore*

(7) Allegretto moderato

RALPH: (*Drawing a pistol*)
un poco piu lento

My friends, my leave of life I'm, tak - ing For

p

oh, my heart, my heart is break - ing; When I am gone, oh, pri - thee,

tell the maid that, as I die, I lov'd her well!

Here are less conventional uses of v and VII. Try to arrive at a good reason for each use of these chords in excerpt 8.

Brahms, *Ein deutsches Requiem*, Op. 45

Allegro moderato
 (8) Sop. *p*

Herr, leh - re doch mich,
 Herr, leh - re doch mich,
 Herr, leh - re doch mich,
 Herr, leh - re doch mich,

Vc. & Cb. pizz.

d minor:

dass ein Ende mit mir haben muss,
 dass ein Ende mit mir haben muss,
 dass ein Ende mit mir haben muss,
 dass ein Ende mit mir haben muss,

stacc.

ASSIGNMENT 16.3 Part-writing the *v* and *VII* triads (EH, p. 357). Fill in the inner voices. Make a harmonic analysis.

(1)

i v VI iv V i

(1)

#

(2)

i v6 VI ii₆ V

(2)

6 6 #

(3)

i v6 iv6 III6 ii^o₆ V i

(3)

6 6 6 6 #

(4)

i VII III iv i⁴₆ V i

(4)

6 4 # 5

(5)

i VII⁶ III iv i⁴₆ V i

(5)

6 6 4 # 5

ASSIGNMENT 16.4 Part-writing the Phrygian cadence (*EH*, p. 358). Fill in the inner voices. Make a harmonic analysis.

Numbers 1–3 have identical outside voices. Double the iv_6 differently in each as follows (and as illustrated in *EH*, Fig. 16.13):

- (1) Double the root in the iv_6 .
- (2) Double the fifth in the iv_6 .
- (3) Double the third in the iv_6 .

(1) (2)

i iv6 V i iv6 V

(1) (2)

6 # 6 #

(3) (4)

i 6 # i 6 #
iv6 V iv6 V

(3) (4)

6 # 6 #

(5) (6)

i 6 # i 6 #
iv6 V iv6 V

(5) (6)

6 # 6 #

ASSIGNMENT 16.5 *Part-writing (EH, p. 358).* Fill in the inner voices. Make a harmonic analysis.

(1)

6 6 # # 6 6 # # # 6 6 # # #

(2)

6 # # 6 # 4 #

6 4 # 3 6 # 6 7 7 #

(3) (4)

i 6 #
i iv6 V

i 6 #
i iv6 V

(3) (4)

6 #

6 #

(5) (6)

i 6 #
i iv6 V

i 6 #
i iv6 V

(5) (6)

6 #

6 #

ASSIGNMENT 16.5 *Part-writing (EH, p. 358).* Fill in the inner voices. Make a harmonic analysis.

(1)

6

6 # #

6

6 # #

6 #

(2)

6

#

6

6 #

4

#

6

4 #

3

6 #

5

6

7

7 #

(3)

5 3 6 4 b8 7 5 4 6 3 5 6 -
3 5 4 6 6 - 3 4 6 - 3 - 4

- 8 7 6 - 5 3 6 5 6 5 - 3 2 7 - b
3 - 3 3 5 6 - b - - 3 2 7 - b

Exercise 4 is number 2 from *EH*, page 359, transposed to E minor.

(4)

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

(5)

Clar. in A

Horn in F

Viola

Cello

9 8 6 5 3 5 6 5 9 8 5 6 # 6 6 6 5 -
3-4 3 4 3 5 6 # 5 5 4 4 #

ASSIGNMENT 16.6 Part-writing, bass voice only given (EH, p. 361). Add the soprano, alto, and tenor voices. Make a harmonic analysis.

(1)

5 6 6 5 6 - 5 4 5 - 6 5 -
 2 # 4 # 2 #

6 5 # - 6 8 - 8 7 # 8 6 6 6 7 #
 7 6 5 # -
 3 -

(2)

Clarinet in B \flat

Alto Sax

Cello

Bassoon

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

ASSIGNMENT 16.7 Part-writing an unfigured bass (EH, p. 363). Read the full directions in EH.

(1)

(2)

Exercise 3 is number 4 from *EH*, page 364, transposed to D minor. Use a different melody line and different nonharmonic tones.

(3)

17

Harmonic Sequence

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 17.1	377	190
Assignment 17.2	381	—
Assignment 17.3	381	193
Assignment 17.4	382	—

ASSIGNMENT 17.1 *Analysis of harmonic sequences (EH, p. 377). Make a harmonic analysis and state the type of sequence as determined by its root movement ($\uparrow 5$ ($\downarrow 4$, etc.).*

Root movement _____

Handel, Suite VII, "Passacaglia"

(1)

The score shows a piano accompaniment in G minor, 3/4 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line of eighth notes. The piece is a passacaglia, characterized by its repeating harmonic sequence.

Root movement _____

Handel, Concerto Grosso, Op. 6, No. 12

Allegro

(2)

The score is for three instruments: Violin I, Violin II, and Cello. It is in G major, 3/4 time, and marked 'Allegro'. The Violin I part has a melodic line with many slurs and accents. The Violin II part has a similar melodic line. The Cello part has a rhythmic accompaniment of eighth notes. The piece is a concerto grosso, featuring a sequence of chords that repeat throughout.

In excerpt 3, note the displacement of the melody by one half beat in relation to the left-hand accompaniment. Should the melody be moved forward one half beat or back one half beat when making a harmonic analysis?

Root movement _____

Schumann, *Davidsbündlertänze*, Op. 6, No. 4

Ungeduldig (Impatiently)

(3)

Root movement _____

Mozart, Concerto in A Major for Piano and Orchestra, K. 488

(4)

Root movement _____

Bach, Prelude and Fugue in C Major, BWV 545

In excerpt 6, the third beat of measure 1 is the tonic of a cadence in C# minor. But it is also the first chord in a new key, and the first in a sequence leading to a cadence in E major. This C# minor triad functions in two keys simultaneously and is called a *pivot chord*, a device to be considered in Chapter 18 and in *Advanced Harmony*.

At the E major cadence in measure 3, another device appears. Review *EH*, page 376, Figure 17.17, if the analysis eludes you.

Root movement _____

Bach, *French Suite VI*, BWV 817

c#: i⁶₄ V i=

E: vi

In excerpt 7, what common device is produced by using only the lower of each pair of notes in the bass clef? How was the sequence manipulated to produce this effect?

Root movement _____

Beethoven, Sonata for Piano, Op. 109

(7) *Vivace, ma non troppo*
dolce

ASSIGNMENT 17.3 *Writing harmonic sequences* (EH, p. 381). Continue each sequence until you reach a cadence. If the tonic falls on a weak beat, add another cadential progression, such as IV–V–I or ii–V–I.

In a minor key, observe these special considerations:

1. $\hat{6}$ and $\hat{7}$ are usually lowered until arriving at a cadential V–I or vii–I.
2. To continue through and past the dominant–tonic progression, use v–i or VII–i.

(1) ↓5 ↑4

(2) Same as (1), but in G minor.

Musical notation for exercise (2) in G minor. The key signature has two flats (Bb and Eb). The time signature is common time (C). The notation consists of two staves: a treble clef staff and a bass clef staff. Both staves contain a single whole note chord, G minor (G-Bb-D).

(3) Same as (1), but alternate root position and first inversion.

Musical notation for exercise (3) in G major. The key signature has one sharp (F#). The time signature is common time (C). The notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a whole note chord in root position (G-B-D). The bass staff contains a whole note chord in first inversion (B-D-G). A bar line is present after the first measure. Below the bass staff, the number "6" is written.

(4) ↓4 ↑2

Musical notation for exercise (4) in D major. The key signature has two sharps (F# and C#). The time signature is common time (C). The notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a whole note chord in first inversion (F#-A-D). The bass staff contains a whole note chord in root position (D-F#-A). Below the bass staff, the numbers "4 3 9 8" are written.

(5) ↓4 ↑2 with suspensions. Continue suspensions to the end of the sequence.

Musical notation for exercise (5) in G minor. The key signature has two flats (Bb and Eb). The time signature is common time (C). The notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a whole note chord in root position (G-Bb-D). The bass staff contains a whole note chord in first inversion (Bb-D-G). Below the bass staff, the numbers "4 3 9 8" are written.

(6) ↓3 ↑4

Musical notation for exercise (6) in D major. The key signature has two sharps (F# and C#). The time signature is common time (C). The notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a whole note chord in first inversion (F#-A-D) followed by a sequence of eighth notes: A, G, F#, E, D, C#, B, A. The bass staff contains a whole note chord in root position (D-F#-A) followed by a sequence of eighth notes: A, G, F#, E, D, C#, B, A.

(7) ↓ 3 ↑ 2. Sequence begins at the *.

Musical notation for exercise (7) in 3/4 time, key of D major. The piece consists of two staves. The right hand plays a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). An asterisk (*) is placed above the first measure. The left hand provides a bass line: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

(8)

Musical notation for exercise (8) in 3/4 time, key of B minor. The piece consists of two staves. The right hand plays a sequence of notes: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). The left hand provides a bass line: B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter).

Empty musical notation for exercise (8) in 3/4 time, key of B minor. The piece consists of two staves.

(9)

Musical notation for exercise (9) in 3/4 time, key of B minor. The piece consists of two staves. The right hand plays a sequence of notes: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). The left hand provides a bass line: B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter).

Empty musical notation for exercise (9) in 3/4 time, key of B minor. The piece consists of two staves.

(10)

Musical notation for measures 10 and 11. The key signature is D major (two sharps). Measure 10: Treble clef has a half note D5, a quarter note E5, and a quarter note F#5. Bass clef has a half note G4, a quarter note A4, and a quarter note B4. Measure 11: Treble clef has a half note G5, a quarter note A5, and a quarter note B5. Bass clef has a half note C5, a quarter note D5, and a quarter note E5.

Musical notation for measures 12 and 13. The key signature is D major (two sharps). Measure 12: Treble clef has a half note F#6, a quarter note G6, and a quarter note A6. Bass clef has a half note B5, a quarter note C6, and a quarter note D6. Measure 13: Treble clef has a half note E6, a quarter note F#6, and a quarter note G6. Bass clef has a half note A5, a quarter note B5, and a quarter note C6.

18

Secondary Dominant Chords; Elementary Modulation

	<i>Elementary Harmony</i>	<i>Workbook</i>
Assignment 18.1	388	—
Assignment 18.2	388	197
Assignment 18.3	401	198
Assignment 18.4	401	200
Assignment 18.5	401	—
Assignment 18.6	402	202
Assignment 18.7	410	211
Assignment 18.8	413	212
Assignment 18.9	414	213
Assignment 18.10	415	215

ASSIGNMENT 18.2 *Spelling secondary dominant chords (EH, p. 388). Having spelled each secondary dominant triad and seventh chord from Assignment 18.1 in EH, spell here a random selection of these chords.*

(a) Answers given.

E G# B	D major, V/V	—	—	—
D F# A C	B \flat major, V ⁷ /vi	—	—	—
E G# B D	E minor, V ⁷ /iv	—	—	—
B D# F#	F# minor, V/VII	—	—	—
F A C E \flat	A \flat major, V ⁷ /ii	—	—	—
A C# E G	A major, V ⁷ /IV	—	—	—
A# C# E# G#	G# minor, V ⁷ /V	—	—	—

F A C	D minor, V/VI	—	—	—
D# F# A# C#	F# major, V ⁷ /ii	—	—	—
B# D# F#	A# minor, V/V	—	—	—

(b) Answers not given.

A major	V/ii	—	—	—	V ⁷ /ii	—	—	—	—
D minor	V/V	—	—	—	V ⁷ /V	—	—	—	—
E ^b major	V/vi	—	—	—	V ⁷ /vi	—	—	—	—
C minor	V/iv	—	—	—	V ⁷ /iv	—	—	—	—
B major	V/V	—	—	—	V ⁷ /V	—	—	—	—
C# minor	V/VI	—	—	—	V ⁷ /VI	—	—	—	—
A ^b major	V/ii	—	—	—	V ⁷ /IV	—	—	—	—
D ^b major	V/iii	—	—	—	V ⁷ /iii	—	—	—	—
F# major	V/ii	—	—	—	V ⁷ /ii	—	—	—	—
G ^b major	V/iii	—	—	—	V ⁷ /iii	—	—	—	—

ASSIGNMENT 18.3 *Spelling pivot-chord progressions in modulating from a major key to the key of the dominant (EH, p. 401).* Given is an example of a modulation from the key of C to its dominant, G.¹ Below this example, other tonic triads are listed. Fill in chord spellings to effect modulation to the dominant from these tonics.

(a) Answers given.

C: I I =
 G: IV V I

C E G C E G
 C E G D F# A G B D

1. D F# A D F# A
 D F# A E G# B A C# E

1. D F# A _____
 _____ _____ _____

¹Since these short examples are not found in the context of a complete formal structure, each could be equally well analyzed as a secondary dominant progression (I–I–V/V–V, etc.). For instructional purposes in this assignment, they are considered modulatory progressions.

2. B D# F# B D# F#
 B D# F# C# E# G# F# A# C#
3. F A C F A C
 F A C G B D C E G
4. A^b C E^b A^b C E^b
 A^b C E^b B^b D F E^b G B^b

2. B D# F# _____

3. F A C _____

4. A^b C E^b _____

C: I vi =
 G: ii V I

C E G A C E
A C E D F# A G B D

5. E^b G B^b C E^b G
 C E^b G F A C B^b D F
6. A C# E F# A C#
 F# A C# B D# F# E G# B
7. B^b D F G B^b D
 G B^b D C E G F A C
8. D^b F A^b B^b D^b F
 B^b D^b F E^b G B^b A^b C E^b

5. E^b G B^b _____

6. A C# E _____

7. B^b D F _____

8. D^b F A^b _____

(b) Answers not given.

- I I =
 IV V I
1. G B D _____

2. A^b C E^b _____

- I I =
 IV V I
3. E G# B _____

4. G^b B^b D^b _____

	<i>I</i>	<i>vi =</i>			
		<i>ii</i>	<i>V</i>	<i>I</i>	
5.	<u>F A C</u>	_____	_____	_____	
		_____	_____	_____	
6.	<u>E G# B</u>	_____	_____	_____	
		_____	_____	_____	

	<i>I</i>	<i>vi =</i>			
		<i>ii</i>	<i>V</i>	<i>I</i>	
7.	<u>B D# F#</u>	_____	_____	_____	
		_____	_____	_____	
8.	<u>F# A# C#</u>	_____	_____	_____	
		_____	_____	_____	

ASSIGNMENT 18.4 Spelling pivot-chord progressions in modulating from a minor key to the key of the mediant (relative major) (EH, p. 401). Follow the directions given in Assignment 18.3.

(a) Answers given.

c: *i* *iv =*
 Eb: ii *V* *I*

1.	<u>D F A</u>	<u>G B^b D</u>			
		<u>G B^b D</u>	<u>C E G</u>	<u>F A C</u>	
2.	<u>F# A C#</u>	<u>B D F#</u>			
		<u>B D F#</u>	<u>E G# B</u>	<u>A C# E</u>	
3.	<u>B^b D^b F</u>	<u>E^b G^b B^b</u>			
		<u>E^b G^b B^b</u>	<u>A^b C E^b</u>	<u>D^b F A^b</u>	
4.	<u>C# E G#</u>	<u>F# A C#</u>			
		<u>F# A C#</u>	<u>B D# F#</u>	<u>E G# B</u>	

	<u>C E^b G</u>	<u>F A^b C</u>			
		<u>F A^b C</u>	<u>B^b D F</u>	<u>E^b G B^b</u>	
1.	<u>D F A</u>	_____	_____	_____	
		_____	_____	_____	
2.	<u>F# A C#</u>	_____	_____	_____	
		_____	_____	_____	
3.	<u>B^b D^b F</u>	_____	_____	_____	
		_____	_____	_____	
4.	<u>C# E G#</u>	_____	_____	_____	
		_____	_____	_____	

5. G B^b D E^b G B^b
 E^b G B^b F A C B^b D F
6. B D F[#] G B D
 G B D A C[#] E D F[#] A
7. F A^b C D^b F A^b
 D^b F A^b E^b G B^b A^b C E^b
8. G[#] B D[#] E G[#] B
 E G[#] B F[#] A[#] C[#] B D[#] F[#]

(b) Answers not given.

- | | | | | |
|----|--|-------------|----------|----------|
| | <i>i</i> | <i>iv</i> = | | |
| | | <i>ii</i> | <i>V</i> | <i>I</i> |
| 1. | <u>G B^b D</u> | _____ | _____ | _____ |
| 2. | <u>E G B</u> | _____ | _____ | _____ |
| 3. | <u>E^b G^b B^b</u> | _____ | _____ | _____ |
| 4. | <u>D[#] F[#] A[#]</u> | _____ | _____ | _____ |



c: *i* *VI* =
 E^b: *IV* *V* *I*

C E^b G A^b C E^b

A^b C E^b B^b D F E^b G B^b

5. G B^b D _____

6. B D F[#] _____

7. F A^b C _____

8. G[#] B D[#] _____

- | | | | | |
|----|--------------------------------------|-------------|----------|----------|
| | <i>i</i> | <i>VI</i> = | | |
| | | <i>IV</i> | <i>V</i> | <i>I</i> |
| 5. | <u>D F A</u> | _____ | _____ | _____ |
| 6. | <u>B^b D^b F</u> | _____ | _____ | _____ |
| 7. | <u>F[#] A C[#]</u> | _____ | _____ | _____ |
| 8. | <u>C[#] E G[#]</u> | _____ | _____ | _____ |

ASSIGNMENT 18.6 *Harmonic analysis* (EH, p. 402). These excerpts include examples of secondary dominant chords, modulation to the dominant, and modulation to the relative major. In several instances, it may be equally logical to interpret a given passage as a dominant of the dominant progression or as a modulation to the dominant. Be prepared to furnish either analysis, or to provide good reasons why you believe the progression is definitely one or the other.

Bach, "Ach Gott, wie manches Herzeleid" (#217)

(1)

The first system of the score shows a treble clef with a 3/4 time signature and a bass clef. The music features complex harmonic structures with many accidentals and chromaticism. The second system continues the piece with similar complexity.

Beethoven, Sonata in E^b Major for Piano, Op. 81a

(2) Poco andante

The first system of the score shows a treble clef with a 3/4 time signature and a bass clef. The music is marked 'Poco andante' and features a more melodic and harmonic progression compared to the Bach excerpt. The second system continues the piece with similar complexity.

Liedlich (♩ = 169)

(3)

Sah ein Knab ein Rös - lein — stehn, Rös - lein auf der Hei - den,

pp

war so jung und mor - gen - schön, lief erschnell, es nah - zu - sehn, sah's mit - vie - len —

cresc.

nachgebend *wie oben*

Freu - den. Rös - lein, Rös - lein, Rös - lein — rot, Rös - lein auf der Hei - den.

pp

(4) *Innig, lebhaft*

Er, der Herrlichste von allen, wie so
milde, wie so gut! Holde Lippen, klares
Auge, heller Sinn und fester Mut. So wie dort

f *f* *p*

(5) *Presto, ma non troppo*

Musical score for Haydn's Sonata in D Major for Piano, Hob XVI:37, measures 5-12. The score is in 2/4 time, D major, and consists of two systems of grand staff notation. The first system shows the beginning of the piece with a treble clef melody and a bass clef accompaniment. The second system continues the piece, featuring a repeat sign and a key signature change to D minor in the second measure of the system.

Handel, *Messiah*, "How Beautiful Are the Feet"

(6) *Larghetto*

Musical score for Handel's *Messiah*, "How Beautiful Are the Feet", measures 6-12. The score is in 12/8 time, D major, and consists of two systems of grand staff notation. The first system shows the beginning of the piece with a treble clef melody and a bass clef accompaniment. The second system continues the piece with a similar harmonic structure.

The harmonic progression in excerpt 7 is I-ii-V-I-V/V-V. All other tones are conventional nonharmonic tones.

Brahms, Intermezzo, Op. 116, No. 6

(7) *Andantino, teneramente*

p

Musical score for Brahms' Intermezzo, Op. 116, No. 6, measures 7-12. The score is in 3/4 time, D major, and consists of two systems of grand staff notation. The first system shows the beginning of the piece with a treble clef melody and a bass clef accompaniment. The second system continues the piece with a similar harmonic structure.

(8) *Molto vivace*

124

Cl. in Bb

VI. I

VI. II

Vla.

Vlc. Cb.

arco dolce

p

arco

p

arco dolce

129

Cl.

VI. I

VI. II

Vla.

Vlc.

Cb.

pp

pp

135

Musical score for measures 135-138. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn in Eb, Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

- Fl.:** Solo 1. *dolce*. Measures 135-138.
- Cl.:** Measures 135-138. Includes dynamic markings *v* and *pv*.
- Bsn.:** Solo 1. *dolce*. Measures 135-138.
- Horn in Eb:** Measures 135-138.
- VI. I:** Measures 135-138.
- VI. II:** Measures 135-138.
- Vla.:** Measures 135-138.
- Vlc.:** Measures 135-138.
- Cb.:** Measures 135-138.

141

Fl.
Cl.
Bsn.
Horn in Eb
VI. I
VI. II
Vla.
Vlc.
Cb.

A fugue is a contrapuntal work in a given number of voices, usually three or four, that is based principally upon a theme, called *subject*, stated at the beginning in the key of the tonic, followed by the same theme, called *answer*, in another voice and in the key of the dominant. Excerpt 9 shows a complete *exposition*, in which the subject is introduced successively in each of four given voices: subject (C), answer (G), subject (C), and answer (G). Though contrapuntal, the music can be analyzed harmonically. This type of harmonic counterpoint is a perfect juxtaposition of linear (melodic) and vertical (harmonic) writing.

Bach, Fugue in C Major for Organ, BWV 545

(9)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The melodic line in the treble clef shows more complex rhythmic patterns, while the bass line provides harmonic support.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The melodic line in the treble clef includes some grace notes and slurs, while the bass line continues with rhythmic accompaniment.

Schumann, *Fantasiestücke*, Op. 12, "Aufschung"

Fourth system of musical notation, starting with the tempo marking "(10) Sehr rasch". The system features a grand staff with treble and bass clefs. The music is characterized by a driving, rhythmic accompaniment in the bass clef and a melodic line in the treble clef. Dynamic markings include *sf* (sforzando) and *f* (forte).

Piano score for Mozart's Quintet for Piano and Winds, K. 452. The right hand begins with a piano (*p*) dynamic, then increases to forte (*f*) and fortissimo (*sf*). The left hand provides a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic.

Mozart, Quintet for Piano and Winds, K. 452

(11) Allegretto

Woodwind score for Mozart's Quintet for Piano and Winds, K. 452. The Oboe part starts with a forte (*f*) dynamic and moves to piano (*p*). The Clarinet in B \flat , Horn in E \flat , and Bassoon parts also start with a forte (*f*) dynamic and move to piano (*p*).

Continuation of the woodwind score. The Oboe part features a trill (*tr*) and a forte (*f*) dynamic. The Clarinet, Horn, and Bassoon parts continue with their respective parts, all marked with a forte (*f*) dynamic.

ASSIGNMENT 18.7 Analysis of modulation and secondary dominants in a melodic line (EH, p. 410). Below the staff, write the chord symbols that express the harmony implied by the melody. Circle and identify each nonharmonic tone.

Germany

(1)

France

(2)

Haydn, Sonata for Piano, Hob. XVI:36

Allegretto con brio

(3)

Mozart, Quintet, K. 593

Allegro

(4)

Lento, ma non troppo

(5)

ASSIGNMENT 18.8 Writing the *V/V* chord (EH, p. 413). Add the alto and tenor voices. Make a harmonic analysis.

(1) (2)

I V/V V I I V₆/V V I

(1) (2)

I V/V V I I V₆/V V I

(3)

i V₆/V i₆₄ V i

(3)

i V₆/V i₆₄ V i

(4) (5)

i V₇/V V i I V₆/V V I

(4) (5)

i V₇/V V i I V₆/V V I

(6)

I V₆/V V₄₂ I₆

(6)

I V₆/V V₄₂ I₆

(7)

6 4 3
i V₄/V V₇ i

(7)

6 4 3
7 #

(8)

4 2
i V₄/V V i

6 #5

(8)

4 2
6 #5

ASSIGNMENT 18.9 *Part-writing modulations* (EH, p. 414). Numbers 1–3: Fill in the inner voices and make a harmonic analysis. Numbers 4–5: Follow the same directions, and add nonharmonic tones of your choosing. These are Bach chorales. Compare your 4 with Bach chorale #192, and your 5 with Bach chorale #281, phrases 1, 2, 3, and 6 only.

(1)

6 6 6 7 #
6 # #
4 6 7 7

(2)

6 4 3
6 6 6 5 4 3
6
6 6 5

(3)

* 6 6 6 7 6 6

6 6 6 5 7 8 7 6 5

(4)

6 7 7 6 6 6

b - 6 7 7 6 b - 6 7 6 7

6 6 7 6

(5) Unfigured

ASSIGNMENT 18.10 Part-writing secondary dominant harmony other than V/V
(EH, p. 415).

(1) (2)

(3) (4)

(5)

(6)

7 # 7 4 6 b5 6 4 5 3

(7)

7 # 7 4 6 4 5 #

(8)

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

6 4 3 - - 6 5 3 - 3 4 2 # 7 #

(9)

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

APPENDIX

A Mini-Anthology of Music Compositions

This mini-anthology consists of complete short musical compositions and complete sections of works whose lengths would make complete presentations impractical. Each music excerpt in *Elementary Harmony* and in the chapters of this *Workbook* demonstrates a specific musical device as indicated by its chapter heading. Thus, when you study one of those excerpts, you know exactly what you are looking for. In this mini-anthology, no such identification is provided. This small collection gives you an opportunity to explore and to discover for yourself many examples of the materials of music composition that you are studying, such as chord progressions, nonharmonic tones, sequences, modulations, and melodic forms.

A given composition may include any specific theoretical concept presented in the text. But you need not have completed the text to discover items corresponding to the materials in the chapter you are currently studying, and to relate these to the composition as a whole. Compositions chosen for inclusion demonstrate primarily those materials presented in *Elementary Harmony*. However, we hope that your studies have provided not only an understanding of the principles upon which music composition has been based but also the realization that innumerable less commonly used deviations from “normal” practice can occur. It should be obvious that composers cannot have been expected to write using only basic materials from a given textbook and especially only from those covered in a first-year study. Therefore, in your explorations, you can expect to find examples of the following:

1. Materials already studied but used in unexpected ways. These may occur as a deviation from any harmonic or melodic concept generally considered as a common practice. For example, on page 236, in a rhapsody by Brahms, you will find the harmonic progression ii–vi instead of the expected ii–V or ii–vii^o.
2. Materials not yet covered in your studies. You should find most of these easy to understand. You will most frequently encounter
 - a. the diminished seventh chord, a most popular sonority in traditional harmony. This chord is simply a diminished triad with another minor third added. In C major, vii^o is B D F; vii^{o7} is B D F A^b. Diminished seventh chords usually function as secondary leading chords to other major or minor triads in the key; for example, in C major, G[#] B D is ^o/vi, and G[#] B D F is ^{o7}/vi (^o/ and ^{o7}/ imply vii^o/ and vii^{o7}/, respectively). In inversion, spell the chord in thirds. The lowest pitch name will be the secondary leading tone. See page 236 (Schumann, “Träumerei”), measure 15, where C[#], the lowest tone of C[#] E G B^b, is in the tenor voice leading to D of D F A.
 - b. modulation to closely related keys other than those included in *Elementary*

Harmony. Most of these make use of the principle of the common chord as illustrated on page 400 of the text.

Any other problem will provide excellent material for group discussion, particularly under the guidance of an instructor.

The first examples are the simplest, the last examples are in open score for instruments, and those between are in no particular pedagogical order.

Schumann, Robert, *Album for the Young*, Op. 68, "Humming Song"

Nicht schnell

p

5

Schumann, Robert, *Album for the Young*, Op. 68, "Little Romance"

Non allegro ♩ = 88

p

fp

fp

p

5

fp

fp

10

f sf sf sf dim. p

15

pp f sf sf

20

sf dim. p pp rit.

Schubert, Franz, Three Waltzes from
34 Valses Sentimentales, D. 779

(1)

f fz fz

5

fz fz

Musical score system 1, measures 1-10. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first system consists of two staves. The upper staff begins with a repeat sign and a *ff* dynamic marking. The lower staff starts with a whole rest. Measure 10 is marked with the number 10. The system concludes with a *p* dynamic marking.

Musical score system 2, measures 11-15. The upper staff continues with a *f* dynamic marking and features a fermata over the final measure. The lower staff continues with a *mf* dynamic marking. Measure 15 is marked with the number 15. The system ends with a double bar line.

Musical score system 3, measures 16-20. The upper staff begins with a second ending bracket labeled (2) and a *p* dynamic marking. It includes accents (*>*) over several notes. The lower staff provides harmonic support with chords. Measure 20 is marked with the number 20. The system ends with a double bar line.

Musical score system 4, measures 21-25. The upper staff starts with a *f* dynamic marking and includes accents (*>*) over several notes. The lower staff continues with chords. Measure 25 is marked with the number 25. The system ends with a double bar line.

Musical score system 5, measures 26-30. The upper staff begins with a *f* dynamic marking and includes accents (*>*) over several notes. The lower staff continues with chords. Measure 30 is marked with the number 30. The system ends with a double bar line.

1. 2.

cresc. *ff*

15

This system shows the first two endings of a musical phrase. The first ending leads to the second ending. The piece is in a key with three flats (B-flat major or D-flat minor). The first ending consists of a half note followed by a quarter note, while the second ending is a half note. The dynamic markings *cresc.* and *ff* are present. Measure 15 is indicated.

(3)

p

This system begins with a piano (*p*) dynamic. It features a melodic line in the right hand with a slur over measures 3 and 4, and a bass line with chords. Measure 3 is marked with a '3' and measure 4 with an 'A'.

5

This system continues the melodic and harmonic development. The right hand has a series of eighth notes with a slur over measures 5 and 6. The bass line consists of chords. Measure 5 is marked with a '5'.

f

10

This system starts with a forte (*f*) dynamic. The right hand has a melodic line with slurs over measures 7 and 8, and measures 9 and 10. The bass line has chords. Measure 10 is marked with a '10'.

15

This system continues with the melodic line in the right hand and chords in the bass line. Measure 15 is marked with a '15'.

Leggieramente

5

p

10

p

15

20

dim.

25

Brahms, Johannes (*arr.*), Three German Folk Songs

“All’ mein’ Gedanken”

(1) **Lebhaft und herzlich**

My love, the thoughts I have all day are

but of thee. My cho - sen one, my

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "but of thee. My cho - sen one, my". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

com - fort sweet, re - main with me.

The second system continues the musical score. The vocal line contains the lyrics "com - fort sweet, re - main with me.". The piano accompaniment continues with a similar melodic and harmonic structure, including a piano (*p*) dynamic marking.

Thine, thine a - lone I want to be, dear. Sor - row de -

dolce

The third system of the musical score features the vocal line with lyrics "Thine, thine a - lone I want to be, dear. Sor - row de -". The piano accompaniment includes a *dolce* marking and continues the melodic and harmonic development.

parts and hap - pi - ness is here when you are near.

The fourth system concludes the musical score on this page. The vocal line contains the lyrics "parts and hap - pi - ness is here when you are near.". The piano accompaniment continues with a piano (*p*) dynamic marking.

Musical score for the first system, featuring a vocal line and piano accompaniment in G major and 3/4 time.

“Da unten im Tale”

(2) *Sanft bewegt*

How — oft must I tell you, I love you al -

pp

Musical score for the second system, including the vocal line and piano accompaniment with lyrics. The tempo is marked *Sanft bewegt* and the dynamic is *pp*.

way. — If you will not be - lieve me Then I will not

dim.

Musical score for the third system, including the vocal line and piano accompaniment with lyrics. The dynamic is *dim.*

stay.

Musical score for the fourth system, including the vocal line and piano accompaniment with lyrics.

“Wie kumm’ ich dann de Pooz erenn?”

(3) **Lebhaft**

How can I en - ter in your house, Oh

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a common time signature. The piano accompaniment is written in grand staff notation, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The tempo and mood are indicated as 'Lebhaft' (Allegro).

tell me, sweet - heart mine? How will I pass your

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

watch - ful dog, oh tell me, sweet - heart mine? Give the dog a

pp

The third system concludes the musical score. The vocal line and piano accompaniment are consistent with the previous systems. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The dynamic marking *pp* (pianissimo) is present in the piano accompaniment.

friend - ly pat, he'll let you pass; I swear to that, oh

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics "friend - ly pat, he'll let you pass; I swear to that, oh". The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line. The key signature has one sharp (F#).

come, my lo - ver, come, oh come, my lo - ver,

The second system continues the vocal line with the lyrics "come, my lo - ver, come, oh come, my lo - ver,". The piano accompaniment continues with similar harmonic support, featuring a right-hand part with chords and a left-hand part with a steady bass line.

come!

The third system shows the vocal line with the lyrics "come!". The piano accompaniment continues, with a right-hand part that includes a dynamic marking of *f* (forte) and a left-hand part with a steady bass line. The system concludes with a double bar line.

Bach, Johann Sebastian,
Klavierbüchlein für Wilhelm Friedemann Bach,
"Praeludium," BWV 927

The first system of the musical score 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 B-flat major (two flats) and common time (C). The music begins with a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand.

The second system continues the piece. It features a change in the right-hand texture, with a more complex pattern of eighth notes and chords. A fingering '5' is indicated above the right hand. The left hand continues with a simple eighth-note accompaniment.

The third system shows the right hand playing a continuous stream of eighth-note chords, creating a dense harmonic texture. The left hand maintains its steady eighth-note accompaniment.

The fourth system begins with a measure marked '10'. The right hand continues with the eighth-note chordal pattern, while the left hand's accompaniment remains consistent.

The fifth system concludes the piece. It starts with a measure marked '15'. The right hand features a final flourish of eighth-note chords before ending on a whole note chord. The left hand concludes with a few final notes.

Andantino

mf *cresc.*

f *dim.* *mf* *p*

mf

dim. *cresc.* *dim.* *p*

Andante cantabile

dolce

f *p* *f*

5 *p* *p* *cresc.*

10 *p cresc.* *p* *f* *dolce* 15 *tr* *p*

cresc. *f* *p* 20 *p*

pp *pp*

25 *cresc.* *f* *p*

30

sf *p* *cresc.*

sf *p* *cresc.*

35

f

Grieg, Edvard, *Solveig's Song*

Un poco andante *p*

The win - ter may wane and the spring - time go by, the

5

spring - time go by, The sum - mer too may van - ish, the

Red. *

10 *cresc.*

year—may— die, the— year— may— die; But one day you'll re- turn, that in

truth— I know, in truth— I— know, And here,— I'll a - wait you as I

15 *f*

prom-ised long a - go, I prom - ised long a - go.—

Allegro

Violin

Piano

p

5

10

cresc.

5

p

15

3

6

Beethoven, Ludwig van, Sonata for Piano, Op. 2, No. 2

Largo appassionato (♩ = 76)

M.T. tenuto sempre

mf *p* *tr* *p* *tenuto* *sf* 15 *sf*
p *sf* *sf* *cresc.* *sf*
staccato

Schumann, Robert, *Kinderszenen*, "Träumerei"

Lento, con gran espressione (♩ = 56)

p *sf* *sf* *ff* *p* *ritard*
 5 10

15 *ritard*

20 *ritard* *p*

Brahms, Johannes, Rhapsody, Op. 118, No. 5

Andante
p *espressivo*

5 *più espress.*

rit. *dim.* *p* 10

Andante sostenuto (♩ = 56)

m.d.
m.s.

5

sf
p
sf

5

10

15

pp dolcissimo

20

f raseggiando

25

30

First system of a piano score, measures 25-30. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of chords and eighth notes.

35

con forza

Second system of a piano score, measures 31-36. The right hand has a melodic line with a slur and an accent. The left hand continues with a rhythmic accompaniment. The instruction *con forza* is written above the right hand.

p *f*

Third system of a piano score, measures 37-43. The right hand has a melodic line with a slur and accents. The left hand continues with a rhythmic accompaniment. Dynamics *p* and *f* are indicated.

40

rall. e dim. sempre *p*

Fourth system of a piano score, measures 44-50. The right hand has a melodic line with a slur and accents. The left hand continues with a rhythmic accompaniment. The instruction *rall. e dim. sempre* is written above the right hand, and *p* is written below the right hand.

45

pp *morendo* *PPP*

Fifth system of a piano score, measures 51-56. The right hand has a melodic line with a slur and accents. The left hand continues with a rhythmic accompaniment. Dynamics *pp*, *morendo*, and *PPP* are indicated.

Corelli, Arcangelo, Sonata VI, "Corrente"

Allegro

6 # 6 5 6 (6)

b # 5 6 b # 6 # #

6 5 b b 6 5 6 6 5 6 6 3

6 5 7 # 6 6 6 5 b #

Haydn, Franz Joseph, Quartet in F Major, Op. 3, No. 5*

Andante cantabile
dolce

con sordini
pizz.
pizz.
pizz.

5
10
15

*Although this work has long been attributed to Haydn, recent research indicates it to be Quartet No. 18 by Roman Hoffstetter (1742–1815).

Musical score system 1, measures 1-4. The system consists of four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The music is in 2/4 time. Measure 1 starts with a treble clef and a key signature of one sharp (F#). The melody in the top staff features eighth-note patterns with slurs. The piano accompaniment in the second and third staves consists of eighth-note chords and single notes. The bass line in the bottom staff is sparse, with rests and occasional notes.

Musical score system 2, measures 5-8. The system continues with four staves. The melody in the top staff continues with eighth-note patterns. The piano accompaniment in the second and third staves maintains a consistent eighth-note texture. The bass line in the bottom staff remains sparse with rests.

Musical score system 3, measures 9-12. The system continues with four staves. Measure 9 is marked with the number 25. The melody in the top staff continues with eighth-note patterns. The piano accompaniment in the second and third staves maintains a consistent eighth-note texture. The bass line in the bottom staff remains sparse with rests.

Musical score system 4, measures 13-16. The system continues with four staves. Measure 13 is marked with the number 30. The melody in the top staff continues with eighth-note patterns. The piano accompaniment in the second and third staves maintains a consistent eighth-note texture. The bass line in the bottom staff remains sparse with rests.

35

This system contains measures 35 through 40. The top staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 39. The middle two staves provide accompaniment with eighth-note patterns. The bottom staff has a bass line with quarter and eighth notes.

40

This system contains measures 40 through 45. The top staff continues the melodic line with eighth notes and a triplet of eighth notes in measure 43. The middle two staves continue the accompaniment. The bottom staff continues the bass line.

45

This system contains measures 45 through 50. The top staff features a melodic line with eighth notes and a triplet of eighth notes in measure 48. The middle two staves continue the accompaniment. The bottom staff continues the bass line.

50

This system contains measures 50 through 55. The top staff features a melodic line with eighth notes and a triplet of eighth notes in measure 53. The middle two staves continue the accompaniment. The bottom staff continues the bass line.

55

This system contains measures 55 through 59. The top staff features a melodic line with eighth-note patterns and slurs. The middle staff has a steady eighth-note accompaniment. The bottom staff provides a bass line with occasional rests and a few notes.

60

This system contains measures 60 through 64. The melodic line continues with eighth-note runs and slurs. The accompaniment remains consistent with eighth notes. The bass line shows some rhythmic variation with rests.

65 67

This system contains measures 65 through 69. Measures 65 and 67 are marked with their respective measure numbers. The melodic line shows some phrasing with slurs. The accompaniment and bass line continue their respective parts.

70

This system contains measures 70 through 74. The melodic line features more complex phrasing with slurs and ties. The accompaniment and bass line provide a steady foundation.

Andantino tranquillo

1st Violin
mp dolce

2nd Violin
mp dolce

Viola
mp dolce

Cello
mp dolce

5

10

mp *mf*

mp *mf*

mp *mf*

mp *mf*



Musical score system 1, measures 1-14. It features four staves: Treble, Violin, Viola, and Bass. The key signature is one sharp (F#). Dynamics include *mp* and *mf*. The music consists of flowing eighth-note patterns with some slurs and accents.



Musical score system 2, measures 15-19. It features four staves. Measure 15 is marked with a '15'. Dynamics include *mf*. Performance instructions include *div.* (divisi) and *unis.* (unison).



Musical score system 3, measures 20-24. It features four staves. Measure 20 is marked with a '20'. Dynamics include *mp*, *mf*, and *p*. Performance instructions include *div.* and *unis.*.



Musical score system 4, measures 25-28. It features four staves. Measure 25 is marked with a '25'. Dynamics include *mf*. Performance instructions include *rall.* (rallentando), *div.*, and *Much slower*. The time signature changes to 6/4. The system ends with a double bar line and a repeat sign.

Allegro

Violin I

Violin II

Viola

Violoncello & Contrabass

f

f

5

tr

tr

10

p

p

p

p

15

tr
p
sf
tr
p
sf
p

Detailed description: This system contains measures 15 through 19. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 15 starts with a treble clef staff containing a melodic line with a trill (tr) and a piano (p) dynamic. The bass clef staff has a bass line. Measures 16-18 continue the melodic and bass lines. Measure 19 features a trill (tr) in the treble clef staff and a piano (p) dynamic, with a fortissimo (sf) dynamic in the bass clef staff.

20

tr
sf
p
tr
cresc.
f
sf
p
cresc.
f
sf
p
cresc.
f

Detailed description: This system contains measures 20 through 24. It features four staves. Measure 20 begins with a trill (tr) in the treble clef staff, a fortissimo (sf) dynamic, and a piano (p) dynamic. The bass clef staff has a fortissimo (sf) dynamic. Measures 21-23 show a crescendo (cresc.) in the treble clef staff, with a fortissimo (f) dynamic in the bass clef staff. Measure 24 features a trill (tr) in the treble clef staff and a fortissimo (f) dynamic in the bass clef staff.

25

Detailed description: This system contains measures 25 through 29. It features four staves. Measure 25 starts with a treble clef staff containing a melodic line with a trill (tr) and a piano (p) dynamic. The bass clef staff has a bass line. Measures 26-28 continue the melodic and bass lines. Measure 29 features a trill (tr) in the treble clef staff and a piano (p) dynamic in the bass clef staff.

Musical score system 1, measures 28-31. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features piano (*p*) dynamics and includes triplet markings (3) in measures 28, 29, and 30. Measure numbers 30 and 31 are indicated above the first staff.

Musical score system 2, measures 32-35. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features piano (*p*) dynamics and includes a triplet marking (3) in measure 32. Measure number 35 is indicated above the first staff.

Musical score system 3, measures 36-39. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features forte (*f*) dynamics and includes trill markings (*#tr*) in measures 36, 37, and 38. A triplet marking (3) is present in measure 39. Measure numbers 36, 37, 38, and 39 are indicated above the first staff.

40

Musical score for measures 40-43. The score is in G major (one sharp) and 3/4 time. It consists of four staves: two treble clefs and two bass clefs. Measure 40 starts with a treble clef staff containing a quarter rest followed by a triplet of eighth notes. The bass clef staff has a steady eighth-note accompaniment. Measures 41 and 42 continue the accompaniment. Measure 43 features a piano (*p*) dynamic marking in both the upper treble and lower bass staves.

45

Musical score for measures 44-47. The score continues with four staves. Measures 44 and 45 feature a trill (*#tr*) in the upper treble staff. Measure 46 has a trill (*#tr*) in the upper treble staff and a forte (*f*) dynamic marking in the lower bass staff. Measure 47 features a trill (*#tr*) in the upper treble staff, a forte (*f*) dynamic marking in the lower bass staff, and a triplet of eighth notes in the upper treble staff.

50

Musical score for measures 48-51. The score continues with four staves. Measure 48 has a triplet of eighth notes in the upper treble staff. Measure 49 has a trill (*tr*) in the upper treble staff. Measure 50 has a trill (*tr*) in the upper treble staff. Measure 51 has a trill (*tr*) in the upper treble staff.

55

tr

p

p

p

Haydn, Franz Joseph, Quartet, Op. 71, No. 3

Vivace ♩ = 110

5

p

p

p

p

10

f

f

p

p

p

p

f

f

f

f

mf

p

15

20

p *f* *f*

p *f* *f*

p *f* *f*

p *f*

This system contains measures 20 through 24. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music is in a key with two flats and a 3/4 time signature. Measures 20-21 show a piano (*p*) dynamic, while measures 22-24 are marked forte (*f*). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

25

tr

30

tr *tr* *tr* *tr*

This system contains measures 25 through 34. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music continues in the same key and time signature. Measures 25-26 feature a trill (*tr*) in the Treble 1 staff. Measures 27-30 show a trill (*tr*) in the Bass 1 staff. Measures 31-34 feature a trill (*tr*) in the Treble 1 staff. The notation includes eighth and sixteenth notes, rests, and trills.

35

sf *sf* *sf*

This system contains measures 35 through 39. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music continues in the same key and time signature. Measures 35-39 feature a fortissimo (*sf*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs.



Musical score system 1, measures 35-45. The system consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has two flats. Measures 35-40 feature trills (tr) in the upper staves. Measure 45 is marked *m.v.*



Musical score system 2, measures 46-54. The system consists of four staves. Measures 46-54 feature melodic lines with slurs and ties. Measure 50 is marked *m.v.*



Musical score system 3, measures 55-60. The system consists of four staves. Measures 55-60 feature a complex rhythmic pattern with many sixteenth notes. Measure 55 is marked *m.v.*



Musical score system 4, measures 61-64. The system consists of four staves. Measures 61-64 feature a complex rhythmic pattern with many sixteenth notes. Measure 61 is marked *m.v.* and *tr*. Measure 64 is marked *p*.

Musical score system 1, measures 35-45. The system consists of four staves. The top staff is in treble clef, the second and third staves are in alto clef, and the bottom staff is in bass clef. The key signature has two flats. Measures 35-40 feature a melodic line with trills (tr) and slurs. Measure 40 is marked with the number '40'. Measures 41-45 continue the melodic line, with measure 45 marked with the number '45'. The dynamic marking *m.v.* is present in measures 41, 42, and 43.

Musical score system 2, measures 46-54. The system consists of four staves. The top staff is in treble clef, the second and third staves are in alto clef, and the bottom staff is in bass clef. The key signature has two flats. Measures 46-54 feature a melodic line with slurs and ties. Measure 50 is marked with the number '50'. The dynamic marking *m.v.* is present in measure 46.

Musical score system 3, measures 55-60. The system consists of four staves. The top staff is in treble clef, the second and third staves are in alto clef, and the bottom staff is in bass clef. The key signature has two flats. Measures 55-60 feature a melodic line with slurs and ties. Measure 55 is marked with the number '55'. The dynamic marking *m.v.* is present in measure 55.

Musical score system 4, measures 61-64. The system consists of four staves. The top staff is in treble clef, the second and third staves are in alto clef, and the bottom staff is in bass clef. The key signature has two flats. Measures 61-64 feature a melodic line with trills (tr) and slurs. Measure 61 is marked with the number '60' and the dynamic marking *p*. The dynamic marking *p* is also present in measure 62.

Allegretto scherzando

Musical score for woodwinds and brass instruments. The score is in 2/4 time and G major. It includes parts for Flauto I, Flauto II (Fl. piccolo), Oboi I.II, Clarinetti I.II.A, Fagotti I.II, Corni F (I.II), and Corni III.IV. The woodwinds play melodic lines with dynamics ranging from *p* to *f*. The brass instruments play a rhythmic accompaniment of eighth notes, starting with a *f* dynamic. The Flauto I part has a fingering '5' above the first measure. The Oboe I.II part has an 'a2' marking above the first measure. The Clarinet I.II.A part has a '2' marking above the first measure. The Bassoon I.II part has a 'p' marking below the first measure. The Horn I.II part has a 'f' marking below the first measure. The Horn III.IV part has a 'f' marking below the first measure. The Timpani and Triangolo parts are marked with a double bar line and a repeat sign, indicating they are not played in this section.

Allegretto scherzando

Musical score for string instruments. The score is in 2/4 time and G major. It includes parts for Violini I and II, Viola, Violoncelli, and Contrabassi. The strings play a rhythmic accompaniment of eighth notes, starting with a *f* dynamic. The Violoncelli part has a *p* dynamic marking below the first measure. The Contrabassi part has a *pizz.* marking below the first measure. The Violini I and II parts have a *f* dynamic marking below the first measure. The Viola part has a *f* dynamic marking below the first measure.

Fl. I
Fl. II
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. III.
Cor. F.
III. IV.
Timp. E. H.
Trgl.
I.
Viol.
II.
Vla.
Vcl.
Cb.

10
p
p
p
p
p
p
p
pizz.
arco

Solo
p

Detailed description: This is a page of a musical score for an orchestra, page 254. The score is arranged in systems. The first system includes Flute I and II, Oboe I and II, Clarinet I and II A, and Bassoon I and II. The second system includes Cor Anglais I, III, and IV. The third system is for Timpani (E and H). The fourth system is for Trgl. (Triangle). The fifth system includes Violin I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as notes, rests, and dynamic markings. A measure number '10' is indicated at the top of the first system. Dynamic markings include *p* (piano) and *pizz.* (pizzicato). Performance instructions include 'Solo' for the Trgl. and 'arco' for the Cb. The key signature has one sharp (F#) and the time signature is 4/4.

Fl. I. 15 *rit.* *pp*

Fl. II. *pp*

Ob. I. II. *pp*

Cl. I. II. A. *pp*

Fag. I. II. *pp*

I. II. *pp*

Cor. F. III. IV. *pp*

Timp. E. H.

Trgl. *pp*

I. *rit.* *pp*

Viol. II. *cresc.* *pp*

Vla. *cresc.* *pp*

Vcl. *arco* *pp*

Cb. *pp*

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