

## EXERCISE 1-1 Pitch identification

PART A. For each of the notes written on the Grand Staff below, provide the letter name and octave designation. The first is done for you.

SET 1

Grand Staff notation for Set 1. Treble clef: B<sup>b5</sup>, G, A, B<sup>b5</sup>, C, D, E, F, G, A, B, C. Bass clef: B<sup>b4</sup>, A, G, F, E, D, C, B<sup>b3</sup>, A, G, F. Octave designations: B<sup>b5</sup>, C<sup>6</sup>, G<sup>3</sup>.

SET 2

Grand Staff notation for Set 2. Treble clef: B<sup>b4</sup>, A, G, F, E, D, C, B<sup>b3</sup>, A, G, F. Bass clef: B<sup>b4</sup>, A, G, F, E, D, C, B<sup>b3</sup>, A, G, F. Octave designations: B<sup>b4</sup>, C, G<sup>3</sup>.

PART B. For each of the notes written on the movable C clefs below, provide the letter name and octave designation beneath the staff. Take care to distinguish between alto and tenor clef. The first is done for you.

SET 1

Movable C clef notation for Set 1 (C<sup>4</sup>). Notes: C<sup>4</sup>, B, A, G, F, E, D, C, B, A, G, F. Octave designations: C<sup>4</sup>, C<sup>3</sup>, G<sup>2</sup>.

SET 2

Movable C clef notation for Set 2 (F<sup>3</sup>). Notes: F<sup>3</sup>, E, D, C, B, A, G, F, E, D, C, B, A, G, F. Octave designations: F<sup>3</sup>, C<sup>3</sup>, G<sup>1</sup>.

## EXERCISE 1-2 Pitch notation

PART A. Given the letter name and octave designation, draw the following notes on the Grand Staff below in the most logical position. In some cases, it may make sense to notate the pitch in either treble or bass clef (either is fine). Be careful to notate the sharp or flat on the line or space that immediately precedes the note that is modified. The first is done for you.

SET 1

E $\flat$ 3    D2    C4    A $\flat$ 5    B $\flat\flat$ 6    G3    C $\sharp$ 3    F\*2    C $\flat$ 5    E4

SET 2

A1    E $\sharp$ 2    B5    D $\flat$ 3    F6    E5    D $\sharp$ 1    C\*6    A $\flat$ 3    G6

PART B. Given the letter name and octave designation, draw the following notes on the movable C clefs below. The first is done for you. Take special care to distinguish between alto and tenor clef, to notate the sharp or flat on the line or space that immediately precedes the note that is modified, and to place the note in the correct octave

SET 1



G $\flat$ 4    B2    C\*5    A $\flat\flat$ 3    E $\flat$ 4    G3    C $\sharp$ 3    F4    C4    E3    A4    D $\flat$ 3    B $\flat$ 4    D4    F\*3

SET 2

B3    F $\sharp$ 2    C5    A3    E4    G $\sharp$ 3    C3    F $\sharp$ 4    C $\flat$ 4    E3    A $\flat$ 4    D $\flat$ 4    B4    D3    F3

## EXERCISE 2-1 Metric organization

For each time signature, provide the number of beats per bar, the value of the beat, and the division level. When possible, use beams to show the division level within each beat group. The first is done for you.

time signature:	$\frac{4}{4}$	$\frac{3}{8}$	$\frac{2}{2}$	$\frac{4}{16}$	$\frac{3}{2}$	$\frac{2}{4}$	$\frac{4}{8}$
# of beats per bar:	four						
value of the beat:							
division level:							

# EXERCISE 2-2 Beaming & barring measures

PART A. Beaming. Beneath each example or on a separate piece of paper, re-notate the passage so that beaming conforms to the given meter. Any durations within a single beat group should be beamed together. The first is done for you with some annotations.

EXAMPLE



Re-notated as:



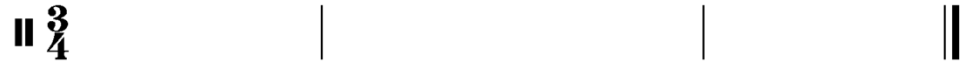
Beat groups beamed together

Separate beat groups not beamed together

(1)



Re-notated as:



(2)



Re-notated as:



(3)




Re-notated as:

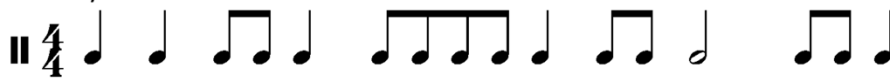


PART B. Barring Measures. For each example, provide the number of beats per bar and the value of the beat. Then add the missing bar lines, including final bar lines at the end of each example, according to the time signature. The first is done for you with some annotations.

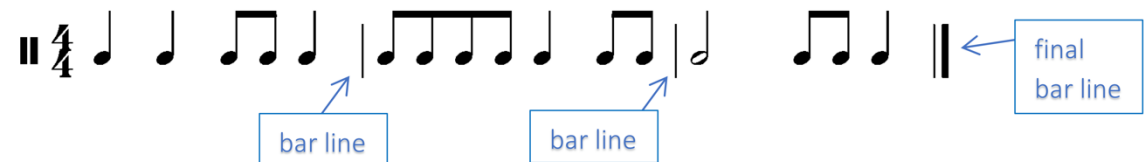
EXAMPLE

# of beats per bar: 4  
 value of the beat: 

Given rhythm:



With bar lines:



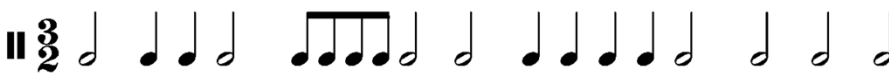
(1)

# of beats per bar: \_\_\_\_\_  
 value of the beat: \_\_\_\_\_



(2)

# of beats per bar: \_\_\_\_\_  
 value of the beat: \_\_\_\_\_



(3)

# of beats per bar: \_\_\_\_\_  
 value of the beat: \_\_\_\_\_



(4)

# of beats per bar: \_\_\_\_\_  
 value of the beat: \_\_\_\_\_



## EXERCISE 2-3 Practicing rhythmic dictation

Apply your skills by doing another rhythmic dictation. Copy the following setup on your own paper or use the setup below:



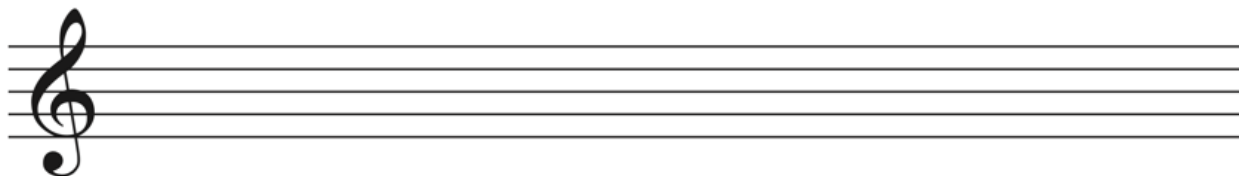
Have a pencil and eraser handy, and use the video online to listen to and complete the rhythmic dictation.

URL: <https://youtu.be/nYN376f3TMI>

## EXERCISE 3-1 Major scales in context

### B MAJOR

Write the ascending B major scale below or on a piece of staff paper. Bracket the location of all half steps.

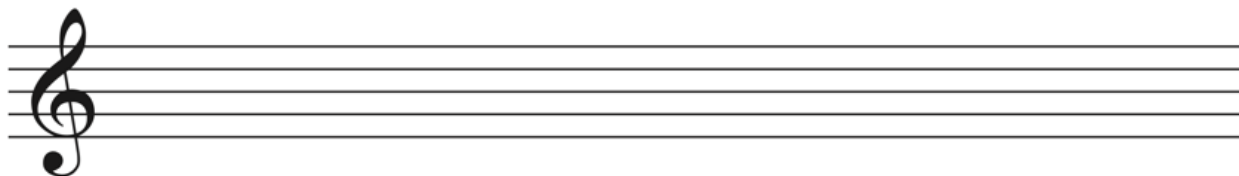


Listen for the B major scale in the following example.

Worksheet example 3-1. Patrick Wolf, "The Magic Position," 0:00–0:29 (audio)

### C MAJOR

Write the ascending and descending C major scale below or on a piece of staff paper. Bracket the location of all half steps.



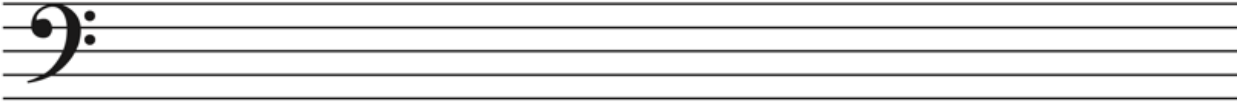
Find the ascending and descending forms of the C major scale in the following example.



Worksheet example 3-2. Wolfgang Amadeus Mozart, Variations on "Ah, vous, dirai-je, Maman," var. 7

## D-FLAT MAJOR

Write the ascending D-flat major scale below or on a piece of staff paper. Bracket the location of all half steps.

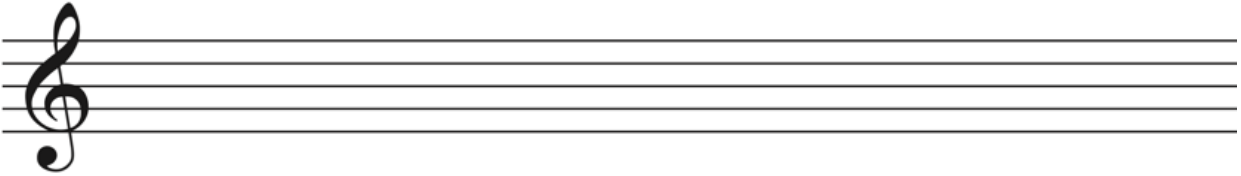


Listen for the D-flat major scale in the following example.

Worksheet example 3-3. The Beatles, "Across the Universe," 3:13–3:37 (audio)

## F MAJOR

Write the ascending F major scale below or on a piece of staff paper. Bracket the location of all half steps.



Find the F major scale in the following example.

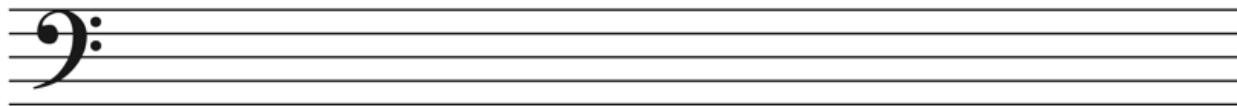


Example from <https://musictheoryexamples.com/1scales/ScF.pdf> by Timothy Cutler

Worksheet example 3-4. Franz Joseph Haydn, Violin Concerto no. 1 in C major, mvt. 2, mm. 1–

## D MAJOR

Write the D major scale below or on a piece of staff paper. Bracket the location of all half steps.



Find the D major scale in the following example. Bonus: can you find a G-major scale in this excerpt, too?

Overture

Keyboard

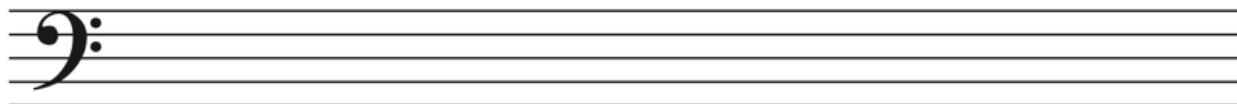


Example from <https://musictheoryexamples.com/1scales/ScA.pdf> by [Timothy Cutler](#)

Worksheet example 3-5. Johann Sebastian Bach, Keyboard Partita no. 4 in D major, BWV 828, Overture, mm. 1–5

## G MAJOR

Write the ascending and descending G major scale below or on a piece of staff paper. Bracket the location of all half steps.



Listen for the G major scale in the following example.

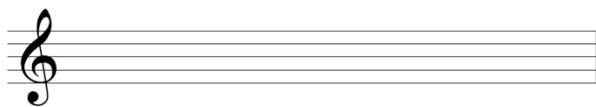
Worksheet example 3-6. Audrye Sessions, “Where You’ll Find Me,” 2:22–3:06 (audio)

## EXERCISE 4-1 Major scales & key signatures

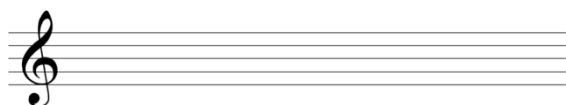
PART A. On the staff provided or on a separate sheet of staff paper, write the notes for each major scale. Place accidentals on the line or space immediately preceding the notes they modify. Do not use key signatures. Finally, bracket the location of all half steps. The first is done for you.



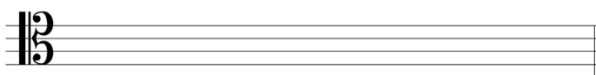
G major scale



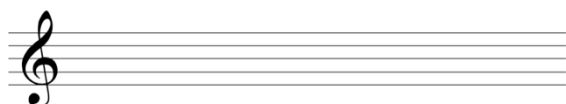
D major scale



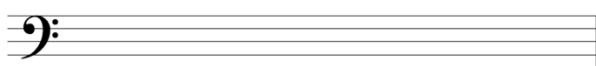
F# major scale



E major scale



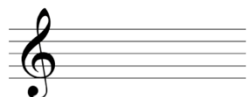
Eb major scale



Ab major scale

PART B. Provide key signatures for the specified keys.

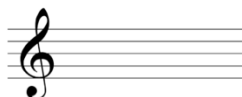
### SET 1



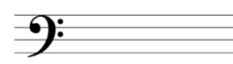
A major



Db major

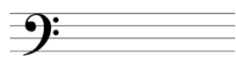


G major



F# major

### SET 2



B major



F major

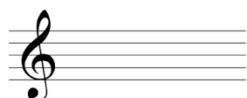


Bb major



Gb major

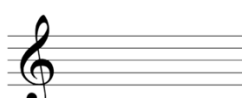
### SET 3



Eb major



E major



C major



B major

# EXERCISE 5-1 Drills with major & minor intervals

PART A. Complete the following intervals, given the lower note.

SET 1

Musical staff in bass clef with five measures. Each measure contains a single note. Below each measure is a label for the interval to be completed:

- Measure 1: Note G2, label M6
- Measure 2: Note F2, label M2
- Measure 3: Note E2, label m7
- Measure 4: Note D2, label M2
- Measure 5: Note C2, label m3

SET 2

Musical staff in treble clef with five measures. Each measure contains a single note. Below each measure is a label for the interval to be completed:

- Measure 1: Note G4, label m2
- Measure 2: Note A4, label M3
- Measure 3: Note B4, label m2
- Measure 4: Note F4, label m6
- Measure 5: Note E4, label M7

PART B. Provide the label (quality and number) for the following intervals.

SET 3

Musical staff in bass clef with six measures. Each measure contains two notes. Below each measure is a blank line for labeling the interval:

- Measure 1: Notes G2 and A2
- Measure 2: Notes G2 and F2
- Measure 3: Notes G2 and E2
- Measure 4: Notes G2 and F2
- Measure 5: Notes G2 and F2
- Measure 6: Notes G2 and A2

SET 4

Musical staff in treble clef with six measures. Each measure contains two notes. Below each measure is a blank line for labeling the interval:

- Measure 1: Notes G4 and A4
- Measure 2: Notes G4 and F4
- Measure 3: Notes G4 and F4
- Measure 4: Notes G4 and A4
- Measure 5: Notes G4 and F4
- Measure 6: Notes G4 and E4

## EXERCISE 5-2 Analysis of Judith Cloud, *Six Forays*, mvt. 2

Listen to Judith Cloud's *Six Forays for Flute and Clarinet* and provide labels for each harmonic interval formed between the flute and clarinet in the score below. The first measure is done for you.

C Score 2. Slowly and freely with rubato

Flute *mp* *mf*

Clarinet *mp* *mf* *mp*

m3 m6 m10 m10

Fl. *mp* *pp*

Cl. *pp*

Worksheet example 5-1. Judith Cloud, *Six Forays for Flute and Clarinet*, mvt. 2 (score and audio)

## EXERCISE 6-1 Minor scales in context

### D NATURAL MINOR

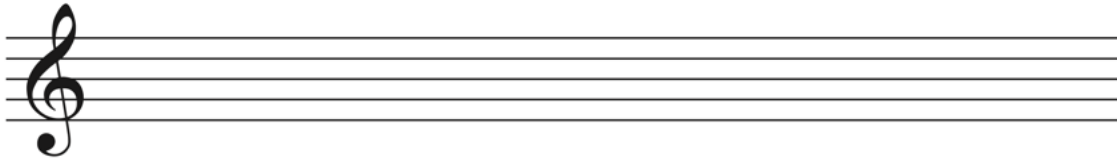
Write the ascending D natural minor scale below or on a separate piece of staff paper. Bracket the location of all half steps.



Listen for scale-degrees 3-2-7-1 (me re te do) from the D natural minor scale in the following example.

**Worksheet example 6-1. Sherwood Schwartz and George Wyle, "The Ballad of Gilligan's Isle," theme from *Gilligan's Island*, 0:10–0:23 (audio)**

Now, write the descending form of the D natural minor scale in treble clef below or on a separate sheet of staff paper. All of the notes should be identical in spelling to how they appear in the ascending version.

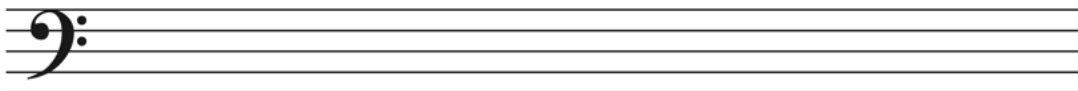


Listen for this descending scale in the following example.

**Worksheet example 6-2. James Horner, "To the Forest," from the soundtrack to *Apocalypto*, 0:23–0:53 (audio)**

### C HARMONIC MINOR

Write the ascending C harmonic minor scale below or on a separate sheet of staff paper. Bracket the location of all half steps.

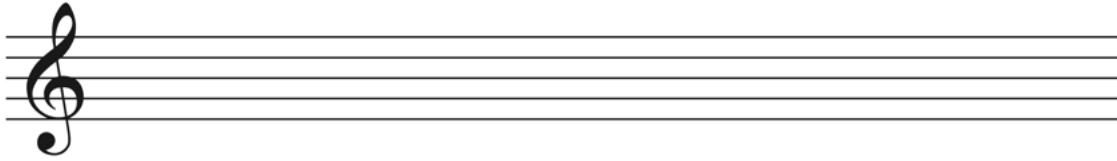


Listen for the C harmonic minor scale in the following example.

**Worksheet example 6-3. Jeff Moss, "Eight Beautiful Notes," 0:37–1:17 (audio)**

## A HARMONIC MINOR

Write the ascending A harmonic minor scale below or on a separate sheet of staff paper. Bracket the location of all half steps.



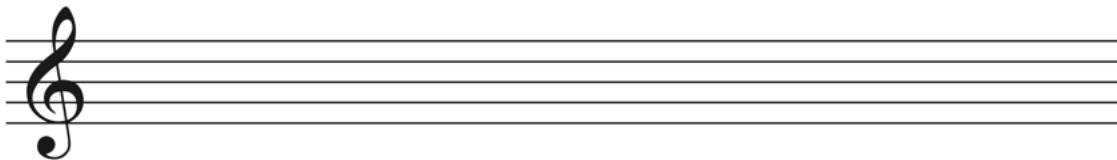
Find the A harmonic minor scale in the following example.



Worksheet example 6-4. W. A. Mozart, K. 305, Violin Sonata no. 21 in A major, mvt. 2, var. 5

## A MELODIC MINOR

Write the ascending and descending A melodic minor scale below or on a separate piece of staff paper. Bracket the location of all half steps.



Find both ascending and descending forms of this scale in Worksheet example 6-5.



Worksheet example 6-5. Antonio Vivaldi, Concerto for Two Violins in A Minor, RV. 522, mvt. 1, mm. 1-4



## EXERCISE 7-1 Aural meter ID

First, access the playlist here: [Spotify playlist for aural meter ID](#)

Full URL for playlist:

<https://open.spotify.com/playlist/1OfT7VciNTZgl48ytwYuVX?si=ef3105eae7b44229>

Choose a track, and play up to 60 seconds of it. While listening, find the beat on your body. Then, in whatever order works best for you, determine how the beat is divided, either in groups of two (simple) or three (compound). Find the downbeat and an appropriate conducting pattern (duple, triple, or quadruple).



Once you have determined the meter type, check your answer with the key here: [Answers to EXERCISE 7.1 Aural meter ID](#)

Full URL for answer key:

<https://pressbooks.mcalester.digital/multimodal musicianship/files/2023/06/Answers-to-EXERCISE-7.1-Aural-meter-ID.pdf>

## EXERCISE 7-2 Metric organization

For each time signature, specify whether the meter is simple or compound, and provide the number of beats per bar, the value of the beat, and the division level. When possible, use beams to show the division level within each beat group. The first is done for you.

time signature:	$\frac{6}{8}$	$\frac{4}{4}$	$\frac{12}{16}$	$\frac{9}{4}$	$\frac{3}{8}$	$\frac{6}{4}$	$\frac{9}{8}$
simple or compound:	compound						
# of beats per bar:	two						
value of the beat:							
division level:							

time signature:	$\frac{2}{8}$	$\frac{3}{4}$	$\frac{12}{8}$	$\frac{9}{2}$	$\frac{3}{2}$	$\frac{6}{2}$	$\frac{4}{8}$
simple or compound:							
# of beats per bar:							
value of the beat:							
division level:							

## EXERCISE 7-3 Beaming

Beneath each example, re-notate the passage so that beaming conforms to the given meter. Whenever possible, durations within a beat group should be beamed together. The first is done for you.

EXAMPLE



Re-notated as:



(a)



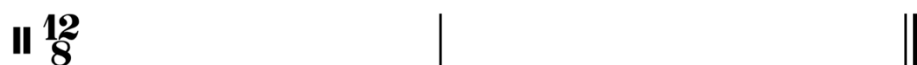
Re-notated as:



(b)



Re-notated as:



(c)



Re-notated as:



(d)



Re-notated as:

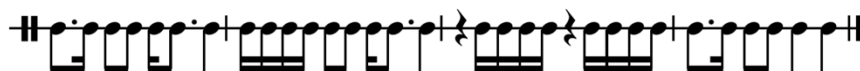




## EXERCISE 7-5 Time signatures

For each of the following excerpts, determine the best possible time signature and write it on the blank provided above the excerpt. Pay special attention to how groups of notes are beamed in ambiguous cases. The first is done for you.

EXAMPLE Time Signature:  $\frac{4}{4}$



(a) Time Signature: \_\_\_\_\_



(b) Time Signature: \_\_\_\_\_



(c) Time Signature: \_\_\_\_\_



(d) Time Signature: \_\_\_\_\_



(e) Time Signature: \_\_\_\_\_



(f) Time Signature: \_\_\_\_\_



## EXERCISE 8-1 Lydian in context

The lydian scale is like major with a raised scale-degree 4 (fi).

**C lydian.** Write the C lydian scale below or on a separate piece of staff paper.



Listen to and study its use in the following examples.

Assez vif



The musical score consists of two systems of piano accompaniment. Each system has a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays a melodic line with various ornaments and dynamics, while the left hand provides a steady accompaniment of chords. The tempo is marked 'Assez vif' and the dynamics range from mezzo-forte (mf) to forte (f).

Worksheet example 8-1. Francois Poulenc, “Valse”

Worksheet example 8-2. Danny Elfman, theme from *The Simpsons* (audio)

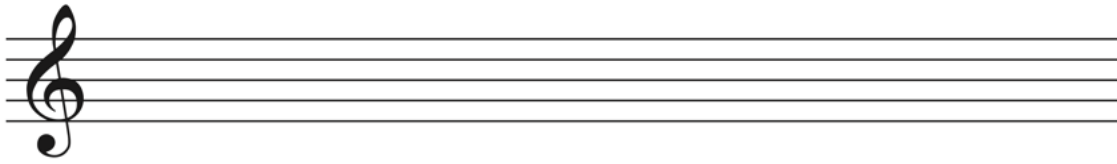
Worksheet example 8-3. Björk, “Unravel” (audio)

**G lydian.** After writing the G lydian scale below or on a separate sheet of staff paper, listen to and study its use in Worksheet example 8-4.



Worksheet example 8-4. The Crystals, “He Hit Me” (audio)

**F lydian.** Compare the previous example to Worksheet example 8-5 after writing the F lydian scale below or on a separate sheet of staff paper.

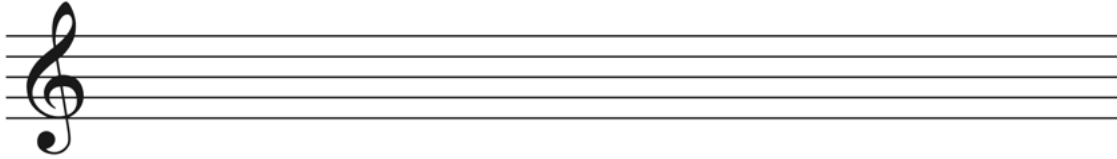


**Worksheet example 8-5. Grizzly Bear, "He Hit Me" (audio)**

## EXERCISE 8-2 Mixolydian in context

The mixolydian scale is like major with a lowered scale-degree 7 (te).

**F-sharp mixolydian.** After writing the F-sharp mixolydian scale below or on a separate sheet of staff paper, listen to and study its use in Worksheet example 8-6.



### I. - Dieu! qu'il la fait bon regarder!

*Très modéré soutenu et expressif*

SOPRANOS  
Dieu! qu'il la fait bon re - gar -

CONTRALTOS  
Dieu! qu'il la fait bon re - gar -

TÉNORS  
Dieu! qu'il la fait bon re - gar -

BASSES  
Dieu! qu'il la fait bon re - gar -

- der La gra - ci - eu - se bonne et bel - le;

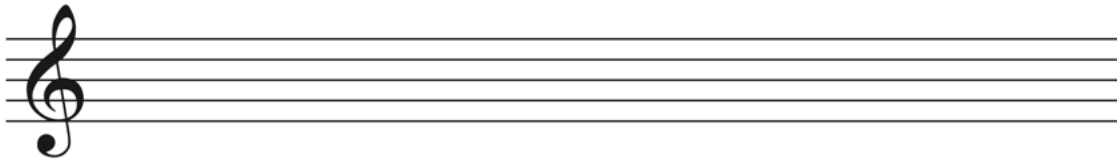
- der La gra - ci - eu - se bonne et bel - le;

- der La gra - ci - eu - se bonne et bel - le;

- der La gra - ci - eu - - se bonne et bel - - - le;

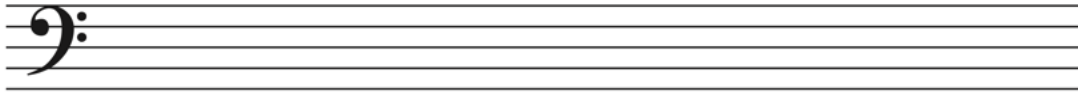
Worksheet example 8-6. Claude Debussy, *Trois Chansons*, no. 1, mm. 1-5

**E mixolydian.** After writing the E mixolydian scale below or on a separate sheet of staff paper, listen to and study its use in Worksheet example 8-7.



**Worksheet example 8-7. The Beatles, “Day Tripper,” 0:00–0:24 (audio)**

**C-sharp mixolydian.** After writing the C-sharp mixolydian scale below or on a separate sheet of staff paper, listen to and study its use in Worksheet example 8-8. The chord progression in this example is derived from the C-sharp mixolydian scale.



**Worksheet example 8-8. Guns N’ Roses, “Sweet Child O’ Mine,” 0:15–0:31 (audio)**

## EXERCISE 8-3 Phrygian in context

The phrygian scale is like natural minor with a lowered scale-degree 2 (ra).

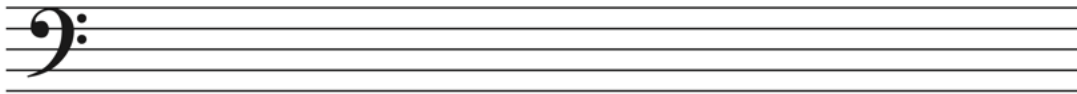
**G phrygian.** After writing the G phrygian scale below or on a separate sheet of staff paper, listen to and study its use in Worksheet example 8-9 and Worksheet example 8-10.



**Worksheet example 8-9. Benjamin Britten, “In Freezing Winter Night,” opening**

**Worksheet example 8-10. Brian Eno, *Neroli***

**C-sharp phrygian.** After writing the C-sharp phrygian scale below or on a separate sheet of staff paper, listen to and study its use in Worksheet example 8-11.



*♩* = 80 *mf*

Lead Vocal

Where is the line \_\_\_ with you? Where is the \_\_\_ line \_\_\_\_\_ with you? Where is the

Growling Bass

*p*

4

Lead

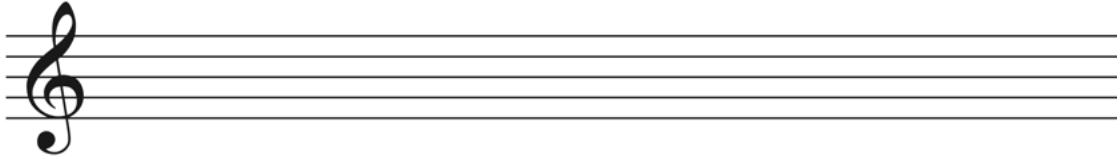
line \_\_\_ with you Where is the \_\_\_ line \_\_\_\_\_ with \_\_\_ you? \_\_\_

Bass

*mp*

**Worksheet example 8-11. Transcription of Björk, “Where Is the Line,” 0:00–0:19**

**A phrygian.** After writing the A phrygian scale below or on a separate sheet of staff paper, listen to and study its use in Worksheet example 8-12. This example features the descending phrygian scale, and lowered scale-degree 2 occurs on the word “seek” and the first syllable of “Amy.”

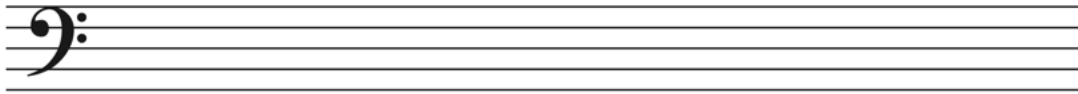


**Worksheet example 8-12. Britney Spears, “If U Seek Amy,” 0:45–1:00**

## EXERCISE 8-4 Dorian in context

The dorian scale is like natural minor with raised scale-degree 6 (1a).

**A dorian.** After writing the A dorian scale below or on a separate sheet of staff paper, listen to and study its use in Worksheet example 8-13.

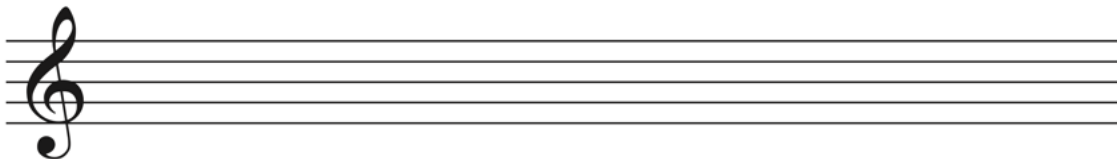


*Andante.*



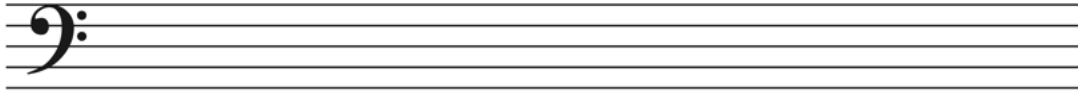
**Worksheet example 8-13.** Béla Bartók, *Little Pieces for Children*, no. 3

**D dorian.** After writing the D dorian scale below or on a separate sheet of staff paper, listen to and study its use in Worksheet example 8-14.



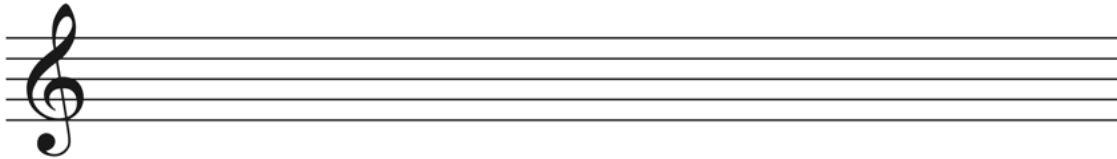
**Worksheet example 8-14.** Miles Davis, "So What," 0:34–1:05 (audio)

**A-flat dorian.** After writing the A-flat dorian scale below or on a separate sheet of staff paper, listen to and study its use in Worksheet example 8-15.



**Worksheet example 8-15. Radiohead, "15 Step," 0:41–1:00 (audio)**

**E dorian.** After writing the E dorian scale below or on a separate sheet of staff paper, listen to and study its use in Worksheet example 8-16.



**Worksheet example 8-16. Led Zeppelin, "Whole Lotta Love," 0:00–0:40 (audio)**

## EXERCISE 8-5 Whole-tone scales in context

This scale uses only whole steps all the time.

**G whole tone.** After writing the G whole tone scale below or on a separate sheet of staff paper, study and listen to its use in mm. 75–77 in Worksheet example 8-17.

The image shows two musical staves. The top staff is a blank five-line staff with a treble clef, intended for writing the G whole tone scale. The bottom staff is a snippet of a musical score from Mozart's 'Ein Musikalischer Spaß', measures 74-81. It features a complex rhythmic pattern with sixteenth and thirty-second notes, including a trillo (trill) marked 'trillo d-f' and various dynamics like 'pizz.', 'f', and 'p'.

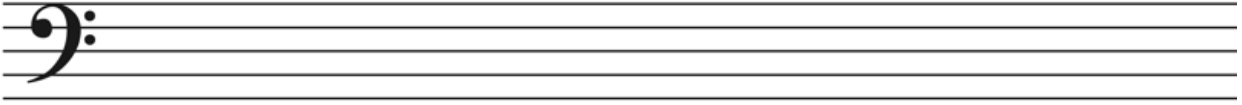
Worksheet example 8-17. W. A. Mozart, *Ein Musikalischer Spaß*, K. 522, mvt. 3, mm. 74–81, violin 1

**E whole tone.** After writing the E whole tone scale below or on a separate sheet of staff paper, study and listen to its use in Worksheet example 8-18.

The image shows two musical staves. The top staff is a blank five-line staff with a treble clef, intended for writing the E whole tone scale. The bottom staff is a snippet of a musical score from Debussy's 'Voiles', measures 1-4. It is marked 'Modéré (♩ = 88)' and '(Dans un rythme sans rigueur et caressant.)'. The notation includes chords and melodic lines with dynamics like 'p très doux' and 'più p'.

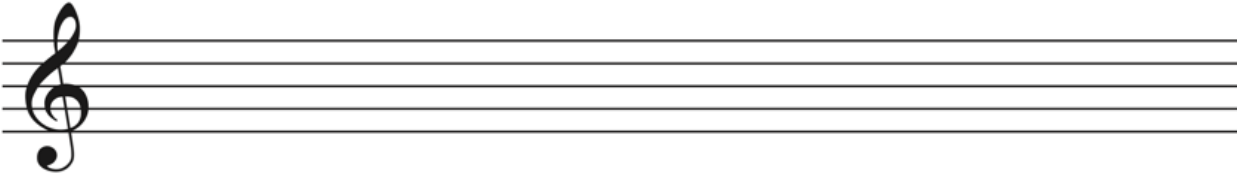
Worksheet example 8-18. Claude Debussy, *Voiles*, mm. 1–4

**F-sharp whole tone.** After writing the F-sharp whole tone scale below or on a separate sheet of staff paper, study and listen to its use in Worksheet example 8-19.



**Worksheet example 8-19.** Kraftwerk, "Spacelab," 0:00–0:32 (audio)

**C whole tone.** After writing the C whole tone scale below or on a separate sheet of staff paper, study and listen to its use in Worksheet example 8-20.



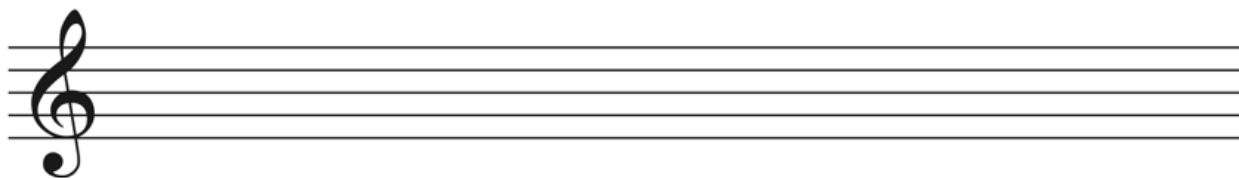
**Worksheet example 8-20.** Béla Bartók, *Mikrokosmos*, no. 136 (audio)

## EXERCISE 8-6 Pentatonic scales in context

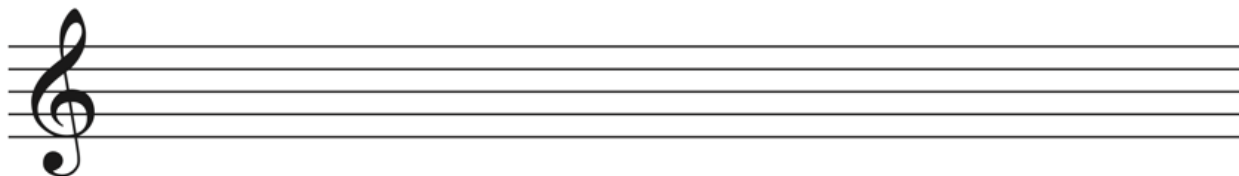
The major pentatonic scale uses the following subset from the major scale: scale-degrees 1, 2, 3, 5, and 6. The minor pentatonic scale uses the following subset from the natural minor scale: scale-degrees 1, 3, 4, 5, and 7.

**E-flat major and C minor pentatonic.** Write the E-flat major and C minor pentatonic scales below or on a separate sheet of staff paper. Notice they are relative scales, with different tonics but the same collection of notes. Listen to and study the use of these scales in Worksheet example 8-21.

Write the E-flat major pentatonic scale below or on a separate sheet of staff paper.

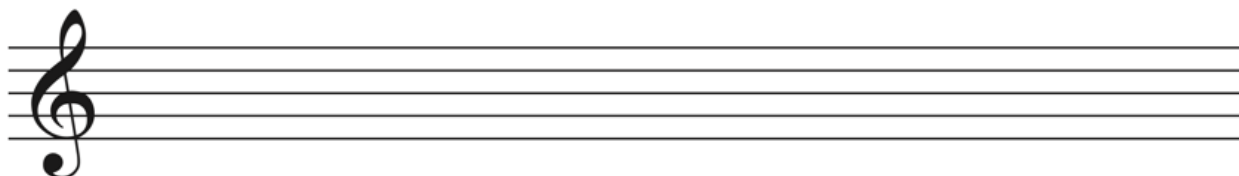


Write the C minor pentatonic scale below or on a separate sheet of staff paper.



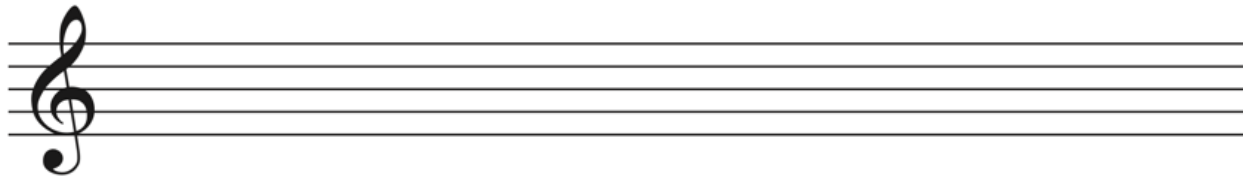
Worksheet example 8-21. Amy Beach, “Shena Van,” op. 56, no. 4, mm. 11–12

**D major pentatonic.** After writing the D major pentatonic scale below or on a separate sheet of staff paper, study and listen to its use in Worksheet example 8-22.



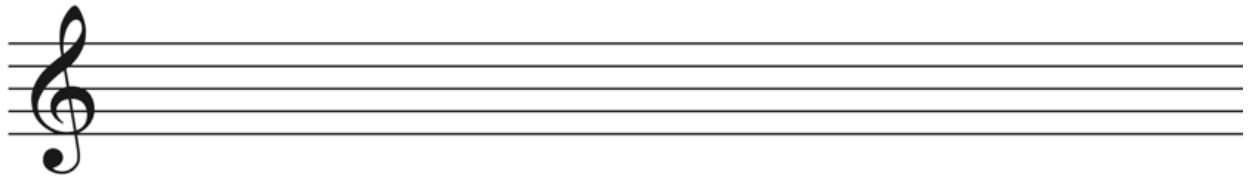
Worksheet example 8-22. Justin Timberlake, “Set the Mood Prelude,” 0:08–0:32 (audio)

**F major pentatonic.** After writing the F major pentatonic scale, study and listen to its use in Worksheet example 8-23.



**Worksheet example 8-23. John Newton, "Amazing Grace"**

**G major pentatonic.** After writing the G major pentatonic scale, study and listen to its use in Worksheet example 8-24.



**Worksheet example 8-24. "Go Tell It On the Mountain," performed by Bob Marley & The Wailers, 0:20–0:39 (audio)**

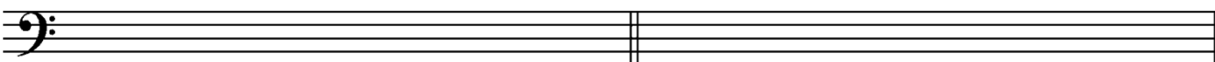
## EXERCISE 8-7 Modes & scales

Construct the scales on the staves below or on a separate sheet of staff paper. Bracket the location of all half steps.



F mixolydian

B $\flat$  lydian



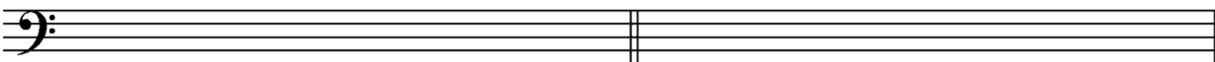
G dorian

A phrygian



D lydian

E phrygian



B dorian

C $\sharp$  phrygian



E $\flat$  mixolydian

G lydian



A $\flat$  whole tone

A major pentatonic



E minor pentatonic

C $\sharp$  whole tone

## EXERCISE 9-1 Analysis with triads

Listen to and study the example below. For each chord, label the root, quality, and bass note below the staff, where blanks are provided. The first one is done for you. Some chords may only have a root and third (with the fifth omitted). Several chords that appear are not triads. The answers for these are given in brackets beneath the staff. Ignore the notes that have arrows above them in the last system (they are non-chord tones).

m. 1

Root: G    \_\_\_    \_\_\_    [A]    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [D]    \_\_\_  
 Quality: MA    \_\_\_    \_\_\_    [Mami7]    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [Mami7]    \_\_\_  
 Bass note: G    \_\_\_    \_\_\_    [E]    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [D]    \_\_\_

m. 9

Root:    \_\_\_    \_\_\_    \_\_\_    [A]    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [D]    \_\_\_  
 Quality:    \_\_\_    \_\_\_    \_\_\_    [Mami7]    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [Mami7]    \_\_\_  
 Bass note:    \_\_\_    \_\_\_    \_\_\_    [E]    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [D]    \_\_\_

m. 17

Root:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [A]    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [D]    \_\_\_  
 Quality:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [mi7]    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [Mami7]    \_\_\_  
 Bass note:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [C]    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [A]    \_\_\_

m. 25 ↓

Root:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [D]    \_\_\_    \_\_\_    [D]    \_\_\_

Quality:  \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [Mami7]    \_\_\_    \_\_\_    [Mami7]    \_\_\_

Bass note: \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    [A]    \_\_\_    \_\_\_    [D]    \_\_\_

**Worksheet example 9-1. Robert Schumann, op. 68, no. 4, "Ein Chorale" from *Album for the Young***

## EXERCISE 9-2 Triads in context

Given the chord symbols above the staff, spell each chord and then listen to the progression featured in the following examples.

Worksheet example 9-2 features the following triads in a repeating progression: B-flat major, D minor, E-flat major, and A augmented.

A musical staff in treble clef divided into four measures. Above the staff, the chord symbols B $\flat$ , Dm, E $\flat$ , and A $^+$  are written above their respective measures.

### Worksheet example 9-2. Muse, "Blackout," 0:12–0:36 (audio)

Listen to the full track on [Spotify](#).

Learn about British alt-rock band Muse by reading this IMBd [article](#).

Worksheet example 9-3 features the following triads: C minor, B diminished (which repeat twice), A-flat major, E-flat major, and F major.

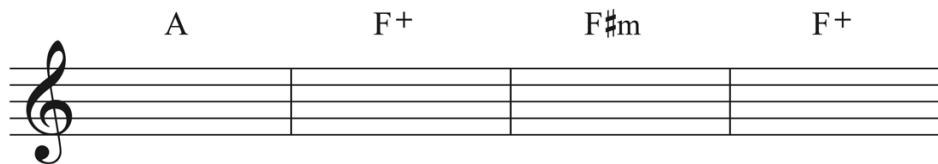
A musical staff in treble clef divided into five measures. Above the staff, the chord symbols C $m$ , Bdim., A $\flat$ , E $\flat$ , and F are written above their respective measures. The first and second measures are marked with repeat signs (double dots and vertical lines).

### Worksheet example 9-3. Broken Bells, "Sailing to Nowhere," 0:15–0:29 (audio)

Listen to the full track on [Spotify](#).

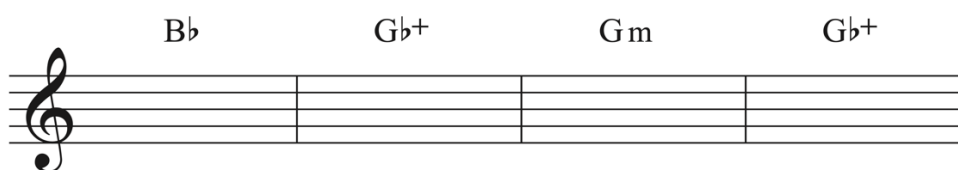
Learn about 21st-century American indie rock duo **Broken Bells** by reading this last.fm [article](#).

Worksheet example 9-4 features the following triads in a repeating progression in the key of A major: A major, F augmented, F-sharp minor, F augmented.



**Worksheet example 9-4. Robbie Dupree, “Steal Away,” 0:15–0:31 (audio)**

Worksheet example 9-5 uses a similar progression, but instead appears in the key of B-flat major. It features the following chords: B-flat major, G-flat augmented, G minor, G-flat augmented.



**Worksheet example 9-5. Sparklehorse, “Gold Day,” 0:12–0:33 (audio)**

Listen to the full track on [Spotify](#).

Learn more about American singer-songwriter Mark Linkous (1962–2010), creator of Sparklehorse, by reading their [bio](#) at the artist’s website, written by Ally Carnwath.

## EXERCISE 10-1 Seventh chords in context

For each of the seventh chord types, spell the indicated chord and study its use in the example that follows.

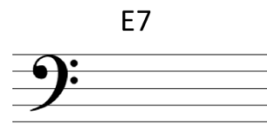
**MA7** [major triad + MA7 between root and 7th]. Below or on a separate sheet of staff paper, spell a MA7 chord with D-flat as the root.



Listen to the D-flat major seventh chord in Worksheet example 10-1.

**Worksheet example 10-1. Coldplay, "Sparks," 0:10–0:37 (audio)**

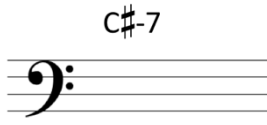
**MAmi7** [major triad + mi7 between root and 7th]. Below or on a separate sheet of staff paper, spell a MAmi7 chord with E as the root:



Listen to the E major-minor seventh chord in Worksheet example 10-2.

**Worksheet example 10-2. Roy Orbison, "Oh, Pretty Woman," 0:00–0:21 (audio)**

**mi7** [minor triad + mi7 between root and 7th]. Below or on a separate sheet of staff paper, spell a mi7 chord with C-sharp as the root:



Find the C-sharp minor seventh chord in Worksheet example 10-3.

Andante. Op. 62 Nº 1.

Worksheet example 10-3. Frederic Chopin, Nocturne in B major, op. 62, no. 1, mm. 1–4

$\emptyset 7$  [diminished triad + mi7 between root and 7th]. Below or on a separate sheet of staff paper, spell a  $\emptyset 7$  chord with F as the root.

$F\emptyset 7$

Now, respell this chord using enharmonic equivalents for the third, fifth, and seventh. The respelled chord should have F as the root and no flats modifying any of the notes.


Find the respelled version of the  $F\emptyset 7$  chord in Worksheet example 10-4. (Notice that the chord is respelled in order to avoid flats in this example.) Another half-diminished seventh chord appears in m. 6. This chord is also respelled with enharmonic equivalents. If it were spelled in the traditional way, what the root of this chord be?

Langsam und schmachtend.

Worksheet example 10-4. Richard Wagner, Prelude to *Tristan und Isolde*, mm. 1–7, orchestral reduction

**o7** [diminished triad + d7 between root and 7th]. Below or on a separate sheet of staff paper, spell a o7 chord with F-sharp as the root:

F#o7



Find the F-sharp fully-diminished seventh chord in Worksheet example 10-5.

**Adagio.**

Violino I  
concertino e ripieno.

Violino II  
concertino e ripieno.

Viola.

Violoncello  
concertino e ripieno  
e Basso continuo.



attacca

**Worksheet example 10-5. Arcangelo Corelli, Concerto Grosso in B-flat major, op. 6, no. 11, mvt. 3, mm. 1–9, accompanimental string parts only**

## EXERCISE 10-2 Analysis with triads & sevenths

After listening to the Corelli example again, build upon your skills you began in the previous exercise by identifying the root, quality, and bass for each chord on the blanks provided. The first is done for you.

**Adagio.**

Violino I  
concertino e ripieno.

Violino II  
concertino e ripieno.

Viola.

Violoncello  
concertino e ripieno  
e Basso continuo.

attacca

Root:	G	___	___	___	___	___	___	___
Quality:	m	___	___	___	___	___	___	___
Bass:	G	___	___	___	___	___	___	___

Worksheet example 10-6. Arcangelo Corelli, Concerto Grosso in B-flat major, op. 6, no. 11, mvt. 3, mm. 1–9, accompanimental string parts only

## EXERCISE 10-3 Drills with triads and sevenths

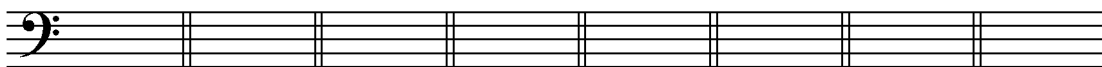
PART A. Chord spelling. Given the roots and qualities, spell the following triads and seventh chords on a piece of staff paper. If no modifier is given for a seventh chord, assume the quality is major-minor (MAmi7). All other seventh chords will have a symbol to indicate quality (MA7 = major, mi7 = minor, ø7 = half diminished, and o7 = fully diminished). Triad qualities are major (MA), minor (mi), diminished (o), and augmented (+).

### SET 1



C#7      D#°7      Gb+      Dmi7      FMA7      EMA7      EbMA      Fmi7

### SET 2



G#ø7      A°7      B7      F#mi      BbMA      F#°7      GbMA7      AMA7

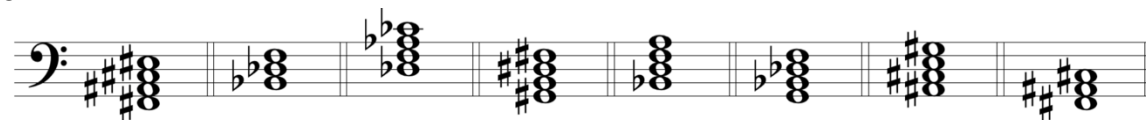
PART B. Chord Labeling. Label each of the following chords by root (letter name) and quality (MA, mi, o, and + for triads, and MA7, 7, mi7, ø7, and o7) beneath the staff. The first is done for you.

### SET 3



F7      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

### SET 4



\_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

## EXERCISE 11-1 Chord symbols in “Shenandoah”

Listen to and study the lead sheet of “Shenandoah,” which appears in Worksheet example 11-1. Then realize the chord symbols in this song on the staff provided or on a separate piece of staff paper.

The image shows three staves of music for the song "Shenandoah". Each staff includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. Chord symbols are placed above the notes. Lyrics are written below the notes.

**Staff 1:** Chord symbols: B $\flat$ , E $\flat$ /B $\flat$ , B $\flat$ , E $\flat$ .  
 Lyrics: Oh Shen - an - doah, I love your daugh - ter A - way  
 Oh Shen - an - doah, I long to hear you A - way

**Staff 2:** Chord symbols: B $\flat$ , Gm, Dm, Cm/E $\flat$ , E $\flat$ .  
 Lyrics: — you rol - ling riv - er I'll take her cross that rol - ling wat - er  
 — you rol - ling riv - er Oh Shen - an - doah I long to hear you

**Staff 3:** Chord symbols: B $\flat$ , B $\flat$ /D, B $\flat$ /F, F, B $\flat$ .  
 Lyrics: — A - way I'm bound a - way 'cross the wide Mis - sou - ri  
 — A - way I'm bound a - way 'cross the wide Mis - sou - ri

### Worksheet example 11-1. Lead sheet for “Shenandoah”

How would the symbols used in this lead sheet be realized in musical notation?

B $\flat$  E $\flat$ /B $\flat$  E $\flat$  Gm Dm Cm/E $\flat$  B $\flat$ /D B $\flat$ /F F

A blank bass clef staff is provided for the student to write the musical notation for the listed chord symbols.

## EXERCISE 11-2 Lead sheet chord symbols identification

For each of the chords, provide an appropriate lead sheet symbol above the staff. Beneath the staff, provide the root, quality, and bass. The first is done for you.

### SET 1

Chord symbols: AM7/G#

A musical staff in treble clef with a key signature of one sharp (F#). It contains eight chords. The first chord is AM7/G#, which is shown with a treble clef, a sharp sign, and a G# bass line. The following seven chords are: 1. A major (A, C#, E), 2. A minor (A, C, E), 3. A major with a sharp fifth (A, C#, G#, E), 4. A minor with a flat seventh (A, C, E, G), 5. A major with a flat seventh (A, C, E, G), 6. A minor with a flat seventh (A, C, E, G), 7. A major with a sharp fifth (A, C#, G#, E), and 8. A minor with a flat seventh (A, C, E, G).

root: A \_\_\_\_\_

quality: M7 \_\_\_\_\_

bass: G# \_\_\_\_\_

### SET 2

Chord symbols: \_\_\_\_\_

A musical staff in bass clef with a key signature of one sharp (F#). It contains eight chords. The first chord is A major (A, C#, E). The following seven chords are: 1. A major with a sharp fifth (A, C#, G#, E), 2. A minor with a flat seventh (A, C, E, G), 3. A major with a sharp fifth (A, C#, G#, E), 4. A minor with a flat seventh (A, C, E, G), 5. A major with a sharp fifth (A, C#, G#, E), 6. A minor with a flat seventh (A, C, E, G), 7. A major with a sharp fifth (A, C#, G#, E), and 8. A minor with a flat seventh (A, C, E, G).

root: \_\_\_\_\_

quality: \_\_\_\_\_

bass: \_\_\_\_\_

## EXERCISE 11-3 Lead sheet realization

Listen to the following excerpts and the study the lead sheets below. Given the lead sheet symbols used in each example, write each chord on the blank staff provided or on a separate sheet of staff paper, and then provide the root, quality, and bass on blanks provided beneath the staff.

### Worksheet example 11-2. Joseph Kosma and Johnny Mercer, "Autumn Leaves," mm. 1–8

Dmin7      G7      Cmaj7      Fmaj7      Bmi7(b5)      E7      Amin

root:	D	_____	_____	_____	_____	_____	_____
quality:	mi7	_____	_____	_____	_____	_____	_____
bass:	D	_____	_____	_____	_____	_____	_____

### Worksheet example 11-3. Paul Simon, "April Come She Will," mm. 1–5

G                  C                  Amin                  Emin                  Fmaj7

root:	_____	_____	_____	_____	_____
quality:	_____	_____	_____	_____	_____
bass:	_____	_____	_____	_____	_____

F    A7/E   Dm    F7/C   B $\flat$     <sup>1.</sup> F/A   Gm   C    <sup>2.</sup> C   C7   B $\flat$ /F   F

**Worksheet example 11-4. Jaime Cortez, “Rain Down,” refrain**

F    A7/E   Dmin   F7/C   B $\flat$     F/A    Gmin   C    C7    B $\flat$ /F

root:    \_\_\_\_\_

quality: \_\_\_\_\_

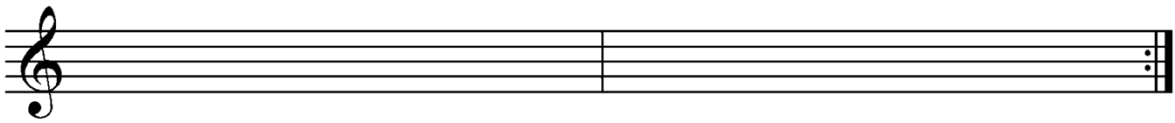
bass:    \_\_\_\_\_



C Em/B



Am/C Em/B



Worksheet example 11-7. Amadou & Mariam, "Sabali," 0:23–0:55 (audio)

## EXERCISE 12-1 Figured bass identification

For each of the chords, provide the root, quality, bass note, and figured bass symbol. You need not add modifications to the figured bass symbols since the chords are taken out of a tonal context. The first is done for you.

### SET 1



root:	A $\flat$	_____	_____	_____	_____	_____	_____	_____
quality:	+	_____	_____	_____	_____	_____	_____	_____
bass:	C	_____	_____	_____	_____	_____	_____	_____
fig. bass:	$\frac{6}{3}$ or $^6$	_____	_____	_____	_____	_____	_____	_____

### SET 2



root:	_____	_____	_____	_____	_____	_____	_____	_____
quality:	_____	_____	_____	_____	_____	_____	_____	_____
bass:	_____	_____	_____	_____	_____	_____	_____	_____
fig. bass:	_____	_____	_____	_____	_____	_____	_____	_____

### SET 3

Musical notation for a piano exercise in B-flat major, consisting of 8 measures of chords in both treble and bass staves.

root:     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_

quality:  \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_

bass:     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_

fig. bass: \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_

SET 4

Musical notation for a piano exercise in B-flat major, labeled 'SET 4', consisting of 8 measures of chords in both treble and bass staves.

root:     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_

quality:  \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_

bass:     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_

fig. bass: \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_     \_\_\_

## EXERCISE 12-2 Figured bass chord construction

Given the bass note and figured bass symbol, spell each chord on the staff below or on a separate sheet of staff paper. When modifying symbols are given, raise notes by adding a sharp, and lower notes by adding a flat. The first is done for you.

### SET 1

6 5<sub>#</sub> 7 6 6<sub>#</sub> 5 6 4 4<sub>b</sub> 3 6

### SET 2

$\flat$ 5 3 4<sub>#</sub> 3 4 2 7 6 4<sub>b</sub> 5 6 5 5<sub>#</sub>

### SET 3

$\flat$ 6 5 6 6<sub>#</sub> 6 4 2 6 4<sub>b</sub> 6 6 5 6

### SET 4

7 6 4 4 3 4 2 6 3 6 5 3<sub>b</sub> 6 3 3 6

## EXERCISE 13-1 Analysis with figured bass in various textures

Listen and study each excerpt. Identify the texture type that best describes each excerpt. For each of the chords, provide an appropriate lead sheet symbol above the staff. Beneath the staff, provide the root, quality, bass note, and figured bass symbol. The first is done for you.

Texture type: \_\_\_\_\_

chord symbols: C \_\_\_\_\_

root: C \_\_\_\_\_

quality: M \_\_\_\_\_

bass: C \_\_\_\_\_

fig. bass:  $\frac{5}{3}$  (or leave blank) \_\_\_\_\_

### Worksheet example 13-1. W. A. Mozart, Piano Sonata in C major, K. 545, mvt. 1, mm. 1–5

Texture type: \_\_\_\_\_

chord symbols: \_\_\_\_\_

root: \_\_\_\_\_

quality: \_\_\_\_\_

bass: \_\_\_\_\_

fig. bass: \_\_\_\_\_

### Worksheet example 13-2. Franz Schubert, Moments Musicaux, op. 94, no. 6, mm. 106–115

For Worksheet example 13-3, focus primarily on the left-hand part to determine the chords since the right hand features some non-chord tones. In all excerpts, remember that the *lowest* note of a chord—not necessarily the *first* note of the chord—determines the inversion and appropriate figured bass symbol.

Texture type: \_\_\_\_\_

chord symbols: \_\_\_\_\_

**Tempo giusto.** ♩ = 144. Fr. Chopin, Op. 70. N<sup>o</sup> 2.

root:	_____	_____	_____	_____	_____	_____
quality:	_____	_____	_____	_____	_____	_____
bass:	_____	_____	_____	_____	_____	_____
fig. bass:	_____	_____	_____	_____	_____	_____

**Worksheet example 13-3. Frederic Chopin, Waltz in F minor, op. 70, no. 2, mm. 1–6**

For Worksheet example 13-4, add modifications to the figured bass symbols since there are chromatic alterations to the chords presented within a tonal context.

Texture type: \_\_\_\_\_

chord symbols: \_\_\_\_\_

root:	_____	_____	_____	_____	_____	_____
quality:	_____	_____	_____	_____	_____	_____
bass:	_____	_____	_____	_____	_____	_____
fig. bass:	_____	_____	_____	_____	_____	_____

**Worksheet example 13-4. Elisabeth Jacquet de La Guerre, Harpsichord Suite no. 2 in G minor, Courante, mm. 9–11**

## EXERCISE 14-1 Roman numeral identification

Beneath the staff, label each chord with a Roman numeral and figured bass symbol, when appropriate. Above the staff, label each chord with a lead-sheet chord symbol. The first is done for you.

SET 1    B $\flat$ /D                                                                      

B $\flat$ :    I<sup>6</sup>                                                            

SET 2                                                                      

Em:                                                                      

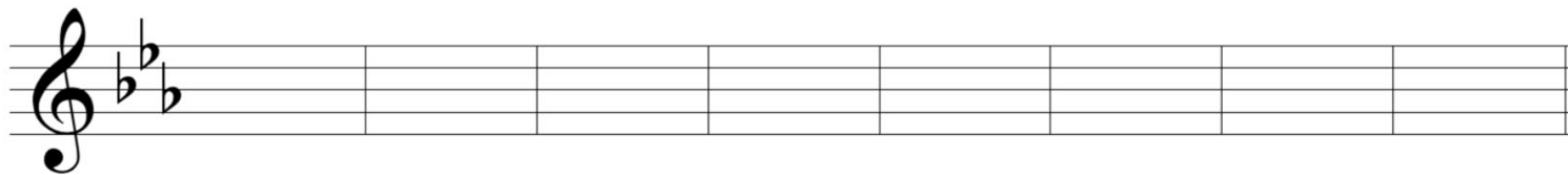
SET 3                                                                      

Dm:                                                                      

SET 4                                                                      

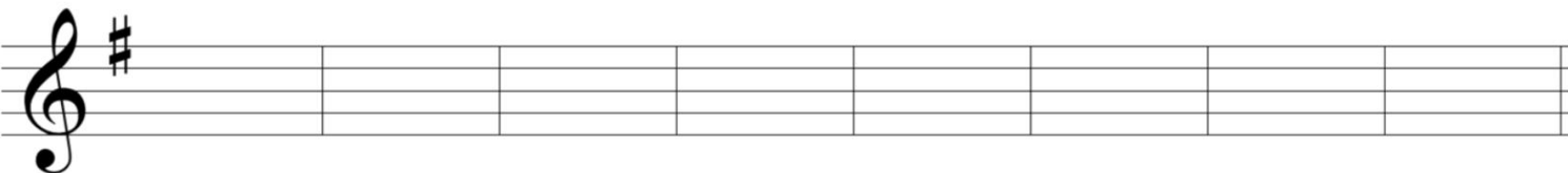
DM:

SET 1



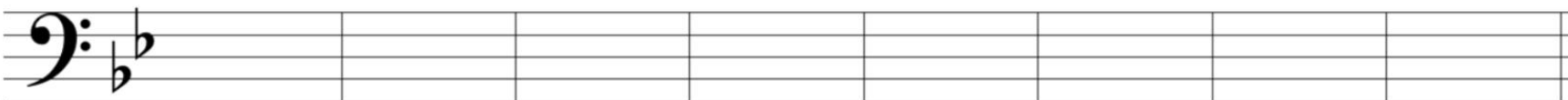
Cm: ii<sup>o6</sup> V VI iv<sup>6</sup><sub>4</sub> i<sup>6</sup><sub>4</sub> III VII vii<sup>o6</sup>

SET 2



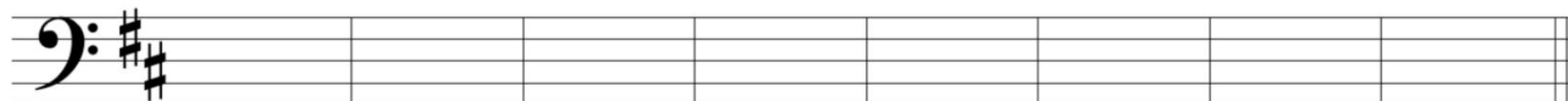
GM: iii vi<sup>6</sup> ii<sup>6</sup><sub>5</sub> V<sup>4</sup><sub>3</sub> I<sup>6</sup> IV vii<sup>o7</sup> V<sup>6</sup>

SET 3



Gm: III+ VI<sup>6</sup> ii<sup>o4</sup><sub>2</sub> V<sup>7</sup> i iv<sup>6</sup> vii<sup>o4</sup><sub>3</sub> VII<sup>6</sup>

SET 4



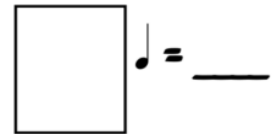
Bm: iv<sup>6</sup><sub>4</sub> vii<sup>o6</sup><sub>4</sub> III<sup>6</sup> VI<sup>6</sup><sub>4</sub> ii<sup>o6</sup> V<sup>4</sup><sub>2</sub> i<sup>6</sup><sub>4</sub> v<sup>6</sup>

## EXERCISE 15-1 Creating a Nashville number chart

For each of the following audio examples, create a Nashville number chart by filling in the Arabic numbers corresponding with scale degrees of each chord root. Blanks are provided for you to help you determine the harmonic rhythm. Also, provide the key and tempo marking in the blanks, along with the time signature in the blank box, provided at the top of each chart, to the best of your ability. Use your aural skills and an instrument, like a piano or guitar, to help you figure out the harmonic structure of each example.

Blank Nashville number chart for Worksheet example 15-1:

KEY OF \_\_\_\_\_



### SPEED OF THE SOUND OF LONELINESS

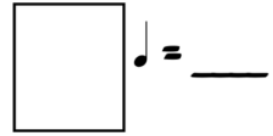
0:00–1:12  
(JOHN PRINE)

IN)	_____	_____	_____	_____
	_____	_____	_____	_____
V1)	_____	_____	_____	_____
	_____	_____	_____	_____
CH)	_____	_____	_____	_____
	_____	_____	_____	_____

Worksheet example 15-1. John Prine, "Speed of the Sound of Loneliness," 0:00–1:12 (audio)

Blank Nashville number chart for Worksheet example 15-2:

KEY OF \_\_\_\_\_



**THIS LIFE**  
2:41-3:04  
(VAMPIRE WEEKEND)

CH)

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Worksheet example 15-2. Vampire Weekend, "This Life," 2:41-3:04 (audio)

## EXERCISE 16-1 Harmonic function in context

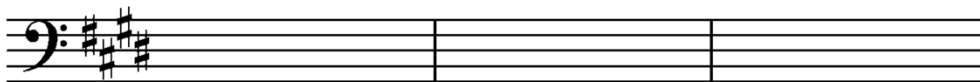
Listen to the repeating basic functional progression in Worksheet example 16-1, after naming the minor key given the key signature, and spelling the tonic triad and dominant seventh chord on a separate sheet of staff paper or below.



KEY: \_\_\_\_:                    i                    V<sup>7</sup>

**Worksheet example 16-1. Marc Anthony, “I Need to Know,” 0:00–0:34 (audio)**

Name the major key given the key signature, and spell the primary diatonic triads (I, IV, and V) in the following key on a separate sheet of staff paper or below. Then listen to these chords in Worksheet examples 16-2 and 16-3.

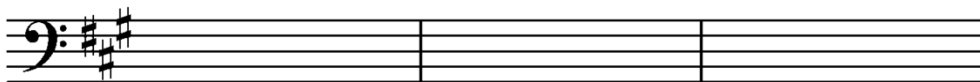


KEY: \_\_\_\_:                    I                    IV                    V

**Worksheet example 16-2. R.E.M., “Stand,” 0:09–0:27 (audio)**

**Worksheet example 16-3. George Harrison, “Got My Mind Set on You,” 0:19–0:32 (audio)**

Name the major key given the key signature, and spell the primary diatonic triads (I, IV, and V) in the following key, featured in Worksheet examples 16-4, 16-5, and 16-6. Worksheet examples 16-4 and 16-5 use I, IV, and V in succession, whereas Worksheet example 16-6 uses the chords in the following progression: I – V – IV – V.



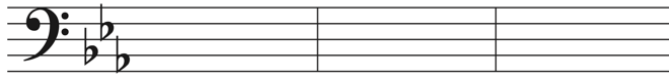
KEY: \_\_\_\_:                    I                    IV                    V

**Worksheet example 16-4. The Cat Empire, “One Four Five,” 0:45–1:01 (audio)**

**Worksheet example 16-5. Eric Clapton, “Lay Down Sally,” 0:38–0:58 (audio)**

**Worksheet example 16-6. Hanson, “MMMBop,” 0:55–1:15 (audio)**

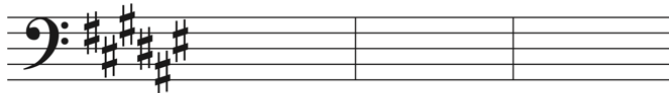
Name the major key given the key signature, and spell the primary diatonic triads (I, IV, and V) in the following key, featured in The Walkmen's "Heartbreaker" in Worksheet example 16-7.



KEY: \_\_\_: I IV V

**Worksheet example 16-7. The Walkmen, "Heartbreaker," 0:00–0:16 (audio)**

Name the major key given the key signature, and spell the primary diatonic triads (I, IV, and V) in the following key, featured in Dolly Parton's "9 to 5" in Worksheet example 16-8. This example uses the following progression with the primary diatonic chords: I – IV – I – V – I – IV – I – V – I.



KEY: \_\_\_: I IV V

**Worksheet example 16-8. Dolly Parton, "9 to 5," 0:00–0:29 (audio)**

## EXERCISE 16-2 Analysis with I, IV, and V(7)

Study and listen to the following excerpts. Then provide labels for the chords with the appropriate Roman numeral and figured bass symbols. In your analysis, disregard non-chord tones, which are placed in parentheses. Also identify the type of texture and cadences where indicated.

Texture: \_\_\_\_\_

Cadence: \_\_\_\_\_

G major: \_ \_ \_ \_ \_

### Worksheet example 16-9. J. S. Bach, "Lobt Gott, ihr Christen, allzugleich," mm. 1–2

Texture: \_\_\_\_\_

**Andante moderato**

A - bend

F major: \_ \_ \_ \_ \_

Cadence: \_\_\_\_\_

ist's, die Son - ne ist ver - schwun - den.

\_ \_ \_ \_ \_

### Worksheet example 16-10. W. A. Mozart, Abendempfindung, K. 523, mm. 1–7

NB The hands are crossed in Worksheet example 16-11, for the most part, so the right-hand part is lower than the left-hand part (note clefs used in each hand) when this occurs. This means that some of the bass notes will be found in the upper staff.

Texture: \_\_\_\_\_

**RONDO.**  
*Allegretto moderato.*  
*sempre pianissimo.*

C major: \_\_\_\_\_

Worksheet example 16-11. Ludwig van Beethoven, Piano Sonata no. 21, op. 53, "Waldstein," mvt. 3, mm. 1–12

Texture: \_\_\_\_\_

*a tempo*  
 Cadence: \_\_\_\_\_  
 dacht.

D minor: \_\_\_\_\_

Worksheet example 16-12. Franz Schubert, "Gute Nacht," from *Winterreise*, mm. 99–105

## EXERCISE 16-3 Analysis of J. S. Bach's "Wachet Auf"

After listening to this piece and studying the score, identify the chords at each cadence with Roman numerals and figured bass. Once you have determined those labels, then identify the appropriate cadence types in boxes above the staff. Most of this piece is in E-flat major, but there is a section that modulates to the key of B-flat major. Key changes are indicated when it is relevant to your analysis of the cadences.

### 329. Wachet auf, ruft uns die Stimme

Philipp Nicolai 1599

(Cant. 140. Wachet auf, ruft uns die Stimme. B. A. 28, 284)

1. Wa.chet auf! ruft uns die Stim - me der Wächter sehr hoch  
 Mit .ter - nacht heisst die - se Stun - de; sie ru - fen uns mit  
 3. Glo - ri a sei dir ge - sun - gen mit Men - schen = und eng  
 Von zwölf Per - len sind die Pfor - ten an dei - ner Stadt.wir

E♭M: \_\_\_

auf der Zin - ne: wach' auf, du Stadt Je - ru - sa - lem!  
 hel - lem Mun - de: wo seid ihr klu - gen Jungfrau - en?  
 li - schen Zun - gen, mit Har - fen und mit Cymbeln schon.  
 sind Con - sor - ten der En - gel hoch um dei - nen Thron.

B♭M: \_\_\_

E♭M: \_\_\_

m. 17 Wohl - auf! der Bräutigam kommt, steht auf! die Lam-pen nehmt.  
Kein Aug' hat je ge - spürt, kein Ohr hat je ge - hört

E♭M: \_\_\_

E♭M: \_\_\_

m. 25 Al - le - lu - ja! macht euch be - reit zu  
sol - che Freu - de. Dess sind wir froh, i -

E♭M: \_\_\_

m. 31 der Hoch - zeit, ihr müs - set ihm ent - ge - gen gehn.  
o! i - o! e - wig in dul - ci ju - bi - lo.

3 Str. (Str. 1 u. 3 des Liedes: Wachtet auf, ruft uns die Stimme. In der B. A. nur die 3. Str.)

E♭M: \_\_\_

E♭M: \_\_\_

Worksheet example 16-13. J. S. Bach, Chorale 329. "Wachet auf, ruft uns die Stimme"



## EXERCISE 17-1 Writing a melody

The purpose of this assignment is for you to write an original tonal melody using the guidelines described in this chapter. Using a piece of staff paper or notation program, please do the following:

Step 1. Choose a clef, key, and meter.

Step 2. If in major, use the I - IV - V - I progression. If in minor, use the i - iv - V - i progression.

Step 3. Construct your melody by emphasizing the chord tones of the progression above. Strive to use chord tones on strong beats and do your best to follow the guidelines we have studied. Begin and end on tonic.

Step 4. Before submitting your work, double check to make sure:

- there are the correct number of beats per bar
- beaming reflects the beat level
- the notes placed in metrically strong positions belong in the chord

## EXERCISE 18-1 Analysis with sequence

After listening to each excerpt, complete a Roman numeral analysis, label cadences, and identify the texture and type of harmonic sequence for each excerpt. When a melodic sequence is also present, bracket and label the model and each leg of the sequence above the staff. Non-chord tones appear in parentheses, which you should disregard to complete the harmonic analysis.

Texture: \_\_\_\_\_

Harmonic sequence root motion: \_\_\_\_\_

G major: \_\_\_\_\_

### Worksheet example 18-1. George Frederic Handel, *Courante*, mm. 5–8

Texture: \_\_\_\_\_

Harmonic sequence root motion: \_\_\_\_\_

A minor: \_\_\_\_\_

### Worksheet example 18-2. Carl Friedrich Zelter, *Der König in Thule*, mm. 1–4

Texture: \_\_\_\_\_

Harmonic sequence root motion: \_\_\_\_\_

*dolce cantabile e legato*  
*simile...*

*ped.* \* *ped.* \* *sempre con pedale*

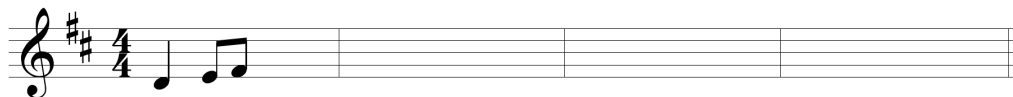
E $\flat$  minor: \_\_\_\_\_ (VII,  $\frac{7}{5}$ ) \_\_\_\_\_

**Worksheet example 18-3. Amy Marcy Cheney Beach, "A Hermit Thrush at Eve," op. 92, no. 1, mm. 10–13**

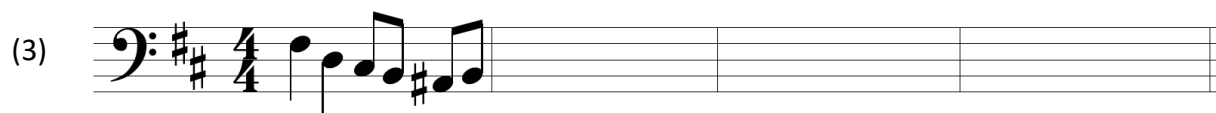
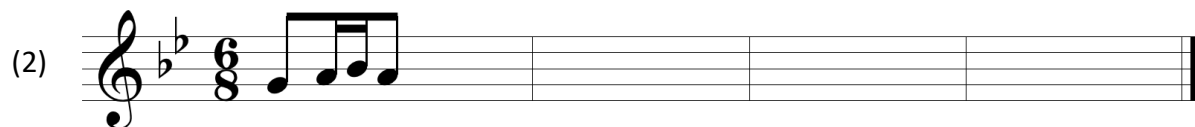
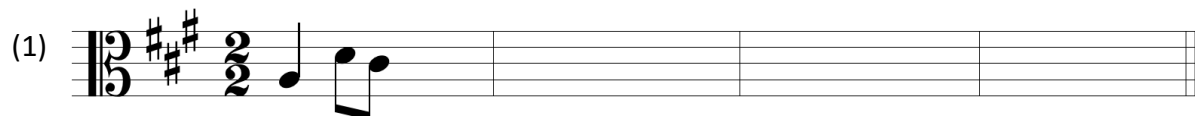
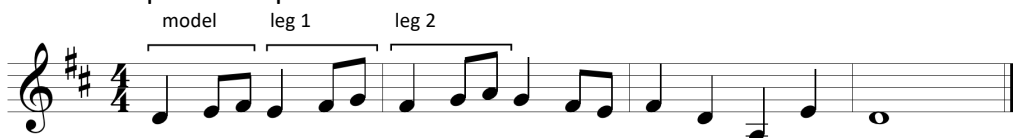
## EXERCISE 18-2 Creating melodic sequences

Given the model, create a tonal melodic sequence by adding one or two legs and then complete the melody logically (following the principles we've studied in [Chapter 15](#)) in the blank measures that follow. First determine the most logical key, based on the key signature and other musical cues. Each melody should end on tonic. Bracket and label the model and each leg of the sequence. The first is done for you.

EXAMPLE. The given model:



The completed sequence:



## EXERCISE 18-3 Composing a melody with sequence

On staff paper or using a notation program, compose a melody, four to eight bars in length. The melody should have a melodic sequence (comprised of the initial model, no longer than one bar in length, and two subsequent legs) and a conclusive tonal cadence (implying either a PAC or IAC).

As with all tonal compositions, your melody should have a clef, key signature, time signature, and bar lines. All systems after the first should continue to have a clef, key signature, and bar lines.

You may find it useful to sketch some ideas first on a separate sheet of manuscript paper before copying your composition neatly in its final form.

## EXERCISE 19-1 Analysis with phrases and periods

After listening to and studying each excerpt, do the following:

1. Label the key, Roman numerals, and cadences on the blanks provided.
2. Create a form diagram for each excerpt containing
  - bubbles, labeled with lowercase letters, to show phrases
  - cadences at the end of each phrase beneath the bubbles
  - measure numbers that show where each phrase begins and ends
3. Complete the short online quiz that follows each excerpt to check your knowledge regarding phrase structure and form.

Cadence: \_\_\_\_\_

KEY: \_\_\_ : \_\_\_ \_\_\_

Cadence: \_\_\_\_\_

5

\_\_\_\_\_

**Worksheet example 19-1. George J. Webb, "Webb," mm. 1-8**

Draw form diagram for Worksheet example 19-1 here or on a separate sheet of paper:

Cadence: \_\_\_\_\_

KEY: \_\_\_\_: \_\_\_\_

Cadence: \_\_\_\_\_

Cadence: \_\_\_\_\_

\_\_\_\_\_ V<sup>6</sup> \_\_\_\_\_

Cadence: \_\_\_\_\_

**Worksheet example 19-2. W. A. Mozart, Sonata for violin and piano, K. 377, mvt. 2, mm. 1–16**

Draw form diagram for Worksheet example 19-2 here or on a separate sheet of paper:

Cadence: \_\_\_\_\_

KEY: \_\_\_: \_\_\_ V<sup>13</sup> \_\_\_ I \_\_\_\_\_

Cadence: \_\_\_\_\_ Cadence: \_\_\_\_\_

\_\_\_\_\_ V<sup>13</sup> \_\_\_\_\_ I \_\_\_\_\_

Cadence: \_\_\_\_\_

\_\_\_\_\_ ii<sup>6</sup> \_\_\_\_\_ I \_\_\_\_\_

Worksheet example 19-3. Ludwig van Beethoven, Piano Sonata no. 5, op. 10, no. 1, mvt. 2, mm. 1–16

Draw form diagram for Worksheet example 19-3 here or on a separate sheet of paper:

## EXERCISE 19-2 Compose a parallel period

On a piece of staff paper or using a notation program, compose a melody that has a parallel period construction. Your composition should:

- Be eight measures long
- Have two similar phrases, each four measures long, both of which begin identically
- Have a first phrase that implies a HC – do this by ending on scale degree  $\hat{5}$ ,  $\hat{7}$ , or  $\hat{2}$  in m. 4
- Have the second phrase imply an IAC or PAC – do this by ending on scale degree  $\hat{1}$  or  $\hat{3}$  on the downbeat of the last measure
- Have a logical, tonal melody
- Have a clef, key signature, time signature, and bar lines. All systems after the first should continue to have a clef, key signature, and bar lines.

## EXERCISE 19-3 Analysis of Amy Beach, Gavotte, op. 36, no. 2

After listening to and studying Worksheet example 19-4, answer the questions that follow.

25 *p* *cresc.*

30 *p*

36 *dim.* *pp poco rit.* *sopra*

41 *pp* **CADENCE A** *V7/V*

46 *cresc.* **CADENCE B**

51 *f* *mf* *f rit.* **CADENCE C**

Worksheet example 19-4. Amy Beach, Gavotte, op. 36, no. 2, mm. 25–56

1. What key is mm. 25–40 in?
2. What key is mm. 41–56 in?
3. What is the relationship between the two keys in this excerpt?
4. Examine m. 44. What is the missing chord label?
5. What type of cadence is CADENCE A?
6. Examine m. 48. Write down Roman numerals (with figured bass when a chord is inverted) for the three chords in m. 48.
7. What type of cadence is CADENCE B?
8. What term (two words) best describes the form of mm. 41–48?
9. What type of cadence is CADENCE C? How is CADENCE C different from CADENCE B?
10. Examine the right-hand part (on the upper staff). There are three melodic sequences in this excerpt. Write down the measure numbers of where each occurs. Specify the length of the model and how many legs follow.

## EXERCISE 20-1 Melody harmonization

Study and sing the following melodies. Using just the primary diatonic chords (I, IV, and V or V7), do your best to harmonize each melody using a regular harmonic rhythm. Provide Roman numerals beneath the staff and lead sheet symbols above the staff. If you encounter any notes in the melody that don't fit in the chord you've chosen, circle them as non-chord tones.

Chord symbols:



Roman numerals:



### Worksheet example 20-1. Traditional, "Home On the Range"

Chord symbols:



Roman numerals:

### Worksheet example 20-2. Joseph Eastburn Winner, "Little Brown Jug"

Chord symbols:



Roman numerals:



### Worksheet example 20-3. John Wesley Work, "Go Tell It On the Mountain"

## EXERCISE 21-1 Counterpoint analysis

Study and listen to each of the following excerpts and then answer the questions that follow.

B E B Gm E F#/A#

I'm sing-ing at a fu-ner-al \_\_\_ to-mor - row for a kid a year old-er than me

**Worksheet example 21-1. Simplified transcription of Phoebe Bridgers, "Funeral,"**  
0:36–0:48

1. Study the interval content between the bass line (bottom staff) and the vocal line (top staff) and in between the staves, write the numbers representing each harmonic interval.
2. Identify the interval labels that are dissonant and circle them. For each dissonant interval, consider the following questions:
  - a. Does the primary note involved in the dissonance resolve by step?
  - b. Does the dissonance resolve to a consonant interval?
3. Consider harmony. Based on the lead sheet symbols above the staff and thinking in the key of B major, provide Roman numerals beneath the staff to show chord function. For any inverted chords, please also use figured bass to show the inversion.
4. What type of cadence occurs at the end of this excerpt?

Bassoon 1

Bassoon 2

Bsn. 1

Bsn. 2

Bsn. 1

Bsn. 2

**Worksheet example 21-2. Etienne Ozi, *Six duos pour deux bassons*, Duo 5, Rondo: Allegretto, mm. 1–16**

1. What key is this excerpt in?
2. Study the interval content between the parts. In general, which general type of interval—perfect consonances, imperfect consonances, or dissonances—is used most?
3. Study the motion between parts. In general, which type of motion—contrary, oblique, similar, or parallel—is used more than any other?
4. Compare mm. 1–8 to mm. 9–16. How are these two subsections related?
5. Consider implied harmony. I hear cadences every four bars. What type of cadence is implied at the beginning of m. 4? In mm. 7–8? In m. 12? In mm. 15–16?

## EXERCISE 21-2 Writing two-part counterpoint

For each passage, study the melody already written for you and identify the key. Then write a melody on the blank staff provided against this part to create counterpoint. Do not change the given melody. Please follow the principles we've studied:

- Start and end on a consonant interval
- Use more stepwise motion than not
- Restrict leaps to outlining chord tones (all notes approached by leap should be consonant with the other part)
- Prefer contrary and oblique motion, unless using successive imperfect consonances (thirds and sixths) in parallel motion
- Prepare and resolve all dissonances by step to a consonant interval
- When in a minor key, raise the leading tone (scale-degree 7, as in harmonic or ascending melodic minor)
- Do not double the leading tone (it's too unstable to have sounding at the same time in both parts)
- Have at least one part end on the tonic scale degree
- Pro-tip: when one part is more rhythmically active, it often works well to write a less rhythmically active part in counterpoint to it

### Passage 1



Passage 1: A musical score in G major (one sharp) and 6/8 time. The bass staff contains a melody of four dotted half notes: G2, B1, D2, and G2. The treble staff is empty.

### Passage 2



Passage 2: A musical score in A major (two sharps) and 3/4 time. The bass staff contains a melody of eight quarter notes: A2, B2, C3, D3, E3, F#3, G3, and A3. The treble staff is empty.

Passage 3

Musical notation for Passage 3, consisting of two staves (treble and bass clef) in 3/2 time. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The bass clef is empty.

Passage 4

Musical notation for Passage 4, consisting of two staves (treble and bass clef) in 3/4 time. The key signature has two sharps (F-sharp, C-sharp). The melody in the treble clef consists of a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The bass clef is empty.

Passage 5

Musical notation for Passage 5, consisting of two staves (treble and bass clef) in 4/4 time. The key signature has one flat (B-flat). The melody in the bass clef consists of a half note G2, a half note F2, a half note E2, a half note D2, and a half note C2. The treble clef is empty.

## EXERCISE 22-1 Aural harmony in pop and rock ID

First, access the playlist here: [Spotify playlist for harmony in pop and rock](#)

Full URL for playlist:

<https://open.spotify.com/playlist/0TspJe24PXArjn5xtsQRML?si=3083c0e2699d4144>

Choose a track, and play a portion of it. While listening, first find tonic by singing tonic and/or finding it on an instrument. Then, work toward listening for the chord roots of the featured progression, and seek a match with one or more of the types we have studied. If you encounter an example that stumps you, simply choose a different track and try again. You can collaborate with a fellow classmate or follow up with your instructor to examine any tracks that are difficult to classify.

Once you have determined the type(s) of harmonic organization, check your answer with the key here: [Selected answers to EXERCISE 22.1 Aural harmony in pop and rock ID](#)

Full URL for answer key:

<https://pressbooks.maclester.digital/multimodalmusicianship/files/2023/10/Selected-answers-to-EXERCISE-22.1-Aural-harmony-in-pop-and-rock-ID.pdf>

## EXERCISE 23-1 Crash course in text setting

Study the text below and mark the syllables you would emphasize in normal speech.

*Lord, I just can't keep from cry-in' some time*

*When my heart is full of sor-row*

*And my eyes are full of tears*

*Lord, I just can't keep from cry-in' some time.*

Compare your analysis of important, emphasized syllables with how the text is set in the lead sheet for the spiritual, "Lord, I just can't keep from cryin'," which appears in Worksheet example 23-1. After listening to the recording of this song performed by Angela Brown, consider the following questions. In the musical setting of the text, which syllables are emphasized, and what are the ways in which emphasis is created musically?

Lord, I just can't keep from cry - in' some time Lord, I just can't keep from

6  
cry - in' some time When my heart is full of sor - row And my eyes are full of

12  
tears Lord, I just can't keep from cry - in' some time

**Worksheet example 23-1. Trad., "Lord, I Just Can't Keep From Cryin'," first verse**

## EXERCISE 24-1 Chord motion and voicing

**Part A.** Study and listen to the example below. Label each chord position with O, N, or C (for open, neutral, and close, respectively) and the cadences above the grand staff. Then label the motion between the bass and soprano voice with P, S, O, or C (for parallel, similar, oblique, or contrary, respectively) between the staves. In cases where both the soprano and bass remain stationary, no label is needed (for no motion has occurred). Finally, provide a Roman numeral analysis beneath the grand staff. The first measure is done for you.

Cadence: \_\_\_\_\_

Position: \_\_\_\_\_

Motion: C C

G major: I IV

Cadence: \_\_\_\_\_

Position: \_\_\_\_\_

Worksheet example 24-1. Samuel Scheidt, *Bergamasca*, mm. 1–8

**Part B.** For each problem, provide the proper key signature, and realize the Roman numerals given beneath the staff in open (O), neutral (N), or close (C) position as indicated in four voices (SATB). If the triad is in root position, double the root, which is also the bass. If the triad is in first inversion (<sup>6</sup>), double the soprano. If the triad is in second inversion (<sub>4</sub>), double the fifth, which is also the bass. The first problem is done for you.

SET 1

N            C            O            N            C            O

DM: I<sup>6</sup>      EM: V      A<sup>b</sup>M: IV      Gm: ii<sup>o6</sup>      GM: I<sub>4</sub><sup>6</sup>      Dm: V

SET 2

N            C            O            N            C            O

Cm: iv<sup>6</sup>      Em: vii<sup>o6</sup>      AM: I<sub>4</sub><sup>6</sup>      Fm: i<sup>6</sup>      E<sup>b</sup>M: vi      Bm: i

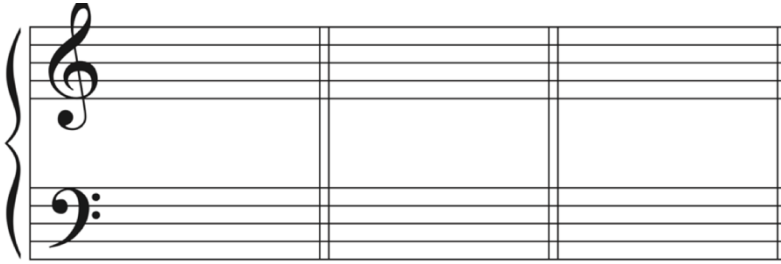
SET 3

N            C            O            N            C            O

B<sup>b</sup>M: V<sup>6</sup>      Am: i<sub>4</sub><sup>6</sup>      BM: ii      FM: ii<sup>6</sup>      D<sup>b</sup>M: I      CM: I<sub>4</sub><sup>6</sup>

## EXERCISE 25-1 Chord connections following model 1

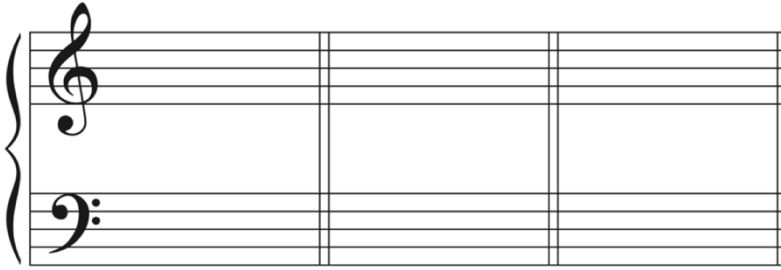
Try writing some chord connections following model 1:



Dm: i    iv    AM: V    I    Em: i    V

## EXERCISE 25-2 Chord connections following model 2

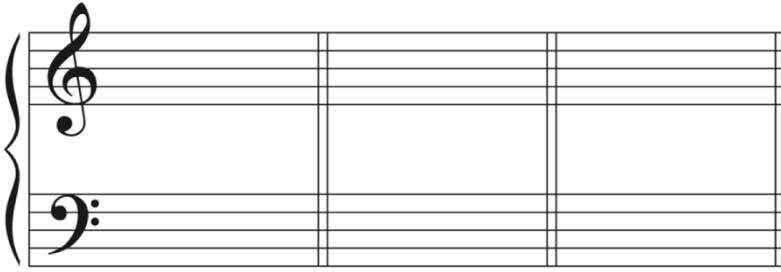
Try writing some chord connections following model 2:



E♭M: I vi Bm: VI iv GM: IV ii

## EXERCISE 25-3 Chord connections following model 3

Try writing some chord connections following model 3:



Fm: iv V DM: V vi C#m: iv V

## EXERCISE 25-4 Preliminary part writing

B♭M: I IV V I

Study the setup of this progression, and then do the following activities:

1. Given the Roman numerals, realize the bass line of this progression on the staff.
2. Following the principles we have studied, realize the remaining three parts (soprano, alto, and tenor) for the progression.
3. Select the best answer: What type of voicing is used in the first given chord?
  - a. Close
  - b. Neutral
  - c. Open
4. Select the best answer: What type of cadence is used in your solution?
  - a. PAC
  - b. IAC
  - c. PC
  - d. HC
  - e. DC

## EXERCISE 25-5 Part writing with I, IV, and V

PART A. Given the Roman numerals and starting notes, complete each passage for four voices (SATB) following the guidelines for part writing we have studied. Label all cadences.

(1)

Cadence: \_\_\_\_

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first measure contains a whole note chord consisting of F#4, A4, and C#5 in the treble clef, and F#3 and C#4 in the bass clef. The rest of the staff is empty for completion.

AM: I IV V I IV I

(2)

Cadence: \_\_\_\_

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The first measure contains a whole note chord consisting of Bb3, Eb3, and Gb3 in the treble clef, and Bb2 and Eb2 in the bass clef. The rest of the staff is empty for completion.

Gm: i iv V i

(3)

Cadence: \_\_\_\_

A musical staff in treble clef with a key signature of three flats (Bb, Eb, and Ab) and a 6/4 time signature. The first measure contains a dotted half note chord consisting of Bb3, Eb3, and Ab3 in the treble clef, and Bb2 and Eb2 in the bass clef. The rest of the staff is empty for completion.

Cm: i V i iv V i iv i

PART B. Given the outer voices and assuming all chords are in root position, provide a Roman numeral analysis below the staff. I have provided the first Roman numeral for each progression for you. Then complete the missing inner voices (alto and tenor) following the guidelines for part writing we have studied. Label all cadences.

(1)

Cadence: \_\_\_\_

Musical notation for exercise (1) in E minor, 3/2 time. The bass line consists of quarter notes: E2, G2, B2, D3, E3, G3, B3, D4. The treble line consists of quarter notes: G4, B4, D5, E5, D5, B4, G4, E4. The first chord is E minor (Em), and the second chord is E5 (5#).

Em: i 5# 5#

(2)

Cadence: \_\_\_\_

Musical notation for exercise (2) in D major, 3/2 time. The bass line consists of quarter notes: D2, F#2, A2, B2, D3, F#3, A3, B3. The treble line consists of quarter notes: D4, F#4, A4, B4, D5, F#5, A5, B5. The first chord is D major (DM), and the second chord is D5 (I).

DM: I

(3)

Cadence: \_\_\_\_

Musical notation for exercise (3) in B minor, 4/4 time. The bass line consists of quarter notes: B1, D2, F#2, B2, D3, F#3, B3, D4. The treble line consists of quarter notes: D4, F#4, B4, D5, F#5, B5, D6, B5, F#5, D5, B4, F#4, D4. The first chord is B minor (Bm), and the second chord is B5 (i).

Bm: i 5# 5# 5#



## EXERCISE 25-6 Error detection with part writing

Each of the following realizations has errors in it. Your task is to study each connection, identify the errors, and re-write the connection to correct the errors on the staff provided or a separate sheet of staff paper.

What's wrong with:

The first exercise shows four measures of music in a grand staff. The key signature has two flats (Bb, Eb). The first three measures are in 4/4 time, and the fourth is in 3/4 time. The notes and chords are as follows:

Measure	Time Signature	Chord	Notes
1	4/4	C mi: i V	C4, E4, G4, Bb4
2	4/4	G mi: iv V	Bb3, D4, F4, G4
3	4/4	G mi: i iv	Bb3, D4, F4, G4
4	3/4	C mi: i iv i	C4, E4, G4, Bb4

Errors in the first realization: In measure 3, the notes Bb3, D4, F4, and G4 are written in the bass clef, but the chord is labeled as G mi: i iv, which is a triad. The notes should be Bb3, D4, and F4. In measure 4, the notes C4, E4, G4, and Bb4 are written in the bass clef, but the chord is labeled as C mi: i iv i, which is a triad. The notes should be C4, E4, and G4.

Fix it here:

The second exercise shows four measures of empty musical notation in a grand staff, corresponding to the same key signature and time signatures as the first exercise. The notes and chords are as follows:

Measure	Time Signature	Chord
1	4/4	C mi: i V
2	4/4	G mi: iv V
3	4/4	G mi: i iv
4	3/4	C mi: i iv i

## EXERCISE 25-7 Part writing with V7

PART A. Resolve each of the V7 chords according to the principles we have studied. For each problem, one of the chords is given. Fill in all missing notes of the remaining chord so that all chords have four voices (SATB).

SET 1. Root position V7 chords may be complete or incomplete. For this set, use complete V7 chords, and resolve each to an incomplete tonic triad.

The musical notation for Set 1 consists of five pairs of chords, each pair separated by a double bar line. Each pair is written on a grand staff (treble and bass clefs). The first pair shows Am: V7 (complete) resolving to i (incomplete). The second pair shows DM: V7 (complete) resolving to I (incomplete). The third pair shows EbM: V7 (complete) resolving to I (incomplete). The fourth pair shows Dm: V7 (complete) resolving to i (incomplete). The fifth pair shows Em: V7 (complete) resolving to i (incomplete).

Am: V<sup>7</sup> i    DM: V<sup>7</sup> I    EbM: V<sup>7</sup> I    Dm: V<sup>7</sup> i    Em: V<sup>7</sup> i

SET 2. For this set, use incomplete V7 chords, and resolve each to a complete tonic triad.

The musical notation for Set 2 consists of five pairs of chords, each pair separated by a double bar line. Each pair is written on a grand staff. The first pair shows Am: V7 (incomplete) resolving to i (complete). The second pair shows DM: V7 (incomplete) resolving to I (complete). The third pair shows EbM: V7 (incomplete) resolving to I (complete). The fourth pair shows Dm: V7 (incomplete) resolving to i (complete). The fifth pair shows Em: V7 (incomplete) resolving to i (complete).

Am: V<sup>7</sup> i    DM: V<sup>7</sup> I    EbM: V<sup>7</sup> I    Dm: V<sup>7</sup> i    Em: V<sup>7</sup> i

SET 3. For this set, use only complete chords. To achieve this, you must frustrate the leading tone in the resolution of the V7.

The musical notation for Set 3 consists of five pairs of chords, each pair separated by a double bar line. Each pair is written on a grand staff. The first pair shows Am: V7 (complete) resolving to i (complete). The second pair shows DM: V7 (complete) resolving to I (complete). The third pair shows EbM: V7 (complete) resolving to I (complete). The fourth pair shows Dm: V7 (complete) resolving to i (complete). The fifth pair shows Em: V7 (complete) resolving to i (complete).

Am: V<sup>7</sup> i    DM: V<sup>7</sup> I    EbM: V<sup>7</sup> I    Dm: V<sup>7</sup> i    Em: V<sup>7</sup> i

SET 4. All inverted seventh chords should be complete and resolve to a complete triad.

A piano accompaniment score in 3/4 time. The first measure is C major (C4, E4, G4). The second measure is B minor (B3, D4, F4). The third measure is C minor (C4, E♭4, G4). The fourth measure is F major (F4, A4, C5). The fifth measure is G major (G4, B4, D5).

CM: V<sub>3</sub><sup>4</sup> I      Bm: V<sub>3</sub><sup>4</sup> i      Cm: V<sub>3</sub><sup>6</sup> i      FM: V<sub>3</sub><sup>6</sup> I      GM: V<sub>3</sub><sup>4</sup> I

PART B. Given the Roman numerals and starting notes, complete the passage for four voices (SATB) following the guidelines for part writing we have studied. Label the cadence.

(1)

Cadence: \_\_\_\_\_

A piano accompaniment score in 3/4 time, key of E minor. The first measure contains the notes E4, G4, and B4. The rest of the staff is blank for completion.

Em: i      V7      i      iv      V7      i      iv      i

(2)

Cadence: \_\_\_\_\_

A piano accompaniment score in 4/2 time, key of C minor. The first measure contains the notes C4, E♭4, and G4. The rest of the staff is blank for completion.

Cm:      i      III      iv      V      i      V<sup>7</sup>      i

## EXERCISE 25-8 Part writing with first inversion chords

PART A. Given the Roman numerals and starting notes, complete the passage for four voices (SATB) following the guidelines for part writing we have studied. Label the cadence.

Cadence: \_\_\_\_\_

EM: I vii<sup>o6</sup> I<sup>6</sup> ii<sup>6</sup> V I V<sup>6</sup>

PART B. Given the starting notes, bass line, and figured bass, write Roman numerals beneath the staff and complete each passage for four voices (SATB) following the guidelines for part writing we have studied. If no figure is given beneath the bass, assume a root-position triad. Label the cadence.

Cadence: \_\_\_\_\_

Cm:

6 4 2

6

6  
3

7  
#

## EXERCISE 26-1 Analysis with chords in all inversions

After listening to each excerpt, determine the key, provide a Roman numeral analysis beneath the staff, label cadences and textures, circle all six-four chords, and label them with the type of six-four chord (passing, pedal, or cadential) whenever they appear.

For Worksheet example 26-1, focus your analysis primarily on the piano accompaniment, and ignore the non-chord tones marked in parentheses in m. 9. The vocal part of this excerpt features many non-chord tones. In addition, this example has a passing four-three in lieu of a passing six-four. In which measure does it occur?

Texture: \_\_\_\_\_

Cadence: \_\_\_\_\_

The first excerpt consists of five measures. The vocal line (treble clef) has a 6/8 time signature and lyrics: "Es blüht ei-ne schö-ne Blu-me in ei-nem wei-ten Land, die ist so se-lig ge-". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

Key:  \_ \_ \_ \_ \_

Cadence: \_\_\_\_\_

The second excerpt consists of five measures starting at measure 6. The vocal line (treble clef) has a 6/8 time signature and lyrics: "schaf-fen die ist so se-lig ge-schaf-fen und we-ni-gen be-kant,". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

\_\_\_\_\_

Worksheet example 26-1. Louise Reichardt, "Die Blume der Blumen," mm. 1–10

Texture: \_\_\_\_\_

Cadence: \_\_\_\_\_

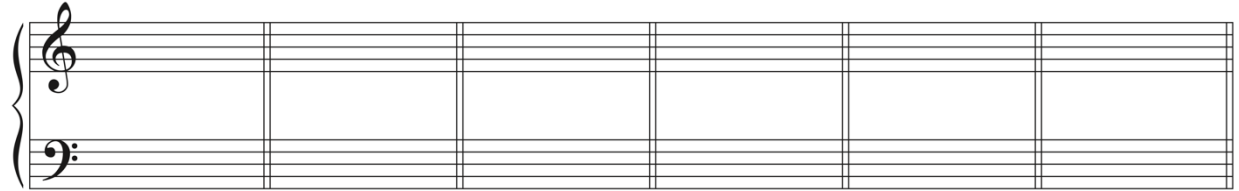
The image shows a musical score for piano in 2/4 time. The right hand (treble clef) plays a melody of eighth and sixteenth notes, with a slur over the first six measures and another slur over the last six measures. The left hand (bass clef) plays a steady accompaniment of chords. The dynamic marking *p dolce* is present in the first measure. The piece ends with a double bar line and repeat dots.

KEY: \_\_\_\_: \_\_\_\_

Worksheet example 26-2. Carl Maria von Weber, *Castor et Pollux*, op. 5, Theme from Variations on the Air de Ballet, mm. 1–8

## EXERCISE 26-2 Part writing with chords in all inversions


PART A. Try writing some chord connections following each of the models we have studied. Label each six-four by type.



Fm:  $i_4^6$  V G:  $I_4^6$  V Em: i  $iv_4^6$  i B: V  $I_4^6$  V D:  $I^6$   $V_4^6$  I Gm: i  $V_4^6$   $i^6$

PART B. Work out the best solution for part writing the following progression, filling in the missing parts (SATB) for each of the chords after the first, which is given. Remember to:

- Spell chords correctly
- Use same note or stepwise motion whenever possible
- Double the root in root position chords (this is the bass note)
- Double the fifth in six-four chords (this is also the bass note)



C: I IV  $I_4^6$  V I

What type of six-four is used in this progression? \_\_\_\_\_

PART C. Given the Roman numerals and starting notes, complete each passage for four voices (SATB) following the guidelines for part writing we have studied and label all cadences. Take special care to choose an appropriate voicing for the first chord (do not use more than an octave between soprano and alto, and do not use more than an octave between alto and tenor). Also label the type of six-four chord (passing, pedal, or cadential) whenever they appear.

(1)

Cadence: \_\_\_\_\_

A musical staff for exercise (1) consisting of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The treble staff begins with a quarter note G4. The bass staff begins with a quarter note C3. The rest of the staff is empty for completion.

Am: i iv<sub>4</sub><sup>6</sup> i i<sub>4</sub><sup>6</sup> V i

(2)

Cadence: \_\_\_\_\_

A musical staff for exercise (2) consisting of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The time signature is 6/4. The treble staff begins with a dotted half note G4. The bass staff begins with a dotted half note C3. The rest of the staff is empty for completion.

Cm: i V<sub>2</sub><sup>4</sup> i<sup>6</sup> V<sub>4</sub><sup>6</sup> i iv<sub>4</sub><sup>6</sup> i

## EXERCISE 27-1 Composing out a progression

This assignment is designed to teach you how to compose out an SATB progression in a non-homorhythmic texture. To this end,

1. After reviewing the models in this chapter, choose one of the progressions you completed in Parts B or C in [Ex26.2 Part writing with chords in all inversions](#).
2. Take this progression and compose it out using a homophonic texture with arpeggiation or rhythmic elaboration. You may write your composition on staff paper with pencil or using a notation program.

### **Tips for success:**

- Do not change the octave or register placement of your voice leading. We should be able to trace each part (soprano, alto, tenor, and bass) in the exact register and octave placement in which they appeared in the original exercise.
- Your composition should be written using a Grand Staff, have clefs, a key signature on both staves, and a time signature.
- If you need to use more than one system, each system after the first should have clefs and key signatures, but no time signature.
- All measures should contain the correct number of beats.
- If handwriting your composition, take great care with the vertical alignment of notes. Notes played successively should appear in succession and notes played simultaneously should appear aligned vertically.

## EXERCISE 28-1 Analysis of Samuel Barber's First Symphony, op. 9, mm. 1–5

Study the first page of the score for Samuel Barber's First Symphony and listen to the beginning of the movement. Then answer these questions:

1. Given the key signature and emphasized tonic pitch, what concert pitch key does this excerpt start in? \_\_\_\_\_
2. Consider the opening measure of the excerpt. How would you describe the concert-pitch relationship between the horns in F and the trumpets in C?
3. What is the concert pitch and octave designation for the **double bass** in m. 1? \_\_\_\_\_
4. What is the concert pitch and octave designation for the **tuba** in m. 1? \_\_\_\_\_
5. What is the concert pitch and octave designation for the **contrabassoon** in m. 1? \_\_\_\_\_
6. What is the concert pitch and octave designation for **bassoons 1 and 2** in m. 1? \_\_\_\_\_
7. What is the concert pitch and octave designation for **clarinets in A (1 and 2)** in m. 1? \_\_\_\_\_
8. What is the concert pitch and octave designation for the **bass clarinet** in m. 1? \_\_\_\_\_
9. Consider the second measure of the excerpt. How would you describe the concert-pitch relationship between the oboe and the English horn?
10. Consider the second measure of the excerpt. How would you describe the concert-pitch relationship between the violin parts (1 and 2) and the viola part?

To Gian-Carlo Menotti  
**FIRST SYMPHONY**  
 (In One Movement)

SAMUEL BARBER, Op. 9

**Allegro ma non troppo** ♩=66 **a tempo**

*molto largamente*

Flute 2  
 Piccolo  
 Oboe 2  
 English Horn  
 Clarinet 1 in A  
 Bass Clarinet in B $\flat$   
 Bassoon 2  
 Contra-Bassoon  
 Horn in F  
 Trumpet in C  
 Trombone  
 Tuba  
 Timpani  
 Cymbals  
 Bass Drum

Violin 1  
 Violin 2  
 Viola  
 Violoncello  
 Double-Bass

**6/4** **Allegro ma non troppo** ♩=66 **4/4** **a tempo** **3/4**

*ff* *ff espr.* *f* *mf* *p*

40720c

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Worksheet example 28-1. Samuel Barber, First Symphony, op. 9, mm. 1-5

## EXERCISE 28-2 Writing for transposing instruments

Study the following passage written in concert pitch, and answer the questions that follow.



1) What concert pitch key is this passage in? \_\_\_\_\_

Now, consider the following instruments:

### CLARINET IN B-flat

2) If you wanted clarinet in B-flat to play this passage, what key would it be written in? \_\_\_\_\_

3) What clef would be used? \_\_\_\_\_

### VIOLA

4) If you wanted violas to play this passage, what key would it be written in? \_\_\_\_\_

5) What clef would be used? \_\_\_\_\_

### ALTO SAXOPHONE

6) If you wanted alto sax to play this passage, what key would it be written in? \_\_\_\_\_

7) What clef would be used? \_\_\_\_\_

### HORN IN F

8) If you wanted horn in F to play this passage, what key would it be written in? \_\_\_\_\_

9) What clef would be used? \_\_\_\_\_

Finally, on a piece of staff paper, notate the passage for each of these instruments so that when played it will sound at concert pitch.

## EXERCISE 28-3 Analysis with transposing instruments in Hailstork's *Done Made My Vow*

Previously we studied an excerpt from Hailstork's massive oratorio, *Done Made My Vow*, for the composer's treatment of text setting. This current exercise will involve looking at a single measure from the orchestral score to apply our knowledge of transposing instruments. Study Worksheet example 28-2 and answer the questions below.

This section is scored for two flutes (Fl.), two clarinets (Cl.) in A (not B-flat), four horns (Hrn.) in F, timpani (Timp.), soprano solo, and strings--violins (Vln.), violas (Vla.), cellos (Vc.), and double basses (bass).

1. What concert pitch key does this excerpt start in? \_\_\_\_\_
2. What is the concert pitch and octave designation for the **first clarinet** at m. 604? \_\_\_\_\_
3. What is the concert pitch and octave designation for the **second clarinet** at m. 604? \_\_\_\_\_
4. What is the concert pitch and octave designation for the **first horn** at m. 604? \_\_\_\_\_
5. What is the concert pitch and octave designation for the **second horn** at m. 604? \_\_\_\_\_
6. What is the concert pitch and octave designation for the **fourth horn** at m. 604? \_\_\_\_\_
7. What is the relationship between the viola parts and the clarinet parts?
8. What is the concert pitch and octave designation for the **cellos** at m. 604? \_\_\_\_\_
9. What is the concert pitch and octave designation for the **double bass** at m. 604? \_\_\_\_\_

**604** **Adagio e molto**

604

Fl. 1  
2

Cl. 1  
(A) 2

Hrn. 1  
2  
3  
4

Timp.

Sopr. Solo

**604** **Adagio e molto**

Vln. 1  
2

Vle

Vc.

Bass

*ppp*

*ppp*

*ppp*

*pp*  
Muted

*pp*

Worksheet example 28-2. Hailstork, *Done Made My Vow*, m. 604

## EXERCISE 29-1 Identifying non-chord tones

Examine the progression that appears in Worksheet example 29-1 and compare it to the version in Worksheet example 29-2, which has been activated with several non-chord tones. Circle and label all of the non-chord tones that appear in Worksheet example 29-2.

Chord progression for Worksheet example 29-1:

Cm: i V<sup>♯</sup> i iv<sup>6</sup> V<sup>7</sup> VI i iv i<sub>4</sub><sup>♯</sup> V I

### Worksheet example 29-1. Progression without non-chord tones

Chord progression for Worksheet example 29-2:

Cm: i V<sup>♯</sup> i iv<sup>6</sup> V<sup>7</sup> VI i iv i<sub>4</sub><sup>♯</sup> V I

### Worksheet example 29-2. Progression with non-chord tones

## Exercise 29-2. Analysis with non-chord tones

Listen to and study the following excerpts. Then complete the specified tasks that appear with each example.

For Worksheet example 29-3, provide labels for each of the circled and numbered non-chord tones on the blanks provided. For each suspension, please note the specific type (9-8, 7-6, 4-3, or 2-3 suspension).

Op. 48 No 1

Feierlich und mit Andacht

1. E = \_\_\_\_\_

2. C# = \_\_\_\_\_

3. F# = \_\_\_\_\_

A = \_\_\_\_\_

4. E = \_\_\_\_\_

5. A# = \_\_\_\_\_

6. C# = \_\_\_\_\_

7. D = \_\_\_\_\_

8. B = \_\_\_\_\_

9. B = \_\_\_\_\_

G# = \_\_\_\_\_

10. A# = \_\_\_\_\_

C# = \_\_\_\_\_

11. C# = \_\_\_\_\_

12. A = \_\_\_\_\_

13. E = \_\_\_\_\_

14. E = \_\_\_\_\_

Worksheet example 29-3. Ludwig van Beethoven, op. 48, no. 1, "Bitten"

Provide labels for cadences and Roman numerals on the blanks provided. Then, circle and label all non-chord tones. Finally, answer the question regarding the form of this passage that follows the excerpt.

Cadence: \_\_\_\_\_

C major: I

\_\_\_\_\_

Cadence: \_\_\_\_\_

V

\_\_\_\_\_

**Worksheet example 29-4. W. A. Mozart, Symphony no. 41, mvt. 1, mm. 1–8**

Which of the following terms best describes the form of this passage?

- a) Parallel period
- b) Contrasting period
- c) Phrase group
- d) None of the above

Why?

## EXERCISE 29-3 Adding non-chord tones

First, study the progression below.

**Adagio**

B-flat: I V<sub>2</sub><sup>4</sup> I<sup>6</sup> V<sub>3</sub><sup>4</sup> I I<sup>6</sup> V I<sup>6</sup> IV I<sup>6</sup> I cad<sub>4</sub><sup>6</sup> V I

Next, re-write the passage on a piece of staff paper by adding one of each of the following to alter the progression:

- Passing tone
- Anticipation
- Appoggiatura
- Retardation
- 4-3 Suspension

Use your mind's ear or an instrument to realize the aural effect of each alteration. If you don't like how it sounds, try a different possibility until you are pleased with the result.

## EXERCISE 30-1 Identifying composite meters aurally

First, access the playlist here: [Spotify playlist for composite meters](#)

Full URL for playlist:

<https://open.spotify.com/playlist/43x7MBeyFCRJ7aiRevLFDQ?si=1908c19a12ee4a0b>

Put the playlist on shuffle, and play up to 60 seconds of any track on the playlist. While listening, in whatever order works best for you, determine how the divisions are grouped, and find the downbeat to try out different conducting patterns. Your ultimate goal is to determine the grouping pattern and top number of the time signature (5, 7, 10, 11, or 13<sup>1</sup>).

Once you have determined the meter type, check your answer with the key here: [Answers to EXERCISE 30.1 Identifying composite meters aurally](#)

Full URL for answer key:

<https://pressbooks.mcalester.digital/multimodalmusicianship/files/2023/05/Answers-to-EXERCISE-30.1-Aural-meter-ID.pdf>

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<sup>1</sup> There are several bonus examples on the playlist that combine groups of 3 and 2 to create meters in 11 and 13!

## EXERCISE 31-1 Spelling secondary dominants

Spell the secondary dominants below. For each problem, provide the key signature of the tonic key and spell the secondary dominant using accidentals as needed. An example is provided.

EXAMPLE:

AM: V<sup>7</sup>/iii

SET 1

DM: V<sup>7</sup>/V

Fm: V<sup>7</sup>/III

Am: V<sup>7</sup>/iv

E♭M: V<sup>7</sup>/ii

GM: V<sup>7</sup>/iii

SET 2

Em: V<sup>7</sup>/VII

Fm: V<sup>7</sup>/IV

A♭M: V<sup>7</sup>/vi

Gm: V<sup>7</sup>/VI

Cm: V<sup>7</sup>/V

SET 3

Dm: V<sup>7</sup>/VII

Bm: V<sup>7</sup>/VI

C♯M: V<sup>7</sup>/IV

F♯m: V<sup>7</sup>/V

AM: V<sup>7</sup>/ii

SET 4

B♭M: V<sup>7</sup>/IV

C♯m: V<sup>7</sup>/VI

CM: V<sup>7</sup>/iii

EM: V<sup>7</sup>/vi

BM: V<sup>7</sup>/V

## EXERCISE 31-2 Analysis with secondary dominants

PART A. After listening to and studying the excerpt in Worksheet example 31-1, do the following:

1. Identify the key of the passage.
2. Each chord is boxed with a number. Which chords are secondary dominants? (Hint: there are two in this excerpt.)
3. For the chords you listed in the previous question, what are the Roman numeral labels for each? And do they resolve as you would expect them to?
4. Consider chords in boxes 3 and 4. If you hear a cadence here, what type would it be?
5. Consider chords in boxes 13 and 14. What type of cadence is implied here?
6. There is one six-four chord in this passage. Which chord (by number) is the six-four, and which type is it?
7. Consider the passage in box 9. Why might the composer have used A-natural and B-natural here?
8. More time? Write a Roman numeral analysis for the entire excerpt.

81

Vln. I *rinf.*

Vln. II

Vla. *rinf.*

Vc. *rinf.*

Key: \_\_\_\_:

The musical score is divided into six numbered boxes, each containing a measure of music. Box 1 (blue border) contains a half note chord. Box 2 (red border) contains a half note chord. Box 3 (purple border) contains a half note chord. Box 4 (green border) contains a half note chord. Box 5 (orange border) contains a half note chord. Box 6 (cyan border) contains a half note chord. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat).

86

7 8 9 10 11 12 13 14

*rinf.* *p*

*tr* *tr* *rinf.*

3

Worksheet example 31-1. Joseph Bologna, String Quartet, op. 1, no. 4, mvt. 1, mm. 81–91

PART B. After listening and studying the excerpt in Worksheet example 31-2, provide a Roman numeral analysis for mm. 9–16 on the blanks provided.

Piano

*p* *f* *cresc.*

$A\flat M$ : \_ \_ \_ \_ \_

Worksheet example 31-2. F. Schubert, Ecossaisen, op. 18, no. 1, mm. 1–16

PART C. After listening to and studying the excerpt in Worksheet example 31-3, do the following:

1. Identify all of the chromatic chords in this piece. Assuming a harmonic rhythm of one chord per bar, which measures contain secondary dominants?
2. Now provide a Roman numeral label (with figured bass as needed to show inversions) for each measure containing a secondary dominant and the following measure (the chords of resolution).
3. What kind of cadence occurs in mm. 7–8? In mm. 15–16?
4. There is a melodic sequence beginning in m. 9. Identify the model and leg.
5. There are 2 six-four chords in this excerpt. In which measures do they occur? And which type of six-four are they (passing, cadential, or pedal?) and why?

Worksheet example 31-3. F. Schubert, *Originaltänze*, op. 9, no. 16, mm. 1–16

PART D. After listening and studying the excerpt in Worksheet example 31-4, identify the key, provide a Roman numeral analysis, and label all circled non-chord tones.

Adagio molto espressivo

Violin

Piano

KEY: \_\_\_\_: \_\_\_\_

*cresc.*

*cresc.*

*sf*

*p*

*cresc.*

*p*

*p*

*cresc.*

Worksheet example 31-4. Beethoven, Violin Sonata no. 6 in A major, mvt. 2, mm. 1-9

PART E. Study and listen to the excerpt in Worksheet example 31-5. Although the piece as a whole is in the key of G minor, we will interpret this passage in the key of B-flat major. Please provide Roman numerals for the chords numbered from 1 to 11 in the key of B-flat major. Pro-tip: remember seventh chords can be incomplete!

Violin

Adagio

1 2 3 4 5 6 7 8 9 10 11

B-flat major: \_\_\_\_\_

**Worksheet example 31-5. Niccolò Paganini, Caprice in g minor, op. 1 no. 6, mm. 11–14**

PART F. Study and listen to Worksheet example 31-6. This excerpt uses the key signature of D major, but this portion is best analyzed in the key of C major. Please provide Roman numerals for each of the numbered chords in the key of C major.

Identify the secondary dominants. Which secondary dominant resolves as you would expect? Which one doesn't, and why?

Solo Violin

Allegro moderato  
molto sostenuto il tempo, moderatissimo

162

*mf*

Orch.

*pp* 1 2 3

CM: \_\_\_\_\_

The image displays a musical score for the first movement of Pyotr Ilyich Tchaikovsky's Violin Concerto in D major, op. 35, measures 162-67. The score is written in D major and 3/4 time. It consists of two systems of music. The first system includes measures 4, 5, and 6, with the piano part featuring chords and single notes. The second system includes measures 7, 8, 9, and 10, with the piano part continuing with chords and single notes. The violin part features a melodic line with slurs and accents. The score is marked with blue lines and numbers (4, 5, 6, 7, 8, 9, 10) indicating specific measures. The word "etc." is written at the end of the second system.

Worksheet example 31-6. Pyotr Ilyich Tchaikovsky, Violin Concerto in D major, op. 35, mvt. 1, mm. 162–67

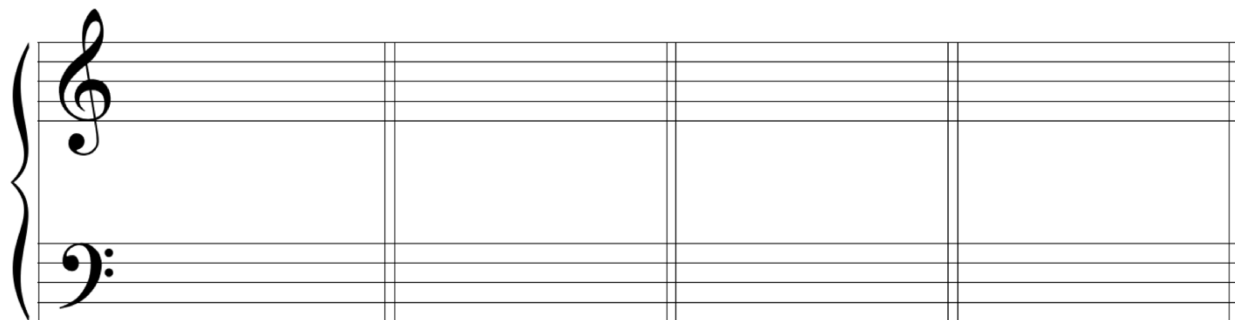
## EXERCISE 31-3 Part writing with secondary dominants

Provide a key signature for each progression and realize each two-chord progression in four parts (SATB), following these guidelines:

For all root position seventh chords, choose one of the following resolution patterns and label which type of resolution you have chosen above the staff:

1. Complete seventh chord to complete triad (requires frustrating the secondary leading tone, possible only if the leading tone is in the alto or tenor voice)
2. Incomplete seventh chord to complete triad (allows secondary leading tone to resolve up)
3. Complete seventh chord to incomplete triad (allows secondary leading tone to resolve up)

SET 1



A musical staff with a grand staff (treble and bass clefs) and four empty measures for SATB part writing.

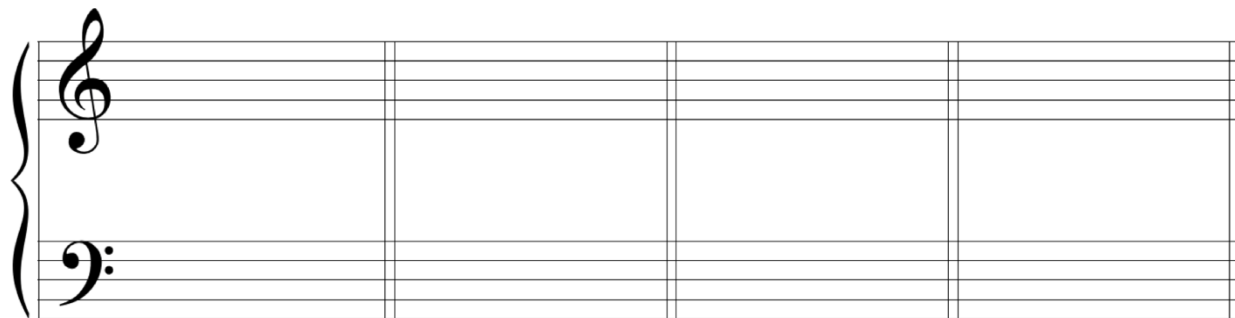
DM:  $V^7/V - V$

Fm:  $V^7/V - V$

EM:  $V^6_2/V - V$

Cm:  $V^4_3/VI - VI$

SET 2



A musical staff with a grand staff (treble and bass clefs) and four empty measures for SATB part writing.

A $\flat$ M:  $V^7/vi - vi$

FM:  $V^4_2/IV - IV^6$

Em:  $V^6_2/iv - iv$

AM:  $V^4_3/ii - ii$

## EXERCISE 31-4 Error detection with secondary dominants part writing

There's something wrong with each of these. Your mission is to figure out what is wrong and how to fix it. Create a better solution on the blank staves provided or on a separate piece of staff paper.

(1)

F minor:  $V7/V$      $V$

Fix it here:

(2)

E major:  $V9/V$      $V$

Fix it here:

(3)

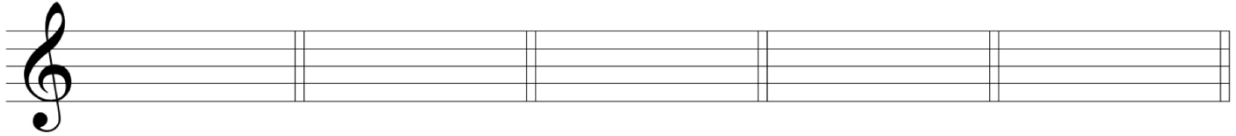
A major:  $V4/ii$      $ii$

Fix it here:

## EXERCISE 32-1 Spelling secondary chords

Spell the secondary dominants and diminished chords below. For each problem, provide the key signature of the tonic key and spell the chord using accidentals as needed.

SET 1



A $\flat$ M: vii $^{\circ 7}$ /V

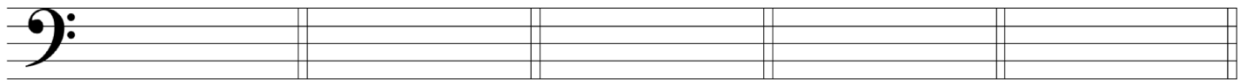
Fm: vii $^{\circ 7}$ /III

Dm: V $^7$ /iv

E $\flat$ M: vii $^{\circ 7}$ /ii

G $\flat$ M: vii $^{\circ 6}$ /V

SET 2



Cm: vii $^{\circ 7}$ /VII

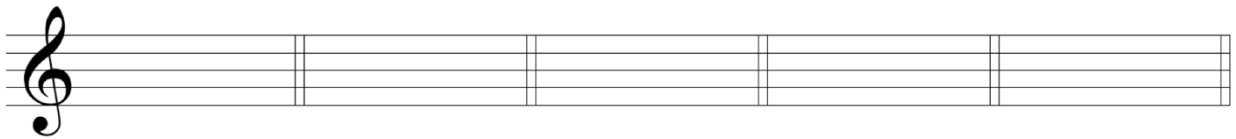
F $\sharp$ M: V $^7$ /vi

D $\flat$ M: vii $^{\circ 6}$ /vi

E $\flat$ m: V $^7$ /V

A $\flat$ M: vii $^{\circ 6}$ /IV

SET 3



D $\flat$ M: V $^7$ /iii

Bm: vii $^{\circ 7}$ /V

C $\sharp$ M: vii $^{\circ 7}$ /vi

F $\sharp$ m: vii $^{\circ 6}$ /VI

B $\flat$ M: vii $^{\circ 6}$ /ii

## EXERCISE 32-2 Analysis with secondary chords

PART A. After studying and listening to Worksheet example 32-1, identify the key, provide a Roman numeral analysis, and circle and label by type all six-four chords and non-chord tones. Then and create a form (bubble) diagram showing measure numbers, cadences, and phrase labels with lowercase letters, and answer the question that follows.

KEY: \_\_\_\_: \_\_\_\_ \_ \_ \_ \_ \_ \_ \_ \_

\_\_\_\_ \_ \_ \_ \_

Worksheet example 32-1. L. v. Beethoven, Sonatina no. 37 in G major, mvt. 2, mm. 1–8

Create a form (bubble) diagram here for Worksheet example 32-1:

What two words best describe the form of Worksheet example 32-1, and why?

PART B. After studying and listening to Worksheet example 32-2, identify the key and provide a Roman numeral analysis. All non-chord tones are circled in this example. Label each by type. Finally, circle and label by type all six-four chords.

**Moderato**

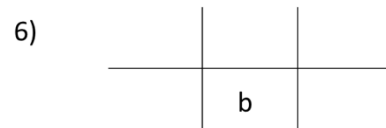
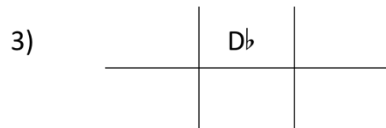
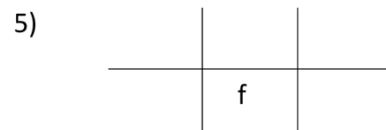
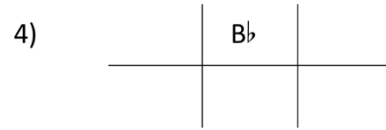
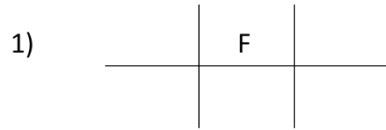
KEY: \_\_\_: \_\_\_

3

Worksheet example 32-2. Maria Wolowska Szymanowska, Nocturne, mm. 1-5

## EXERCISE 33-1 Finding closely related keys

Given the tonic keys in each problem below, complete the rest of each chart to show all of the keys closely related to the given tonic.



## EXERCISE 33-2 Analysis with modulation

Study and listen to each Worksheet example. Then complete the following tasks for each:

- Identify the starting and ending keys.
- Determine the harmonic rhythm, and provide a Roman numeral analysis beneath the staff. Include a pivot chord to show where the modulations take place.
- Answer the question(s) regarding each excerpt.

Question for Worksheet example 33-1: What term best describes the relationship between the two keys in this excerpt? (Choices include relative, closely related but not relative, distantly related, parallel, and enharmonic.)

9

Orch.

*p* *f*

14

*p* *fp*

18

*fp*

Worksheet example 33-1. Orchestral reduction of Joseph Bologne, *Symphony in G major, op. 11, no. 1, mm. 9–21*

Note for Worksheet example 33-2: Don't get too caught up in chord inversion and position in this excerpt, as the cello part continually moves by step, thus changing chord inversion and infusing the texture with a lot of passing tones. It is more important to identify Roman numerals and pivot chord placement than to label chord inversion in this excerpt.

Questions for Worksheet example 33-2:

- 1) This piece modulates twice. What term best describes the relationship between the two key areas that are used in this excerpt?
- 2) What kind of cadence occurs in mm. 3–4?
- 3) What kind of cadence occurs in mm. 7–8?
- 4) What kind of cadence occurs in mm. 11–12?
- 5) What kind of cadence occurs in mm. 15–16?
- 6) What term(s) best describe the form of mm. 9–16?

The image shows a musical score for the Trio section of Haydn's String Quartet in D major, op. 20, no. 4, mvt. 3. The score is in 3/4 time and D major. It consists of three systems of staves. The first system (measures 1-8) is labeled "Trio" and includes a piano (*p*) dynamic marking. The second system (measures 9-16) features a repeat sign at measure 9. The third system (measures 11-16) continues the piece. The score is attributed to M.D.C.

Worksheet example 33-2. Haydn, String Quartet in D major, op. 20, no. 4, mvt. 3, trio section

Questions for Worksheet example 33-3:

- 1) What term best describes the relationship between the opening and ending keys?
- 2) What kind of cadence occurs in mm. 7–8?
- 3) What kind of cadence occurs in mm. 11–12?
- 4) What term(s) best describe the form of this excerpt?

**Frisch.**

13. *p* Mein Lieb'

5 Herz ist im Hochland, mein Herz ist nicht hier; mein wohl, mein Hochland, mein heimscher Ort! die

9 *ritard. -* Herz ist im Hochland, im Waldesrevier; Wiege der Freiheit, des Mutes ist dort. *ritard. -*

Worksheet example 33-3. Robert Schumann, *Myrthen*, op. 25, "Hochländers Abschied," mm. 1–12

Questions for Worksheet example 33-4:

- 1) What term best describes the relationship between the opening and ending keys of this excerpt?
- 2) What kind of cadence occurs in m. 4?
- 3) What kind of cadence occurs at the end of this excerpt?
- 4) Based on this cadence structure, what is the best term(s) to describe the form of the excerpt?

*Allegretto* (♩ = 92)

Pno. *mf*

KEY: \_\_\_:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

4

\_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

Worksheet example 33-4. Cécile Chaminade, *Gavotte* from *Album des Enfants*, op. 123, mm. 1–8

Note for Worksheet example 33-5: Assume a harmonic rhythm of one chord per bar.

Question for Worksheet example 33-5: What term best describes the relationship between the two key areas of this example?

Andante

8

Solo Violin

Strings

*p*

The musical score consists of two systems, each with a Solo Violin staff and a Strings section (treble and bass clefs). The key signature is E minor (one sharp) and the time signature is 3/4. The tempo is marked 'Andante'. Measure 8 starts with a treble clef and a key signature of one sharp. The Solo Violin part begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The Strings part provides harmonic support with chords. In measure 9, the Solo Violin part continues with quarter notes D5, E5, and F5. In measure 10, the Solo Violin part features a trill on G5. In measure 11, the Solo Violin part has a sixteenth-note tremolo on G5. The key signature changes to E major (two sharps) in measure 11. The Solo Violin part continues with quarter notes F#5, G5, and A5. The Strings part continues with chords. In measure 12, the Solo Violin part has a quarter note B5. In measure 13, the Solo Violin part has a quarter note C6. In measure 14, the Solo Violin part has a quarter note D6. In measure 15, the Solo Violin part has a quarter note E6. The Strings part continues with chords.

Worksheet example 33-5. Antonio Vivaldi, Violin Concerto in E minor, RV 277 ("Il Favorito"), mvt. 2, mm. 8–15

Questions for Worksheet example 33-6:

- 1) What term best describes the relationship between the opening and ending keys of this excerpt?
- 2) Describe the root motion of the harmonic sequence that starts in m. 2.
- 3) Describe the root motion of the harmonic sequence that starts in m. 3.
- 4) Describe the root motion of the harmonic sequence that starts in m. 4.
- 5) What kind of non-chord tone is used in m. 1?
- 6) What kind of non-chord tone is used in mm. 4–5?

The image displays a musical score for J.S. Bach's *Well-Tempered Clavier*, Book 1, Prelude 6, measures 1 through 6. The score is written in G minor (one flat) and 3/4 time. It consists of three systems of music, each with a treble and bass clef staff. The first system (measures 1-2) shows a treble staff with a quarter rest in m. 1, followed by eighth-note patterns in m. 2 and m. 3. The bass staff has a half note in m. 1, followed by quarter notes in m. 2 and m. 3. The second system (measures 3-5) features a treble staff with eighth-note patterns and a bass staff with quarter notes. The third system (measures 6) shows a treble staff with eighth-note patterns and a bass staff with a half note. Fingerings are indicated by numbers 1-5 above or below notes. Circled numbers 3, 4, and 6 are placed in the bass staff of measures 2, 5, and 6 respectively.

Worksheet example 33-6. J. S. Bach, *Well Tempered Clavier* Bk. 1, Prelude 6, mm. 1–6

Questions for Worksheet example 33-7:

- 1) What term best describes the relationship between the opening and ending keys?
- 2) What kind of cadence occurs in m. 2?
- 3) What kind of cadence occurs in m. 4?
- 4) What kind of cadence occurs in m. 6?
- 5) What kind of cadence occurs in m. 8?
- 6) What term(s) best describe the form of mm. 1–4?
- 7) What term(s) best describe the form of mm. 5–8?

The musical score is for the second movement of Beethoven's Piano Sonata No. 10, Op. 14, No. 2. It is in 2/4 time, marked 'Andante' with a tempo of 88-92. The score is written for piano and includes a treble and bass clef staff. The first system (mm. 1-4) starts with a piano (p) dynamic and includes fingering numbers (8, 5, 3, 1, 5, 4, 1). The second system (mm. 5-8) includes dynamics like 'sempre stacc.', 'cresc.', 'sf', and 'p', along with fingering numbers (1, 2, 1, 3, 2, 4, 5, 1, 4, 5, 2, 4, 3).

Worksheet example 33-7. Ludwig van Beethoven, Piano Sonata no. 10, op. 14, no. 2, mvt. 2, mm. 1–8

Note for Worksheet example 33-8: For this excerpt, there is no need to label all implied chords beneath the staff. Instead, simply identify the opening and ending keys, and identify the best place for a pivot chord and provide a label showing the function in both keys.

Questions for Worksheet example 33-8:

- 1) What term best describes the relationship between the opening and ending keys of this excerpt?
- 2) What kind of cadence occurs at the end of this excerpt?

The image displays two systems of musical notation for a piano piece. The first system consists of two staves (treble and bass clef) with a key signature of one flat (F major) and a common time signature. The music begins with a whole rest in the bass and a half note F in the treble. The melody in the treble staff features eighth-note patterns with accents. The second system continues the piece, starting with a measure marked with a '6' above the treble staff. It concludes with a first ending bracket over two measures, ending with a double bar line and repeat dots. The bass staff in the second system has a half note F with an accent and a half note C with an accent and a '(b)' marking below it.

**Worksheet example 33-8. Elisabeth Jacquet de La Guerre, Suite in F major, Allemande, mm. 1-7**

## EXERCISE 33-3 Key relations

Study each key relationship and label it as one of the following:

- C = Closely related (but not relative)
- R = Relative
- P = Parallel
- D = Distantly related or foreign (but not parallel)
- E = Enharmonic

- 1) F-sharp major and F-sharp minor \_\_\_\_\_
- 2) F major and C minor \_\_\_\_\_
- 3) G major and D major \_\_\_\_\_
- 4) D-flat major and C-sharp major \_\_\_\_\_
- 5) C-sharp minor and E major \_\_\_\_\_
- 6) D minor and C major \_\_\_\_\_
- 7) E-flat major and E-flat minor \_\_\_\_\_
- 8) B major and C-flat major \_\_\_\_\_
- 9) F minor and A major \_\_\_\_\_
- 10) G-flat major and D-flat major \_\_\_\_\_
- 11) B-flat major and F major \_\_\_\_\_
- 12) B minor and G major \_\_\_\_\_
- 13) B-flat minor and D-flat major \_\_\_\_\_
- 14) E-flat major and F major \_\_\_\_\_
- 15) E minor and E major \_\_\_\_\_
- 16) G major and A-flat major \_\_\_\_\_
- 17) A minor and F major \_\_\_\_\_
- 18) C minor and E-flat major \_\_\_\_\_
- 19) F-sharp major and C-sharp major \_\_\_\_\_
- 20) A major and G major \_\_\_\_\_

## EXERCISE 34-1 Binary form analysis

PART A. Study and listen to Worksheet example 34-1, and answer these questions regarding the example:

1. What is the overall key of the piece? \_\_\_\_\_
2. This piece modulates. To what key does it modulate? \_\_\_\_\_
3. What is the relationship between the keys given in the answers to questions 1 and 2 above? \_\_\_\_\_
4. Is the form of this piece continuous or sectional? \_\_\_\_\_
5. There is a melodic sequence in this piece.  
In what measures does the model occur? \_\_\_\_\_  
In what measures does the first leg of the sequence following the model occur? \_\_\_\_\_
6. On a separate sheet of paper, neatly draw a form diagram for this piece. Include:
  - measure numbers
  - key areas (account for all modulations) shown as letters (e.g., CMA or Ami) as well as in Roman numerals (e.g., I or vi)
  - uppercase letters to designate large sections
  - slurs or bubbles labeled with lowercase letters to designate phrases
  - cadence labels

The musical score is written for piano in D minor, 3/4 time. It consists of three systems of music. The first system contains measures 1 through 6. The second system contains measures 7 through 11, with a first ending (1.) and a second ending (2.) starting at measure 9. The third system contains measures 12 through 15, also with first and second endings starting at measure 13. The piece ends with a double bar line at the end of the second ending in the third system.

Worksheet example 34-1. Anon., Minuet in D minor from the *Anna Magdalena Bach Notebook*

PART B. Study and listen to Worksheet example 34-2, and answer these questions regarding the example:

1. What is the overall key of the piece? \_\_\_\_\_
2. This piece modulates and features several tonal cells. Complete a Roman numeral analysis beneath the staff, accounting for any modulations and tonicizations.
3. Is the form of this piece continuous or sectional?  
\_\_\_\_\_
4. Is the form of this piece balanced binary? Why or why not? \_\_\_\_\_  
\_\_\_\_\_
5. In the space below or on a separate sheet of paper, neatly draw a form diagram for this piece. Include:
  - measure numbers
  - key areas (account for all modulations) shown as letters (e.g., CM or Am) as well as in Roman numerals (e.g., I or vi)
  - uppercase letters to designate large sections
  - slurs or bubbles labeled with lowercase letters to designate phrases
  - cadence labels

Violino I  
ed Oboe I

Violino II  
ed Oboe II

Viola

Fagotti

Continuo  
(Cembalo e Violoncello  
e Violone)

9

17

Fine

Worksheet example 34-2. George Frederic Handel, Concerto Grosso in F major, op. 3, no. 4, mvt. 4

## EXERCISE 34-2 Contextual listening with form

This excerpt is in a two-reprise form (binary with repeats). After listening to the audio example several times, answer the following questions.

Full URL:

<https://pressbooks.mcalester.digital/multimodalmusicianship/files/2023/05/Exercise-34.2.mp3>

1. Is the piece's form continuous or sectional?
2. Is the piece's form rounded or simple?
3. Is the design symmetrical or asymmetrical?
4. What elements create unity between the A and B sections?
  
5. What elements create contrast between the A and B sections?
  
  
  
  
  
6. Who is a likely composer of this piece?
7. When might this piece have been written?

Feeling ambitious? Transcribe the opening motive (played in the right hand) below:

---

---

---

---

## EXERCISE 35-1 Form analysis: Haydn Minuet and Trio

Listen to and study the following movement from an early piano sonata by Franz Joseph Haydn, Worksheet example 35-1. This movement uses a compound ternary form, following the Minuet and Trio model, using a “da capo” indication at the end of the Trio, which means you go back to the beginning and play the Minuet again. Each of the individual big sections, i.e., the “Menuet” and the “Trio” have their own internal form designs, and this makes the overall form compound.

With this in mind, answer the following questions:

1. Consider just the “Menuet” (mm. 1–24). What term(s) best describe(s) the form of this section?
2. Consider just the “Menuet” (mm. 1–24). What is the overall key of this section?
3. The first cadence occurs in mm. 7–8. What type of cadence is this and in what key?
4. The second cadence occurs in m. 16. What type of cadence is this and in what key?
5. In m. 9, there is a chromatic chord. Thinking in the key of C major, what is the best label for this chord? Does it resolve in the way you might expect it to?
6. The third cadence occurs in mm. 23–24. What type of cadence is this and in what key?
7. Consider just the “Trio” (mm. 25–60). What term(s) best describe(s) the form of this section?
8. Consider just the “Trio” (mm. 25–60). What is the overall key of this section? What is the relationship between the overall key of the trio and the overall key of the minuet?
9. A cadence occurs at mm. 33–34. What type of cadence is this and in what key?
10. Another cadence occurs at m. 38 and another at m. 42. What type of cadence are these and in what key?
11. The final cadence occurs in mm. 59–60. What type of cadence is this and in what key?

Create a form diagram for this movement. Be sure to include:

- Big sections labeled with capital letters
- Repeat signs
- Measure numbers where phrases and sections begin and end
- Bubbles or slurs representing the phrases
- Phrases labeled with lowercase letters
- Key areas shown beneath the diagram, in both Roman numerals (showing the relationship of keys) and letter names

# Menuet

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 1 starts with a forte (*f*) dynamic. Measure 2 features a trill (*tr*) on the note G4. Measure 3 has a piano (*p*) dynamic. Measure 4 includes a *cresc.* (crescendo) marking. Measure 5 continues the piano (*p*) dynamic. The bass line consists of chords: G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

Musical notation for measures 6-10. Measure 6 starts with a first ending bracket. Measure 7 has a forte (*f*) dynamic. Measure 8 has a piano (*p*) dynamic. Measure 9 has a first ending bracket. Measure 10 has a piano (*p*) dynamic. The bass line consists of chords: G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

Musical notation for measures 11-14. Measure 11 starts with a mezzo-piano (*mp*) dynamic. Measure 12 has a mezzo-forte (*mf*) dynamic. Measure 13 has a mezzo-forte (*mf*) dynamic. Measure 14 has a mezzo-forte (*mf*) dynamic. The bass line consists of chords: G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

Musical notation for measures 15-20. Measure 15 starts with a piano (*p*) dynamic. Measure 16 has a piano (*p*) dynamic. Measure 17 has a piano (*p*) dynamic. Measure 18 has a piano (*p*) dynamic. Measure 19 has a piano (*p*) dynamic. Measure 20 has a piano (*p*) dynamic. The bass line consists of chords: G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

Musical notation for measures 21-24. Measure 21 starts with a forte (*f*) dynamic. Measure 22 has a forte (*f*) dynamic. Measure 23 has a forte (*f*) dynamic. Measure 24 has a forte (*f*) dynamic. The bass line consists of chords: G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

Trio

mf dolce 25 *p* *mf*

29 *tr*

35 *mf* *p* *a) tr*

40 *mf* *p*

45 *mf* *Menuet da capo*

Worksheet example 35-1. Franz Joseph Haydn, Keyboard Sonata in C major, Hob. XVI: 3, mvt. 3

## EXERCISE 36-1 Analysis with strophic form

If possible, obtain access to a score for “The Daffodils,” Adolphus Hailstork's beautiful setting of poetry by William Wordsworth. If you cannot obtain a score, you can still analyze the music aurally. This piece is in modified strophic form, and the score features no repeat signs, with all strophes written out, featuring variations among the sections. By listening to the recording and studying the score, create a form diagram that shows the measure numbers and/or track timings of each section, along with the section name. Pro-tip: this piece features an introduction and coda, in addition to the standard strophes.

### **Worksheet example 36-1. Adolphus Hailstork, “The Daffodils” (video)**

Watch soprano Amber Cierra Merritt perform this piece on [YouTube](#).

Full URL: <https://youtu.be/3ievPKsx7T0?si=janDin9X5KZd071V>

## EXERCISE 37-1 Aural analysis with form in pop

Listen to the following audio tracks, and choose one to analyze for formal content:

Full URL:

<https://open.spotify.com/track/4kQF23eYkc18zXyvyqSFjz?si=d54c39ded40548a9>

**Worksheet example 37-1. Ray LaMontagne, “I Still Care For You” (audio)**

Full URL:

<https://open.spotify.com/track/0oTtnnedKOC4unALxVTPHz?si=821f91f6a5924862>

**Worksheet example 37-2. Sufjan Stevens, “Mystery of Love” (audio)**

Full URL:

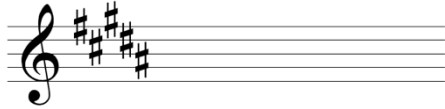
<https://open.spotify.com/track/5ChkMS8OtdzJeqyybCc9R5?si=1c24cf7122414203>

**Worksheet example 37-3. Michael Jackson, “Billie Jean” (audio)**

After careful listening, write the name of the song and artist you chose and make a form diagram below or on a separate sheet of paper for the recording that shows the name of each large section (e.g., intro, verses, possible pre-choruses, choruses, interludes, possible bridge, and coda) and the corresponding track timings where each section begins.

## EXERCISE 38-1 Chromatic mediants in context

The following examples use shuttle progressions, connecting tonic with a chromatic mediant by common tone. Spell the chords and identify the common tone in the following example.



Common tone: \_\_\_\_\_

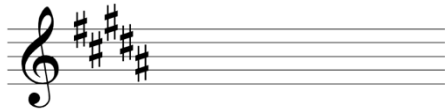
BM:            VI        I

Full URL:

<https://open.spotify.com/track/0W4BtjtJcS4G1WWgKo1XUD?si=ced8c7c5acb345a2>

**Worksheet example 38-1. Tori Amos, “Crucify,” 2:50–3:13 (audio)**

Also in the key of B major, Worksheet examples 38-2 and 38-3 use the same chords (I and flat-III). Spell the chords and identify the common tone between them.



Common tone: \_\_\_\_\_

BM:            I        bIII

Full URL:

<https://open.spotify.com/track/6CVdTDYoDbwYj4xn8u5Gha?si=3d3e3e84d02341da>

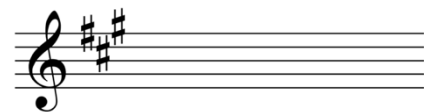
**Worksheet example 38-2. Radiohead “Backdrifts (Honeymoon is Over),” 1:28–1:56 (audio)**

Full URL:

<https://open.spotify.com/track/4WvfcU7QCkI49HjUQckTqA?si=12965cb69ba74a49>

**Worksheet example 38-3. Broken Bells, “Trap Doors,” 0:00–0:24 (audio)**

Worksheet example 38-4 uses tonic and VI built on “le” in the key of A major. Spell the chords and identify the common tone between them.



Common tone: \_\_\_\_\_

AM:            I        bVI

Full URL:

<https://open.spotify.com/track/5ovKMrenMOvhyEcMWmLnZj?si=0bef7e379d3741da>

**Worksheet example 38-4. Ratatat, "Tropicana," 0:13–0:34 (audio)**

## EXERCISE 38-2 Chromatic mediant relations

For each key, identify the six chromatic mediant relations. The first is done for you. The order in which you list the keys does not matter, and you may use enharmonically equivalent spellings, as desired.

1) C major:	<u>AM</u>	<u>A<sup>b</sup>M</u>	<u>A<sup>b</sup>m</u>	<u>EM</u>	<u>E<sup>b</sup>M</u>	<u>E<sup>b</sup>m</u>
2) D minor:	_____	_____	_____	_____	_____	_____
3) F minor:	_____	_____	_____	_____	_____	_____
4) A <sup>b</sup> major:	_____	_____	_____	_____	_____	_____
5) F major:	_____	_____	_____	_____	_____	_____
6) G major:	_____	_____	_____	_____	_____	_____
7) B minor:	_____	_____	_____	_____	_____	_____
8) A minor:	_____	_____	_____	_____	_____	_____
9) B <sup>b</sup> major:	_____	_____	_____	_____	_____	_____
10) E minor:	_____	_____	_____	_____	_____	_____

## EXERCISE 38-3 Part writing with chromatic mediant

Given the starting pitches, realize the progression in four parts (SATB) and label the cadence.

Cadence: \_\_\_\_\_

BM:            I            III            IV            V

## EXERCISE 38-4 Key relations

Study each key relationship and label it as one of the following:

- C = Closely related (but not relative)
- R = Relative
- P = Parallel
- D = Distantly related or foreign (but not parallel or chromatic mediant)
- M = Chromatic mediant
- E = Enharmonic

- |                          |       |                           |       |
|--------------------------|-------|---------------------------|-------|
| 1) D major and F minor   | _____ | 11) A minor and F major   | _____ |
| 2) E major and C# minor  | _____ | 12) B major and G major   | _____ |
| 3) G minor and C minor   | _____ | 13) A# minor and Bb minor | _____ |
| 4) Ab major and G# minor | _____ | 14) Bb major and G minor  | _____ |
| 5) C minor and E major   | _____ | 15) C major and C minor   | _____ |
| 6) D minor and F major   | _____ | 16) C# minor and E minor  | _____ |
| 7) Eb major and F minor  | _____ | 17) Ab major and D major  | _____ |
| 8) Db major and C# major | _____ | 18) D minor and D major   | _____ |
| 9) F# minor and A major  | _____ | 19) E minor and G# minor  | _____ |
| 10) G major and D major  | _____ | 20) F major and G minor   | _____ |

## EXERCISE 39-1 Analysis with chromatic mediants

Listen to and study the following excerpts, and answer the questions for each example.

Questions for Worksheet example 39-1:

- 1) Assuming the key of C major, what is the best Roman numeral label for the following chords?  
m. 40: \_\_\_\_\_  
m. 41: \_\_\_\_\_  
m. 42: \_\_\_\_\_  
m. 43: \_\_\_\_\_  
m. 44: \_\_\_\_\_
  
- 2) What term(s) best describe(s) the relationship between the chords in mm. 40 and 41?
  
- 3) What term(s) best describe(s) the relationship between the chords in mm. 42 and 43?
  
- 4) Why might have Fauré had the sopranos sing the word “*Lux*” (light) on C in mm. 45–46?
  
- 5) The section in mm. 47–54 is remarkably chromatic. What term best describes the melodic process used in this passage?
  
- 6) Assuming the first and final chords in mm. 47–54 determine its overall key (even though the passage is harmonically unstable), what key does this passage start and end in? \_\_\_\_\_
  
- 7) What is the relationship between the key implied in mm. 40–45 and the key in the answer to question 6 above?

T  
B

em, sem - pi - ter - nam re - qui - em.

Vla.

Vlc.

45 *p* Lux ae - ter - na lu - ce - at e - is, lu - ce - at

S  
A

*pp* Lux ae - ter - na lu - ce - at e - is,

T  
B

*pp*

*p*

*p*

51 e - is, Do - mi - ne: Cum san - ctis

S  
A

lu - ce - at e - is, Do - mi - ne: Cum san - ctis

T  
B

*p*

Questions for Worksheet example 39-2:

- 1) What is the overall key of the opening section (mm. 1–38)? \_\_\_\_\_
- 2) What is the overall key of the second section (mm. 39–60)? \_\_\_\_\_
- 3) What term best describes the relationship between the keys in answers to questions 1 and 2 above?
- 4) In what key does the third section (mm. 61–72) begin? \_\_\_\_\_
- 5) What term best describes the relationship between the keys in answers to questions 2 and 4 above?
- 6) What term best describes the relationship between the keys in answers to questions 1 and 4 above?
- 7) What is the role of the F-sharp in the melody (piano, RH) in mm. 38–39?
- 8) Assuming the key of D major, what is the best Roman numeral label for the following chords? (There may be non-chord tones—use your ears and score analysis techniques to choose the *best* label.)
  - m. 45, last chord: \_\_\_\_\_
  - m. 46, first chord: \_\_\_\_\_
  - mm. 51–52: \_\_\_\_\_
  - mm. 53–54: \_\_\_\_\_





39 *a tempo*  
*f sostenuto*

44 *crusc.* *ff*

49 *ff*

55 *ff* *a rallent.* *a tempo*  
*più dimin.*

61 *ppp* *legatiss.*

65

69 *crusc.*

Edition Peters. 6216 323

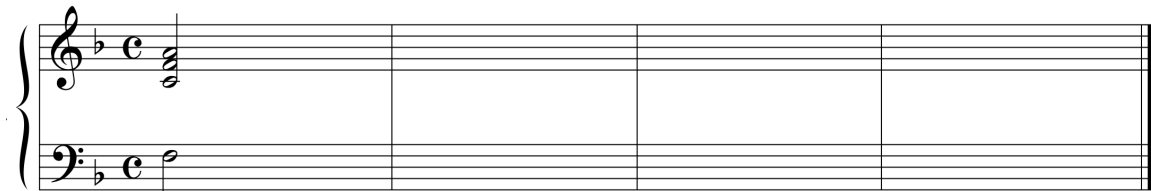
Worksheet example 39-2. Chopin, Impromptu, op. 36, mm. 1-72

## EXERCISE 39-2 Modulating dictations

This exercise is to help you learn to identify modulations to chromatic mediants by common tone aurally. For these exercises,

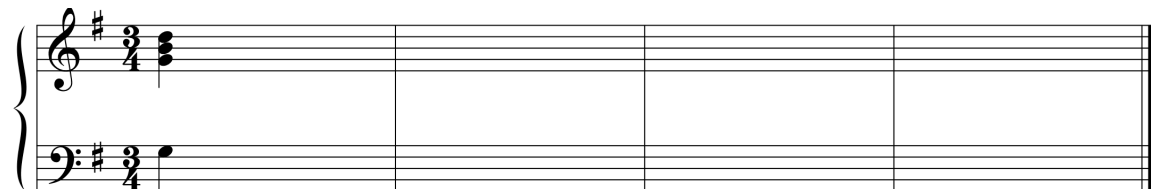
- Play the audio up to four times.
- Your goals are to notate the soprano and bass parts, and label Roman numerals beneath the staff. You should also indicate the key to which the passage modulates.
- There will always be just four key choices (mode is always the same). Identify the four chromatic mediant keys to the starting tonic key that have the same mode. In the case of the first dictation below, tonic is F major. The four areas the dictation could modulate to are: D-flat major, D major, A-flat major, and A major.
- The soprano note will be the common tone shared between the tonic triad of original key and that of the new key.
- Mark the place where you hear the shift occur. Analyze the soprano part, and narrow down choices. In this exercise, we will always connect the first tonic chord to the new tonic chord via common tone in the soprano. For example, if the first dictation progression went to D-flat major, the common tone between D-flat major and F major would be F. If it went to D major, the common tone is A. To A-flat major, the common tone is C. And to A major, the common tone is A.

### MODULATING DICTATION 01



F:I

### MODULATING DICTATION 02



G:I

MODULATING DICTATION 03

Cm:i    —    —    —    —    —    —    —





## EXERCISE 40-2 Analysis with borrowed chords

PART A. After studying and listening to the following excerpt, identify the key, and provide a Roman numeral analysis on the blanks provided. Circle the Roman numeral of all borrowed chords. Circle and label all non-chord tones, and answer these questions:

1. Assuming there are two four-bar phrases in this piece, what term(s) best characterize the overall form of the excerpt and why?
2. What kind of six-four chord appears in this excerpt?

Musical notation for the first system of the song "Careless Love". The key signature is two sharps (D major). The time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Love, oh love, oh care - less love".

KEY: \_\_\_\_: \_\_\_\_

Musical notation for the second system of the song "Careless Love". The key signature is two sharps (D major). The time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "You fly through my head like wine You've wrecked the life of a".

\_\_\_\_\_

Musical notation for the third system of the song "Careless Love". The key signature is two sharps (D major). The time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "ma - ny poor girl You near - ly spoiled this life of mine".

\_\_\_\_\_

Worksheet example 40-1. Traditional, "Careless Love"

PART B. Study and listen to the following excerpts and read the English translation of the text (poetry by Friedrich Rückert) beneath each excerpt. Then, identify the key and provide a Roman numeral analysis for mm. 8–15 and mm. 54–65 on the blanks provided. Circle the Roman numeral of all borrowed chords. Circle and label all non-chord tones. Finally, compare the two passages (mm. 8–15 and mm. 54–65), and in several sentences, explain how these passages are related especially with regard to harmony and chromaticism and the text of the song.

**Langsam.**

Singstimme.

Pianoforte. *pp*

m. 6

Du bist die Ruh, der Frie - de mild,

KEY: \_\_\_: \_\_\_

m. 12

die Seh - sucht du, und was sie stillt. Ich wei - he dir

\_\_\_\_\_

Du bist die Ruh,  
der Friede mild,  
die Sehnsucht du  
und was sie stillt.

You are peace,  
the mild peace,  
you are longing  
and what stills it.

m. 53

Musical score for measures 53-58. The vocal line (treble clef) has lyrics: "Dies Au - gen - zelt, von dei - nem Glanz al - lein er -". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A *cresc.* marking is present in the piano part.

m. 59

Musical score for measures 59-64. The vocal line (treble clef) has lyrics: "hellt, o - füll' es - ganz, o - füll' es - ganz.". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A *pp* marking is present in the piano part.

Dies Augenzelt  
von deinem Glanz  
allein erhellt,  
o füll es ganz!

The tabernacle of my eyes  
by your radiance  
alone is illumined,  
o fill it completely!

Worksheet example 40-3. Franz Schubert, op. 59, no. 3, "Du bist die Ruh," mm. 53–65

# EXERCISE 41-1 Mini analysis with the N6

Study and listen to the following excerpt. Identify the key and label all Roman numerals and cadences. Circle and label all non-chord tones.

**Sonate N° 14.**

**Adagio sostenuto.**  
Si deve suonare tutto questo pezzo delicatissimamente e senza sordini.  
*sempre pp e senza sordini.*

KEY: \_\_\_: \_\_\_

Cadence: \_\_\_\_\_

\_\_\_\_\_

Worksheet example 41-1. Beethoven, Piano Sonata no. 14, op. 27, no. 2, mvt. 1, mm. 1-5

## EXERCISE 41-2 Spelling N6 chords

On the staves below or separate sheet of staff paper, provide key signatures for each problem and spell each N6.

SET 1



Am: N<sup>6</sup>

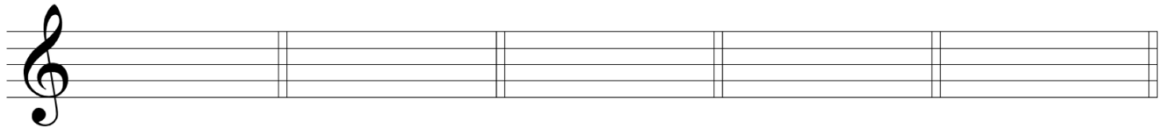
Bm: N<sup>6</sup>

Fm: N<sup>6</sup>

Gm: N<sup>6</sup>

Em: N<sup>6</sup>

SET 2



Dm: N<sup>6</sup>

C#m: N<sup>6</sup>

F#m: N<sup>6</sup>

Fm: N<sup>6</sup>

A♭M: N<sup>6</sup>

## EXERCISE 41-3 Analysis with N6

Study and listen to Worksheet example 41-1, which appears below, and complete the following tasks:

1. Identify the key: \_\_\_\_\_
2. Provide chord symbols above the staff for mm. 36–40 and mm. 44–50.  
Describe the type of harmonic process used in these passages.
3. Provide a Roman numeral analysis beneath the staff for mm. 52–67.
4. What type of chromatic chord occurs in mm. 19–20? \_\_\_\_\_  
What function does this chord have in the phrase? \_\_\_\_\_  
What is unusual about the appearance of this chord in mm. 19–20?

This chord recurs near the end of the song. In which measures does this happen? \_\_\_\_\_

How is the appearance of this chord near the end different from its first appearance in mm. 19–20?

5. Study the setting and translation of the text, provided in a link beneath the example. In a few sentences, describe the interaction of text and music (such as word painting, connections with texture, harmony, etc.).

Molto presto

*pp* *fp* *fp* *fp* *fp* *fp*

8

15

Die Nebelzerreißen, der

*fp* *pp* *cresc.*

21

Him-mel ist heile, und Ae-o-lus lö-set das ängst-li-che

*ff* *fp*

28

Band, das ängst-li-che Band. Es säu-sein die Win-de, es rührt sich der

36

Schif - fer. Ge - schwin - de! Ge - schwin - de! Es teilt sich die Wel - le, es naht sich die Fer -

43

ne, es naht sich die

*pp*

48

Fer - ne, schon seh' ich das Land. Es

54

naht sich die Fer - ne, schon seh' ich das

60

Land!

8<sup>va</sup>

Worksheet example 41-1. Josephine Lang, op. 5, no. 3, "Glückliche Fahrt"

## EXERCISE 41-4 Part writing with N6

Given the Roman numerals and starting notes, complete each passage for four voices (SATB) following the voice leading guidelines we have studied.

(1)

A musical staff for exercise (1) in G minor, 4/2 time. The treble clef staff contains a whole chord of Gm (G2, Bb2, D3). The bass clef staff contains a whole note G2. The rest of the staff is empty for completion.

Gm: i N<sup>6</sup> V i

(2)

A musical staff for exercise (2) in B minor, common time. The treble clef staff contains a whole chord of Bm (B2, D3, F#3). The bass clef staff contains a whole note B2. The rest of the staff is empty for completion.

Bm: i N<sup>6</sup> vii<sup>o7</sup>/V V

(3)

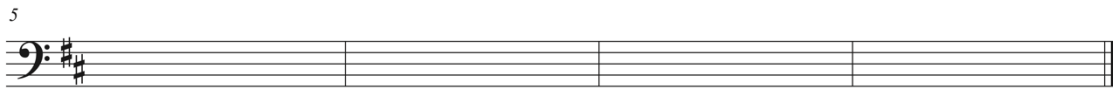
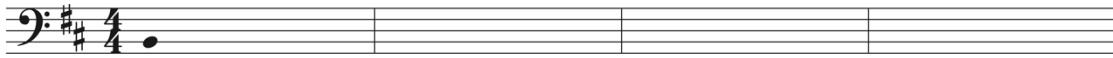
A musical staff for exercise (3) in F minor, 4/2 time. The treble clef staff contains a whole chord of Fm (F2, Ab2, C3). The bass clef staff contains a whole note F2. The rest of the staff is empty for completion.

Fm: i VI N<sup>6</sup> vii<sup>o7</sup>/V i<sub>4</sub> V i

## EXERCISE 41-5 Melodic dictation with flat-2̂

For each dictation, listen to the melody up to four times. Your goal is to notate the pitch and rhythmic content of each melody using the formatted staff below or on a separate sheet of staff paper. Each of these melodies features lowered scale degree 2.

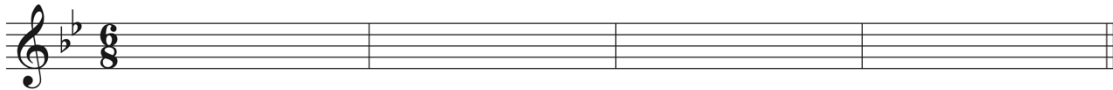
1)



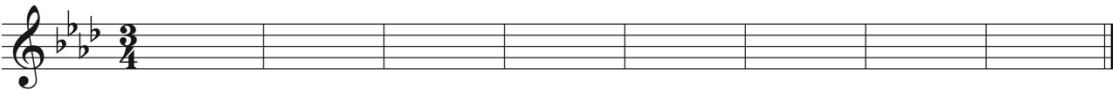
2)



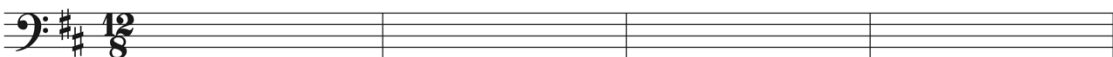
3)



4)



5)



## EXERCISE 41-6 Contextual listening with the Neapolitan sixth

First, access the playlist here: [Spotify playlist for the N6](#)

Full URL for playlist:

<https://open.spotify.com/playlist/4LW99ndSEgnd8tWhyCfyjd?si=5d6cd20d52e845fb>

Choose a track, and play a portion of it. Pause the recording or sing over it, and find tonic (“do”) with your voice or an instrument. Sing or play “ra” (a half step above “do”) and continue listening to see if you can identify where the Neapolitan chord takes place, as it will feature lowered scale degree 2 (“ra”). If you get stuck, look up the track timing on the answer key and listen again to the excerpt, cued up to the appropriate spot. The playlist also contains some of the pieces we have already studied in this chapter. It may be helpful to review those first before trying new examples.

Once you have found the Neapolitan chord, check your answer with the key here:

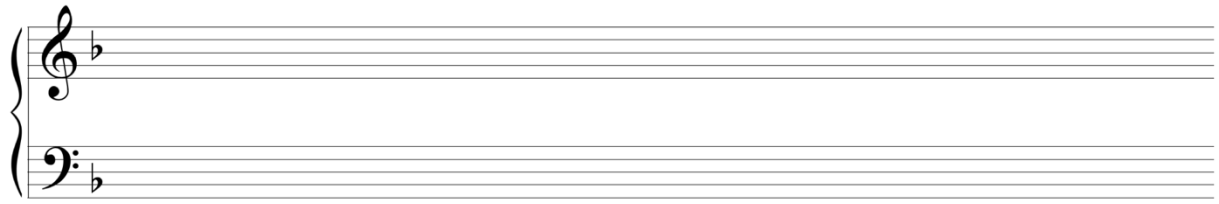
[Answers to EXERCISE 41.6 Contextual listening with the Neapolitan sixth](#)

Full URL for answer key:

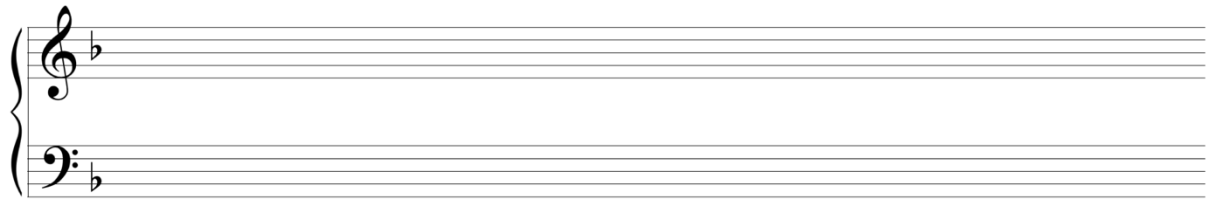
<https://pressbooks.mcalester.digital/multimodalmusicianship/files/2023/05/Answers-to-EXERCISE-41.6-Contextual-listening-with-the-Neapolitan-sixth.pdf>

## EXERCISE 41-7 Contextual listening with Radiohead, “A Wolf at the Door”

Transcribe as much as possible of the first sixteen seconds of Worksheet example 41-3. Provide the key, time signature, and measure lines. Be sure to notate both the arpeggiated chordal parts as well as the bass, which begins about nine seconds into the clip. After completing the transcription, provide a Roman numeral analysis of the implied harmonies beneath the staff and answer the questions that follow.



KEY: \_\_\_\_:



Worksheet example 41-3. Radiohead, “A Wolf at the Door,” 0:00–0:16 (audio)

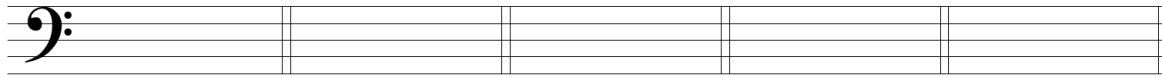
URL: <https://open.spotify.com/track/66cuLvKhsW7dNkfNk6gQP9?si=c84967b89b7f4ad3>

1. What type of meter best characterizes this song?  
\_\_\_\_\_
2. There is a chromatic chord in this excerpt. In what measures does it occur? \_\_\_\_\_  
What is the harmonic function of this chord? \_\_\_\_\_
3. Describe the voice leading of the bass line.

What are the implications for this type of bass line in terms of chord voicing?

## EXERCISE 42-1 Spelling +6 chords

On the staff below or on a separate sheet of staff paper, provide key signatures for each problem and spell the augmented sixth chord. Remember in minor keys, the only chromatic note is scale degree sharp-4. In major keys, scale degrees 6 and 3 must be lowered by a half step, in addition to raising scale degree 4.



A mi: Fr.+6

B MA: Ger.+6

F mi: It.+6

G MA: Fr.+6

D mi: Ger.+6

## EXERCISE 42-2 Analysis with augmented sixth chords

After studying the score and listening to Worksheet example 42-1, complete the tasks and answer the questions below.

1. Identify the overall key: \_\_\_\_\_
2. The augmented sixth appears twice. In which measures does it appear? \_\_\_\_\_
3. Which kind of augmented sixth is used? Circle one:      It.+6   Ger.+6   Fr.+6
4. Provide the most logical Roman numeral labels for the following measures on the blanks below:  
    m. 11    \_\_\_\_\_  
    m. 12    \_\_\_\_\_  
    m. 13    \_\_\_\_\_  
    m. 14    \_\_\_\_\_  
    m. 37    \_\_\_\_\_  
    m. 38    \_\_\_\_\_
5. A harmonic sequence unfolds in mm. 11–14. What is the root motion pattern involved in this sequence? \_\_\_\_\_
6. Provide a lead-sheet (chord) symbol for the chord in m. 10: \_\_\_\_\_
7. Provide a lead-sheet (chord) symbol for the chord in m. 11: \_\_\_\_\_
8. What term (two words) best describes the relationship between the chords in m. 10 and m. 11? \_\_\_\_\_
9. What key area is implied in mm. 1–10? \_\_\_\_\_
10. What tonal cell (temporary key area) is implied in mm. 19–22? \_\_\_\_\_
11. What term (two words) best describes the relationship between the key areas in mm. 1–10 and mm. 19–22? \_\_\_\_\_
12. In several sentences, describe two uses of mode mixture in this song.

Majestätisch und erhaben

Op.48 No 4

Die Himmel rüh-men des E-wigen Eh-re, ihr Schall pflanz  
seinen Na-men fort. Ihn rühmt der Erdkreis, ihn prei-sendle Mee-re; ver-nimm, o Mensch, ihr  
göttlich Wort! Wer trägt der Himmel unzählbare Sterne? Wer  
führt die Sonn aus ihrem Zelt? Sie kommt und leuchtet und lacht uns von fer-ne, und  
läuft den Weg, gleich als ein Held, und läuft den Weg, gleich als ein Held!

Worksheet example 42-1. Beethoven, op. 48, no. 4, "Die Ehre Gottes aus der Natur"



## EXERCISE 42-3 Contextual listening with augmented sixth chords

First, access the playlist here: [Spotify playlist for augmented sixth chords](#)

Full URL for playlist:

<https://open.spotify.com/playlist/08ROEnIO2zx5HXnOth5fRn?si=4d5257b6f60842ba>

Choose a track, and play a portion of it. Pause the recording or sing over it, and find tonic (“do”) with your voice or an instrument. Sing scalar patterns to find “fi” (a tritone away from “do”) and “le” (flat-6). Continue listening to see if you can identify where the augmented sixth chord takes place, as it will feature these prominent scale degrees. If you get stuck, look up the track timing on the answer key and listen again to the excerpt, cued up to the appropriate spot. The playlist also contains some of the pieces we have already studied in this chapter. It may be helpful to review those first before trying new examples.

Once you have found the augmented sixth chord, check your answer with the key here:

[Answers to EXERCISE 42.3 Contextual listening with augmented sixth chords](#)

Full URL for answer key:

<https://pressbooks.mcalester.digital/multimodalmusicianship/files/2023/10/Answers-to-EXERCISE-42.3-Contextual-listening-with-augmented-sixth-chords.pdf>

## EXERCISE 42-4 Aural ID of predominant chords

In this exercise, you will hear a set of progressions, each containing five chords. Each progression features tonic, predominant, cadential six-four, five, tonic in succession. Your task is to identify the mode of each example (major or minor) and the best label for the second chord, which will be one of the predominant functioning chords we have studied. In major keys, the choices will include IV,  $ii_2^6$ ,  $V_2^6/V$ , N6, Ger.+6, and Fr.+6. In minor keys, the choices will include iv,  $ii\emptyset_2^6$ ,  $V_2^6/V$ , N6, Ger.+6, and Fr.+6. Each progression will be played twice. After you've completed a set, you can check your answers here: [Answers to EXERCISE 42.4 Aural ID of predominant chords](#).

### SET 1

	Mode:	Predominant chord:
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____

### SET 2

	Mode:	Predominant chord:
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____

### SET 3

	Mode:	Predominant chord:
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____

SET 4

	Mode:	Predominant chord:
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____

SET 5

	Mode:	Predominant chord:
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____

SET 6

	Mode:	Predominant chord:
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____

## EXERCISE 42-5 Harmonic dictation with chromatic predominant chords

For this exercise, play the recording of each dictation up to four times. Your tasks are to notate the bass and soprano voices on staff paper, provide Roman numeral labels beneath the staff, and to identify the cadence type at the end of the progression. Each progression will feature at least one chromatic chord we have studied.

### Progression 1

Cadence: \_\_\_\_\_

Musical notation for Progression 1. The key signature is B major (two sharps: F# and C#). The time signature is 4/4. The notation shows a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first measure contains a whole note chord in the treble clef (B4, D#5, F#5) and a whole note chord in the bass clef (B2, D3, F#3). The second measure is empty. The piece ends with a double bar line.

B major: \_\_\_\_\_

### Progression 2

Cadence: \_\_\_\_\_

Musical notation for Progression 2. The key signature is G minor (two flats: F and C). The time signature is 3/4. The notation shows a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first measure contains a whole note chord in the treble clef (Bb4, D5, F5) and a whole note chord in the bass clef (G2, Bb2, D3). The second measure is empty. The piece ends with a double bar line.

G minor: \_\_\_\_\_

### Progression 3

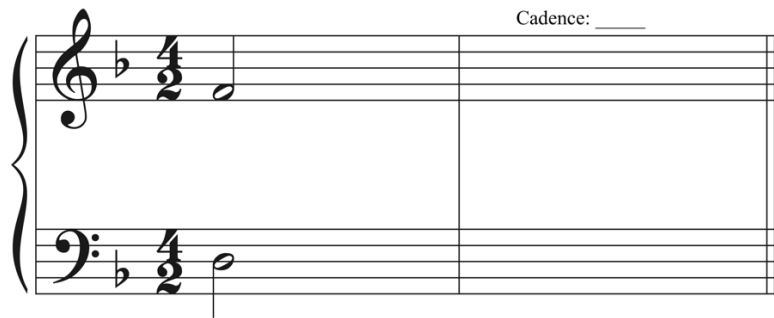
Cadence: \_\_\_\_\_

Musical notation for Progression 3. The key signature is E minor (one sharp: F#). The time signature is 2/4. The notation shows a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first measure contains a whole note chord in the treble clef (E4, G#4, B4) and a whole note chord in the bass clef (E2, G2, B2). The second measure is empty. The piece ends with a double bar line.

E minor: \_\_\_\_\_

Progression 4

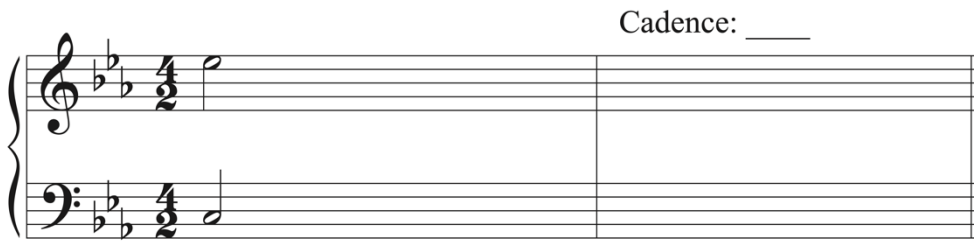
Cadence: \_\_\_\_\_



Dm:    \_ \_ \_ \_    \_ \_ \_ \_

Progression 5

Cadence: \_\_\_\_\_

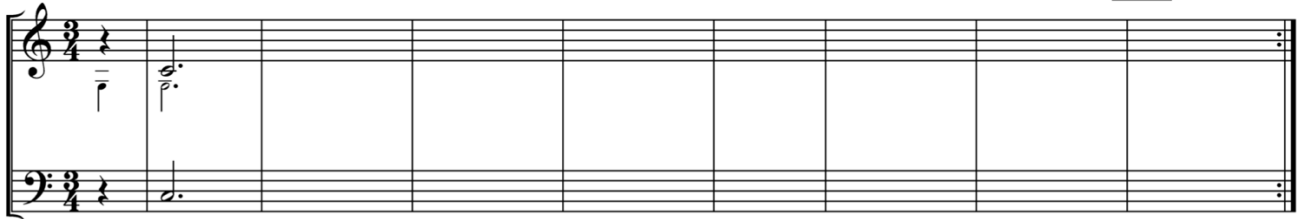


Cm:    \_ \_ \_ \_    \_ \_ \_ \_

## EXERCISE 42-6 Contextual listening and transcription with +6

Listen to the excerpt. On a separate sheet of staff paper or on the staff below, notate the outer voices you hear, provide a Roman numeral analysis, label the cadence, and answer the questions that follow.

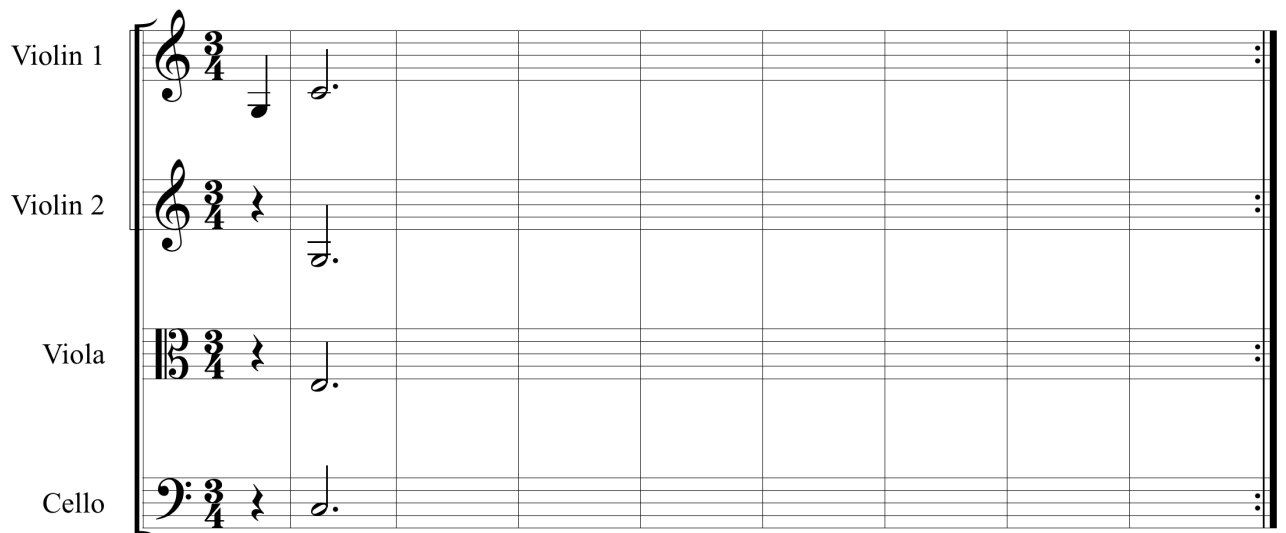
Cadence: \_\_\_\_\_



C major:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

1. In a sentence or two, describe the voice leading in this example.
2. Who is a likely composer of this piece? \_\_\_\_\_
3. When was this piece written most likely? \_\_\_\_\_

Want more of a challenge? Notate all four parts on the staves below. Add dynamics and bowing articulations, as well.



## EXERCISE 42-7 Voice leading with +6 chords

Given the Roman numerals, complete each passage for four voices (SATB) following the guidelines for part writing we have studied.

(1)

Musical notation for exercise (1) in G major, 4/4 time. The first measure shows a treble clef with a G4 note and a bass clef with a G2 note. The second measure is empty. The piece ends with a double bar line.

G major: I      It.+6      V      I

(2)

Musical notation for exercise (2) in B minor, 3/4 time. The first measure shows a treble clef with a B3 note and a bass clef with a B2 note. The second measure is empty. The piece ends with a double bar line.

B minor: i      Fr.+6      V      i

(3)

Musical notation for exercise (3) in D minor, 2/4 time. The first measure shows a treble clef with a D4 note and a bass clef with a D2 note. The second measure is empty. The piece ends with a double bar line.

D minor: i      Ger.+6      cad<sup>6</sup>      V      i

## EXERCISE 42-8 Analysis with N6 and +6 chords

PART 1. Study and listen to the following excerpt, and complete a Roman numeral analysis on the blanks beneath the staff. Circle all non-chord tones that appear in the melody. Be on the lookout for all of our favorite chromatic friends—secondary dominants, borrowed chords, N6, and +6 chords. Then answer the questions below.

1. What do the four chords in mm. 44–45 all have in common?
2. Describe how Schubert uses mode mixture in this example.

m. 44

*f* *f* *f*

E $\flat$  minor: \_\_\_\_\_

m. 45

*f* *f*

m. 47

*pp*

m. 49

*p*

m. 51

*p*

PART 2. Study and listen to the following excerpt, and complete a Roman numeral analysis on the blanks beneath the staff. Circle all non-chord tones that appear in the melody. Then answer the questions below.

1. Describe how Schubert uses mode mixture in this example.
2. Consider the voice leading of the second chord in m. 76. Does this chord resolve in the way you expect it to? If so, what aspects of the voice leading conform to your expectations? If not, why not?

m. 74

G $\flat$  major: \_\_\_\_\_

m. 76

\_\_\_\_\_

m. 78

\_\_\_\_\_

## EXERCISE 43-1 Analysis with descending tetrachord bass line

Study and listen to the excerpt. Identify the keys and provide Roman numerals and cadence labels on the appropriate blanks for mm. 1–13 and 19–24. Take care with the clefs; the right-hand part switches from bass to treble clef frequently. Then answer the questions below.

- 1) What kind of  $\frac{6}{4}$  chord is used in m. 23?
- 2) What is the relationship between the two key areas in this excerpt?
- 3) Identify all uses of mode mixture in this excerpt.
  
- 4) Identify all uses of sequence in this excerpt.

**Sonate N°21.** *Allegro con brio.* *pp*

KEY: \_\_\_\_: \_\_\_\_

m. 4

m. 8

\_\_\_\_\_

m. 12 Cadence: \_\_\_\_\_

decresc. p pp

\_\_\_\_\_ I

m. 16

m. 19

KEY: \_\_\_\_\_: \_\_\_\_\_

m. 22 Cadence: \_\_\_\_\_

p

\_\_\_\_\_

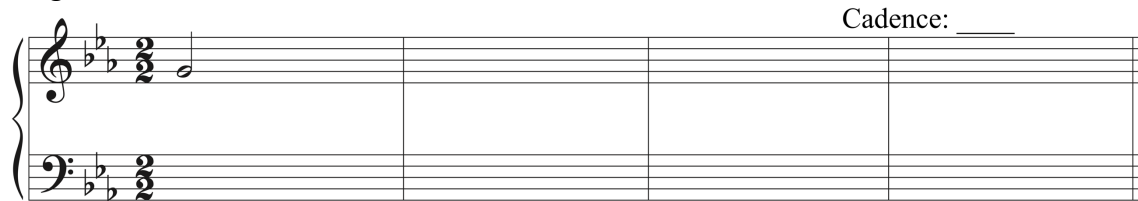
Worksheet example 43-1. Beethoven, Piano Sonata no. 21 in C major, op. 53, mvt. 1, mm. 1-24

## EXERCISE 43-2 Harmonic dictation with descending tetrachord bass line

For this exercise, play the recording of each dictation up to four times. Your tasks are to notate the bass and soprano voices on staff paper, provide Roman numeral labels beneath the staff, and to identify the cadence type at the end of the progression. You may find it helpful to consult Figure 43-1 to remember the possible harmonizations of the descending tetrachord bass line.

### Progression 1

Cadence: \_\_\_\_\_

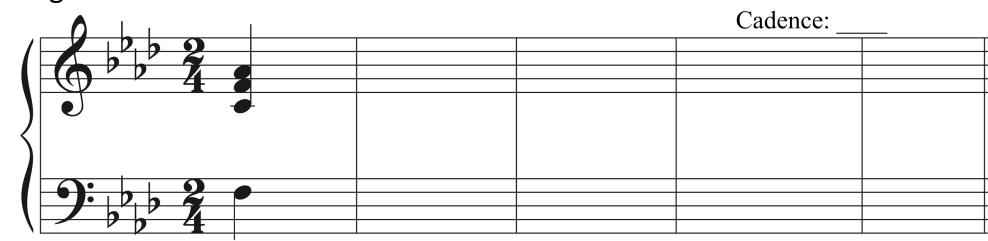


KEY: \_\_\_\_ : \_\_\_\_

Detailed description: This exercise is set in 3/2 time and F minor. The treble clef staff begins with a whole note chord of F minor (F, A-flat, C). The bass clef staff is empty. The staff is divided into four measures by vertical lines. The piece ends with a double bar line.

### Progression 2

Cadence: \_\_\_\_\_

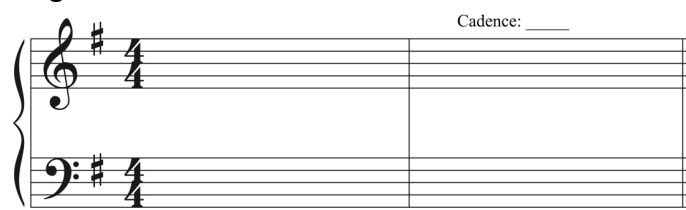


F minor: \_\_\_\_\_

Detailed description: This exercise is set in 2/4 time and F minor. The treble clef staff begins with a half note chord of F minor (F, A-flat, C). The bass clef staff begins with a half note F. The staff is divided into four measures by vertical lines. The piece ends with a double bar line.

### Progression 3

Cadence: \_\_\_\_\_

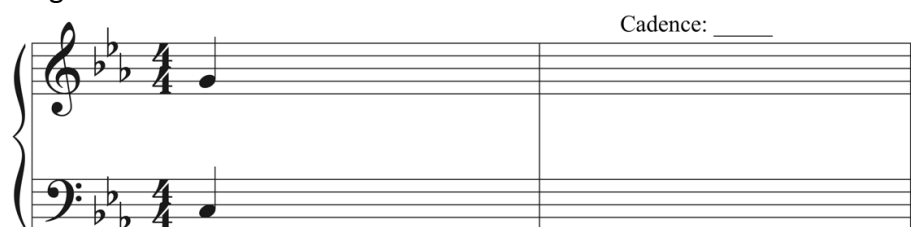


GM: \_\_\_\_\_

Detailed description: This exercise is set in 4/4 time and G major. Both the treble and bass clef staves are empty. The staff is divided into two measures by a vertical line. The piece ends with a double bar line.

### Progression 4

Cadence: \_\_\_\_\_



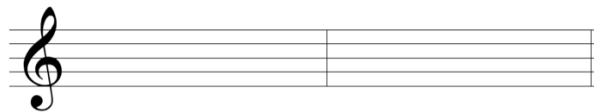
Cm: \_\_\_\_\_

Detailed description: This exercise is set in 4/4 time and C minor. The treble clef staff begins with a half note chord of C minor (C, E-flat, G). The bass clef staff begins with a half note C. The staff is divided into two measures by a vertical line. The piece ends with a double bar line.

## EXERCISE 44-1 Chord spelling and reinterpretation

Provide a key signature for each of the problems below, and spell the given chord. Then re-spell the chord and identify the new key. The first problem is done as a model.

MODEL



Cm: V<sup>7</sup> = \_\_\_: Ger.+6

SOLUTION



Cm: V<sup>7</sup> = B: Ger.+6

SET 1



Dm: V<sup>7</sup> = \_\_\_: Ger.+6



G<sup>M</sup>: Ger.+6 = \_\_\_: V<sup>7</sup>

SET 2



D<sup>b</sup>M: V<sup>7</sup> = \_\_\_: Ger.+6

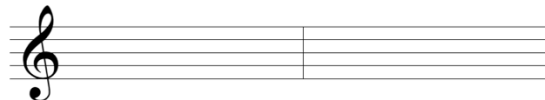


C<sup>M</sup>: V<sup>7</sup>/V = \_\_\_: Ger.+6

SET 3



D<sup>M</sup>: Ger.+6 = \_\_\_: V<sup>7</sup>/V

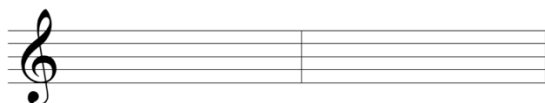


B<sup>b</sup>m: Ger.+6 = \_\_\_: V<sup>7</sup>/V

SET 4



A<sup>b</sup>M: V<sup>7</sup> = \_\_\_: Ger.+6



B<sup>m</sup>: Ger.+6 = \_\_\_: V<sup>7</sup>

## EXERCISE 44-2 Analysis with enharmonic reinterpretation

Study and listen to the piece. Identify the key areas and label Roman numerals on blanks provided beneath the staff for mm. 1–20. Then answer the questions that follow.

*Ziemlich langsam.* *p*

An leuch - tenden Som - nier -

KEY: \_\_\_\_ : \_\_\_\_

m. 4

morgen geh' ich im Gar - ten her - um. Es

\_\_\_\_\_

m. 8

flü - stern und spre - chen die Blu - - - men, ich a - ber wand - le

\_\_\_\_\_ KEY: \_\_\_\_ : \_\_\_\_

KEY: \_\_\_\_ : \_\_\_\_

m. 11

stumm: Es flü - stern und spre - chen die Blumen, und

The musical score for measures 11-14 features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Es flü - stern und spre - chen die Blumen, und". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with occasional rests in the left hand.

m. 15

langsamer  
*pp* schauh mit - lei - dig mich an: „Sei uns - rer Schwester nicht bö - se, du

The musical score for measures 15-18 is marked "langsamer" and "pp". The vocal line starts with the lyrics "schauh mit - lei - dig mich an:" followed by a whole rest, and then "„Sei uns - rer Schwester nicht bö - se, du". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand and a bass line with some rests in the left hand.

KEY: \_\_\_ : \_\_\_

m. 19

*ritard.* trau - ri - ger, blas - ser Mann!“

The musical score for measures 19-22 is marked "ritard.". The vocal line begins with the lyrics "trau - ri - ger, blas - ser Mann!“ and then has a whole rest. The piano accompaniment features a complex rhythmic pattern with sixteenth notes in the right hand and a bass line with some rests in the left hand.

KEY: \_\_\_ : \_\_\_

Worksheet example 44-1. Robert Schumann, “Am leuchtenden Sommermorgen,” from *Dichterliebe*, op. 48

- 1) What is unusual about the very beginning of this song?
- 2) Why might Schumann have begun this song in the way he did?
- 3) There is a tonal cell in the key of \_\_\_\_ in mm. 8–9. What is the relationship of this key area to the tonic key? \_\_\_\_\_
- 4) There is a tonal cell in the key of \_\_\_\_ in mm. 16–19. What is the relationship of this key area to the tonic key? \_\_\_\_\_
- 5) Describe all the uses of mode mixture in this song.

## EXERCISE 44-3 Harmonic dictation with enharmonic reinterpretation of V7 and Ger.+6

This exercise is to help you learn to aurally identify modulations to distantly related keys that use enharmonic reinterpretation of V7 and the German augmented sixth. For these exercises:

- Play the audio up to four times.
- Your goals are to identify the opening key based on the given context, to notate the soprano and bass parts, and to label Roman numerals beneath the staff. You should also indicate the key to which the passage modulates.
- Mark the place where you hear the shift occur.
- Analyze the context to determine the key to which the progression modulates. For these progressions, either V7 in the old key will become Ger.+6 in the new key (the old “sol” becomes “le” and resolves down by half step to the new “sol”), or Ger.+6 in the old key will become V7 in the new key (the old “le” becomes “sol” and resolves eventually to “do” in the key).

### MODULATING DICTATION 1

Musical notation for Modulating Dictation 1. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first measure contains a half note in the soprano part and a half note in the bass part. The second and third measures are empty staves. The piece concludes with a double bar line.

### MODULATING DICTATION 2

Musical notation for Modulating Dictation 2. The score is in 3/4 time and features a key signature of one flat (B-flat). The first measure contains a whole chord in the soprano part and a half note in the bass part. The second and third measures are empty staves. The piece concludes with a double bar line.

### MODULATING DICTATION 3

Musical notation for Modulating Dictation 3. The score is in 4/4 time and features a key signature of four sharps (F-sharp, C-sharp, G-sharp, D-sharp). The first measure contains a whole chord in the soprano part and a half note in the bass part. The second, third, and fourth measures are empty staves. The piece concludes with a double bar line.

MODULATING DICTATION 4

Musical notation for Modulating Dictation 4. 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). The time signature is 3/4. The first measure contains a whole chord in the treble clef (F4, A4, C5) and a whole note in the bass clef (F3). The remaining three measures are empty.

MODULATING DICTATION 5

Musical notation for Modulating Dictation 5. It consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, and A-flat). The time signature is 4/4. The first measure contains a whole chord in the treble clef (F4, A4, C5) and a whole note in the bass clef (F3). The remaining three measures are empty.

MODULATING DICTATION 6

Musical notation for Modulating Dictation 6. It consists of a grand staff with a treble clef and a bass clef. The key signature has four flats (B-flat, E-flat, A-flat, and D-flat). The time signature is 4/4. The first measure contains a whole chord in the treble clef (F4, A4, C5) and a whole note in the bass clef (F3). The remaining three measures are empty.

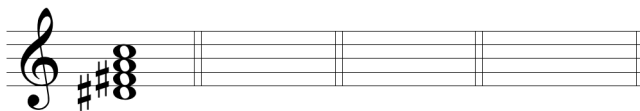
MODULATING DICTATION 7

Musical notation for Modulating Dictation 7. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F-sharp, C-sharp, and G-sharp). The time signature is 4/4. The first measure contains a whole chord in the treble clef (F#4, A#4, C#5) and a whole note in the bass clef (F#3). The remaining three measures are empty.

## EXERCISE 45-1 Chord spelling and reinterpretation

Respell the given chord, identify the root of each respelled chord, and identify the new keys. The first problem is done as a model.

### MODEL



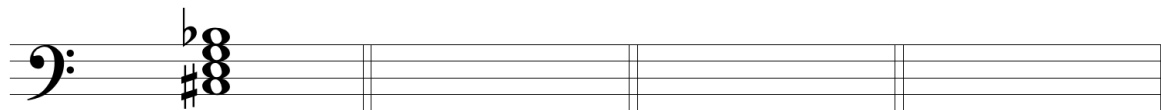
Root: \_\_\_\_\_  
 Symbol: \_\_\_\_: vii<sup>07</sup>    \_\_\_\_: vii<sup>04</sup><sub>2</sub>    \_\_\_\_: vii<sup>04</sup><sub>3</sub>    \_\_\_\_: vii<sup>06</sup><sub>5</sub>

### SOLUTION



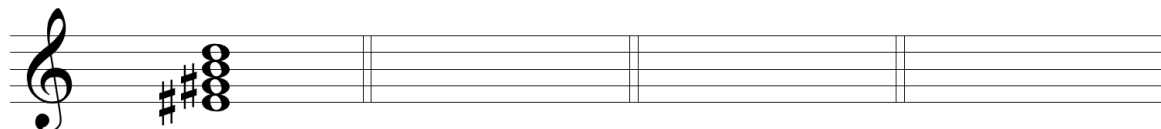
Root: D#                  F#                  A                  C  
 Symbol: E: vii<sup>07</sup>    G: vii<sup>04</sup><sub>2</sub>    Bb: vii<sup>04</sup><sub>3</sub>    Db: vii<sup>06</sup><sub>5</sub>

### SET 1



Root: \_\_\_\_\_  
 Symbol: \_\_\_\_: vii<sup>07</sup>                  \_\_\_\_: vii<sup>04</sup><sub>2</sub>                  \_\_\_\_: vii<sup>04</sup><sub>3</sub>                  \_\_\_\_: vii<sup>06</sup><sub>5</sub>

### SET 2



Root: \_\_\_\_\_  
 Symbol: \_\_\_\_: vii<sup>07</sup>                  \_\_\_\_: vii<sup>04</sup><sub>2</sub>                  \_\_\_\_: vii<sup>04</sup><sub>3</sub>                  \_\_\_\_: vii<sup>06</sup><sub>5</sub>

## EXERCISE 45-2 Analysis with enharmonic reinterpretation

Study and listen to the piece. Identify the key areas and label Roman numerals on the blanks provided beneath the staff (most, but not all, non-chord tones are marked). Then answer the questions below.

**Grave**

G minor:    \_\_\_\_\_

**Allegro molto e con brio**

\_\_\_\_\_

**Worksheet example 45-1. Beethoven, Piano Sonata, no. 8, op. 13, mvt. 1, "Pathetique," mm. 132–38**

- 1) To what key does this excerpt modulate? \_\_\_\_\_
- 2) What is the relationship between the opening key (G minor) and the new key?  
\_\_\_\_\_
- 3) What kinds of non-chord tones are marked in the second bar, third beat, of this excerpt?

E $\flat$ : \_\_\_\_\_

A $\sharp$ : \_\_\_\_\_

F $\sharp$ : \_\_\_\_\_

## EXERCISE 46-1 “Lower the \_\_\_\_\_”

SET 1. First, identify the following:

- What is the root of the given chord on the staff below? \_\_\_\_\_
- What is the quality of the given chord? \_\_\_\_\_
- What key would the given chord tonicize? \_\_\_\_\_

Second, on the blank staff provided or on a separate sheet of staff paper, lower the given specified member of the chord (root, third, fifth, or seventh) by a half step and re-spell the chord as needed to create a new dominant seventh in a stack of thirds. Then identify the new root, new Roman numeral symbol with figured bass, and new implied key.

Lower the root

Lower the 3<sup>rd</sup>

Lower the 5<sup>th</sup>

Lower the 7<sup>th</sup>

New root: \_\_\_\_\_  
 \_\_\_\_\_: \_\_\_\_\_

SET 2. First, identify the following:

- What is the root of the given chord on the staff below? \_\_\_\_\_
- What is the quality of the given chord? \_\_\_\_\_
- What key would the given chord tonicize? \_\_\_\_\_

Second, on the blank staff provided or on a separate sheet of staff paper, lower the given specified member of the chord (root, third, fifth, or seventh) by a half step and re-spell the chord as needed to create a new dominant seventh in a stack of thirds. Then identify the new root, new Roman numeral symbol with figured bass, and new implied key.

Lower the root

Lower the 3<sup>rd</sup>

Lower the 5<sup>th</sup>

Lower the 7<sup>th</sup>

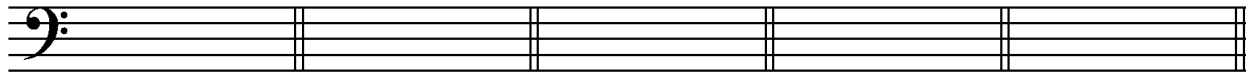
New root: \_\_\_\_\_  
 \_\_\_\_\_: \_\_\_\_\_

## EXERCISE 47-1 Spelling dominant ninths and thirteenths

For each of the following, provide a key signature and realize the chord in four voices on the staff. All chords should be in root position, and the most extended note should be placed in the top voice.

Remember, in minor keys  $V^{\flat 9}$  and  $V^{\flat 13}$  chords require a raised leading tone, but the most extended note is already lowered. And in major keys, the  $V^{\flat 9}$  and  $V^{\flat 13}$  require lowering the most extended note.

Set 1



$D^{\flat}M: V^9$

$A^m: V^{\flat 13}$

$A^{\flat}M: V^{13}$

$E^m: V^9$

$G^m: V^{\flat 9}$

Set 2



$C^m: V^{\flat 9}$

$F^{\#}m: V^{\flat 13}$

$B^m: V^{13}$

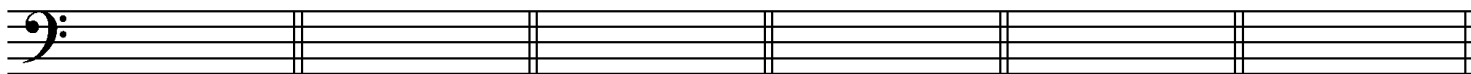
$F^m: V^9$

$G^m: V^{\flat 13}$

## EXERCISE 47-2 Spelling extended tertian chords

For each of the following, realize the chord in four voices on the staff. All chords should be in root position, and the most extended note should be placed in the top voice.

**SET 1.** Spell the following chords in C major.



CM: V<sup>9</sup>

V<sup>b9</sup>

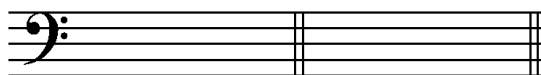
V<sup>11</sup>

V<sup>13</sup>

V<sup>b13</sup>

ii<sup>9</sup>

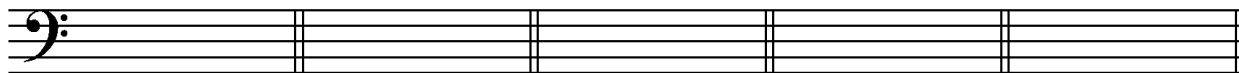
**SET 2.** Spell the following chords in A minor.



Am: V<sup>b9</sup>

V<sup>b13</sup>

**SET 3.** For each of the following, provide a key signature and spell the chord in four voices on the staff.



DM: V<sup>9</sup>

Dm: V<sup>b13</sup>

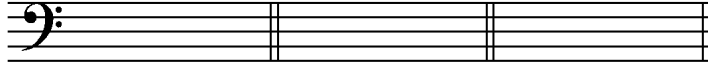
A<sup>b</sup>M: V<sup>11</sup>

EM: ii<sup>9</sup>

Gm: V<sup>b9</sup>

## EXERCISE 47-3 Spelling altered dominants

Realize each chord below in four voices on the staff.



C major: Vadd6

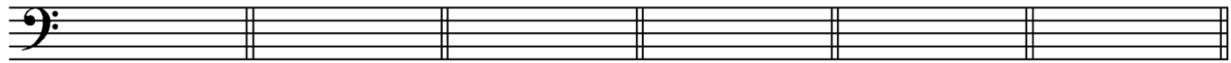
V+

V+7

## EXERCISE 47-4 Chord spelling

For each of the following, provide a key signature and realize the chord in four voices on the staff below or on a separate sheet of staff paper. All chords should be in root position, and the most extended note should be placed in the top voice.

### SET 1



AM: V<sup>9</sup>

Dm: V<sup>b13</sup>

D<sup>b</sup>M: V<sup>11</sup>

EM: Vadd6

B<sup>b</sup>M: ii<sup>9</sup>

Gm: V+7

### SET 2



BM: V<sup>13</sup>

Am: V<sup>b9</sup>

A<sup>b</sup>M: V+

GM: Vadd6

GM: V<sup>13</sup>

DM: ii<sup>9</sup>

## EXERCISE 47-5 Analysis with extended tertian and altered dominant chords

PART A. Study and listen to Worksheet example 47-1. Then answer the questions below.

1. What key is the excerpt in?
2. Which of the following chords (numbered 1–7) is an extended tertian chord? Does it resolve as you would expect?
3. Which of the following chords (numbered 1–7) are secondary dominant or diminished chords? Do they resolve as you would expect?
4. Provide a Roman numeral label for each of the first seven chords. If inversions are used, provide figured bass symbols as well.
5. Once you have identified the extended tertian chord that occurs in the beginning of the excerpt, how many additional times does it reappear in the excerpt?

Andantino

Piano

*pp*

38

1 2 3 4 5 6 7

*smorzando*

3

Worksheet example 47-1. Frederic Chopin, Ballade, op. 38, mm. 38–45

PART B. Study the excerpts in Example 47-2 and listen to a recording of Ella Fitzgerald singing this song [here](#). Full URL:

<https://open.spotify.com/track/4pEoF7AVNZrF0QscLqTnQp?si=342961c6a371441b>

Then answer these questions:

1. Based on the excerpts provided and listening to the entire track, what is the overall form of this song?
2. How do the songwriters create contrast in the bridge section?
3. There are three different key areas used in this song. What key best characterizes mm. 1–8 (passages in yellow)? In what key are mm. 9–12 (passages in pink)?
4. What is the relationship between the keys named above in question 3?
5. In what key are mm. 13–14 (passage in blue)?
6. What is the relationship between the key named above in question 5 and the two keys named in question 3?

Also, provide a Roman numeral analysis for the highlighted blanks beneath the staff. Be on the lookout for:

- Extended tertian chords
- Secondary dominant or diminished chords

mm. 1–2

Am B7 E7 Am F7

KEY: \_\_\_\_ : \_\_\_\_

Try to think that love's not a round.  
An-gel Eyes that that old dev-il sent

mm. 6–12

Am F#7 F7 E13

gain - in' no ground be - cause my An - gel Eyes ain't here.  
my love's mis - spent, mis - spent with An - gel Eyes to - night.

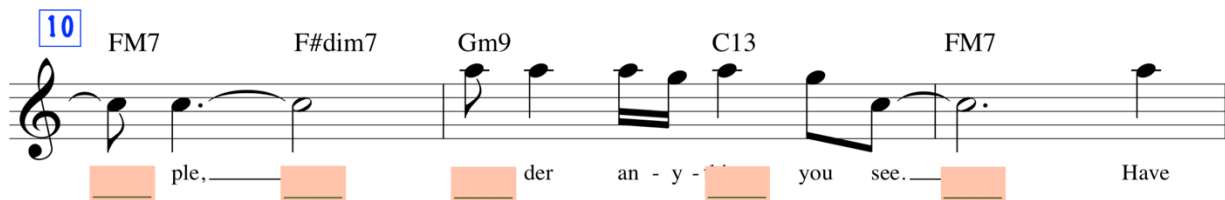
KEY: \_\_\_\_ : \_\_\_\_

1 Am E7 2 Am BRIDGE Gm9 C13

So drink up all you peo -

KEY: \_\_\_\_ : \_\_\_\_

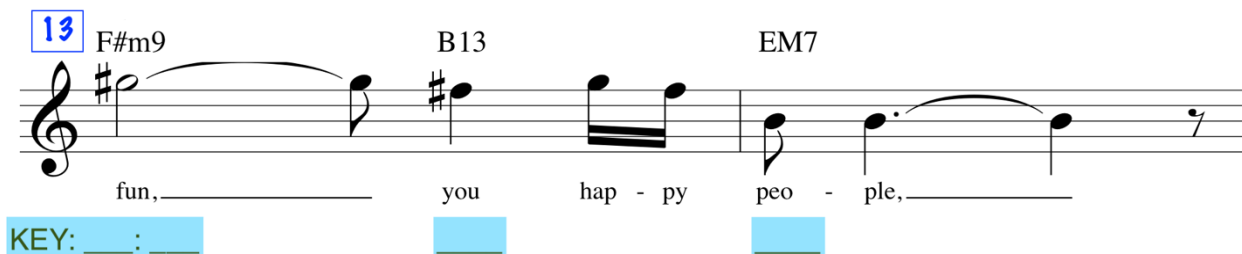
10 FM7 F#dim7 Gm9 C13 FM7



ple, der an - y - you see. Have

mm. 13–14

13 F#m9 B13 EM7



fun, you hap - py peo - ple,

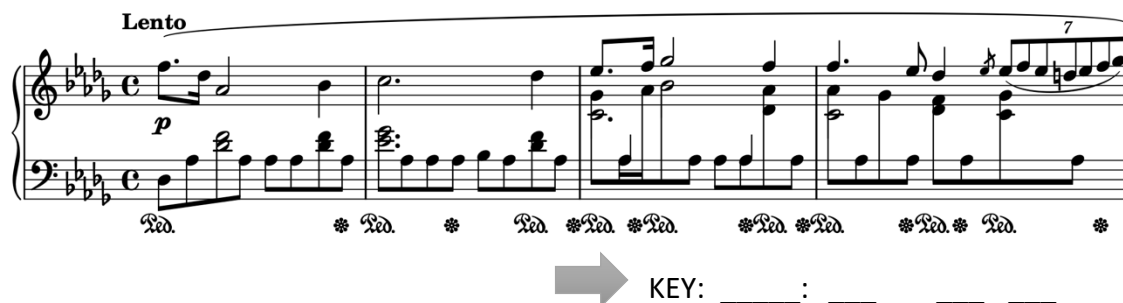
KEY: \_\_\_\_ : \_\_\_\_

**Worksheet example 47-2. Excerpts from Matt Dennis and Earl Brent, “Angel Eyes”**

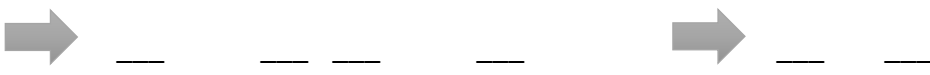
**PART C.** Study and listen to the excerpt, label chords on the blanks beneath the staff (look for arrows), and answer the questions below. *You need not provide a complete Roman numeral analysis of this excerpt—only chords for which there are blanks beneath the staff.*


- 1) The piece starts in what key? \_\_\_\_\_
- 2) The excerpt tonicizes the key of \_\_\_\_\_ in mm. 11–12. The relationship between the tonic key and this one is \_\_\_\_\_.
- 3) The excerpt modulates to the key of \_\_\_\_\_ in mm. 15–18. The relationship between the tonic key and this one is \_\_\_\_\_.

*Lento*



KEY: \_\_\_\_ : \_\_\_\_




 KEY: \_\_\_\_ : \_\_\_\_ \_\_\_\_

Worksheet example 47-3. Frederic Chopin, Prelude op. 28, no. 15, mm. 1–19

## EXERCISE 48-1 Analysis with CT07

Study and listen to the excerpt in Worksheet example 48-1. It uses many chords we have studied, including the CT07, borrowed chords, an extended tertian chord, and an altered dominant. On the blanks beneath the staff, provide a Roman numeral analysis for mm. 1–10. Please note that a brief modulation occurs (a tonal cell) in mm. 8–9. Provide appropriate pivot chords where indicated.

Lento. F. CHOPIN. Op. 32, No. 2.

10. *p* *sempre p e legato.*

♭II \*♭II ♭II \*♭II \*♭II \*♭II ♭II \*♭II ♭II \*♭II ♭II \*♭II

KEY: \_\_\_\_ : \_\_\_\_

♭II \*♭II ♭II \*♭II ♭II \*♭II ♭II \*♭II

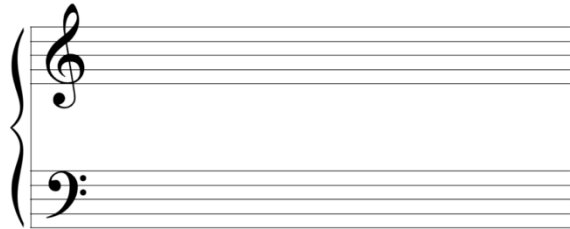
♭II \*♭II ♭II \*♭II ♭II \*♭II ♭II \*♭II ♭II \*♭II ♭II \*♭II

♭II \*♭II ♭II \*♭II

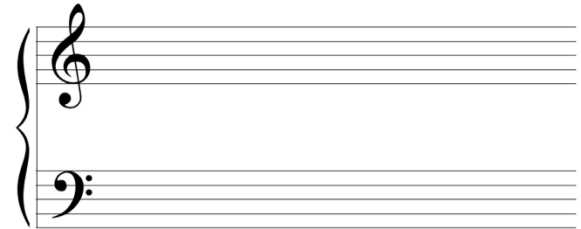
Worksheet example 48-1. Frederic Chopin, Nocturne, op. 32, no. 2, mm. 1–10

## EXERCISE 48-2 Part writing resolutions with CTo7

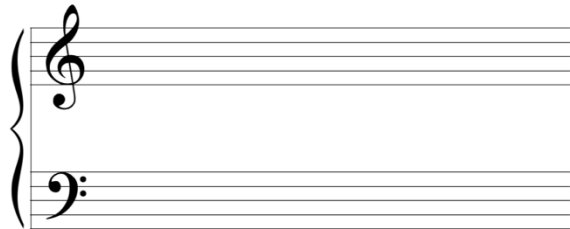
Provide a key and realize each of the following progressions in four voices (SATB) following the principles for voice leading we have studied. Keep the common tone in the bass voice and make sure the soprano moves by step (not leap).



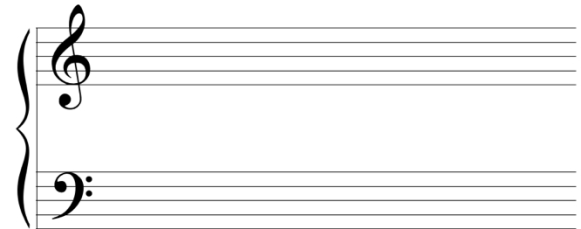
FM: I CT<sup>o7</sup> I



Cm: i CT<sup>o7</sup> i



Em: i CT<sup>o7</sup> i



AM: I CT<sup>o7</sup> I

## EXERCISE 49-1 Analysis with sonata form principles

PART A. Study and listen to Worksheet example 49-1. Then consider the following questions.

1. In which measures do the big sectional divisions occur (exposition, development, recapitulation, possibly also introduction and/or coda)?
2. Where do the primary and secondary theme groups occur and in what keys?
3. In what measure does the P theme group begin and why?
4. The S theme group?
5. What are the differences between the P and S themes?
6. How are these sections connected? Is there a transitional theme? If so, in what measures? If not, how do we get to the new key for the S theme?
7. Is there a K section? If so, where?
8. What interrelationships are there between thematic groups?
9. Name some musical characteristics/techniques/devices of this development and provide at least 3 examples of each—what makes this section developmental?
  
10. What keys are implied in the development?
11. Label score with all tonicizations, tonal cells, and true modulations.
12. What are the relationships between these keys and the tonic key?
13. Is there a re-transition at the end of the development? If so, in what measures?
14. Where does the material from the exposition return?
15. On a separate sheet of paper, please create a form diagram for the first movement of the Haydn String Quartet, op. 74, no. 3, that includes:
  - Large sections labelled at the top (INTRODUCTION, EXPOSITION, DEVELOPMENT, and RECAPITULATION)
  - measure numbers of where important events occur
  - P, T, S, and K in the EXPO and RECAP
  - Key areas, both in Roman numerals (in relationship to tonic) and letter names

Allegro

Violino I

Violino II

Viola

Violoncello

10

20

30

50

51

52

53

54

55

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57

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1

Musical score system 88-89. It consists of two staves. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff provides a harmonic accompaniment. The system concludes with a double bar line.

Musical score system 90-91. It consists of two staves. The upper staff features a melodic line with dynamic markings such as *mf* and *fz*. The lower staff has a rhythmic accompaniment. The system ends with a double bar line.

Musical score system 92-93. It consists of two staves. The upper staff has a melodic line with dynamic markings like *fz* and *mf*. The lower staff provides a steady accompaniment. The system concludes with a double bar line.

Musical score system 94-95. It consists of two staves. The upper staff contains a melodic line with dynamic markings such as *mf* and *fz*. The lower staff has a rhythmic accompaniment. The system ends with a double bar line.

Musical score system 136-137. It consists of two staves. The upper staff has a melodic line with dynamic markings like *mf* and *ff*. The lower staff provides a rhythmic accompaniment. The system concludes with a double bar line.

Musical score system 138-139. It consists of two staves. The upper staff features a melodic line with dynamic markings such as *mf*, *ff*, and *rit.*. The lower staff has a rhythmic accompaniment. The system ends with a double bar line.

Musical score system 140-141. It consists of two staves. The upper staff has a melodic line with dynamic markings like *mf* and *ff*. The lower staff provides a rhythmic accompaniment. The system concludes with a double bar line.

Musical score system 142-143. It consists of two staves. The upper staff contains a melodic line with dynamic markings such as *mf* and *ff*. The lower staff has a rhythmic accompaniment. The system ends with a double bar line.

130

Musical score system 130, featuring a piano introduction with a dynamic marking of *f*. The system includes a grand staff with treble and bass clefs, showing a complex melodic line in the upper voice and a supporting bass line.

Musical score system 131, continuing the piano introduction with a dynamic marking of *f*. The notation shows intricate rhythmic patterns and melodic development across the grand staff.

135

Musical score system 135, marked with a dynamic of *f*. This system features a prominent melodic line with a slur and a dynamic marking of *fz* (forzando), indicating a strong accent.

Musical score system 136, continuing the piano introduction with a dynamic marking of *f*. The system shows a continuation of the melodic and harmonic material from the previous systems.

140

Musical score system 140, featuring a piano introduction with a dynamic marking of *f*. The system includes a grand staff with treble and bass clefs, showing a complex melodic line in the upper voice and a supporting bass line.

Musical score system 141, continuing the piano introduction with a dynamic marking of *f*. The notation shows intricate rhythmic patterns and melodic development across the grand staff.

145

Musical score system 145, marked with a dynamic of *p* and the instruction *pizzicato*. This system features a prominent melodic line with a slur and a dynamic marking of *pz* (pizzicato).

Musical score system 146, continuing the piano introduction with a dynamic marking of *f*. The system shows a continuation of the melodic and harmonic material from the previous systems.

**Worksheet example 49-1. Franz Joseph Haydn, String quartet, op. 74, no. 3 in G minor (“Horseman”), mvt. 1**

PART B. Study and listen to Worksheet example 49-2. The answer the following questions:

1. In which measures do the big sectional divisions occur (exposition, development, recapitulation, possibly also introduction and/or coda)?
2. Where do the primary and secondary theme groups occur and in what keys?
3. Identify anomalies in the formal design. What is odd about the development section? (It does something we have not yet encountered that most sonata form pieces don't do.) What is odd about the secondary theme group's (S) appearance in the recapitulation?
4. Create a form diagram. On a separate sheet of paper, create a form diagram with measure numbers, that
  - Accounts for the big sections (EXPO, DEV, RECAP)
  - Accounts for the main parts of the exposition and recapitulation (P, T, S, K)
  - Accounts for the key areas and relationships between keys and tonic throughout the entire movement
  - Locates the re-transition in the development section

Op.10. N° 1

Der Gräfin von Browne gewidmet.

Allegro molto e con brio.

5.

Musical notation for measures 5-10. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a complex melodic line with many slurs and ornaments, while the left hand provides a steady accompaniment. Dynamics include *f* and *p*. Measure numbers 5, 10, and 15 are circled.

Musical notation for measures 10-20. The right hand continues with intricate melodic patterns, including triplets and slurs. The left hand accompaniment remains consistent. Dynamics include *mf* and *pp*. Measure numbers 10, 15, and 20 are circled.

Musical notation for measures 20-30. The right hand has a more rhythmic and driving character. The left hand accompaniment features some chordal textures. Dynamics include *ff*. Measure numbers 20, 25, and 30 are circled.

Musical notation for measures 30-40. The right hand has a very active and virtuosic line. The left hand accompaniment is more rhythmic. Dynamics include *ff*. Measure numbers 30, 35, and 40 are circled.

Musical notation for measures 40-50. The right hand continues with rapid melodic passages. The left hand accompaniment is rhythmic. Dynamics include *ff*. Measure numbers 40, 45, and 50 are circled.

Musical notation for measures 50-55. The right hand has a more melodic and flowing character. The left hand accompaniment is rhythmic. Dynamics include *p*. Measure numbers 50 and 55 are circled.



Musical score system 1, measures 110-114. The system is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a complex melodic line in the right hand with many slurs and fingerings (1-5). The left hand provides harmonic support with chords and some moving lines. Dynamics include *f* (forte) and *p* (piano).

Musical score system 2, measures 115-119. This system continues the melodic and harmonic development. It includes a *p* (piano) dynamic marking and a *f* (forte) dynamic marking. The right hand has intricate fingerings and slurs, while the left hand has a steady accompaniment.

Musical score system 3, measures 120-124. This system is characterized by a dense texture with many slurs and fingerings in both hands. The right hand has a series of chords and moving lines, while the left hand has a rhythmic accompaniment. Dynamics are not explicitly marked in this system.

Musical score system 4, measures 125-134. This system contains measures 125, 129, and 130. It features a complex melodic line in the right hand with many slurs and fingerings. The left hand has a rhythmic accompaniment. Dynamics are not explicitly marked in this system.

Musical score system 5, measures 135-139. This system contains measure 135. It features a complex melodic line in the right hand with many slurs and fingerings. The left hand has a rhythmic accompaniment. Dynamics are not explicitly marked in this system.

Musical score system 6, measures 140-144. This system contains measures 140-144. It features a complex melodic line in the right hand with many slurs and fingerings. The left hand has a rhythmic accompaniment. Dynamics include *cresc.* (crescendo) and *sf* (sforzando). A first ending bracket is shown at the bottom left of the system.

145 *4/2* *4/2* 150 *4/2*

*cresc.* *f* *f*

155 160

*ff* *f* *sf* *p* *p*

165

*f*

de - cres - cen - do

170 175

*p* *f* *p*

180

*rinf.*

185 190

*pp* *ff*

195 200

Musical score for measures 195-200. The piece is in a minor key with a 3/4 time signature. Measure 195 starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (1-4, 3-4, 5-3, 2-3, 4-3, 2-3, 1-2). The left hand provides a harmonic accompaniment with chords and single notes. Measure 200 continues the melodic and harmonic patterns.

205 210

Musical score for measures 205-210. The right hand continues with a melodic line, including a triplet in measure 206. The left hand features a steady eighth-note accompaniment. Measure 210 shows a change in the left hand's accompaniment pattern.

215

Musical score for measures 215-220. The right hand has a melodic line with slurs and fingerings. The left hand continues with a rhythmic accompaniment of eighth notes.

220

Musical score for measures 220-225. Measure 220 features a triplet in the right hand. The right hand has a melodic line with slurs and fingerings. The left hand continues with a rhythmic accompaniment.

225 230

Musical score for measures 225-230. Measure 225 starts with a forte (*sf*) dynamic. The right hand has a melodic line with slurs and fingerings. The left hand continues with a rhythmic accompaniment.

235

Musical score for measures 235-240. Measure 235 starts with a forte (*f*) dynamic. The right hand has a melodic line with slurs and fingerings. The left hand continues with a rhythmic accompaniment.

Musical score for measures 240-245. The system consists of two staves. Measure 240 is marked with a circled number (240) and a forte dynamic (*sf*). Measure 245 is marked with a circled number (245). The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Musical score for measures 250-255. The system consists of two staves. Measure 250 is marked with a circled number (250). Measure 255 is marked with a circled number (255). Dynamics include *cresc.*, *sf*, and *tr*. The right hand has a melodic line with a trill in measure 255.

Musical score for measures 255-260. The system consists of two staves. Measure 255 is marked with a circled number (255). Measure 260 is marked with a circled number (260). Dynamics include *f*, *sf*, and *cresc.*. The right hand has a melodic line with a trill in measure 255.

Musical score for measures 260-265. The system consists of two staves. Measure 260 is marked with a circled number (260). Measure 265 is marked with a circled number (265). Dynamics include *f* and *sf*. The right hand has a melodic line with a trill in measure 265.

Musical score for measures 270-275. The system consists of two staves. Measure 270 is marked with a circled number (270). Measure 275 is marked with a circled number (275). Dynamics include *ff*, *f*, *fp*, and *p*. The right hand has a melodic line with a trill in measure 275.

Musical score for measures 275-280. The system consists of two staves. Measure 275 is marked with a circled number (275). Measure 280 is marked with a circled number (280). Dynamics include *fp* and *ff*. The right hand has a melodic line with a trill in measure 275.

Worksheet example 49-2. Ludwig van Beethoven, Piano Sonata, op. 10, no. 1, mvt. 1

PART C. Listen to and study the first movement of Mozart's Piano Sonata, K. 309 in Worksheet example 49-3, and answer the questions below.

1. In what measure does the P theme group begin?
2. In what key is the P theme group?
3. In what measure does the T theme group begin?
4. In what measure does the S theme group begin?
5. In what key is the S theme group?
6. How are the keys of P and S related? Is this a typical harmonic design?
7. In what measure does the K theme group begin?
8. Describe at least two techniques used in the Development section, and cite specific examples (measures nos.) where these occur.
9. In what measure does the Recapitulation begin?
10. Why doesn't the Recapitulation begin in m. 86?

*Allegro con spirito.*

The musical score is presented in three systems. The first system (measures 1-7) shows the initial key signature of one flat and the tempo marking 'Allegro con spirito.' The second system (measures 8-14) shows a key change to two flats (B-flat major or E-flat minor). The third system (measures 15-21) continues in the new key. Dynamic markings include *f* (forte), *p* (piano), and *sf* (sforzando). The score is written for piano in 3/4 time.

21

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

This system contains measures 21 through 26. The music is written for piano in a key with one sharp (F#). It features a complex texture with rapid sixteenth-note passages in the right hand and dense chordal accompaniment in the left hand. The dynamic markings are *fp* (fortissimo piano) and *cresc.* (crescendo), indicating a gradual increase in volume.

27

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

This system contains measures 27 through 32. The right hand continues with intricate sixteenth-note patterns, while the left hand provides a steady accompaniment. The dynamic marking is consistently *f* (forte).

33

*legato* *decresc.* *p*

This system contains measures 33 through 37. The music begins with a *legato* marking. The right hand features more melodic lines, and the left hand has a more active accompaniment. The dynamics are *decresc.* (decrescendo) and *p* (piano).

38

*f*

This system contains measures 38 through 43. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. The dynamic marking is *f* (forte).

44

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

This system contains measures 44 through 48. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. The dynamics are *p* (piano) and *f* (forte).

49

*f* *f* *f*

This system contains measures 49 through 53. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. The dynamic marking is *f* (forte).

54

*p* *f*

This system contains measures 54 through 58. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. The dynamics are *p* (piano) and *f* (forte).

59

59

*f* *p* *pp* *p*

Measures 59-65: This system contains six measures of music. The right hand features a melodic line with various ornaments, including a trill in measure 65. The left hand provides a steady accompaniment with eighth-note patterns. Dynamic markings include *f*, *p*, *pp*, and *p*.

66

66

*p*

Measures 66-72: This system contains seven measures of music. The right hand continues the melodic line with a trill in measure 72. The left hand maintains the eighth-note accompaniment. A dynamic marking of *p* is present.

73

73

*f*

*legato*

Measures 73-76: This system contains four measures of music. The right hand has a more active melodic line. The left hand features a dense eighth-note accompaniment. A dynamic marking of *f* and the instruction *legato* are included.

77

77

Measures 77-81: This system contains five measures of music. The right hand continues with a melodic line, and the left hand has a consistent eighth-note accompaniment.

82

82

*p* *f*

Measures 82-87: This system contains six measures of music. The right hand has a melodic line with some slurs. The left hand has a steady eighth-note accompaniment. Dynamic markings include *p* and *f*.

88

88

*p* *pp* *f* *p* *pp* *f* *p*

Measures 88-96: This system contains nine measures of music. The right hand has a melodic line with various dynamics. The left hand has a steady eighth-note accompaniment. Dynamic markings include *p*, *pp*, *f*, *p*, *pp*, *f*, and *p*.

97

97

*f* *p*

Measures 97-102: This system contains six measures of music. The right hand has a melodic line with a trill in measure 102. The left hand has a steady eighth-note accompaniment. Dynamic markings include *f* and *p*.

104

104

*fp* *fp* *pp* *f* *p*

Measures 104-110: This system contains six measures. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a steady accompaniment. Dynamic markings include *fp*, *fp*, *pp*, *f*, and *p*. A key signature change to two flats is indicated by a *b2* symbol above the staff.

111

111

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

Measures 111-116: This system contains six measures. The right hand has a more active melodic line with trills and slurs. The left hand continues with a consistent accompaniment. Dynamic markings include *f*, *p*, *f*, *p*, *f*, *p*, *fp*, and *cresc.*

117

117

*fp* *cresc.* *fp* *cresc.* *f*

Measures 117-122: This system contains six measures. The right hand has a melodic line with slurs, and the left hand features a dense, rhythmic accompaniment. Dynamic markings include *fp*, *cresc.*, *fp*, *cresc.*, and *f*.

123

123

*p* *cresc.*

Measures 123-128: This system contains six measures. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *p* and *cresc.*

129

129

*p*

Measures 129-134: This system contains six measures. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *p* is present.

135

135

*f* *p*

Measures 135-139: This system contains five measures. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *f* and *p*.

140

140

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

Measures 140-145: This system contains six measures. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *f* repeated five times. A key signature change to two flats is indicated by a *b2* symbol above the staff.

145

Musical score for measures 145-149. The score is in treble and bass clefs. Measure 145 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 146 continues the treble line with a slur and a trill. Measure 147 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 148 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 149 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

150

Musical score for measures 150-154. The score is in treble and bass clefs. Measure 150 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 151 continues the treble line with a slur and a trill. Measure 152 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 153 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 154 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Worksheet example 49-3. Wolfgang Amadeus Mozart, Piano Sonata, K. 309, mvt. 1