Name: _____

Inventing a Notation System

Essay Assignment

Assignment Format:

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

Assignment Content:

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

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

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Name: _____

Inventing a Notation System

Essay Assignment – Rubric

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

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Name: _____

Basic Notation: Noteheads, Clefs, Ledger Lines

1. **"Drawing Noteheads." Directions**: Draw the indicated noteheads on the staves.

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

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

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

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

2. **"Drawing Clefs." Directions**: Draw the indicated clefs on the staves.

Draw six treble clefs.

Draw six bass clefs.

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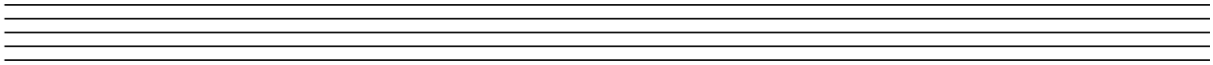
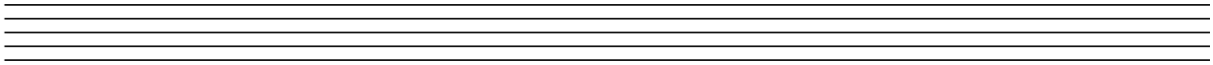
Draw six alto clefs.

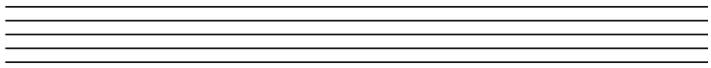


Draw six tenor clefs.

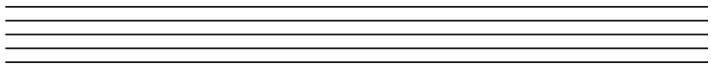


3. **"Drawing Ledger Lines." Directions**: Draw the indicated number of stacked ledger lines above and below the staves. Do not include noteheads.

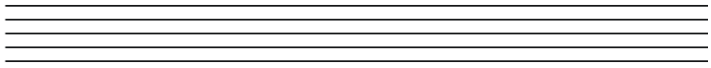
   Draw one ledger line above and one ledger line below the staff.

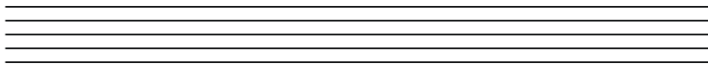
   Draw two stacked ledger lines above and two stacked ledger lines below the staff.

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

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

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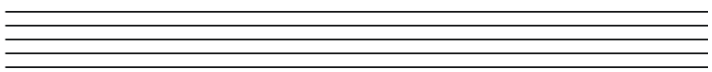
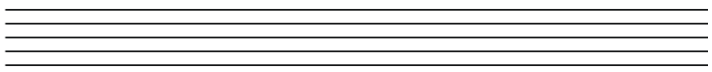
4. **“Drawing Ledger Lines with Noteheads.” Directions:** Draw the indicated number of stacked ledger lines above and below the staves. This time, include filled in noteheads on the highest and lowest ledger line.

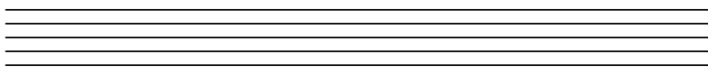
   Draw filled in noteheads one ledger line above and one ledger line below the staff.

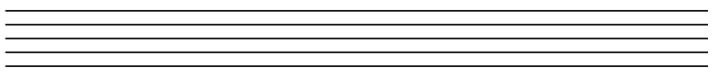
   Draw filled in noteheads two stacked ledger lines above and two stacked ledger lines below the staff.

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

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

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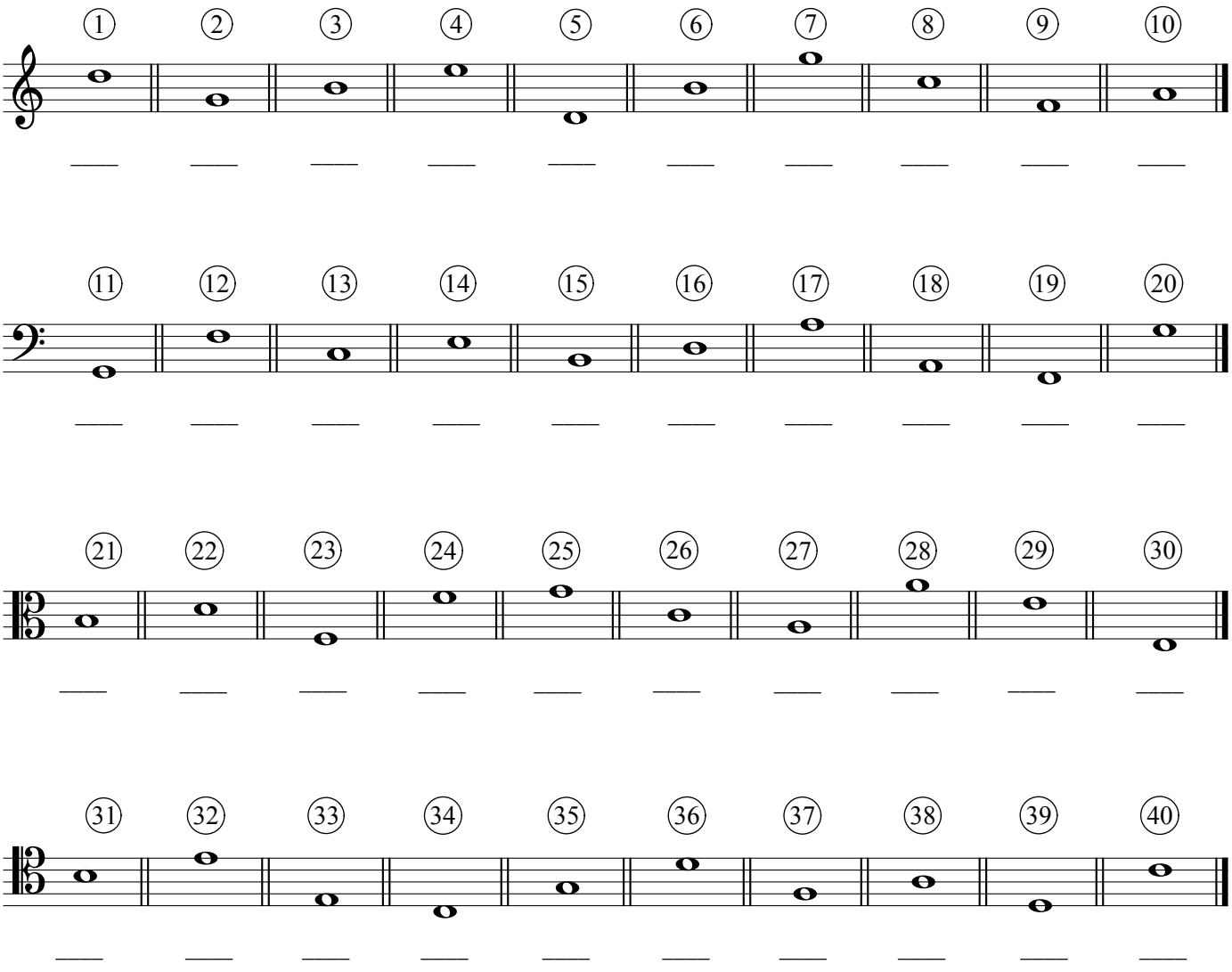
Note Identification and Writing

Name: _____

PART 1

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



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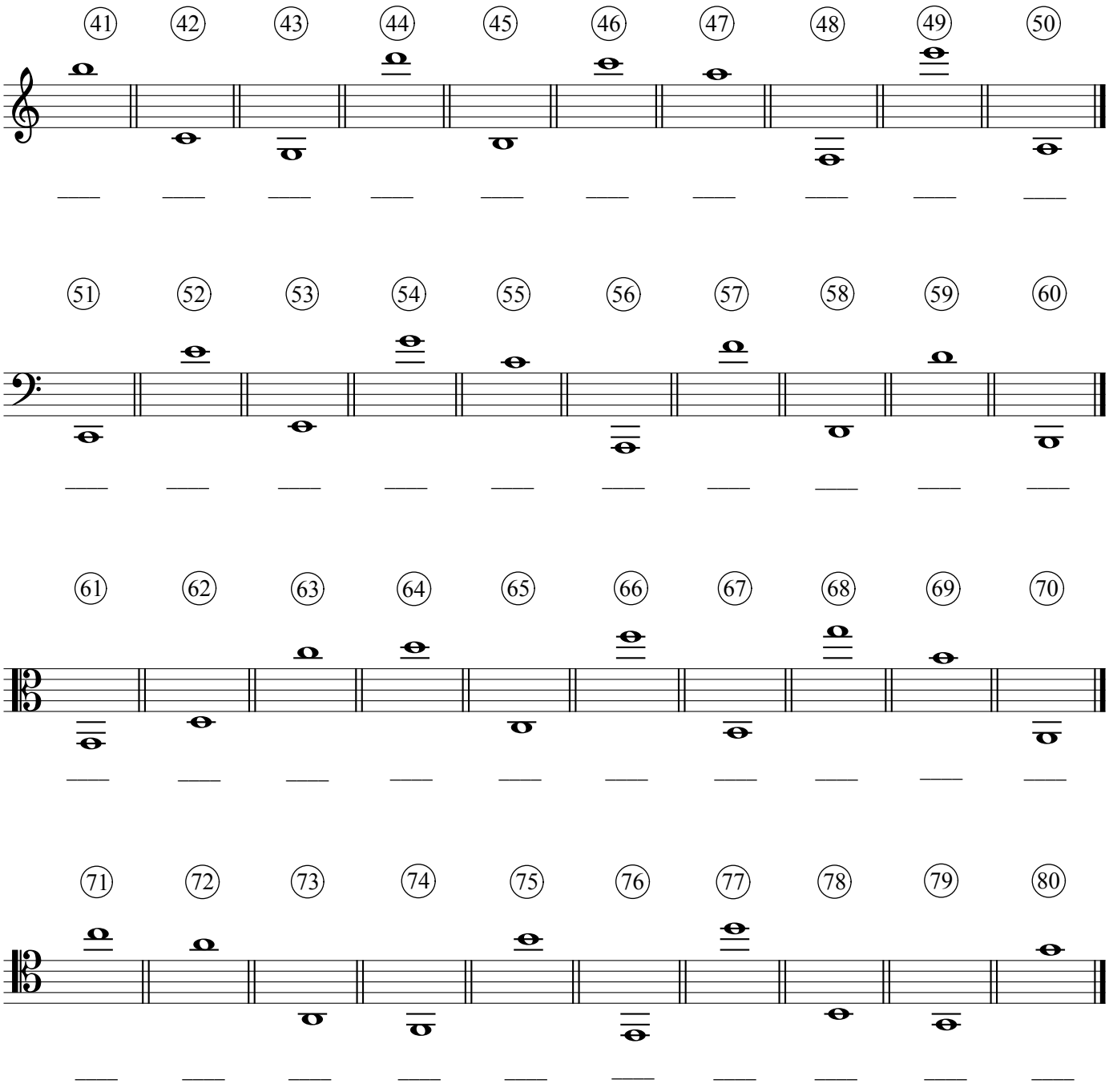
Note Identification and Writing

PART 2

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



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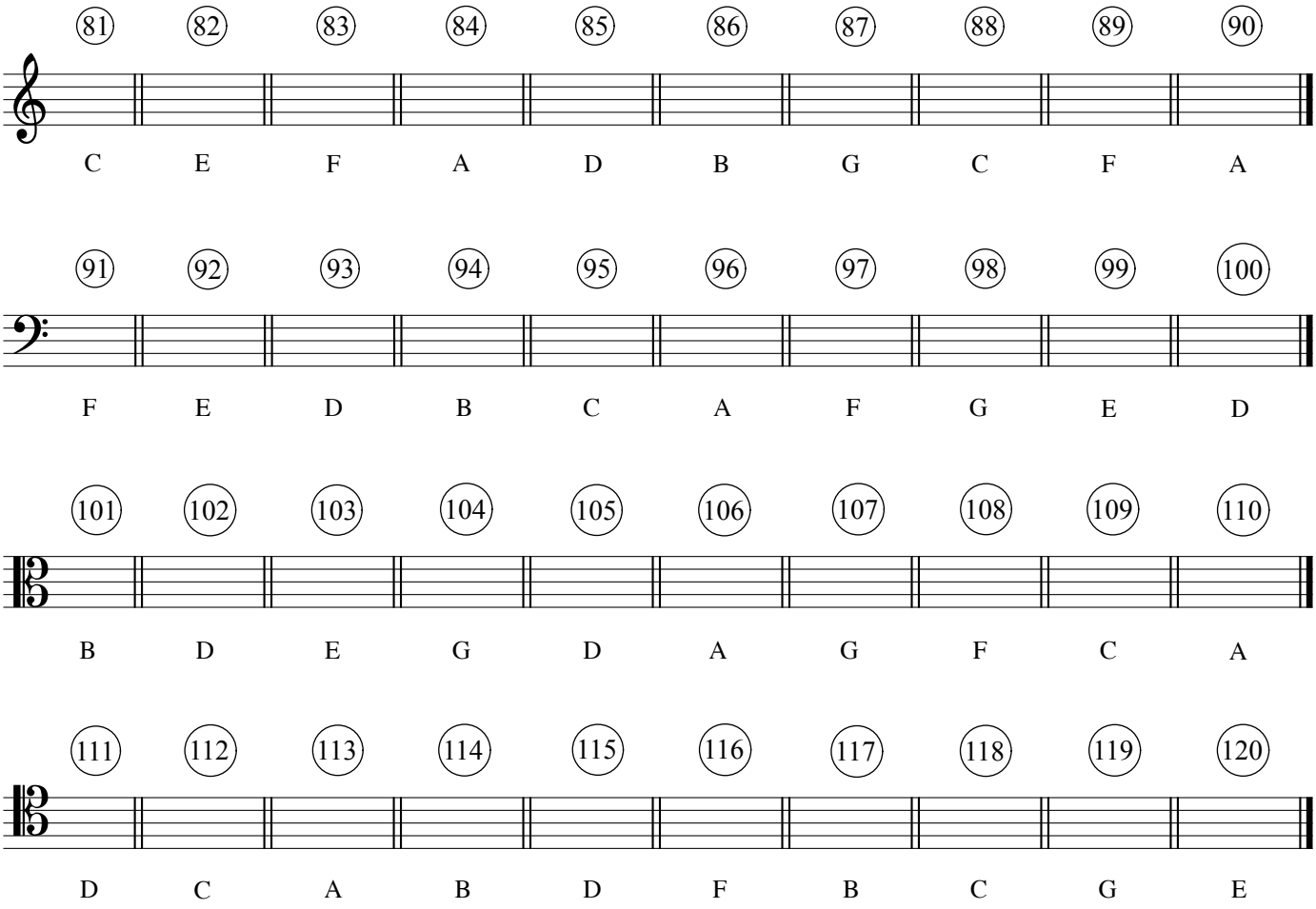
PART 3 Note Identification and Writing

Draw the requested notes, using any octave.



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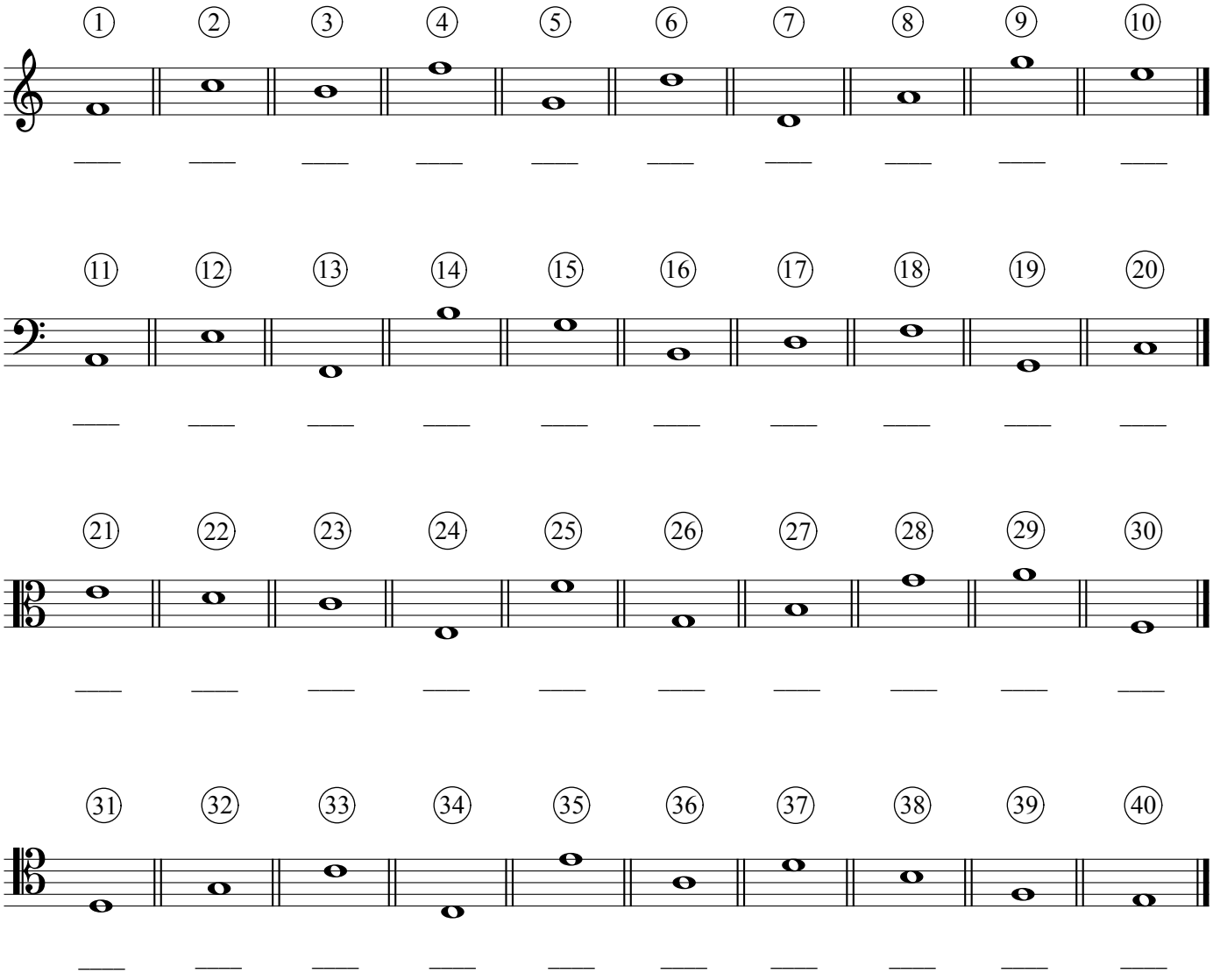
Note Identification and Writing

Name: _____

PART 1

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



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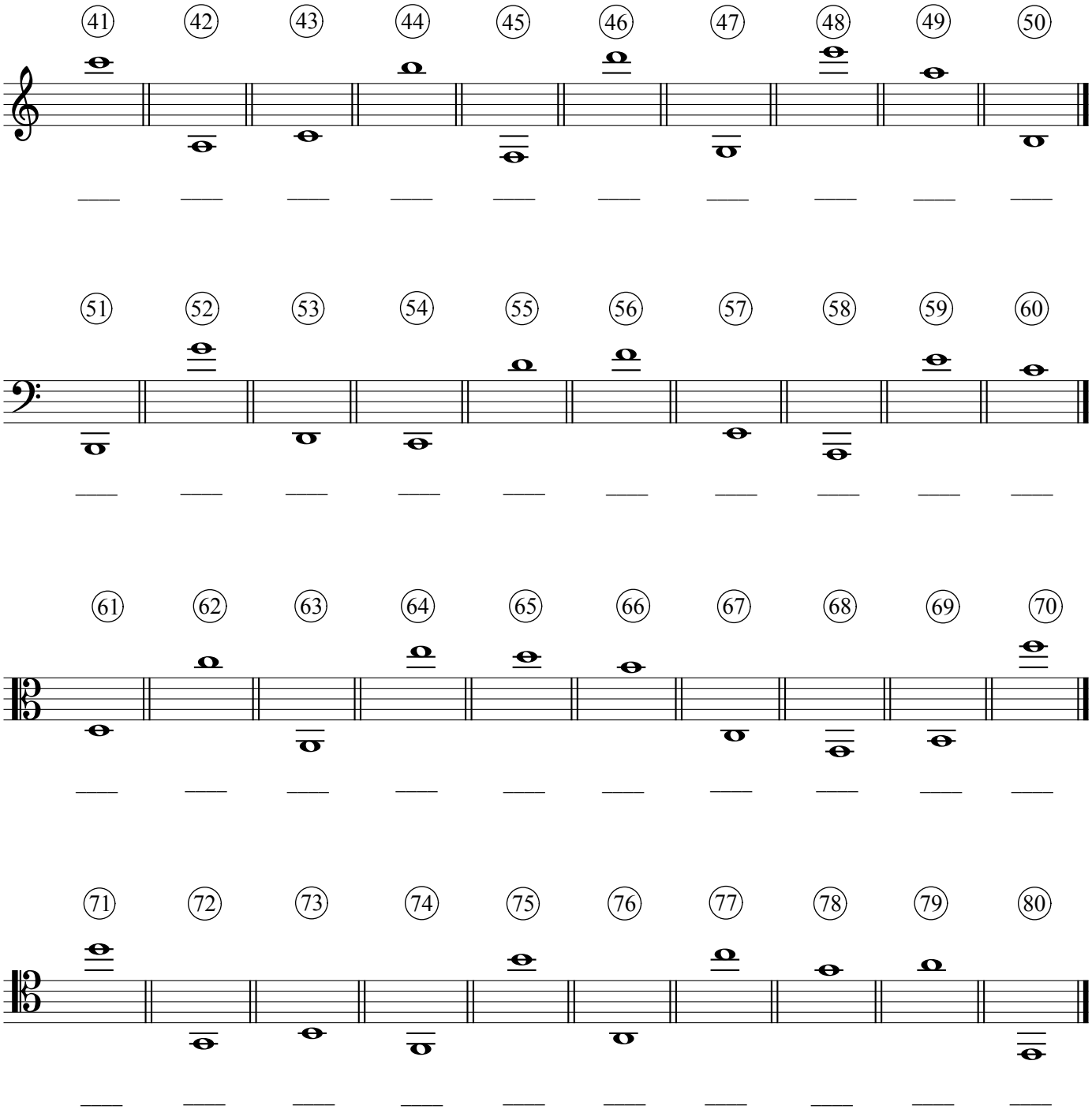
Note Identification and Writing

PART 2

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



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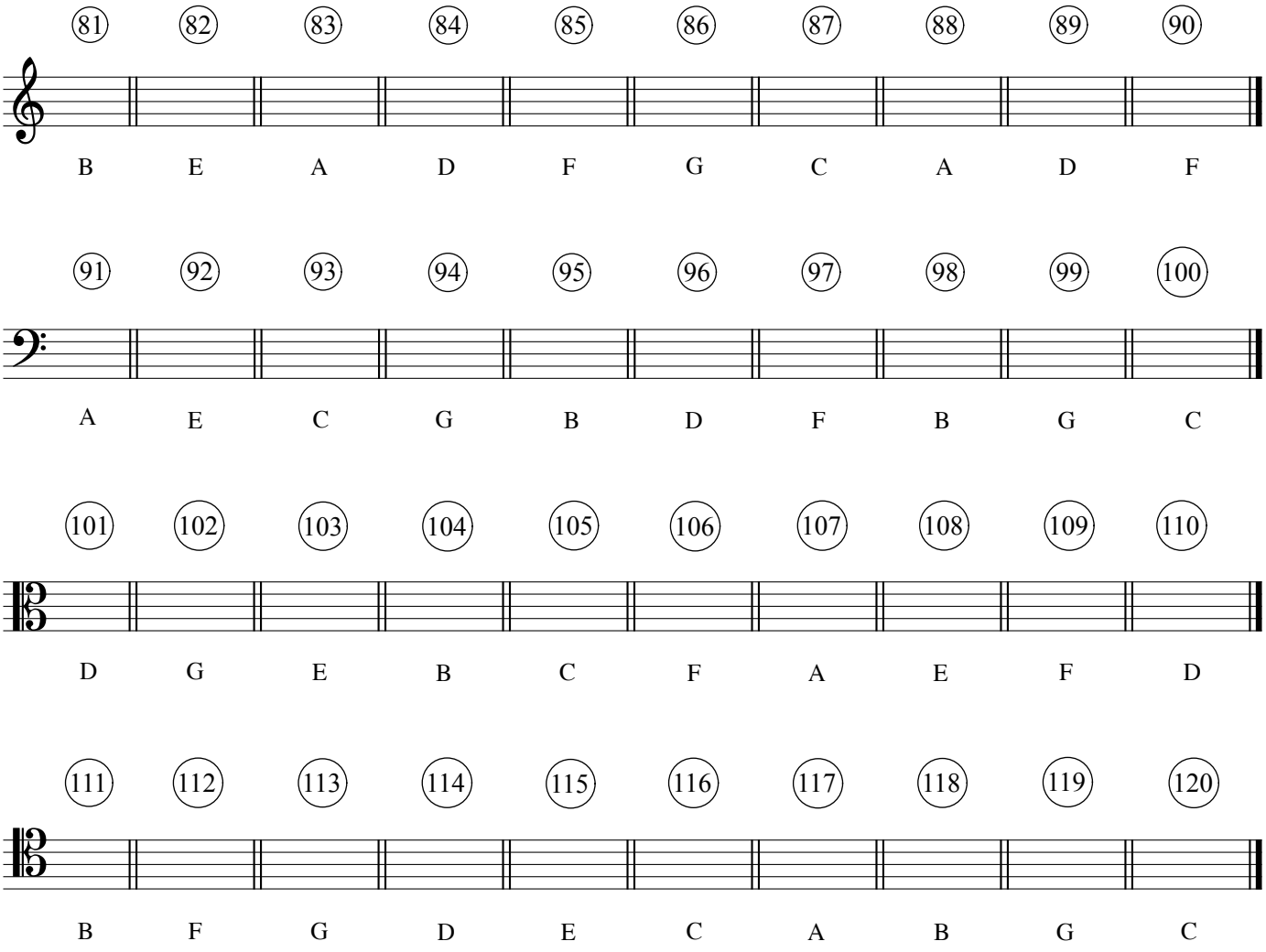
Note Identification and Writing

PART 3

Draw the requested notes, using any octave.



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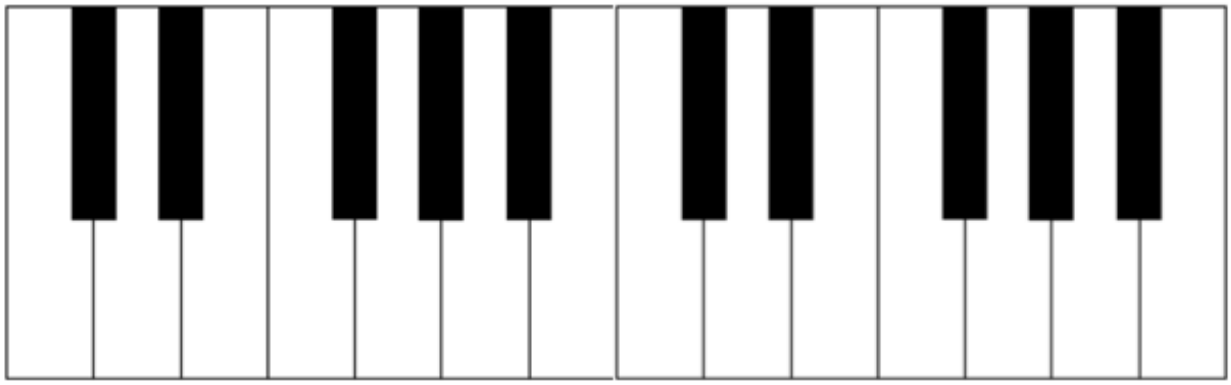
Name: _____

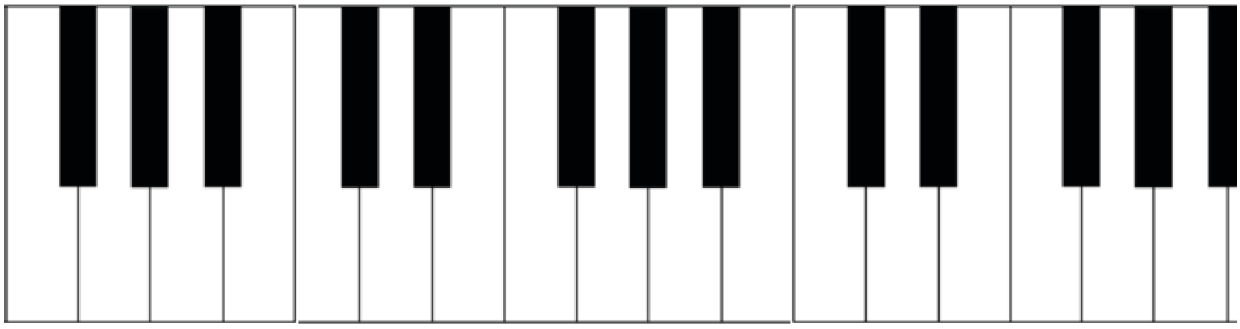
The Piano Keyboard and the Grand Staff

1. **"White Keys on the Piano Keyboard" Directions**: Write letter names on the white keys of the piano keyboards. Notice that the pattern of black keys changes between examples.

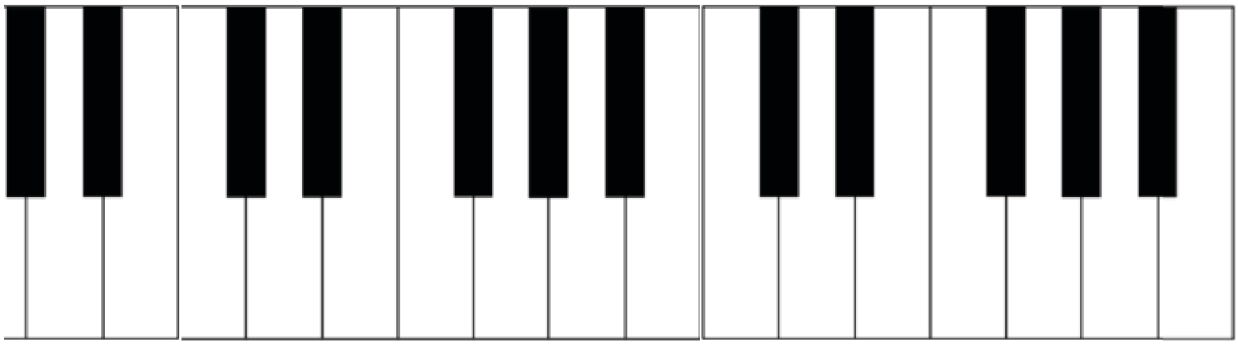
A.



B.



C.



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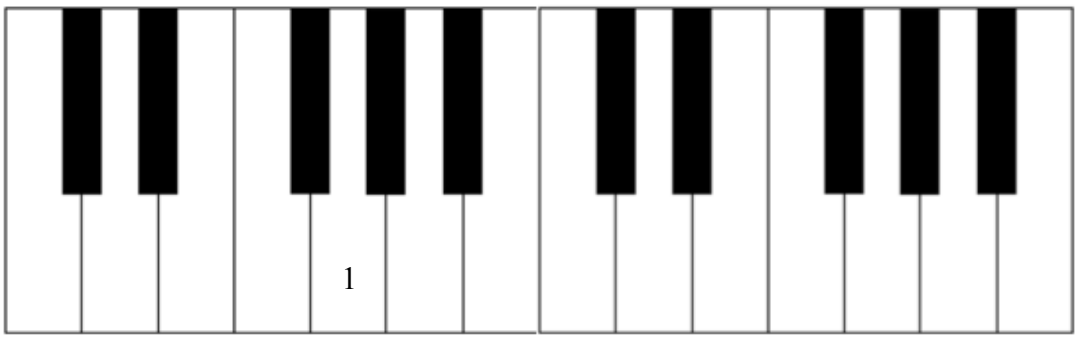
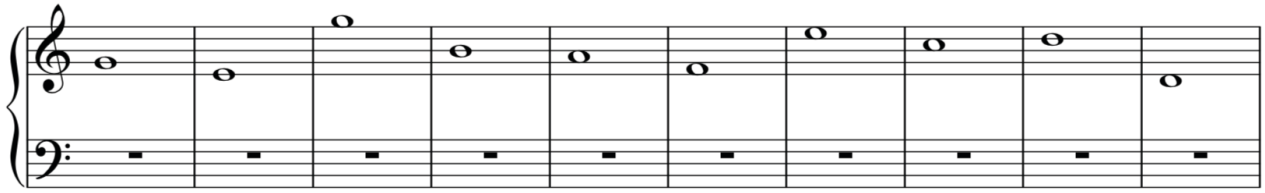
2. **“The Grand Staff and the Piano Keyboard” Directions**: Write the numbers of the notes found on the grand staves onto the white keys of the piano keyboards. Number one has been done in each example.

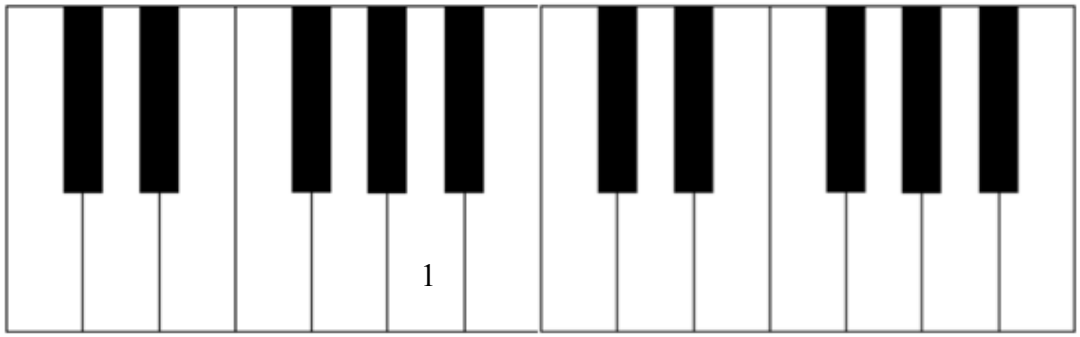
A.



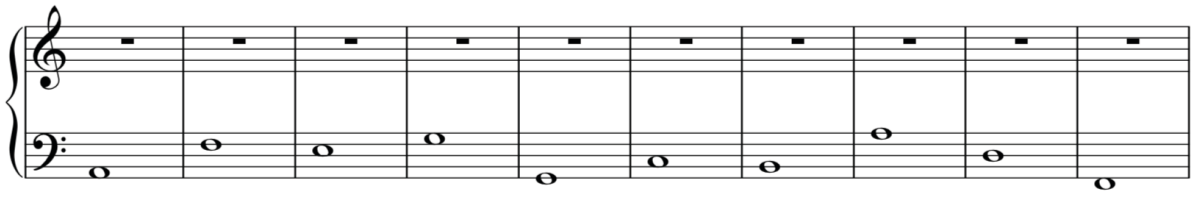
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



B.



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



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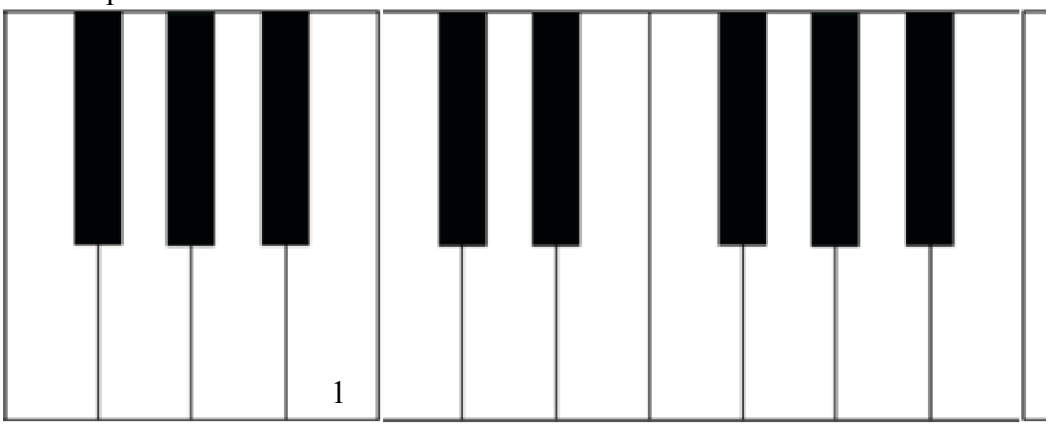
Name: _____

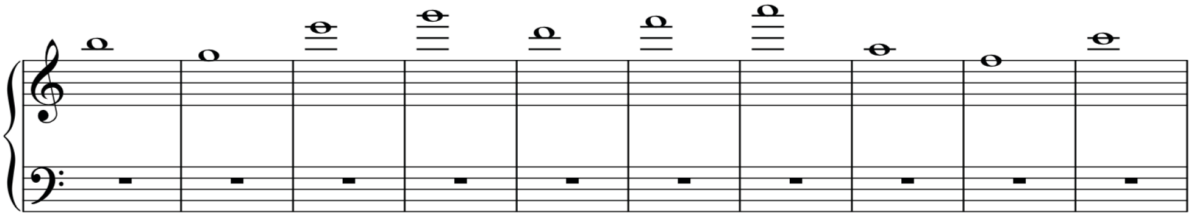
The Piano Keyboard and the Grand Staff with Ledger Lines

1. **"The Grand Staff and the Piano Keyboard with Ledger Lines" Directions**: Write the numbers of the notes found on the grand staves onto the white keys of the piano keyboard. Some keys may have more than one number. Number one has been done in each example.

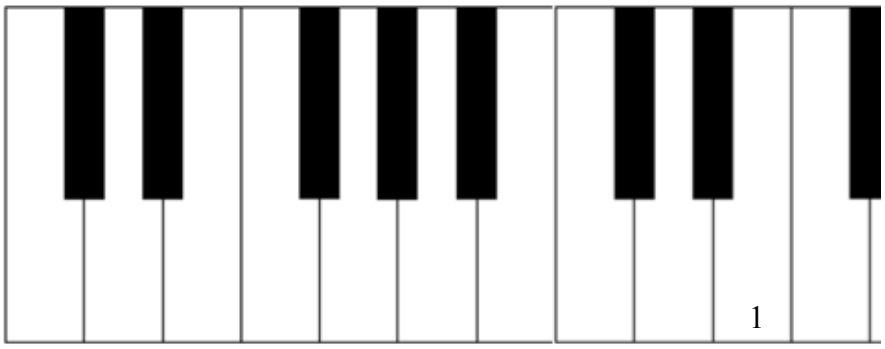
A.



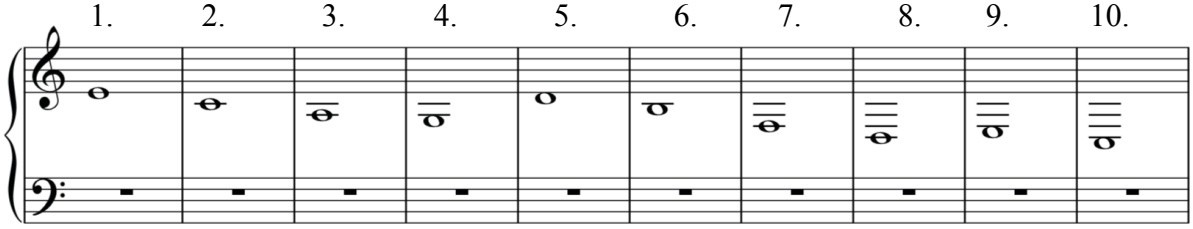
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



B.



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



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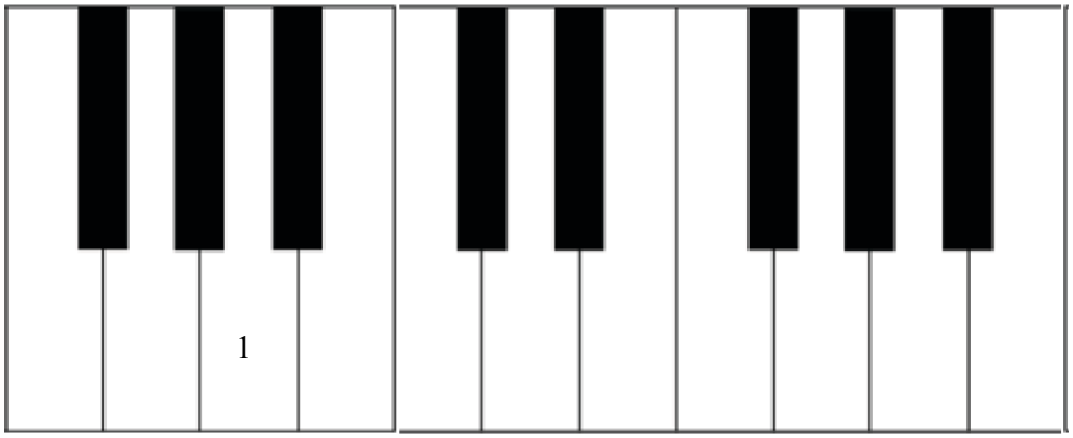
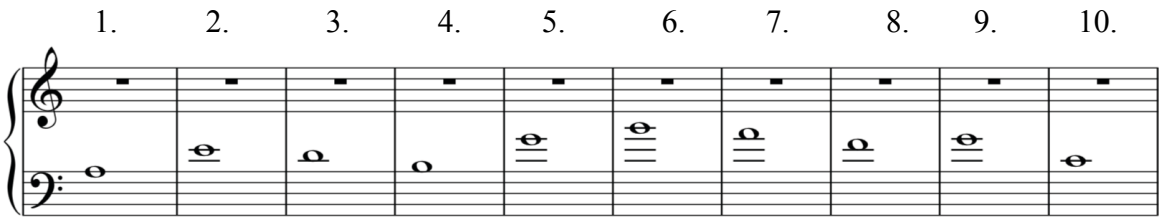
C.





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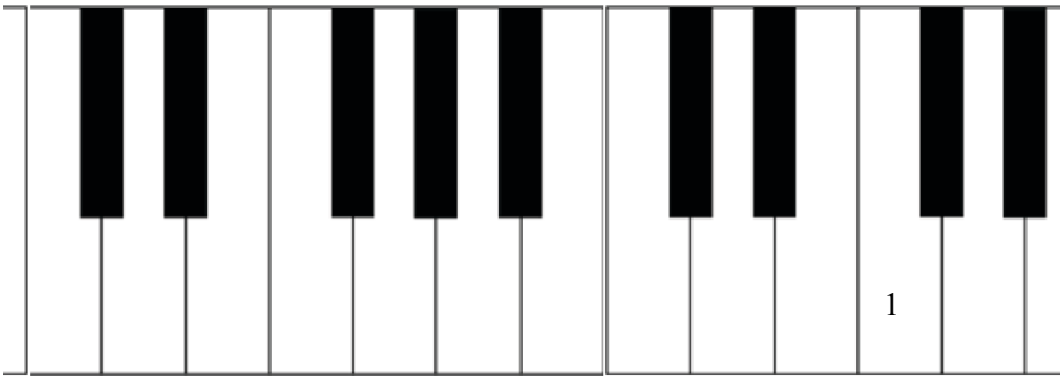

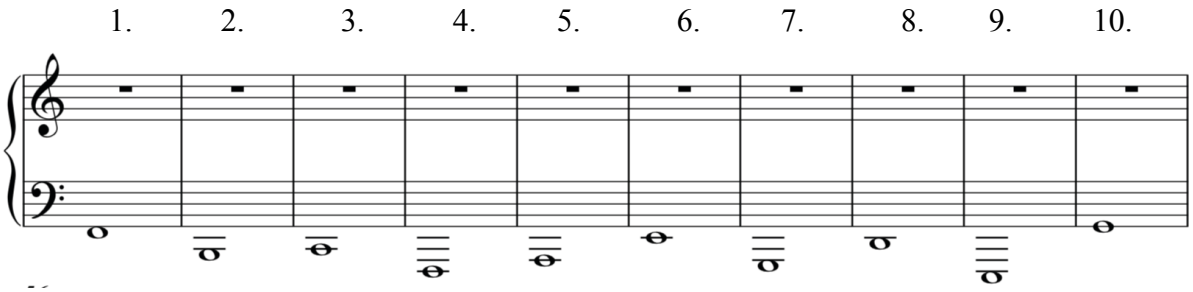

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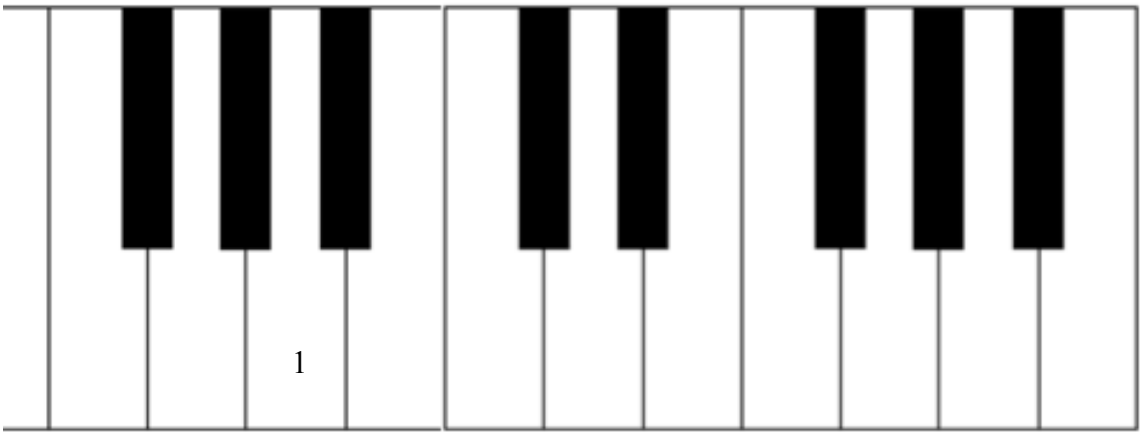
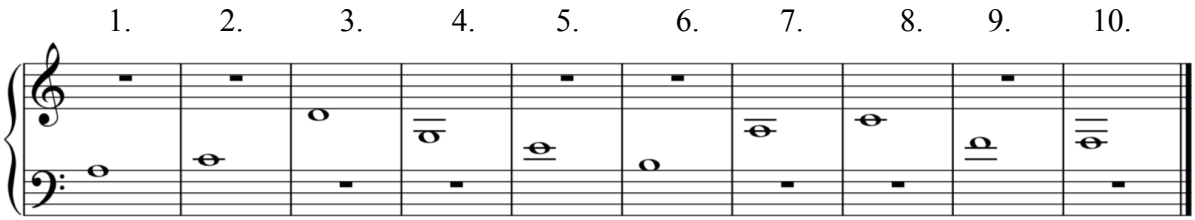
E.





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Name: _____

Generic Intervals

1. **"Generic Intervals Above a Note" Directions**: Write the letter names above the note. Don't forget to count a note to itself as "one."

Example: 3 above D: __F__

A. 2 above F: _____

B. 5 above C: _____

C. 8 above E: _____

D. 3 above G: _____

E. 6 above D: _____

F. 4 above B: _____

G. 7 above A: _____

H. 1 above D: _____

I. 2 above A: _____

J. 5 above F: _____

K. 4 above C: _____

L. 8 above D: _____

M. 3 above B: _____

N. 7 above G: _____

O. 6 above B: _____

P. 1 above E: _____

Q. 3 above C: _____

R. 6 above F: _____

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2. **"Generic Intervals Below a Note" Directions**: Write the letter names below the note. Don't forget to count a note to itself as "one."

Example: 3 below D: __B__

A. 2 below F: _____

B. 5 below C: _____

C. 8 below E: _____

D. 3 below G: _____

E. 6 below D: _____

F. 4 below B: _____

G. 7 below A: _____

H. 1 below D: _____

I. 2 below A: _____

J. 5 below F: _____

K. 4 below C: _____

L. 8 below D: _____

M. 3 below B: _____

N. 7 below G: _____

O. 6 below B: _____

P. 1 below E: _____

Q. 3 below C: _____

R. 6 below G: _____

S. 4 below F: _____

T. 8 below A: _____

U. 3 below E: _____

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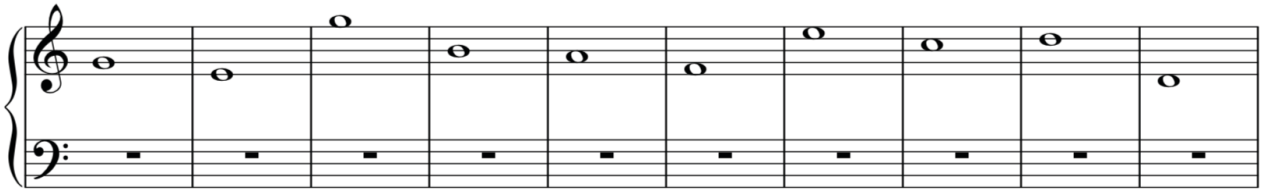
3. **“Generic Intervals Above or Below a Note on a Grand Staff” Directions**: Write the note above or below the note on the grand staff. Don’t forget to count a note to itself as “one.”

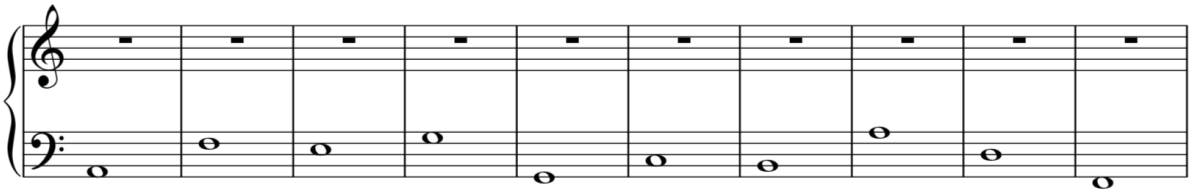
A.

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



B.

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



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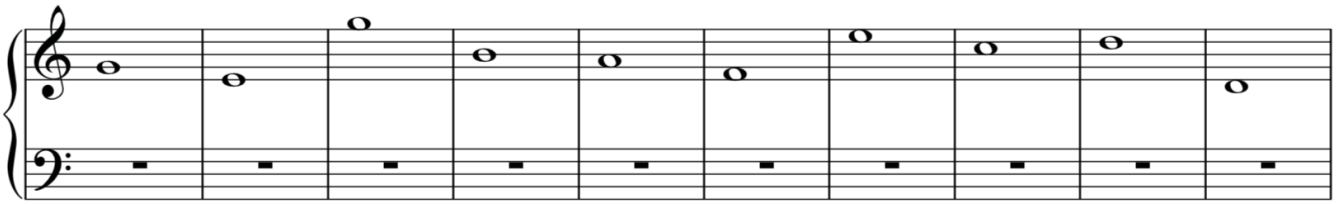
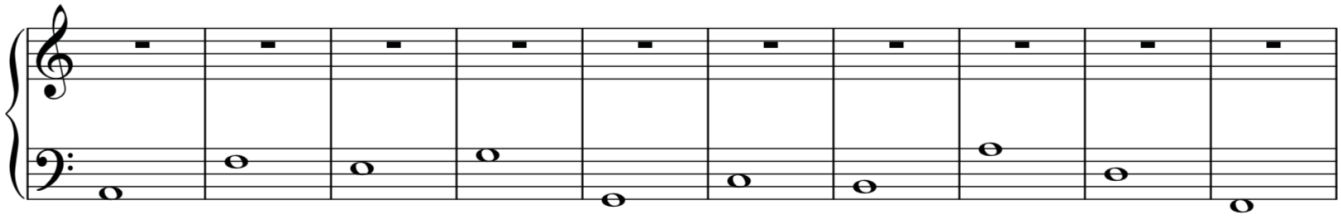
Name: _____

Grand Staff Note Names

1. **"Grand Staff Note Names" Directions**: Write the letter name (e.g. "C," "D," etc.) of each note in the blanks.

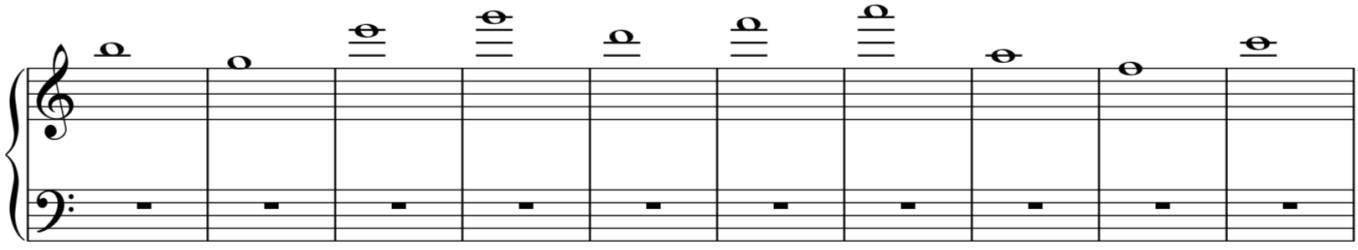


_____ _____ _____ _____ _____ _____ _____ _____ _____ _____



_____ _____ _____ _____ _____ _____ _____ _____ _____ _____

2. **"Grand Staff Note Names Ledger Lines" Directions**: Write the letter name (e.g. "C," "D," etc.) of each note in the blanks.



_____ _____ _____ _____ _____ _____ _____ _____ _____ _____

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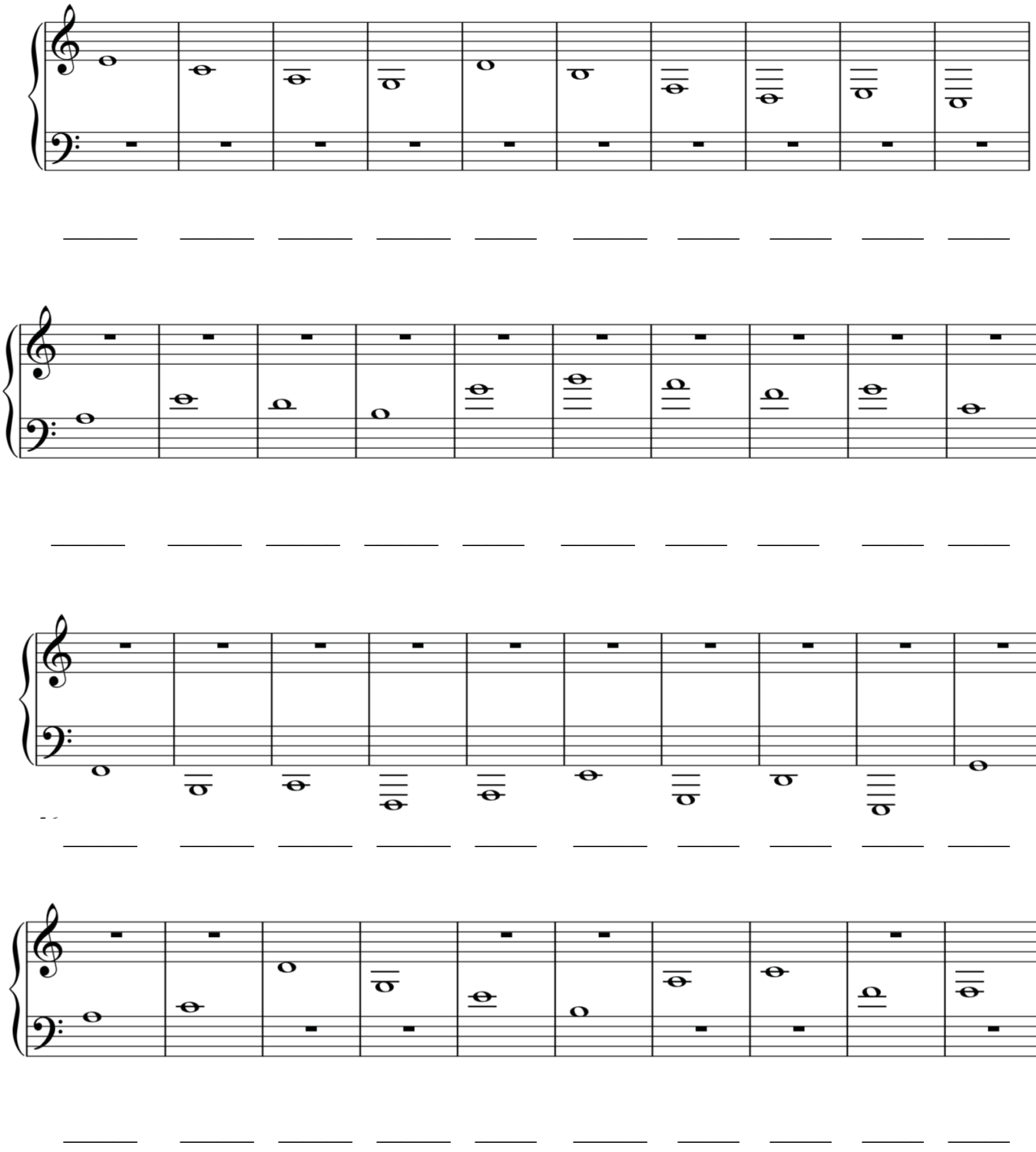

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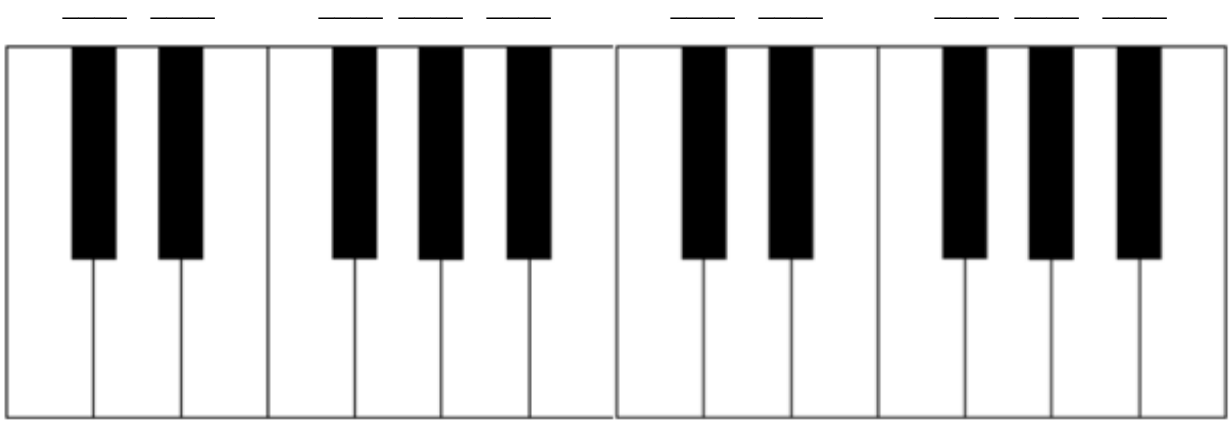
Name: _____

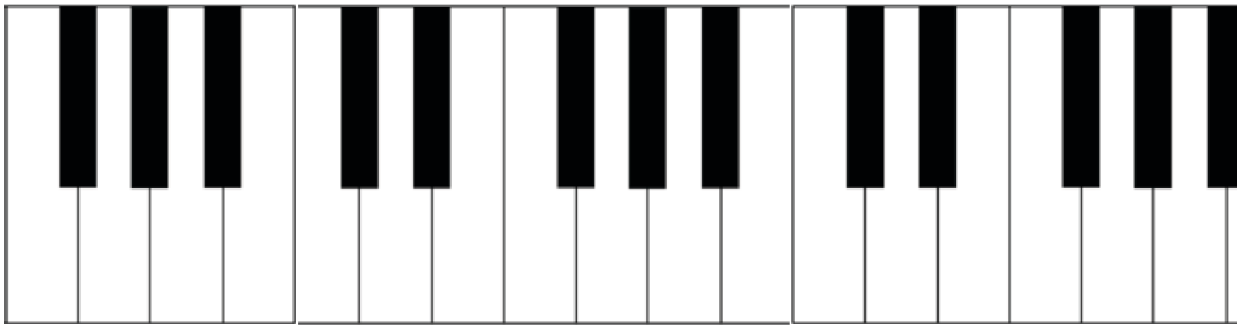
Black Piano Keys

1. **"Identifying Black Keys on the Piano Keyboard" Directions**: Write letter names in the blanks above the black keys of the pianos. Notice that the pattern of black keys changes between examples.

A. Use sharps:



B. Use flats:



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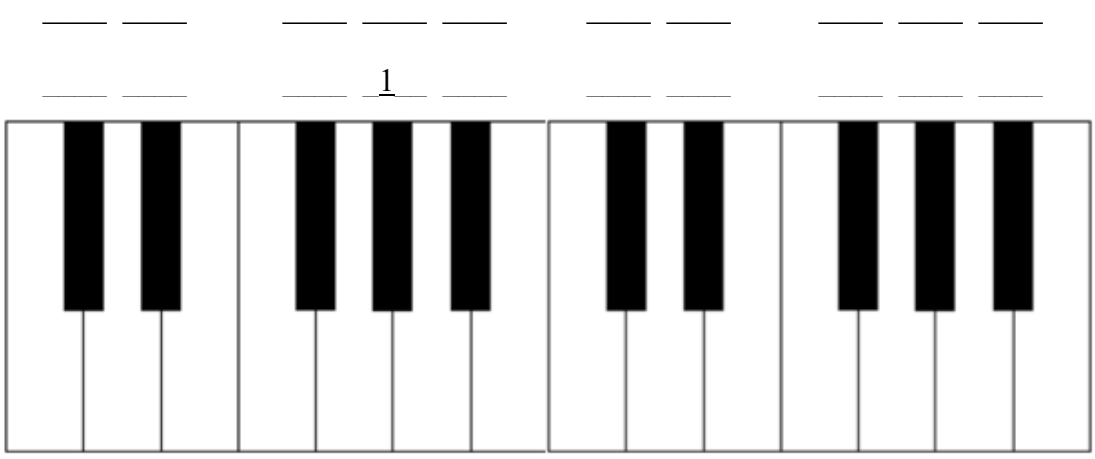
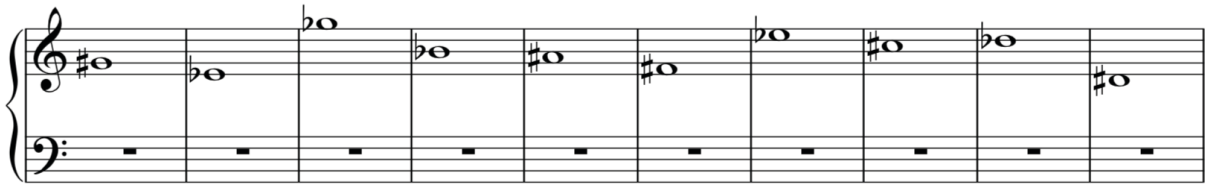
C. Use sharps and flats:

2. **"The Grand Staff and the Black Keys on the Piano Keyboard" Directions**: Write the number of the notes found on the grand staves onto the blanks above the black keys of the piano keyboards. Some keys will have more than one number and not every blank will be used. Number one has been done in each example.

A. Treble Clef



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



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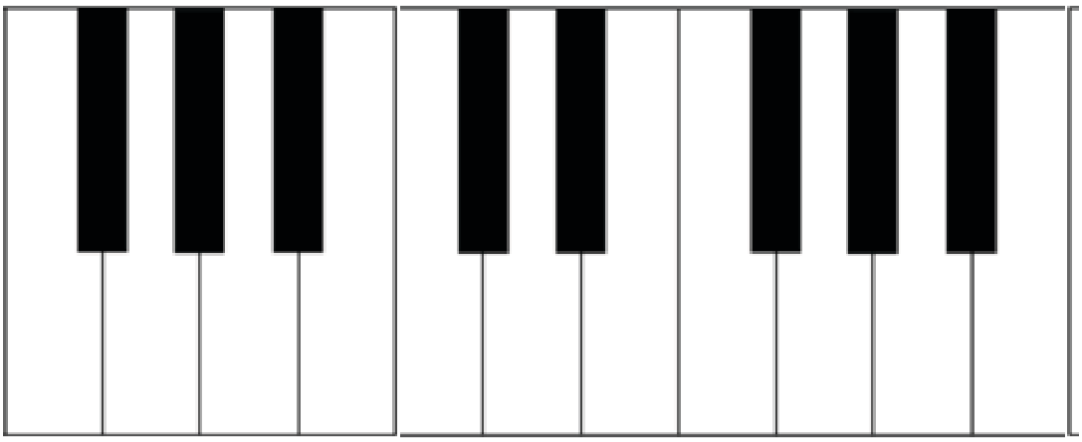
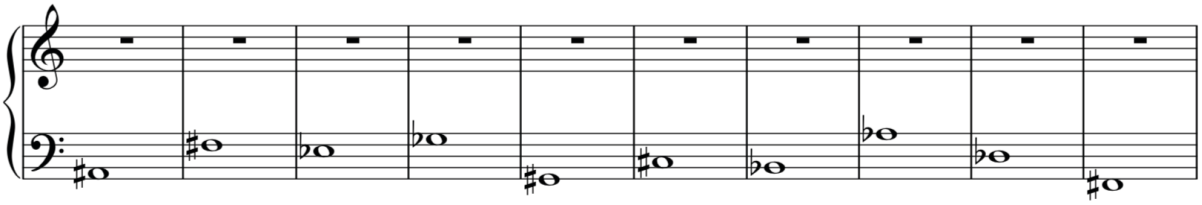
B. Bass Clef

___ ___ ___ ___ ___ ___ ___ ___

___ ___ 1 ___ ___ ___ ___ ___



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



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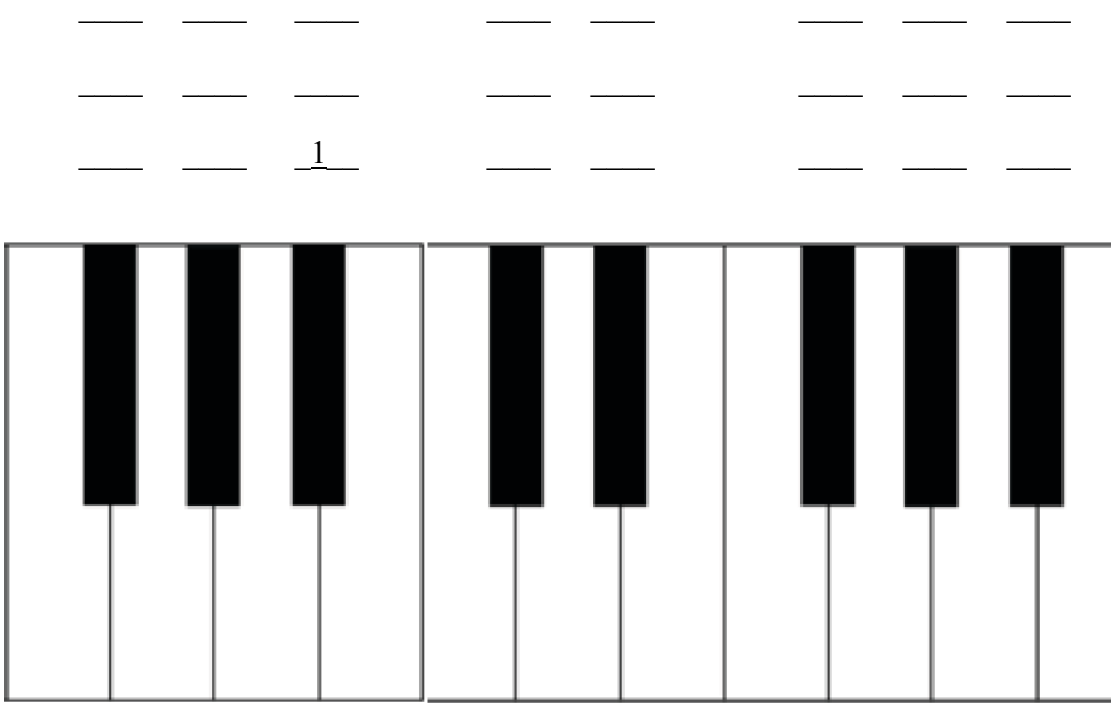
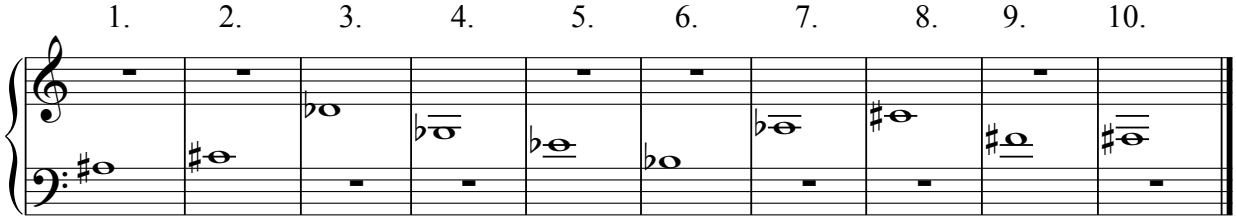
C. With Ledger Lines





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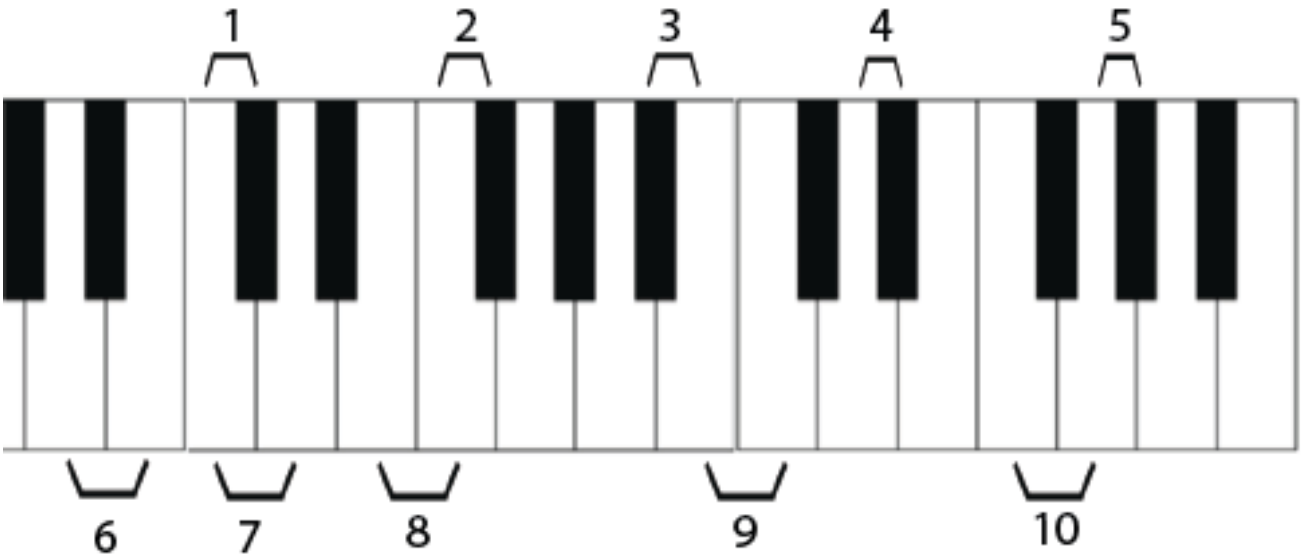
Name: _____

Half- and Whole-Steps on the Piano

1. **"Identifying Half- and Whole-Steps" Directions**: The brackets indicate two different notes, which form either a half-step or a whole-step. Write "H" for half-step or "W" for whole-step in the blanks below the piano keyboards.

A.



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

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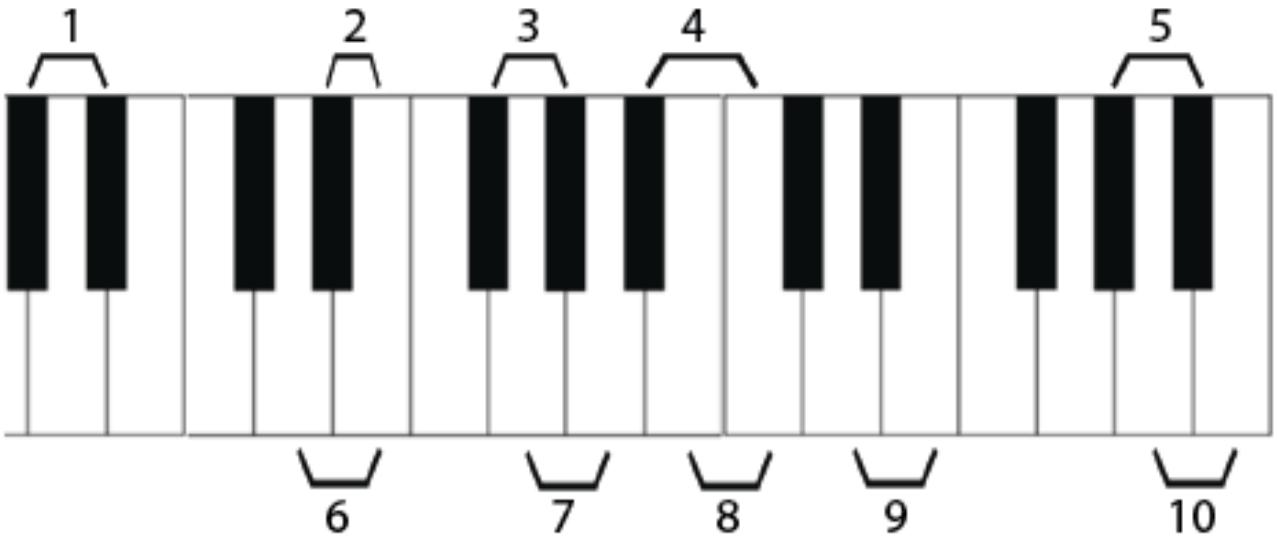
B.



1 ._____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

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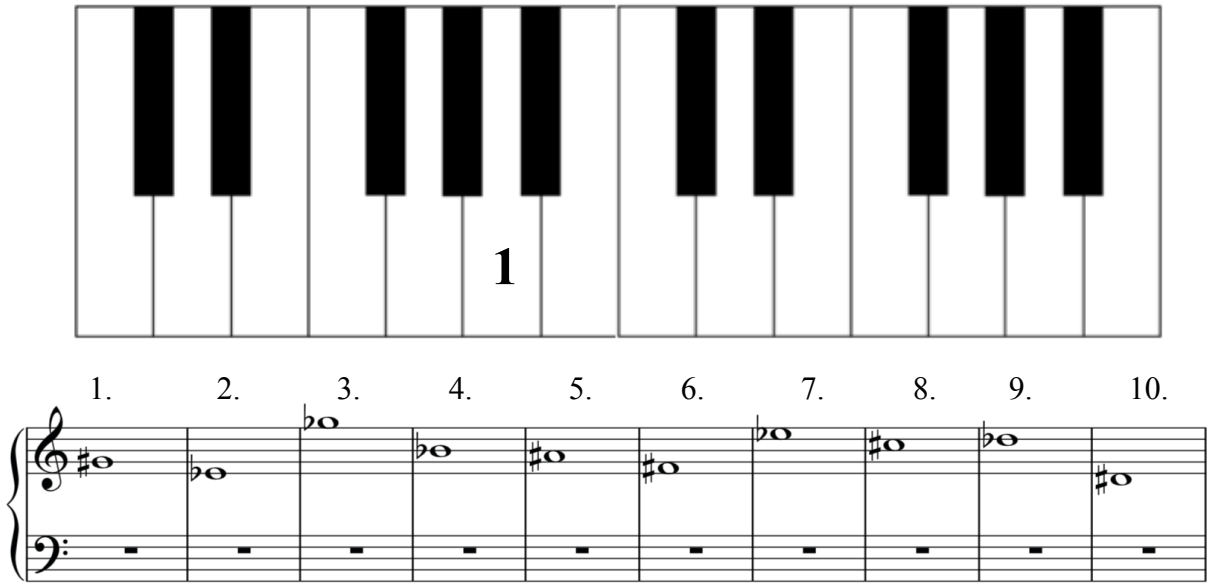
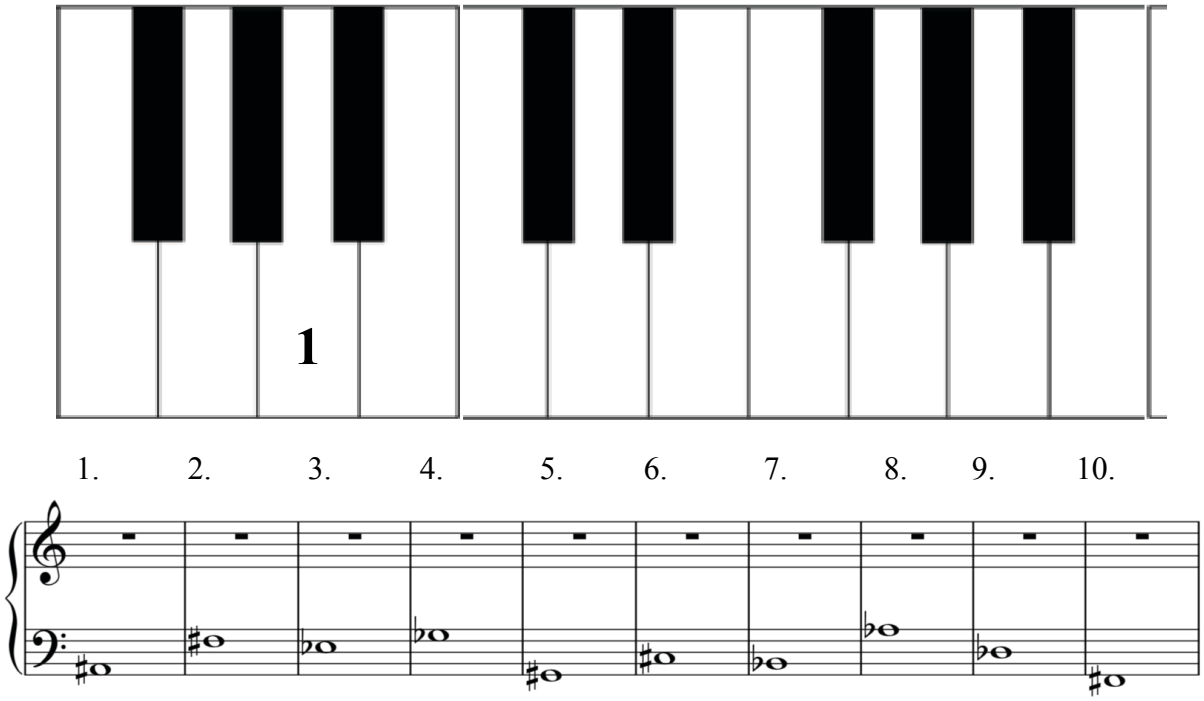
2. **“Writing Half- and Whole-steps on the Piano Keyboard” Directions**: Write the numbers of the indicated notes on the piano keyboard. Number one has been done in each example.

A. Write the numbers of the notes onto the piano keys which are a half-step up from the given note on the staff. Some keys may have more than one number.



B. Write the numbers of the notes onto the piano keys which are a half-step down from the given note on the staff. Some keys may have more than one number.



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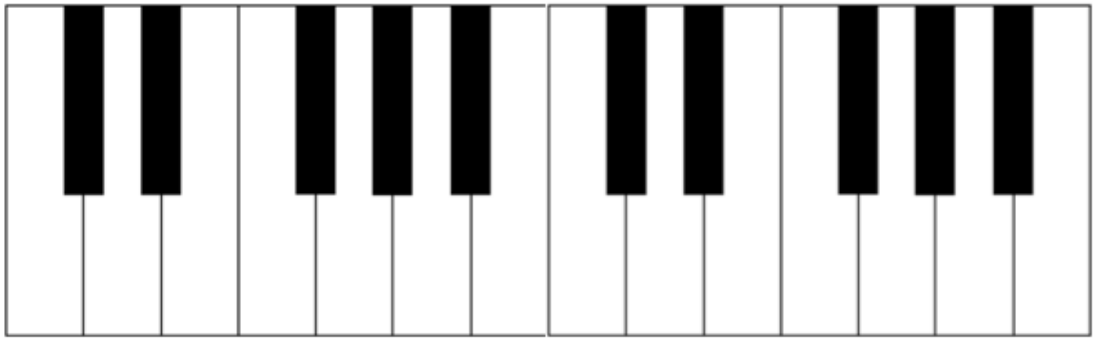
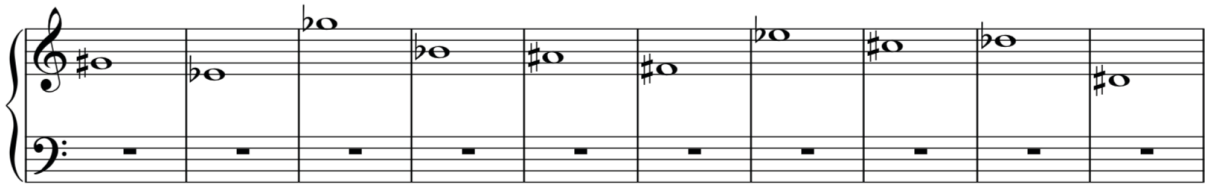
C. Write the numbers of the notes onto the white piano keys which are a whole-step up from the given note on the staff. If the note falls on a black key, write the number on the blank above that key. Some black keys will have more than one number and not every blank will be used.

___ ___ ___ ___ ___ ___ ___ ___ ___ ___

___ ___ ___ ___ 1 ___ ___ ___ ___ ___



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



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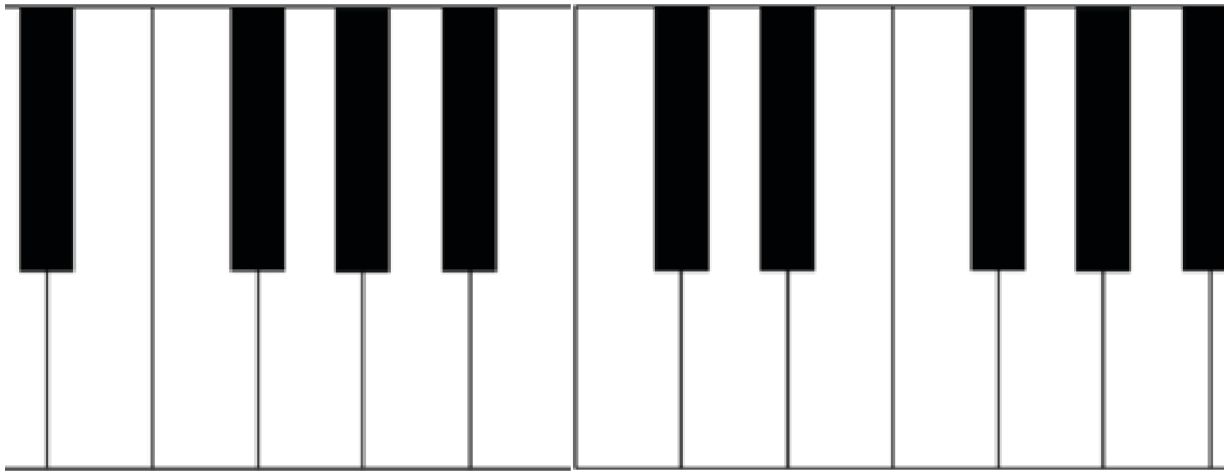
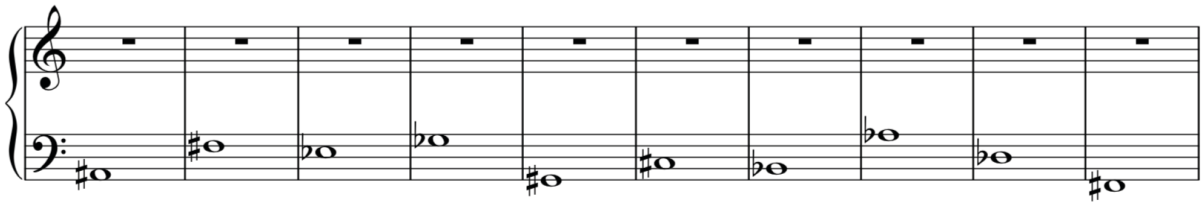
D. Write the numbers of the notes onto the white piano keys which are a whole-step down from the given note on the staff. If the note falls on a black key, write the number on the blank above that key. Some black keys will have more than one number and not every blank will be used.

____	____	____	____	____	____	____	____	____	____
____	____	1	____	____	____	____	____	____	____



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



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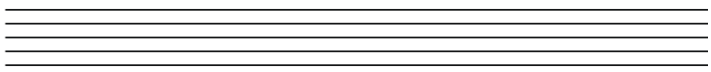
Name: _____

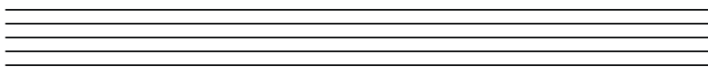
Accidentals

1. **"Drawing Accidentals." Directions**: Write the indicated accidentals and note heads on the staves.

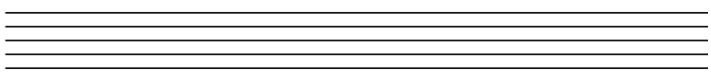
   Draw five sharps and open (white) note heads, one on each line.

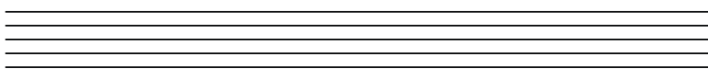
   Draw four flats and open (white) note heads, one on each space.

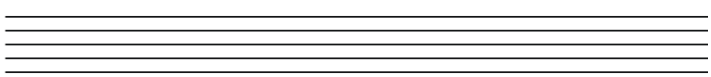
   Draw five naturals and open (white) note heads, one on each line.

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

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

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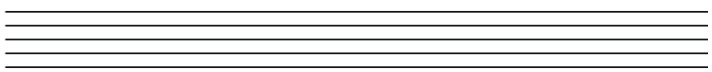
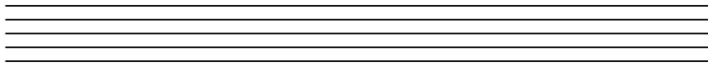
2. **“Drawing Ledger Lines with Noteheads and Accidentals.” Directions:** Draw the indicated number of stacked ledger lines above and below the staves, along with open (white) noteheads and accidentals.

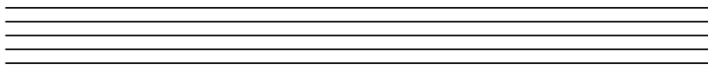
   Draw two open (white) noteheads with sharps, one on a ledger line above and one on a ledger line below the staff.

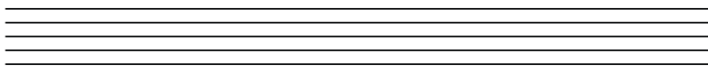
   Draw two open (white) noteheads with flats, one two stacked ledger lines above and one two stacked ledger lines below the staff.

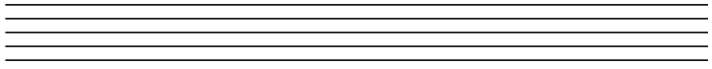
   Draw two open (white) noteheads with naturals, one three stacked ledger lines above and one three stacked ledger lines below the staff.

   Draw two open (white) noteheads with double sharps, one four stacked ledger lines above and one four stacked ledger lines below the staff.

   Draw two open (white) noteheads with double flats, one five stacked ledger lines above and one five stacked ledger lines below the staff.

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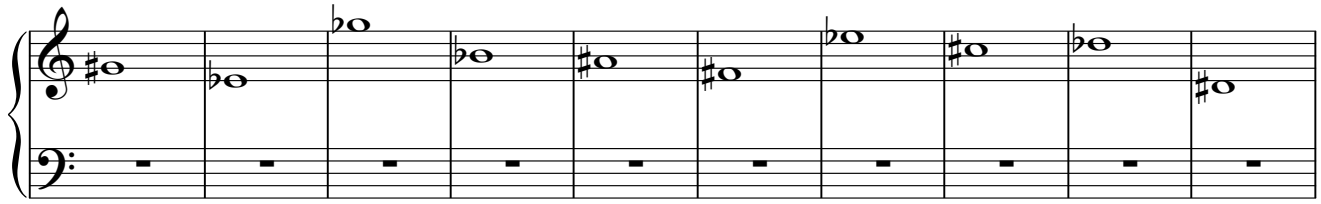
Name: _____

Accidentals

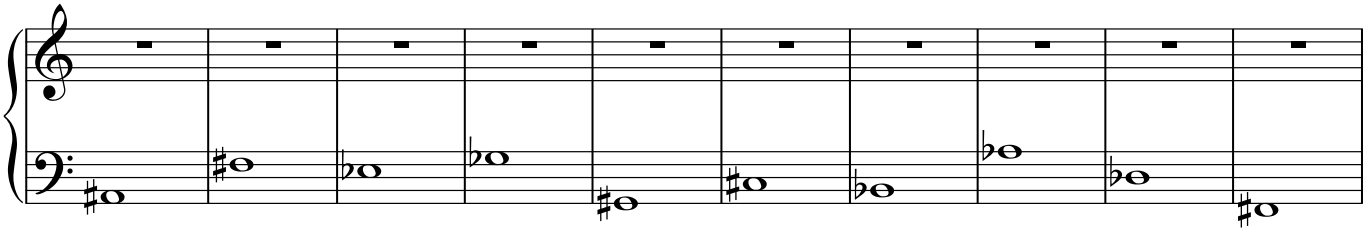
1. **"Identifying Notes with Accidentals" Directions**: Write the letter name and accidental (e.g. C♯) of the following notes in the blanks.

A. Treble Clef



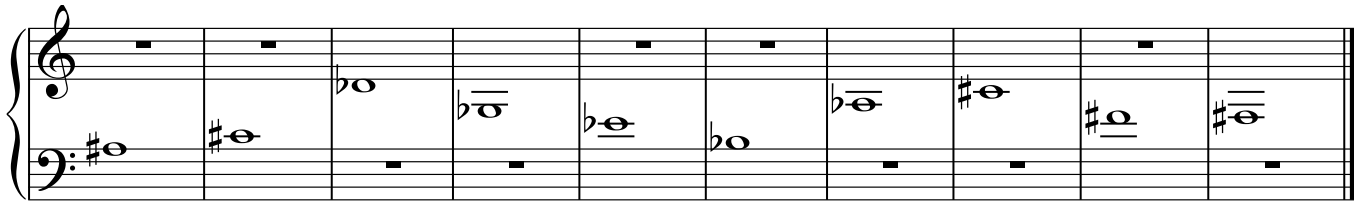
1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____ 9. _____ 10. ____

B. Bass Clef



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

C. Ledger Lines



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

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2. **“Drawing Accidentals” Directions**: Draw the indicated accidentals, on different lines and spaces.

1. Draw five sharps.

2. Draw five flats.

3. Draw five naturals.

4. Draw five double sharps.

5. Draw five double flats.

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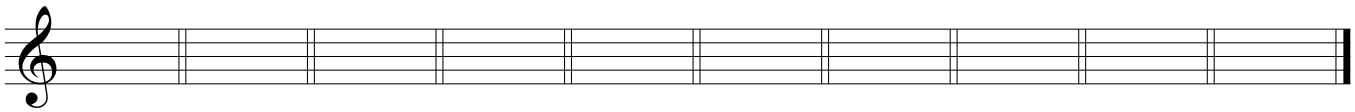
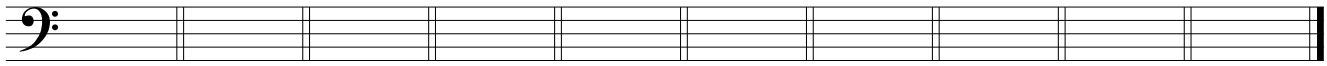
3. **“Drawing Notes with Accidentals” Directions**: Draw the notes and their accidentals in the indicated clefs, in any octave.

A. Treble Clef



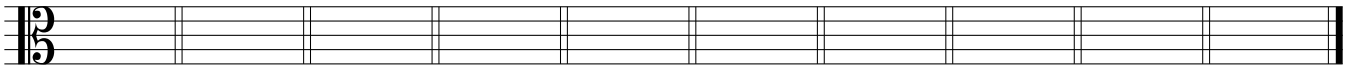
1. B♭ 2. G♯ 3. A♮ 4. D♯. 5. C♯♯ 6. F♭♭. 7. A♭ 8. E♯ 9. B♯♯ 10. G♮

B. Bass Clef



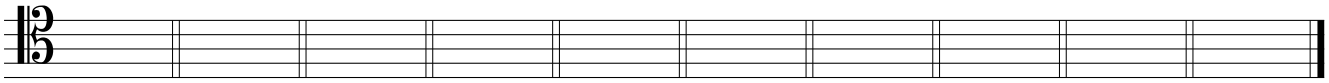
1. E♭ 2. A♯ 3. D♮ 4. G♯. 5. F♯♯ 6. C♭♭. 7. B♭ 8. A♯ 9. E♯♯ 10. D♮

C. Alto Clef



1. C♭ 2. F♯ 3. B♮ 4. E♯. 5. A♯♯ 6. D♭♭. 7. G♭ 8. C♯ 9. F♯♯ 10. B♮

D. Tenor Clef



1. D♭ 2. C♯ 3.F♮ 4.B♯. 5. E♯♯ 6. A♭♭. 7. D♭ 8. G♯ 9. C♯♯ 10. F♮

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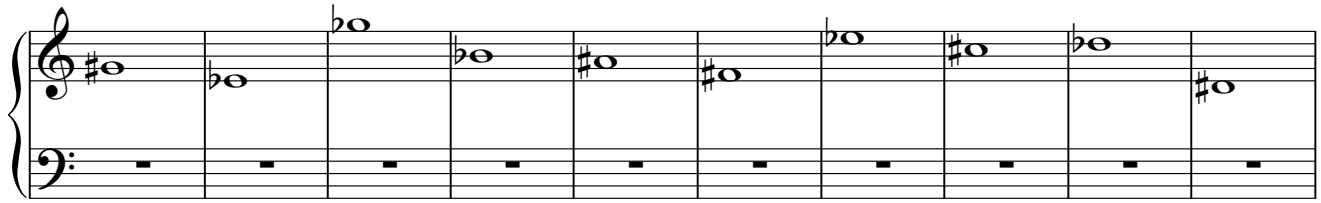
Name: _____

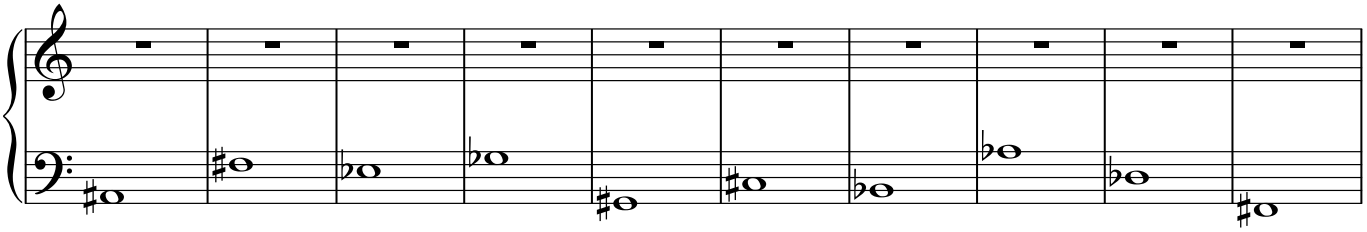
Half- and Whole-steps in Staff Notation

1. **"Drawing Half- and Whole-steps" Directions**: Draw notes a half- or whole-step above or below the indicated notes.

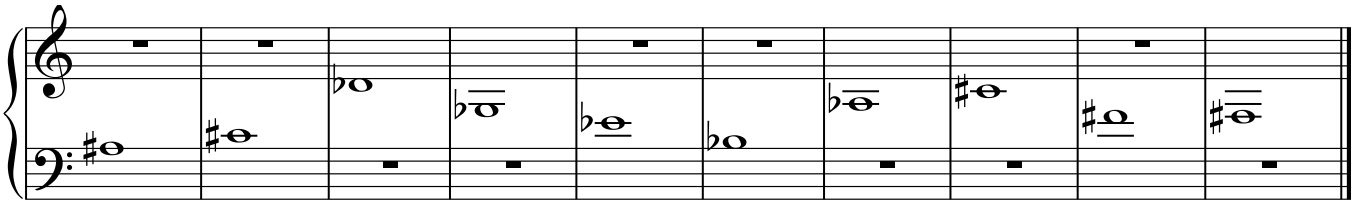
A. Draw an open note head a half-step up from each of the given notes.



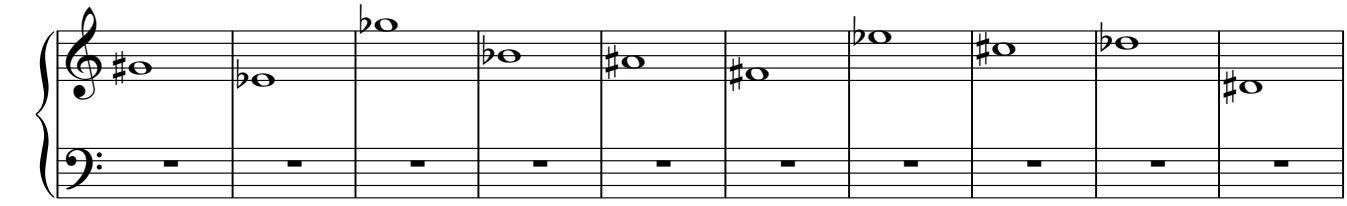
B. Draw an open note head a half-step down from each of the given notes.



C. Draw an open note head a whole-step up from each of the given notes.



D. Draw an open note head a whole-step down from each of the given notes.



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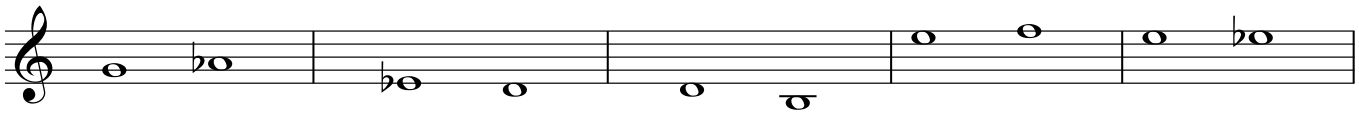
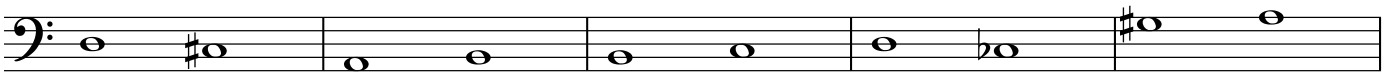
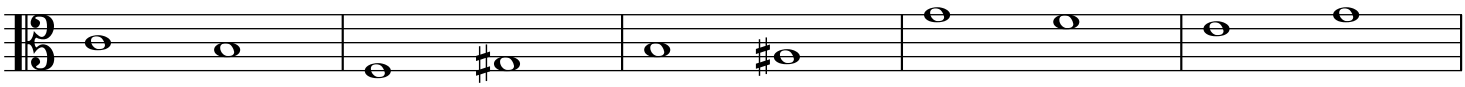
2. **“Identifying Half- and Whole-steps” Directions**: Identify each of the following pairs of notes as either a Half-step (H), Whole-step (W), or Neither (N).



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



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



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

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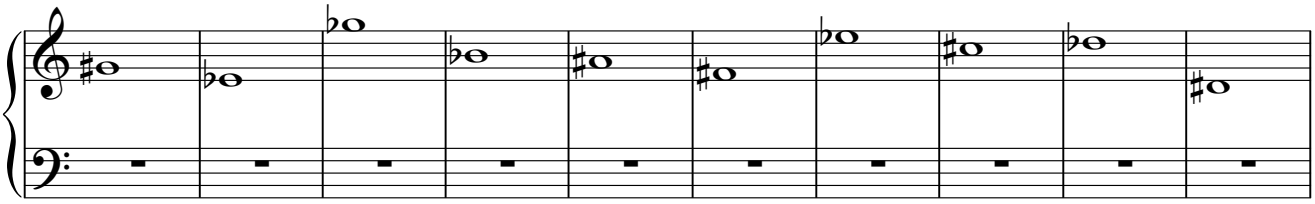
Name: _____

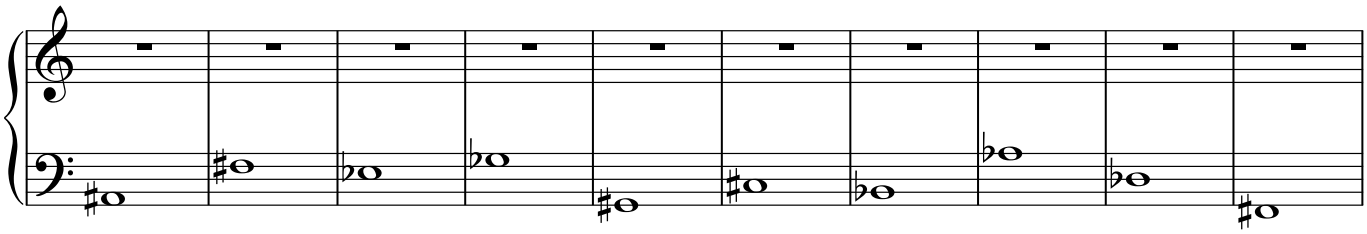
Enharmonic Equivalence

1. **"Drawing Enharmonically Equivalent Notes." Directions**: Draw open note heads that are enharmonically equivalent (spelled differently but sounds the same) with the given notes.

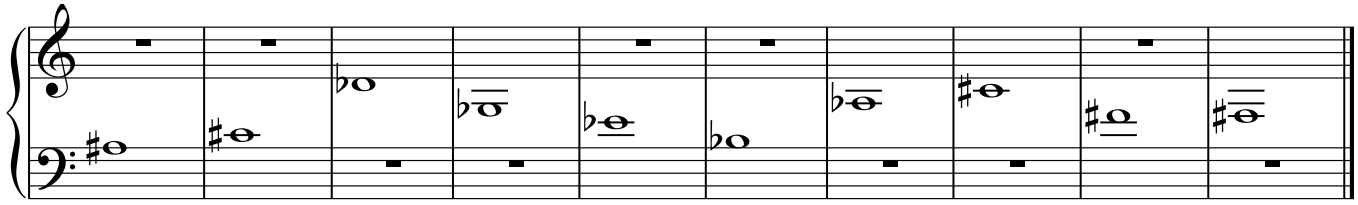
A. Treble Clef



B. Bass Clef



C. Treble and Bass Clefs.



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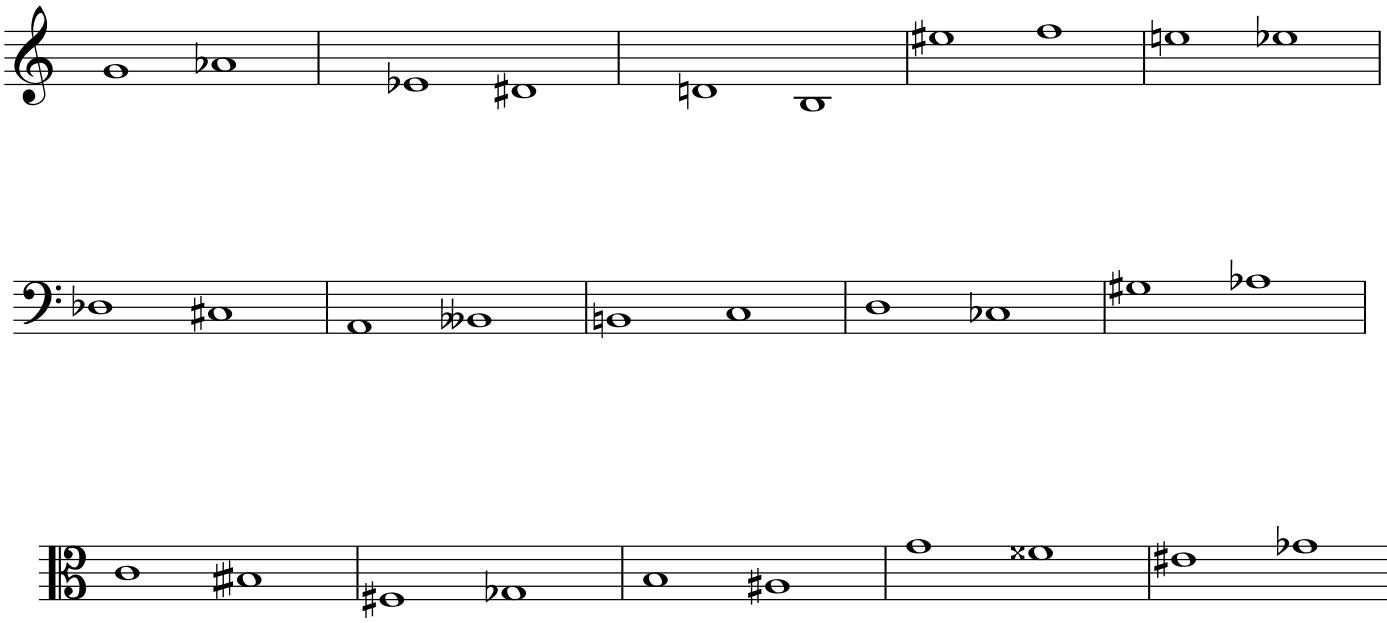
2. **"Identifying Enharmonically Equivalent Notes." Directions**: Circle all pairs of notes which are enharmonically equivalent (sound the same but are spelled differently).



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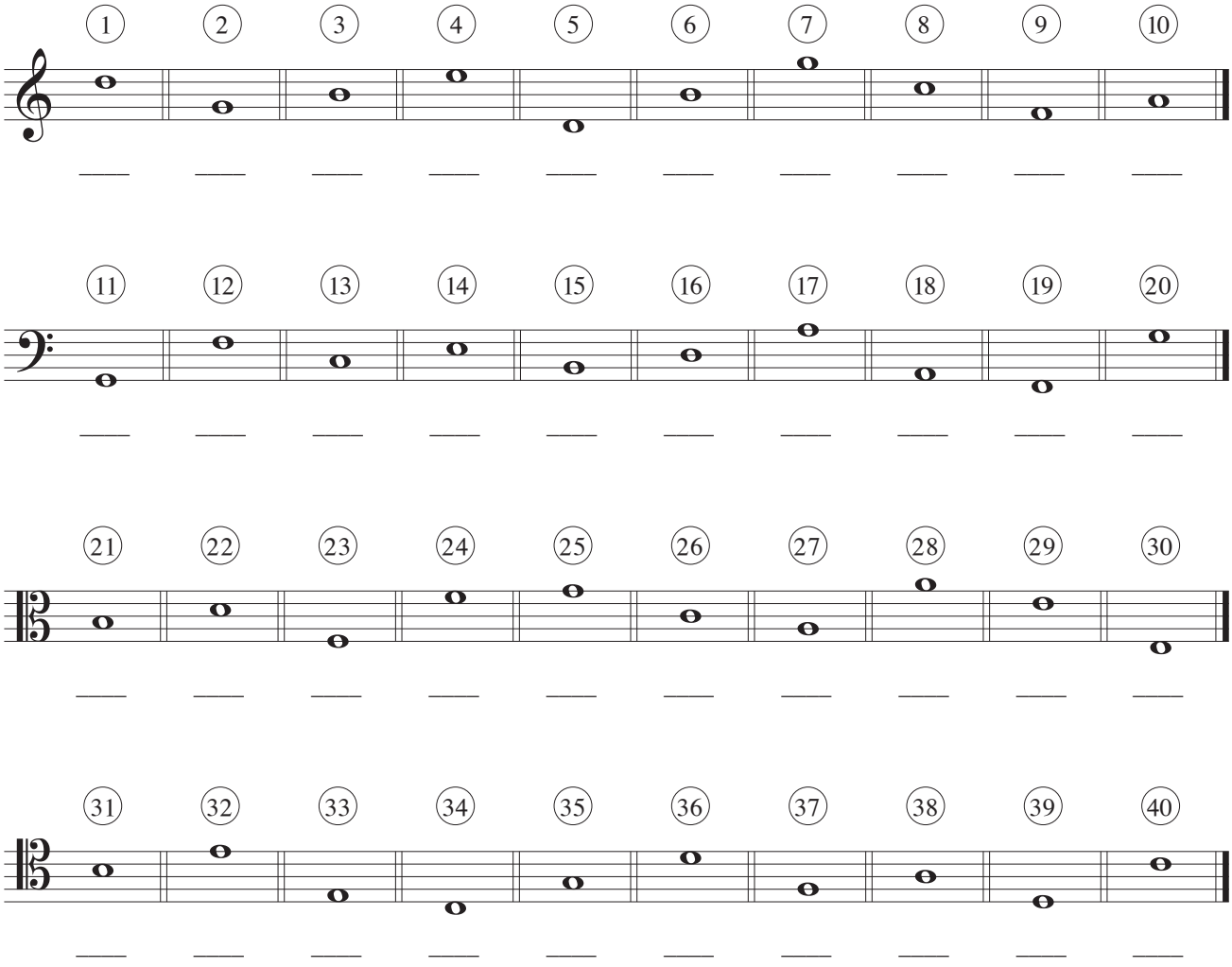
Name: _____

Note Identification and Writing with ASPN Labels

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



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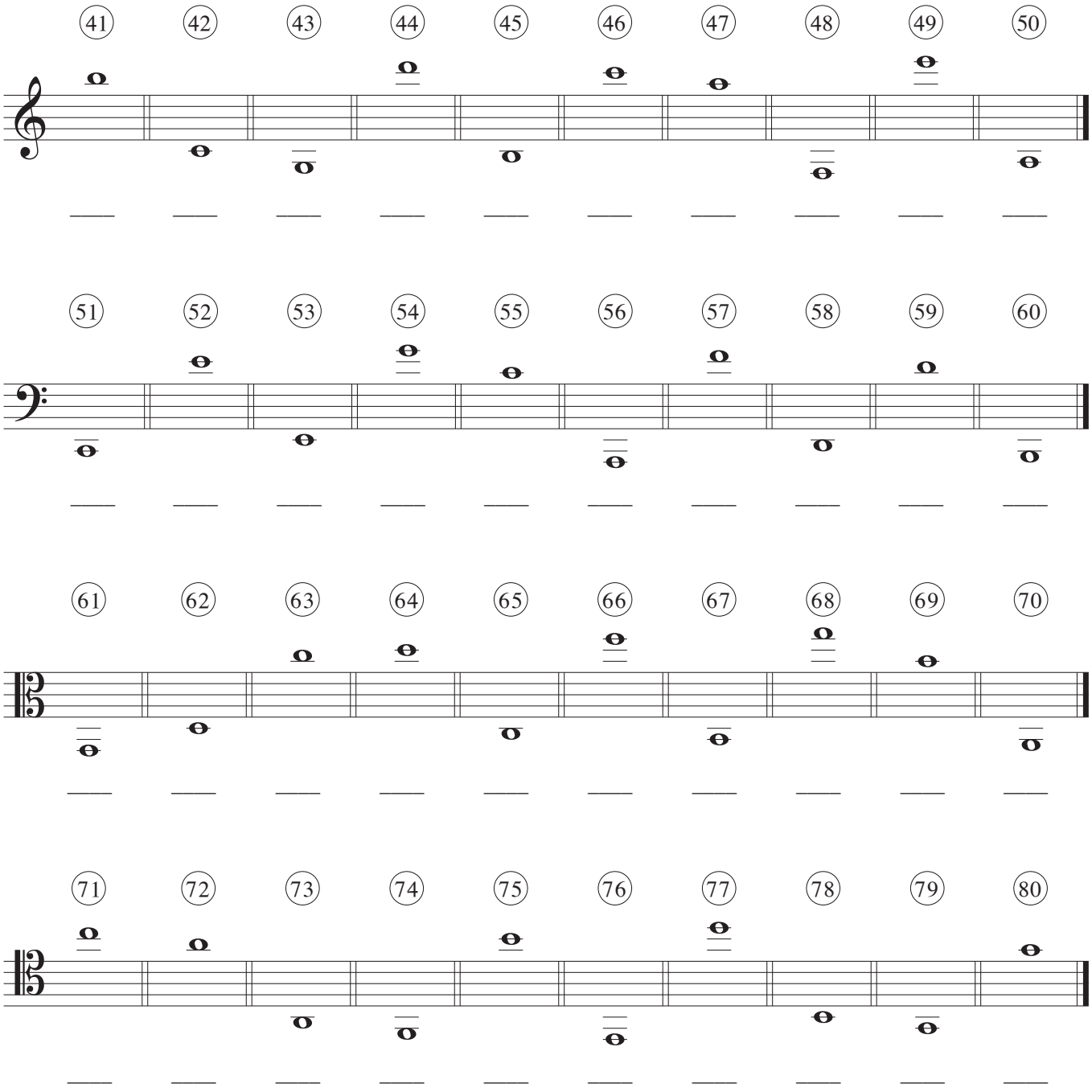

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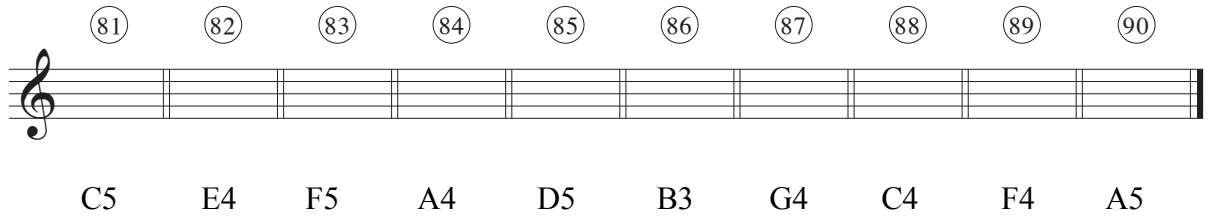
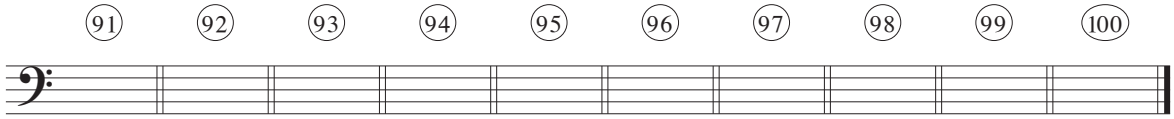
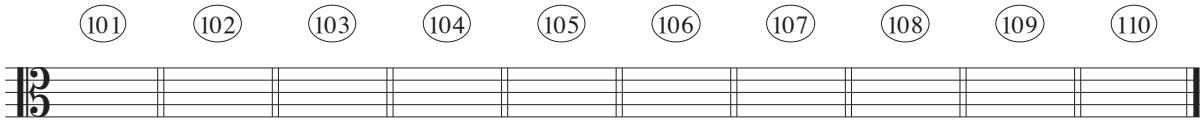
Directions: Draw the notes, paying attention to the octave designations.



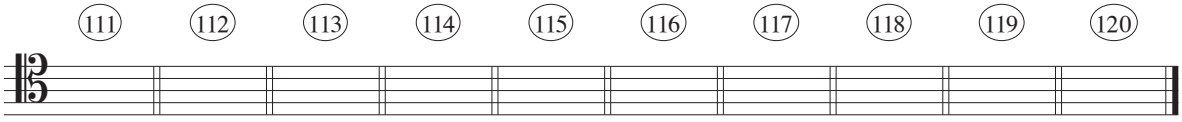
C5 E4 F5 A4 D5 B3 G4 C4 F4 A5



F3 E2 D3 B2 C4. A3 F2 G3 E3 D2



B3 D4 E3 G4. D3 A4 G3 F4 C4 A3



D4 C3. A3 B3 D3 F4 B4 C4 G3 E3

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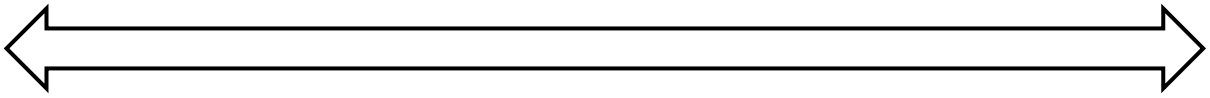
Name: _____

Dynamics, Articulations, Tempi, Stylistic Periods, and Structural Features

1. **"Dynamics." Directions:** Order the following dynamics below in the blanks, from softest to loudest. Then, answer the questions.

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

Softest: Loudest:



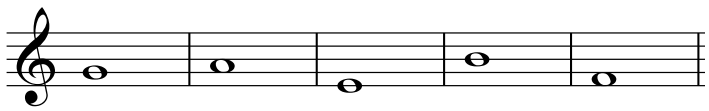
_____ _____ _____ _____ _____ _____

A) What is the difference between a *crescendo* and *decrescendo*?

B) Why are "hairpins" so named?

C) Is there a difference between a *decrescendo* and a *diminuendo*?

D) Draw either a *crescendo* or *decrescendo* "hairpin" between the following dynamic markings below the staff (you will need one of each).



ff *p* *mf*

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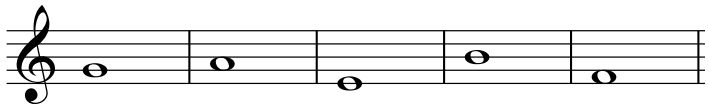
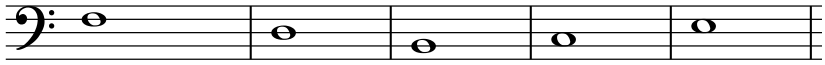
2. **“Articulation.” Directions:** Draw the indicated articulation markings on the staves.

Draw a slur connecting the first note to the last note:

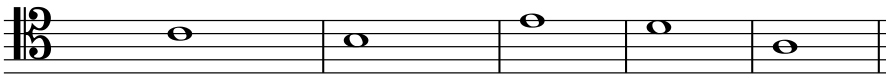


Draw legato markings above each note:

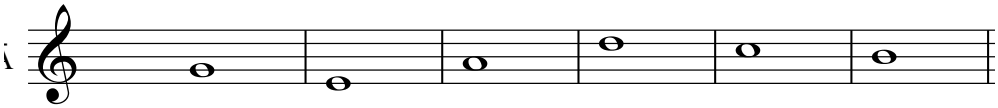
Draw staccato markings above each note:



Draw marcato markings above each note:



Draw accents above each note:



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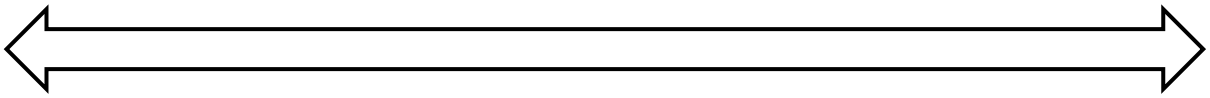
3. **"Tempi." Directions:** Order the following tempi below, from slowest to fastest in the blanks. Then, answer the questions.

Andante, Grave, Presto, Allegro, Adagio, Vivaci

Slowest Fastest



_____ _____ _____ _____ _____ _____

A) What are the four "slow tempi"?

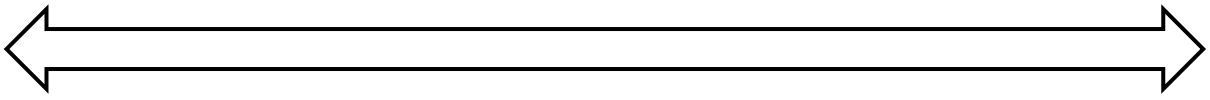
B) What does *cantabile* mean?

C) What is the difference between a *ritardando* and an *accelerando*?

4. **"Stylistic Periods." Directions:** Order the following stylistic periods below in the blanks, from oldest to most recent. Then, answer the questions.

Classical, Renaissance, Romantic, Medieval, Post-Tonal, Baroque

Oldest: Most Recent:



_____ _____ _____ _____ _____ _____

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A) What are the generally agreed upon years of the Classical era?

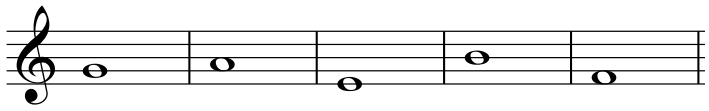
B) What are the generally agreed upon years of the Baroque era?

C) What are the generally agreed upon years of the Romantic era?

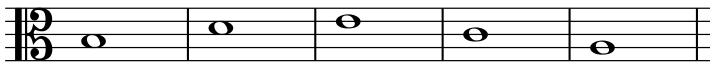
D) What are the generally agreed upon years of the Renaissance era?

5. **"Structural Features." Directions**: Draw the indicated structural features on the staves.

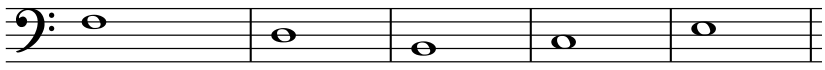
Draw five fermatas, one above each note:



Draw five caesuras, one after each note:



Draw five breath marks, one after each note:



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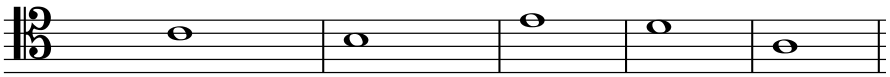
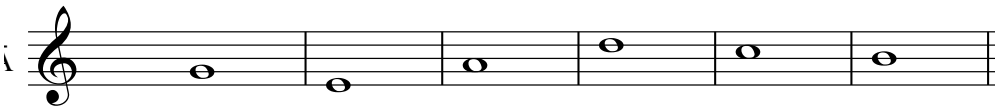
Draw repeat signs at the beginning (after the clef), and the end:



Draw repeat signs at the beginning (after the clef), and the end, along with a first ending (on the second-to-last note), and a second ending (on the last note):



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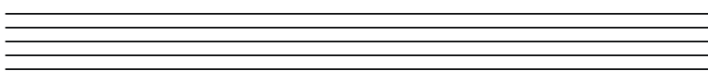
Name: _____

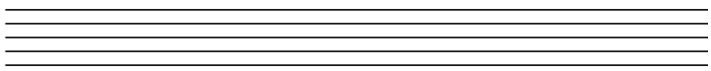
Note and Rest Values

1. **"Drawing Notes." Directions**: Draw the indicated notes on the staves.

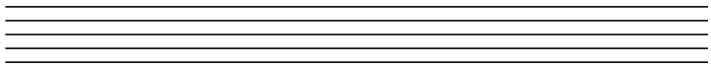
   Draw four whole notes on the middle line.

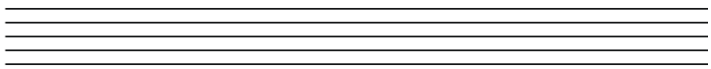
   Draw four half notes on the middle line, two stems up and two down.

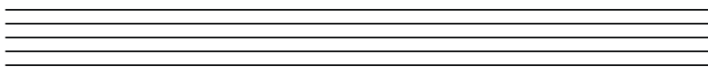
   Draw four quarter notes on the middle line, two stems up and two down.

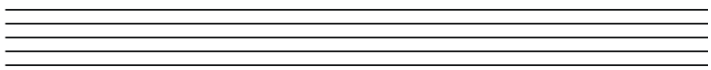
   Draw four eighth notes on the middle line, two stems up and two down.

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

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

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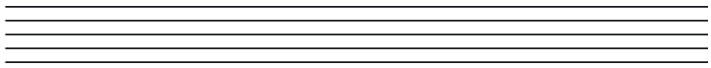
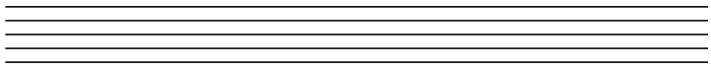
2. **“Drawing Rests.” Directions**: Draw the indicated rests on the staves.

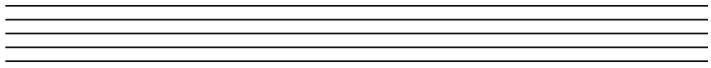
Draw four whole rests.



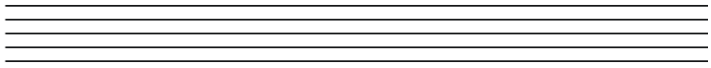
Draw four half rests.



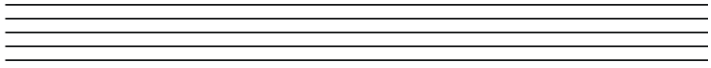
Draw four quarter rests.



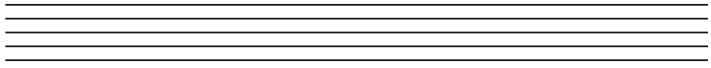
Draw four eighth rests.



Draw four sixteenth rests.



Draw four thirty-second rests.



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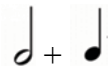
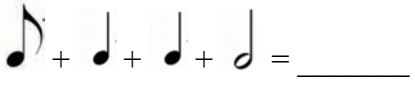
3. **"Rhythmic Equations." Directions**: Solve the following rhythmic equations. A quarter note = 1. Your answers may not always be whole numbers.

Example:  = 3

With Notes:

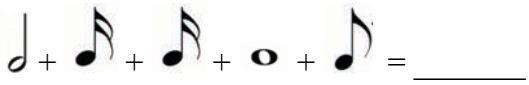
A. = _____

B. = _____

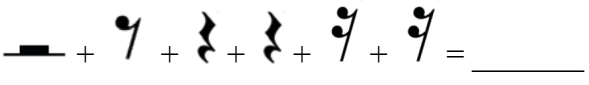
C.  = _____

D. = _____

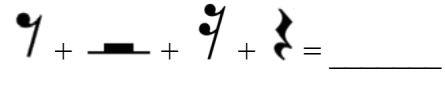
E. = _____

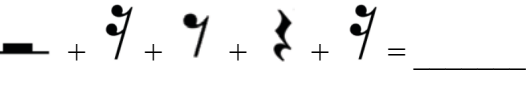
F.  = _____

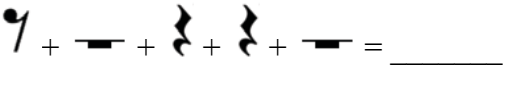
With Rests:

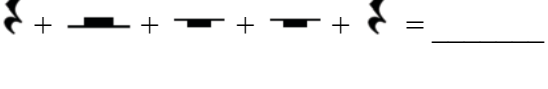
G.  = _____

H. = _____

I.  = _____

J.  = _____

K.  = _____

L.  = _____

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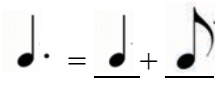
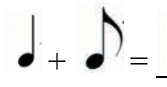
Name: _____

Dots and Ties

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

   Examples:  = ___ + ___ (A to E);  = ___ (F to J)

   A. = _____ + _____

   B. = _____ + _____

   C. = _____ + _____

   D. = _____ + _____

   E. = _____ + _____

   F. = _____

   G. = _____

   H. = _____

   I. = _____

   J. = _____

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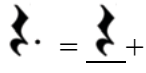
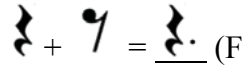
2. **"Dotted Rest Values."** Directions: For A to E, draw the two rest values that equal the dotted rest value. For F to J, draw in a single dotted rest value that equals the first two rest values in combination.

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

   A. = _____ + _____

   B. = _____ + _____

   C. = _____ + _____

   D. = _____ + _____

   E. = _____ + _____

   F. = _____

   G. = _____

   H. = _____

   I. = _____

   J. = _____

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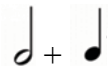
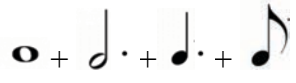
3. **"Rhythmic Equations with Dots."** Directions: Solve the following rhythmic equations. A quarter note = 1. Your answers may not always be whole numbers.

Example:  = 3.5

With Notes:

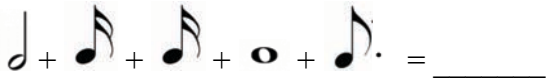
A.  = _____

B. = _____

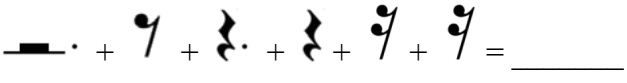
C. = _____

D. = _____

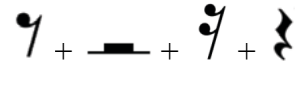
E. = _____

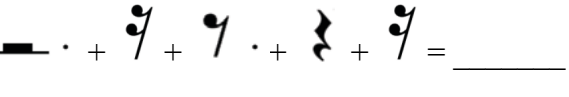
F.  = _____

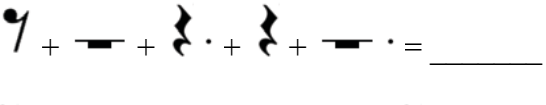
With Rests:

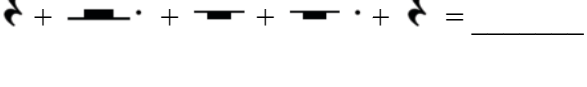
G.  = _____

H. = _____

I.  = _____

J.  = _____

K.  = _____

L.  = _____

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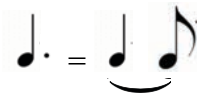
4. **“Ties and Dots.”** Directions: Draw two tied note values that equal the dotted note value.

   Examples: 

   A. =

   B. =

   C. =

   D. =

   E. =

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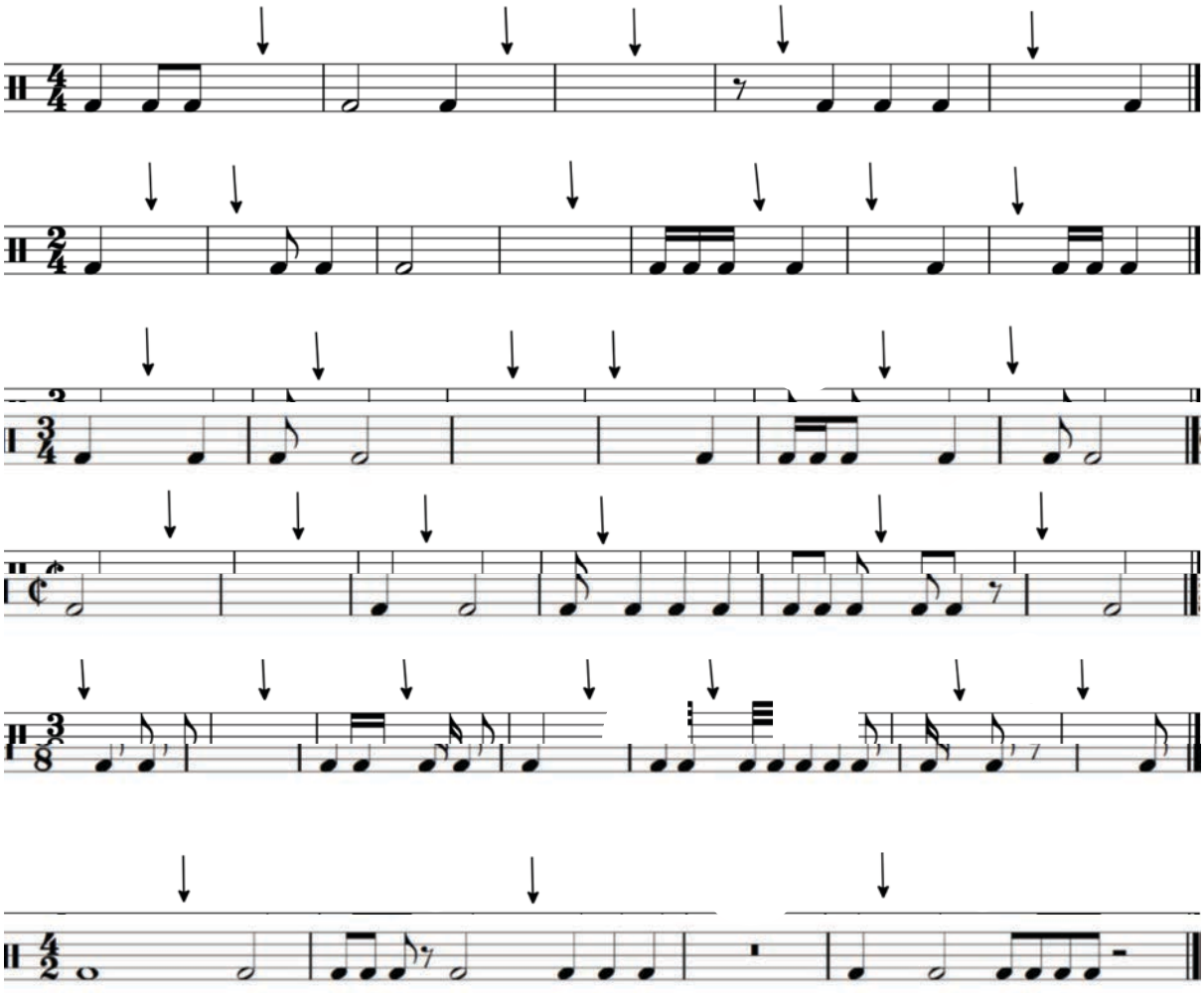
Name: _____

Notes, Rests, and Barlines

1. **"Drawing Notes." Directions**: In the blanks (indicated by an arrow), place one note to complete the measures.



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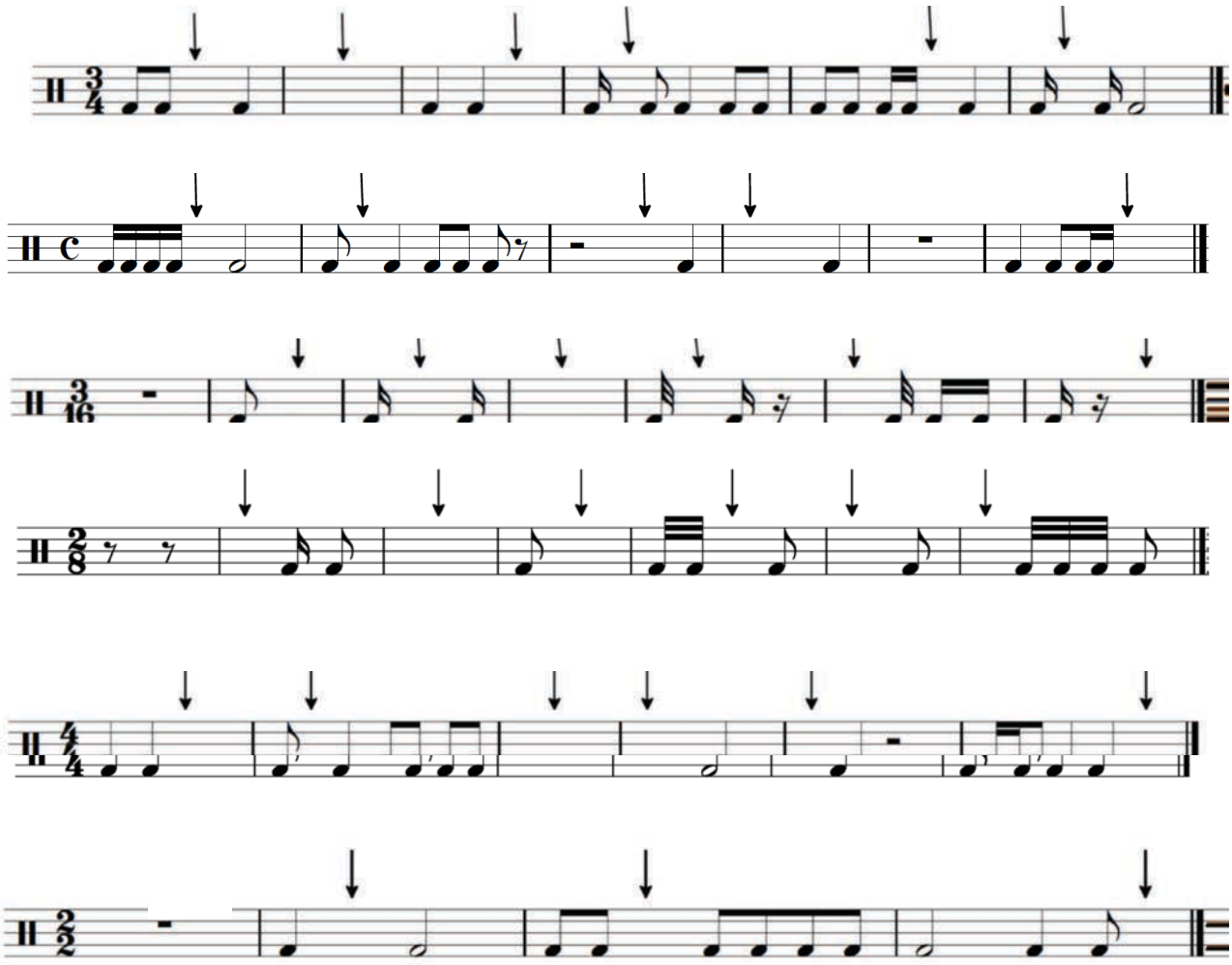
2. **“Drawing Rests.” Directions**: In the blanks (indicated by an arrow), place one rest to complete the measures.



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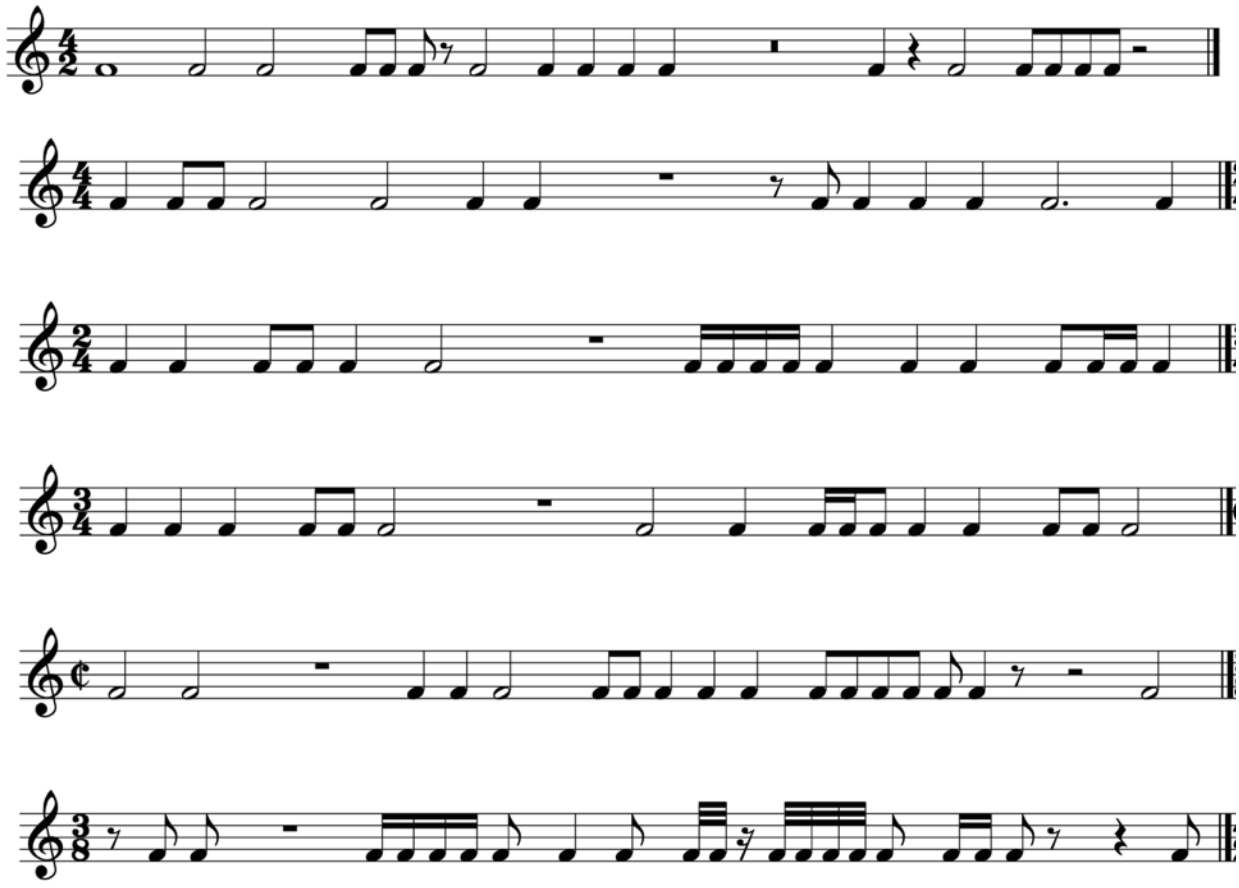
3. **“Barlines.” Directions**: Draw barlines to create complete time signatures in the given meters.



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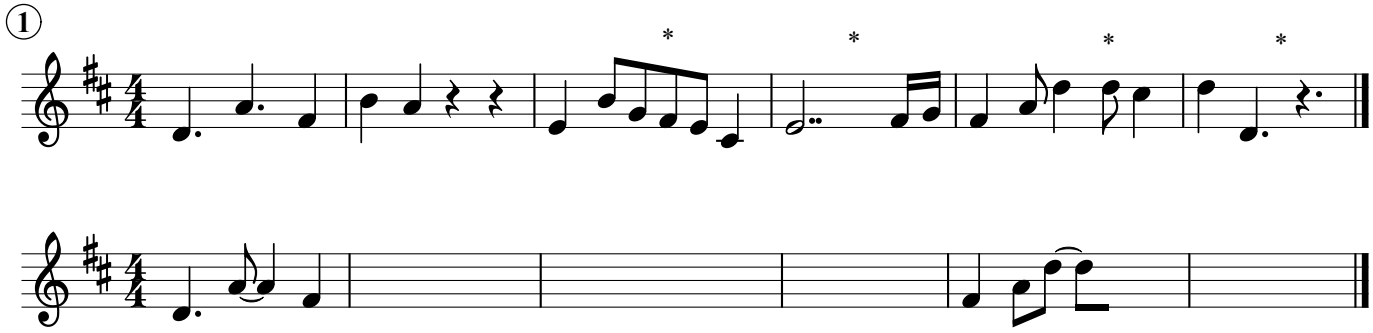
Rhythmic Notation: Simple

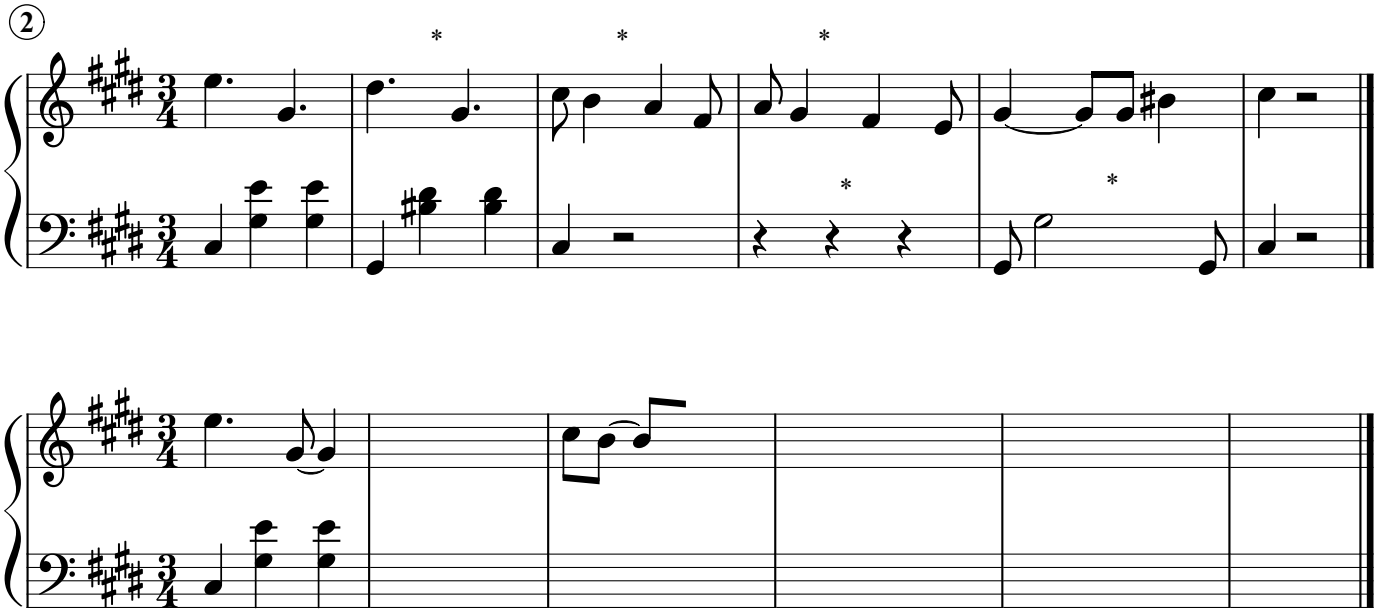
Name: _____

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

①



②



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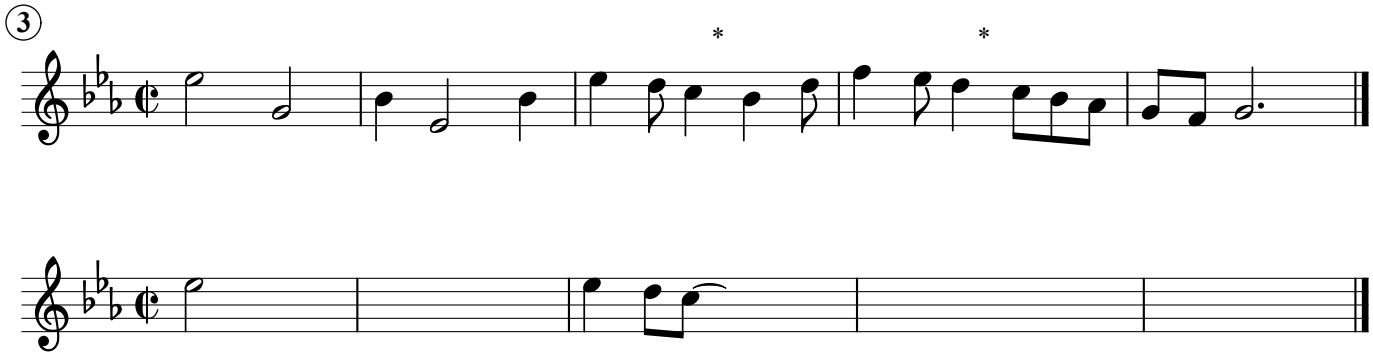
Rhythmic Notation: Simple



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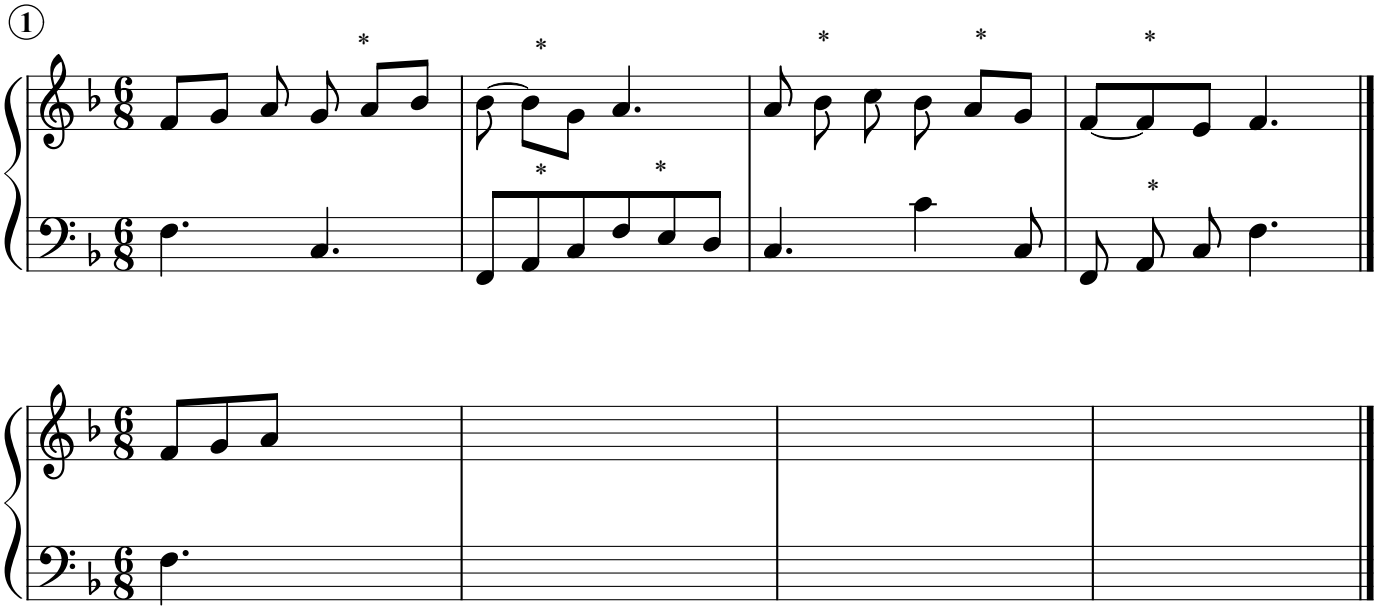
Rhythmic Notation: Compound

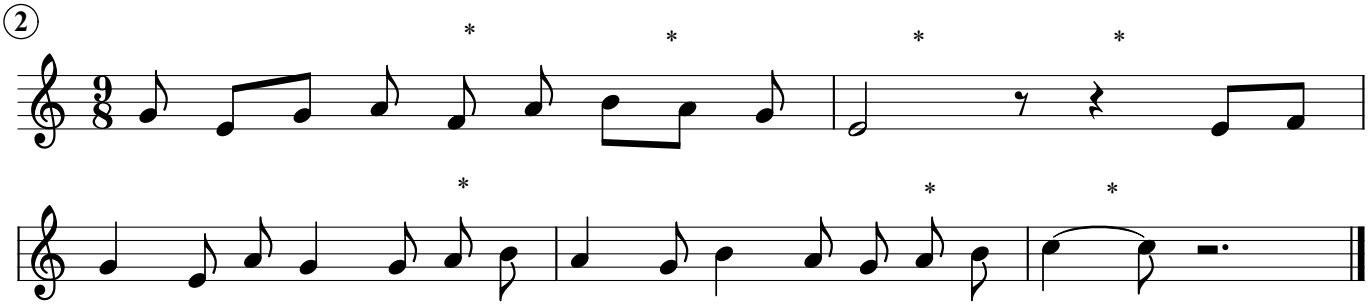
Name: _____

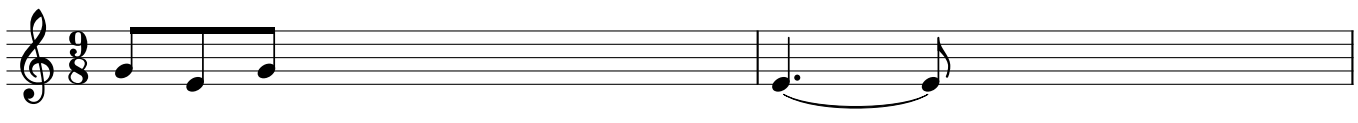
Re-notate the following excerpts with correct beaming notation that reflects the beat. Asterisks (*) indicate beaming errors. Some measures of each exercise have been completed or started as examples

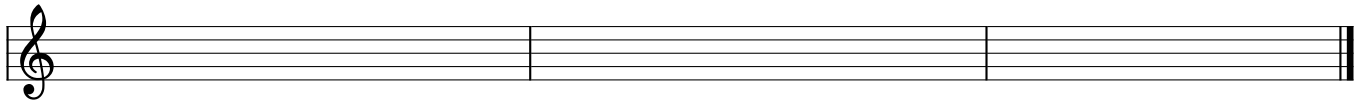
①



②







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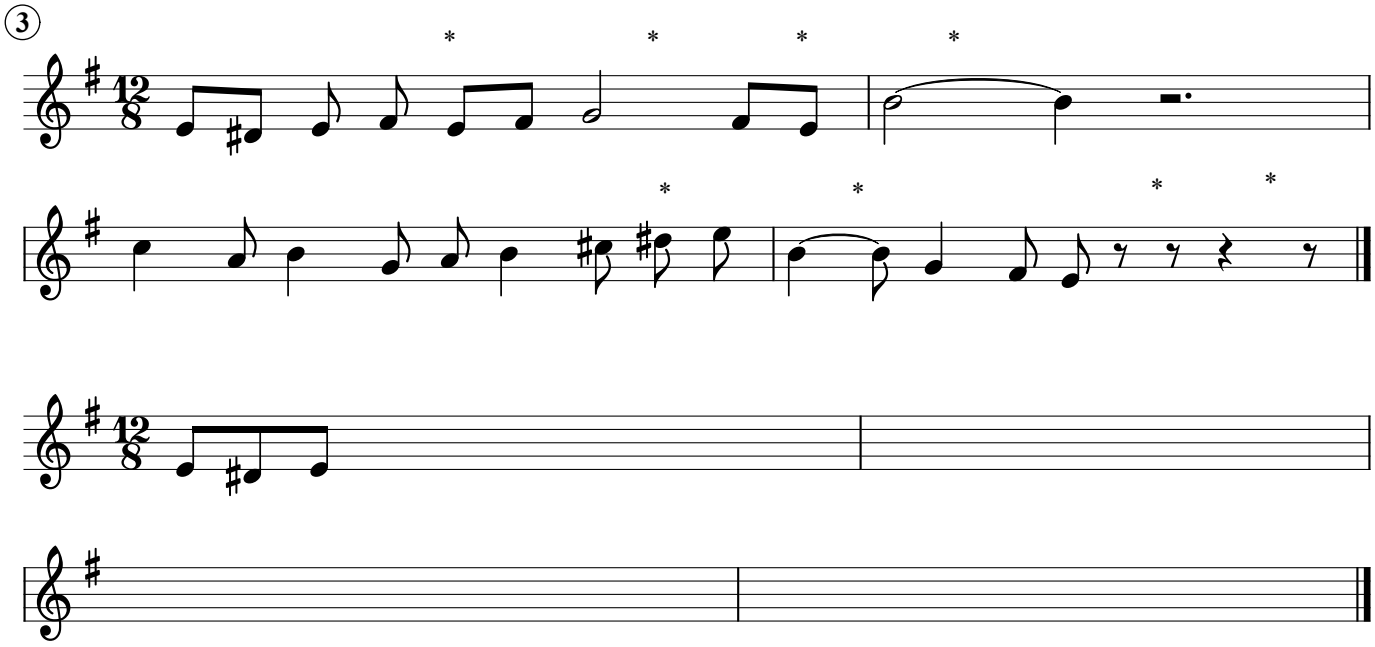
Rhythmic Notation: Compound



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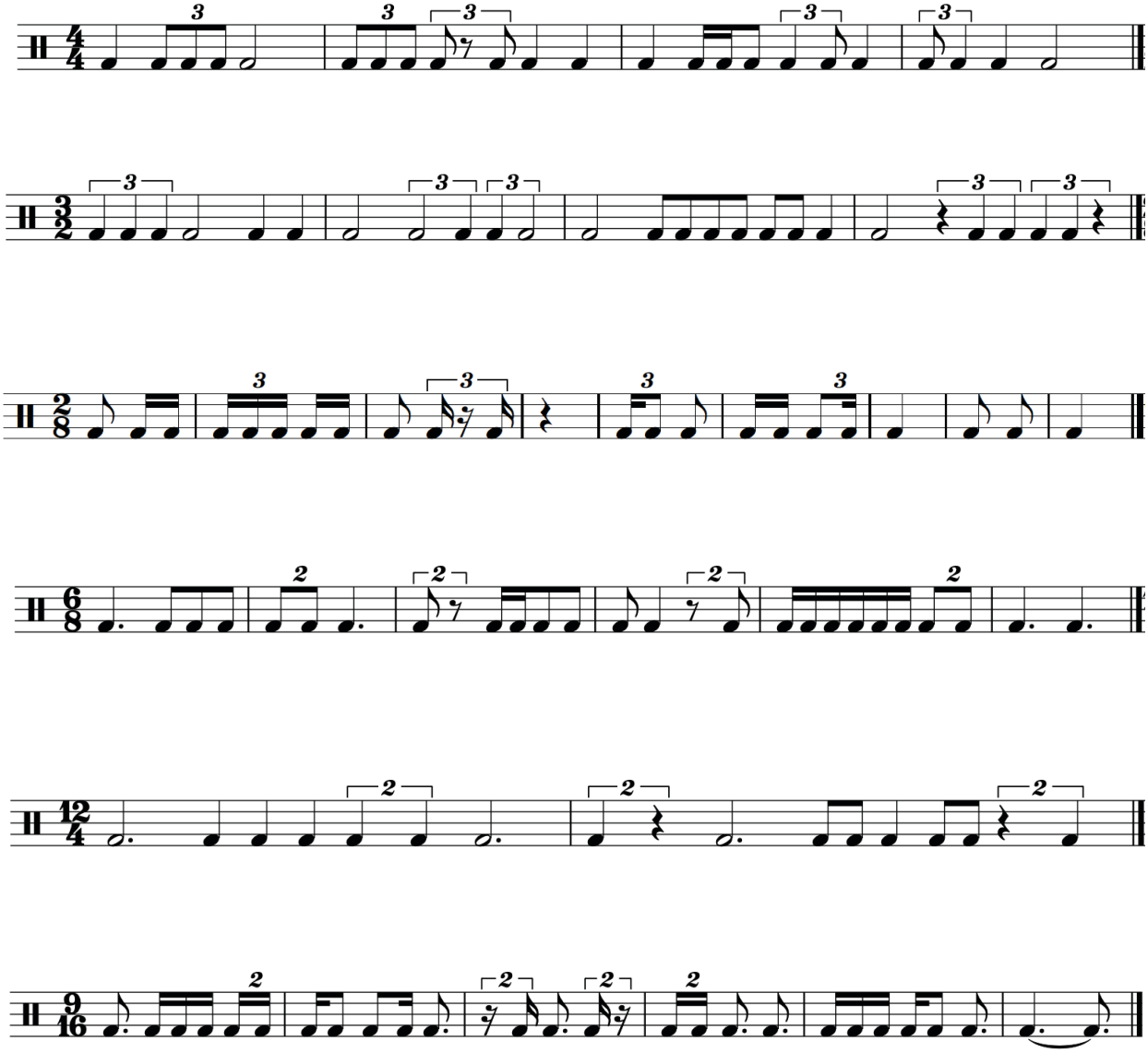
Name: _____

Borrowed Divisions, Hypermeter, Syncopation

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



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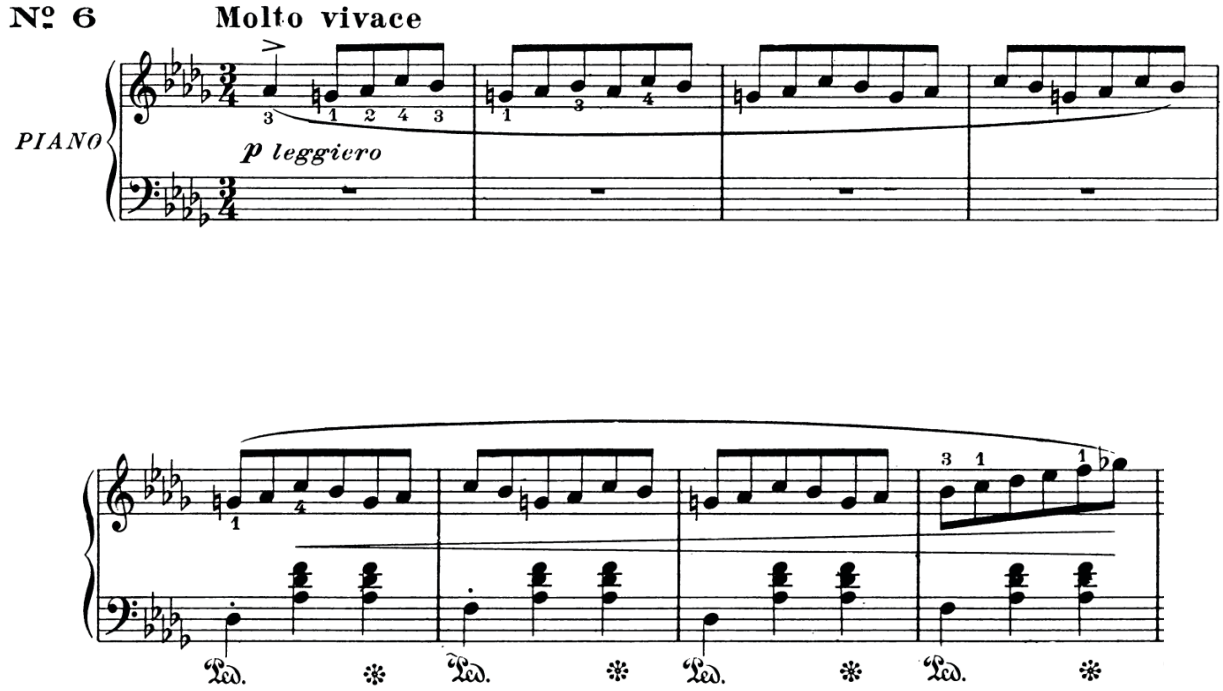
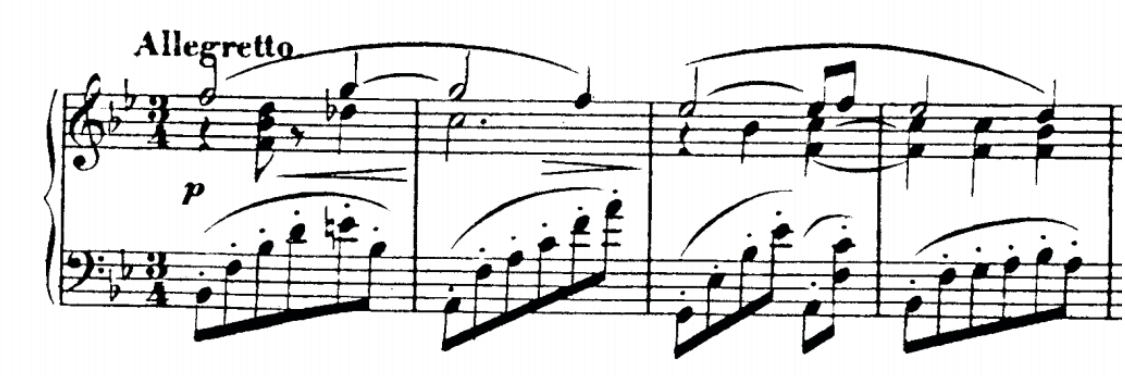
2. **"Hypermetrical Numbers." Directions**: Listen to each of the excerpts with recordings. Next, place hypermetrical numbers above each excerpt.

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



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



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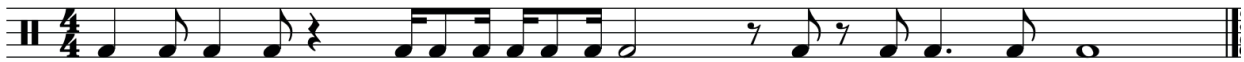
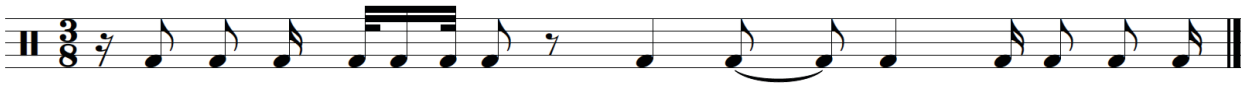
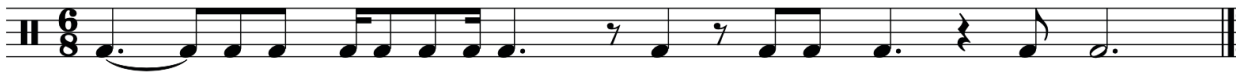
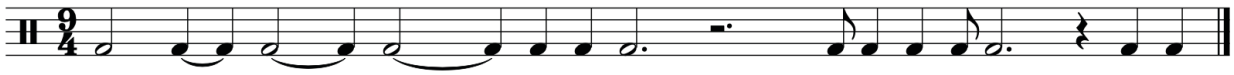
3. **"Syncopated Barlines and Counts." Directions**: Insert barlines to create complete measures in the given meters. Additionally, add counts below each rhythm. Include parentheses around rests and beats that aren't articulated.









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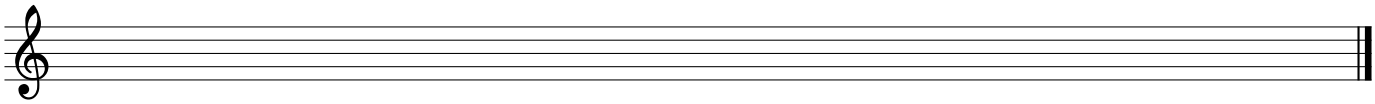
Scales: Major

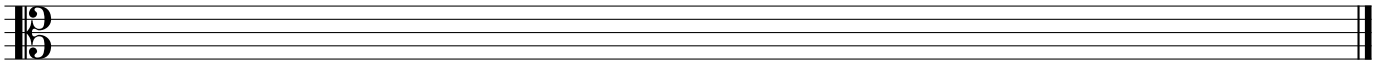
Name: _____

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

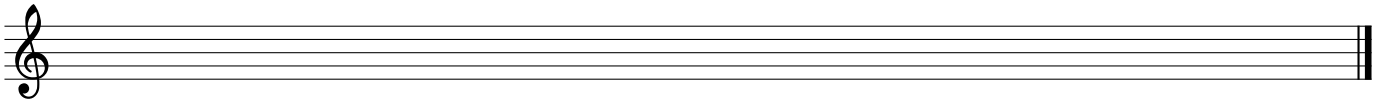
① Ab Major



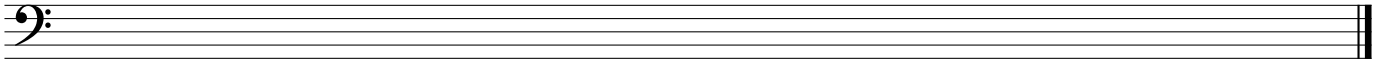
② F Major



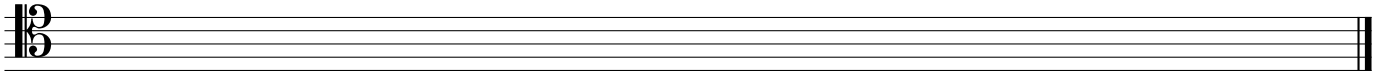
③ C# Major



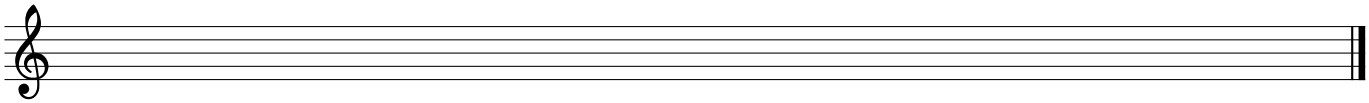
④ Eb Major



⑤ G Major



⑥ E Major



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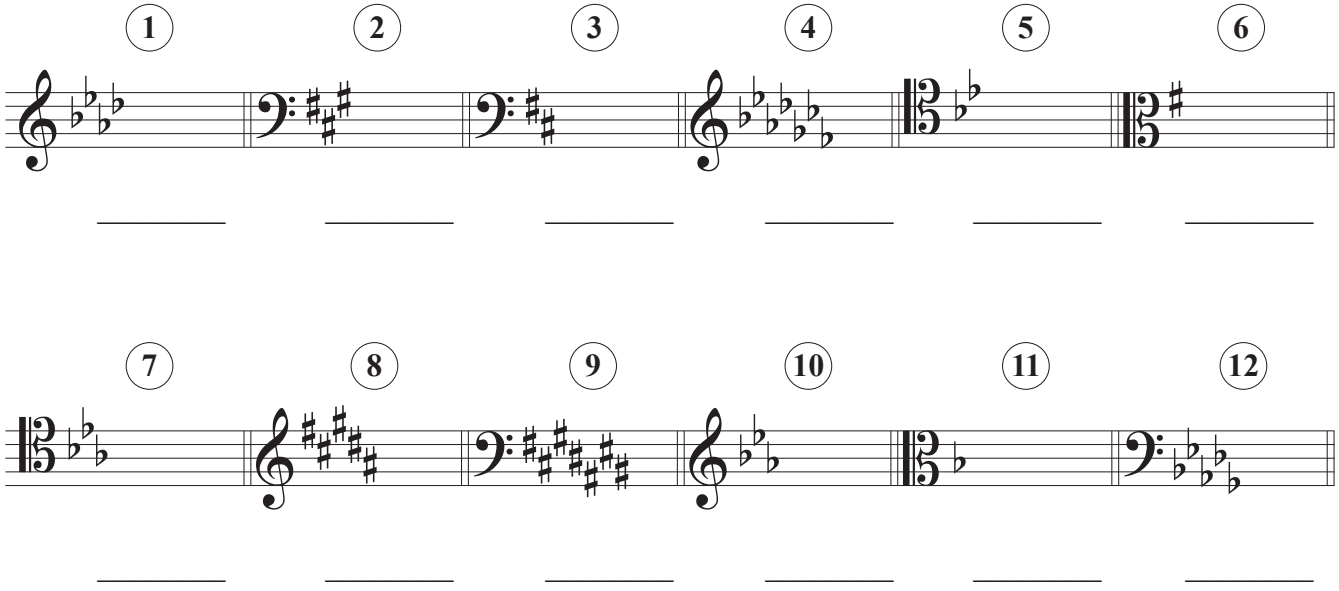
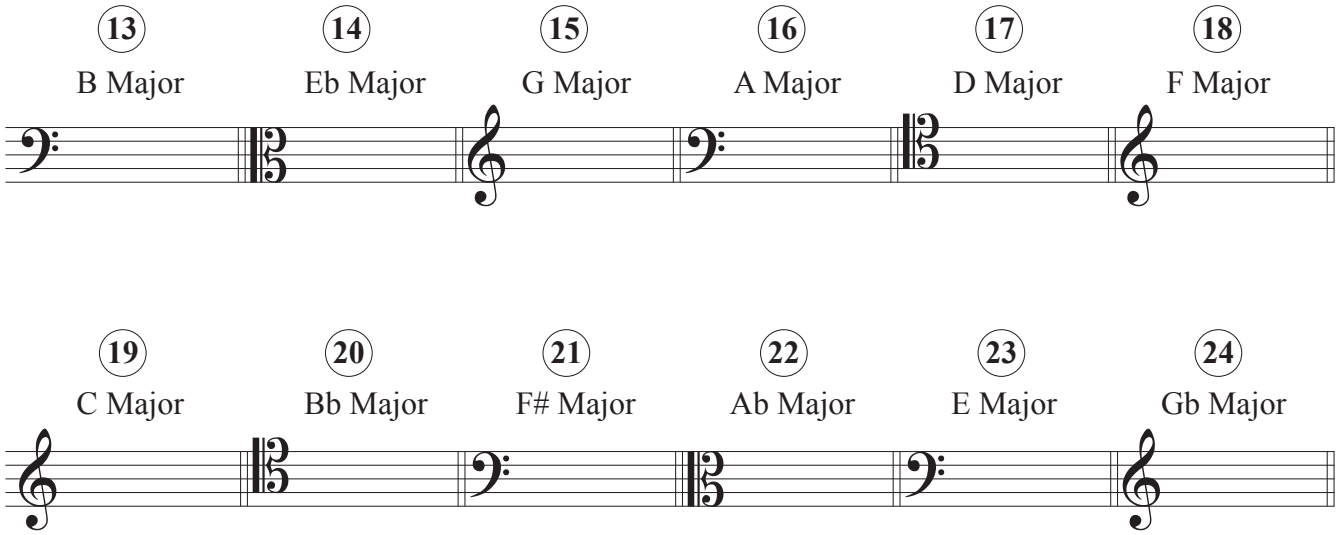
Key Signatures: Major

Name: _____

Identify the following major key signatures.



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



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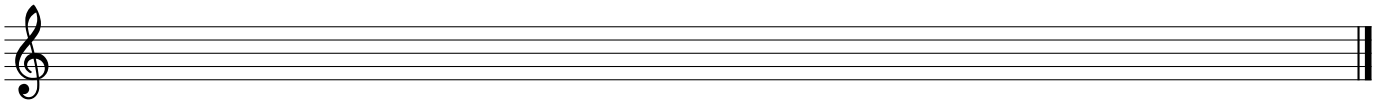
Scales: Minor

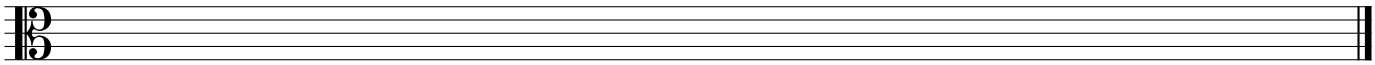
Name: _____

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

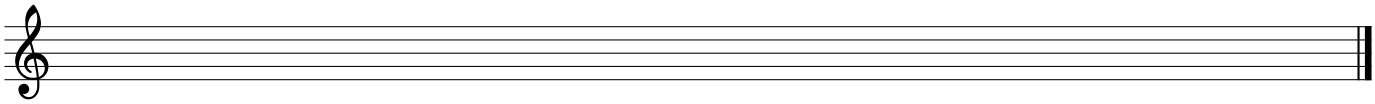
① F# Harmonic Minor



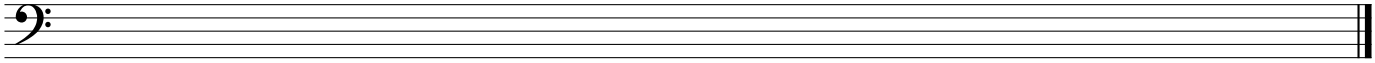
② G Natural Minor



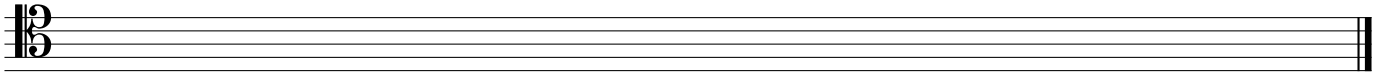
③ Bb Natural Minor



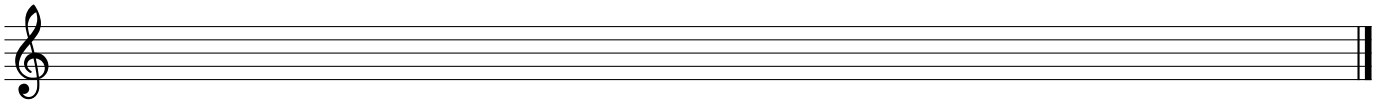
④ E Melodic Minor (ascending *and descending*)



⑤ B Harmonic Minor



⑥ D Melodic Minor (ascending *and descending*)



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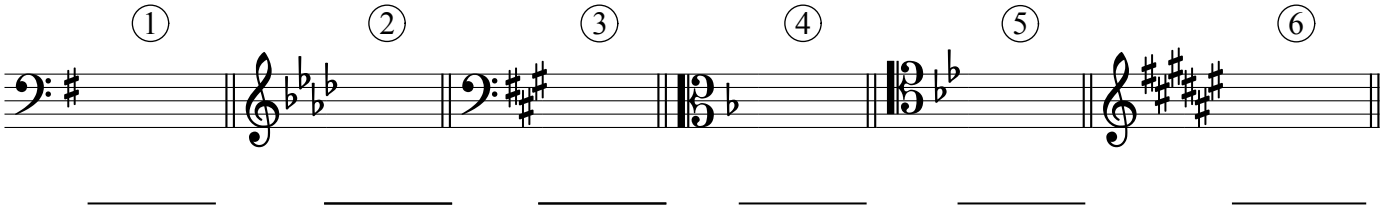
Key Signatures: Minor

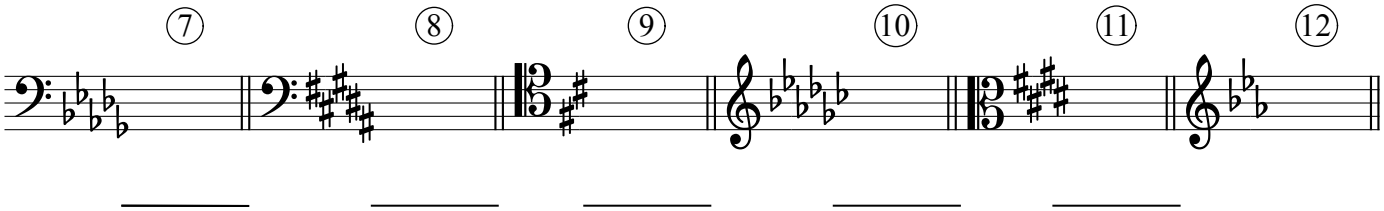
Name: _____

PART 1

Identify the following minor key signatures.



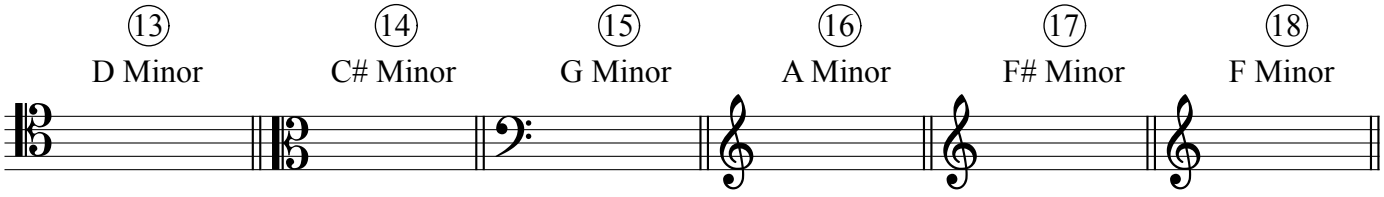
_____ _____ _____ _____ _____ _____

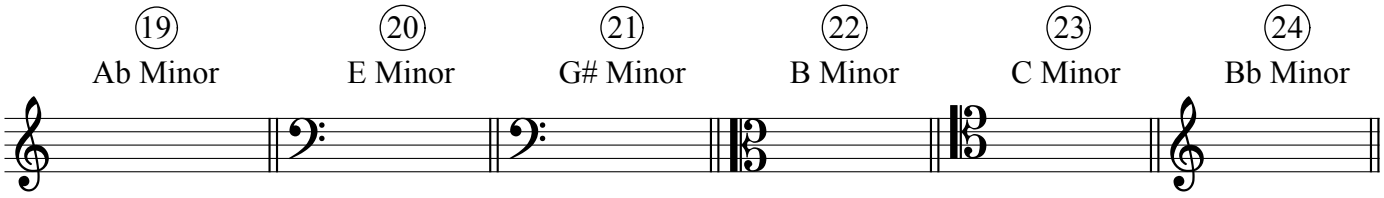


_____ _____ _____ _____ _____

PART 2

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





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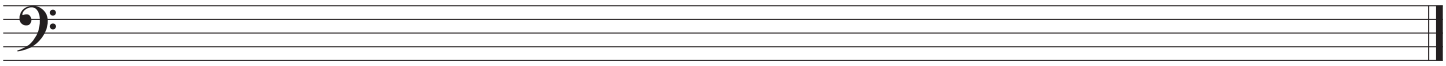
Diatonic Modes

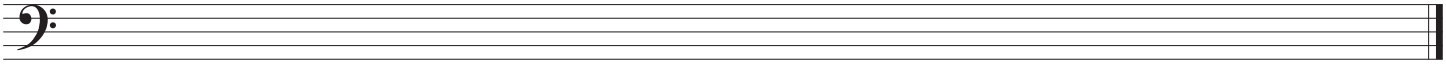
Name: _____

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

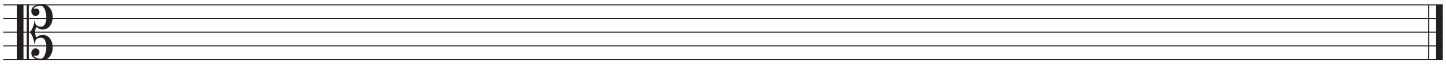
1. F Dorian



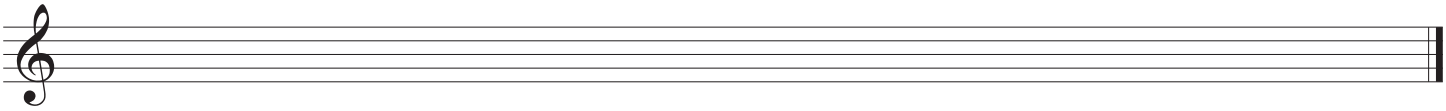
2. D Mixolydian



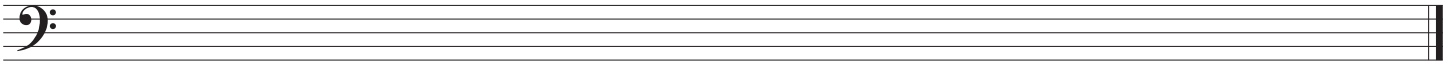
3. C Phrygian



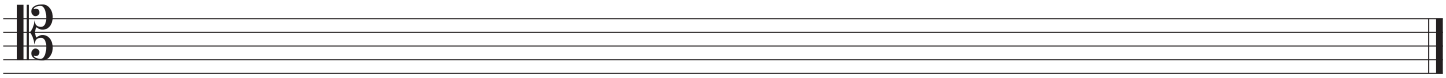
4. Ab Lydian



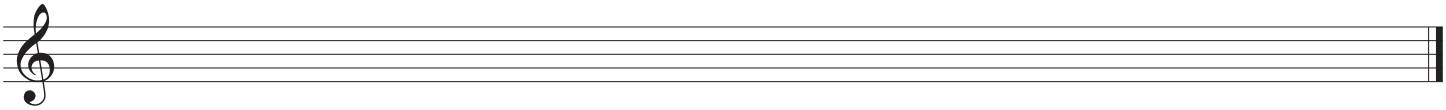
5. F# Ionian



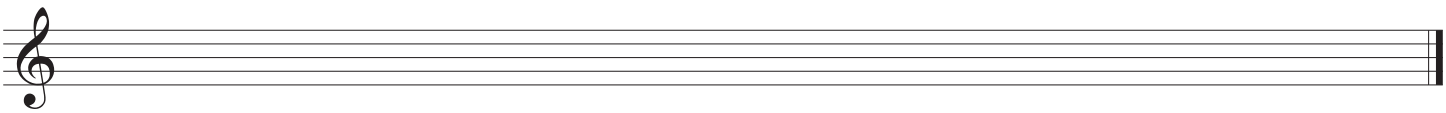
6. A Locrian



7. D# Phrygian



8. C Aeolian



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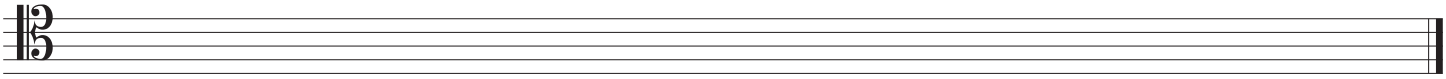
Diatonic Modes

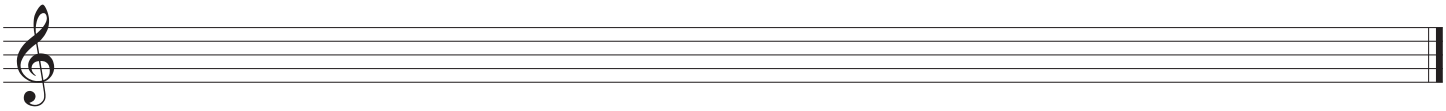
Name: _____

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

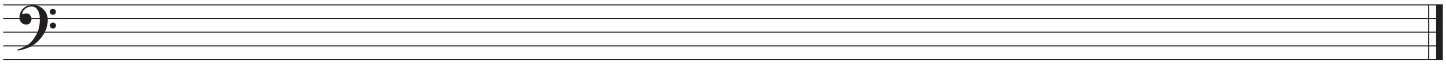
1. A Lydian



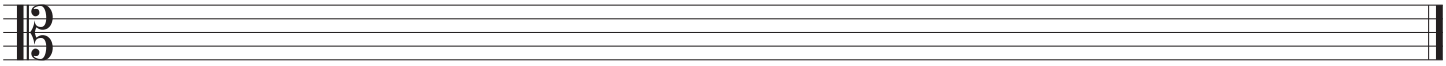
2. Ab Ionian



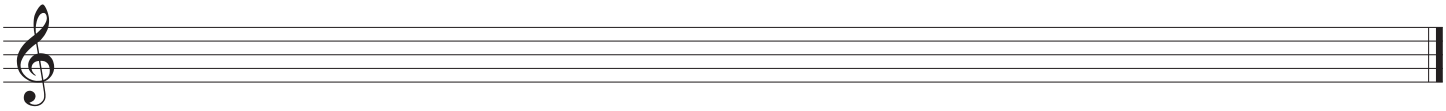
3. C Dorian



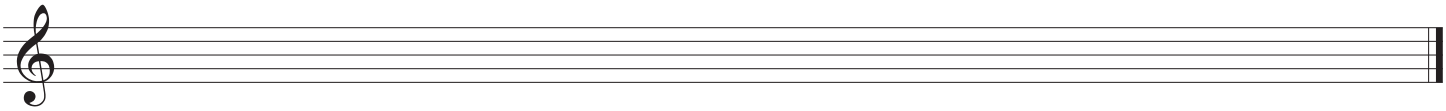
4. G Locrian



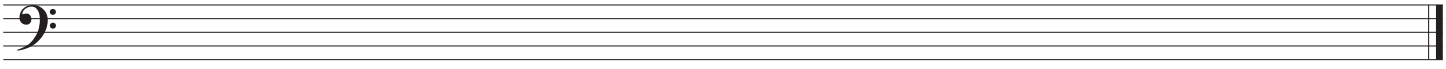
5. E Aeolian



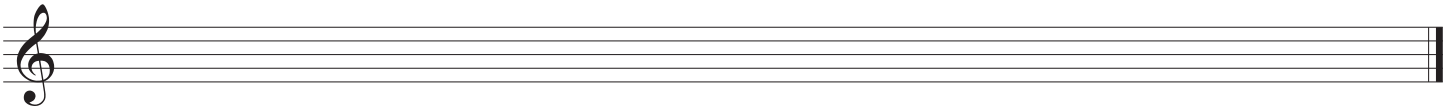
6. D Phrygian



7. Eb Dorian



8. B Mixolydian



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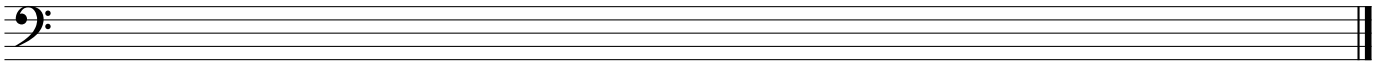
Chromatic Scales

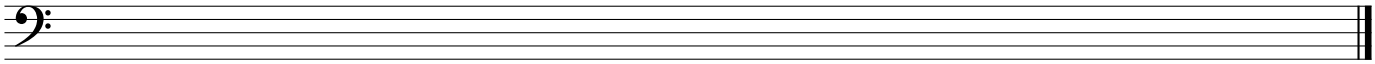
Name: _____

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

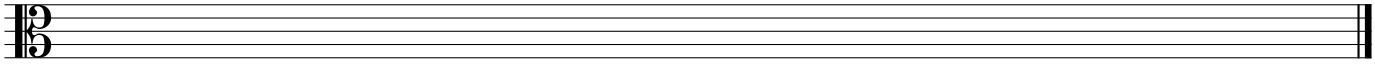
① B Chromatic



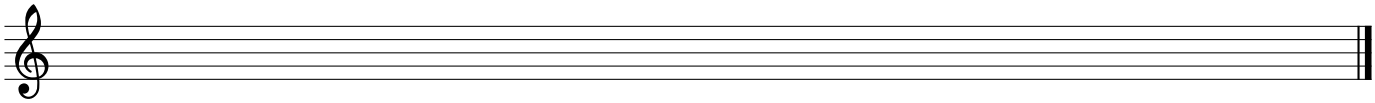
② Db Chromatic



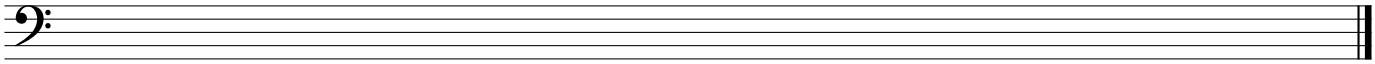
③ G Chromatic



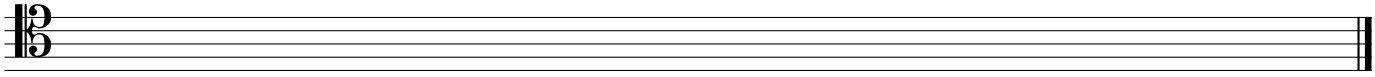
④ C# Chromatic



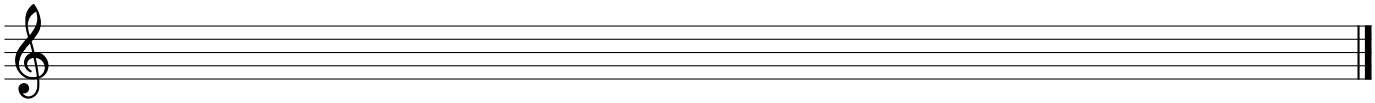
⑤ A Chromatic



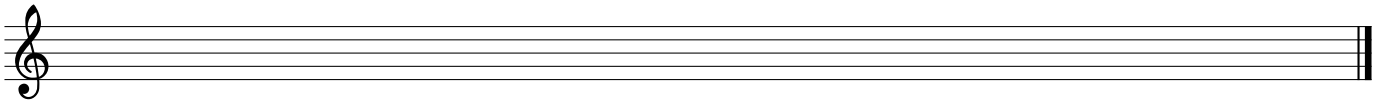
⑥ E Chromatic



⑦ F Chromatic



⑧ C Chromatic



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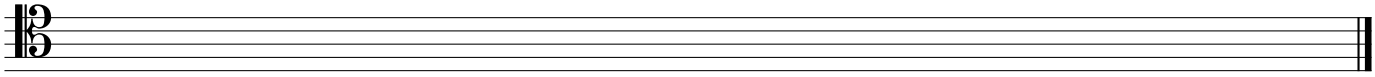
Chromatic Scales

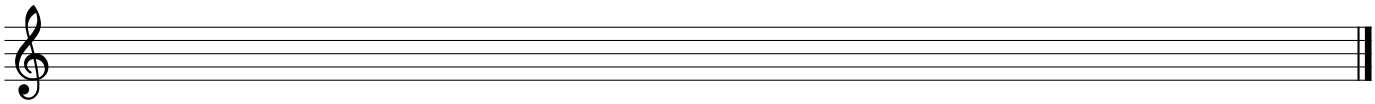
Name: _____

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

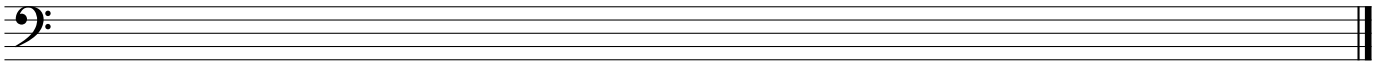
① E♭ Chromatic



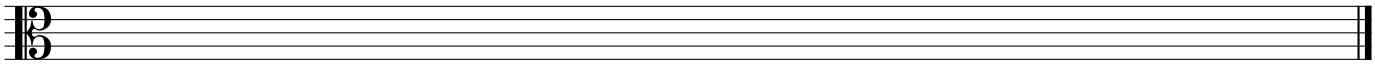
② G Chromatic



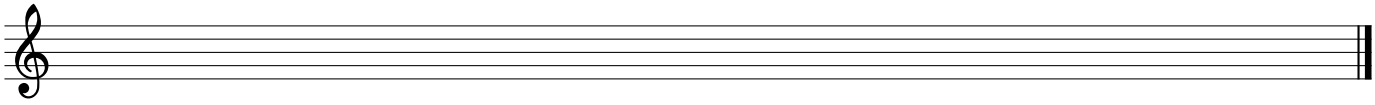
③ F♯ Chromatic



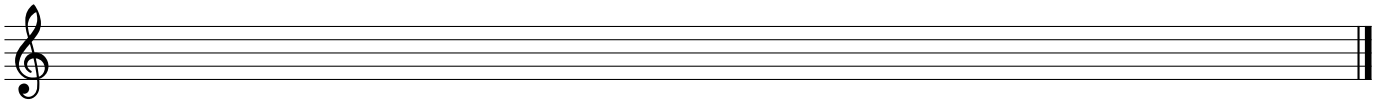
④ B♭ Chromatic



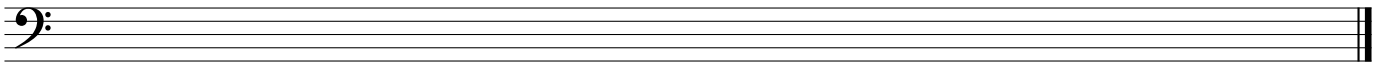
⑤ E Chromatic



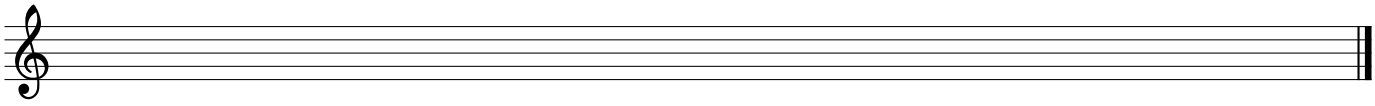
⑥ A Chromatic



⑦ C Chromatic



⑧ G♯ Chromatic



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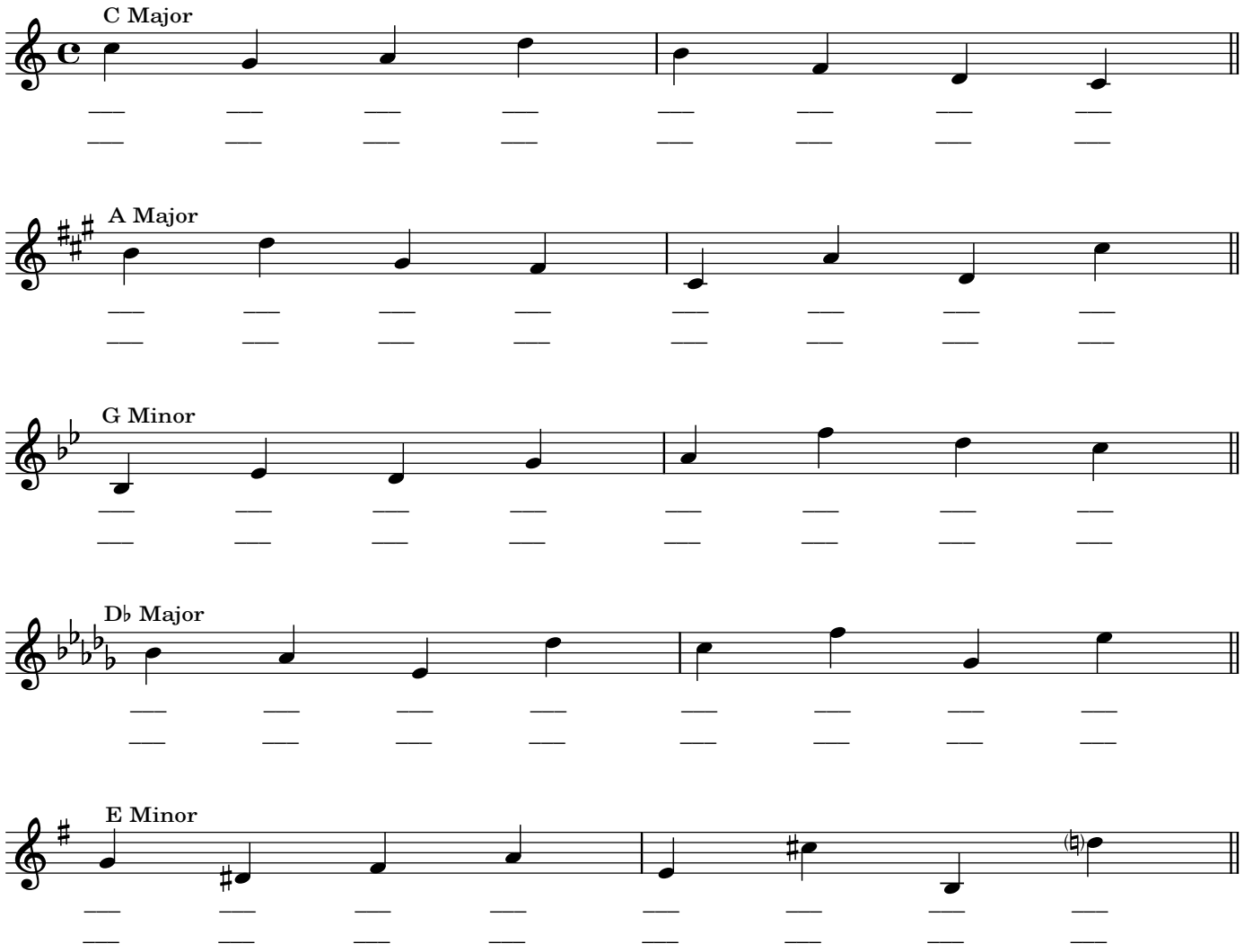
Name: _____

Solfège and Scale Degree Identification

Directions: Identify each note with both solfège (top lines) and scale degrees (bottom lines). Note the modes (major/minor), keys, and clefs change.



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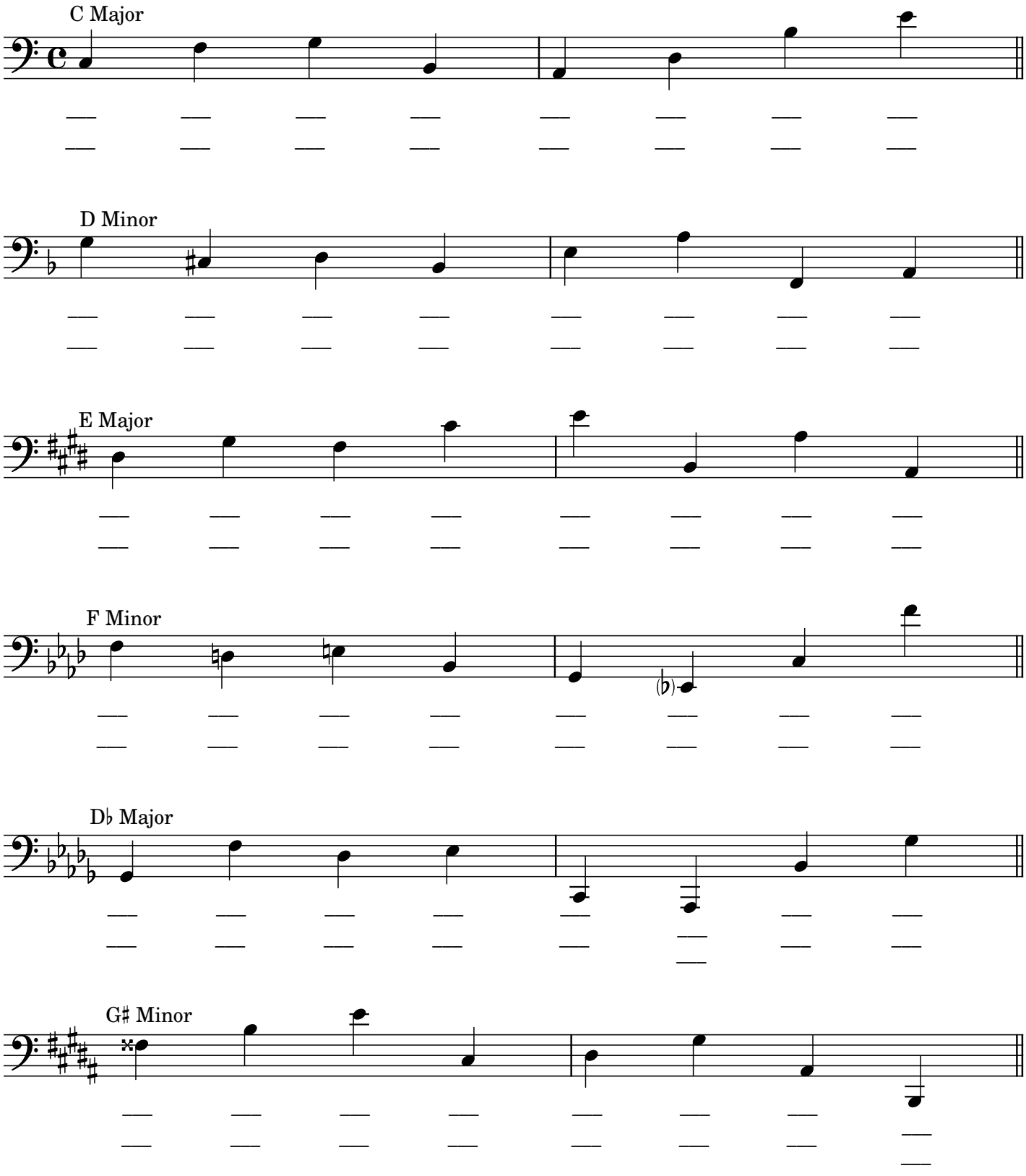

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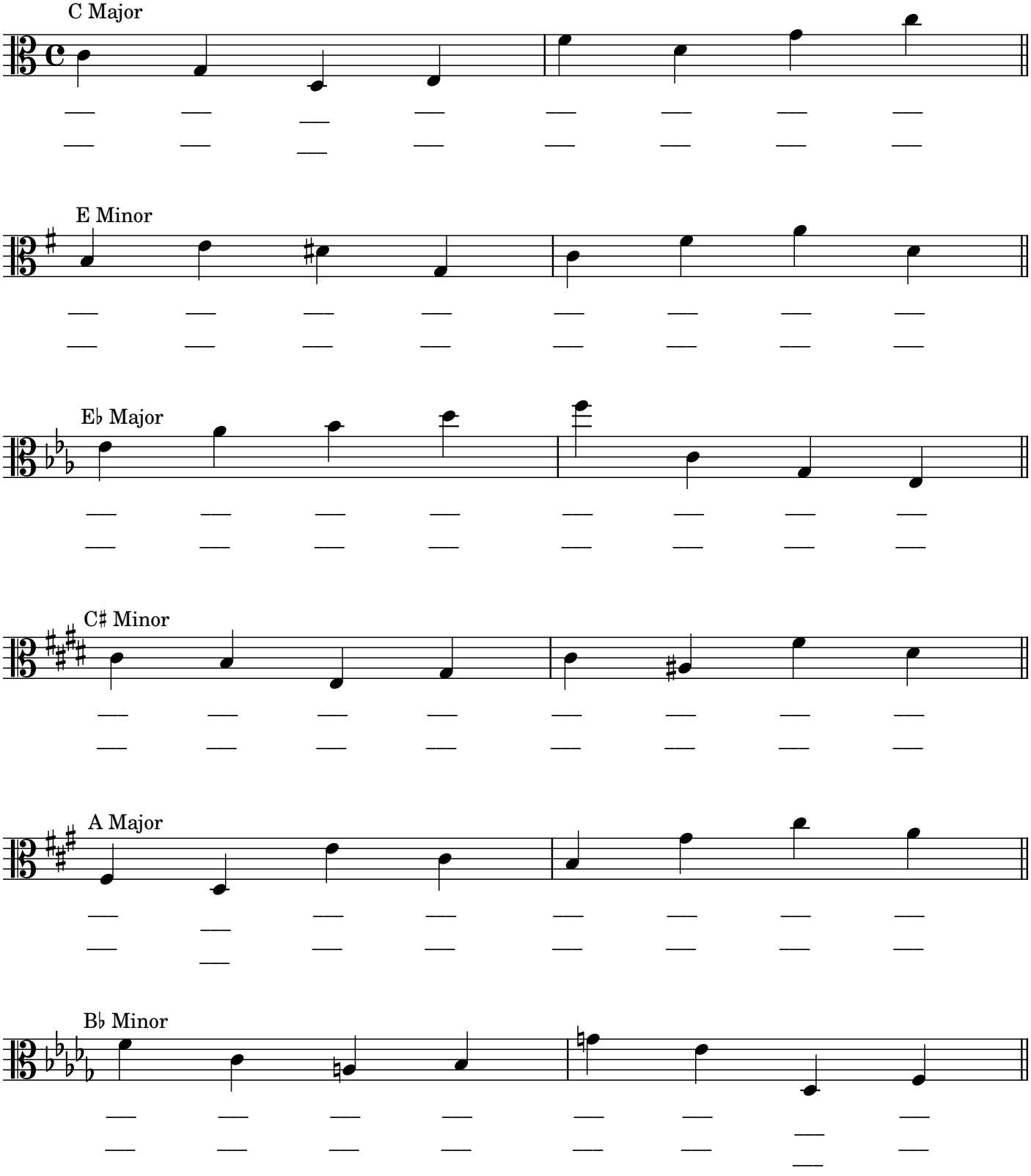

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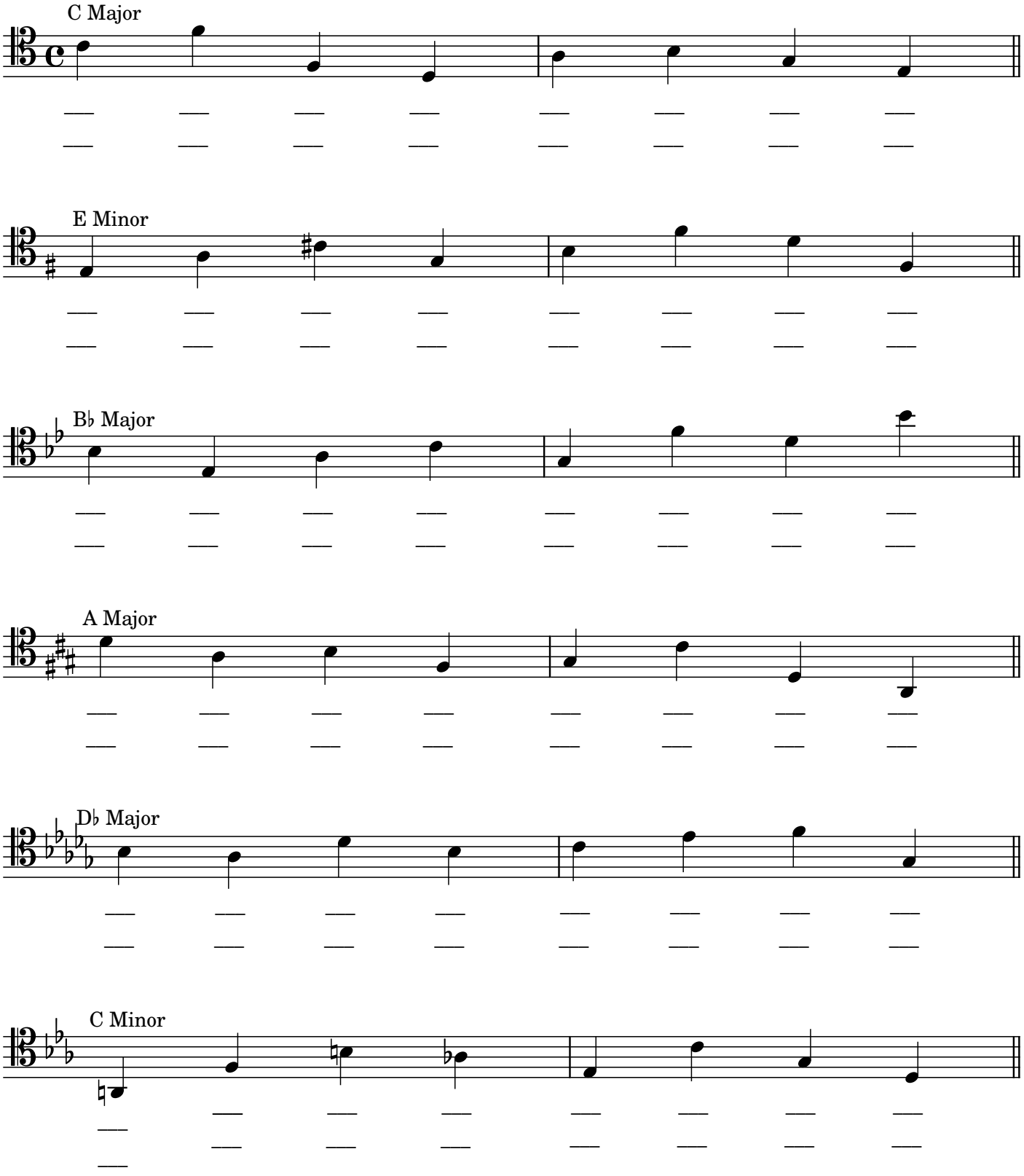

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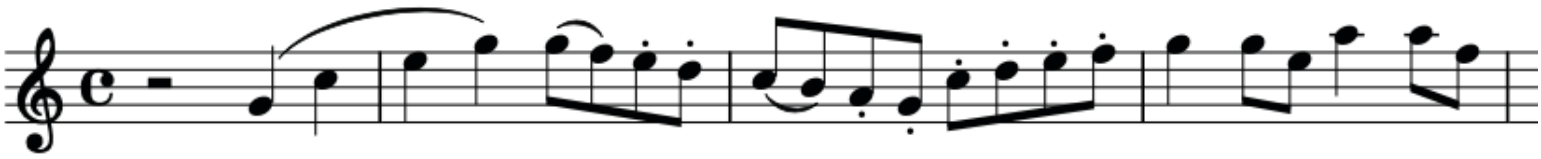
Name: _____

Identifying Scale Degrees and Solfège in a Melodic Context

Directions: Identify each note below the excerpt with both a solfège and scale degree in the key provided. Note the changes in key, clef, and mode.

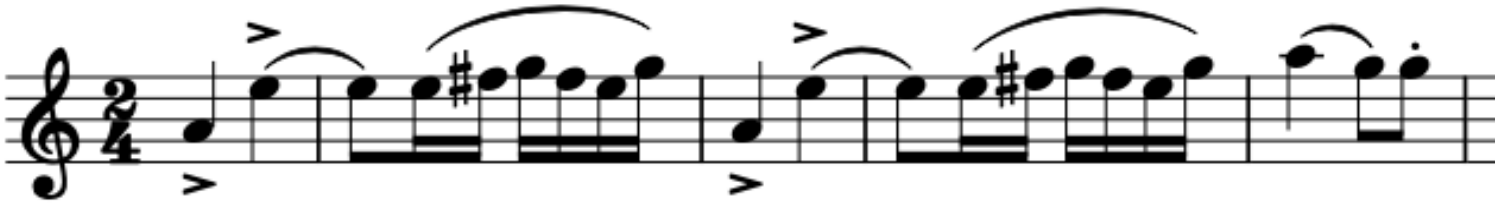
A. Measures 151–154 of the Horn I part in Mozart's *Serenade in E-flat Major* (K. 375) (1781); Spotify Playlist #1 (4:53–5:00). The key is C major:



Scale Degree: __

Solfège: __

B. Measures 5–9 of the clarinet part in the final movement of Samuel Coleridge-Taylor's *Clarinet Quintet in A* (1895); Spotify Playlist #2 (0:04–0:10). The key is A minor:



Scale Degree: __

Solfège: __

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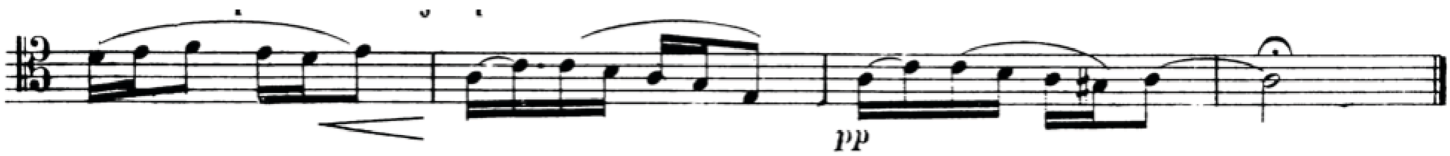
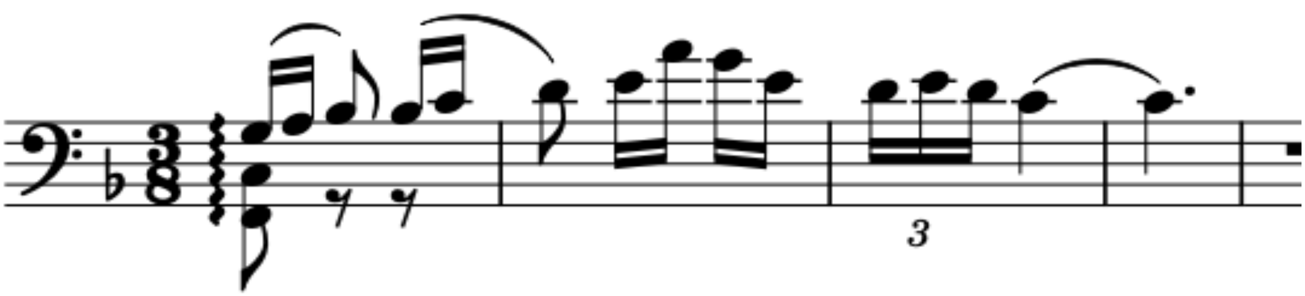
C. Measures 28–31 of Nadia Boulanger's *Three Pieces for Violioncello and Piano No. 2*, Movement 2 (1914); Spotify Playlist #3 (1:25–1:43). The key is A minor:



Scale Degree: ___

Solfège: ___

D. Measures 9–12 of the bass part in Isaac Albéniz's *Suite Espangnole*, *No. 1 Granada* (c. 1886); Spotify Playlist #4 (0:19–0:25). Only identify the highest line of notes. The key is F major:



Scale Degree: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

Solfège: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

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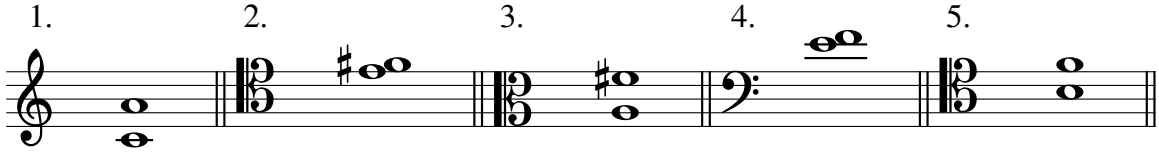
Intervals A

Name: _____

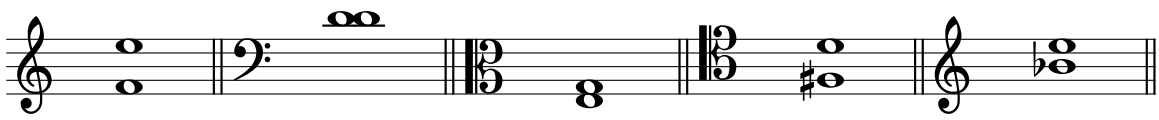
I. Identify the following intervals by both quality (o, m, M, P, or +) and quantity (1, 2, 3, 4, 5, 6, 7, or 8).

1. 2. 3. 4. 5.



Interval: _____ _____ _____ _____ _____

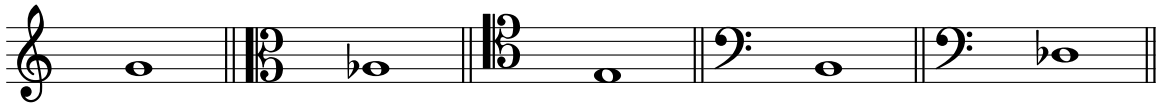
6. 7. 8. 9. 10.



Interval: _____ _____ _____ _____ _____

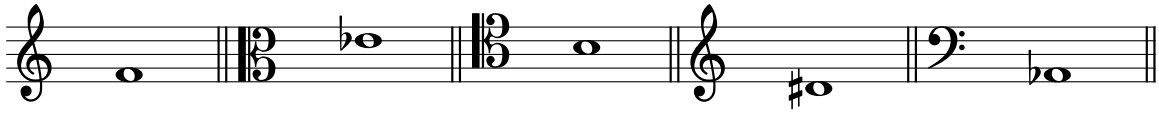
II. Add the correct note above the given note, to form the interval specified.

1. 2. 3. 4. 5.



Interval: m3 +5 m6 P4 M6

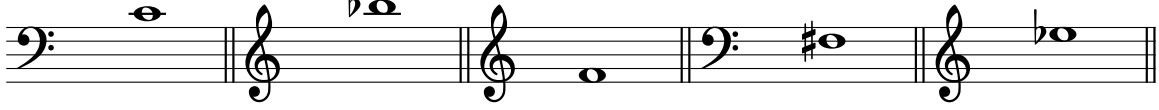
6. 7. 8. 9. 10.



Interval: m2 P5 M7 m7 M3

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

1. 2. 3. 4. 5.



Interval: M7 P8 m3 P4 M6

6. 7. 8. 9. 10.

Interval: P5 m7 M3 M2 m2

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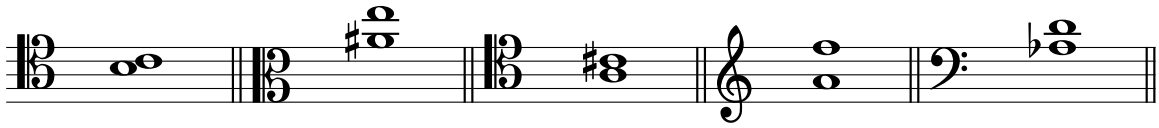
Intervals B

Name: _____

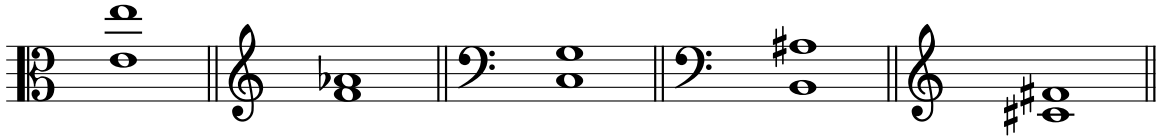
I. Identify the following intervals by both quality (º, m, M, P, or +) and quantity (1, 2, 3, 4, 5, 6, 7, or 8).

1. 2. 3. 4. 5.



Interval: _____ _____ _____ _____ _____

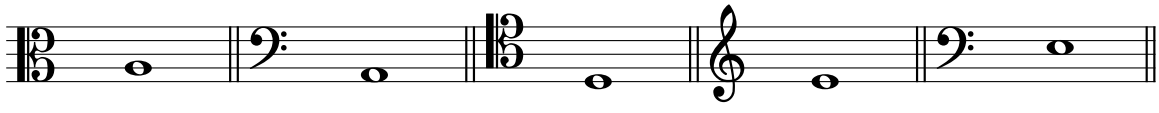
6. 7. 8. 9. 10.



Interval: _____ _____ _____ _____ _____

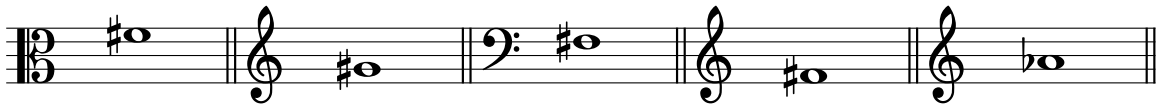
II. Add the correct note *above* the given note, to form the interval specified.

1. 2. 3. 4. 5.



Interval: m2 M6 P4 M3 +4

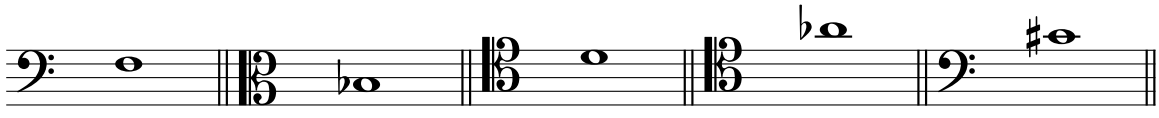
6. 7. 8. 9. 10.



P5 m7 º3 m6 +8

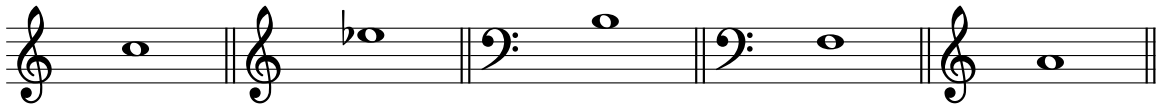
III. Add the correct note *below* the given note, to form the interval specified.

1. 2. 3. 4. 5.



Interval: m6 m2 P5 P8 m7

6. 7. 8. 9. 10.



Interval: M3 M7 +4 M6 M2

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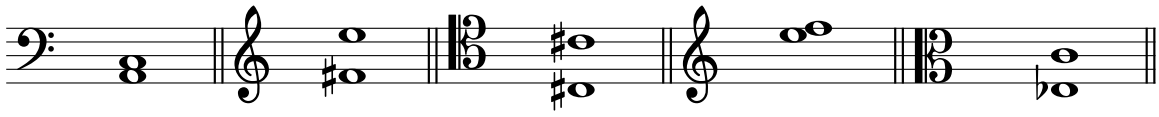
Intervals C

Name: _____

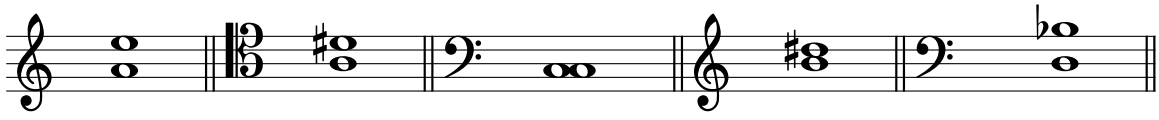
I. Identify the following intervals by both quality (°, m, M, P, or +) and quantity (1, 2, 3, 4, 5, 6, 7, or 8).

1. 2. 3. 4. 5.



Interval: _____ _____ _____ _____ _____

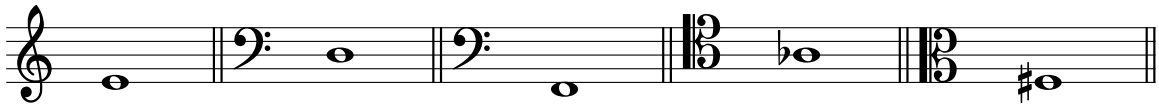
6. 7. 8. 9. 10.



Interval: _____ _____ _____ _____ _____

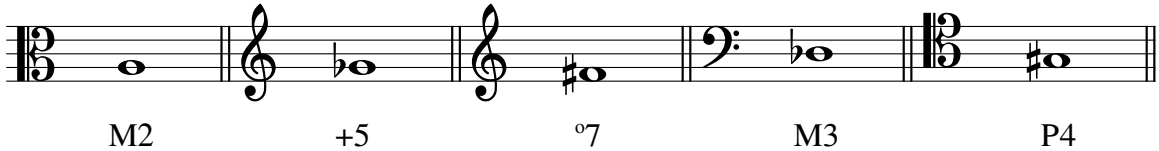
II. Add the correct note *above* the given note, to form the interval specified.

1. 2. 3. 4. 5.



Interval: P5 M7 m3 P8 m6

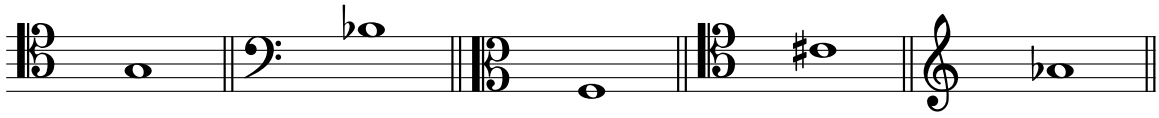
6. 7. 8. 9. 10.



Interval: M2 +5 °7 M3 P4

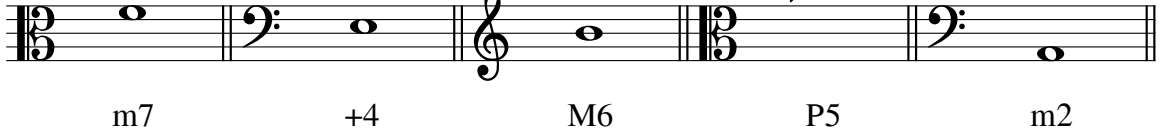
III. Add the correct note *below* the given note, to form the interval specified.

1. 2. 3. 4. 5.



Interval: M3 °8 M2 M7 m6

6. 7. 8. 9. 10.



Interval: m7 +4 M6 P5 m2

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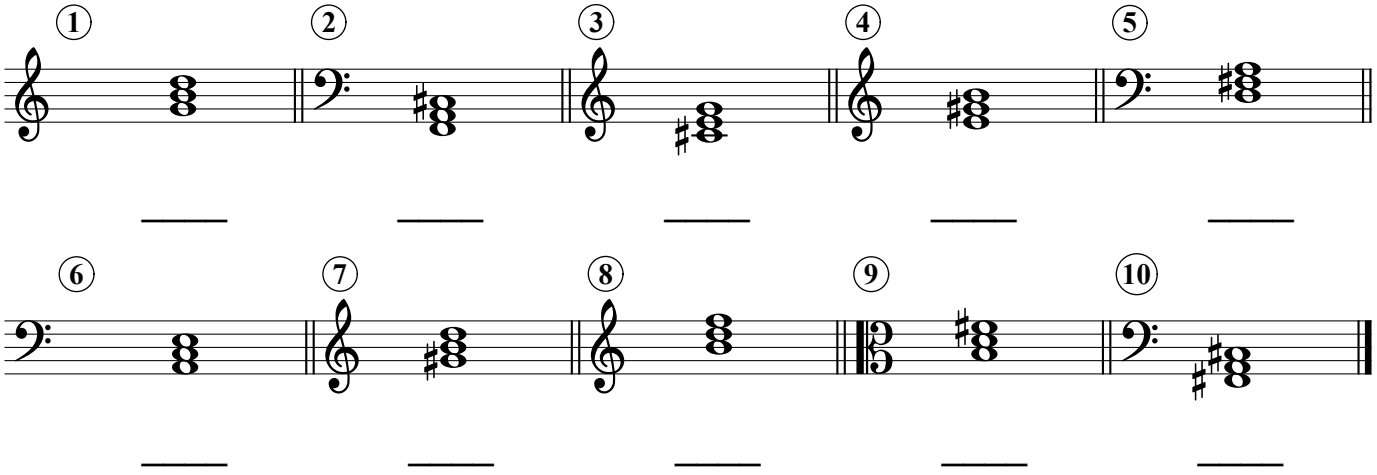
Triads A

Name: _____

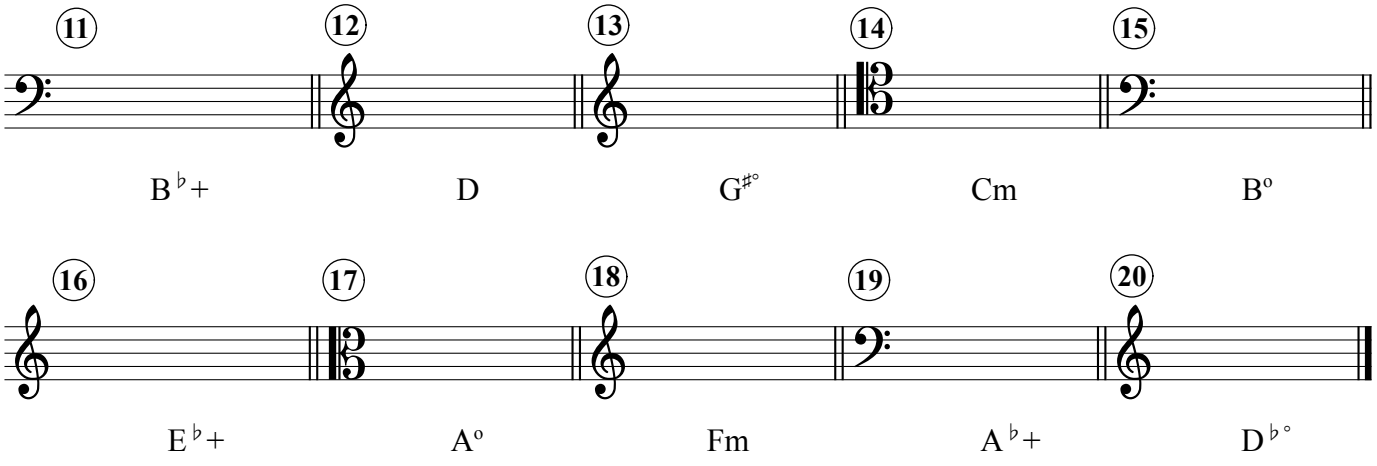
PART 1

Identify the root note (A, D♯, etc.) and quality (°, m, +) of each chord.



PART 2

Write the specified chords in root position.



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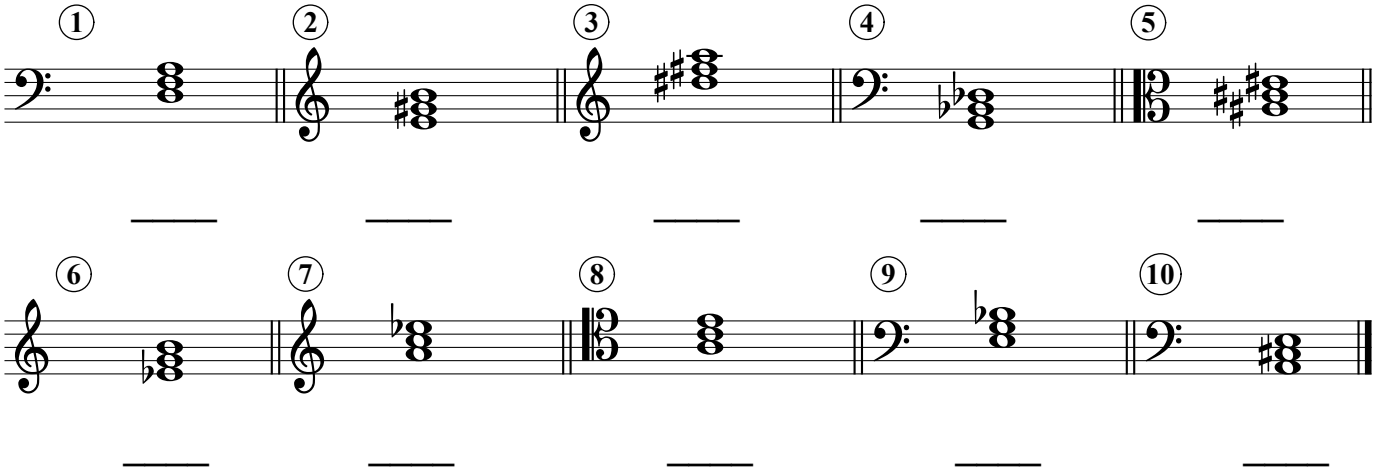
Triads B

Name: _____

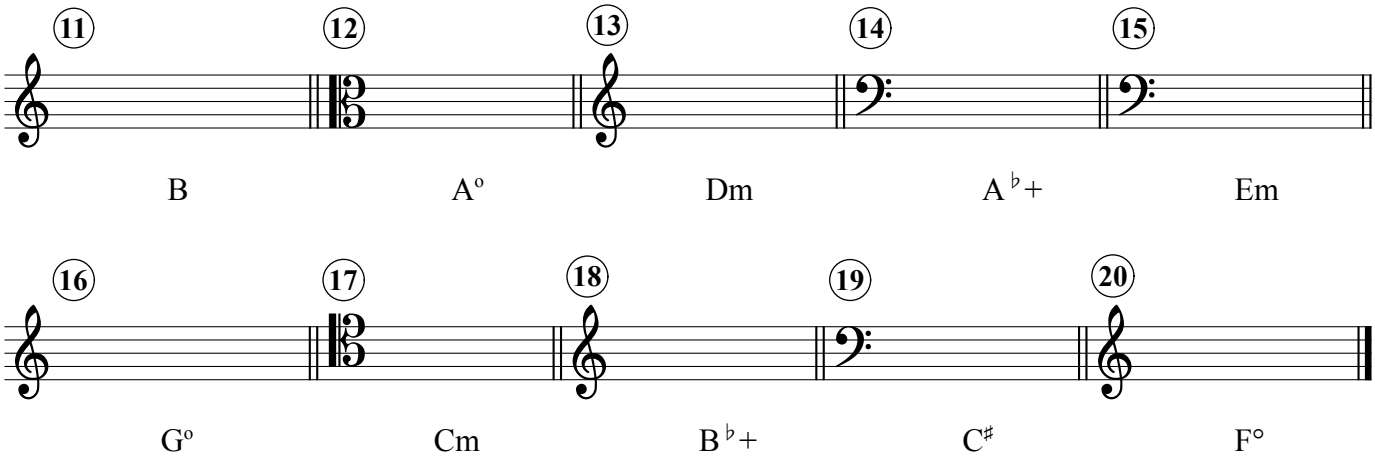
PART 1

Identify the root note (A, D♯, etc.) and quality (°, m, M, +) of each chord.



PART 2

Write the specified chords in root position.



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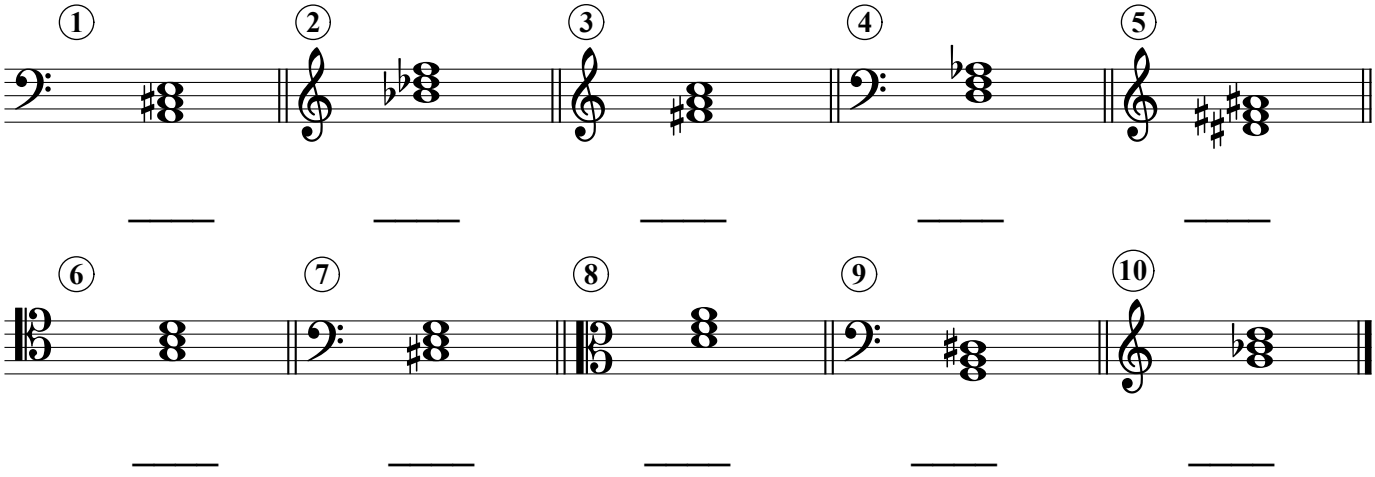
Triads C

Name: _____

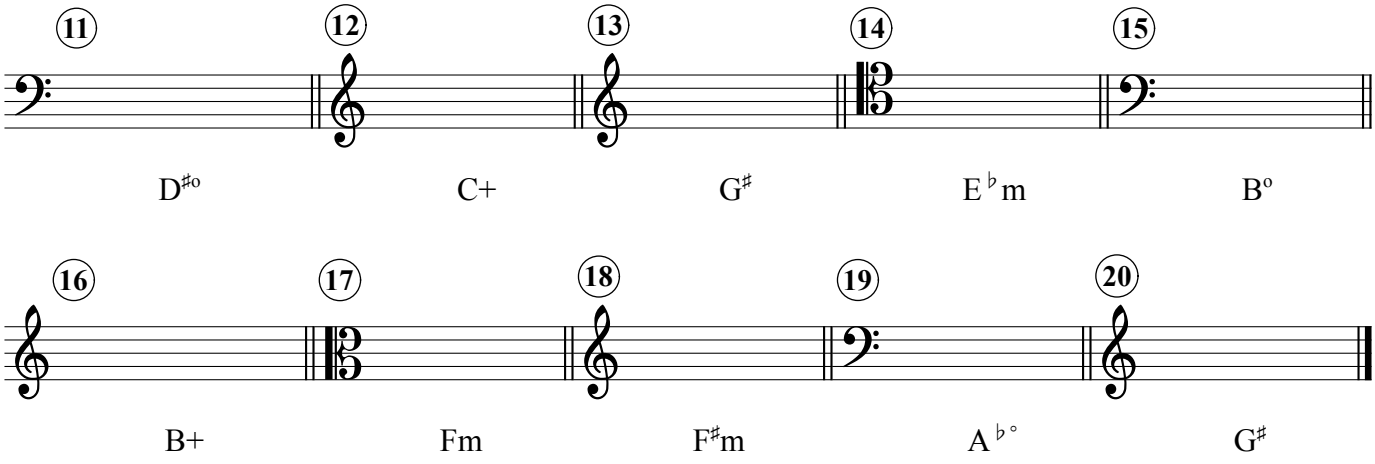
PART 1

Identify the root note (A, D♯, etc.) and quality (°, m, M, +) of each chord.



PART 2

Write the specified chords in root position.



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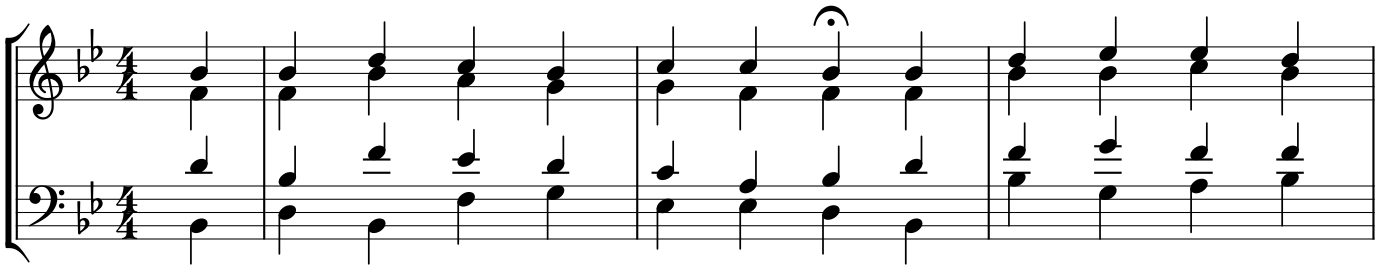
Intro to Roman Numerals

Name: _____

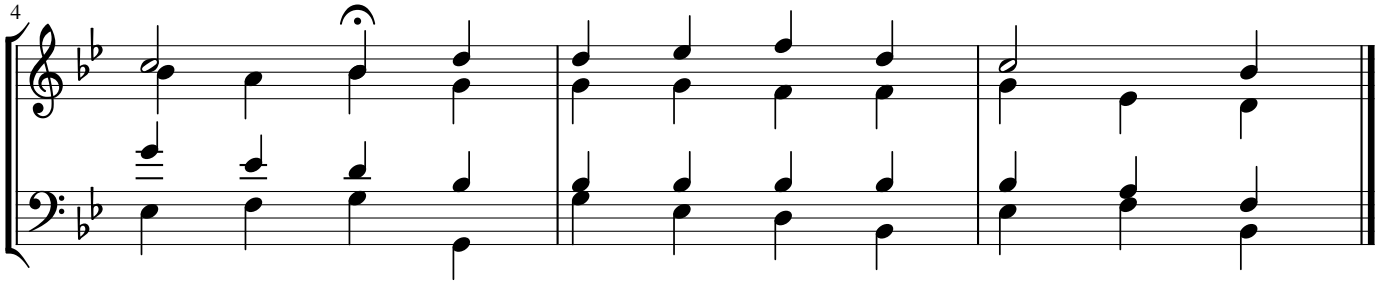
Give a complete Roman Numeral Analysis under the systems.

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

Hymn: Bartholomäus Ringwaldt, c. 1556
Melody: Anonymous, 1535



Key: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___



___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

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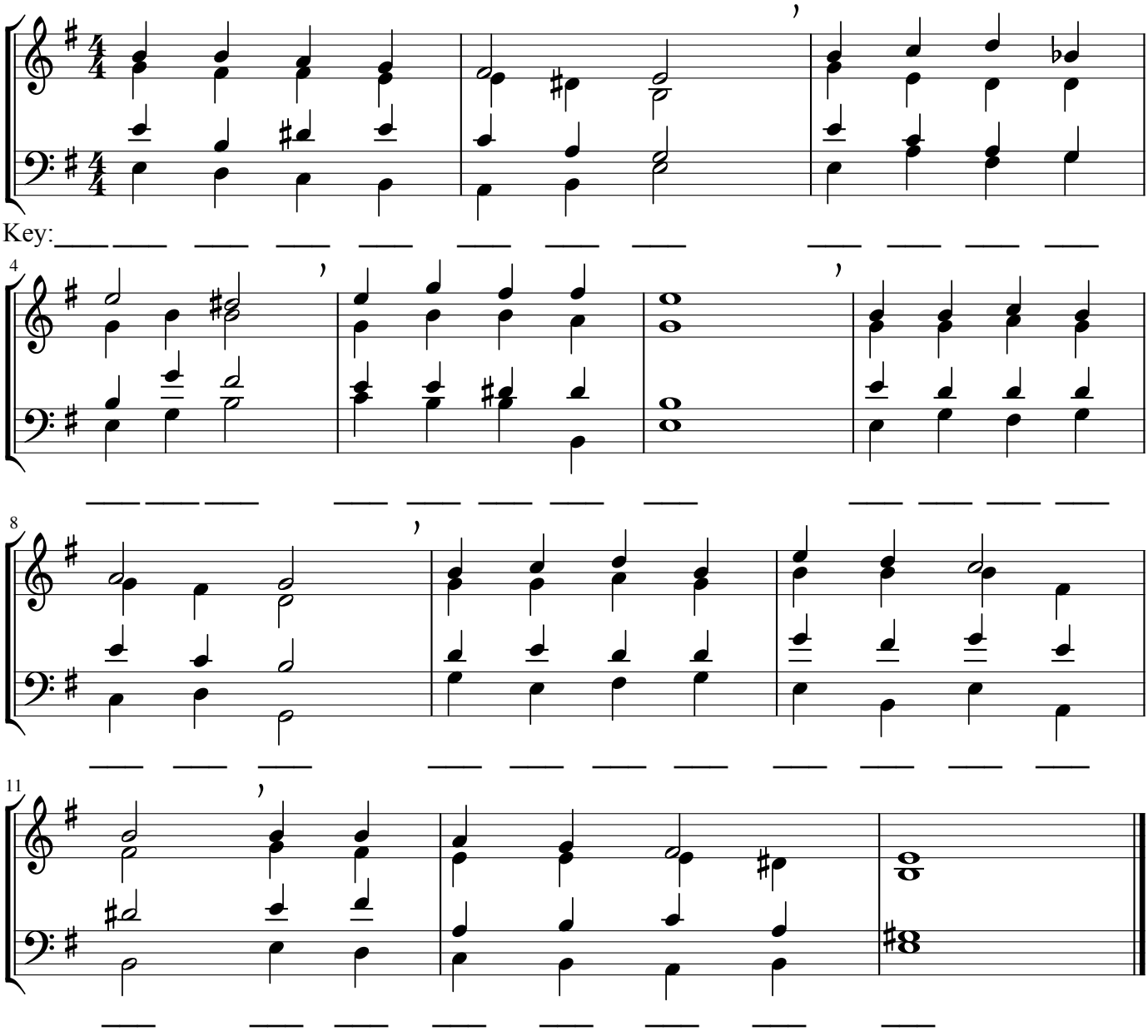
Intro to Roman Numerals

Name: _____

Give a complete Roman Numeral Analysis under the systems.

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

Hymn: Johann Franck, 1650
Melody: Johann Crüger, 1653



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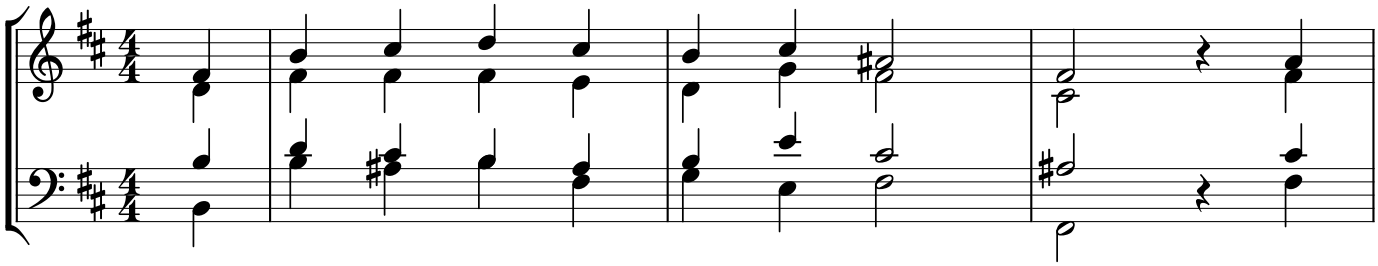
Intro to Roman Numerals

Name: _____

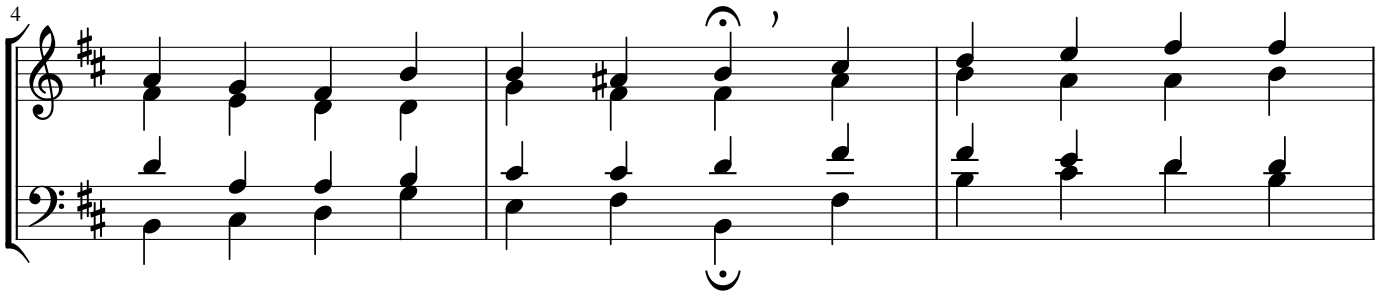
Give a complete Roman Numeral Analysis under the systems.

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

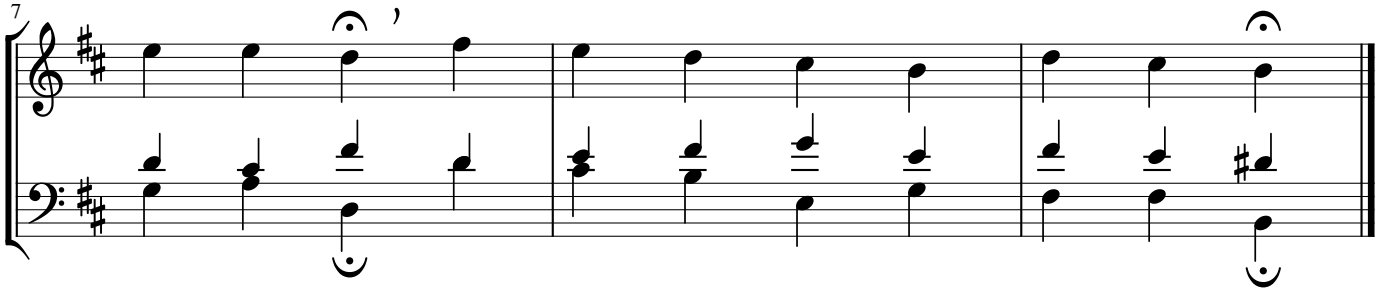
Cantata No. 84, c. 1731
Hymn: Emilie Juliane, 1695
Melody: Georg Neumark, 1657



Key: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___



___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___



___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

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Name: _____

Musical Texture

1. Matching Definitions

Directions: Match each term to a definition.

1. Monophony: _____

2. Heterophony: _____

3. Homophony: _____

4. Homorhythm: _____

5. Melody and Accompaniment: _____

6. Polyphony: _____

A. Multiple voices with separate melodic lines and rhythms

B. A single, unaccompanied melodic line

C. All voices moving together rhythmically

D. Multiple voices harmonically moving together at the same pace

E. Multiple simultaneous variations of a single melodic line

F. Texture where the melodic and supporting voices are clearly distinguishable from each other, usually with different rhythms

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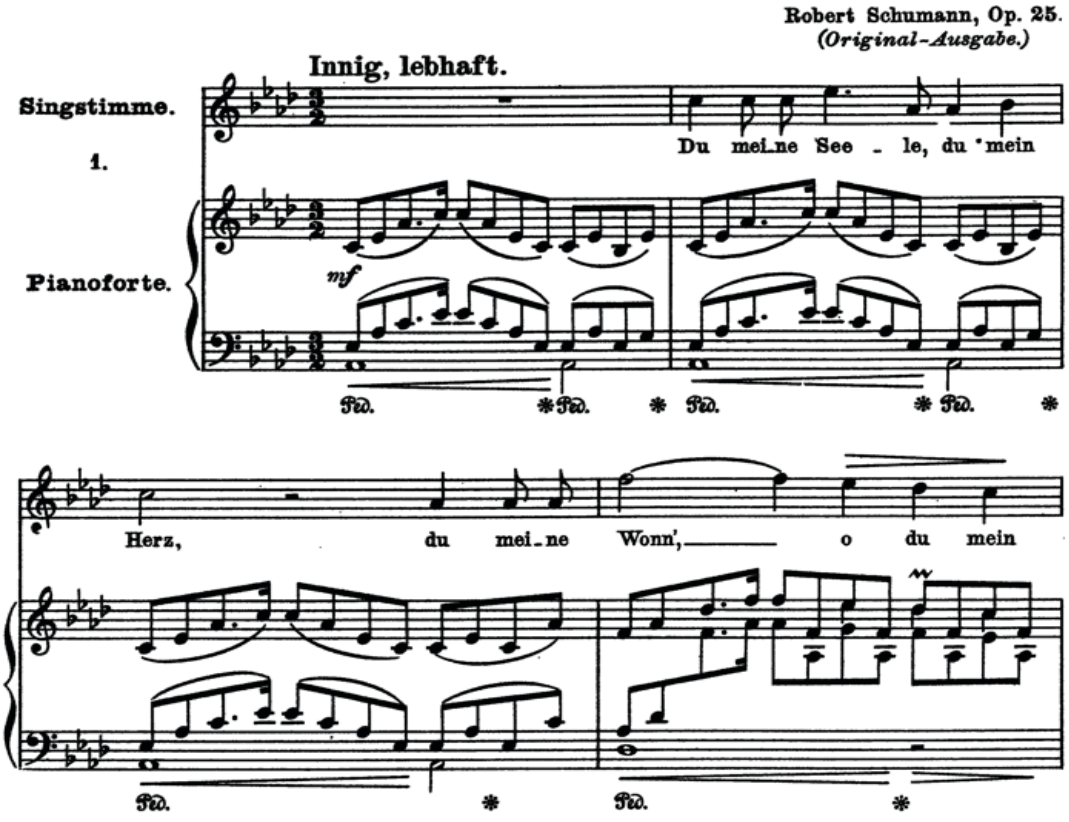
2. Score Examples

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

<u>Word Bank:</u> Monophony, Heterophony, Homophony, Polyphony

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



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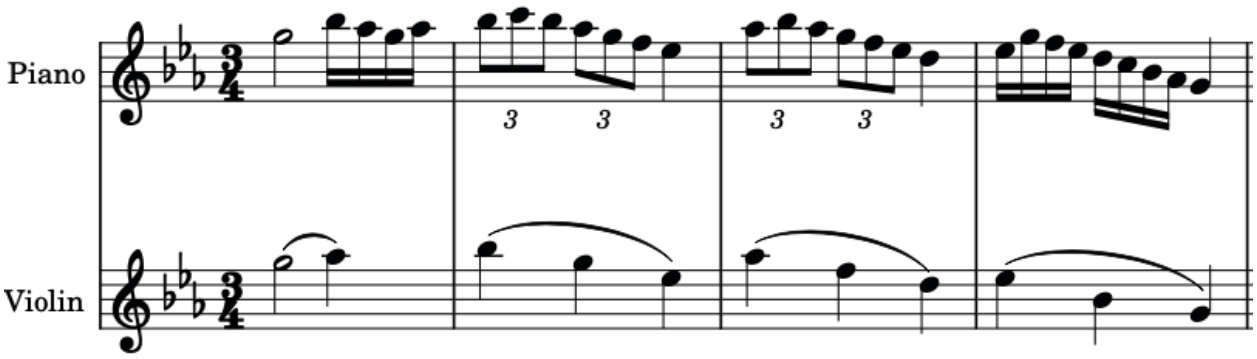
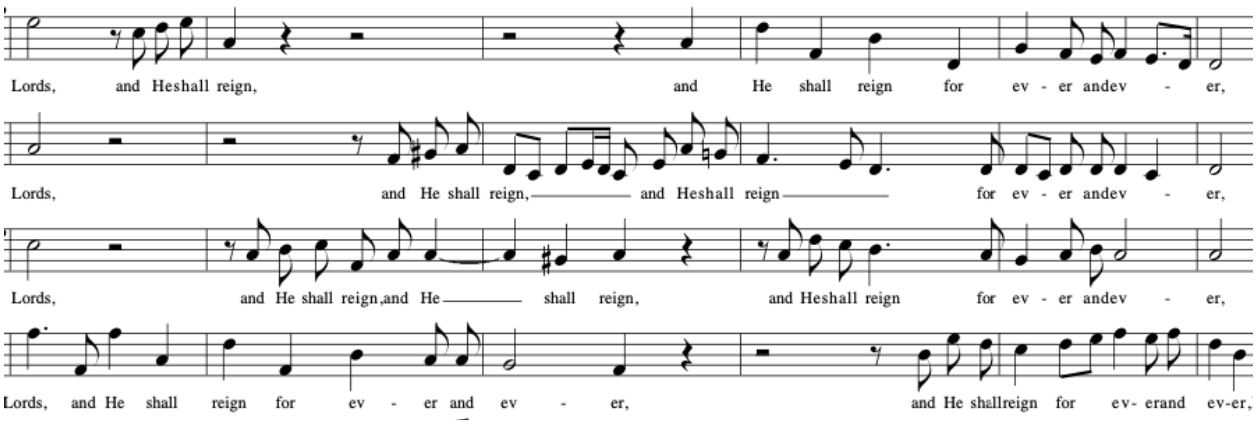
B. Measures 211-214 of "Piano Concerto in C minor" (1786) K. 491, written by Wolfgang Amadeus Mozart. (OMT - WK Texture #2; 4:54–5:00)



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



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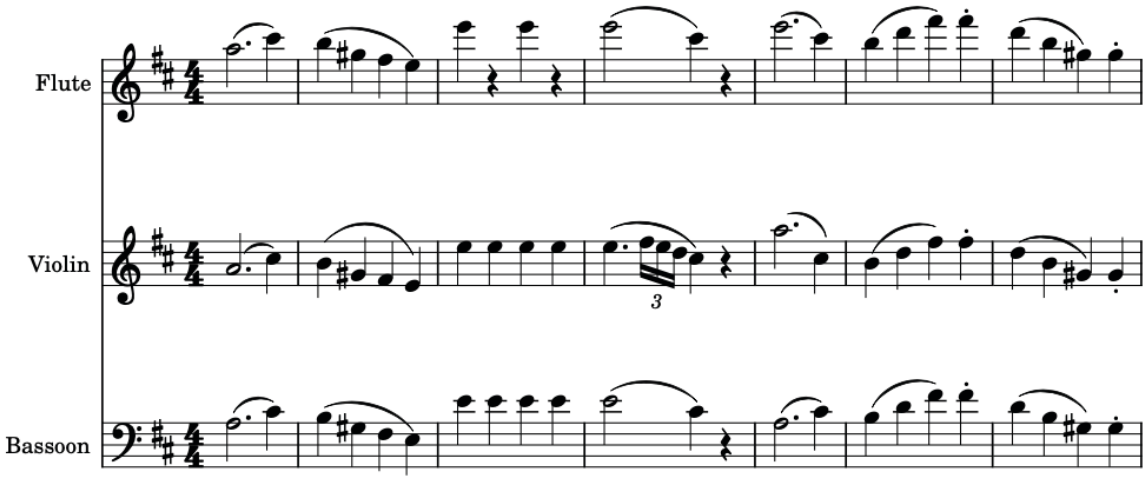
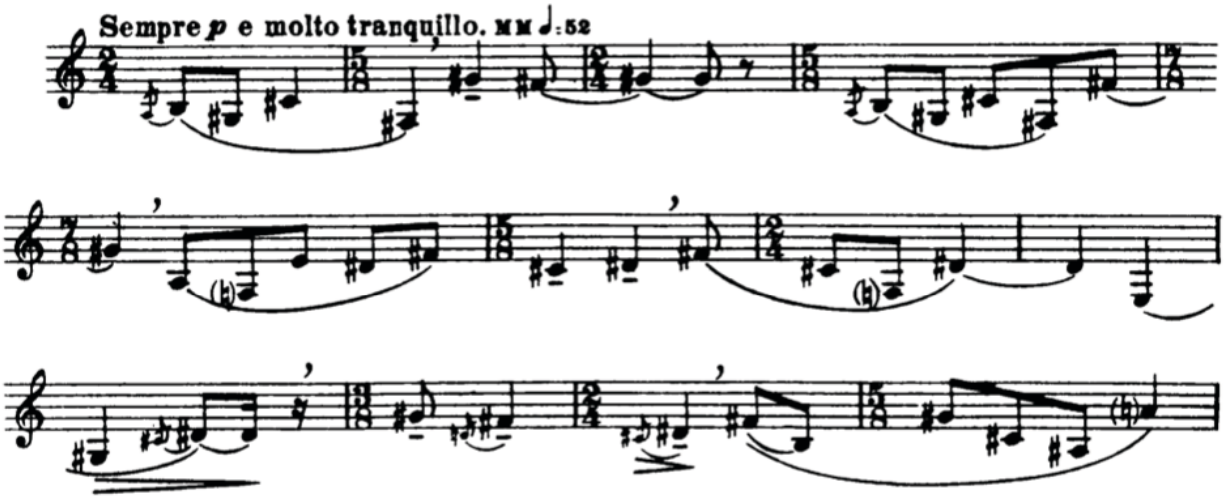
D. Measures 116-122 of "Overture" to *The Marriage of Figaro* (1786), written by Wolfgang Amadeus Mozart. (OMT - WK #4; 1:38–1:45)



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



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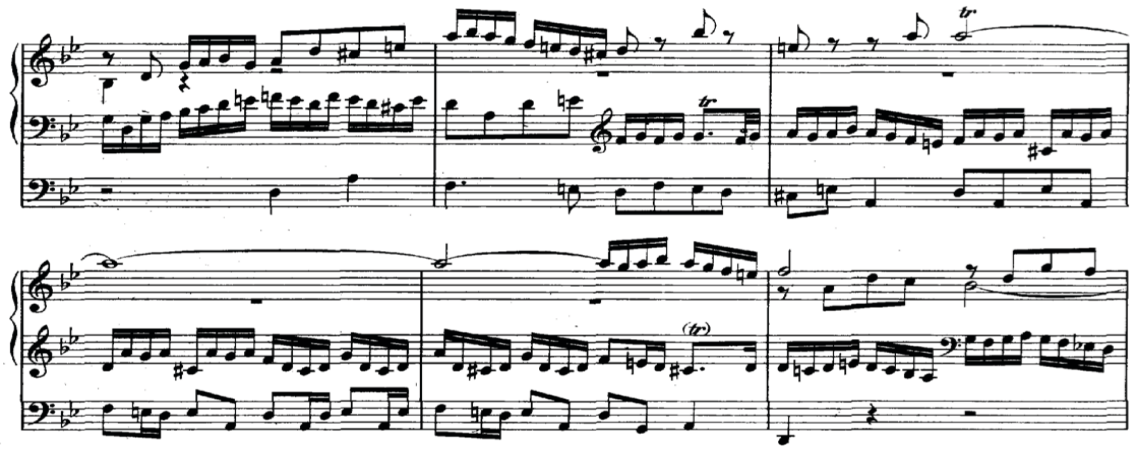
F. Measures 17-23 of "Prelude and Fugue No. 1 in G Minor; Fugue" (1722) from *The Well-Tempered Clavier*, written by Johann Sebastian Bach. (OMT - WK #6; 0:51–1:06)



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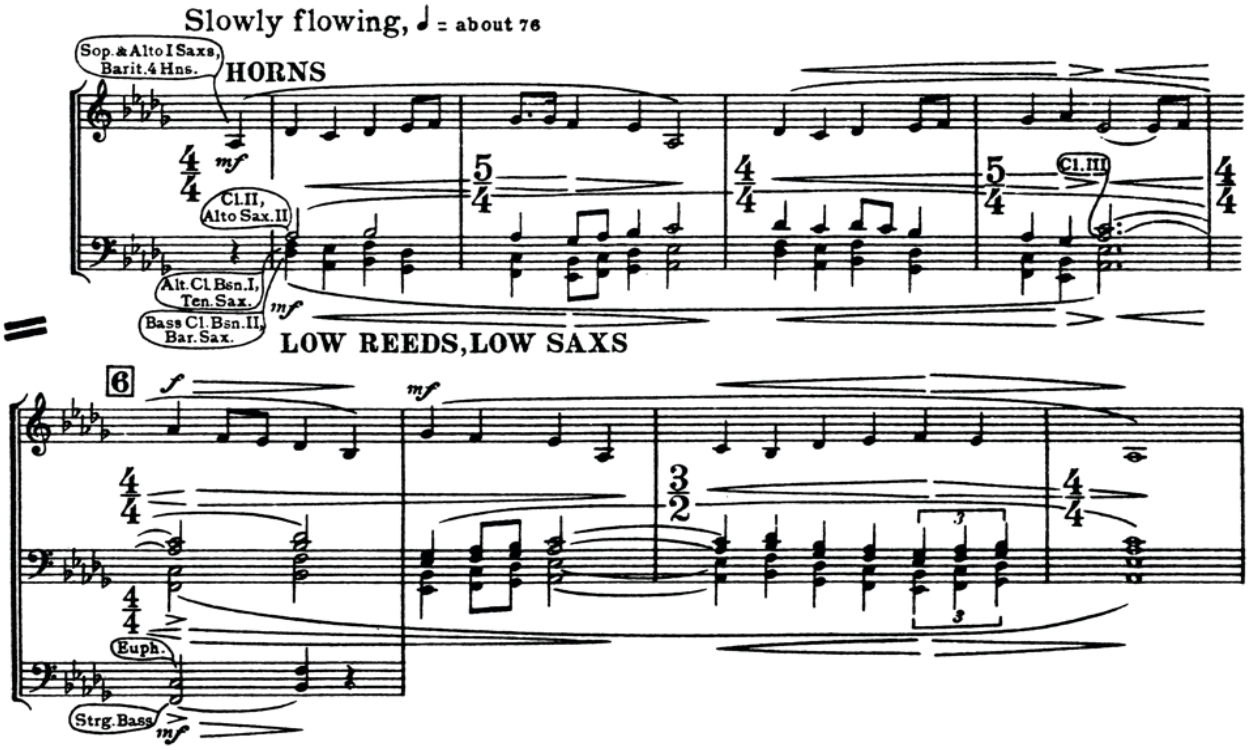
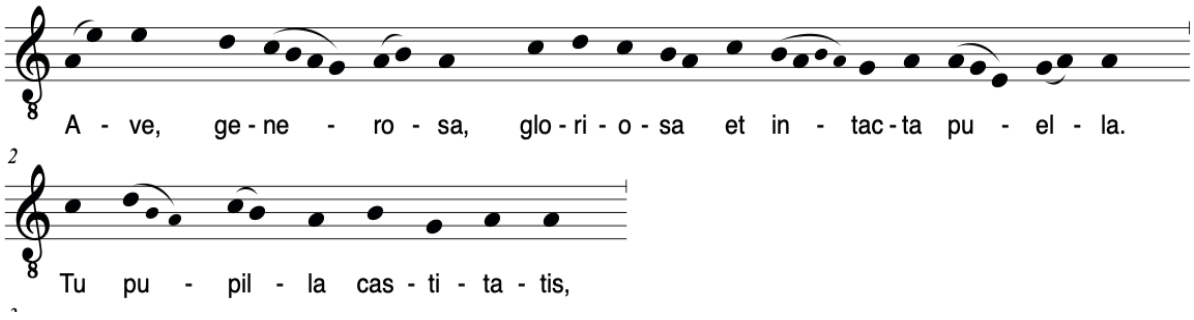
G. Measures 1-9 of "Horkstow Grange" from Percy Grainger's *Lincolnshire Posy* (c. 1937). (OMT - WK #7; 0:00–0:45)



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



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3. Audio Examples

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

<u>Word Bank:</u> Monophony, Heterophony, Homophony, Polyphony

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

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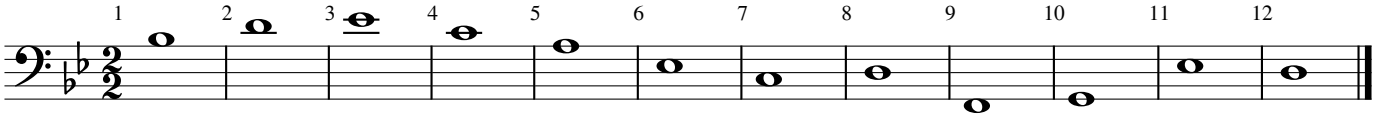
Cantus Firmus

Name: _____

PART 1

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

Cantus Firmus

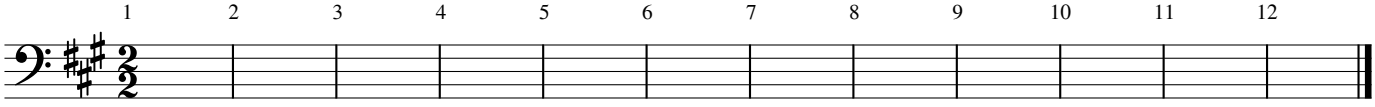


Errors in cantus firmus: (give at least 5) - *5 points*

PART 2

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

Original Cantus Firmus: - *5 points*



(A Major)

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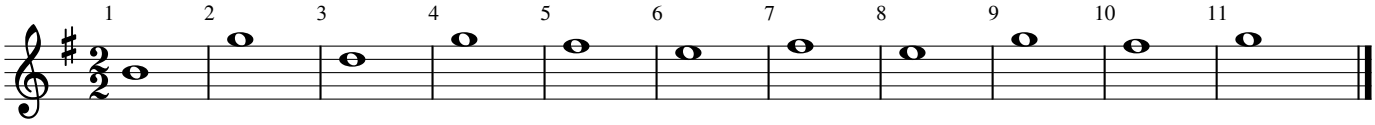
Cantus Firmus

Name: _____

PART 1

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

Cantus Firmus

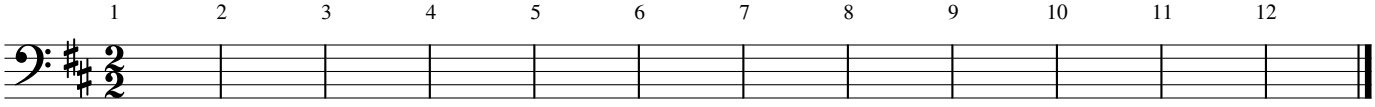


Errors in cantus firmus: (give at least 5) - *5 points*

PART 2

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

Original Cantus Firmus: - *5 points*



(D Major)

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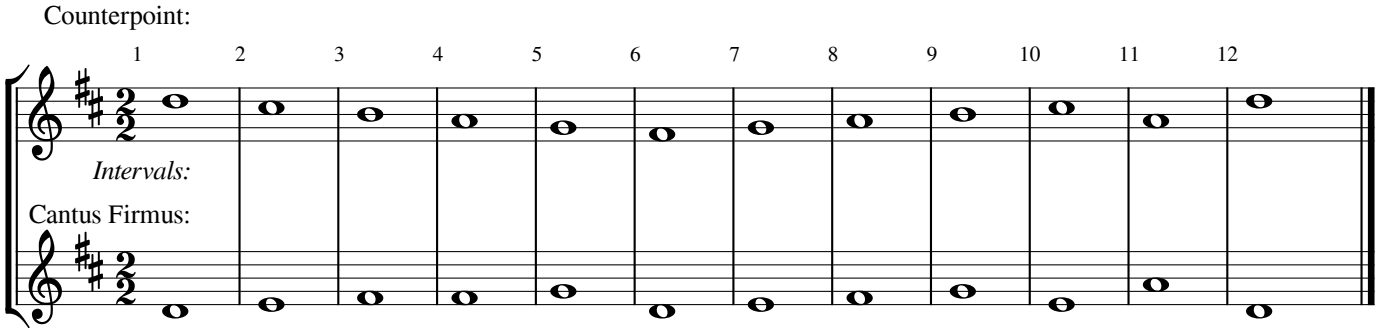
First-species Counterpoint

Name: _____

PART 1

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

First-species example:

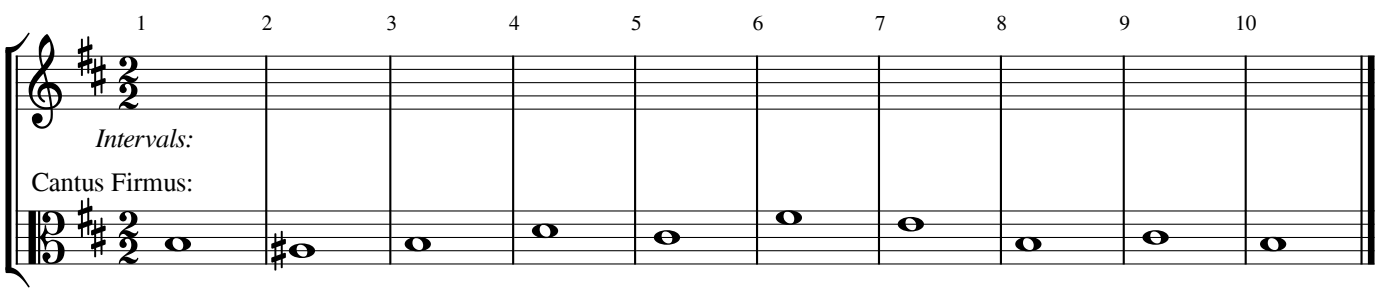


Errors in first-species examples: (give at least 10; continue on back if needed) - *10 points*

PART 2

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

Original first-species example: - *10 points*



(Key: B Minor)

Kyle Gullings. © 2020. CC BY–SA 4.0. Open Music Theory.

Binary Form - Analysis

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

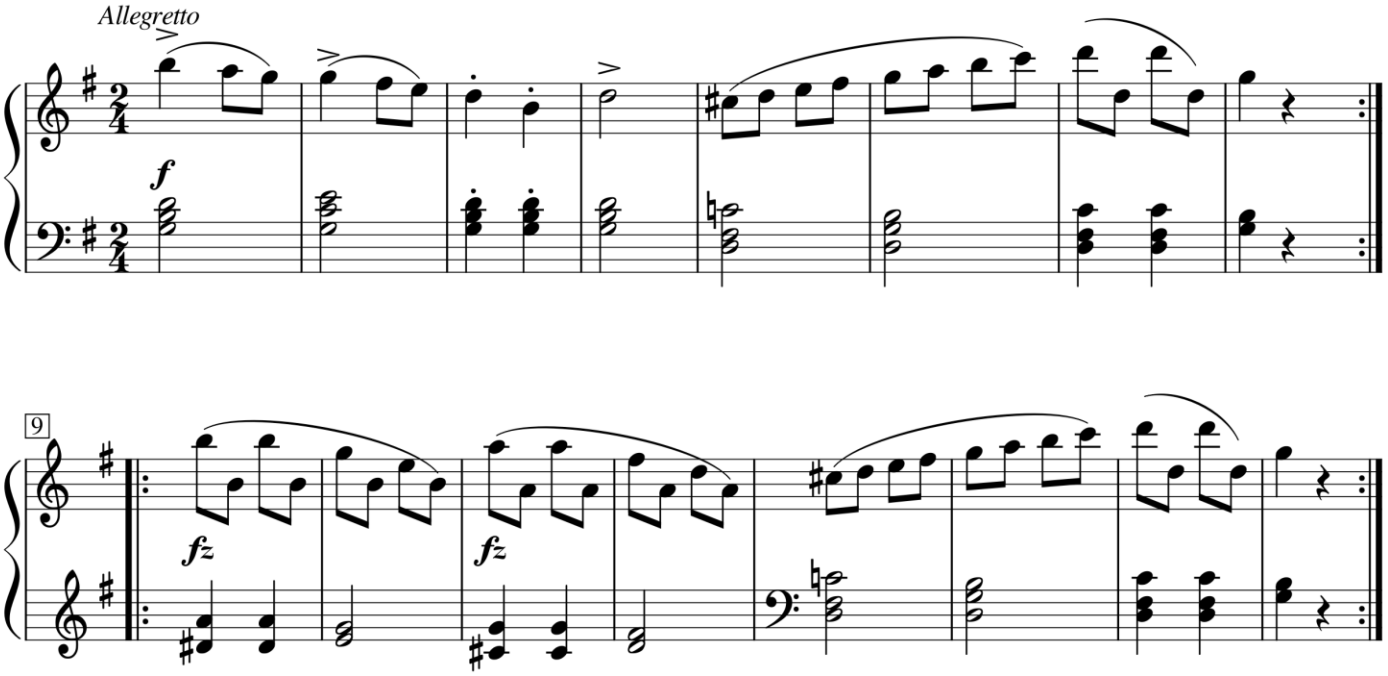
Part 1 – Basic Questions

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

Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

Part 2 – Additional Harmonic Questions

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



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

Part 1 – Basic Questions

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

Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

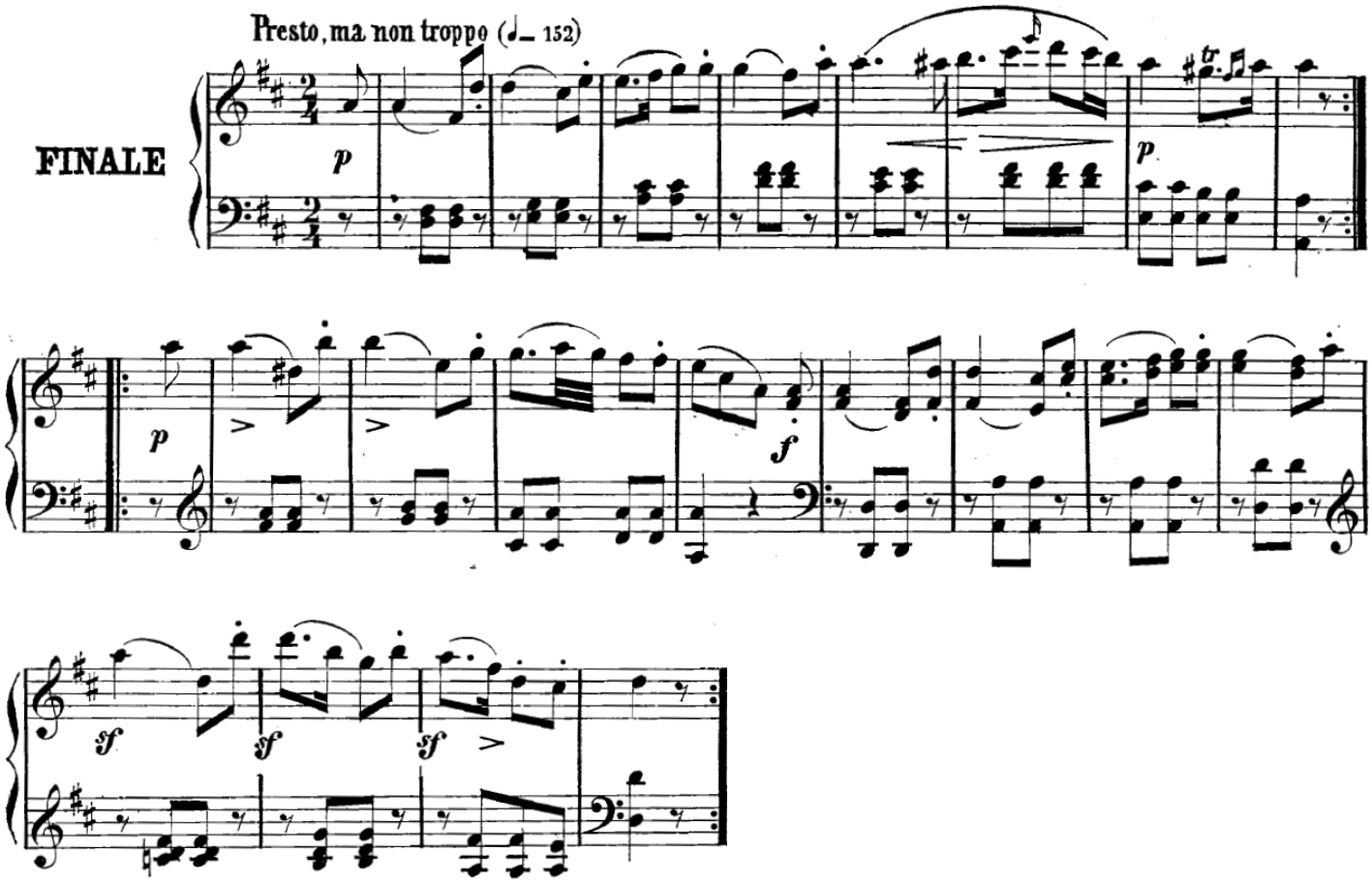
Part 2 – Additional Harmonic Questions

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

Part 3 – Short Answer Questions

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

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


Presto, ma non troppo (♩= 152)
FINALE
p
p
p
>
>
f
sf
sf
sf
>
tr

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

Part 1 – Basic Questions

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

Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

Part 2 – Additional Harmonic Questions

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

     (e.g., If the overall key were C major, then a cadence in D minor would be a cadence in the key of ii)

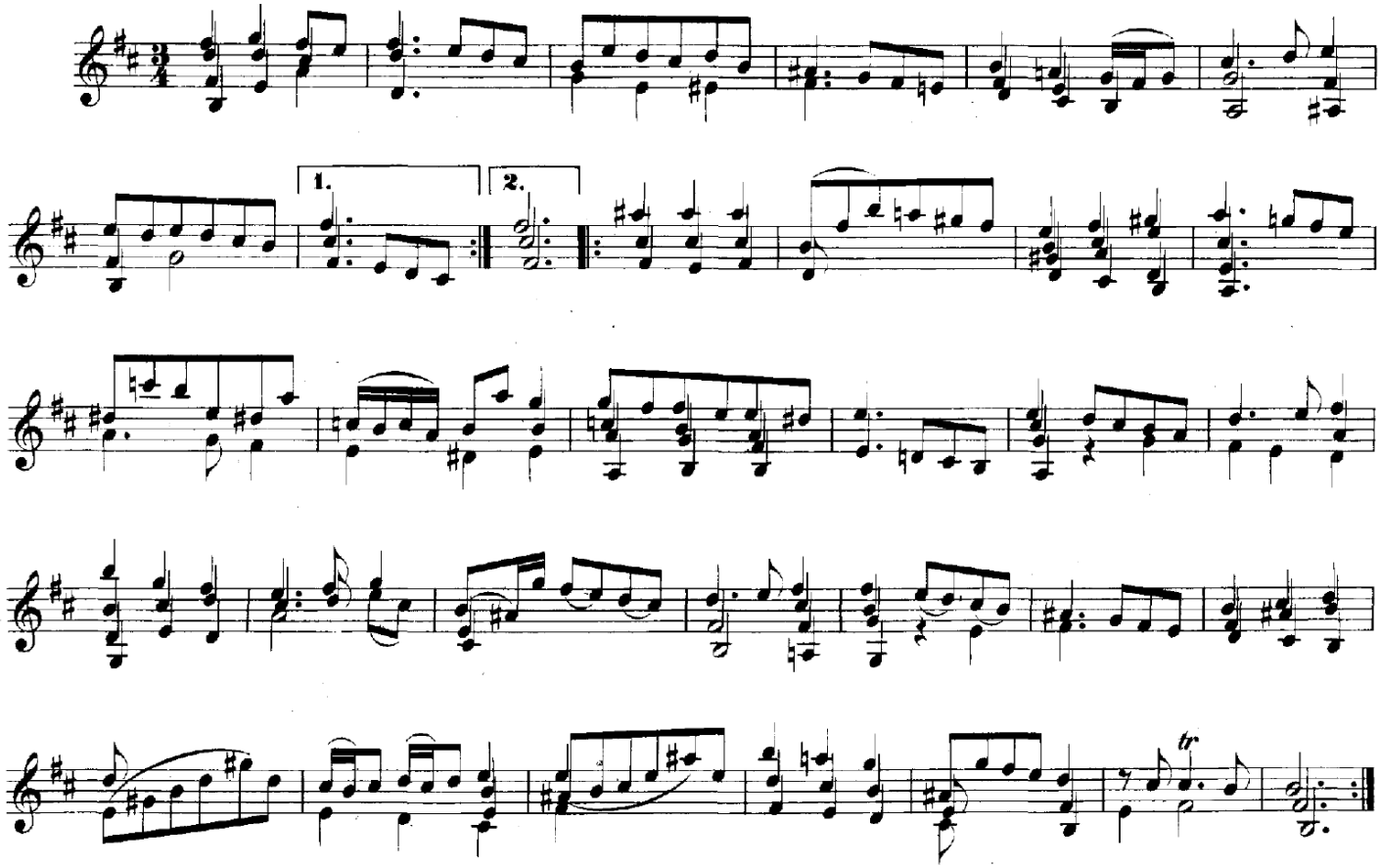
c. Which type of 64 chord does measure 11 contain? _____

Part 3 – Short Answer Questions:

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

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

Sarabande.



Example 4. Franz Schubert (1797-1828), Piano Sonata in E major, D. 157, II (mm. 1- 16)

Part 1 – Basic Questions

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

Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

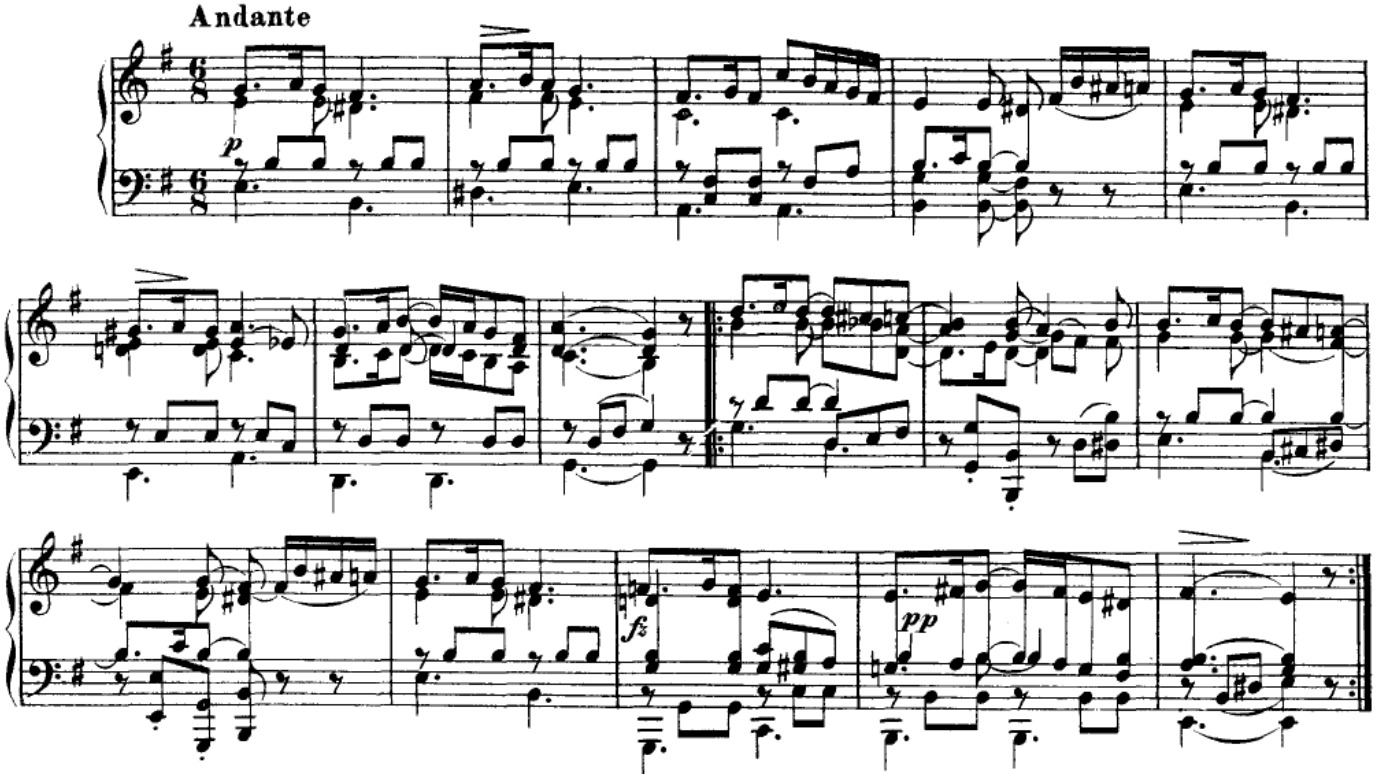
Part 2 – Additional Harmonic Questions

a. Which type of 64 chord does measure 7 contain? _____
b. The resolution of the chord on beat 2 of measure 5 is elided on the downbeat of measure 6. Which Roman numeral would you have expected to occur instead on beat 1 of measure 6?
c. There's an applied chord on the 5th eighth note of measure 9. What Roman numeral would you give to this chord? _____
    - Did it resolve to the chord you expected? _____
d. Beat 2 of measure 13 has a root-position, dominant triad but the following chord (m. 14 beat 1) is not tonic. What term describes measure 13's dominant chord?_____

Part 3 – Short Answer Questions

a. Both reprises end with the chord root in the bass (on the downbeat of the measure) but contain many embellishing tones. How would you represent the harmony and embellishing tones in this measure?

b. What terms would you use to describe the phrase structure of the entire first reprise?


Andante
p
fz
pp

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

Part 1 – Basic Questions

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

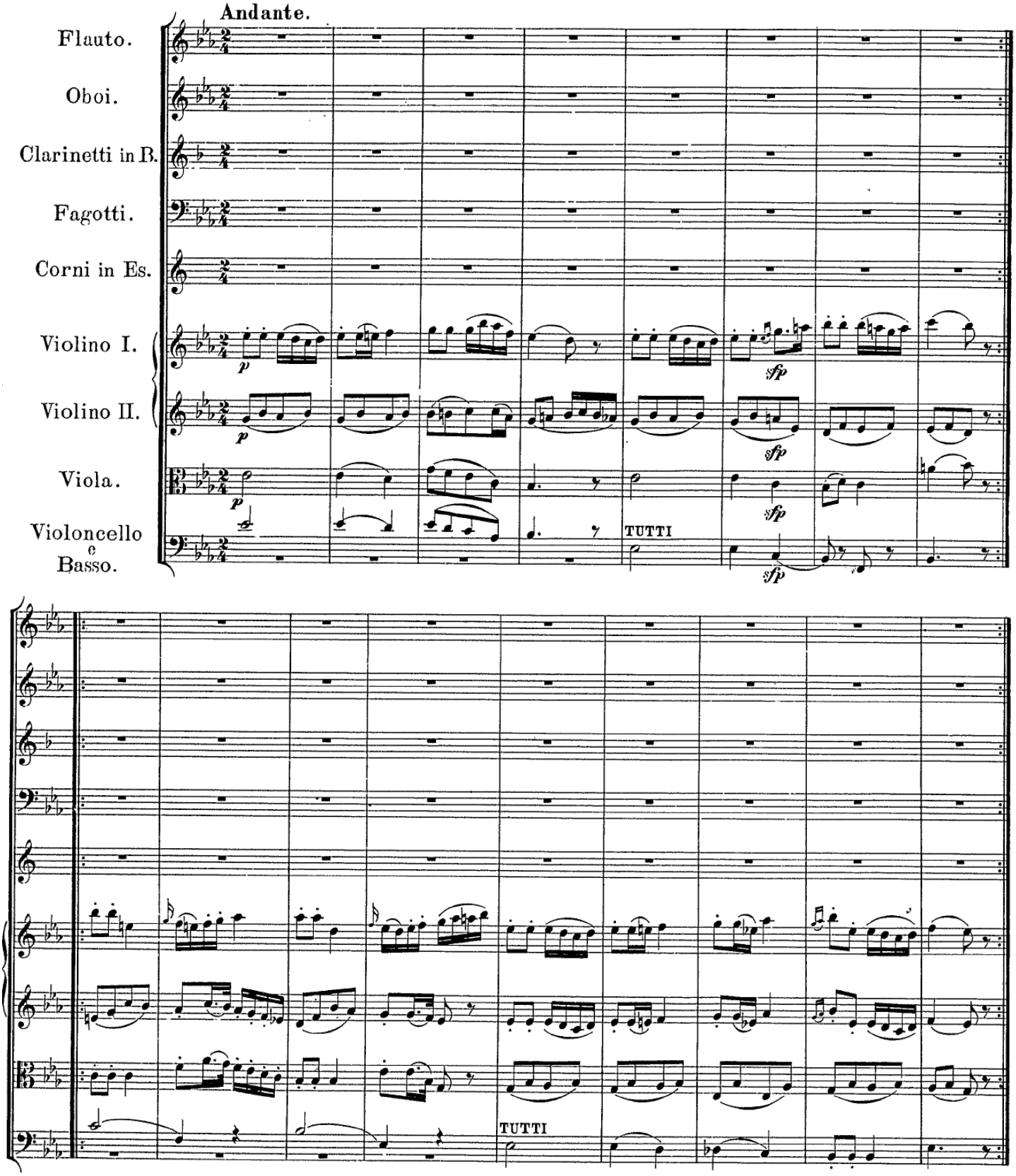
Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

Part 2 – Additional Harmonic Questions

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

Part 3 – Advanced Questions

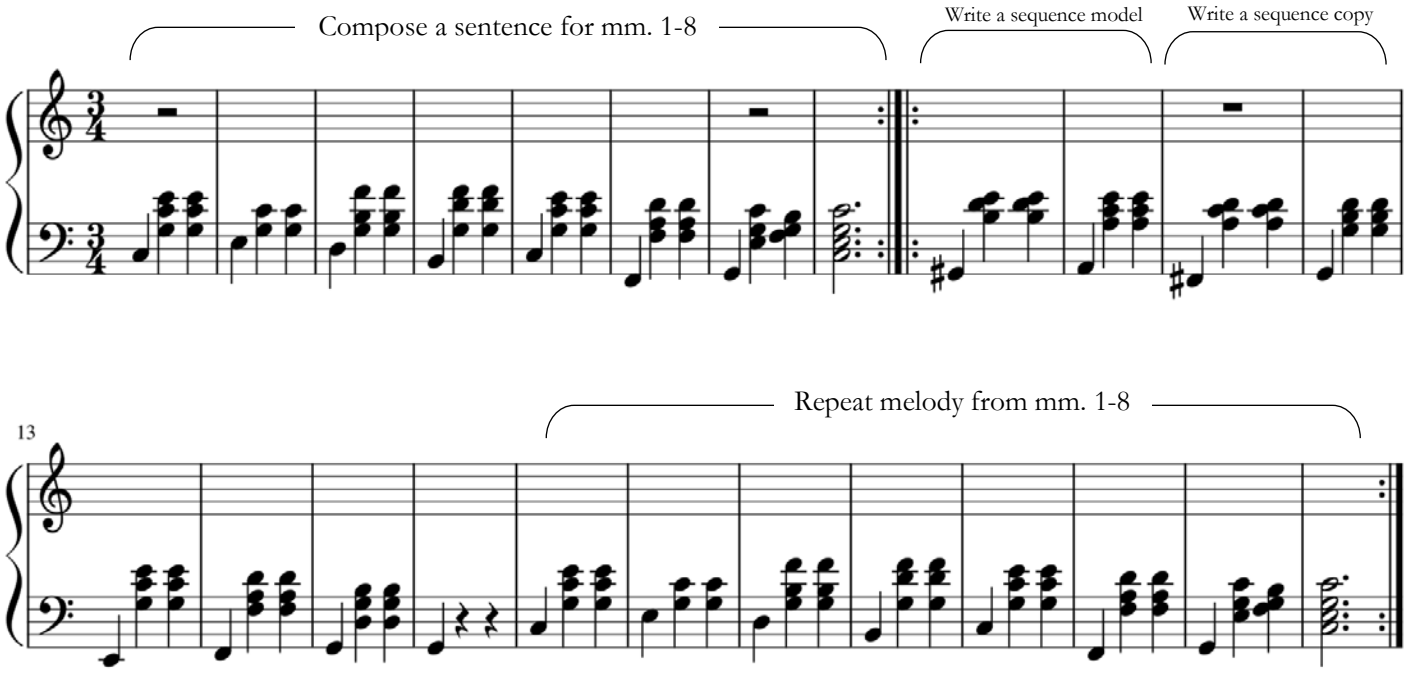
a. Measures 1-2 and measures 3-4 are similar in a number of ways but also quite different. Do you think they are two versions of the same idea or two distinct ideas? Decide and support your answer with musical details either way:
b. The first reprise either ends with a half cadence in the original key,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


Andante.
Flauto.
Oboi.
Clarinetti in B.
Fagotti.
Corni in Es.
Violino I.
Violino II.
Viola.
Violoncello e Basso.
p
sfp
TUTTI

Binary Form – Model Composition

Instructions:

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



Ternary Form - Analysis

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

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

Part 1 – Basic Questions

NOTE: The overall form is Compound Ternary

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

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

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

c. Is the 2nd reprise shorter, longer, or the same length?_____
d. This section is in what key? (letter name and mode, i.e., C major)_____
e. In what key does the 1st reprise end? (Roman numeral in relation to the A section) _____
f. In what key does the 2nd reprise end? (Roman numeral in relation to the A section) _____
g. What kind of cadence ends the first reprise? _____
h. Based on your answer to the previous question, is the first reprise harmonically open or closed? _____
i. Consider the form; is it binary? _____ If so, is it rounded or simple? _____
    - Is there balanced aspect to the form? _____
        - If so, which measure contains the crux? _____
j. Which of the following features promote a sense of instability at the start of the second reprise? (circle all that apply)

Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

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

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

k. Is the 2nd reprise shorter, longer, or the same length?_____
l. This section is in what key? (letter name and mode, i.e., C major)_____
m. In what key does the 1st reprise end? (Roman numeral in relation to the B section) _____
n. In what key does the 2nd reprise end? (Roman numeral in relation to the B section) _____
o. What kind of cadence ends the first reprise? _____
p. Based on your answer to the previous question, is the first reprise harmonically open or closed? _____
q. Consider the form; is it binary? _____ If so, is it rounded or simple? _____
    - Is there balanced aspect to the form? _____
        - If so, which measure contains the crux? _____
r. Which of the following features promote a sense of instability at the start of the second reprise? (circle all that apply)

Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

Part 2 – Additional Harmonic Questions

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

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

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

Part 3 – Short answer questions

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

b. Where you surprised at what happened in m. 38? Why do you think this could have a surprising effect?

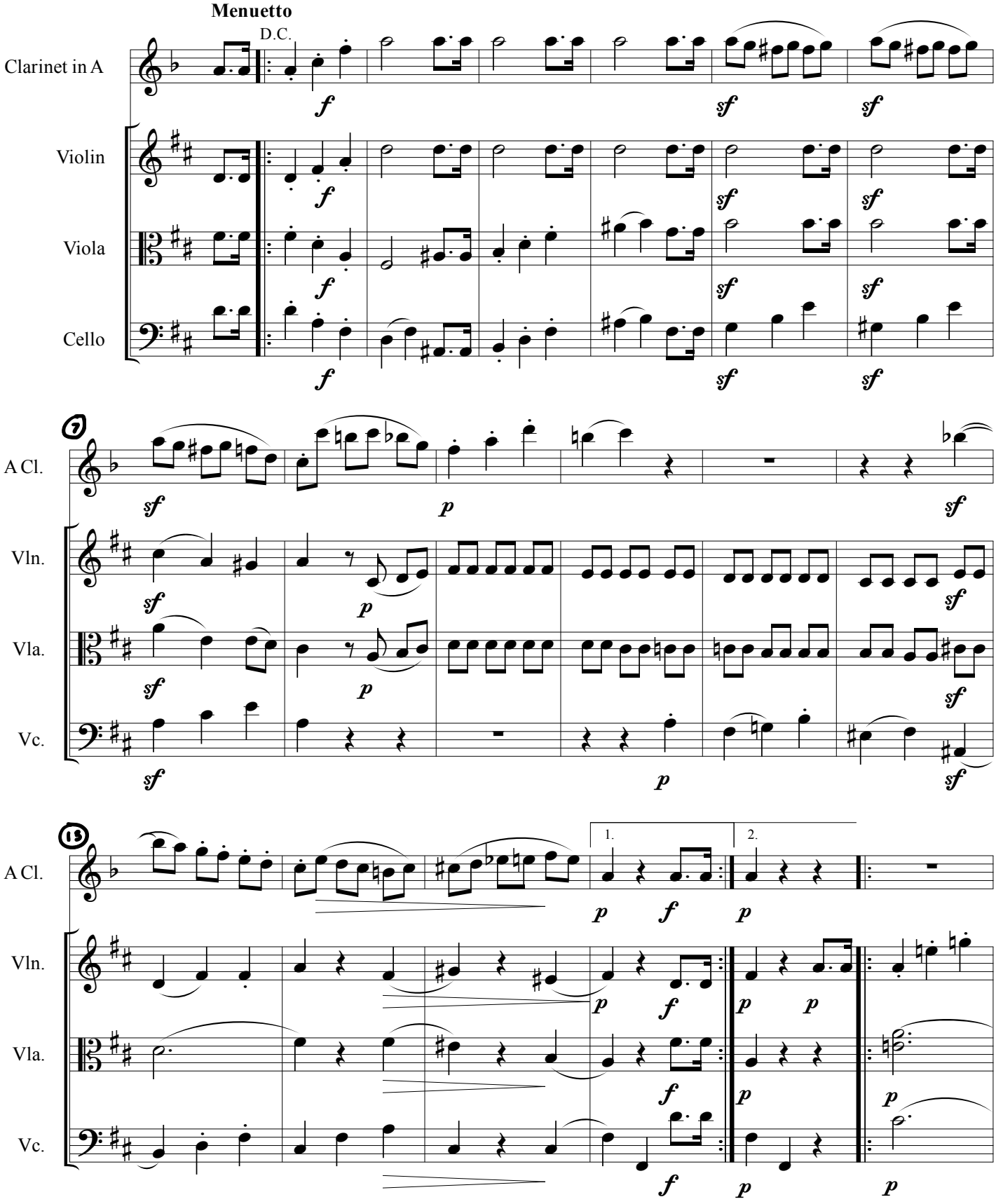
c. It seems like a new melody starts with the pickup into measure 51, but there is some connective music in the preceding four measures. What term would apply to this part of the music that occurs before the main melody really starts?

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

Menuetto

B.H.Crusell

Menuetto



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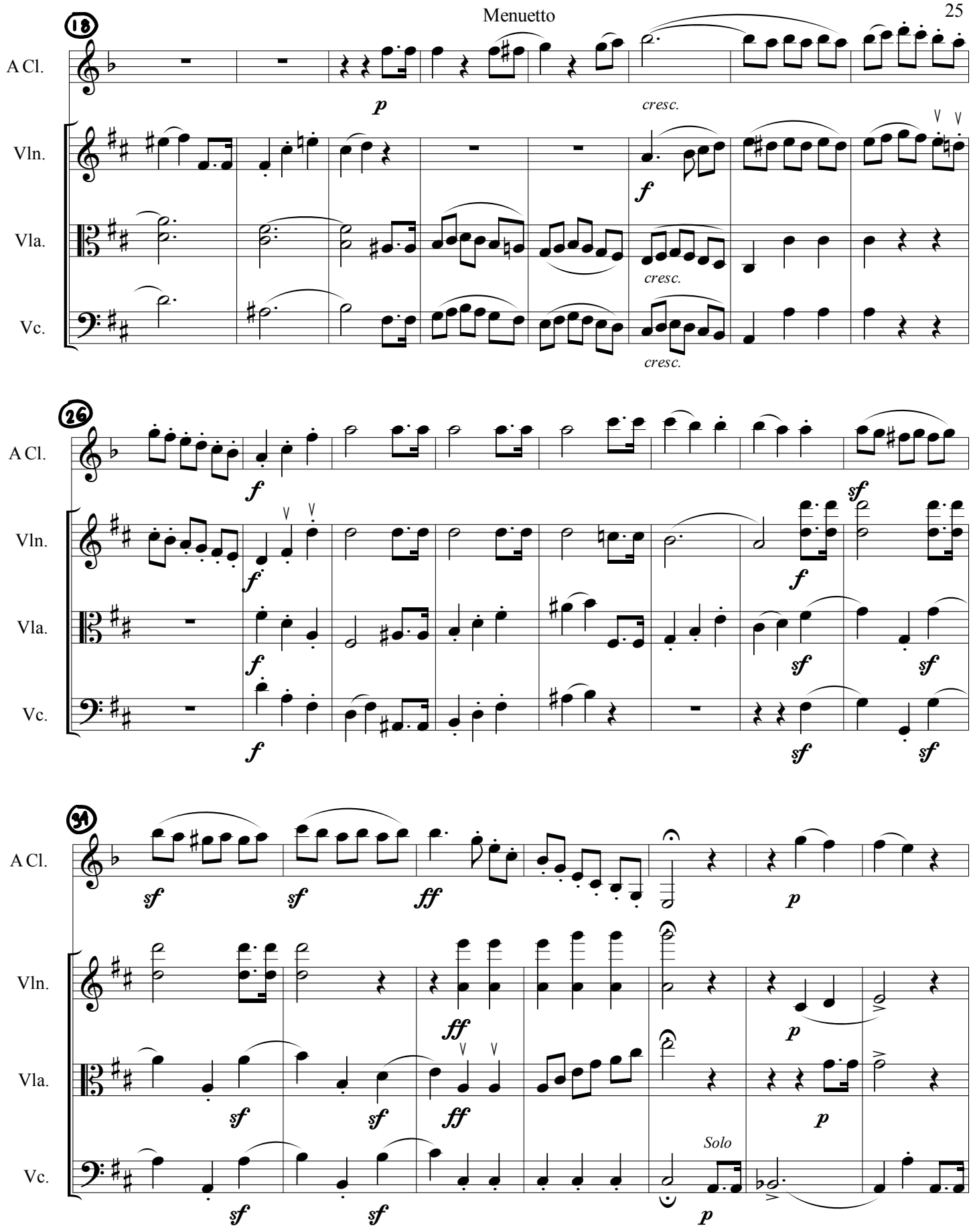
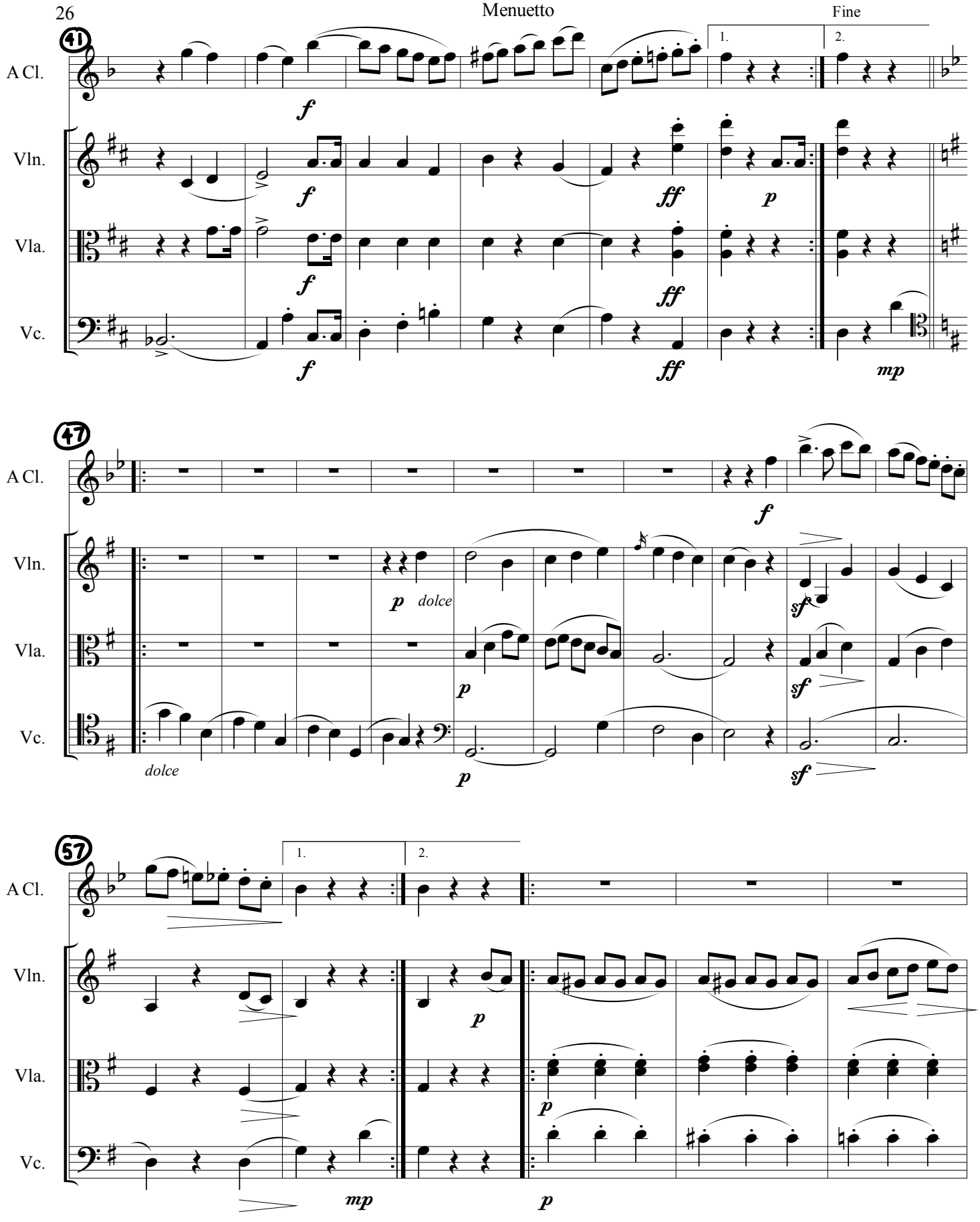
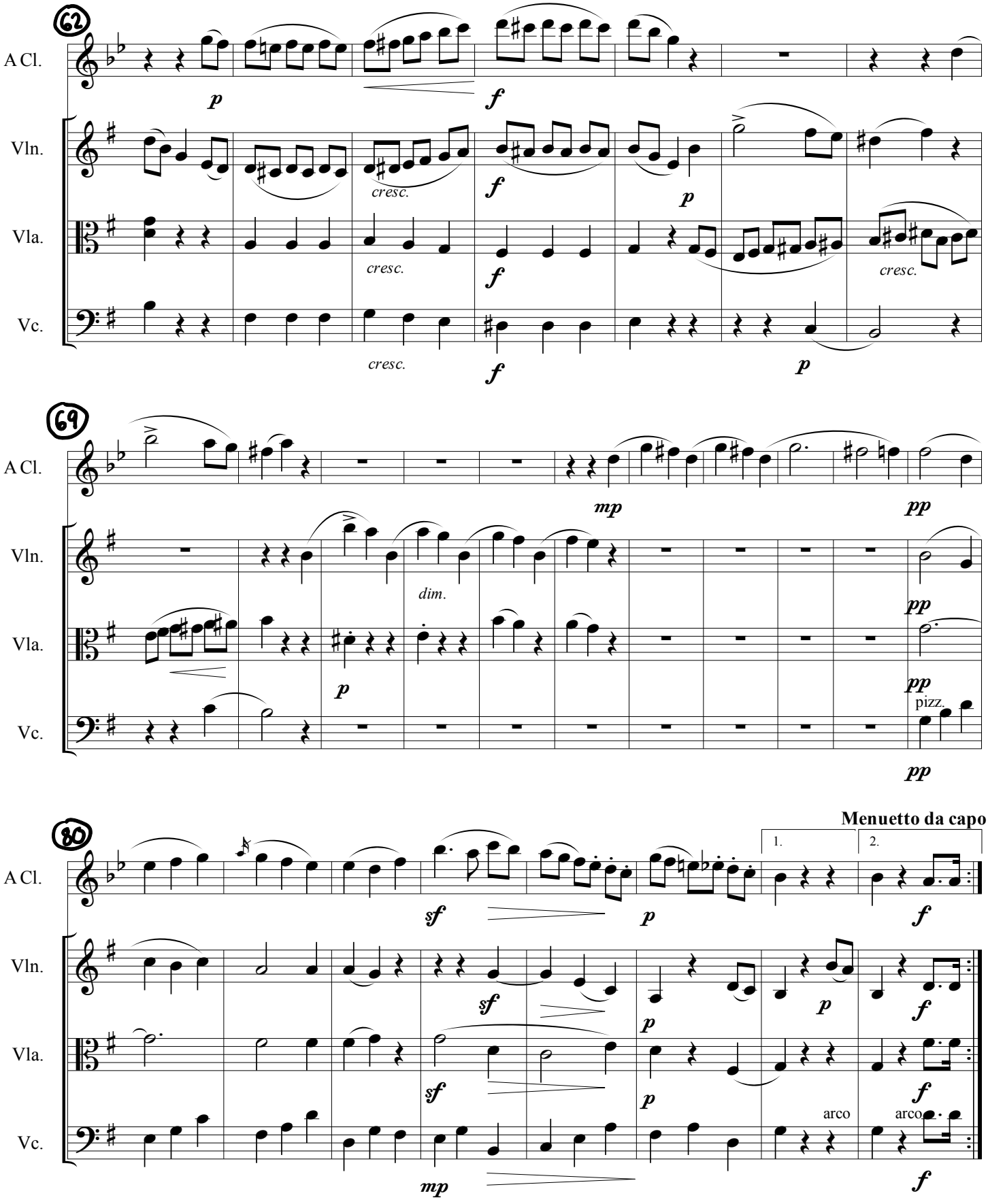

18
A Cl.
Vln.
Vla.
Vc.
p
cresc.
f
cresc.
cresc.
26
A Cl.
Vln.
Vla.
Vc.
f
sf
f
f
f
sf
sf
f
sf
sf
31
A Cl.
Vln.
Vla.
Vc.
sf
sf
ff
p
ff
p
sf
sf
ff
p
sf
sf
Solo
p

Menuetto

Fine




62
A Cl.
Vln.
Vla.
Vc.
p
f
cresc.
69
mp
pp
dim.
pizz.
80
Menuetto da capo
1.
2.
sf
arco

Ternary Form - Analysis

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

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

Part 1 – Basic Questions

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

These questions concern the overall work

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

These questions concern the first large section of this work

b. The soloist doesn't sing at the beginning of the song. What is the term for music like this that serves to introduce the piece? _____
   - Is this the "small" or "large" variety of this formal element? _____

c. This first section contains two phrases. What terms would you use to describe their relationship? (that is, a period, one of the hybrids, a unique form, etc.) _____

d. There is an auxiliary section between the A and B sections of this work. Is it a transition, retransition, prefix, or suffix?
   - Is this the "small" or "large" variety of this formal element? _____

These questions concern the second large section of this work

e. This section is in what key? (letter name and mode, i.e., C major)_____
   - In relation to the entire piece, what Roman numeral is this key? _____

   (for example, if the overall piece was in C major and the B section was in A minor, the answer to the above question would be vi, because A minor is vi in the overall key of C major)

f. How do you hear the phrase from mm. 28-32? It could be part of the B section like the previous phrase, an auxiliary section like a suffix or a retransition, or it might be something else? Which do you think is the case and why?

These questions concern the third large section of this work

g. If this third section is A again instead of a new C section, is it exactly the same? _____
   - If it's different, what changed (for example, is it the same length?)?

h. Very often the main part of the song is finished when the soloist has completed their last phrase (this is considered the generic conclusion of the work), but more music follows to end the work.
   - Does this work contain music after the soloist finished their last phrase? _____
   - If so, what is the term for music like that, which follows the generic conclusion of the work? _____

Part 2 – Additional Harmonic Questions

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

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

Part 3 – Short answer questions

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

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

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

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

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

1.

TRAUMBILD.

Gedicht von H. Heine.

LANG (Jos.) Op. 28.

Andante.

Violoncello.

con espressione.

cresc.

Singstimme.

Andante.

Pianoforte.

pp

cresc.

ff

con espressione.

pp

p

Wenn ich auf dem Lager lie = ge in

f

dim.

p legato.

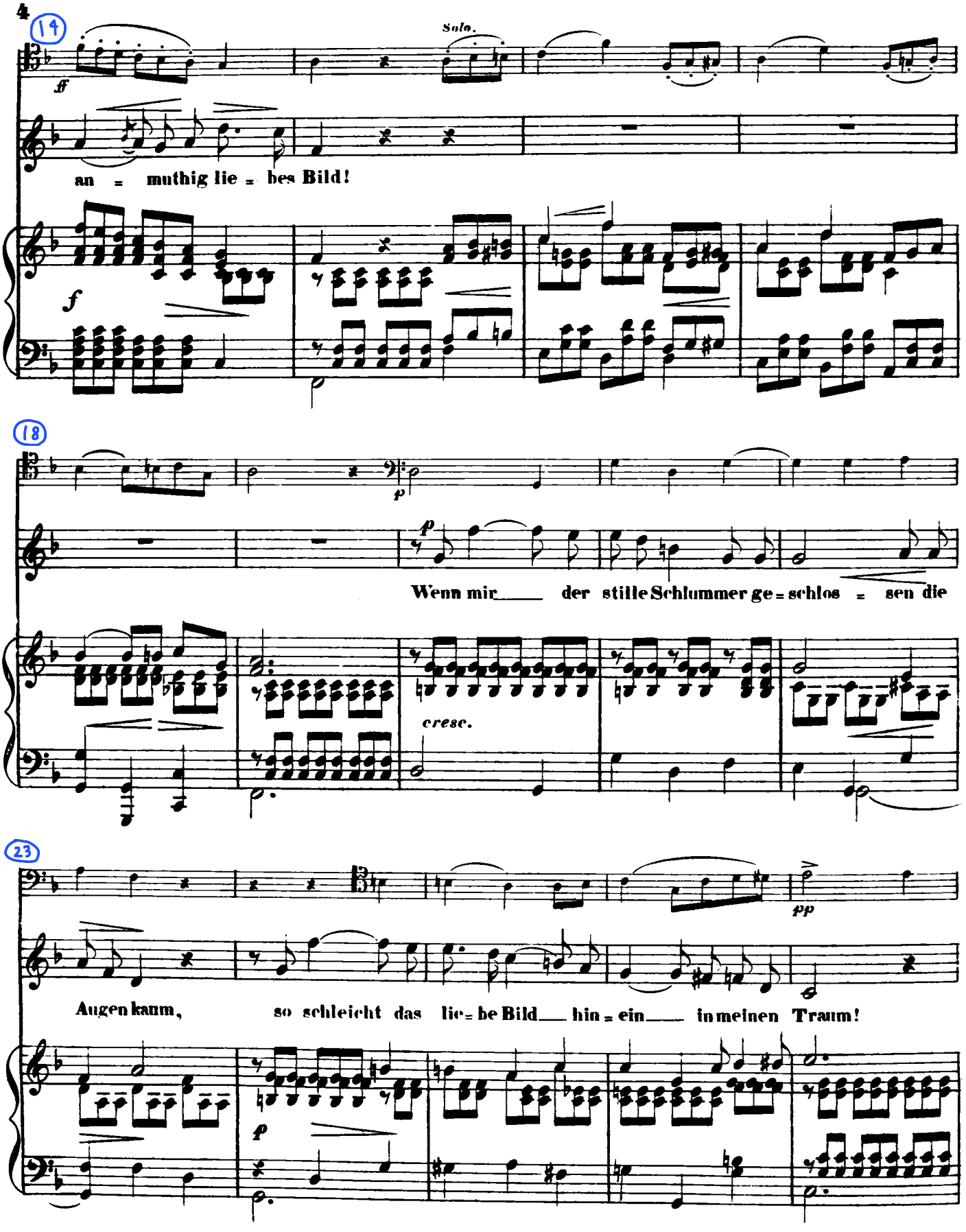
Nacht und Kis = sen ge = hüllt.

so schwebt mir vor ein süs = = ses

dol.

ff

Eigenthum und Verlag der k. k. Hof-Kunst- und Musikalienhandlung Carl Haslinger, *quondam* Tobias in Wien.


14
Solo.
ff
an = muthig lie = bes Bild!
f
18
p
Wenn mir der stille Schlummer ge = schlos = sen die
cresc.
23
pp
Augen kaum, so schleicht das lie = be Bild hin = ein in meinen Traum!
p

28

dol. *cresc.* *f* *ritard.*

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

dim. *ff affettuoso e riten.*

33

a tempo.

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

a tempo. *p*

37

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

pp

41

cresc. ff dim.

trag' ich es im Her = = = zen den gan = = zen Tag im

stringendo. stringendo.

45

rit. a tempo.

ad libitum.

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

a tempo.

f ad lib. p

49

cresc. tr

cresc. ff dim.

Sonata Form - Analysis

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

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

Part 1 – Basic Questions

NOTE: This work is in sonata form

These questions concern the entire work

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

	Starting Measure
Exposition	
Development	
Recapitulation	

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

These questions concern the Exposition

c. Break the exposition down into its large sections

	Starting Measure
Primary Theme	
Transition	
Secondary Theme	
Closing Section	

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

These questions concern the Development

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

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

- Does this work have a retransition? _____
- If so, is it a "large" or "small" one? _____

m. This development explores a new key in the middle.
- What key does it explore? (list tonic and mode – e.g., B minor) _____
- What Roman numeral is that key in the overall work's key? _____

These questions concern the Recapitulation

n. Was there a noticeable gap between the development and the recapitulation (similar to a medial caesura) or was the boundary covered up?_____

o. The recapitulation typically restates all the exposition's main sections (in the same order) but something is missing in this one. What is missing?

p. It is expected that the music from the start of the secondary theme until the end will be transposed to the home key (it was in a different key in the exposition). Did this happen?_____

q. The secondary theme is shorter in the recapitulation. Which measures from the exposition's version are not in the recapitulation?_____

r. Does this work contain a coda?_____

Part 2 – Additional Harmonic Questions

a. There is a harmonic elision in m. 33. What chord did you expect to see there but didn't get? _____
b. What type of 64 chord occurs repeatedly in measures 78-83? _____
c. What type of 64 chord occurs in measure 31? _____
d. What type of cadences occur in m. 8 and m. 16?
    a. Measure 8_____
    b. Measure 16_____
    c. What phrase-level form occurs in mm. 1-16?_____

Part 3 – Short answer questions

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

15

A SONATA,

for the

Piano Forte,

respectfully inscribed to

Mr. W. DANCE,

Musician in Ordinary to his Majesty, &c.

By

MARIA HESTER PARK.

Entd at Stationers Hall

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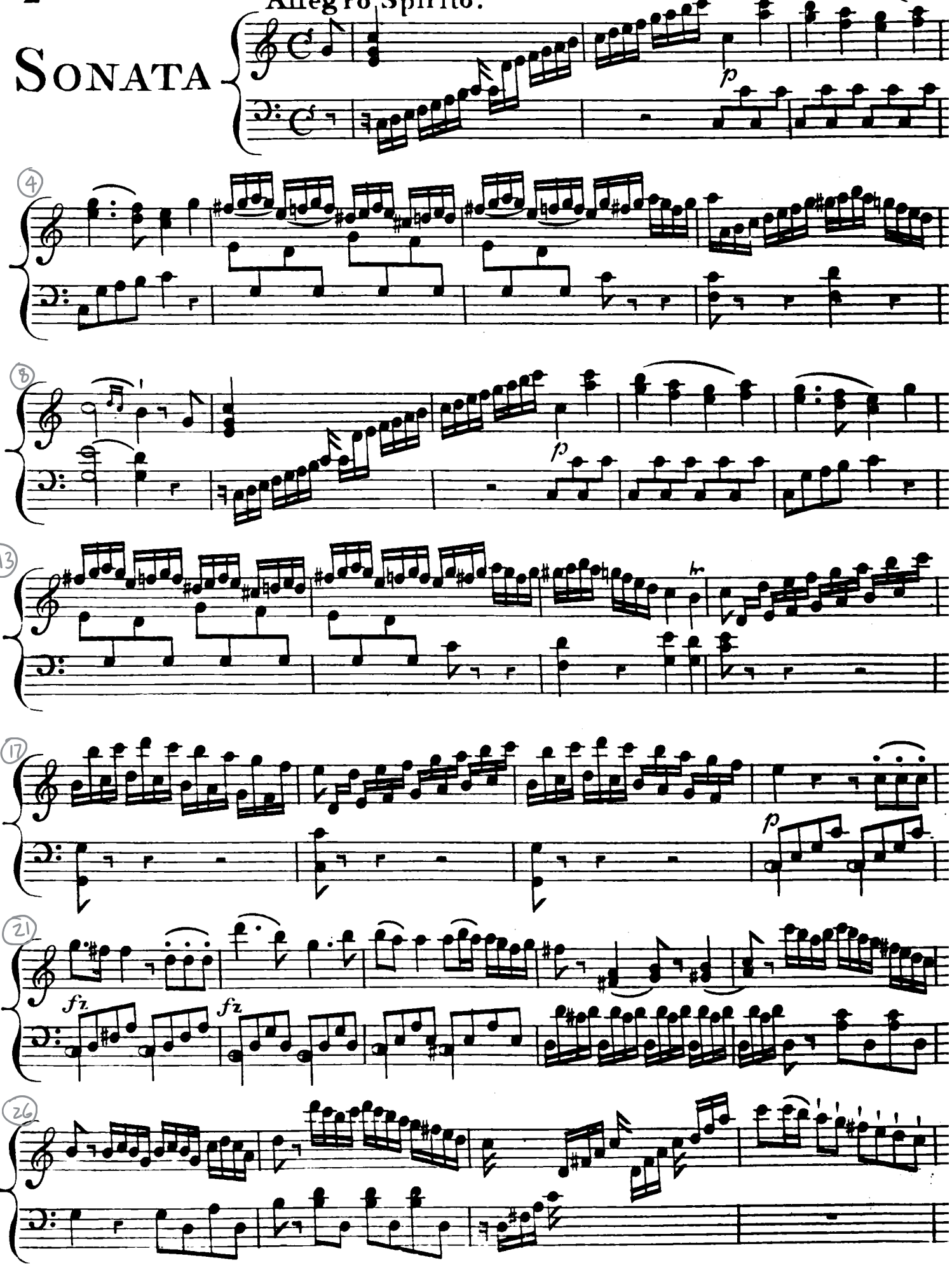
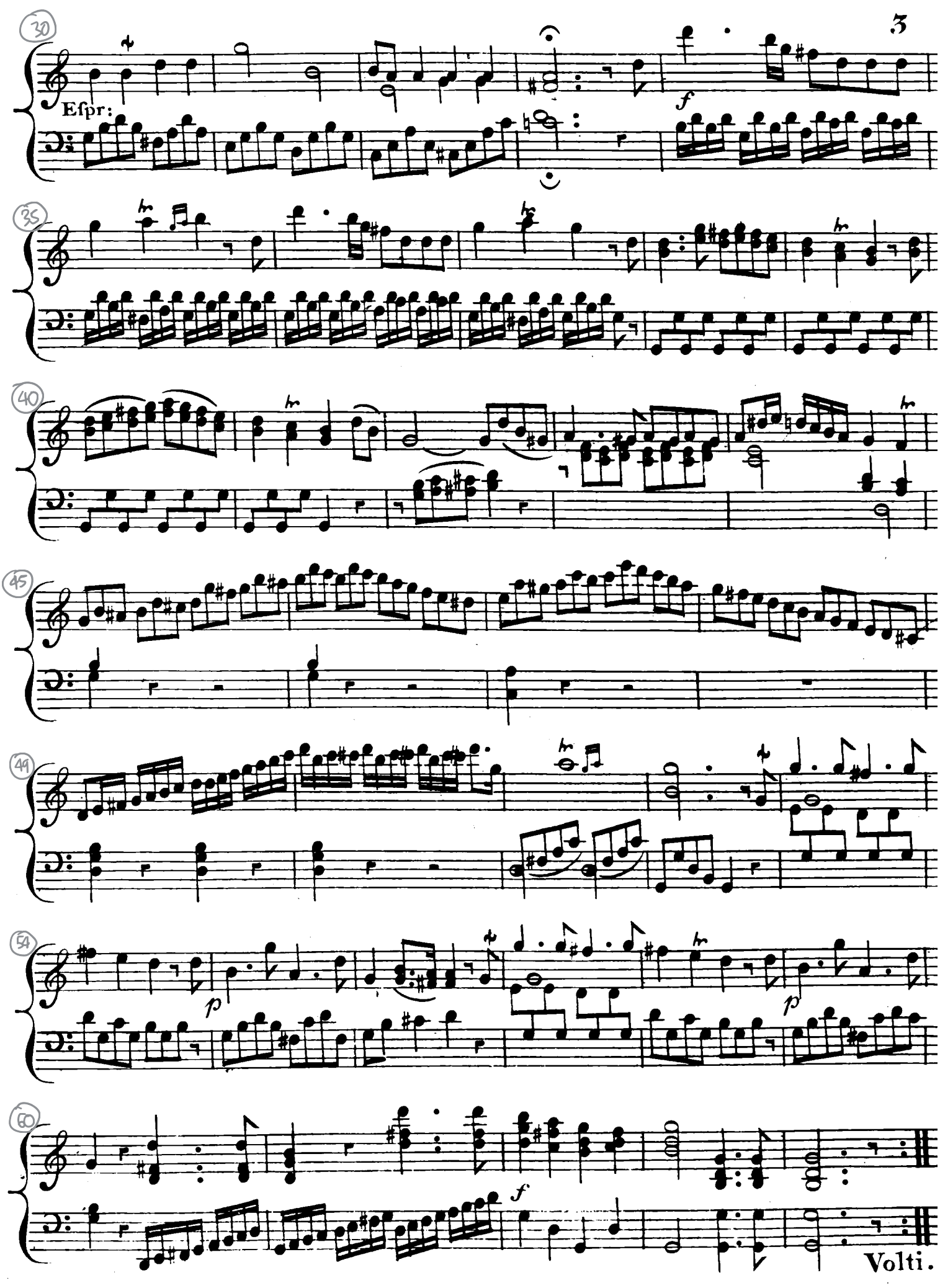
J. Allen Sc.

MHP

SONATA

Allegro Spirito.

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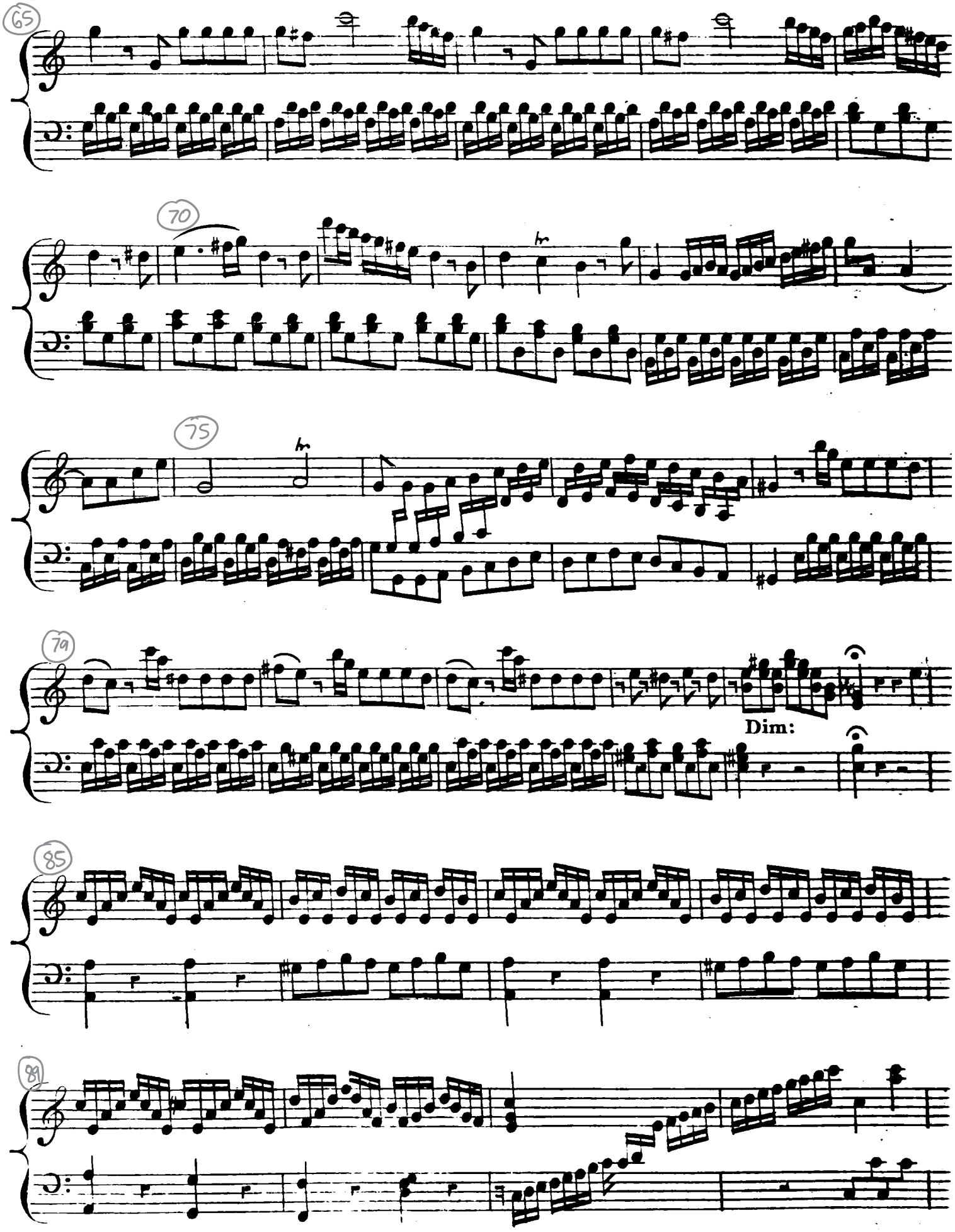
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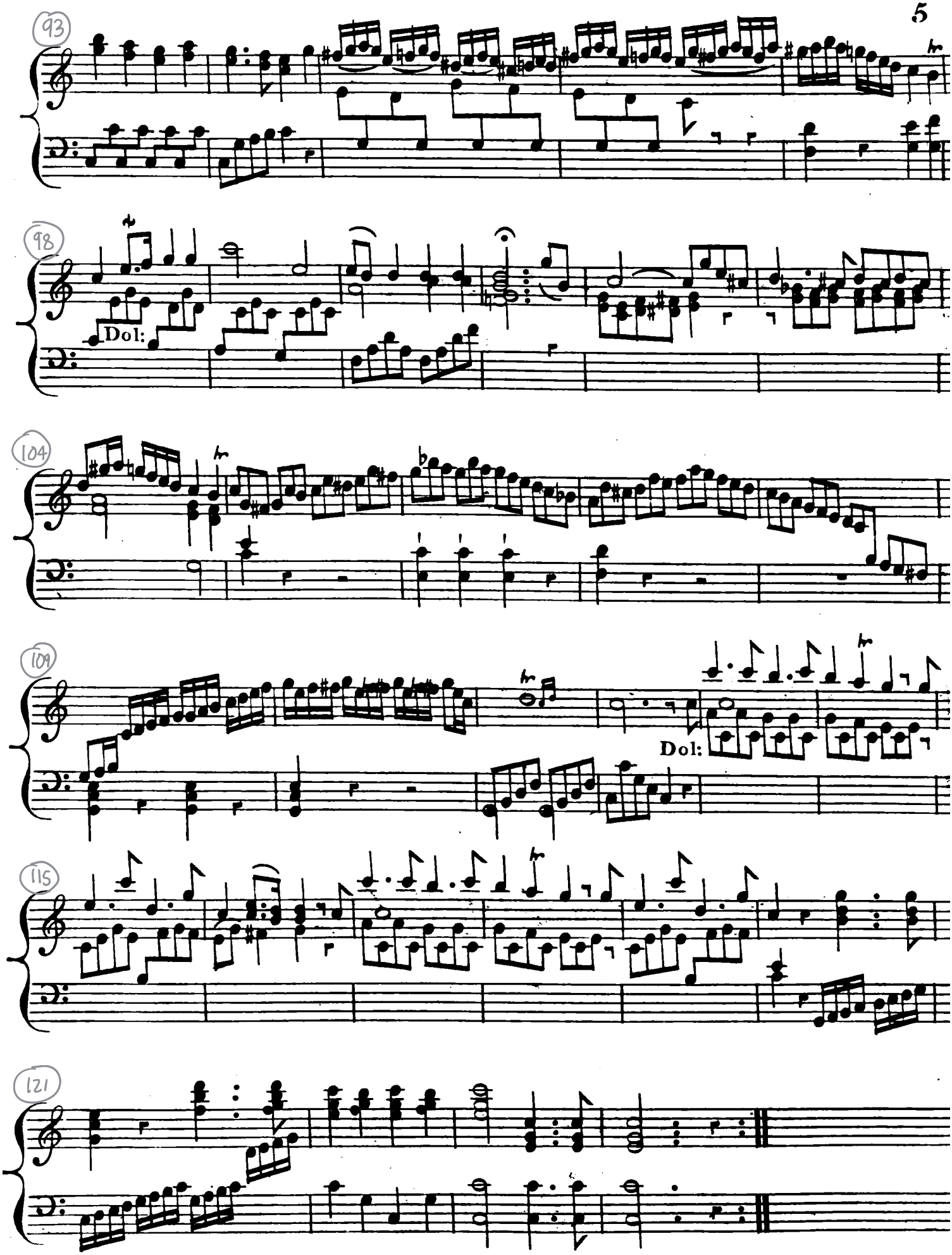
89


93
98
Dol:
104
109
Dol:
115
121

Rondo Form - Analysis

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

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

Part 1 – Basic Questions

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

These questions concern the entire work

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

	Starting Measure
A (refrain)	1

b. Does this piece have a coda?
   - If so, in what measure does it start? _____

b. Does this piece contain connective sections (e.g., transitions and retransitions)?_____
   - If so, where do they occur (list type and measure range for each)

c. Does this piece contain any external auxiliary sections (e.g., prefixes and suffixes)?
   - If so, where do they occur (list type and measure range for each)

d. Does the A section contain any of the phrase-level forms that you've studied? _____
   - If so, which type? _____

Part 2 – Additional Harmonic Questions

a. Find one instance of a chromatic chord. Provide the following:
   a. Measure number: _____
   b. Roman numeral: _____

b. What type of 64 chord occurs in measure 61? _____

c. What type of cadences occur in m. 8 and m. 32?
   a. Measure 8_____
   b. Measure 32_____

d. The dominant chord in mm. 11, doesn't resolve to tonic when the chord changes. There's a name for this type of situation. What is it called? (the answer is NOT deceptive)_____

Part 3 – Short answer questions

a. There are many E naturals and D flats in measures 25-27. Harmonically, what is happening here?

b. There are a few chords in the A section that are incomplete but you can suggest they are common chords by implying a note for each. List two chords that are missing important chord members and give their measure number, their implied note, and the Roman numeral you think best represents them with the note you've implied.

Le Chevalier de Saint-George

1745 - 1799

Quatuors n°4

Dédié à Monseigneur le Prince de Robec

Conducteur

Free score – non commercial copying welcome - réalisation : Ronan Bellec – nanor@free.fr
Révision 1.3 Visitez la « nanor zone » http://nanor.free.fr
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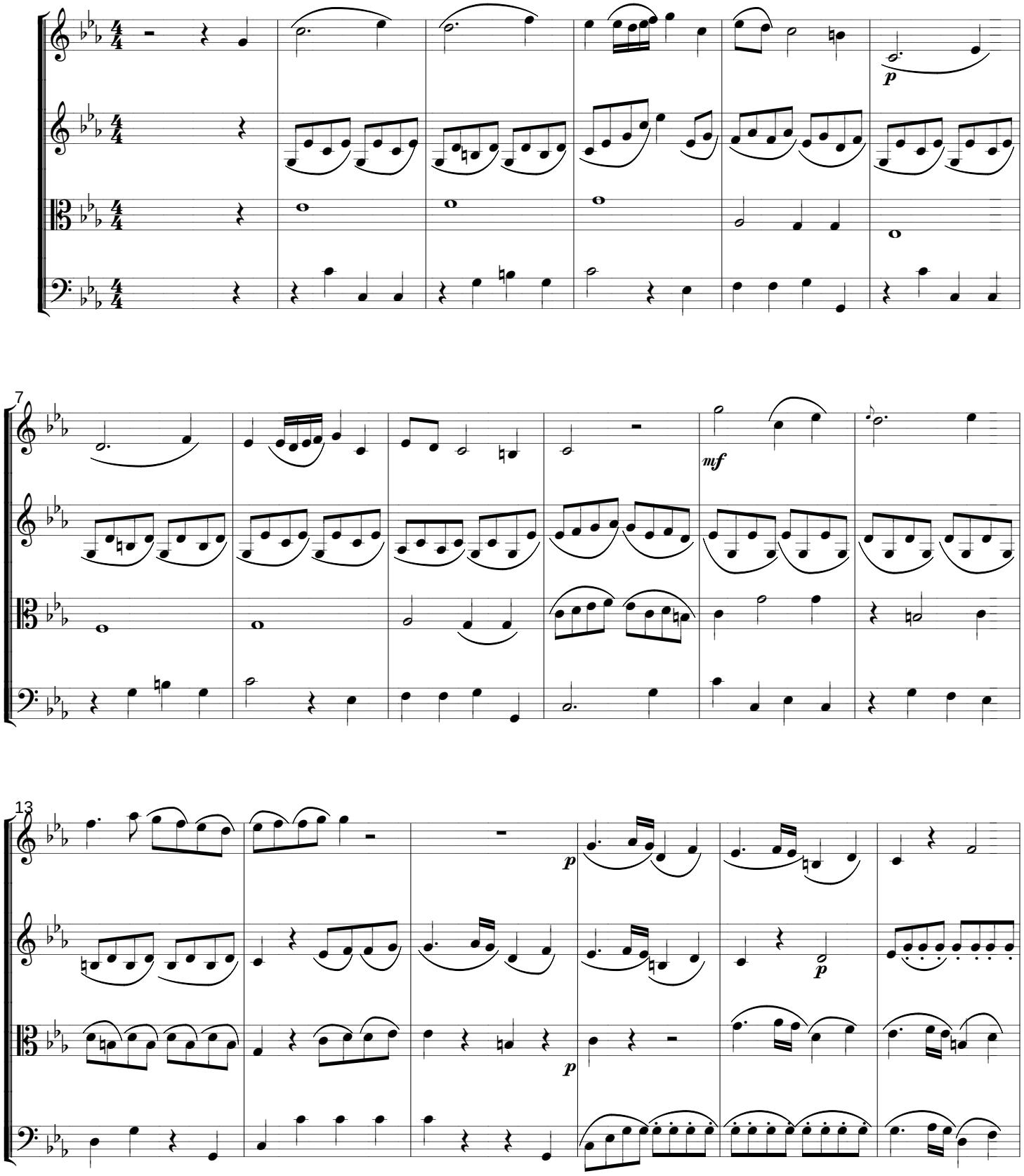
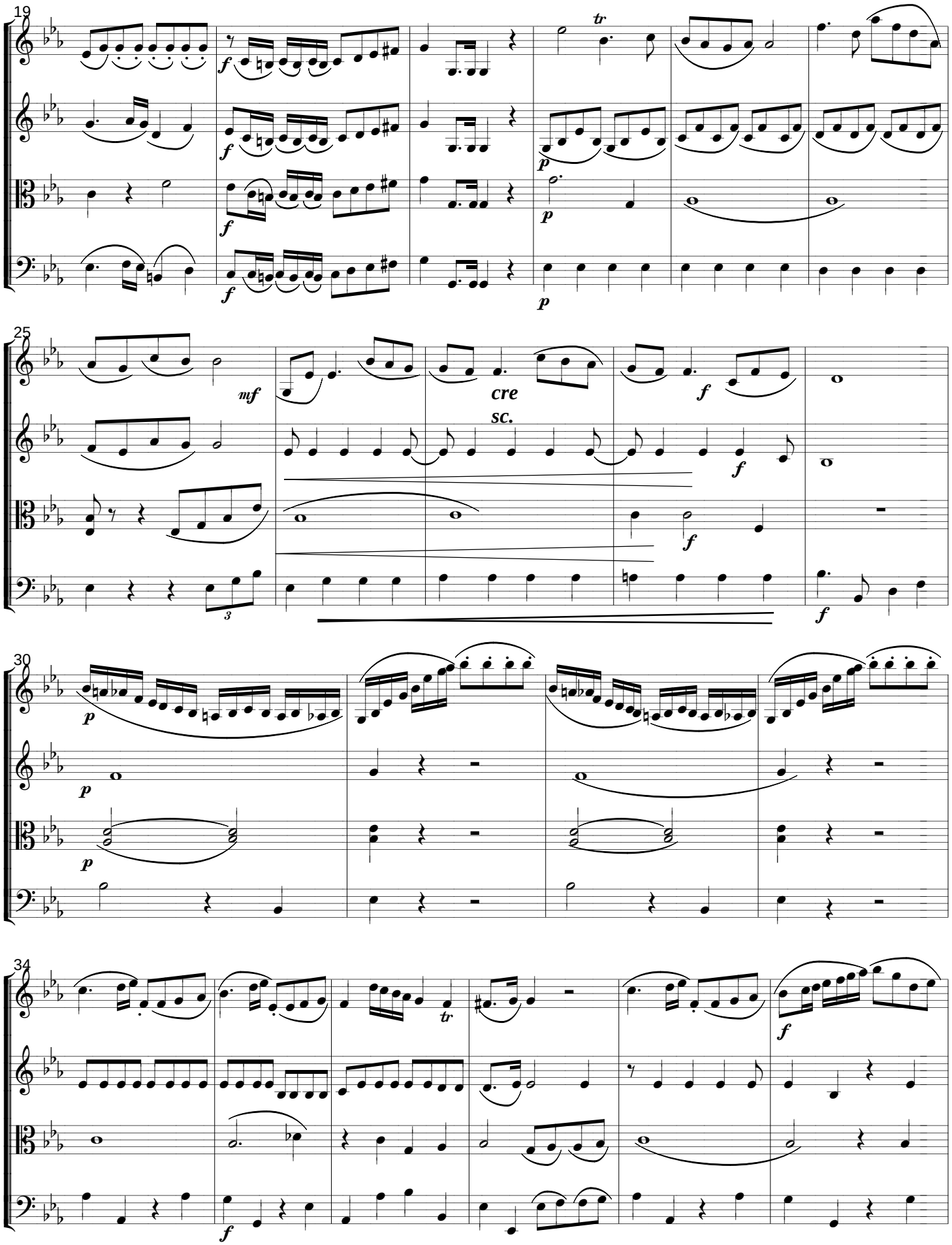
Quatuor n°4

Allegro Moderato

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34
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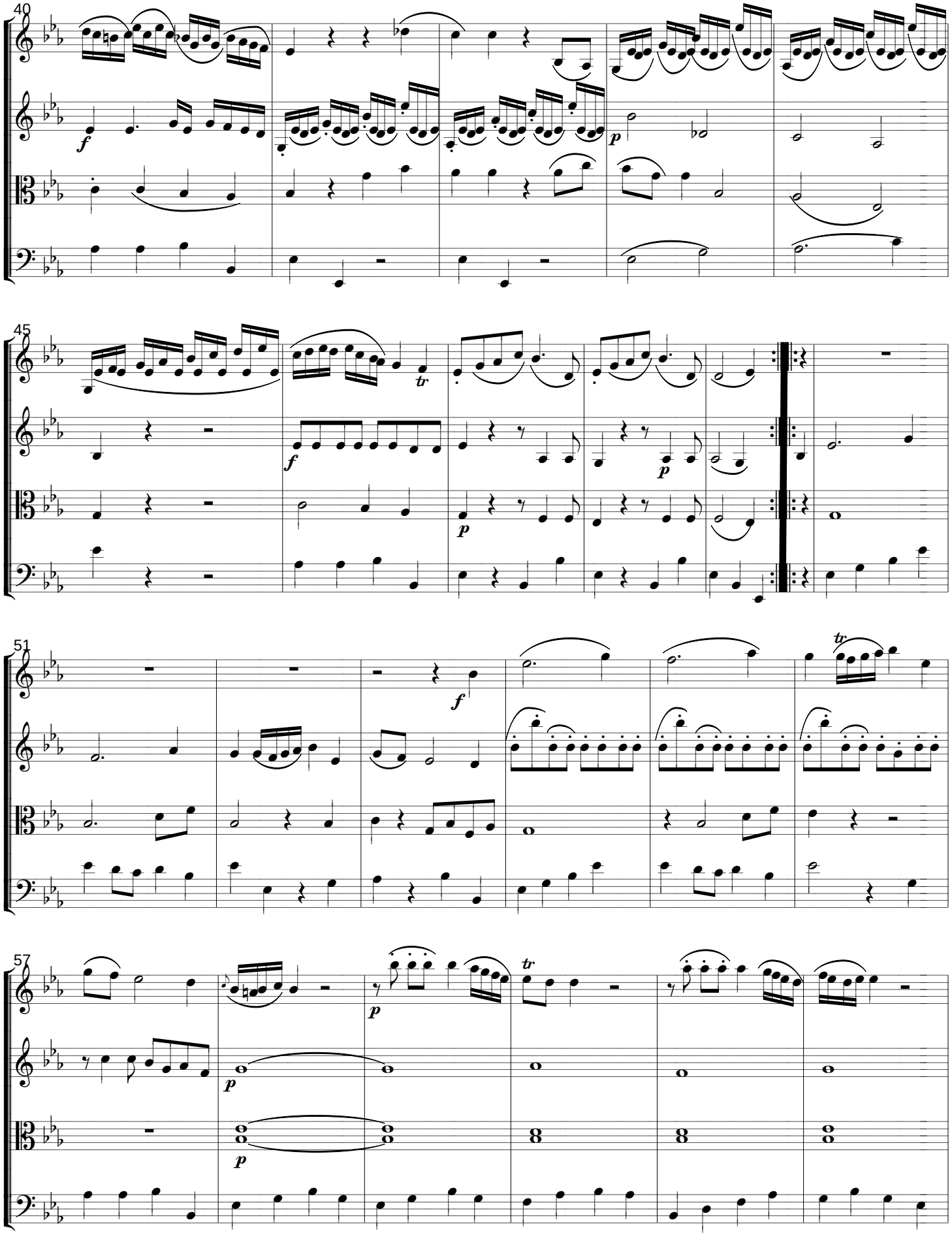
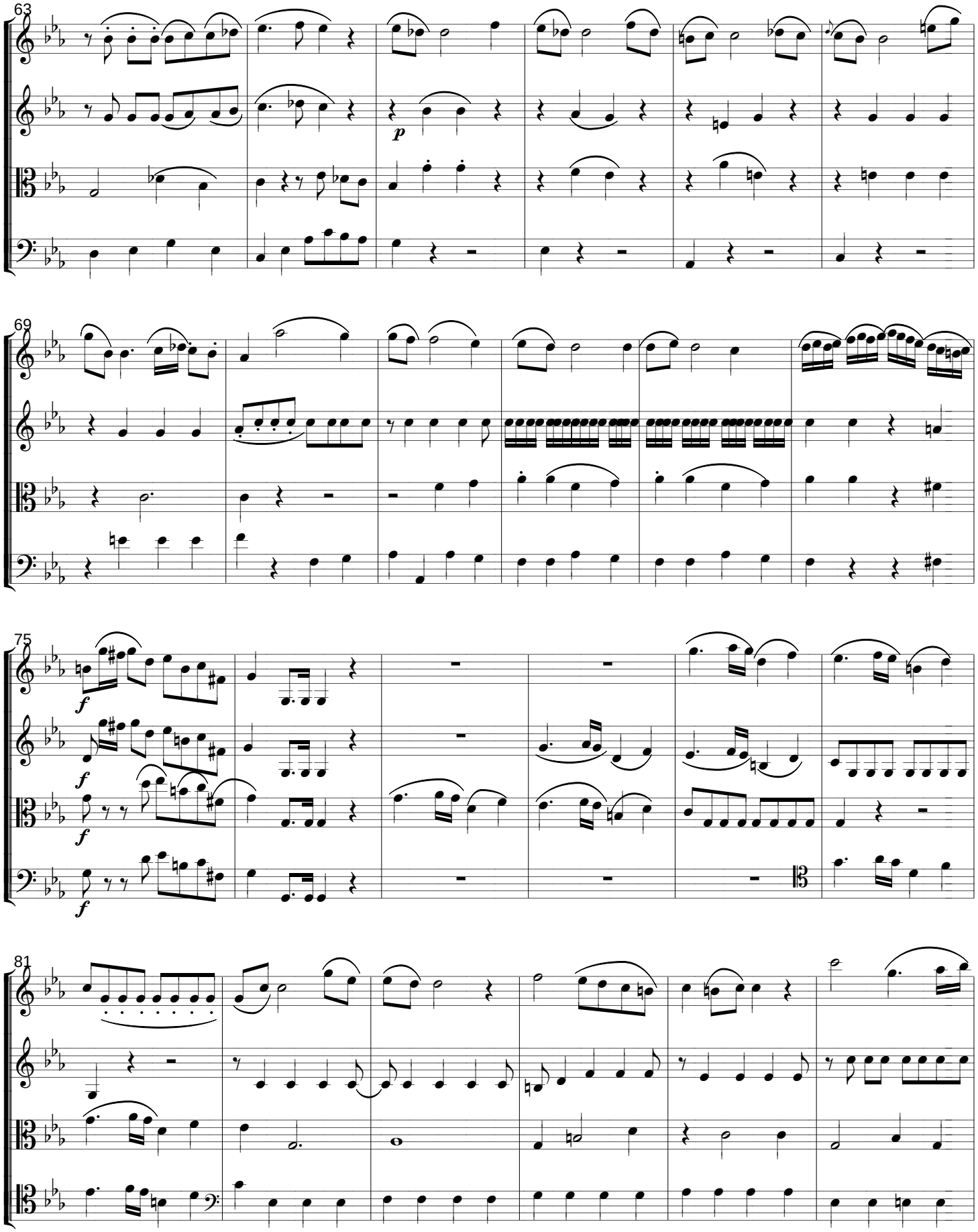
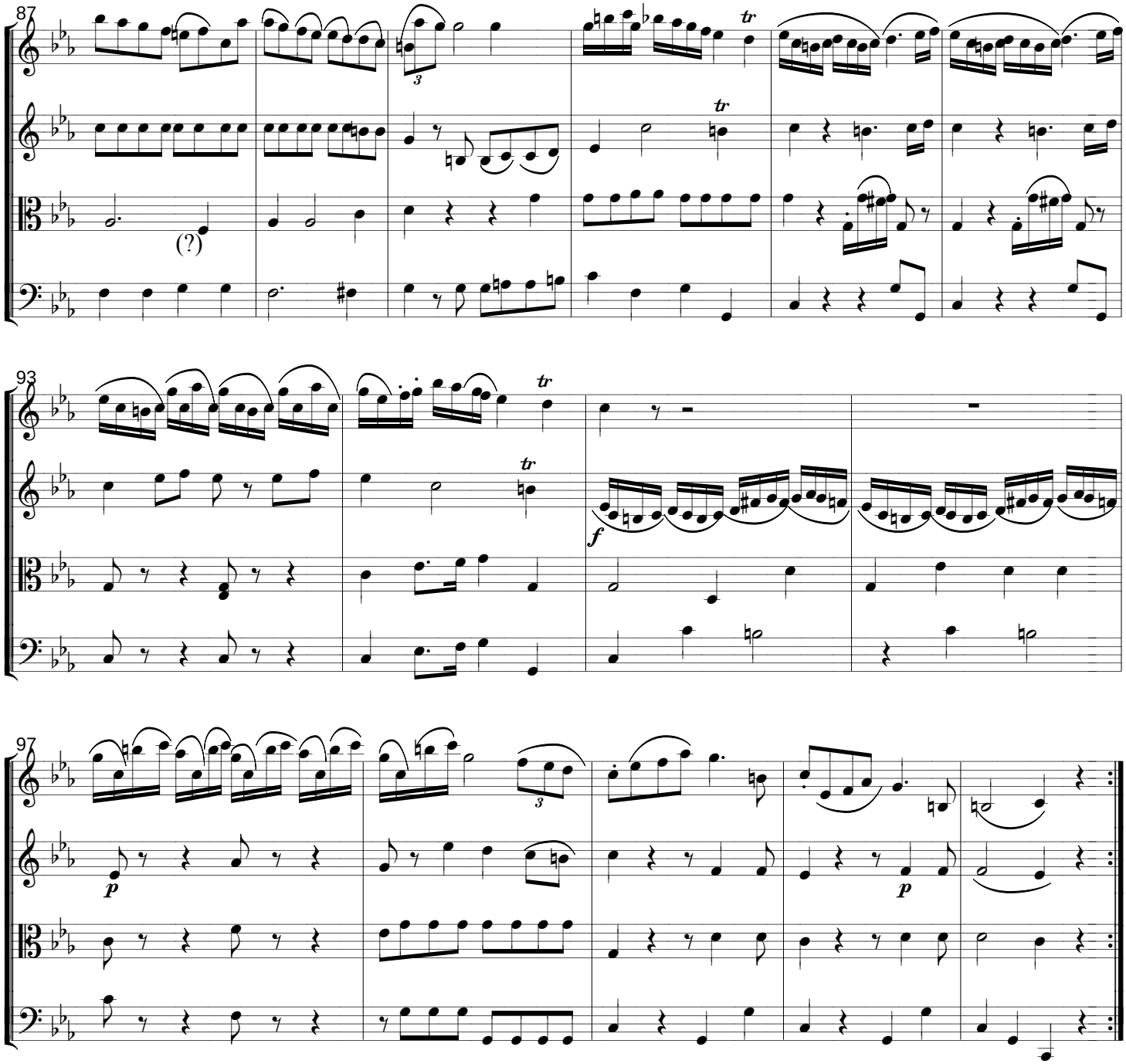
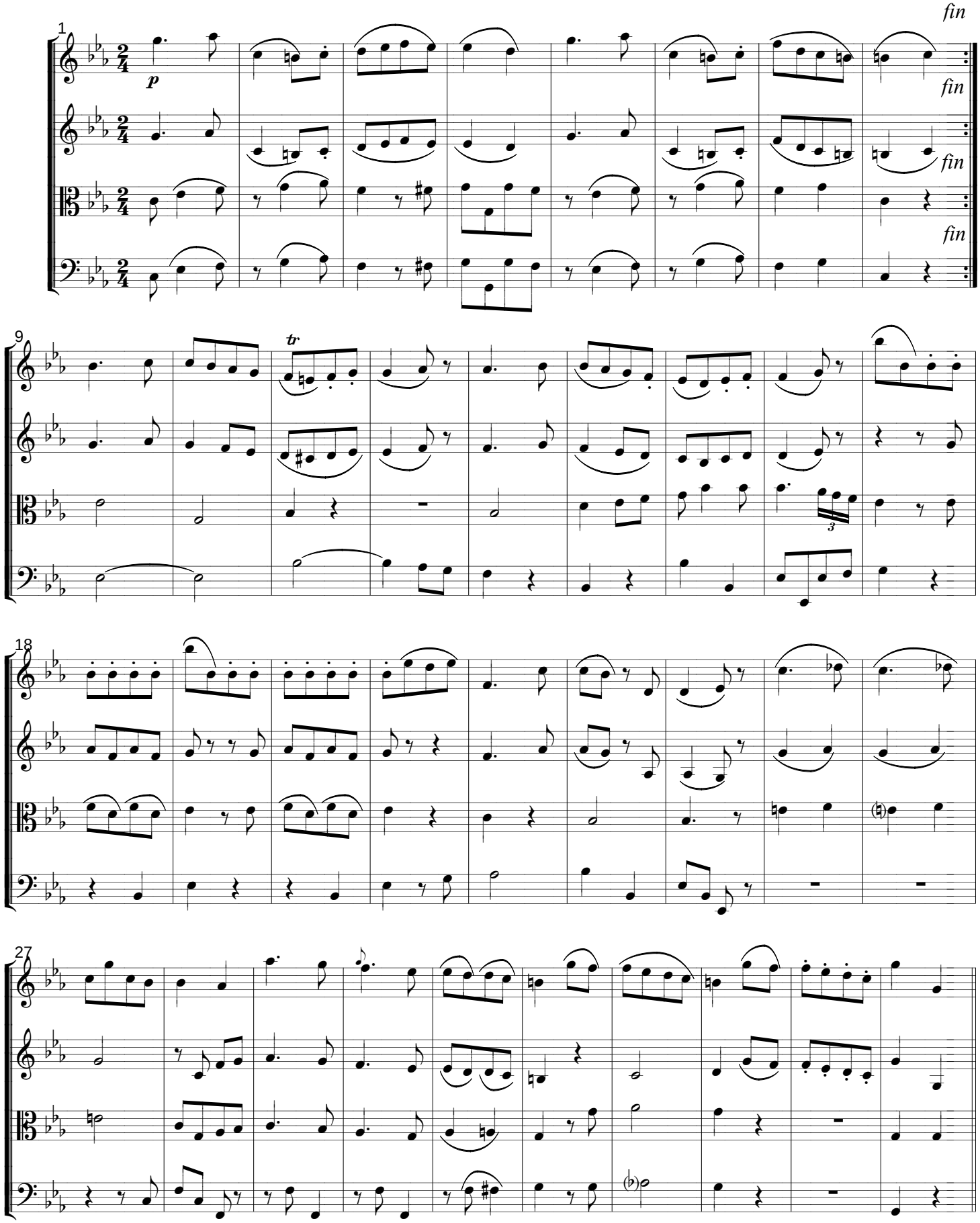
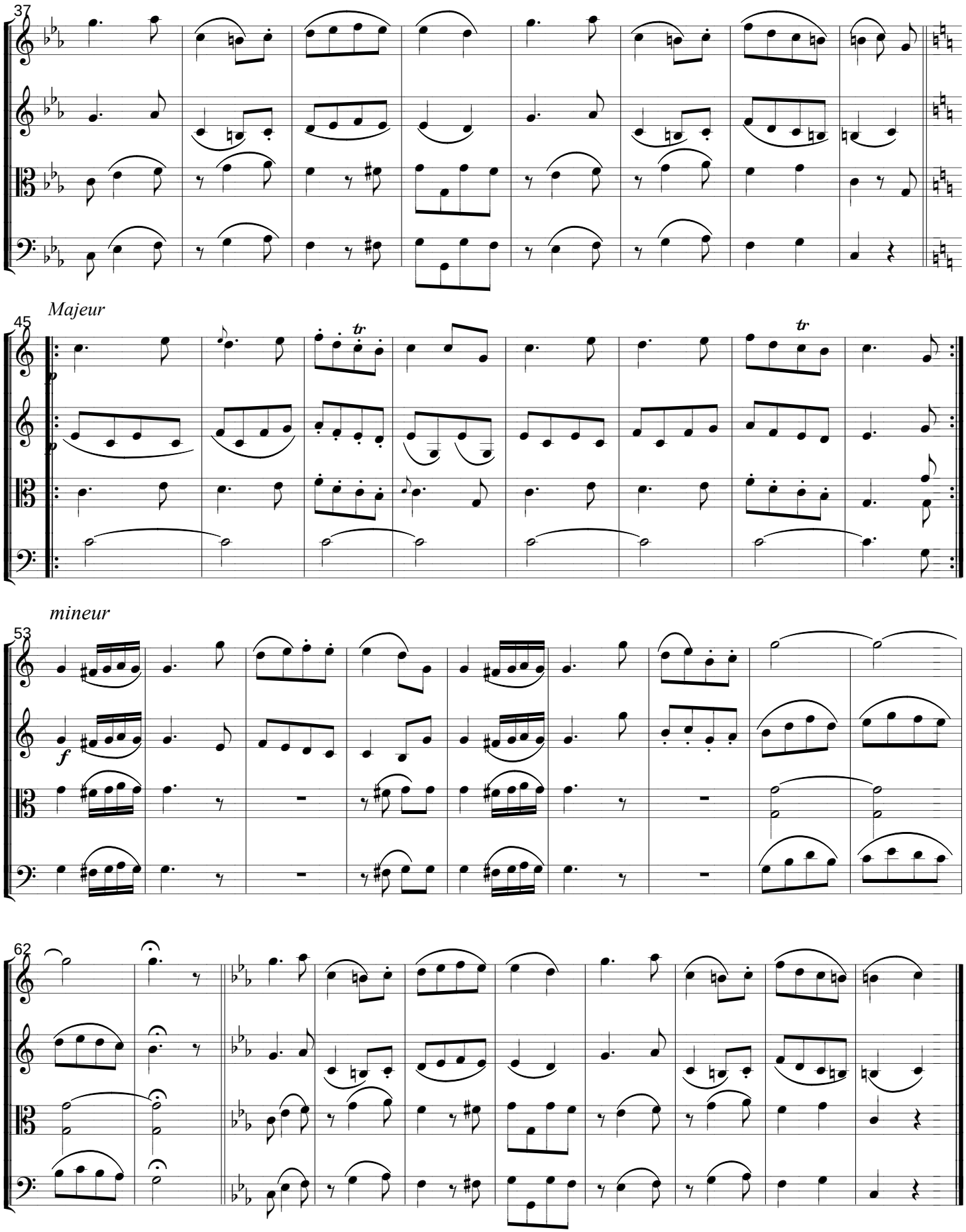

40
45
51
57


63
p
69
75
f
f
f
f
81


87
(?)
93
tr
f
97
p
p

Rondeau



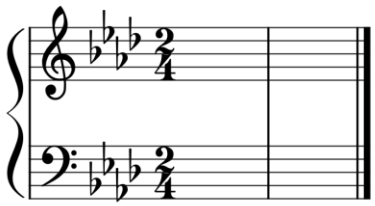

37
Majeur
45
tr
tr
mineur
53
f
62

Introduction to harmony, cadences, and phrase endings

Part I. Cadences in major

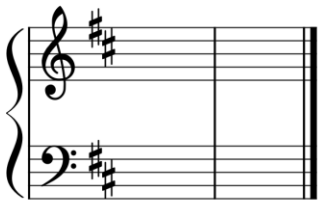
- For each excerpt below:
  - Identify the **major key** below the key signature
  - Write the requested cadence in four voices using only I and V chords

PAC



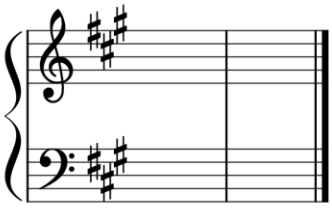
Key:_____

HC



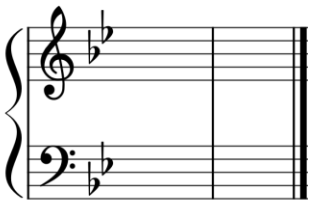
Key:_____

IAC



Key:_____

PAC

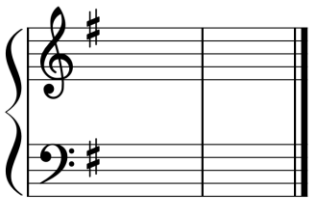


Key:_____

Part II. Cadences in minor.

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

HC



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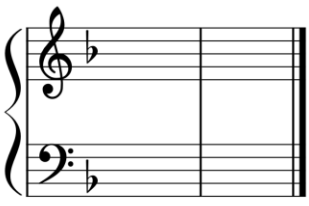
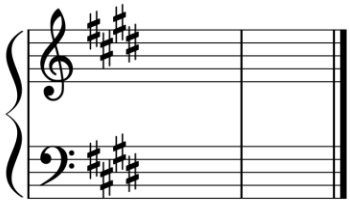
PAC



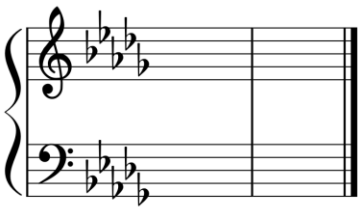
Key:_____

IAC



Key:_____

HC

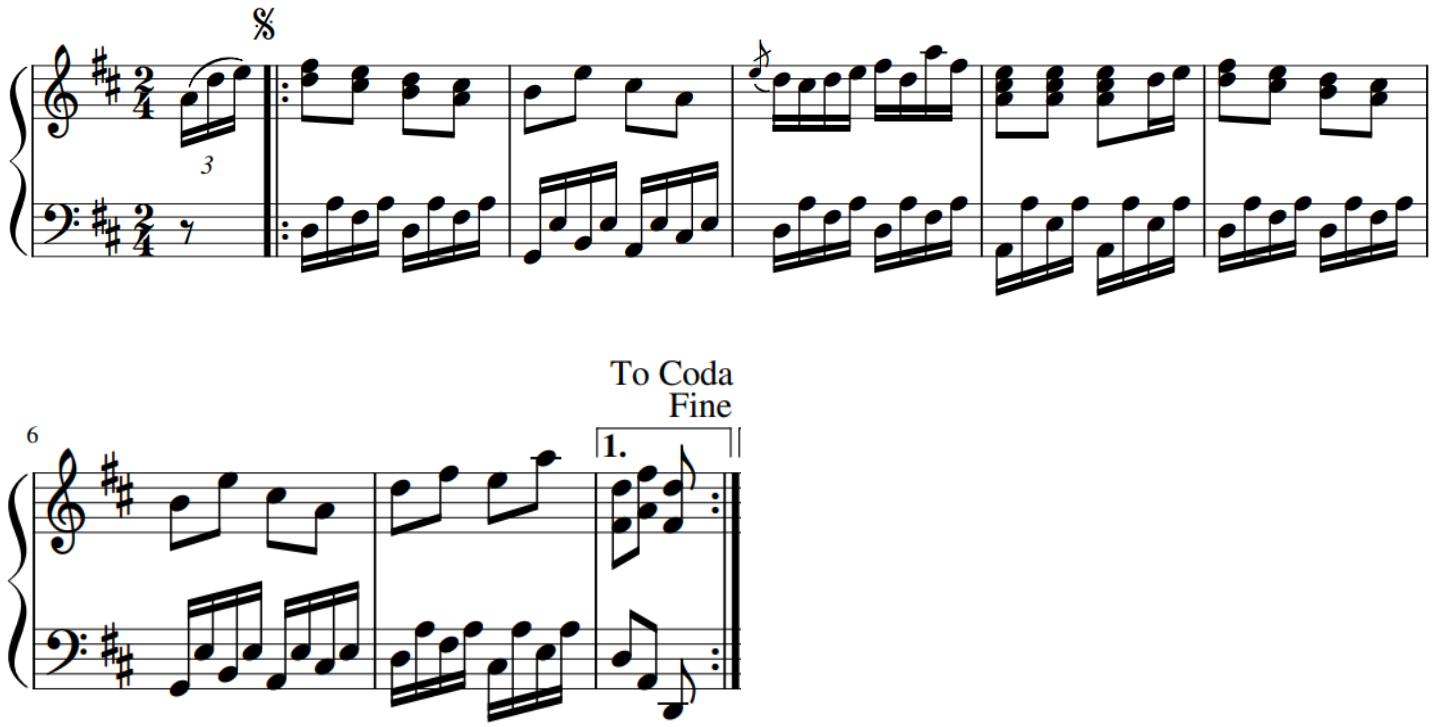


Key:_____

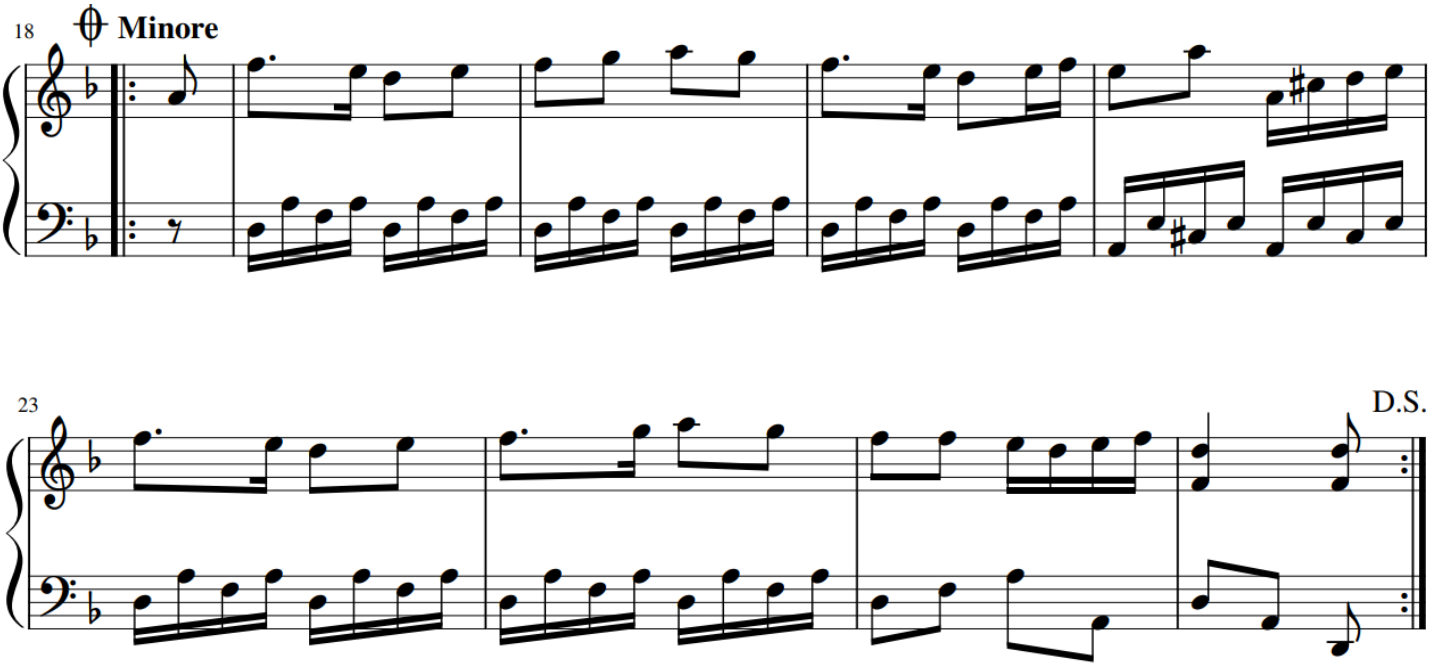
Part III. Analyzing cadences.

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

A. Francis Johnson, "Ford," No. 7 from *A New Collection of Cotillions*, mm. 1–8.
   a. https://youtu.be/p4xipbOihI0?t=484

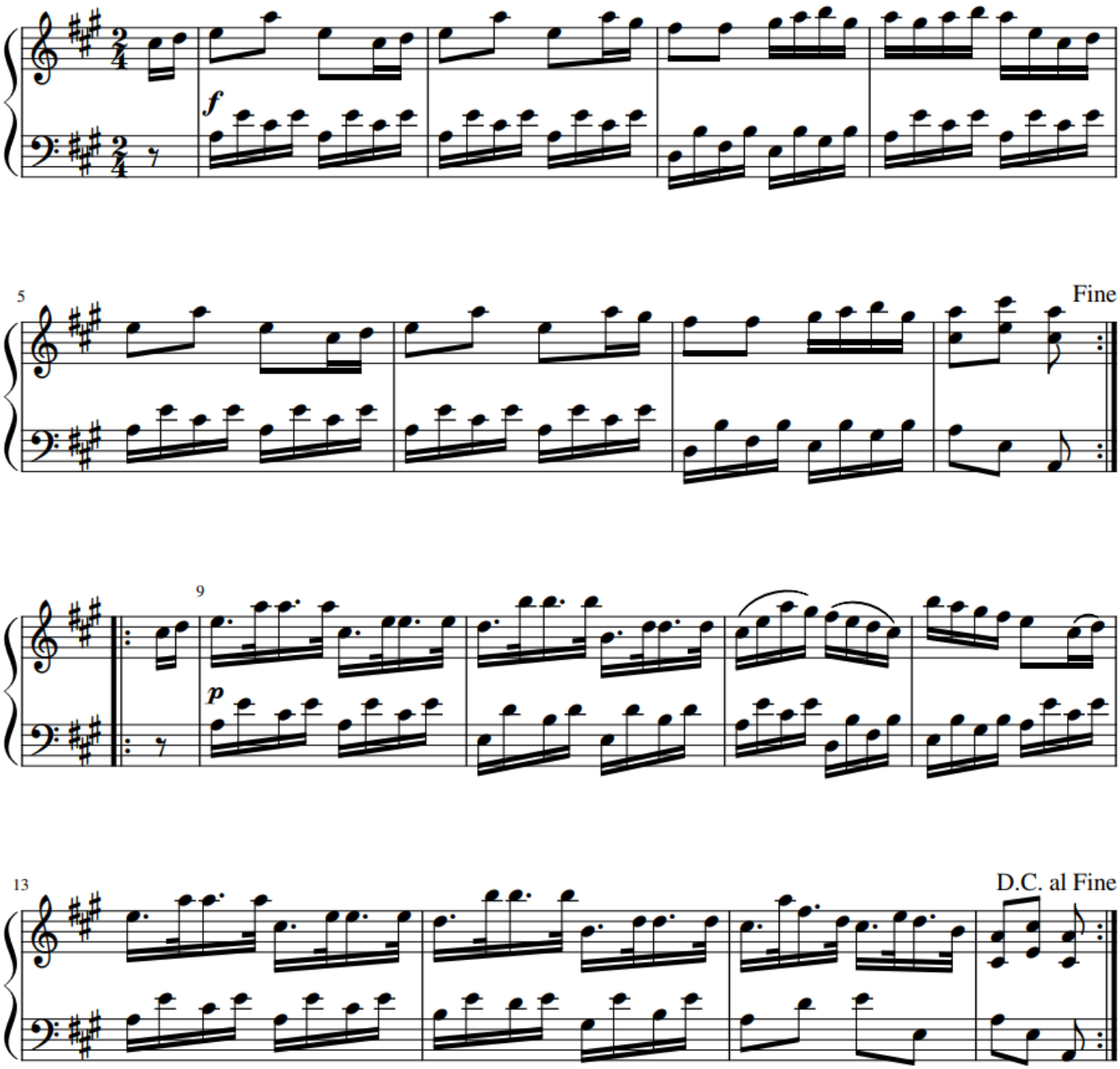


B. Francis Johnson, "Ford," No. 7 from *A New Collection of Cotillions*, mm. 18–26.
   a. https://youtu.be/p4xipbOihI0?t=541



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

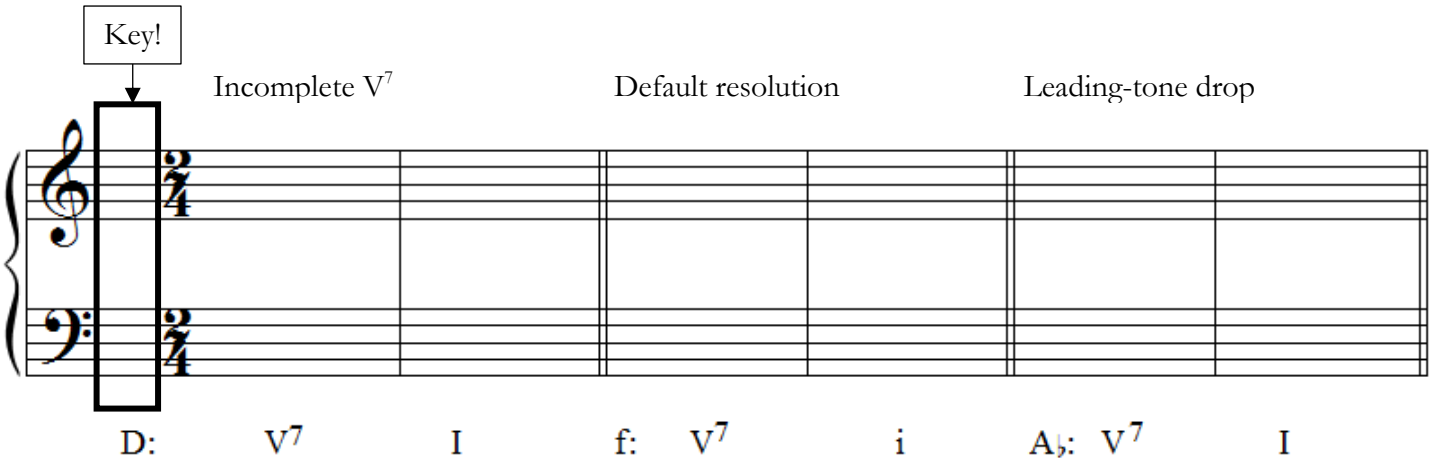
a. https://youtu.be/p4xipbOihI0?t=180

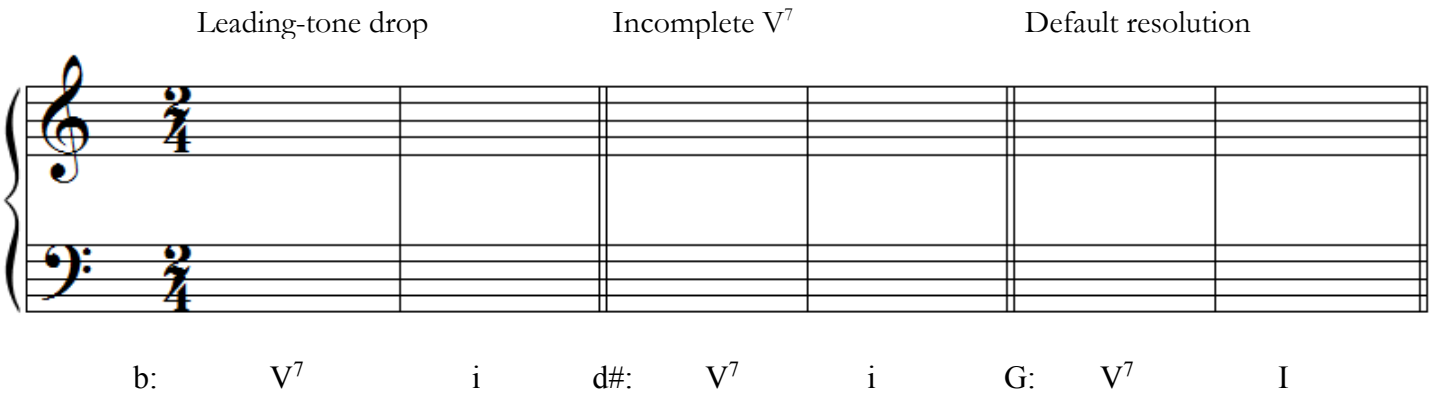


Strengthening Endings with V^7

Part I. Resolving V^7.

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

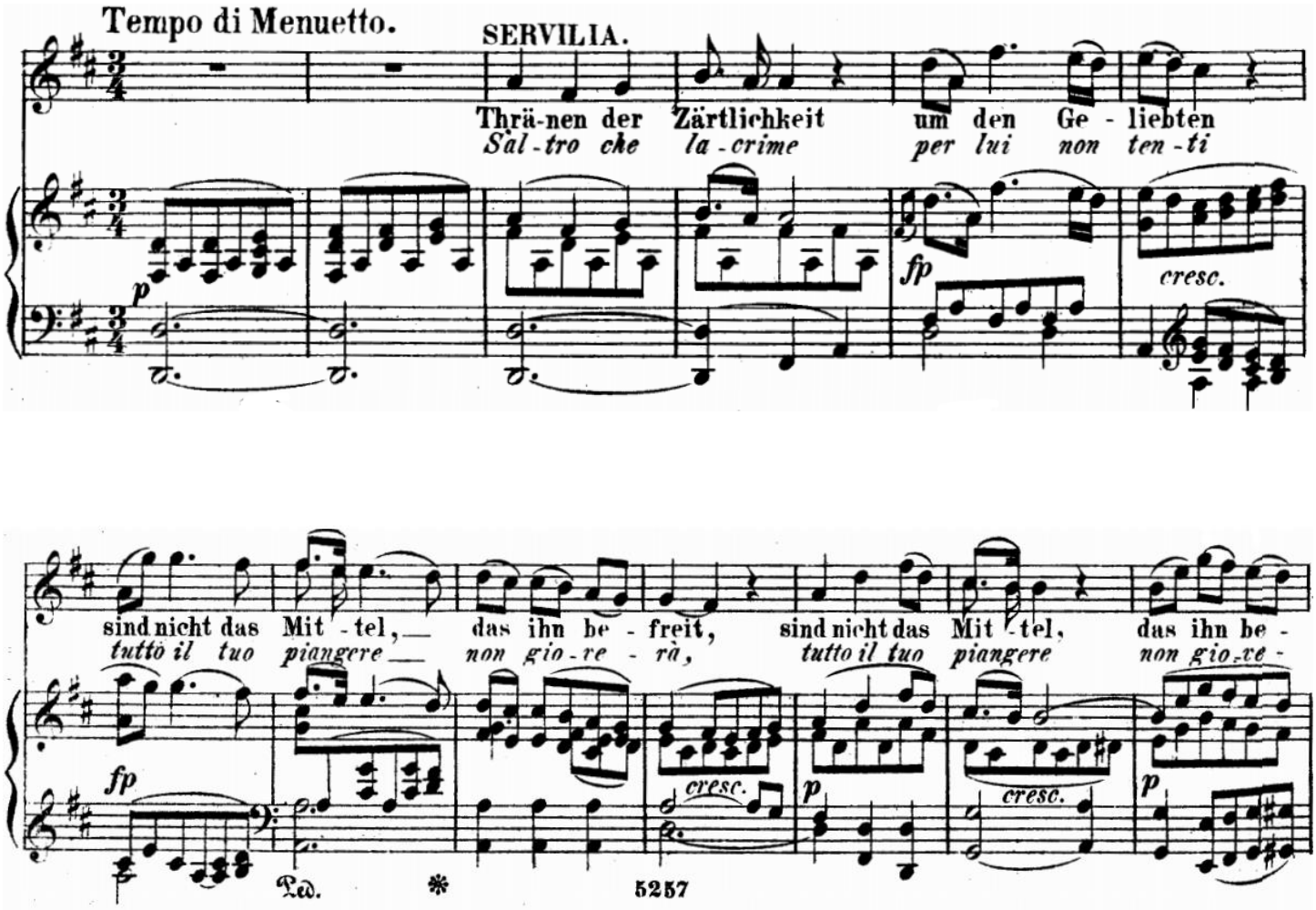




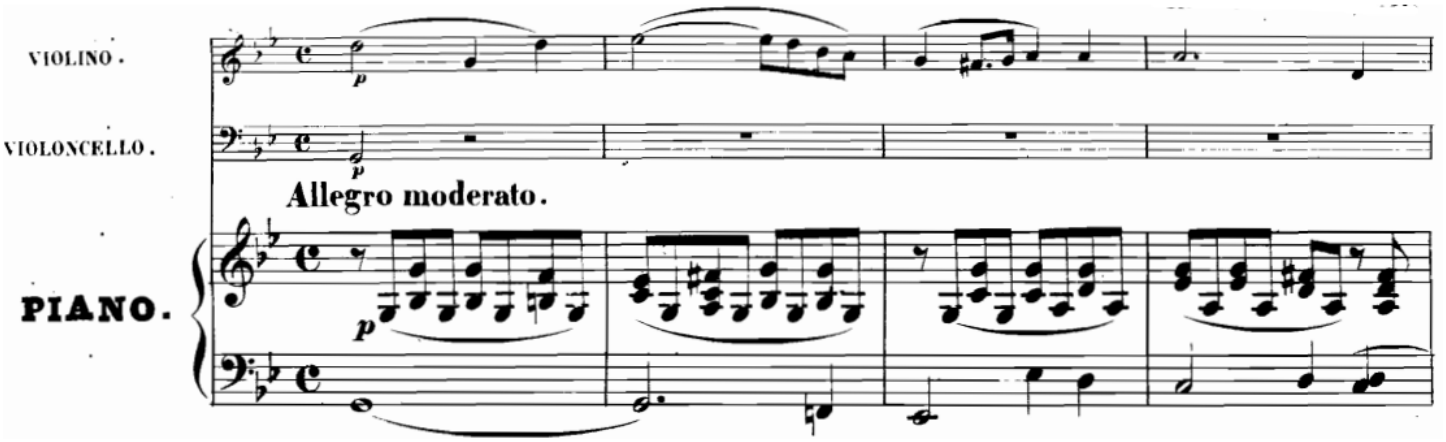
Part III. Analysis.

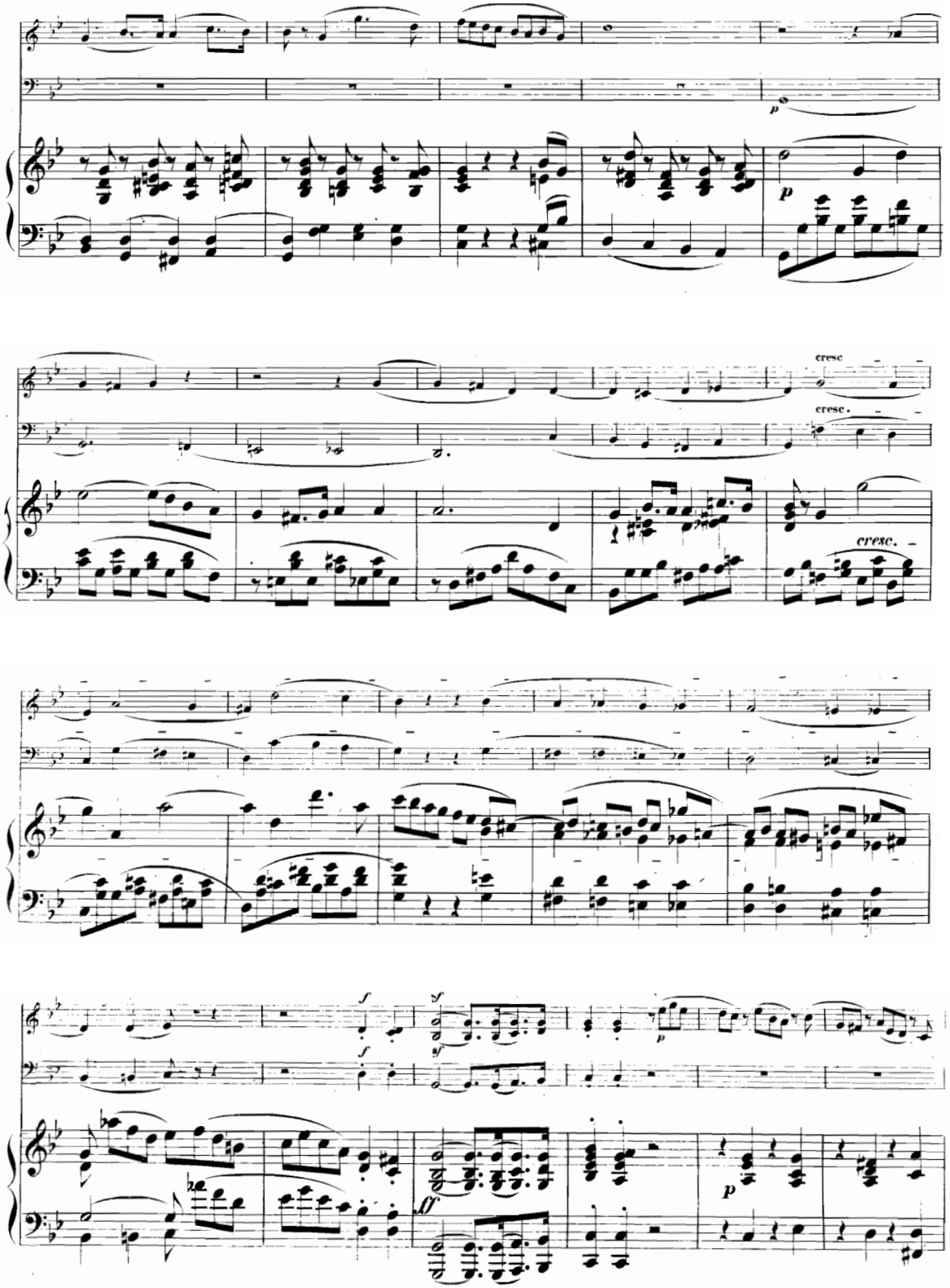
- Two excerpts appear on the following pages. For each:
  - Label the key of the excerpt underneath the key signature at the beginning of the staff
  - Label all cadences in the excerpt.
    - Note: the ends of the excerpts here do not end with cadences; it's important to listen to excerpt and mark where you hear endings occurring
  - Provide a Roman numeral analysis of any cadence point that ends V^7-I in major or V^7-i in minor.

Excerpt 1: Mozart, “S’altro che lacrime” from *La clemenza di Tito*, mm. 3–10
https://open.spotify.com/track/50jbgJ0ARRnmA3Dj5OhPn6?si=c8895b6888fa43df



Excerpt 2: Clara Schumann, Piano Trio Op. 17, I
https://open.spotify.com/track/6cDe5d2S0o5p8CT8JvjZRi?si=c6811ced86594553



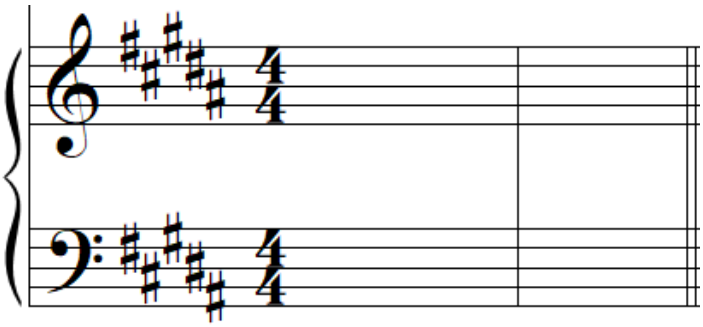

p
p
cresc
cresc.
cresc.
sf
sf
sf
p
ff
p

Strengthening Endings with Strong Pre-Dominants

Part I. Writing from Roman numerals.

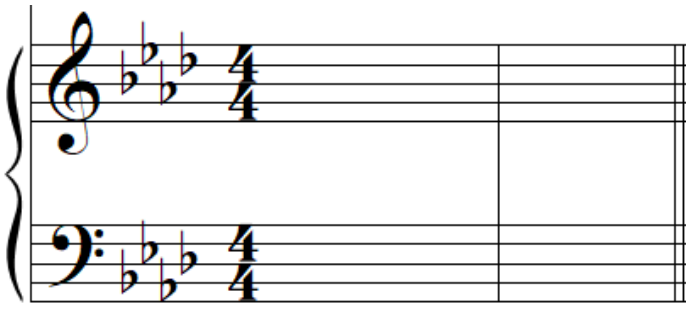
- Given a key and Roman numerals, realize the following progressions in four parts.
- Identify the type of cadence you have written in each excerpt.
- Don't forget to raise the leading tone in minor!

Excerpt 1:



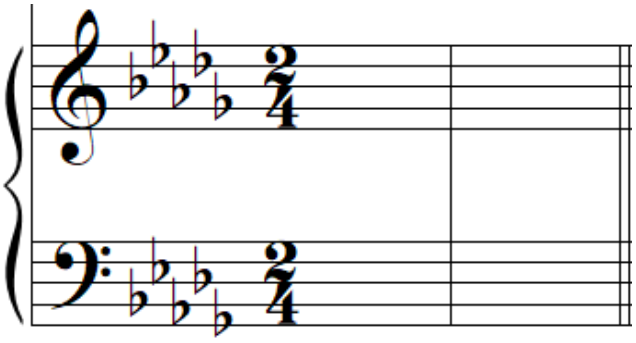
B: ii^6 V I

Excerpt 2:



f: iv V i

Excerpt 3:

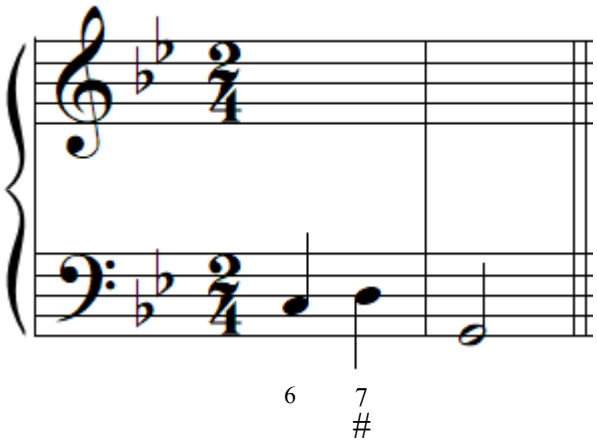


Db: IV V

Part II. Writing from figures.

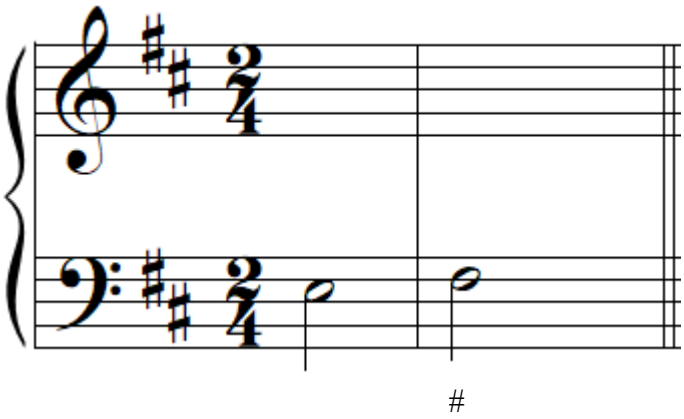
- For each of the following ending patterns, please do the following:
  - Identify the key
  - Analyze the given figures with Roman numerals
  - Realize the progression in four parts
  - Label the type of cadence you wrote appropriately

Excerpt 1:



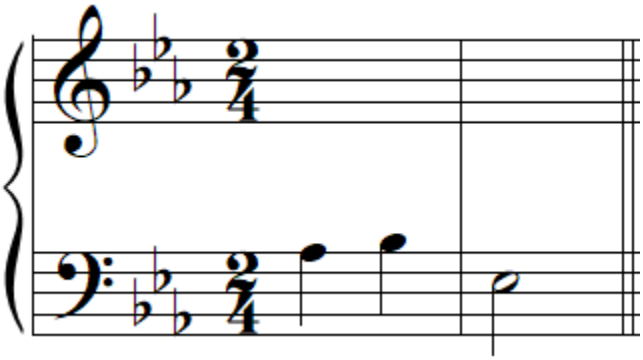
_____:
(key)

Excerpt 2:



_____:
(key)

Excerpt 3:

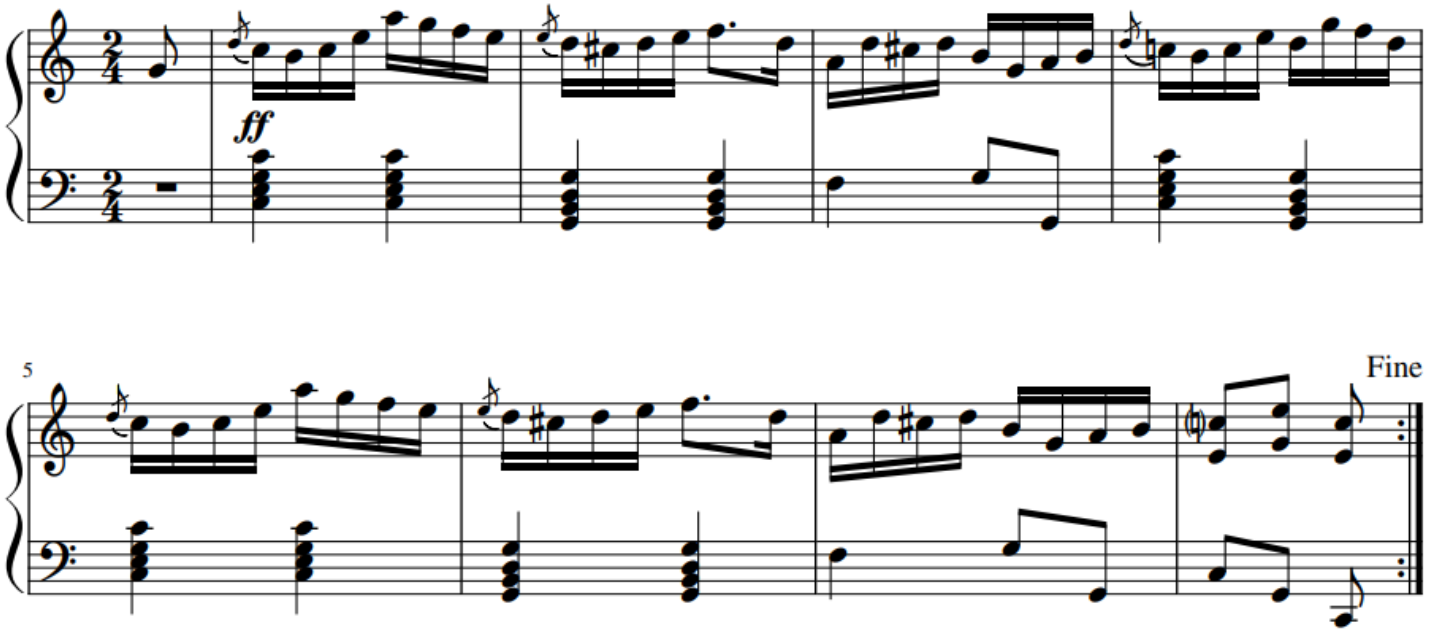


_____:
(key)

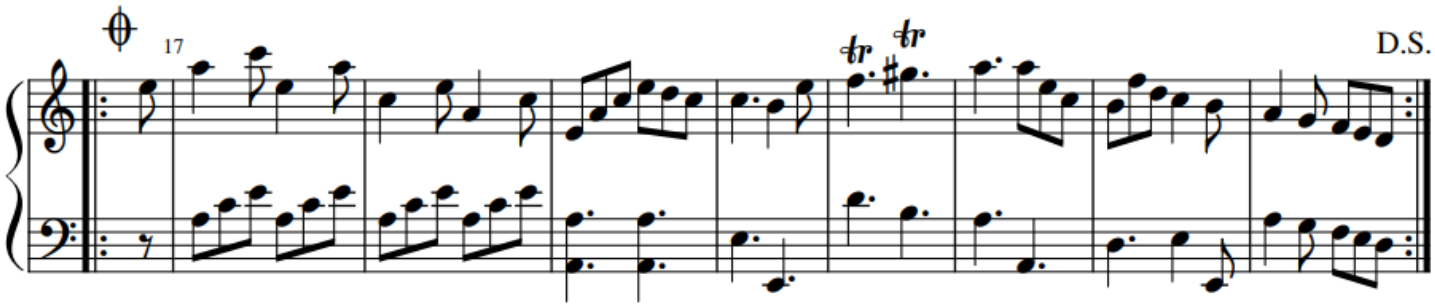
Part III. Analysis.

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

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

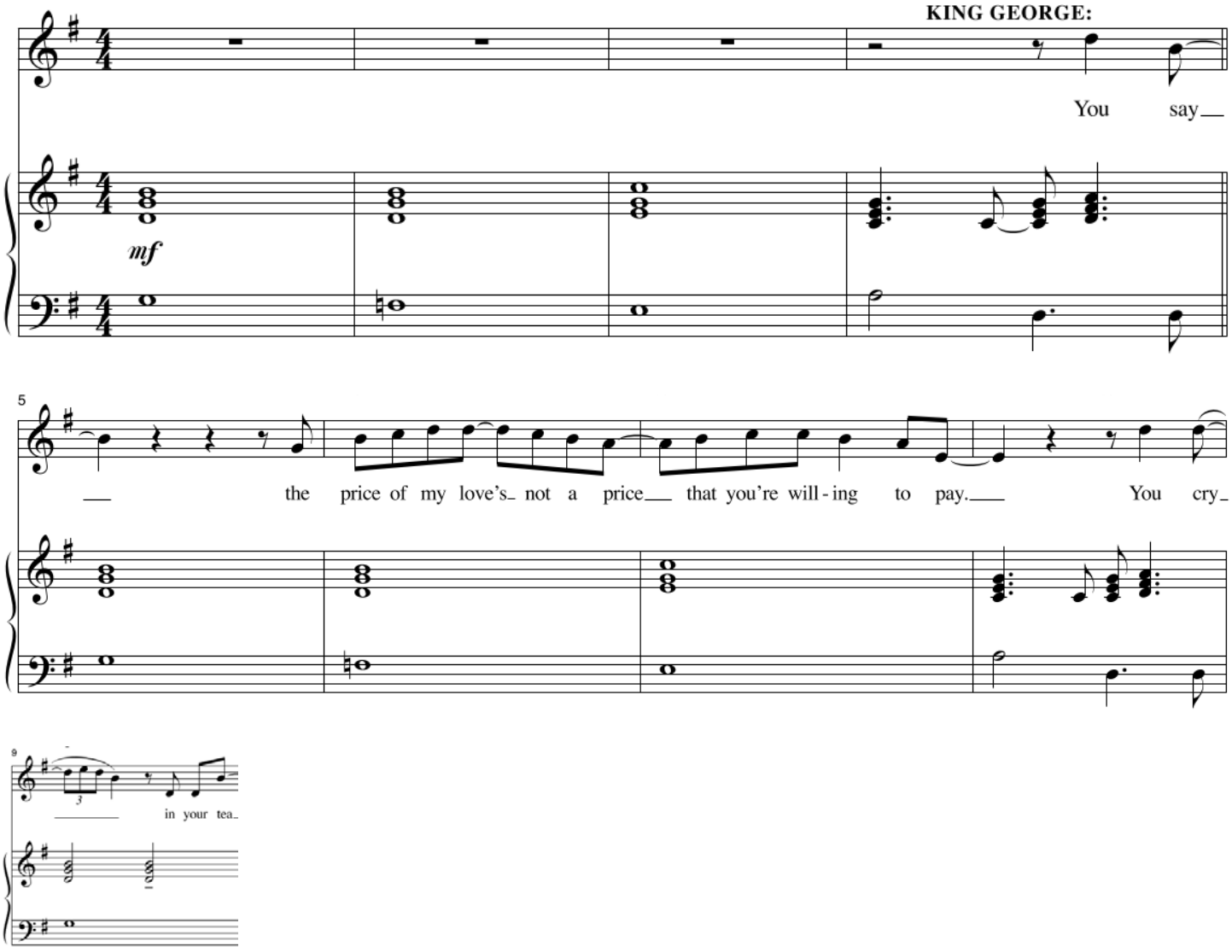


Excerpt 2: Francis Johnson, "William," No. 5 from *A Collection of New Cotillions*, mm. 17–24
https://youtu.be/p4xipbOihI0?t=368



Excerpt 3: Miranda, "You'll Be Back" from *Hamilton*

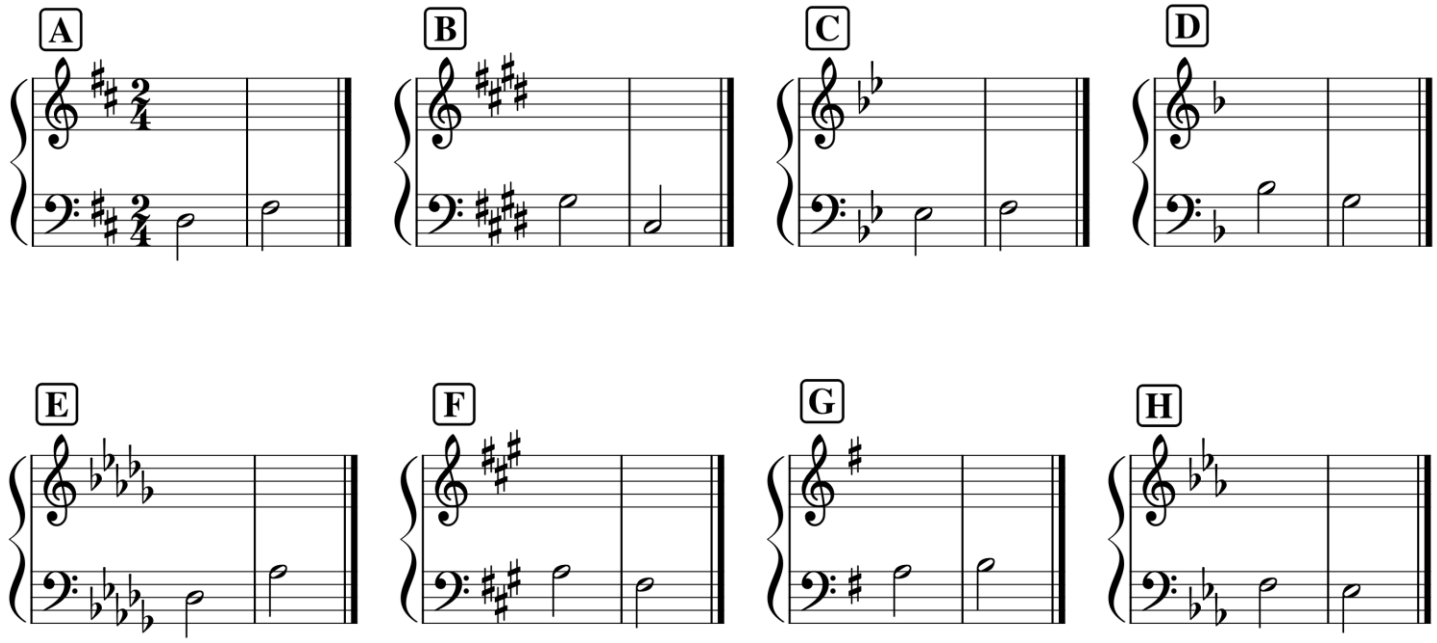
- Note: this excerpt is more advanced
- Listen to this excerpt several times:
  https://open.spotify.com/track/6OG1S805gIrH5nAQbEOPY3?si=398be69f734f48f7
- In a written response or a recorded video response, please answer the following:
  - You'll surely notice a repeated accompanimental pattern in this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



Embellishing Tones

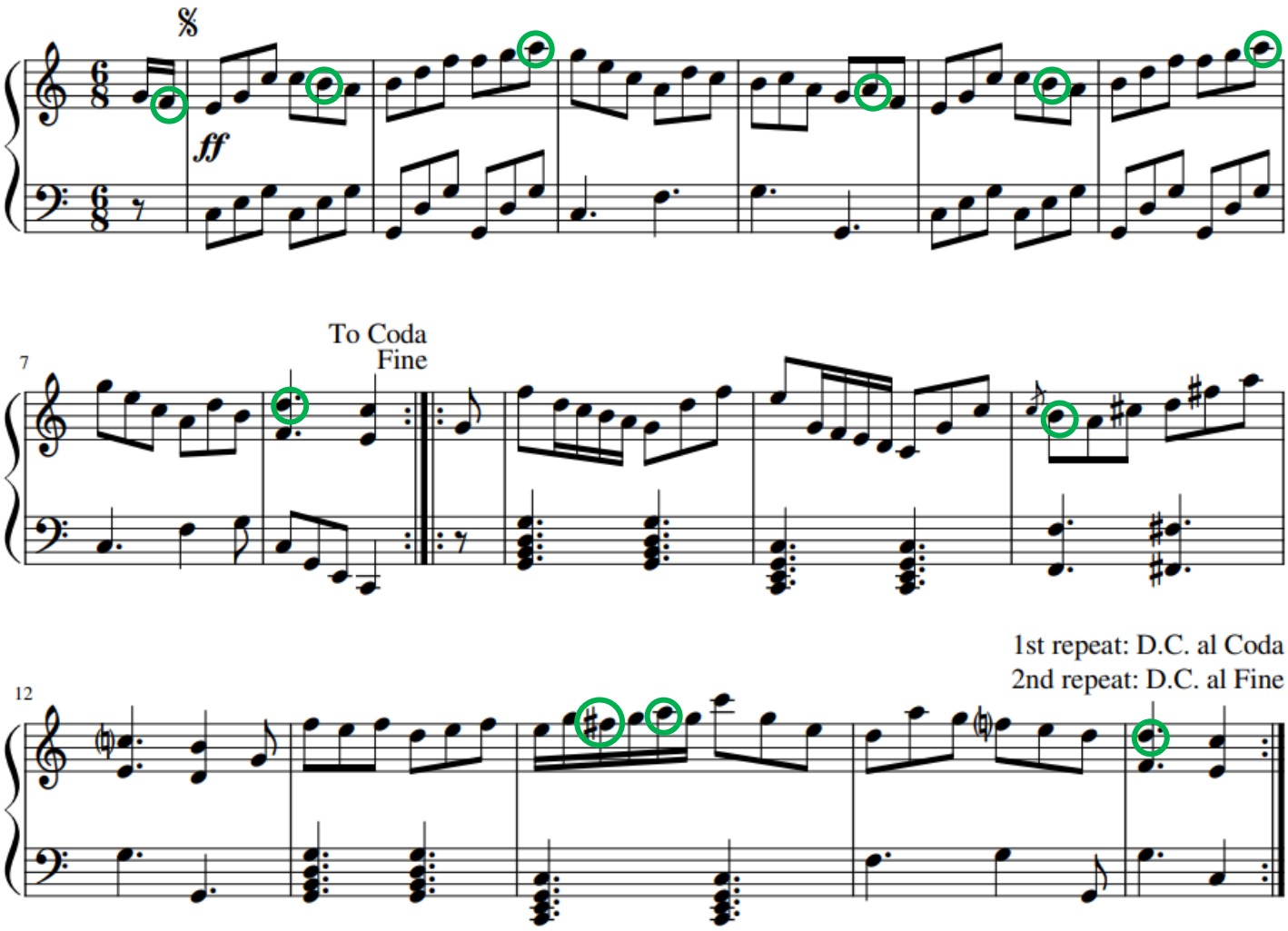
Part I. Writing embellishing tones in a two-voice texture.

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



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

- Several embellishing tones have been circled in the passage below. Label them by type.
- https://youtu.be/p4xipbOihI0?t=312

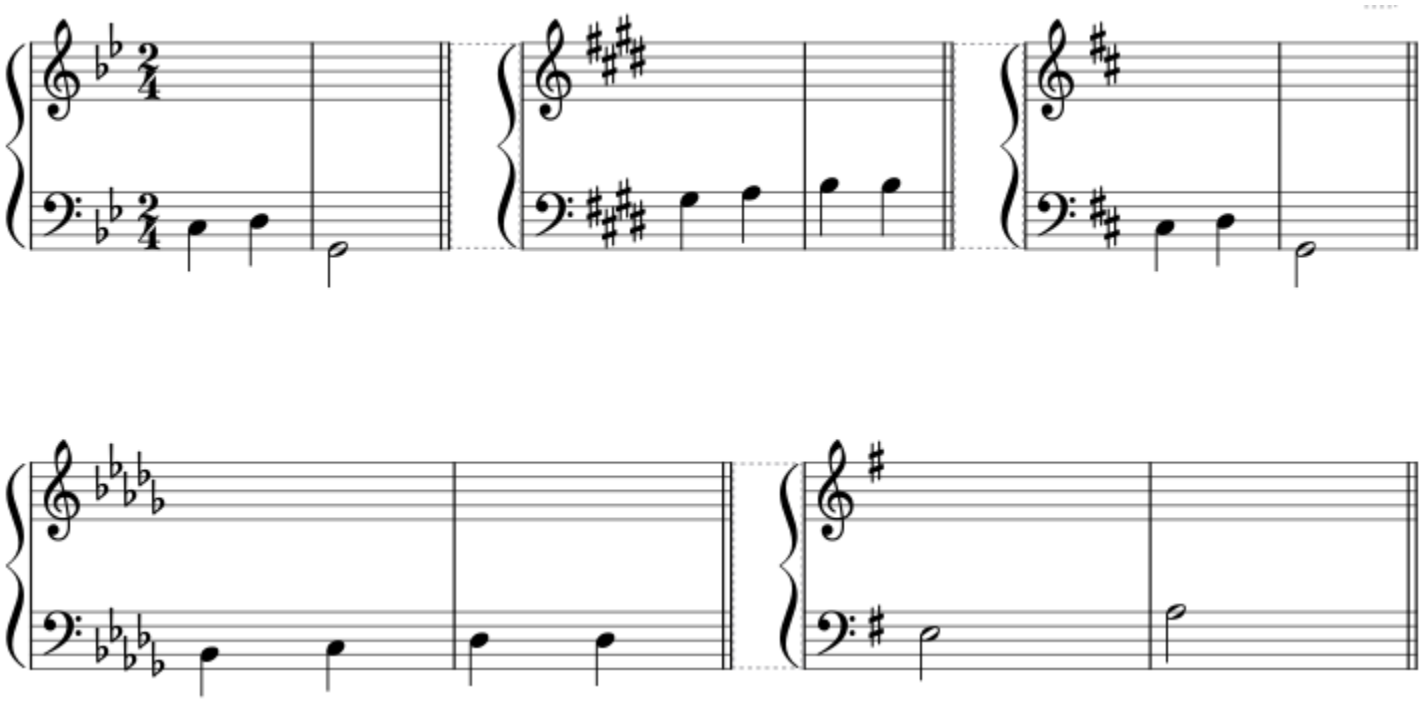


MUS 241: Diatonic & Chromatic Harmony Name:_____

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

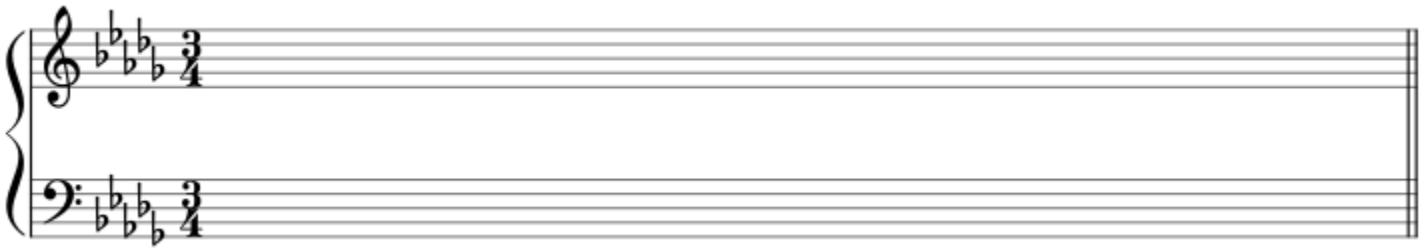
Part I. Writing.

- Several bass lines appear below. For any bass line that represents an ending pattern: (1) label the key, (2) provide a harmonic analysis, and (3) realize your progression in four parts.
- For any bass line that isn't an ending pattern, leave the score blank.
- You must use IV, ii^6, cadential $\frac{6}{4}$, and V^7 at least once below.
- Label the type of cadence you've written appropriately.

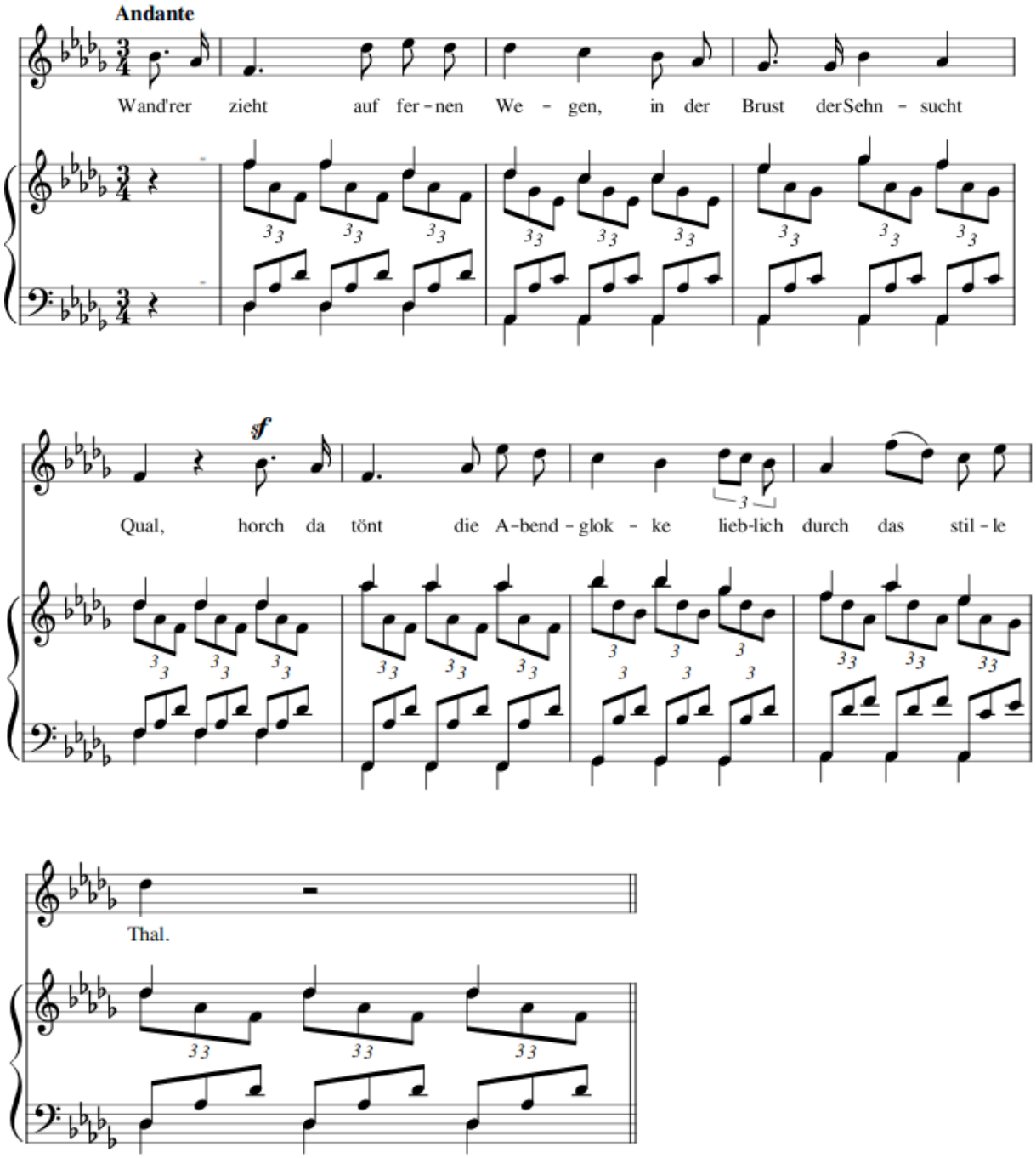


Part II. Analysis: Emilie Mayer, "Abendglocken," No. 1 from 2 *Gesange*, mm. 13–21. (see below for recording)

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



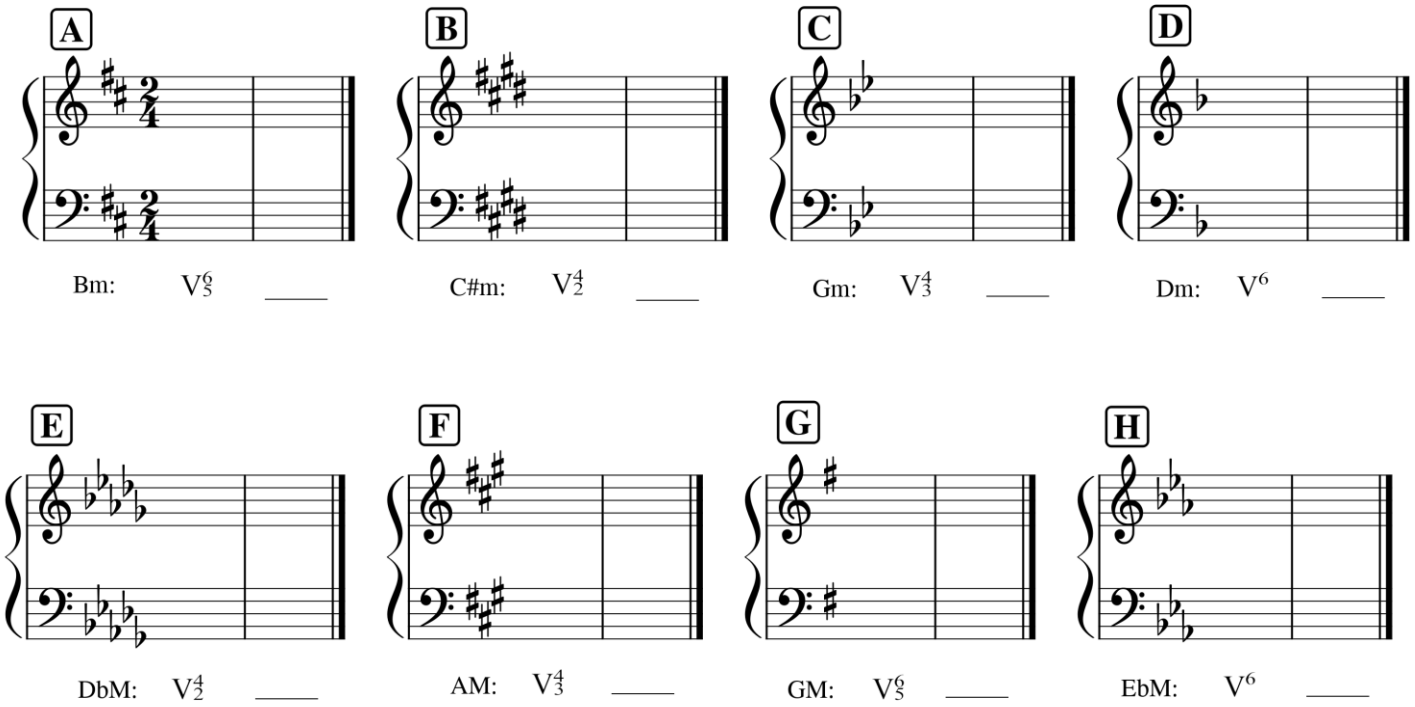
- This work has not been recorded, so we'll have to make due with a midi version. That can be found in the MuseScore file in the same place you found this assignment.



Prolonging Tonic at Phrase Beginnings with V^6 and Inverted V^7

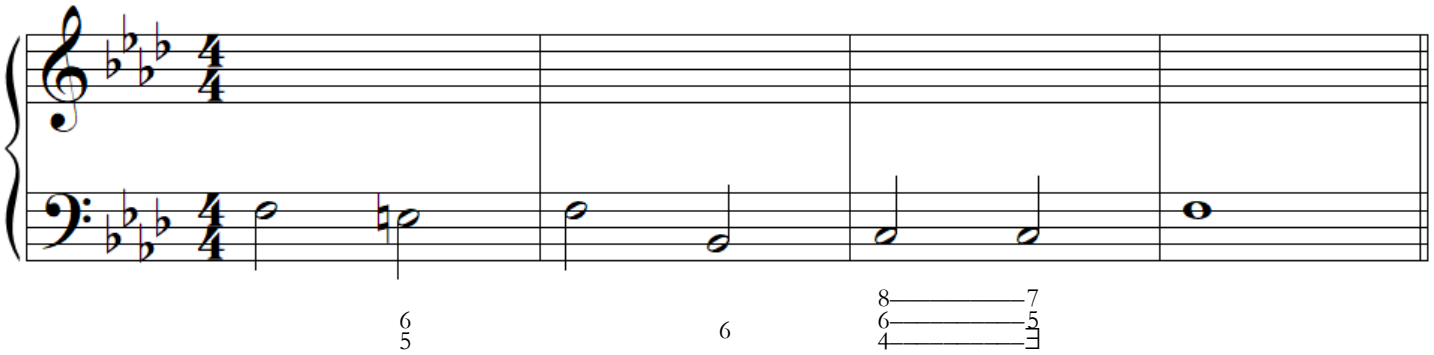
Part I. Short resolutions

- For each excerpt below:
  - Fill in the blank with an appropriate inversion of tonic
  - Realize the progression in four parts



Part II. Figured bass.

- Label the key
- Provide a harmonic analysis of the given figures
- Realize the progression in four-part **keyboard style**, demonstrating typical common-practice voice leading based on the patterns we've been discussing in class.



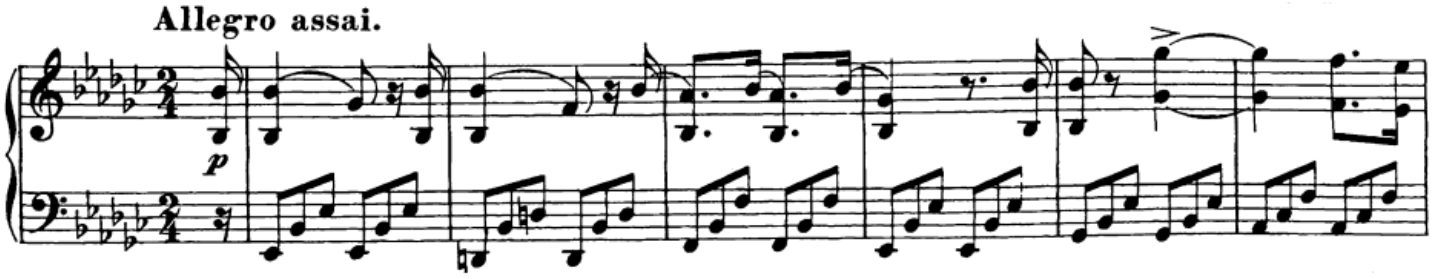
_____:
(key)

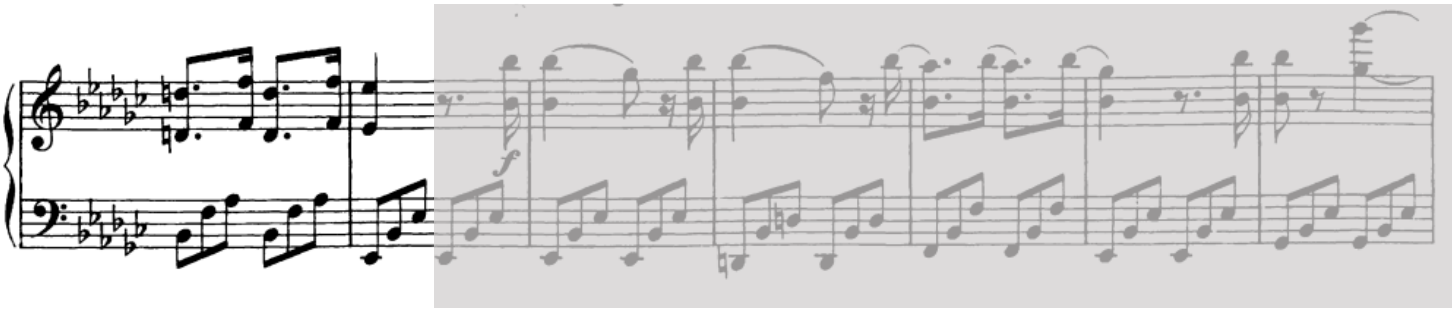
Part III. Guided Analysis: Schubert, *Three Piano Pieces*, d. 946

1. Listen to a recording of the opening of this piece: https://open.spotify.com/track/7xuOO8nByJUQ0NkkouldST?si=af7f360f7c3d48a6
2. Label the key
3. Label any cadences in the excerpt below by type
4. Provide a harmonic analysis of the excerpt below
    a. Measure 3 contains an incomplete chord, but I'm confident you can figure out what note is missing, and identify it appropriately by looking at what chords happen in m. 2 and m. 4 to help you decide which Roman numeral makes sense in m. 3
5. There are two embellishing tones in the melody in this passage. Circle and label them appropriately.
6. At the beginning, a repeated note is introduced and it continues to play a prominent role in the piece, but that role shifts as the piece progresses. How does it shift? Work through the questions below to find out!! A score for the entire work appears in the same place you found this assignment, and you'll need to refer to that score.
    a. Where does the repeated note receive emphasis in the bass? _____
        i. Given how long the note lasts in the bass, what kind of embellishing tone has it become?

    b. There's a key change at the top of page 3. What is the new key?_____
    c. If you enharmonically respell the repeated note from the opening, what scale degree does it become in the new key? _____
        i. Look at the last measure on page 2 (just before the key change). In what voice does the repeated note appear? _____
        ii. What is the root and quality of the chord in which it appears (i.e. the chord in the last measure on page 2)? _____
        iii. What is the purpose of this chord (hint: it will become clearer to you if you enharmonically respell the whole chord and think about what the upcoming key change!)

    d. With what note does the second movement begin (page 6)? _____(!)





Drei Klavierstücke

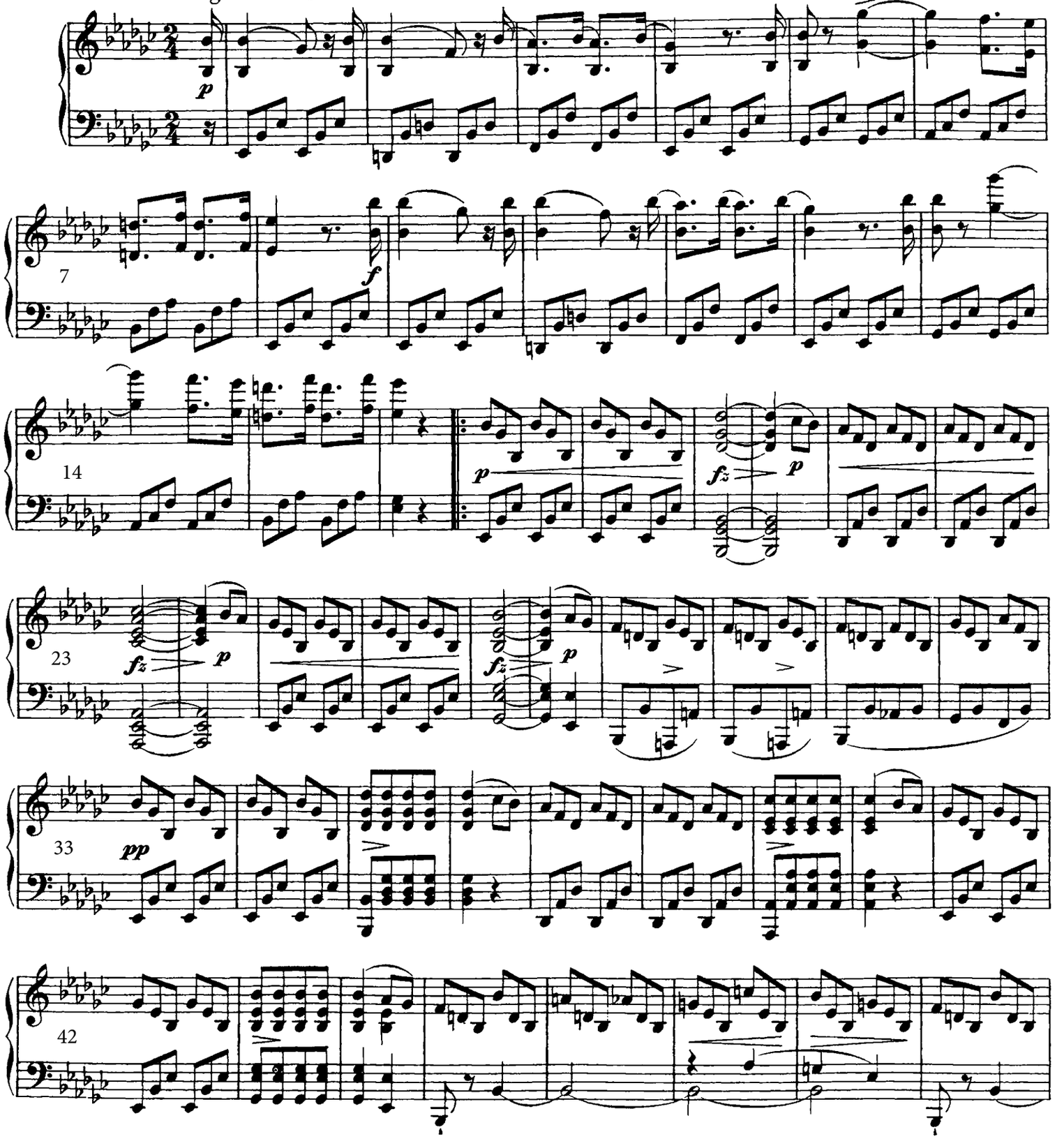
Schubert's Werke. von Serie 11. № 13.

FRANZ SCHUBERT.

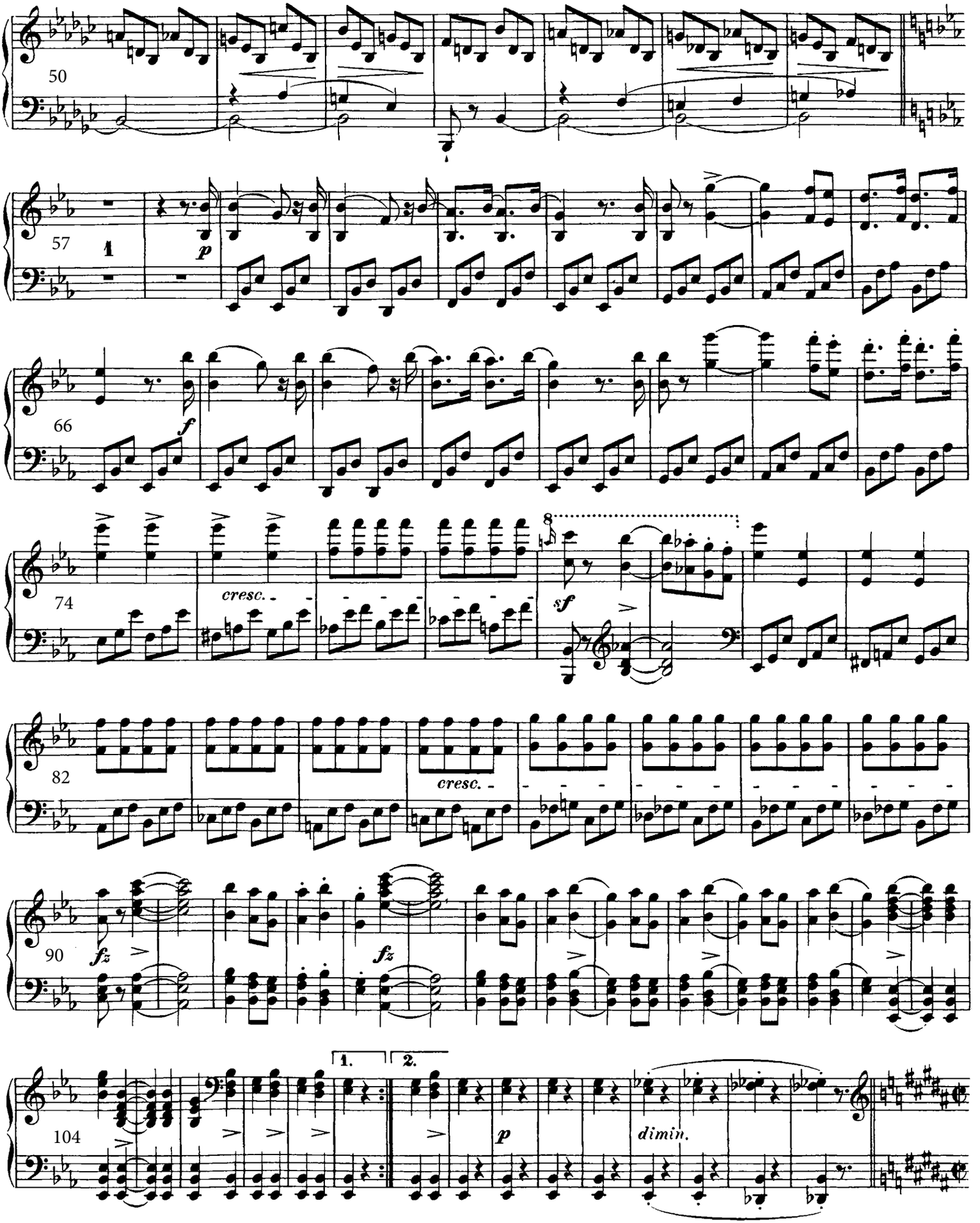
I.

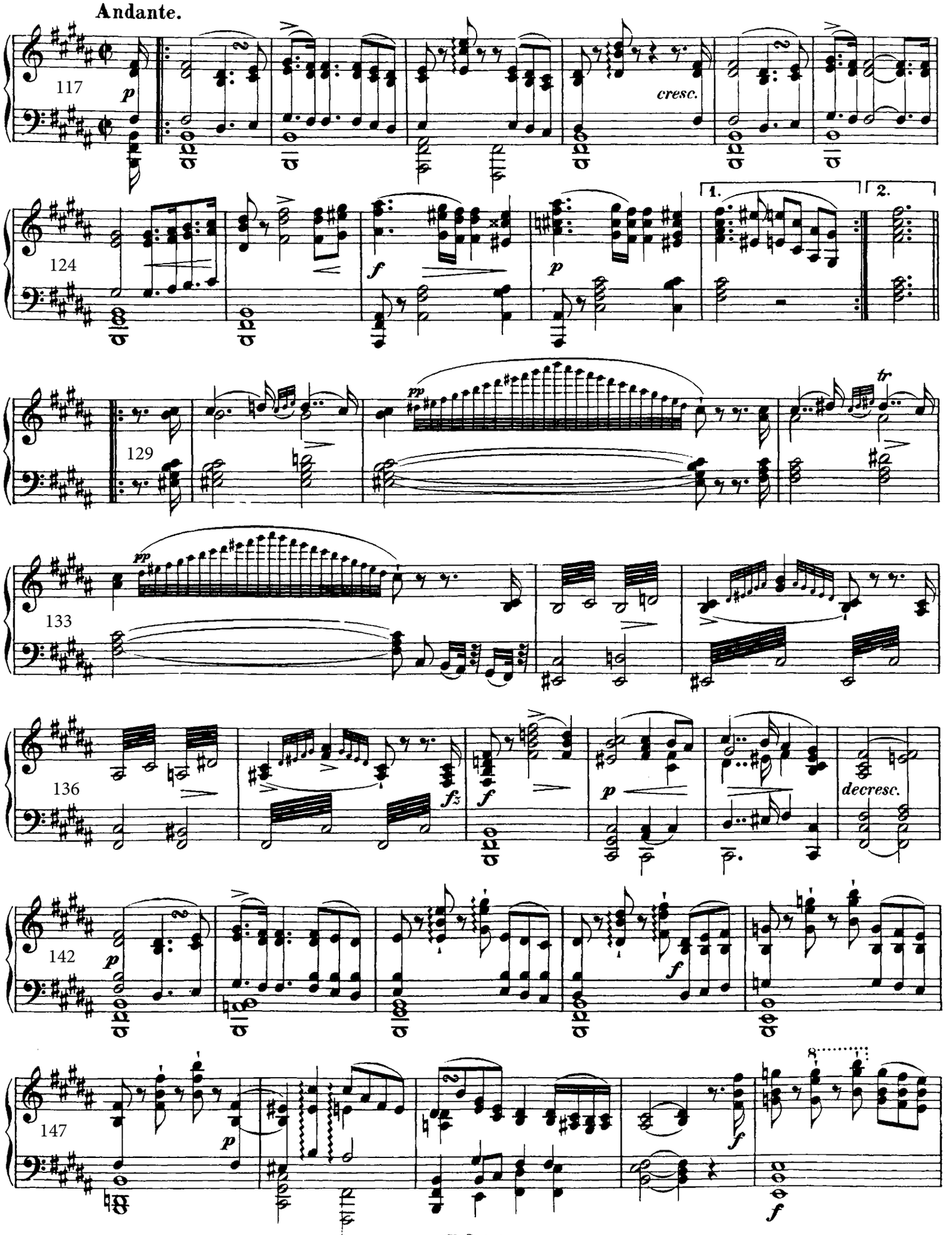
(Mai 1828.)

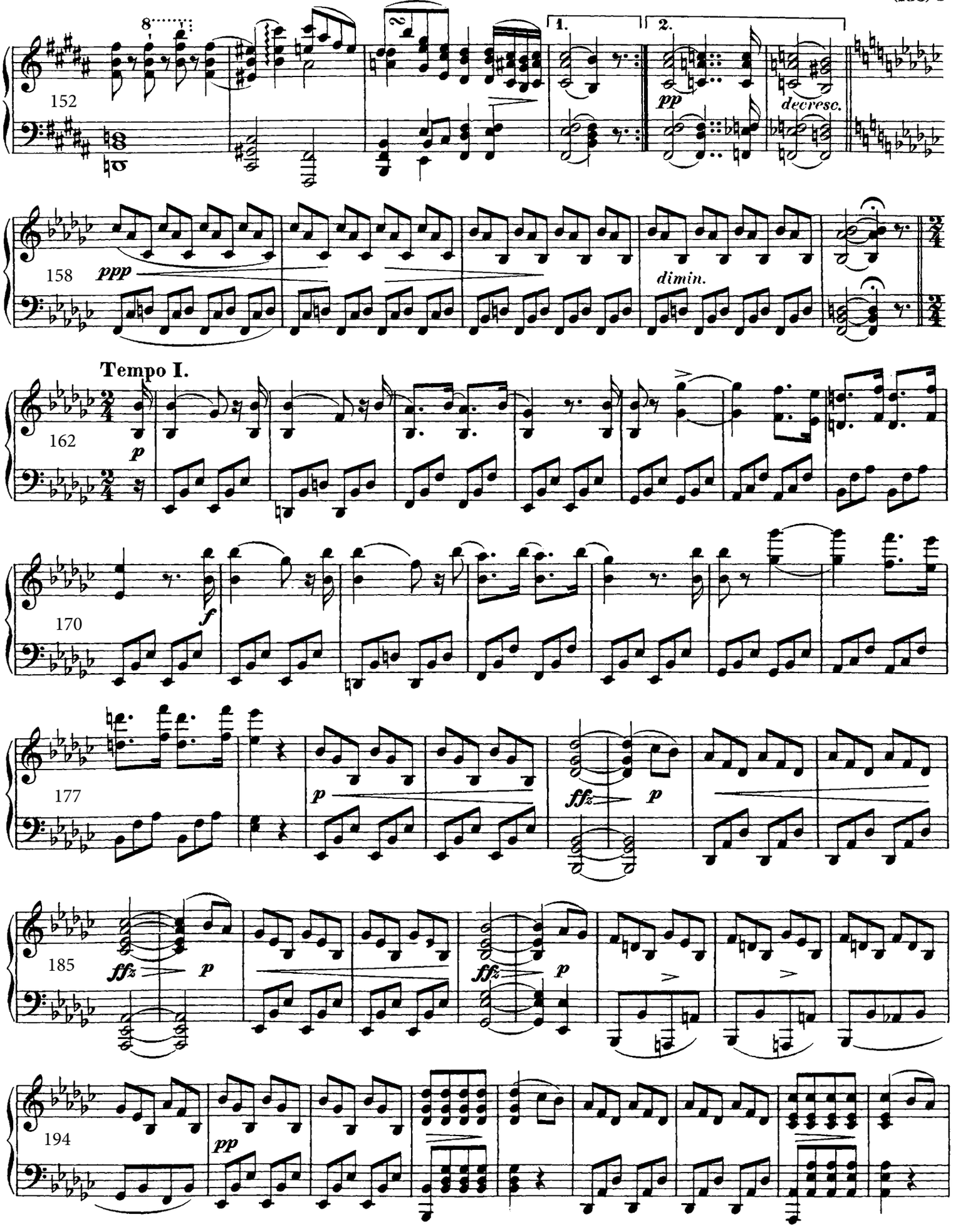
Allegro assai.

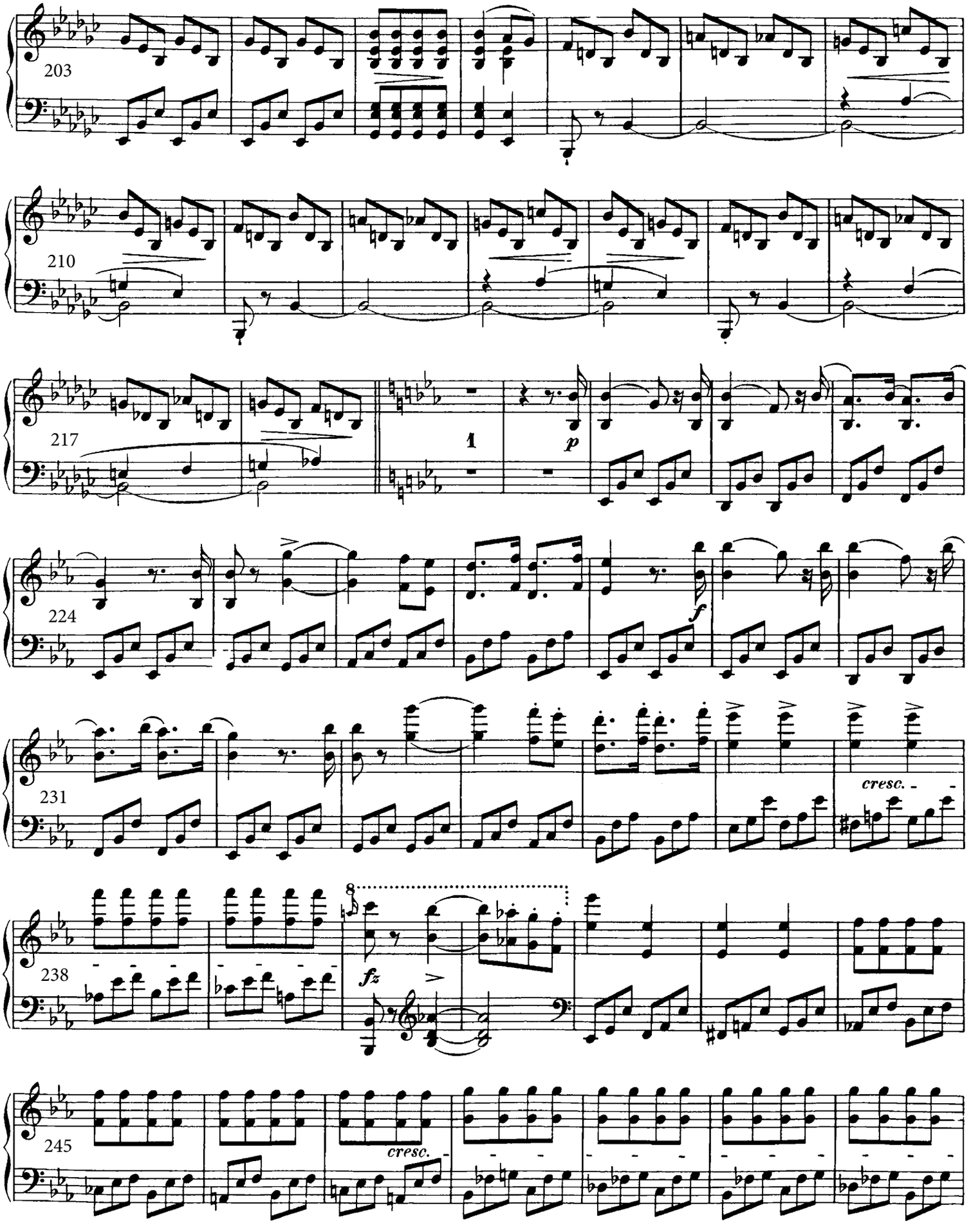


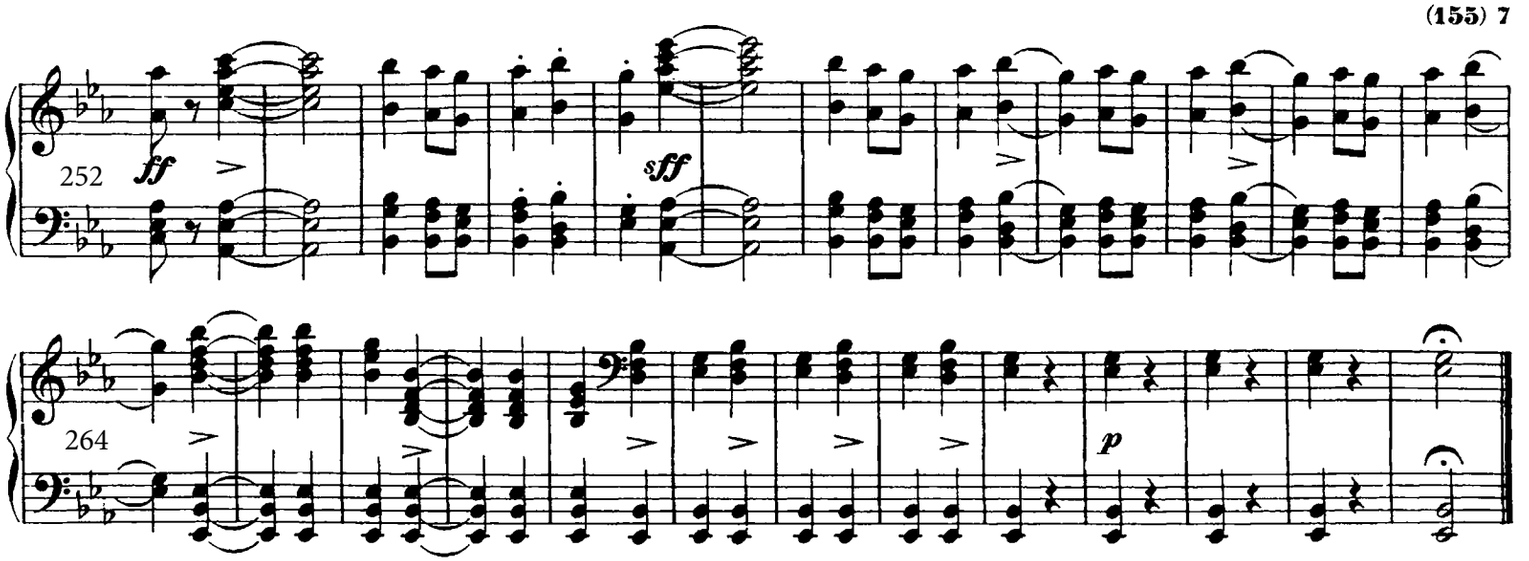
Stich und Druck von Breitkopf & Härtel, Leipzig.


50
57
1
p
66
f
74
cresc.
sf
8
82
cresc.
90
fz
fz
104
1.
2.
p
dimin.

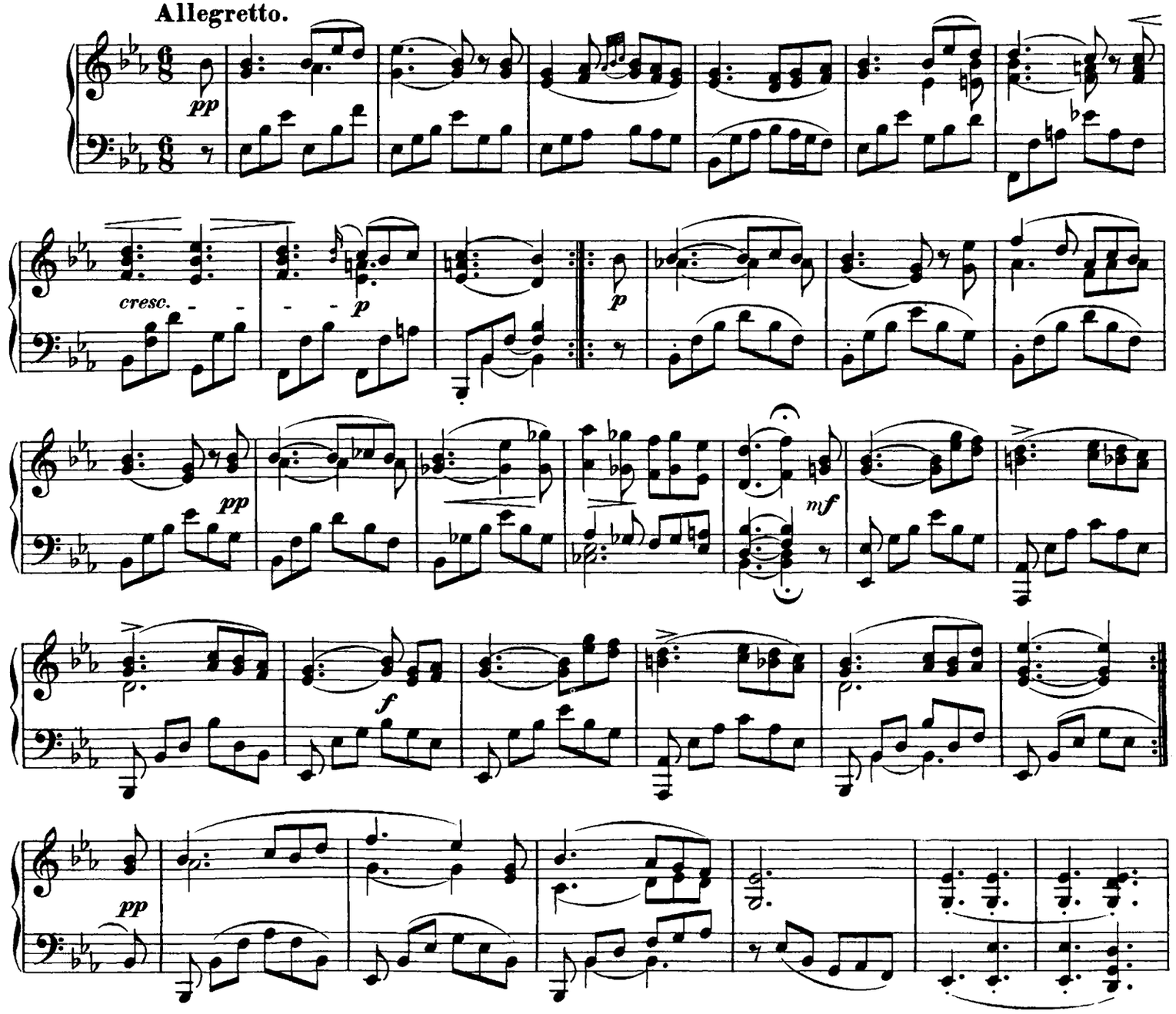

Andante.
117
p
cresc.
124
1.
2.
f
p
129
pp
tr
133
pp
136
fz
f
p
decresc.
142
p
f
147
p
f
f


152
1.
2.
pp
decresc.
158
ppp
dimin.
Tempo I.
162
p
170
f
177
p
ffz
p
185
ffz
p
ffz
p
194
pp


203
210
217
1
p
224
f
231
cresc.
238
8
fz
245
cresc.



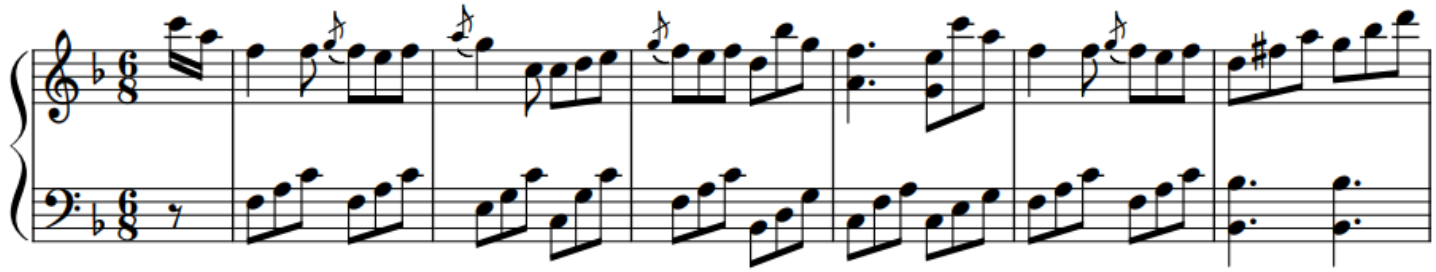
II.

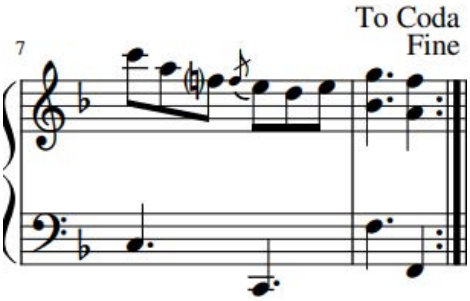


Performing harmonic analysis using the phrase model

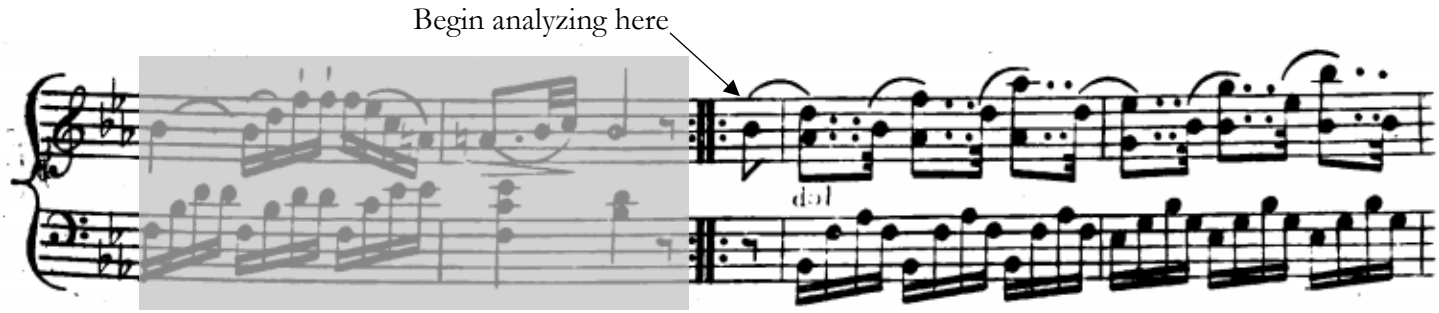
- For each excerpt below:
  - Label the key
  - Label all cadences
  - Provide a harmonic analysis of the entire excerpt
  - Circle and label embellishing tones in the melody line
  - Identify how the phrase model operates in each excerpt using the labels Tb-PD-D-Te as discussed in the chapter

Excerpt 1: Francis Johnson, "Francis," No. 9 from *A New Collection of Cotillions*, mm. 1-8
https://youtu.be/p4xipbOihI0?t=671

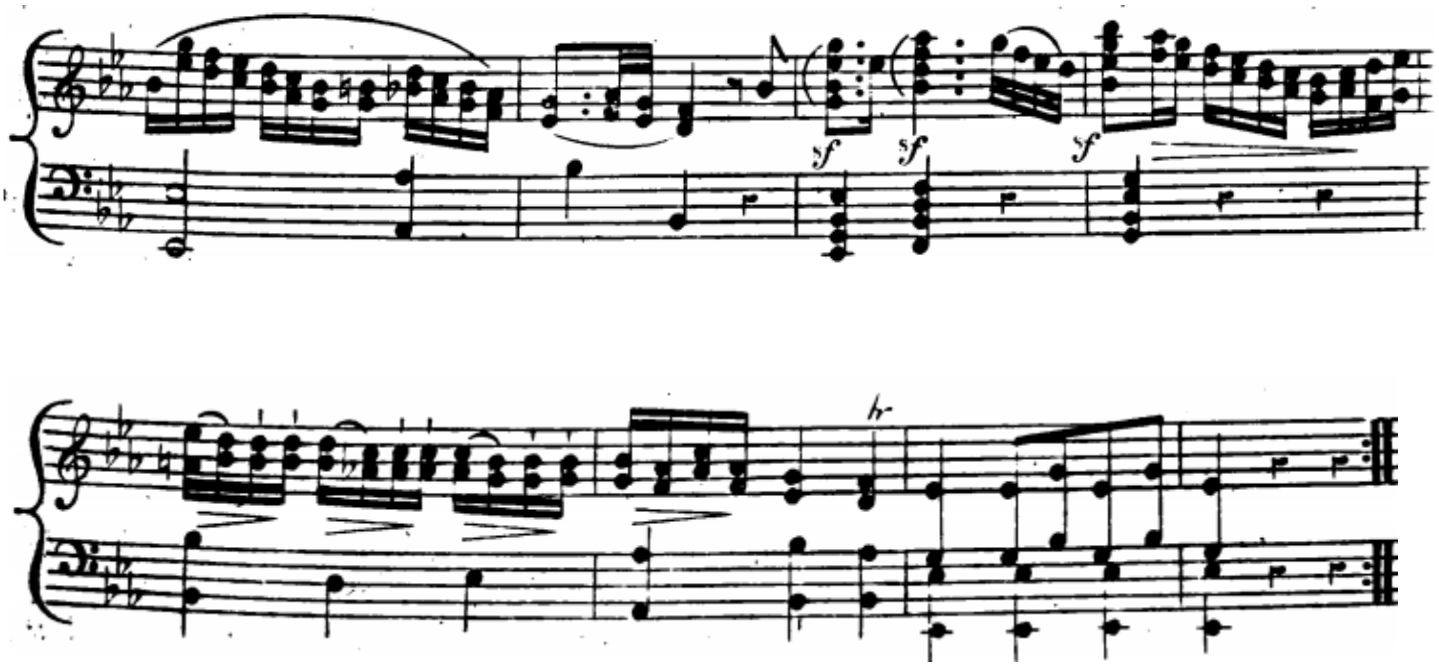




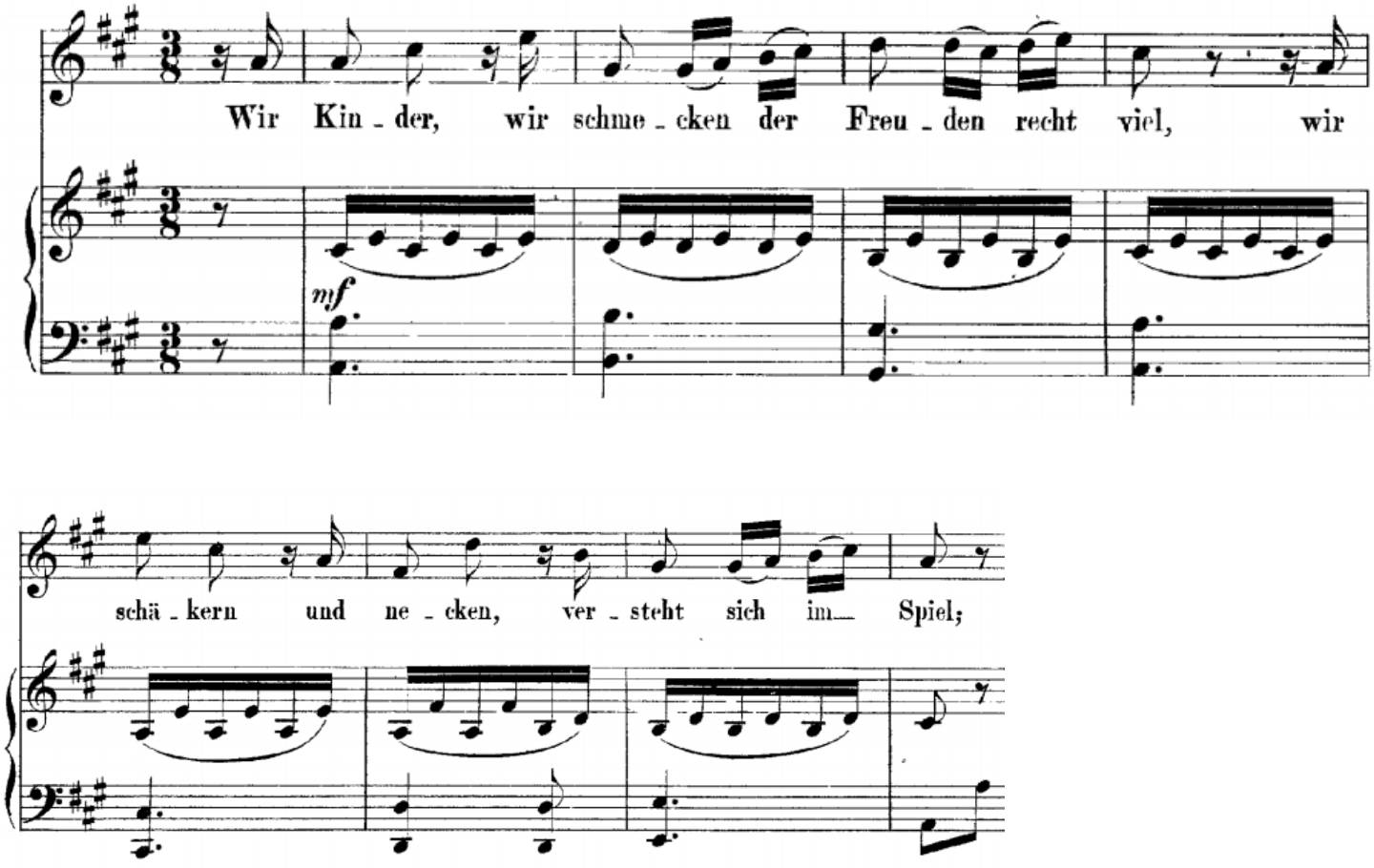
Excerpt 2: Maria Hester Park, *A Waltz*, mm. 9–17
https://open.spotify.com/track/2cDHzxtjU9wqDcJbIqOibN?si=2989fa69f403435c (begins @ 1:12)



(continues on next page)



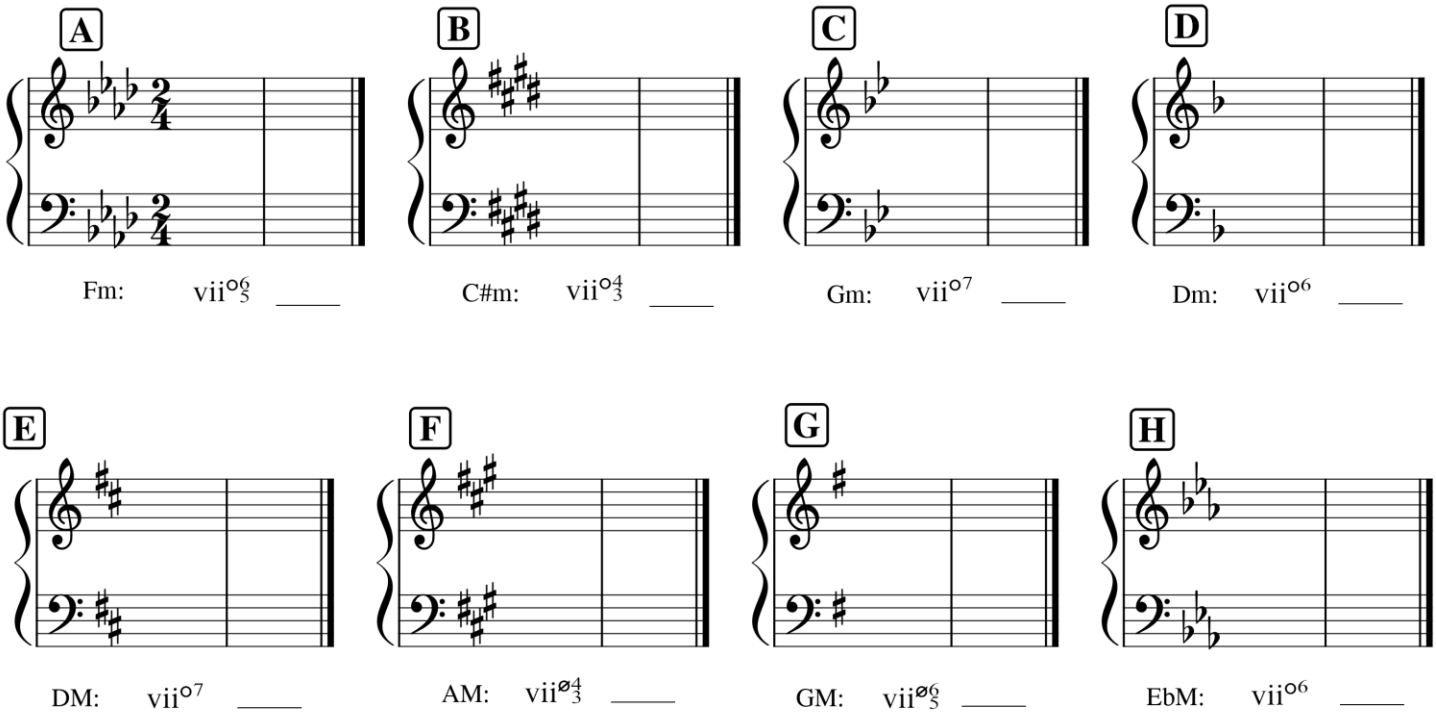
Excerpt 3: Wolfgang Amadeus Mozart, *Das Kinderspiel*, K. 598, mm. 1–8
https://open.spotify.com/track/0dFkWS1SP4Rcdf8FQVp1xk?si=f1ef1341cb98493f



Prolongation at Phrase Beginnings Using the Leading-Tone Chord

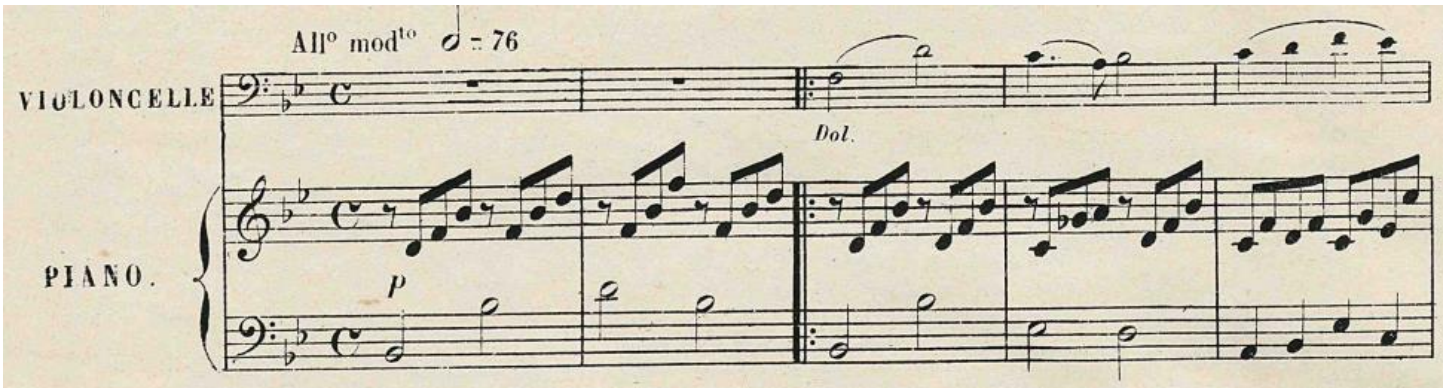
Part I. Short resolutions

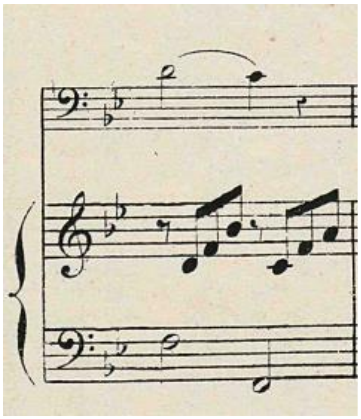
- For each excerpt below:
  - Fill in the blank with an appropriate inversion of tonic
  - Realize the progression in four parts



Part II. Analysis: Farrenc, Cello Sonata Op. 46, I

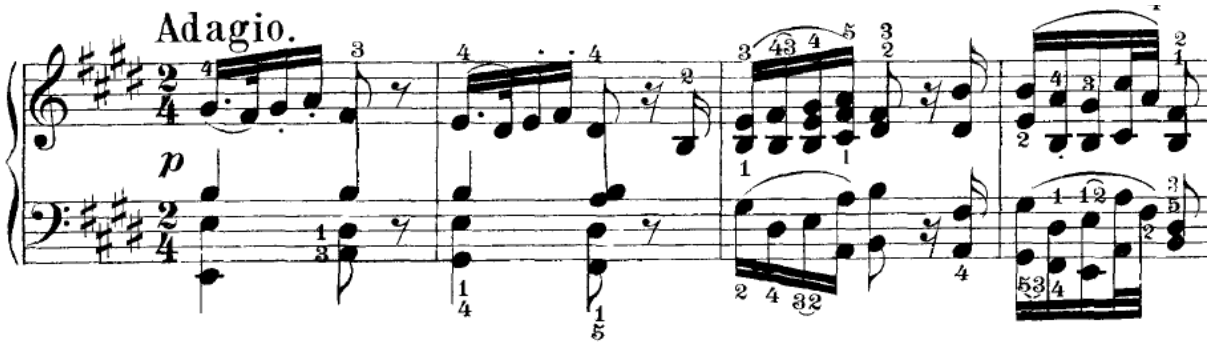
- Listen to the excerpt several times: https://open.spotify.com/track/5SzVEIZZNbYW97G7UFM4UN?si=8833971423e04ba0
- Label the **key**
- Label any **cadences** in the excerpt
- Provide a **harmonic analysis** (i.e. Roman numerals)
- Identify how the phrase model operates using the labels Tb-PD-D-Te





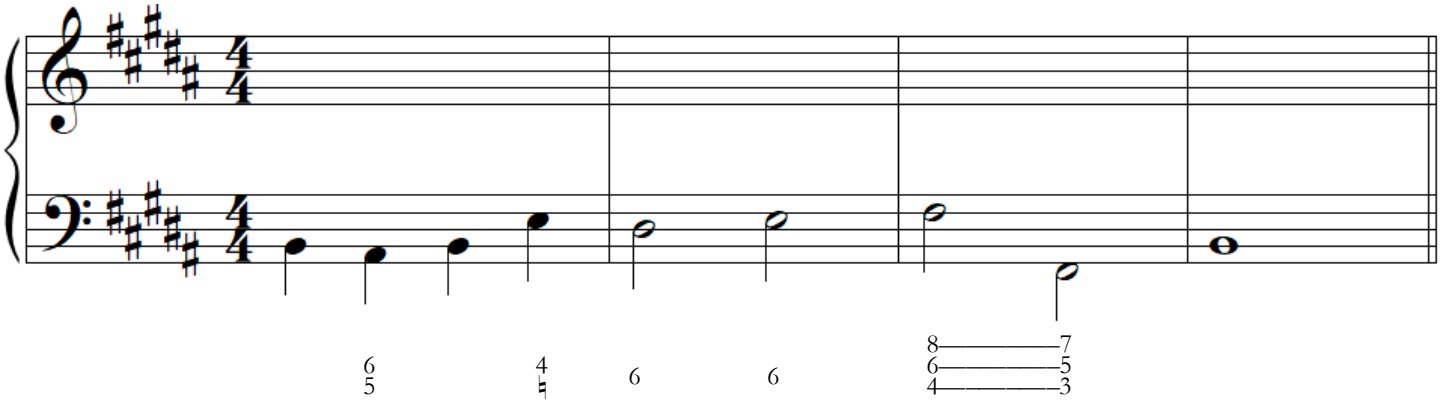
Part III. Analysis: Beethoven, Piano Sonata Op. 2, No. 3, II

- Listen to the excerpt several times:
  https://open.spotify.com/track/3PT3O4HhQ29yRcQ8vkbIpw?si=afef71aa4bb444b8
- Label the **key**
- Label any **cadences** in the excerpt
- Provide a **harmonic analysis** (i.e. Roman numerals)
- Identify how the phrase model operates using the labels Tb-PD-D-Te



Part IV. Writing from figures.

- Label the **key**
- Provide a **harmonic analysis** of the figures
- Realize the progression in **four parts**
- Label the type of **cadence** you wrote at the end of the excerpt

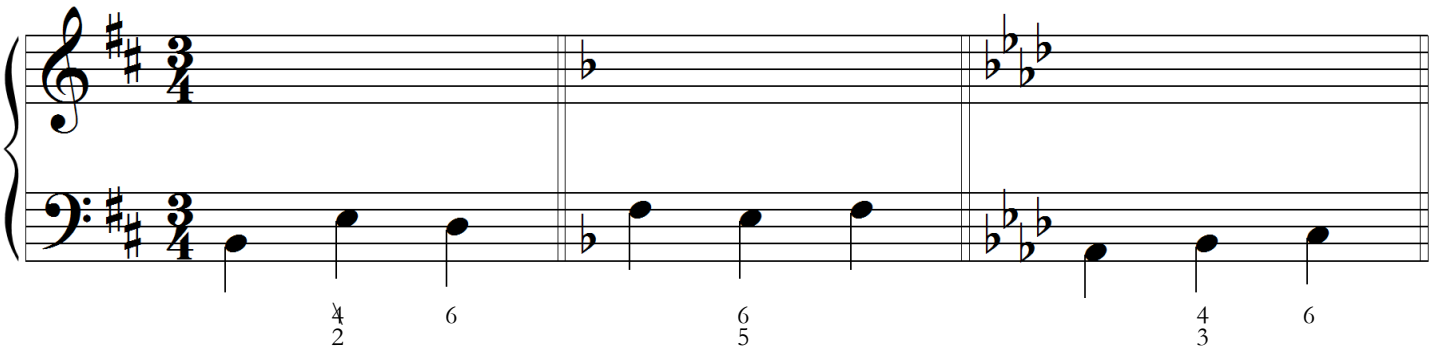


_____:
(key)

$\frac{6}{4}$ Chords as Forms of Prolongation (and Review!)

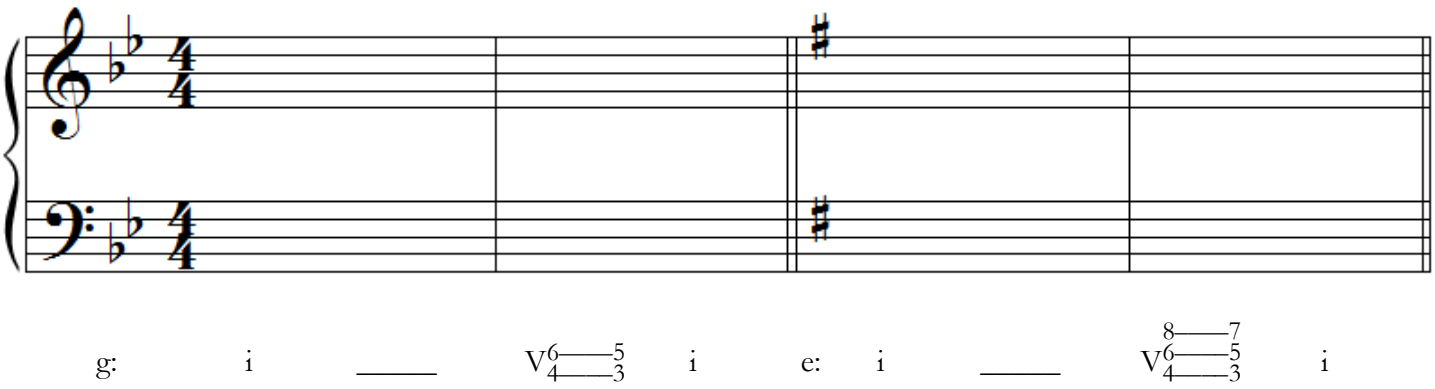
Part I. Review: writing tonic expansions from figures.

- Provide a harmonic analysis of the given figures.
- Realize each progression in four parts.



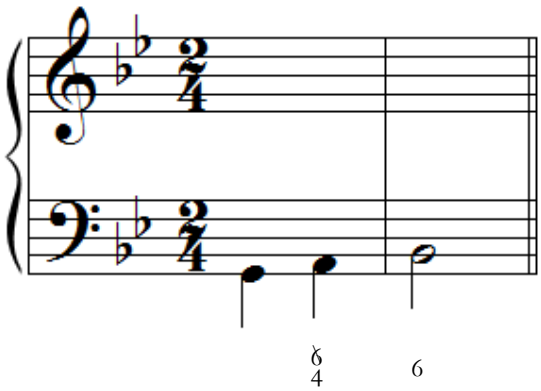
Part II. Review: strong predominants and the cadential $\frac{6}{4}$.

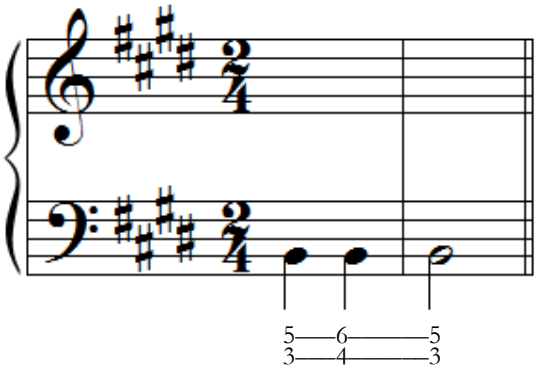
- For each of the two progressions below, add a ***different*** **strong predominant** in the blank, then
- Realize each progression in four parts



Part III. Writing $\frac{6}{4}$ chords from figures.

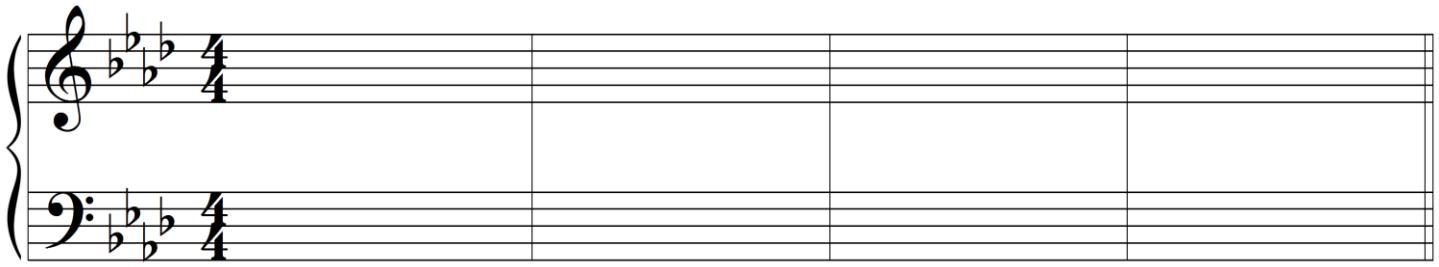
- Provide a harmonic analysis of the figures
- Realize each progression in four parts





Part IV. Putting it all together.

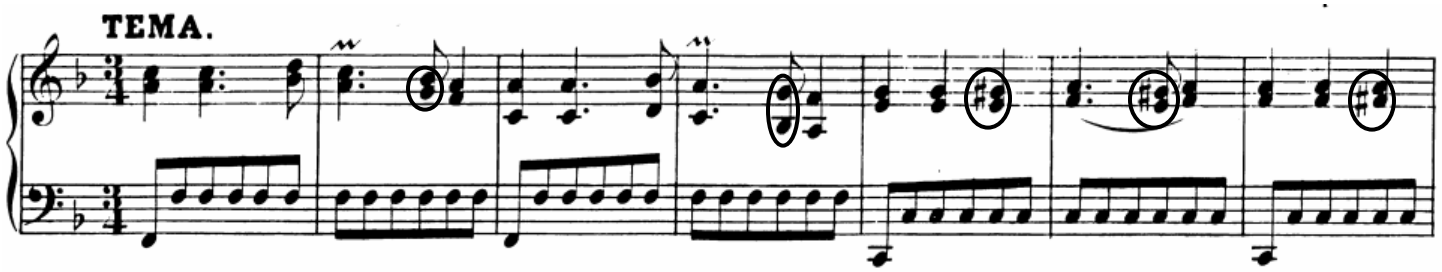
- Identify how the phrase model operates using the labels Tb-PD-D-Te
- Realize the progression in four parts
- Label the cadence with which the excerpt ends

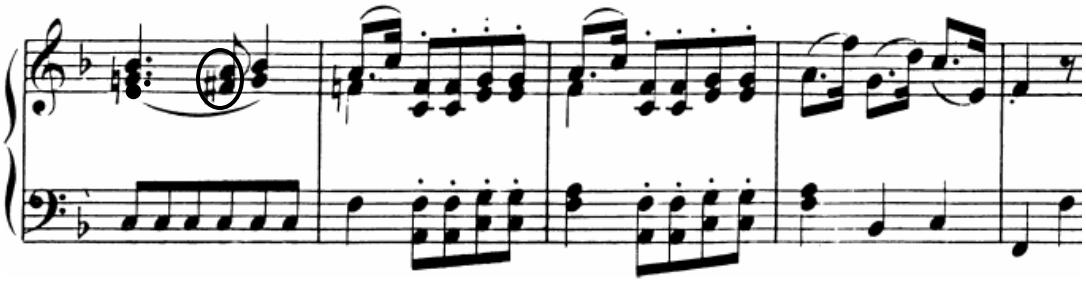


A♭: I $vii^{o}{}^{4}_{3}$ I^{6} P^{6}_{4} I^{5}_{3}——$^{6}_{4}$——$^{5}_{3}$ ii^{6} V^{8}_{6}————$^{7}_{5}$————$^{}_{3}$ I

Part V. Analysis: Mozart, 6 Variations K. 398 (Theme)

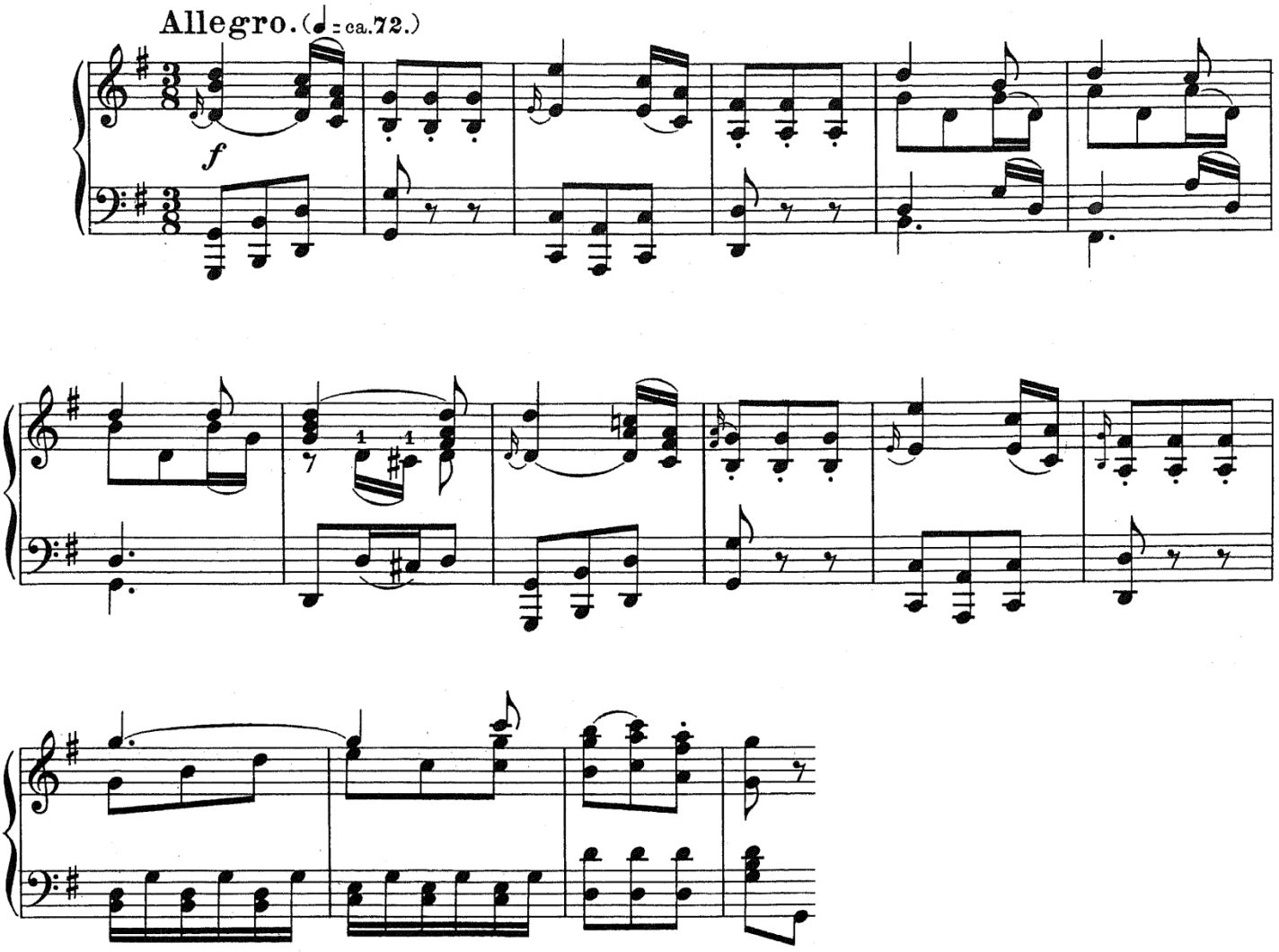
- Listen to the passage several times:
  https://open.spotify.com/track/3QtPJYQ0T3UQVhYcUQUIDZ?si=86da13b2291b4b26Label the key.
- Label any cadences in the passage.
- Provide a harmonic numeral analysis of the passage. Ignore the circled notes, which are embellishing tones.
- Identify how the phrase model operates using the labels Tb-PD-D-Te





Part VI. Analysis: Mozart, Violin Concerto No. 3, K. 216, III, mm. 1–16

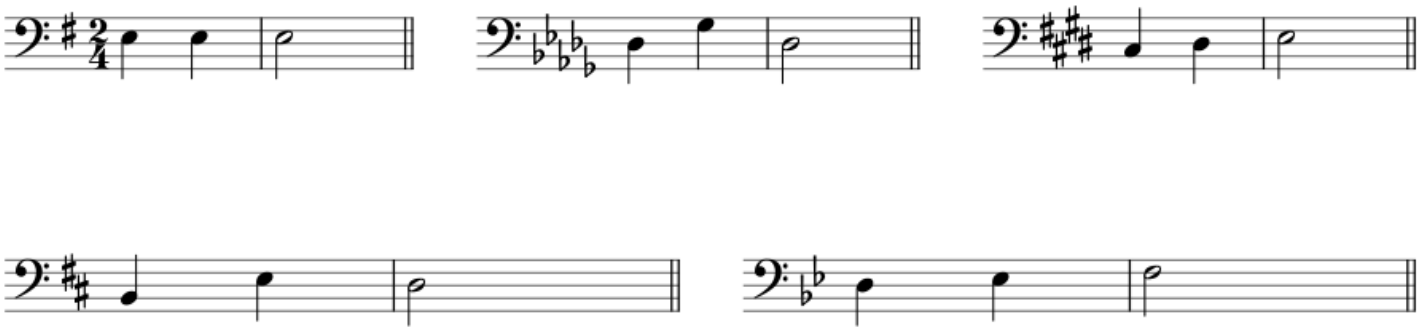
- Listen to the following passage several times:
  https://open.spotify.com/track/3WYlr5cBiumjseqYlWTG2d?si=f6aecf13c3e14630
- Label the key
- Label any cadences directly above the final chord of the cadence.
- Provide a harmonic analysis. Although there are embellishing tones in the passage, they have not been circled for you.
- Identify how the phrase model operates using the labels Tb-PD-D-Te



Plagal Motion as a Form of Prolongation

Part I. Bass lines.

- Several bass lines appear below. For any bass line that could prolong tonic at the beginning a phrase: (1) label the key and (2) provide a harmonic analysis that is stylistically appropriate for common-practice music.
- For any bass line that wouldn't work to prolong tonic at the beginning of a phrase, leave the score blank.
- Some excerpts have multiple possible harmonizations.



Part II. Analysis: Joseph Bologne, *Six Concertante Quartets No. 4*, II, mm. 54–61 (see attached score packet)

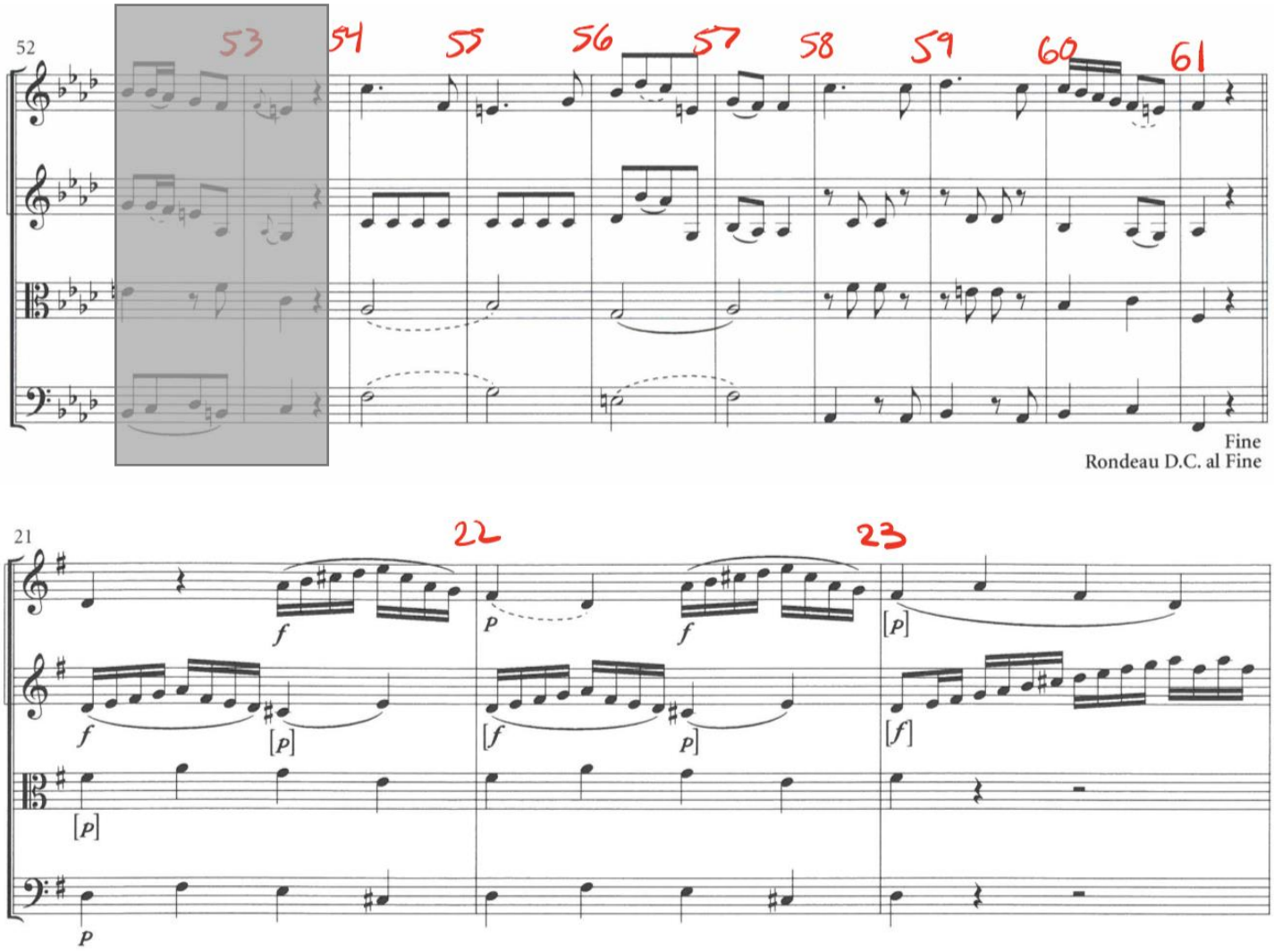
- Listen to the excerpt: a MuseScore recording is in the same place you found this assignment (no professional recording, unfortunately ☹)
- Label the key
- Identify all cadences
- Provide a harmonic analysis of the entire passage
    - Follow the process from class where you scan the bass and take an educated guess about the progression based on where it's located in the phrase and your knowledge of the common patterns we've been learning in class.
- Circle and label any embellishing tones in the violin 1 part (top staff).
- Measure 59 contains two harmonies, one for each bass note in that measure. The second harmony in the measure is missing a note that is seemingly very important! In the blank space below, please explain in writing: (1) What note is missing? (2) Why do you think Bologne left that note out? (3) How is it that we can still tell what the chord is?

Part III. Analysis: Hoffmeister, Clarinet Concerto in B♭, I, mm. 70–85 (see attached score packet)

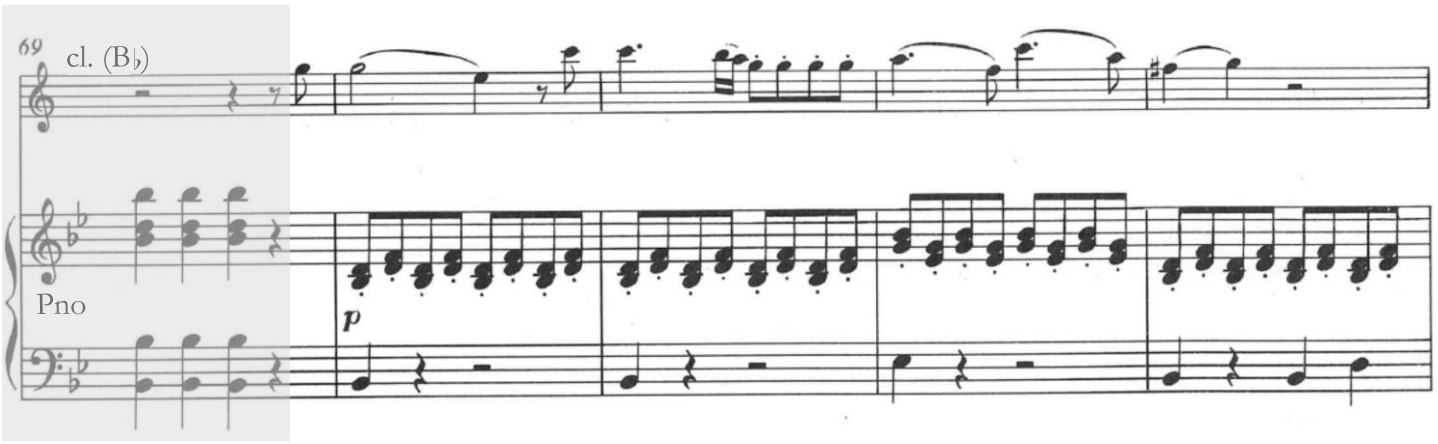
- Listen to the excerpt below several times: https://open.spotify.com/track/71uhYCiH97bUYMR06ociiO?si=eead46e1d1344dfe (@ 2:05)
- This score is a **transposed score** meaning that the clarinet part is not written as it sounds. To determine the note the clarinet is playing, transpose the clarinet line down a major 2nd.
- Label the key
- Label all cadences
- Provide a harmonic analysis of mm. 70–85
- Identify how the phrase model operates using the labels Tb-PD-D-Te

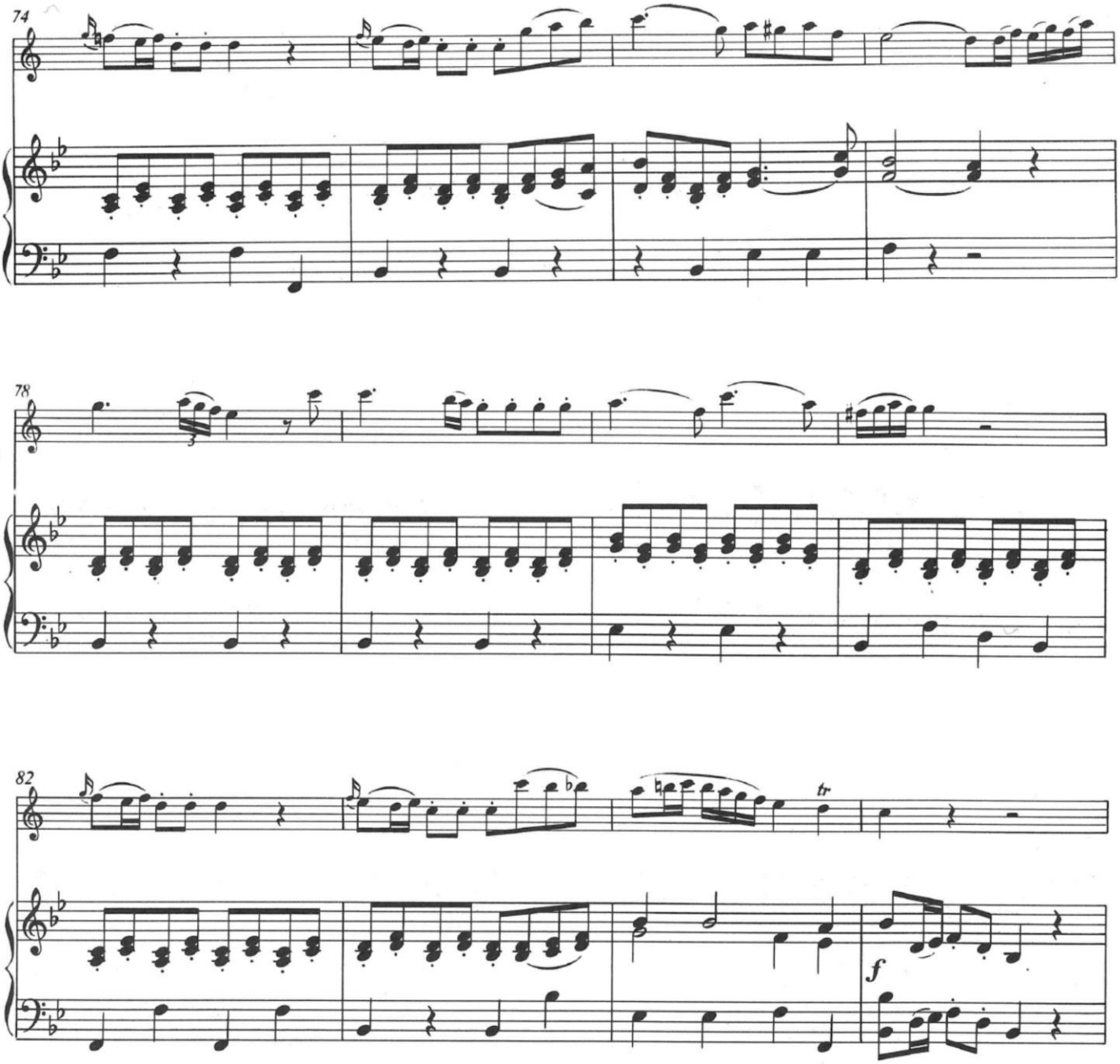
Score Excerpts

Score for Part II. Joseph Bologne, Six Concertante Quartets No. 4, II, mm. 54–61.



Score for Part III: Hoffmeister, Clarinet Concerto in B♭, I, mm. 70–85

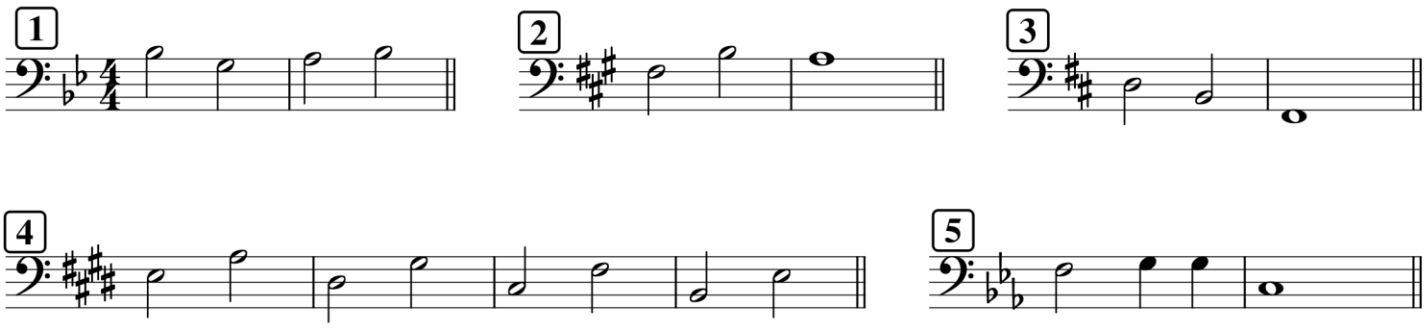



74
78
82
tr
f

La (6̂) in the Bass at Beginnings, Middles, and Endings

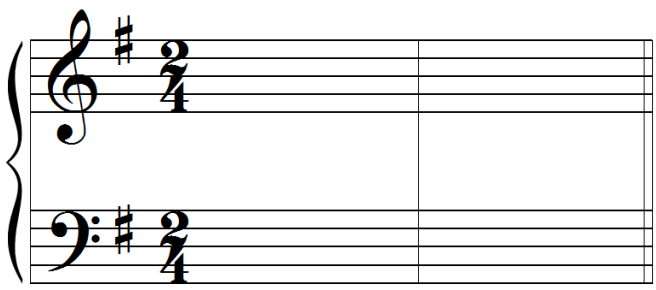
Part I. Bass Lines.

- Below are several bass lines.
  - Label the key you're thinking in, then
  - using Roman numerals, indicate a common harmonization of the given bass line according to where it occurs in a phrase (beginning, middle, end).
- You do not need to part write the progression.

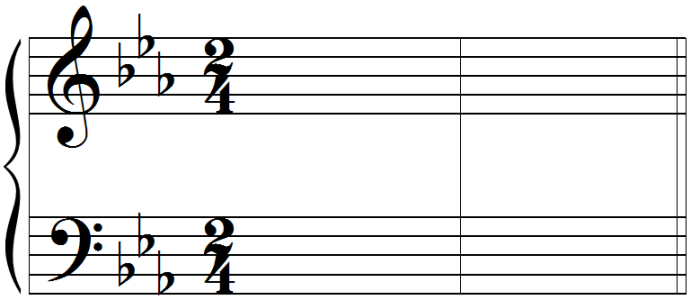


Part II. Short progressions from figures and Roman numerals

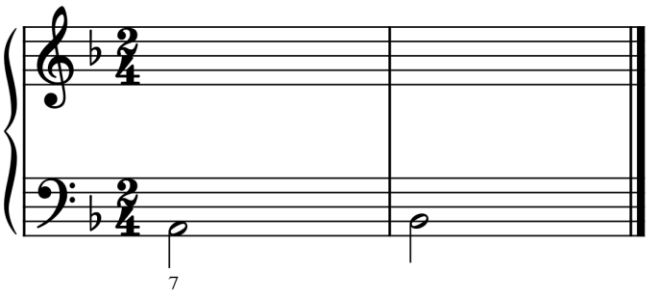
- Two excerpts below use figures, while the other two use Roman numerals.
- Provide a harmonic analysis of the two excerpts with figures, then
- Realize the Roman numerals for all excerpts in four parts.

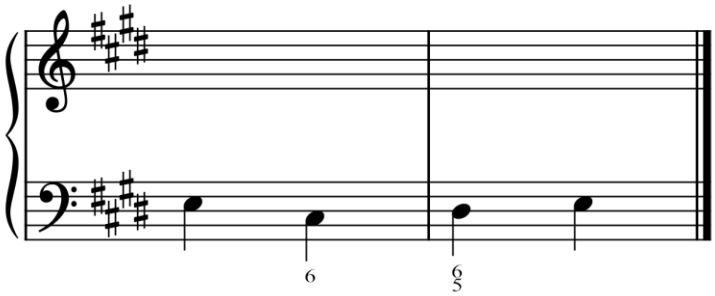


G: I (IV^6) I^6



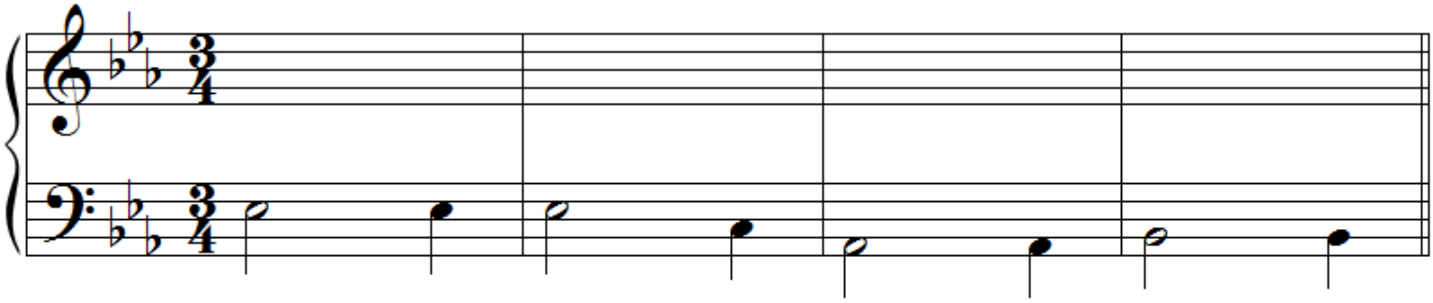
c: i iv^6 V





Part III. Unfigured bass

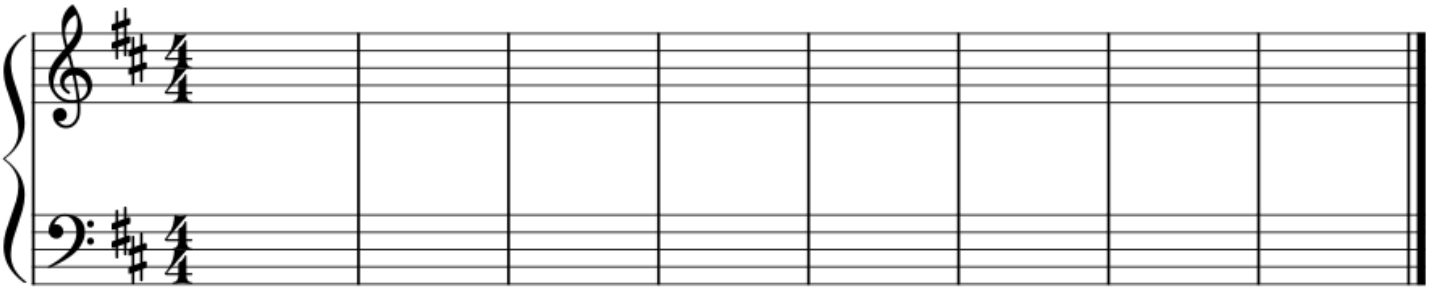
- Provide a Roman numeral analysis that appropriately harmonizes the given bass line
- Add a contextual analysis below your Roman numerals
- Realize your analysis in either keyboard or vocal style (your choice)
- Label the type of cadence you wrote appropriately

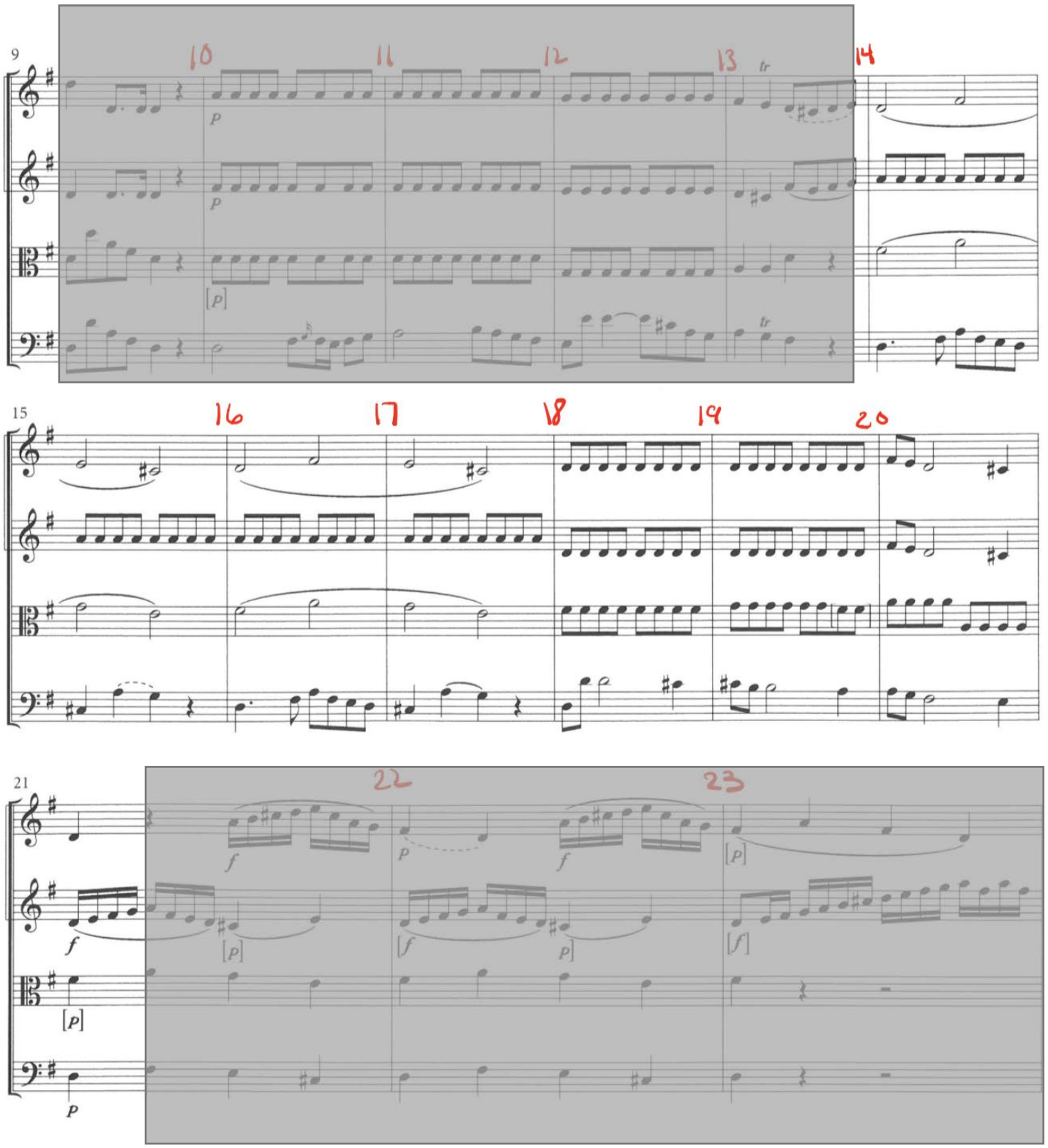


E♭:

Part IV. Analysis: Joseph Bologne, *Six Concertante Quartets No. 5*, I, mm. 14–21 (see attached score packet)

- Listen to the excerpt: https://youtu.be/6ASJMvFLYYI?t=30 (starts at about 0:30)
- **Although the key signature suggests GM/Em, this passage is in DM.**
- Identify all cadences (in DM!)
- Provide a harmonic analysis of the entire passage (in DM!)
    - Note 1: the bass has the melody here, so there are some embellishing tones in the bass. You don't need to label them.
    - Note 2: mm. 18–20 are a little tricky because of embellishing tones in the cello. You should find a progression that relates to the chapter here.
- On the blank staff below, provide a reduction of the progression you discovered in Bologne's quartet. Be sure you begin with the soprano and bass notes from the quartet itself, then continue on with part-writing as we have been in class.
    - As you work with mm. 14–17, consider that 16–17 are a repetition of 14–15. If you choose to reflect that repetition in your reduction, it might mean that an active note in m. 15 doesn't resolve as expected, and that's okay!
    - For m. 21, you can just use a whole note to represent a single I chord in that measure.



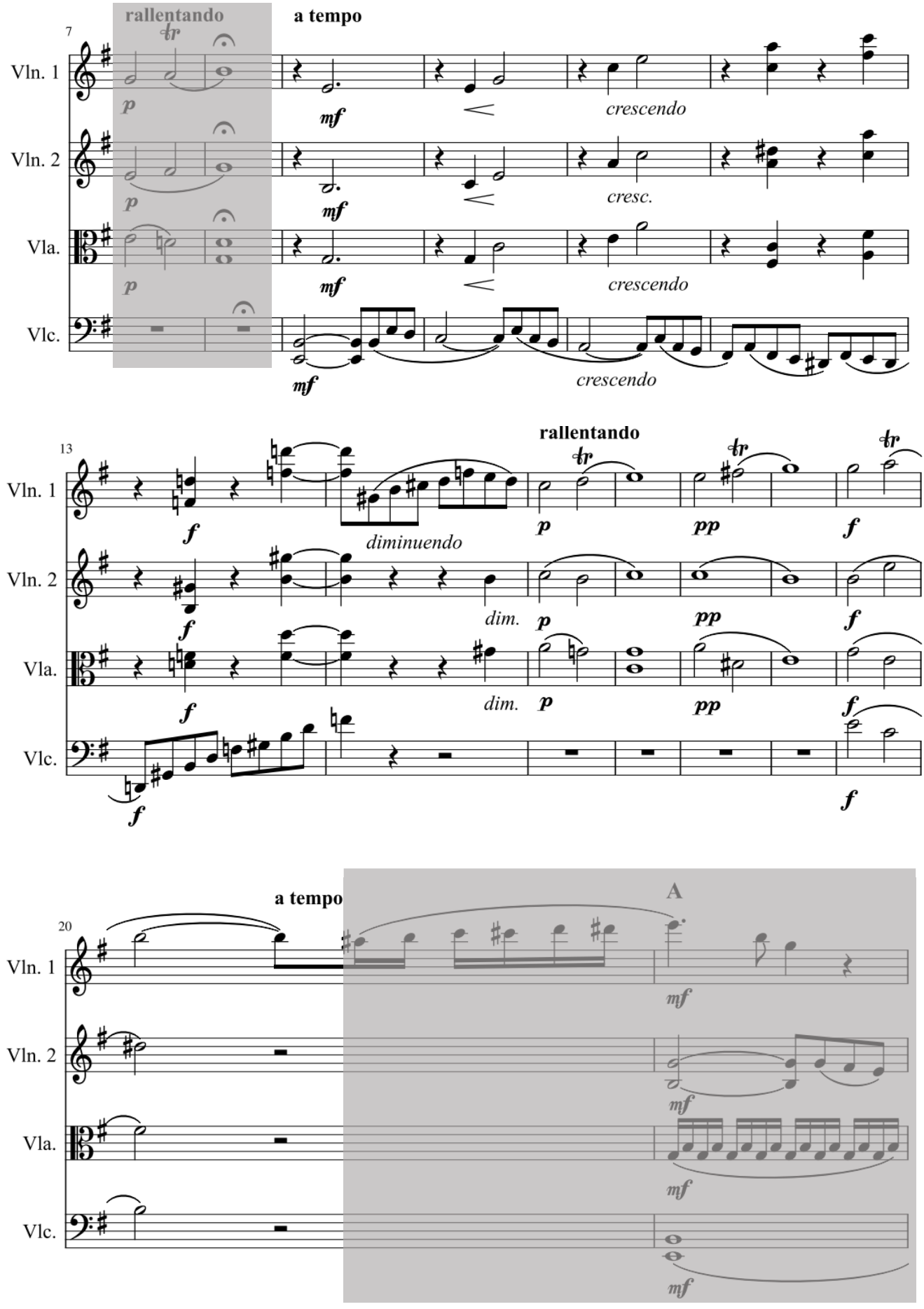


Part V. Analysis 2: Emilie Mayer, String Quartet in E minor, mm. 9–20 (score on next page).

- Recording: https://youtu.be/h8uMhXLJcYE (@ 0:17)
- Below is a list of features. Circle any that appear in this excerpt.

Deceptive motion Plagal motion immediately after a cadence Phrygian HC

- Label all cadences in the excerpt.
- Harmonic analysis is not required for this excerpt.

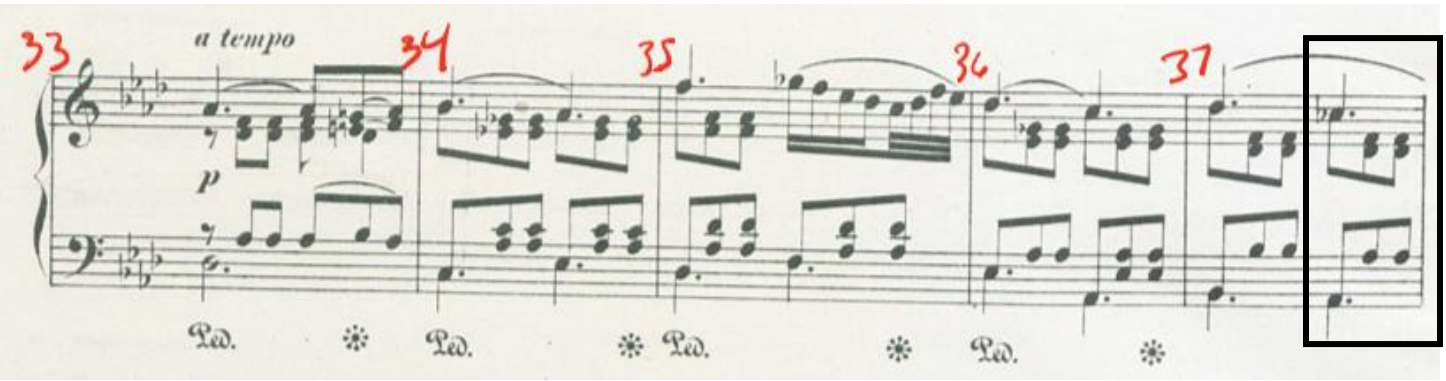

7
rallentando
a tempo
Vln. 1
Vln. 2
Vla.
Vlc.
p
mf
crescendo
cresc.
13
rallentando
f
diminuendo
dim.
pp
20
A

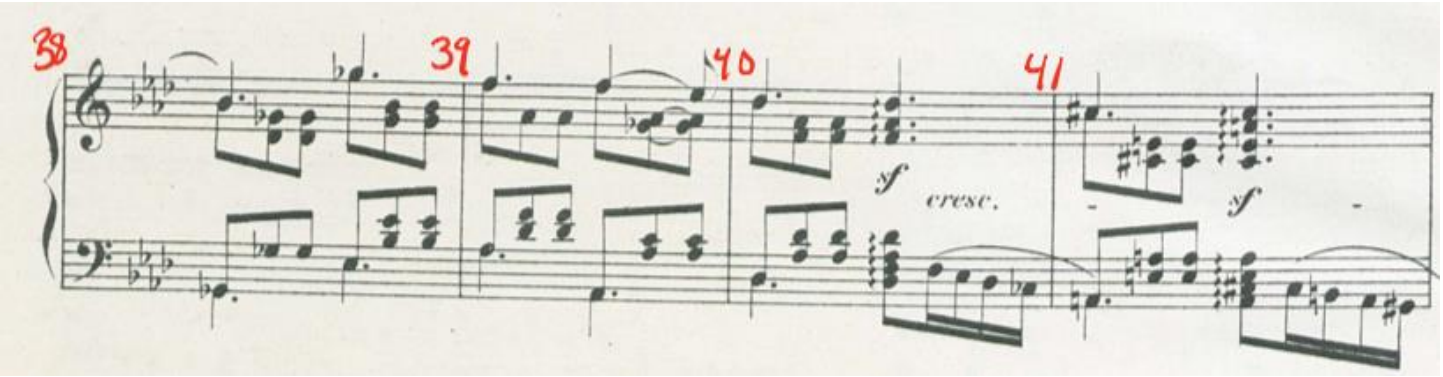
Part VI. Analysis 3: Emilie Mayer, *Impromptu* Op. 44, mm. 33–40.

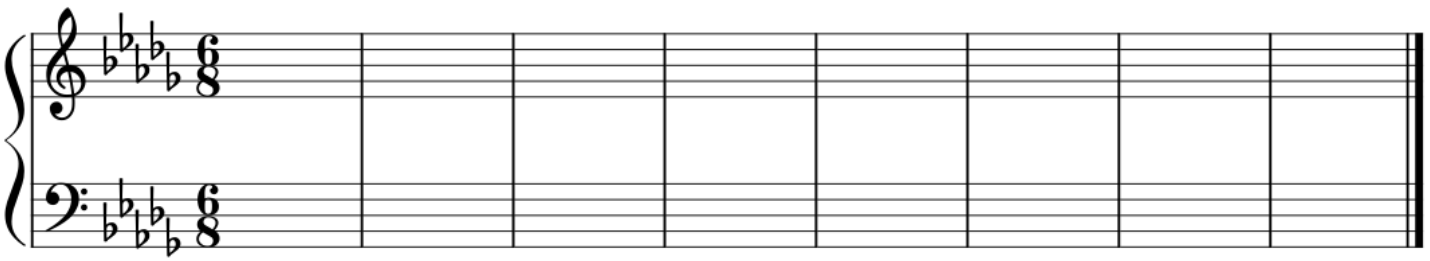
- Recording: https://youtu.be/QhTTZjxWlO0 (@ 0:57)
- Below is a list of features. Circle any that appear in this excerpt.

Deceptive motion	Plagal motion immediately after a cadence	Phrygian HC

- Label all cadences in the excerpt.
- Provide a harmonic analysis **in D♭ major. The excerpt has changed keys.**
  - The harmony in the box is one we haven't learned yet. You can ignore it for now.
- Part write the progression from the excerpt on the blank staff below the excerpt.
  - Begin on a I chord with a D♭ in the soprano. This will connect to the excerpt better than starting on an A♭.
  - For m. 37, you can just show the chord on the downbeat as if it lasts a whole measure (so with a dotted half note).



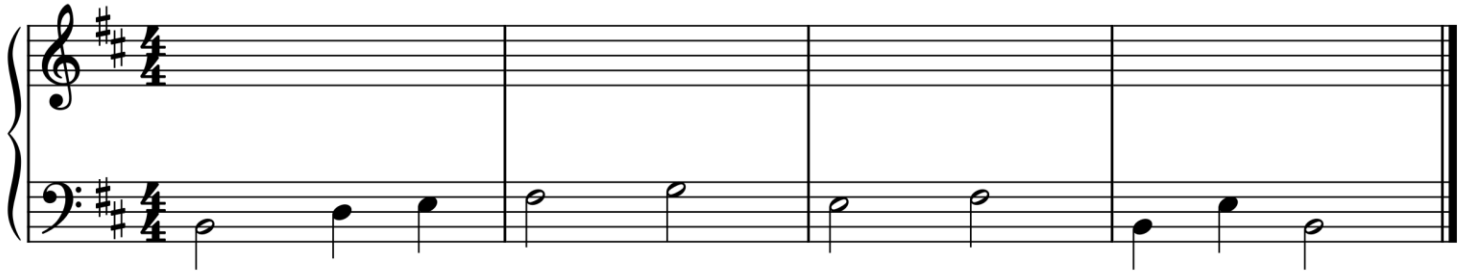




Mi ($\hat{3}$) in the Bass at Beginnings

Part I. Unfigured bass.

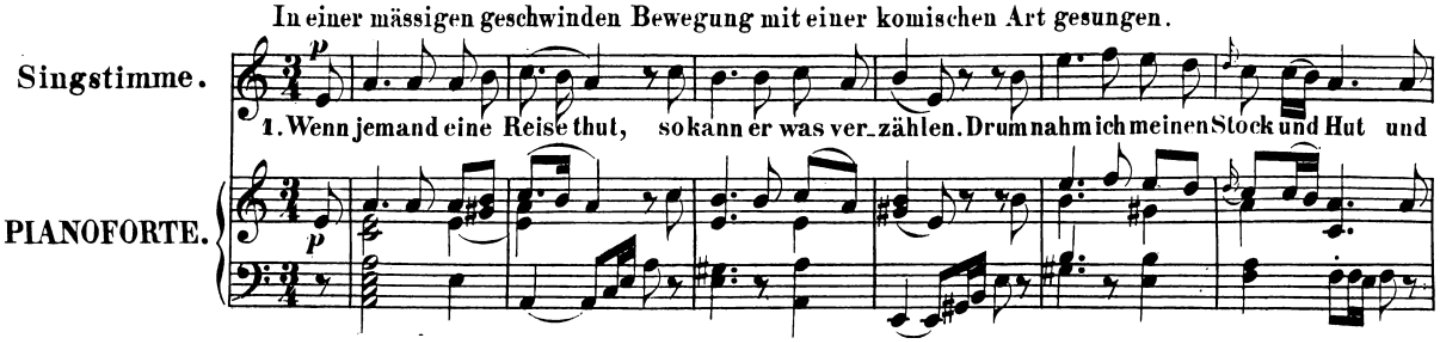
- Play or sing through the given bass line.
- Label the key.
- Label every bass pitch with solfège.
- Provide a harmonic analysis that uses progressions we have read about in the textbook according to the bass line patterns you've identified by labeling the pitches with solfège
- Identify how the phrase model operates in the excerpt using the labels Tb-PD-D-Te
- Realize the progression in four parts
- Label the cadence you wrote.

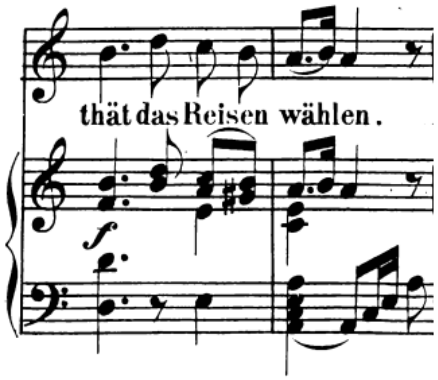


_____:
(key)

Part II. Analysis: Beethoven, "Urians Reise um die Welt" Op. 52, No. 1.

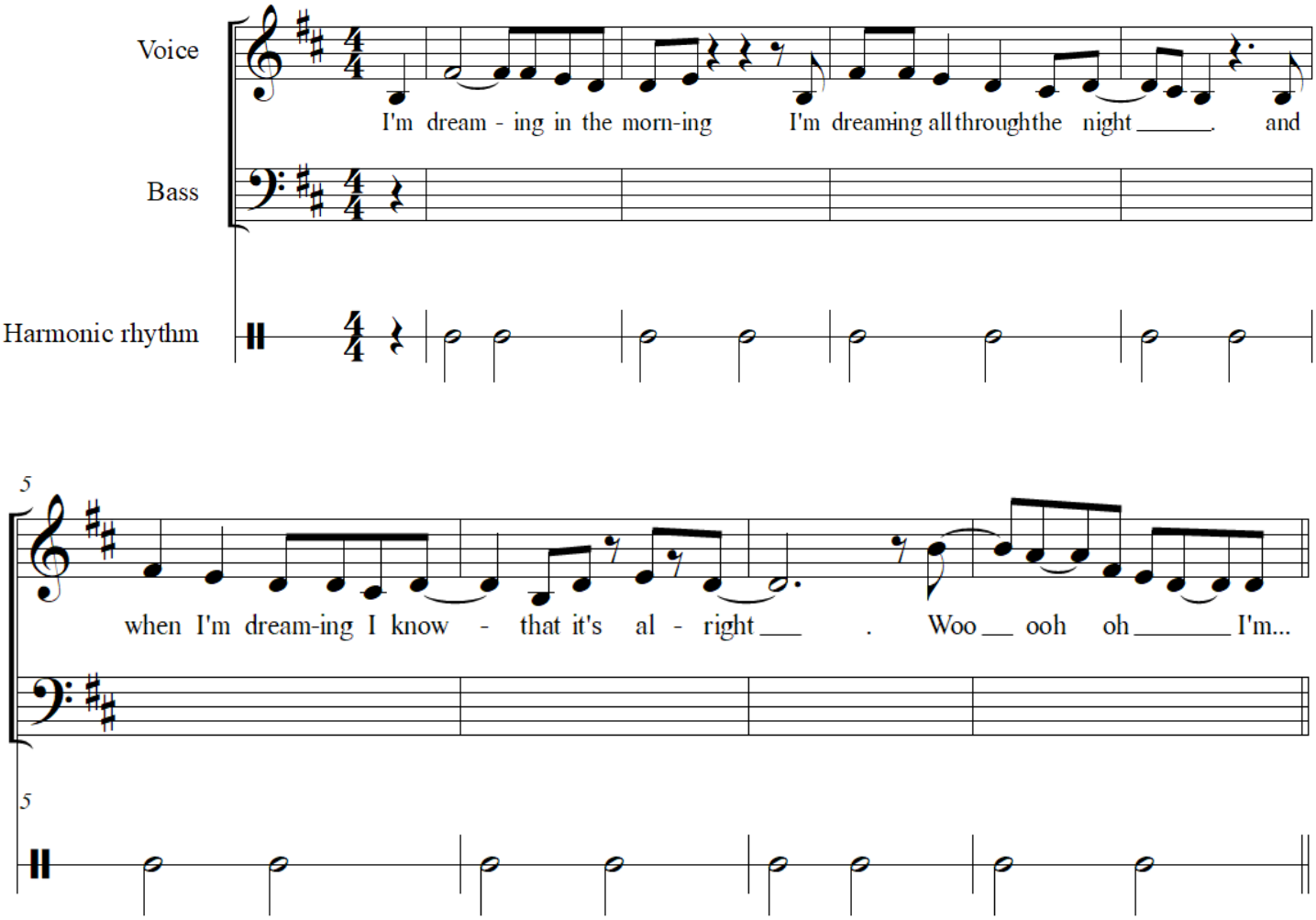
- Listen to Urian's first stanza here: https://open.spotify.com/track/2EGJPeOaqdhgZFiaACMeYE?si=5118c04e62ff4e0b
- Label the key
- Labels for all cadences in the excerpt
- Provide a harmonic analysis
- Identify how the phrase model operates in the excerpt using the labels Tb-PD-D-Te





Part III. Transcription and analysis: Weezer, "Dreamin"

- The score below shows the vocal line and the harmonic rhythm (speed at which chords change) for the first chorus of Weezer's "Dreamin": https://open.spotify.com/track/76fPCApSm83NPiLDC4o07u?si=4ebd6a486d2343eb (@ 0:15)
- Notate the bass. You should have one bass note per chord change, and your bass line should be very repetitive.
- It's common for pop songs to use mostly root position chords, and this song is no exception. Using your notated bass line as a guide, provide a Roman numeral analysis of the chord changes in this song (one numeral per bass note).
    - Hint: you should find that it follows a chord progression we studied in class!
- Do you think the repetitiveness of the chord progression means that the verse ends without a cadence/closure? Briefly discuss in the blank space below.

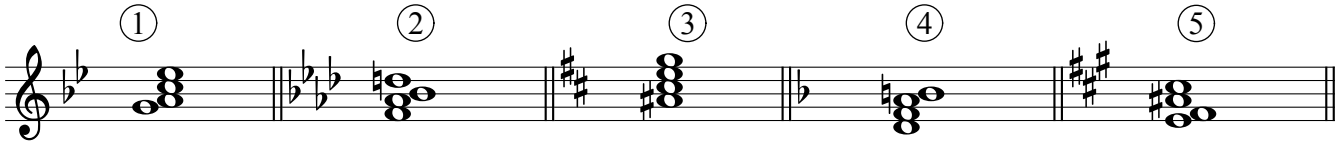


Applied Chords A

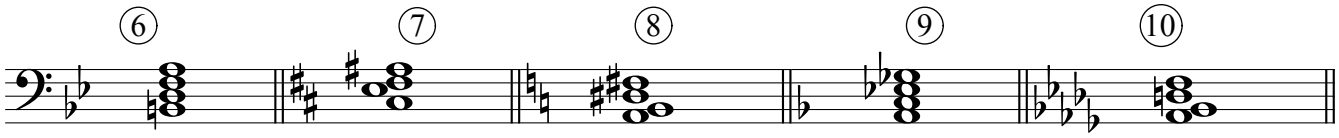
Name: _____

PART 1

Label the following applied chords with Roman numerals and figures, including sevenths and inversions.



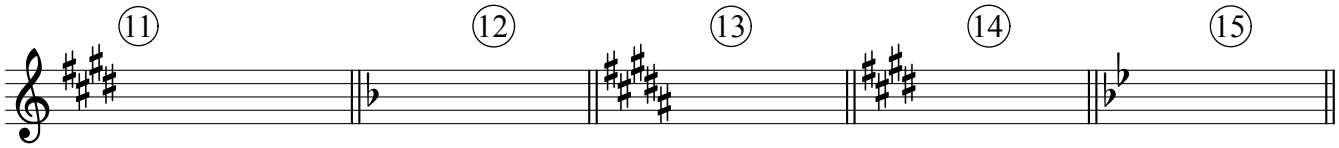
Gm: _____ A♭: _____ D: _____ F: _____ A: _____



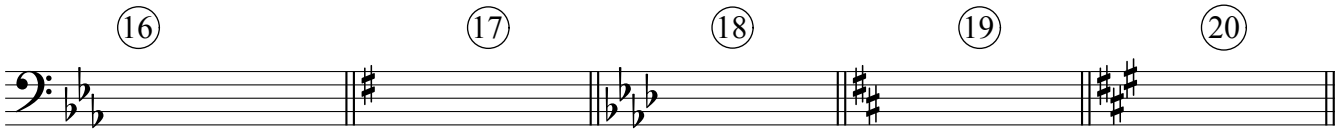
B♭: _____ D: _____ Am: _____ Dm: _____ D♭: _____

PART 2

Write the following applied chords in closed position.



E: V^6_5/vi Dm: vii^{o6}/iv B: V/iii C♯m: V^4_2/V Gm: $vii^{ø7}$/VII



E♭: vii^{o6}/ii G: V^4_3/vi Fm: $vii^{ø6}_5$/VI Bm: V^7/III A: V^6/IV

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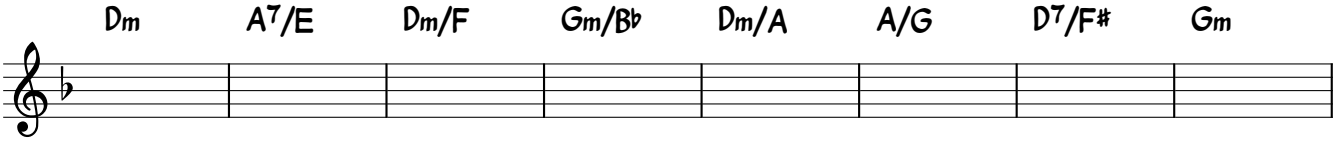
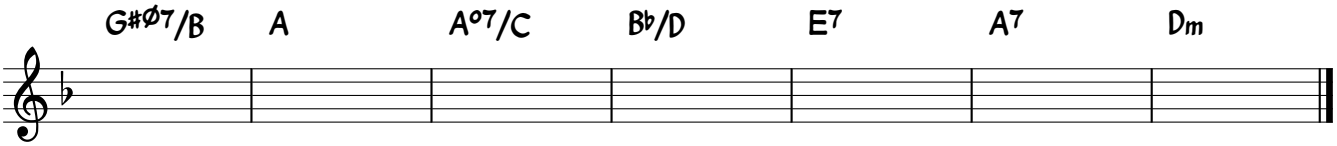
PART 3

- Find applied chords within lead sheet symbols below and circle them.
- Write the appropriate Roman numeral under each circled chord.

Note: You do not need to notate anything inside the staff.



Dm:



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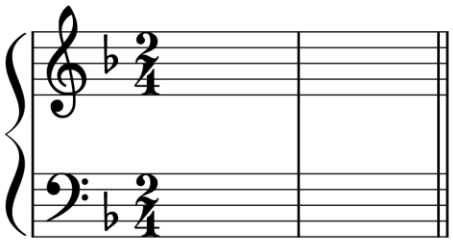
Tonicization

Part I. Spelling and resolving.

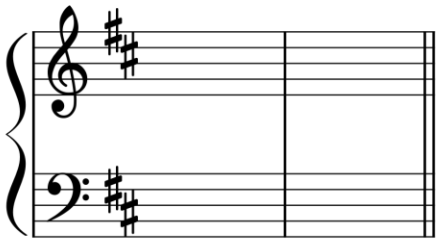
- For each of the following excerpts:
  - Under m. 2 write the Roman numeral of the expected chord to which each secondary chord in m. 1 will resolve
  - Part write the progression in four parts
- Double check your accidentals!

1



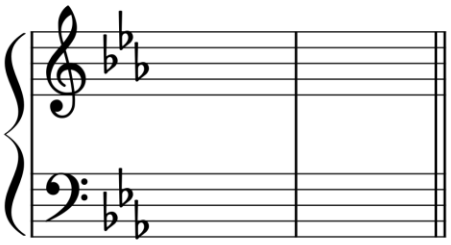
F: V^6_5/IV

2



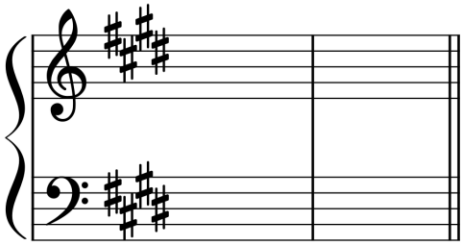
D: $vii^{ø7}/V$

3



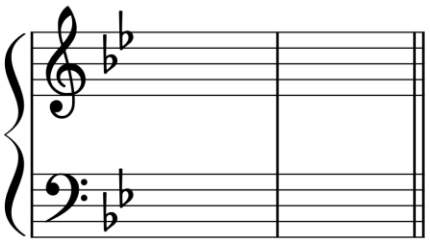
Eb: V^4_2/ii

4



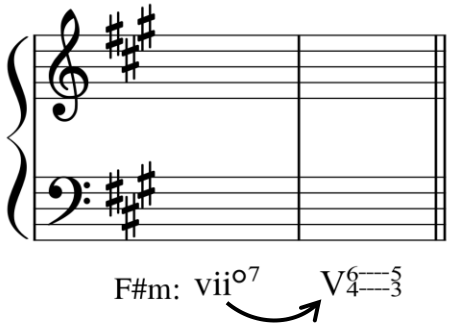
C#m: vii^{o7}/VI

5



Gm: V^4_3/V

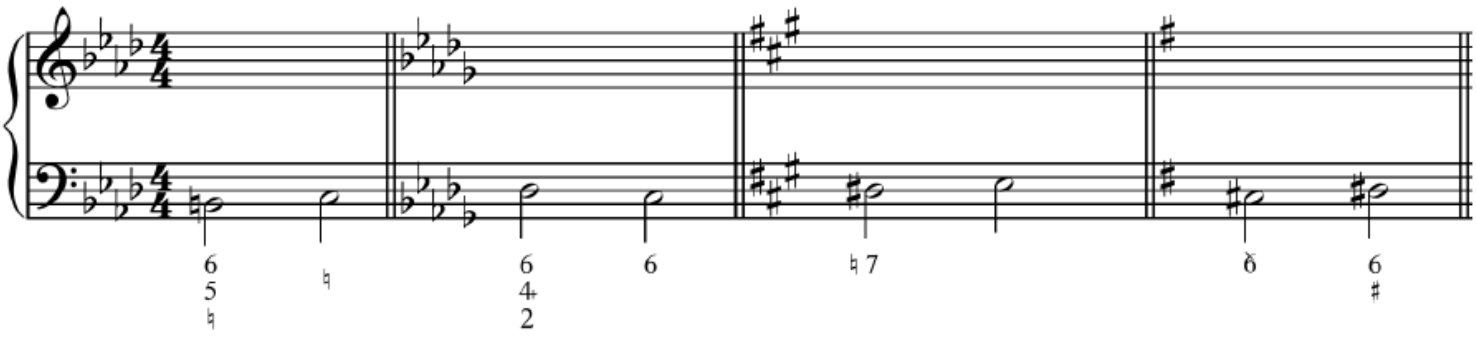
6



F#m: vii^{o7} V^{6-5}_{4-3}

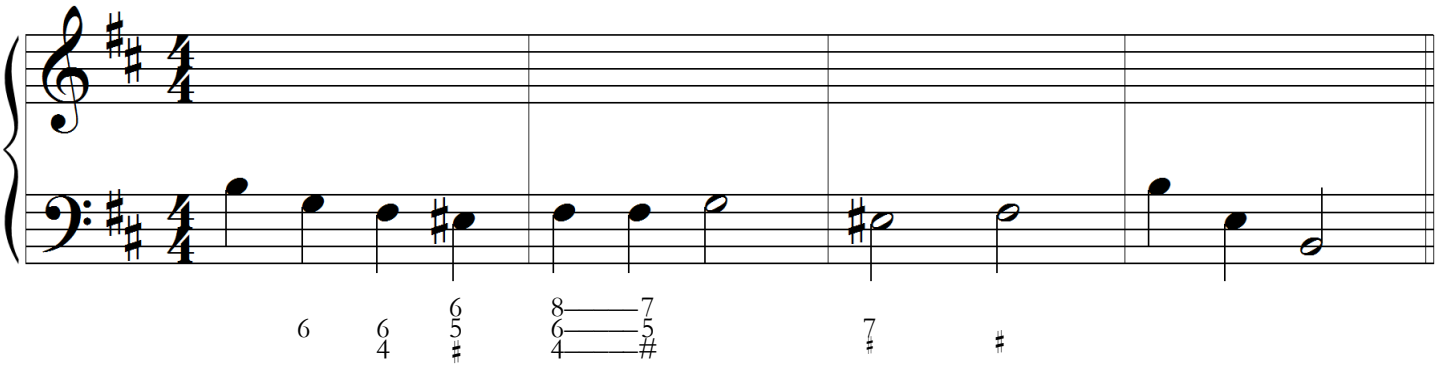
Part II. Short figured bass.

- Label the key for each segment
- Analyze the figures in each segment
- Realize each two-chord progression in four parts



Part II. Longer figured bass.

- Label the key
- Analyze the figures
- Realize the progression in four parts
- Label any cadences
- Identify how the phrase model operates using the labels Tb-PD-D-Te



Part II. Analysis: Schubert, "An die Musik" (score at end of assignment)

- Listen to the excerpt: https://open.spotify.com/track/4GGLg6HeStoXAv2SBqRli0?si=08ccbbfe28b44763
- Label the key
- Label all cadences (but see the short answer question below for some more context first)
- Provide a harmonic analysis (but again see the short answer question below for some more context first)
- A chart appears on page 2. Identify which of features in the chart appear in this excerpt by indicating the measure in which the feature appears. If one doesn't appear, write "N/A"
    - Note 1: I've just listed nearly all features we've studied. Several do not appear.
    - Note 2: If a feature appears more than once, you can just select one measure where it appears

Neighbor $\frac{6}{4}$		Plagal use of (IV)	
Passing $\frac{6}{4}$		Tonicized deceptive motion	
Cadential $\frac{6}{4}$		Phrygian HC	

Part III. Short answer questions

1. Schubert chooses to make the bass more melodic than the right hand piano part at the beginning of the excerpt, and he also chooses not to have the left hand play anything on beat one of m. 1.
    a. What note would occur there if we were to insert one (consider where we're at in the piece as well as other measures in the piece that are similar for clues)?

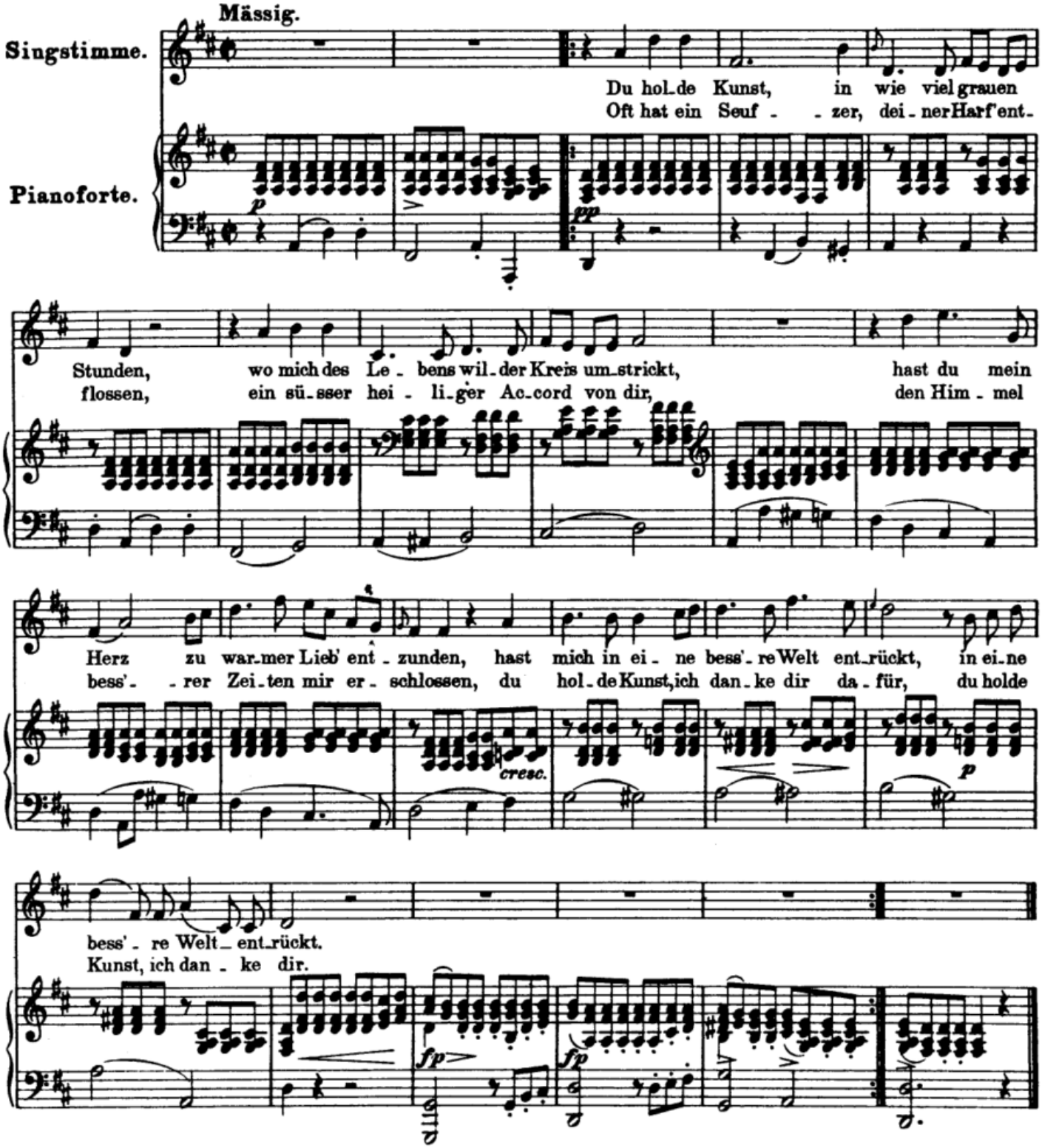
    b. What effect does Schubert create by omitting this note and starting on Sol in the bass harmonized by a tonic chord in the right hand?

2. There are several possible ways to interpret phrase and cadence with respect to this excerpt. Remember that cadences are goals toward which a phrase moves, and that the clearest phrase endings are marked by a cadence then followed by a sense of beginning. Remember also that it's possible for a cadence to be proposed and then subsequently undermined by what happens next. We've seen this symbol to represent that:

With all this in mind, discuss your interpretation of phrase and cadence in this piece. What locations did you consider? What factors led to your decision to accept or reject a particular location as a phrase ending/cadence point?

3. Finally, taking into consideration all your thoughts so far, consider the text (below). Do you think there is a reason that Schubert has chosen not to make phrase endings particularly clear in this song?

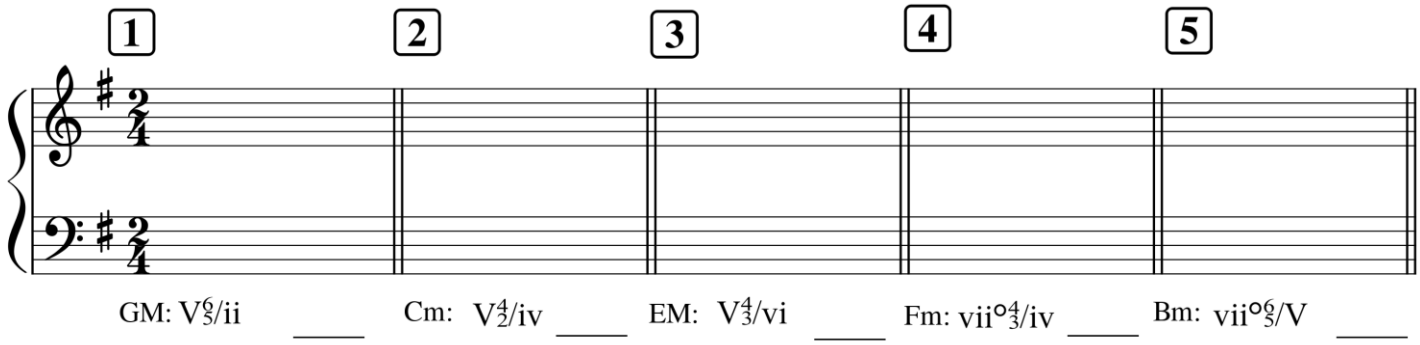
Du holde Kunst, in wieviel grauen Stunden, Wo mich des Lebens wilder Kreis umstrickt, Hast du mein Herz zu warmer Lieb entzunden, Hast mich in eine bessre Welt entrückt! Oft hat ein Seufzer, deiner Harf entflossen, Ein süsser, heiliger Akkord von dir Den Himmel bessrer Zeiten mir erschlossen, Du holde Kunst, ich danke dir dafür!	Beloved art, in how many a bleak hour, when I am enmeshed in life's tumultuous round, have you kindled my heart to the warmth of love, and borne me away to a better world! Often a sigh, escaping from your harp, a sweet, celestial chord has revealed to me a heaven of happier times. Beloved art, for this I thank you!


Mässig.
Singstimme.
Pianoforte.
Du hol-de Kunst, in wie viel grauen
Oft hat ein Seuf - - zer, dei-ner Harf' ent-
Stunden, wo mich des Le - bens wil-der Kreis um-strickt, hast du mein
flossen, ein sü-sser hei - li-ger Ac-cord von dir, den Him - mel
Herz zu war-mer Lieb' ent - zunden, hast mich in ei - ne bess'-re Welt ent-rückt, in ei-ne
bess'- - rer Zei-ten mir er - schlossen, du hol-de Kunst, ich dan-ke dir da - für, du holde
cresc.
bess'- re Welt - ent-rückt.
Kunst, ich dan - ke dir.

Extended Tonicization and Modulation to Closely-Related Keys

Part I. Additional practice writing and resolving secondary chords

- Add the key signature for each excerpt below (the first one is done for you), then
- Fill in the blank with an appropriate Roman numeral, then
- Part-write the progression



Part II. Closely-related keys

A. List all the keys that are closely-related to D major.

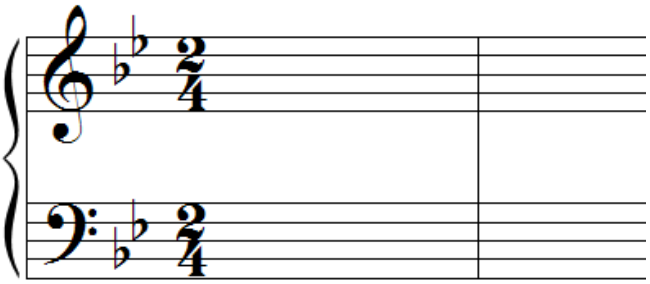
	D major (I)	

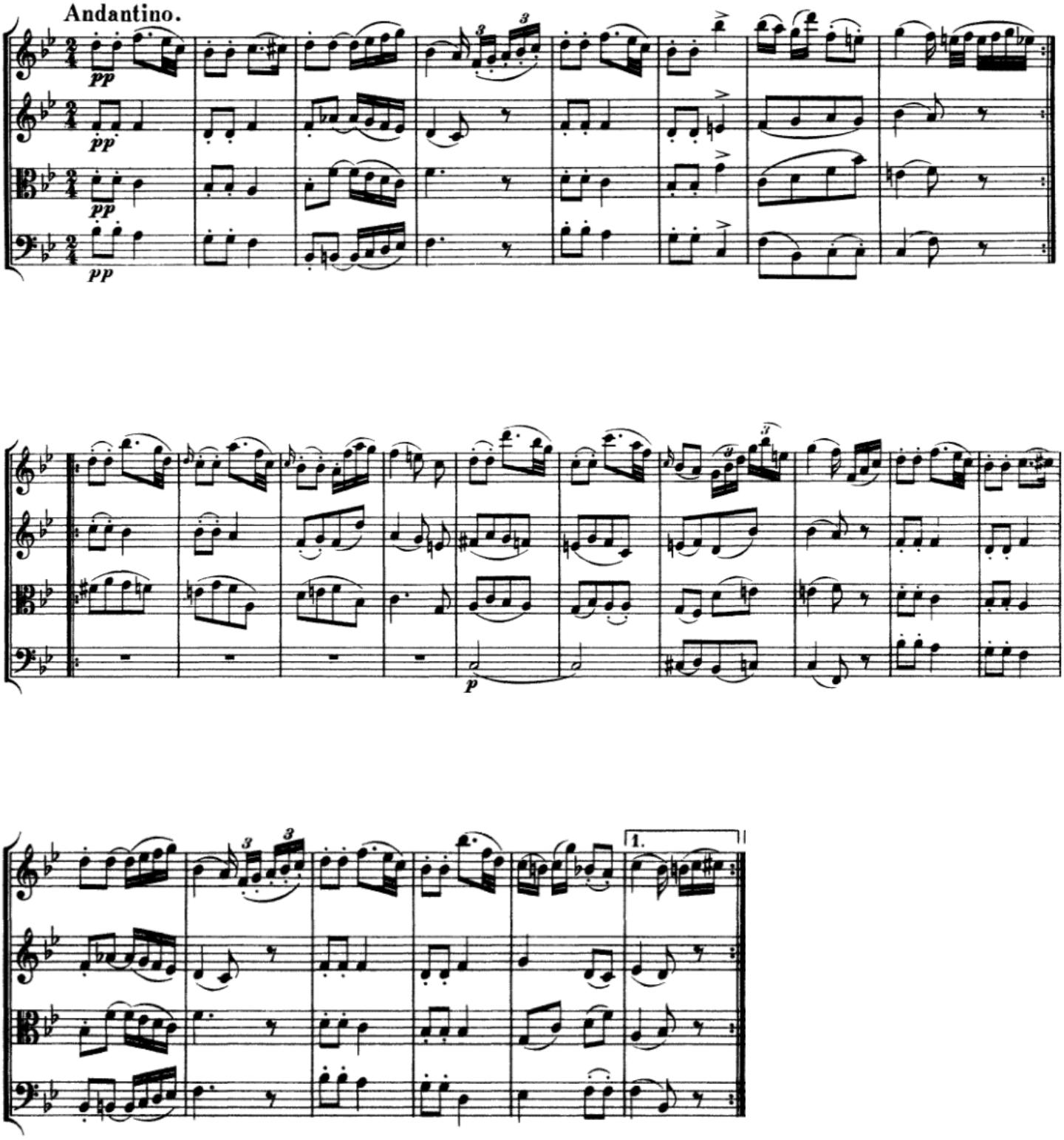
B. List all the keys that are closely-related to F minor.

	F minor (i)	

Part III. Analysis of a modulating excerpt: Schubert, String Quartet No. 9, II (score below)

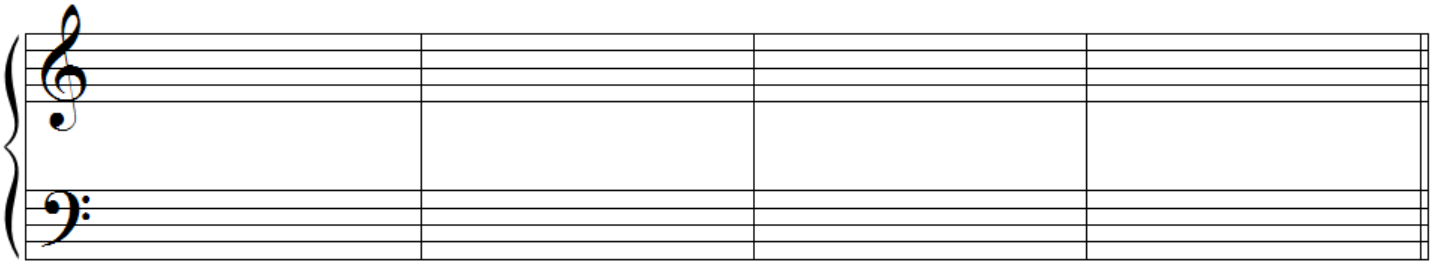
- A score appears on the next page. Listen to the excerpt: https://open.spotify.com/track/0cLADQIYaPTzrwLdJYrwQi?si=88242baf1daf4e82
- Label the home key at the beginning of the score
- Label all cadences in the excerpt by key and cadence type (e.g.: V:PAC means "a PAC in the dominant")
- Provide a harmonic analysis of the entire excerpt. The excerpt modulates: please be sure to identify cadences first so you know which phrase contains the modulation. As you analyze, please keep in mind the next bullet point.
- Some unusual harmonic motion occurs in m. 1 to the downbeat of m. 2, and that motion is repeated several times in the excerpt. "Unusual" means that your Roman numeral won't make much sense here. On the staff below, provide a reduction of these three beats in which you show only one soprano and bass note for each beat (no inner voices). Measure 1 beat 2 contains several soprano options: the best one is going to be the one that gives you a smooth soprano; the others can be considered embellishing. Your reduction should include very smooth motion.
    - In the space beside the reduction, discuss how your reduction shows what makes the passage coherent better than your harmonic analysis does (hint: think intervals!)




Andantino.
pp
pp
pp
pp
p
1.

Part IV. Writing a modulation

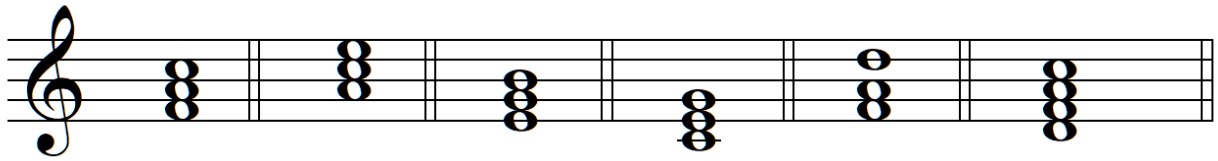
- On the blank staff below, write a four-measure harmonic progression that:
  - Is in B minor and $\frac{4}{4}$
  - Begins by establishing the home key using a common tonic expansion paradigm
  - Modulates to a closely-related key using an appropriate pivot chord
  - Ends with an authentic cadence in the new key
  - Uses at least one cadential $\frac{6}{4}$
- Provide a harmonic analysis of your progression
- Realize your progression in four voices.



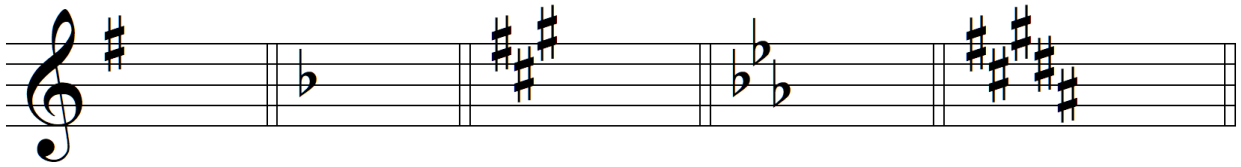
Modal Mixture – Assignment 1

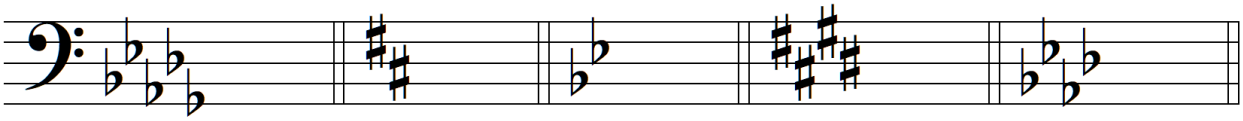
Part 1 – Converting Existing Chords

- These notated chords do not have modal mixture. Create modal mixture by altering them so that they match the quality of the given Roman numeral.



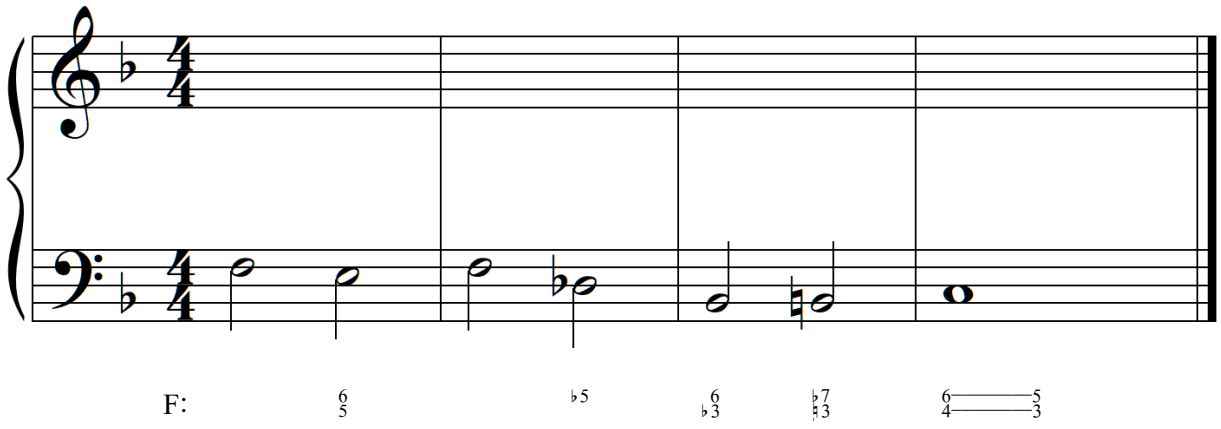
Part 2 – Creating Modal Mixture Chords from Scratch

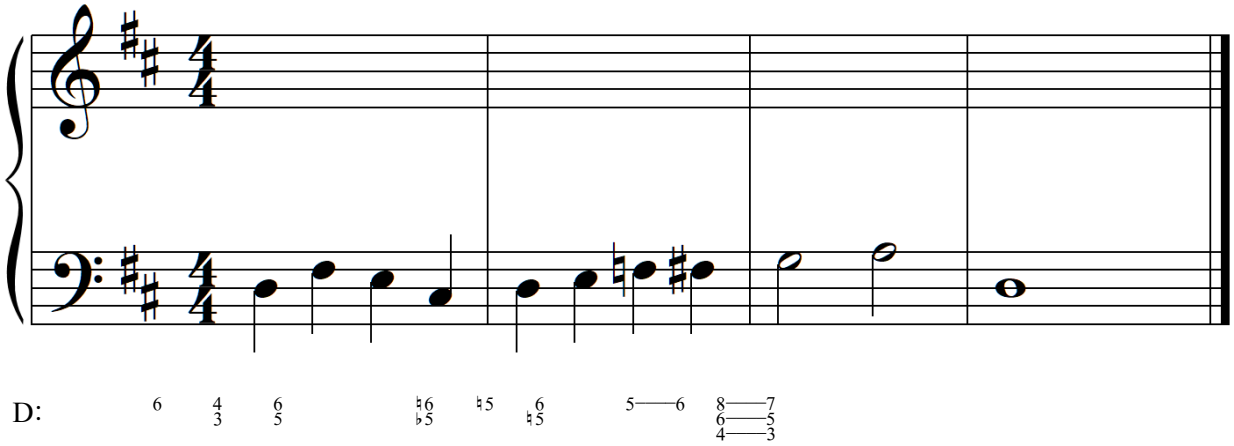




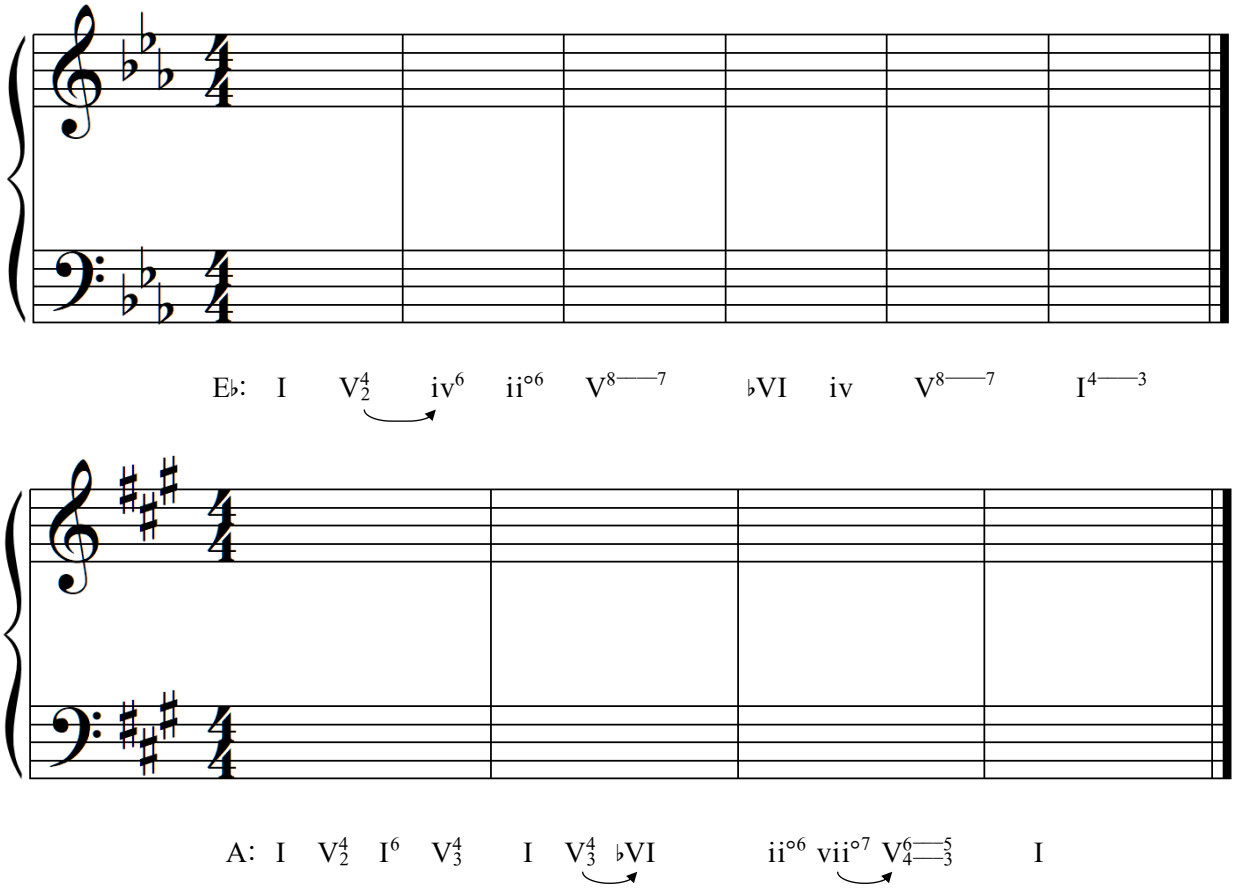
Part 3 – Modal Mixture with Figured Bass

- Realize the figured bass in "keyboard style"





Part 4 – Four-Voice Part Writing



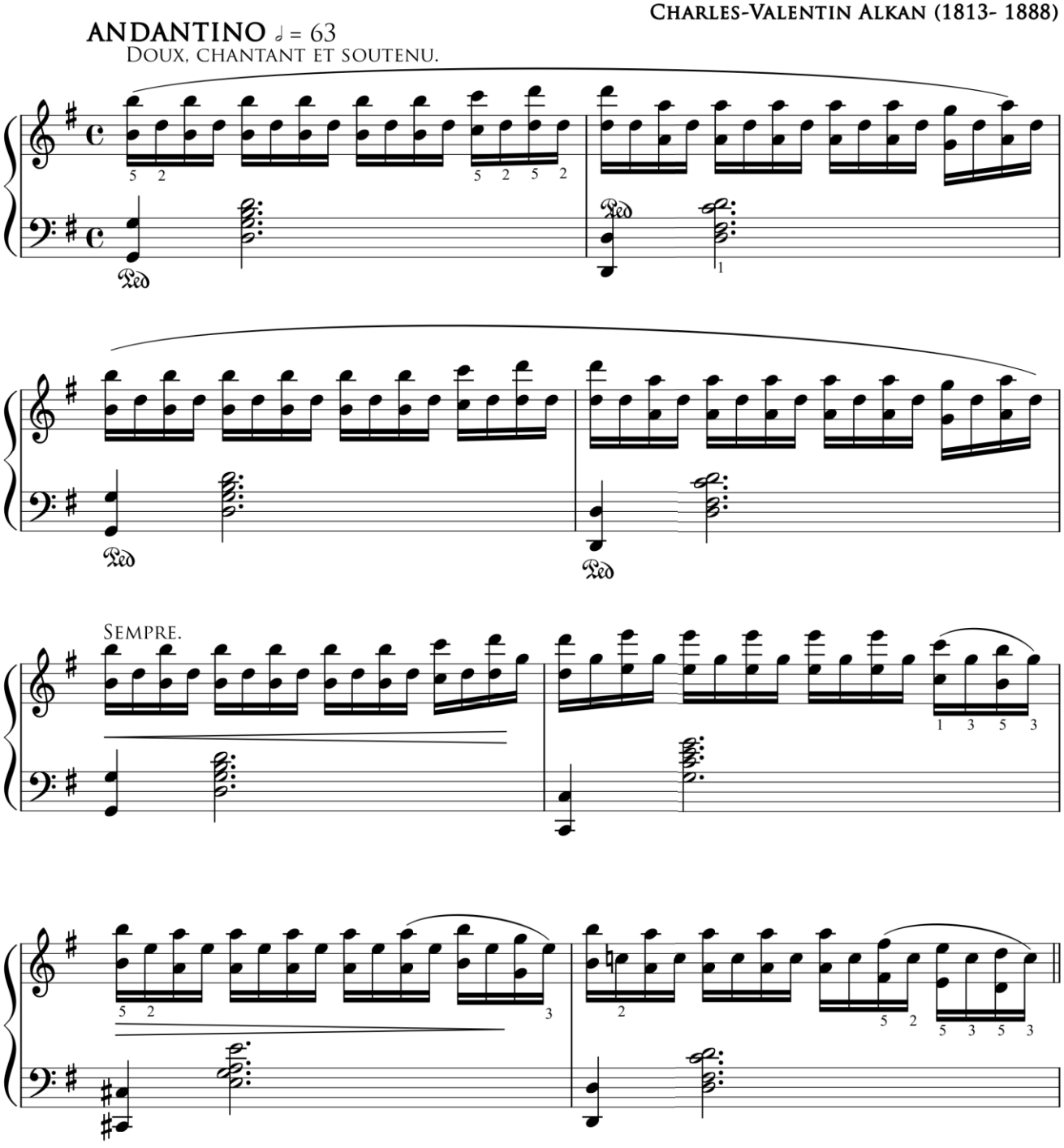
DOUZE ETUDES OP. 35

1RE SUITE.

NO. 3

EDITED BY BRIAN EDWARD JARVIS

CHARLES-VALENTIN ALKAN (1813- 1888)



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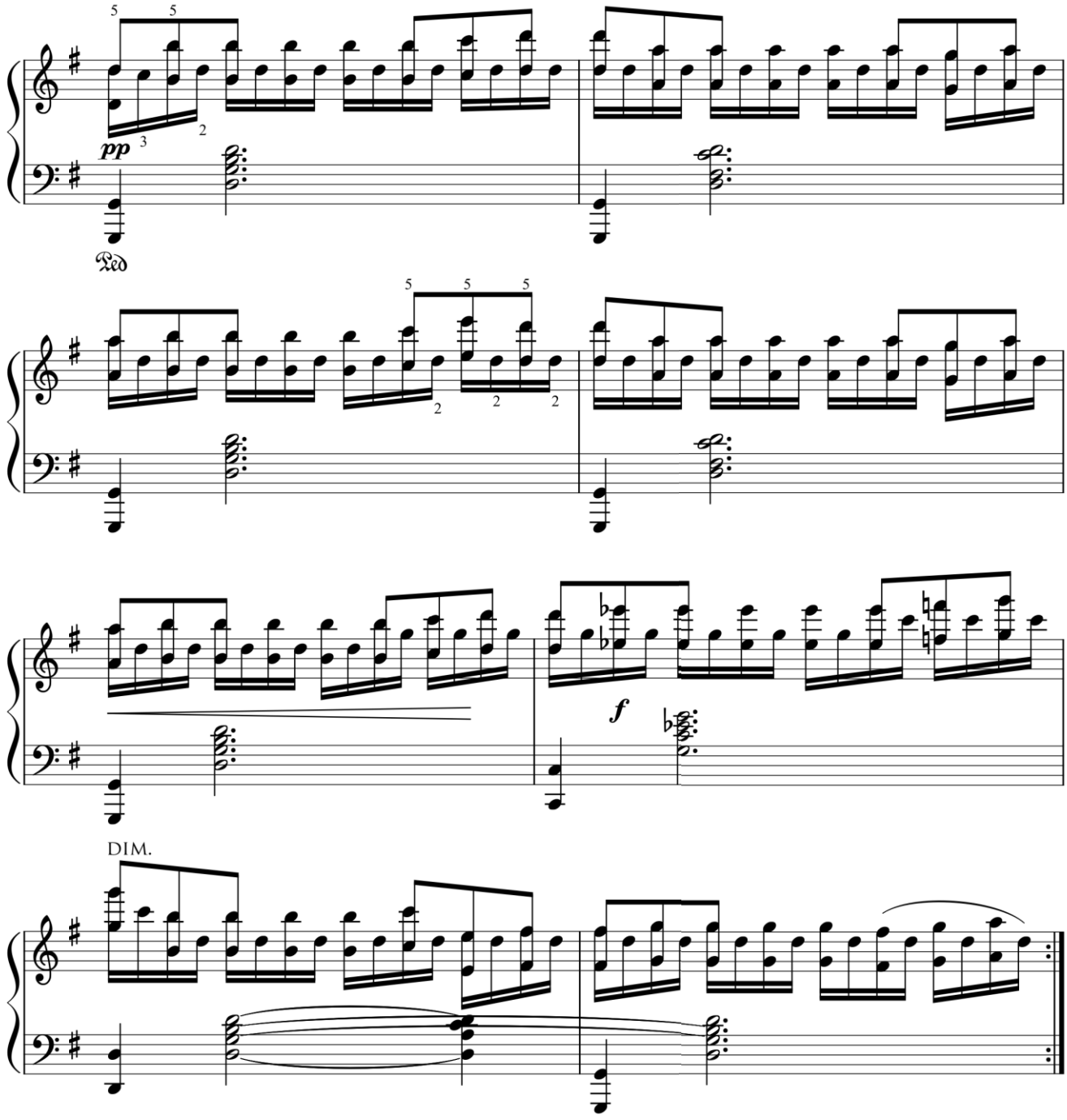

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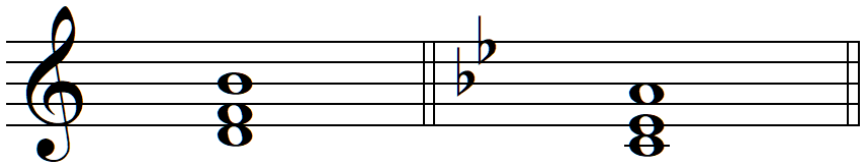
Neapolitan 6th (♭II^6) – Assignment 1

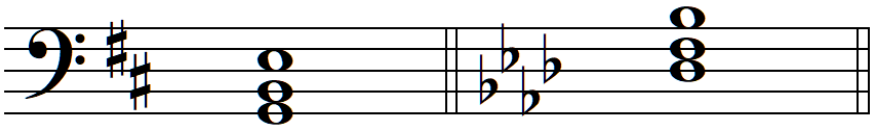
Part 1 – Converting Existing Chords

These chords are either ii°^{6} or ii^6. Convert them into ♭II^6 chords.



A minor

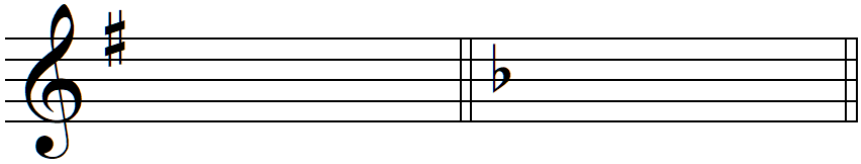
G minor



D major

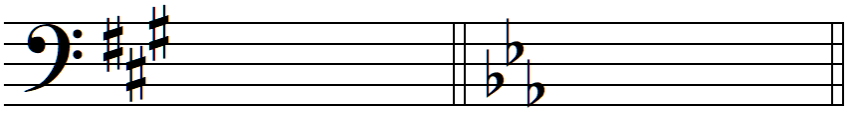
A♭ major

Part 2 – Creating Neapolitan 6th Chords from Scratch



e: ♭II^6

d: ♭II^6

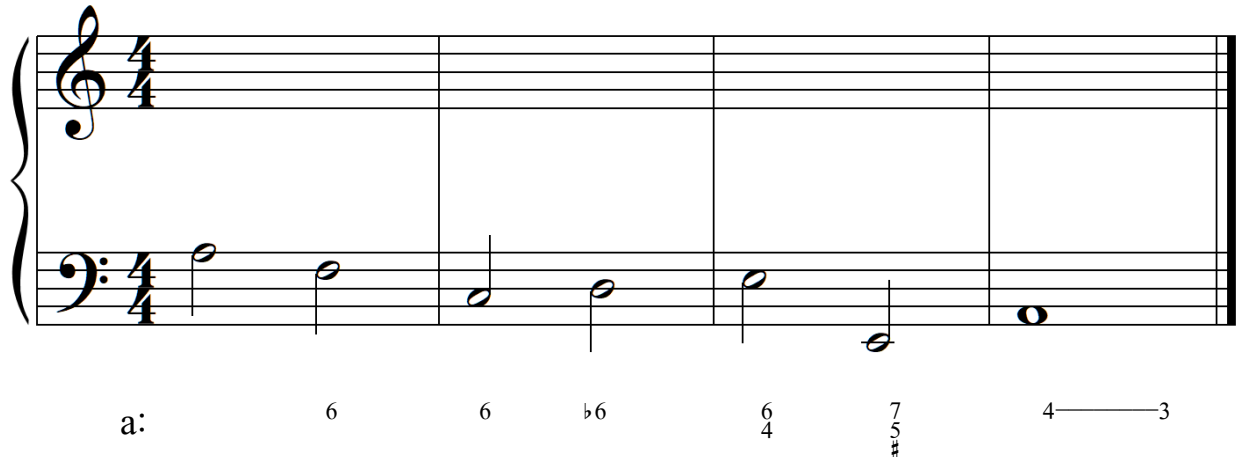


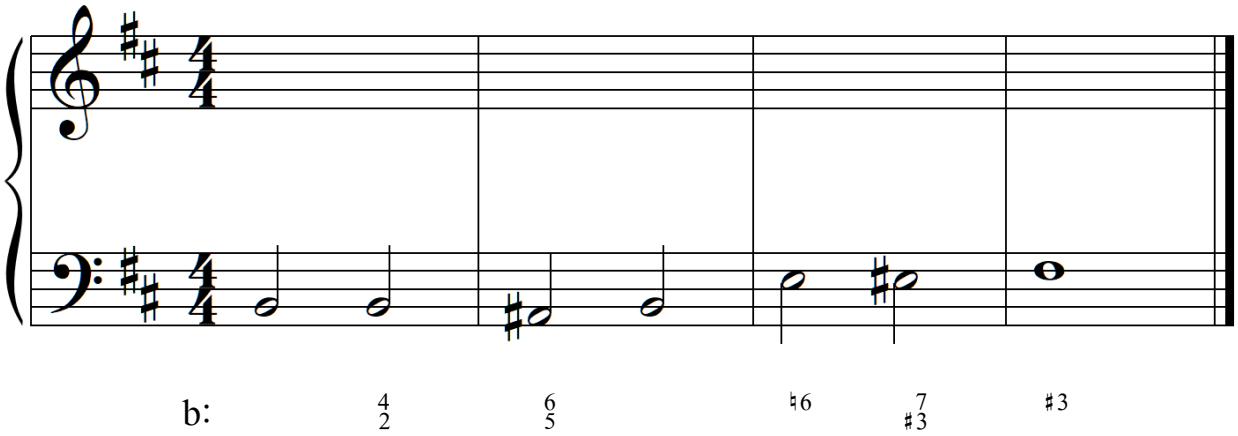
A: ♭II^6

E♭: ♭II^6

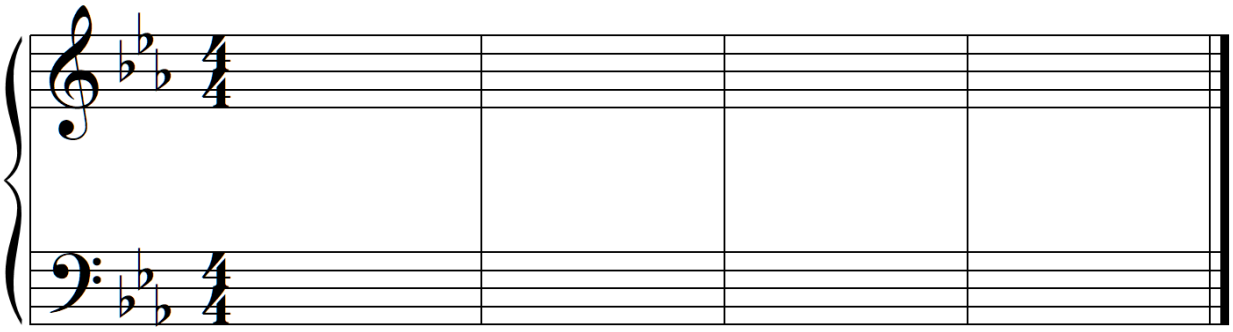
Part 3 – The Neapolitan 6th with Figured Bass

- Realize the figured bass in "keyboard style"

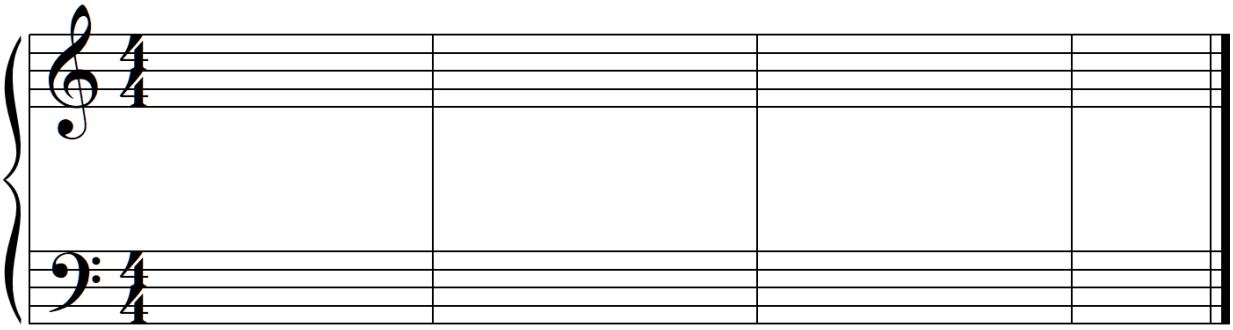




Part 4 – Four-Voice Part Writing



c: i V^6_5 i vii°^{6} i^6 ♭II^6 $V^{6\text{—}5}_{4\text{—}3}$

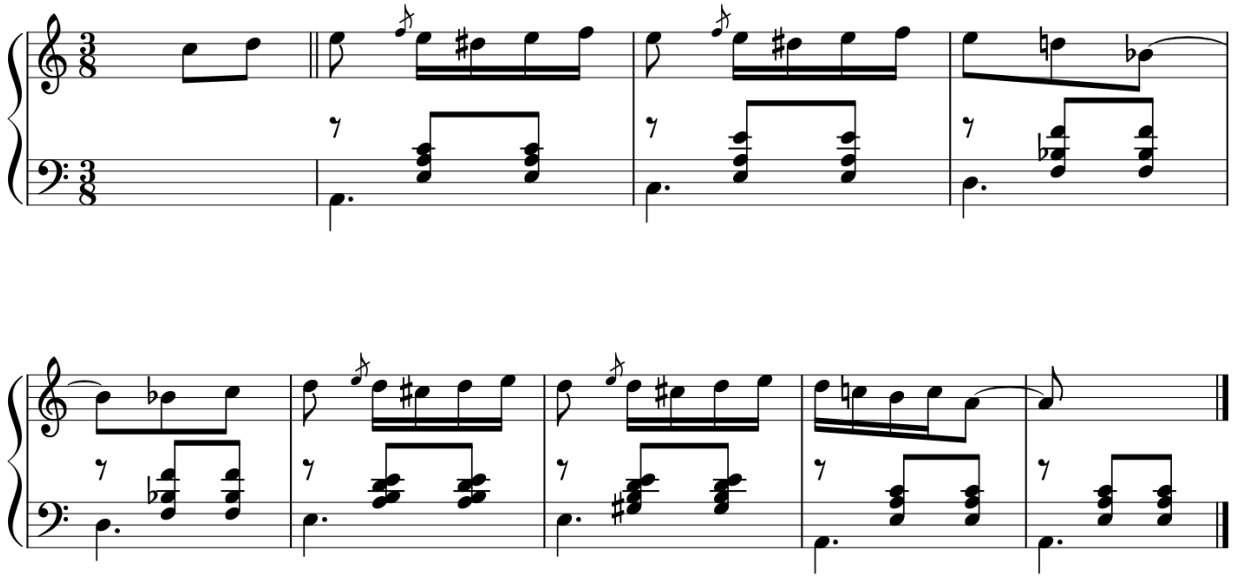


C: I V^4_2 IV^6 $^6_4$ (passing) ii^6_5 V^4_2 I^6 $^5_3$ ♭II^6 vii°^{7} $V^{6\text{—}5}_{4\text{—}3}$ I

Part 5 – Analysis of Music with the Neapolitan 6th

- Provide a complete harmonic analysis of the following phrase

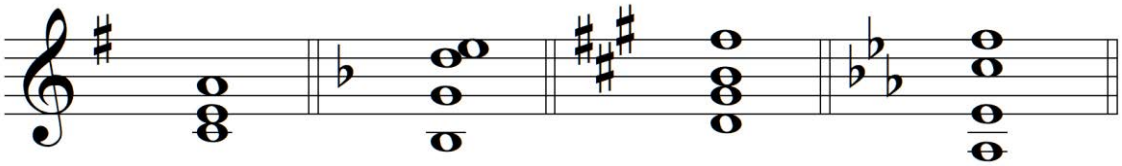
a. Moritz Moszkowski – *Spanish Dance*, Op. 12, no. 1 (originally for piano four hands), mm. 51-58



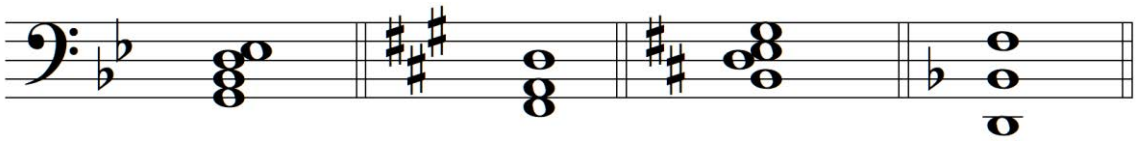
Augmented 6th Chords – Assignment 1

Part 1 – Converting Existing Chords

These chords are close to being augmented sixth chords but they need to be adjusted with accidentals to sound like augmented sixth chords. Convert them into the requested augmented 6th chords.

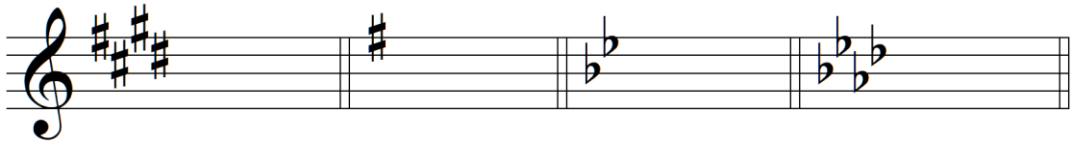


e: It+6 d: Fr+6 f♯: Fr+6 c: Ger+6

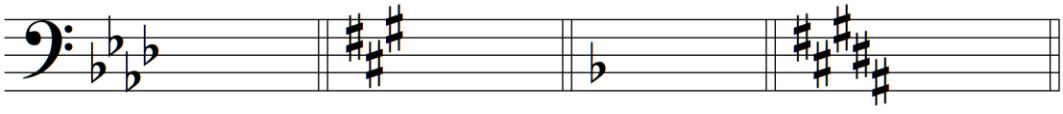


B♭: Ger+6 A: It+6 D: Fr+6 F: It+6

Part 2 – Creating Augmented 6th Chords from Scratch



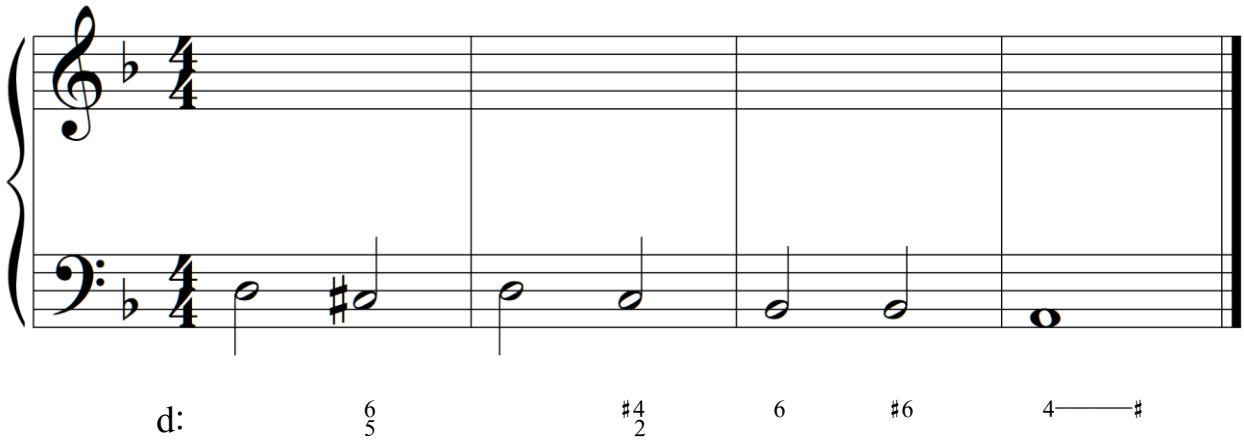
c♯: Ger+6 G: It+6 B♭: Fr+6 f: It+6

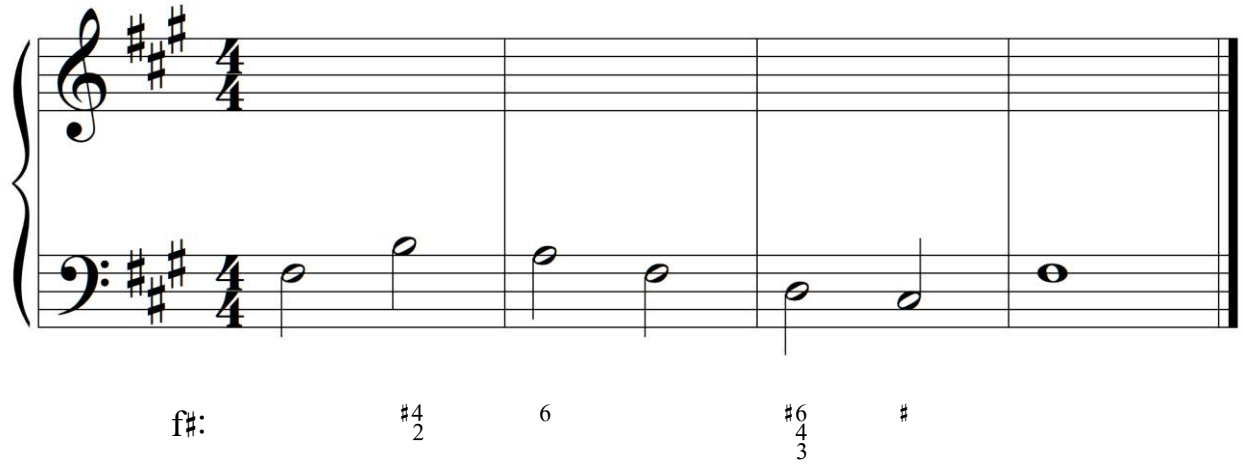


A♭: Fr+6 f♯: It+6 F: Ger+6 B: Ger+6

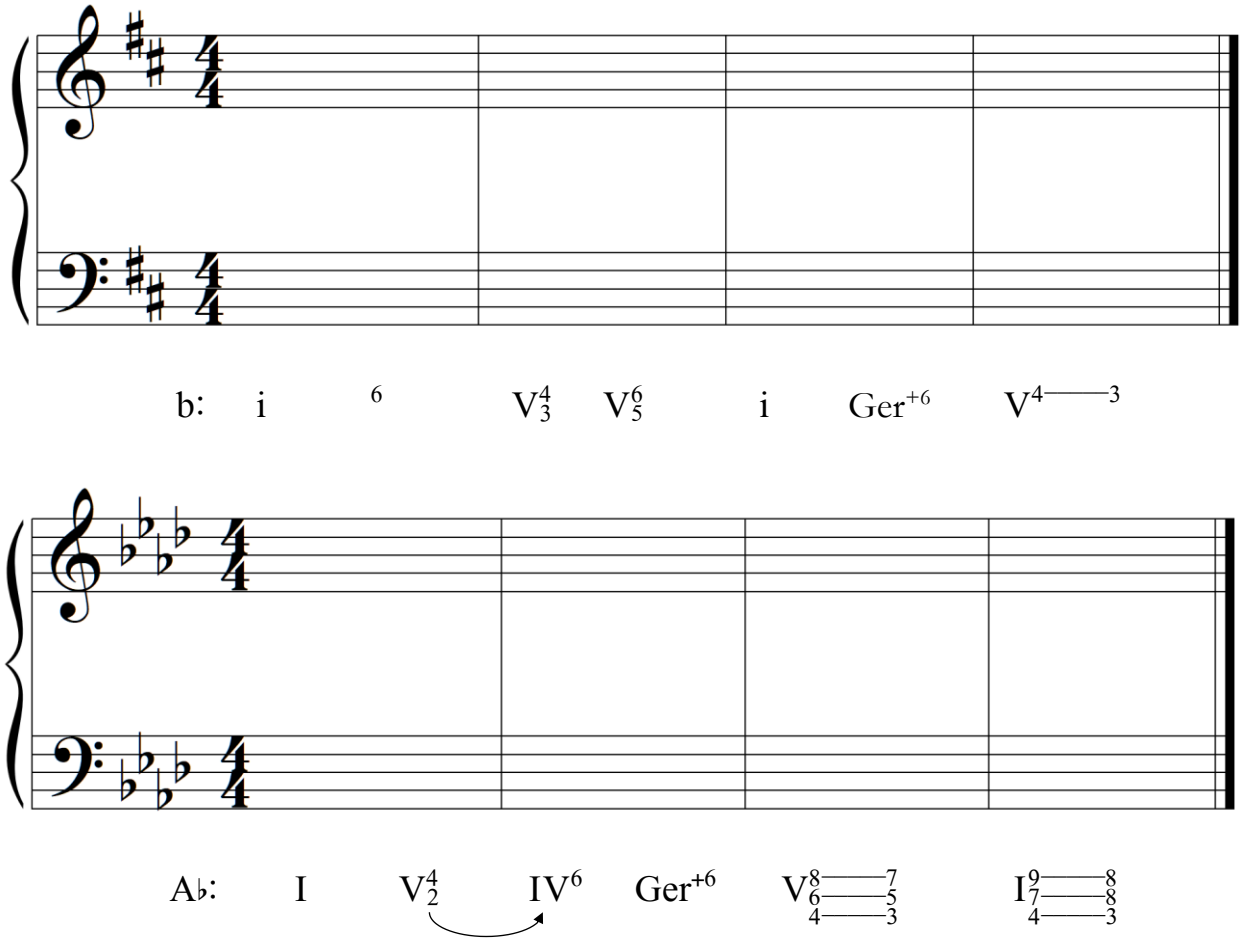
Part 3 – Augmented 6ths with Figured Bass

- Realize the figured bass in "keyboard style"



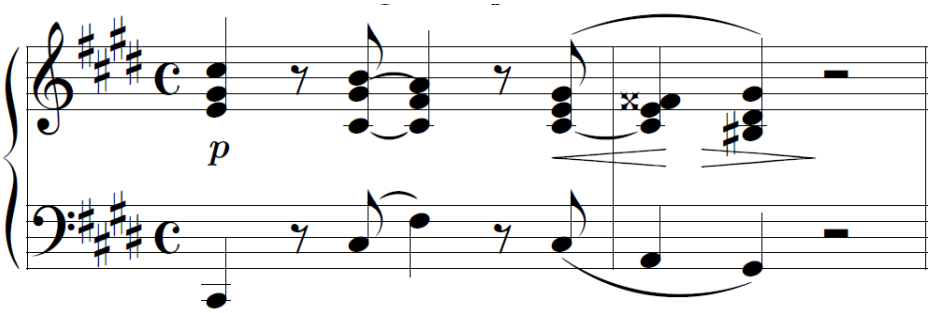


Part 4 – Four-Voice Part Writing

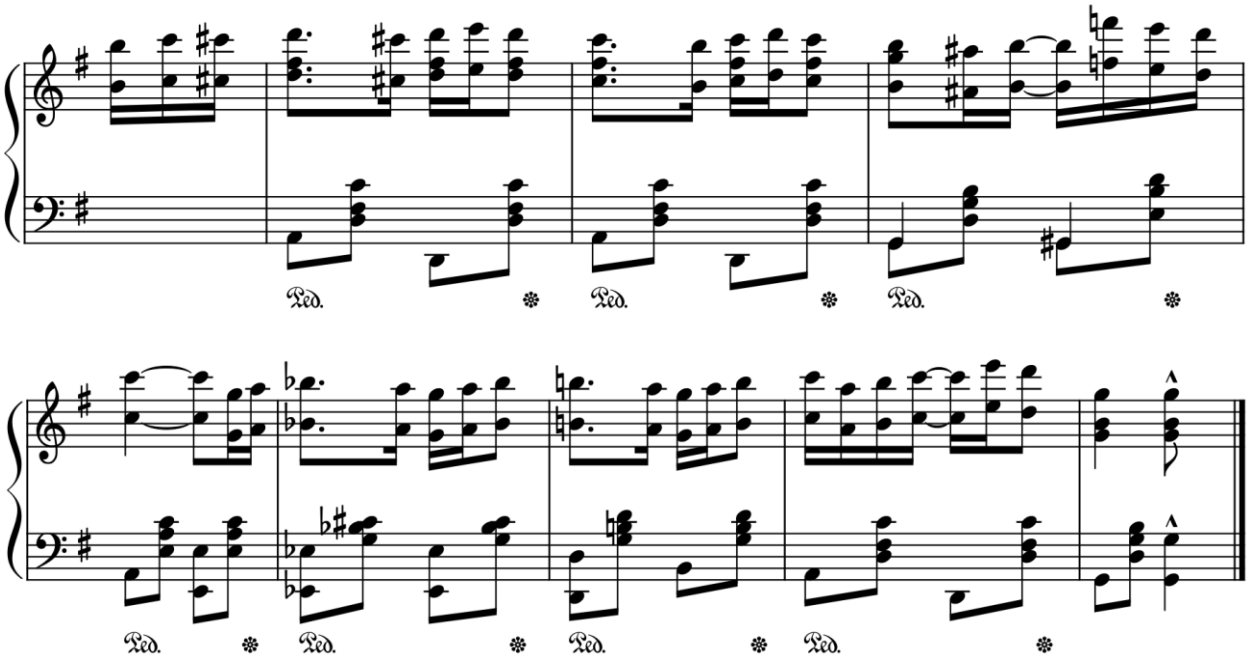


Part 5 – Analysis of Music with Augmented 6th Chords

a. Frederic Chopin, Nocturne in C# minor, Op. posthumous (mm. 1-2)

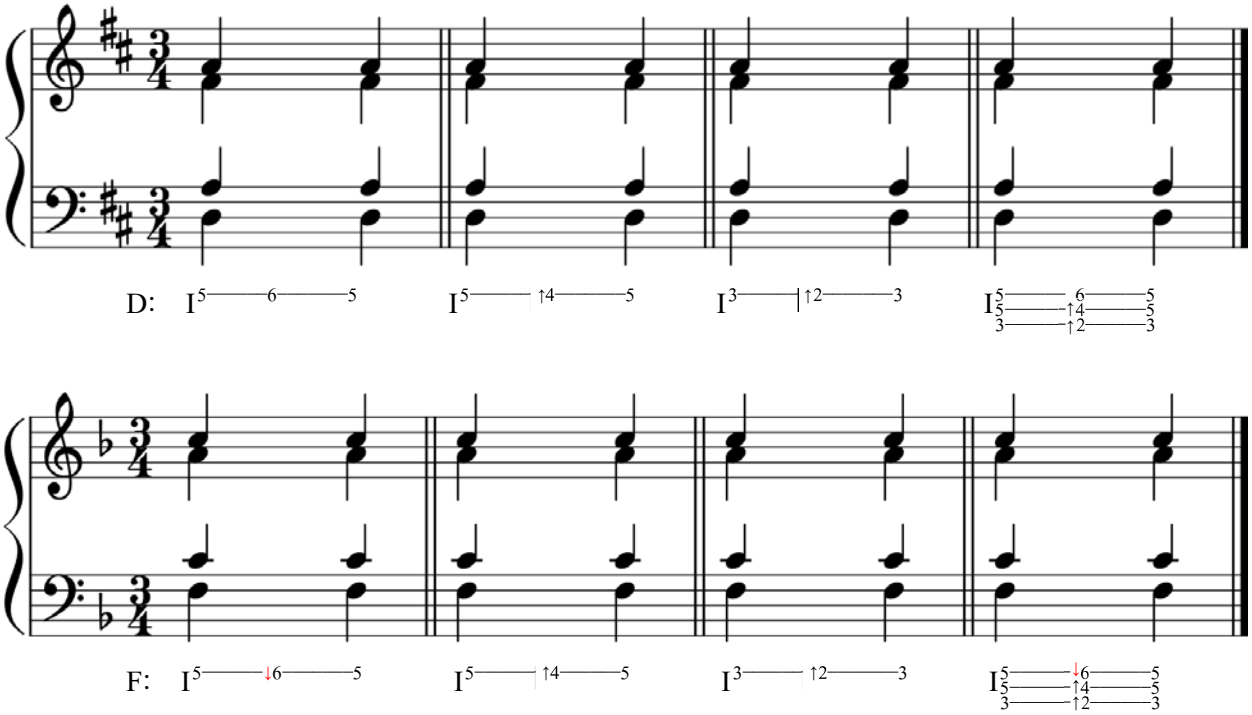


b. Scott Joplin, "The Sycamore" A Concert Rag, mm. 29-36



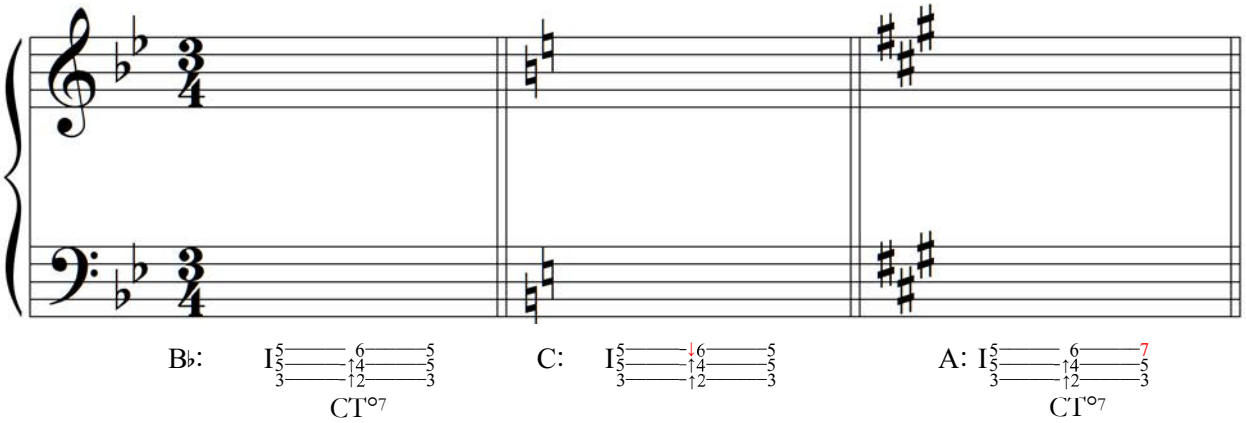
Common-Tone Chords ($CT^{\circ 7}$ & CT^{+6}) – Assignment 1

Part 1 – Creating common-tone chords by adding multiple neighbor tones

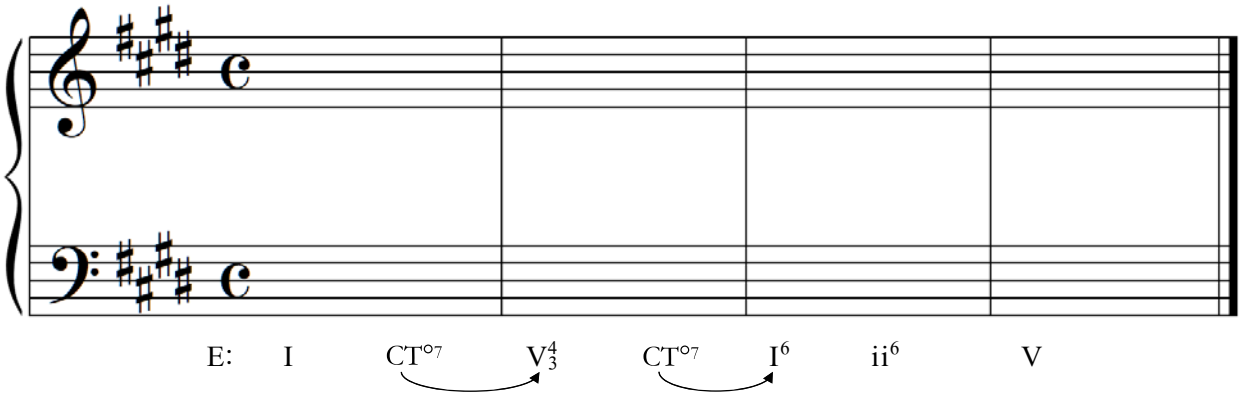


Part 2a

- (First two examples) Create a common-tone chord that with complete neighbors
- (Third example) Create a common-tone chord where the first chord is a triad but the third chord is a dominant seventh with the same root as the first chord.

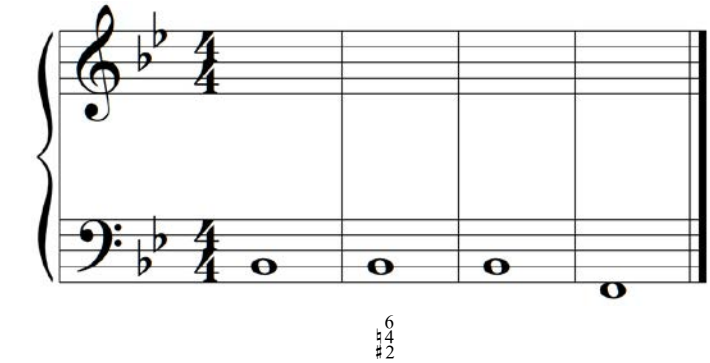


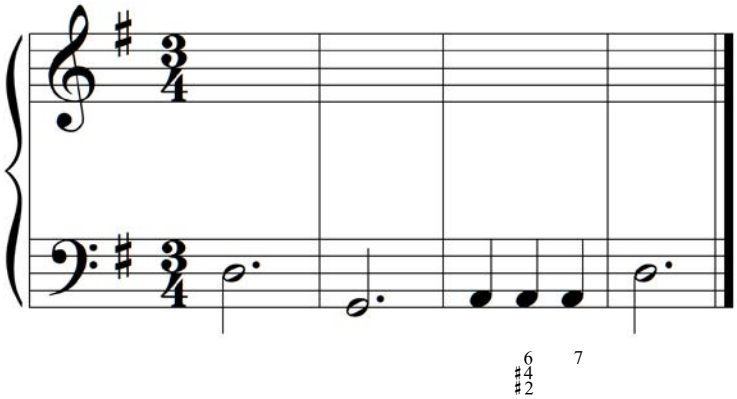
Part 2b – Create common-tone chords that are incomplete neighbors



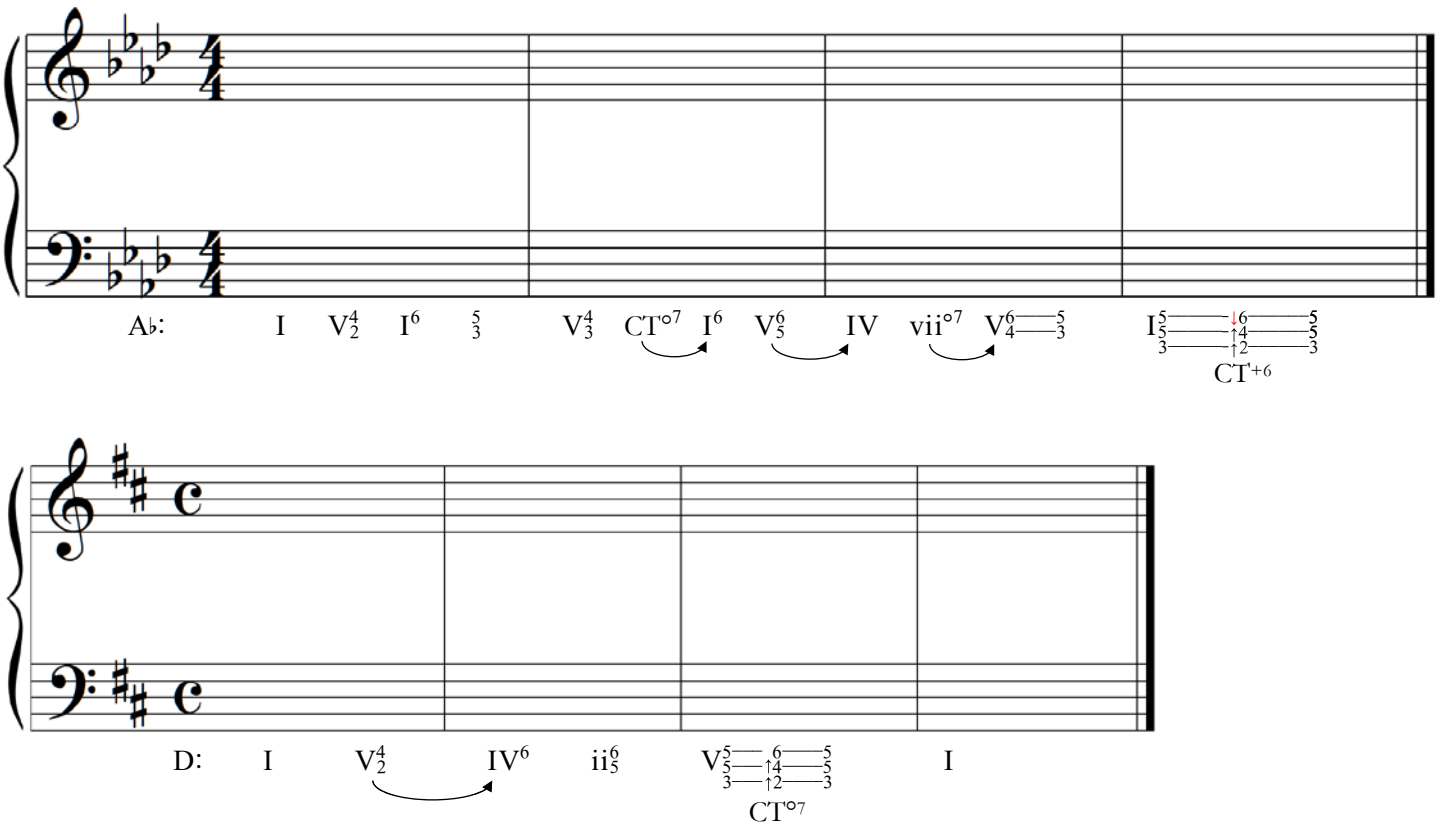
Part 3 – Common-tone chords with Figured Bass

- Realize the figured bass in "keyboard style"





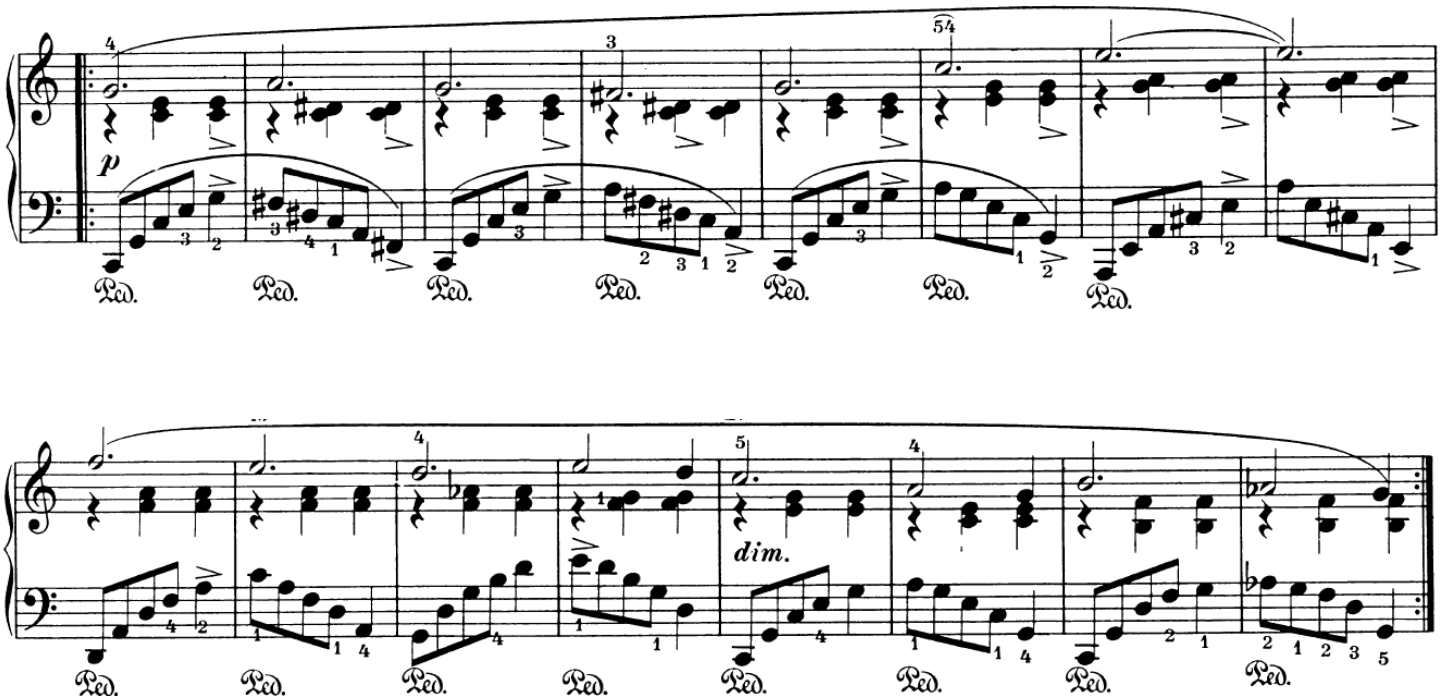
Part 4 – Four-Voice Part Writing



Part 5 – Analysis of Music with Common-Tone Chords

- Provide a complete harmonic analysis of the following phrase

a. Schuman, *Papillons*, op 2, no. 10, mm. 25-40

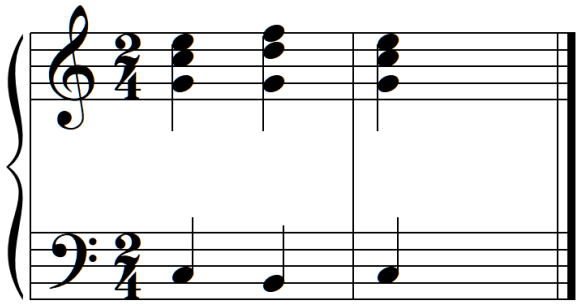


Harmonic Elision – Assignment 1

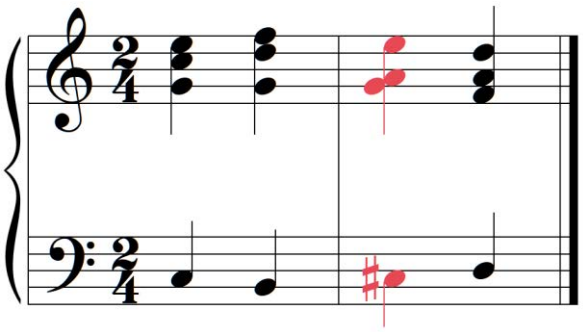
Part 1 – Creating harmonic elision

- Rewrite the progression on the left by suppressing its last chord using harmonic elision
- Then, resolve the new chord you created

Demonstration of a raised-root elision suppressing an expected I chord

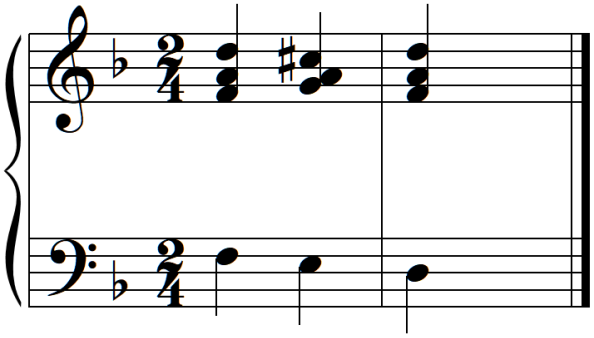


C: I V^6_5 I

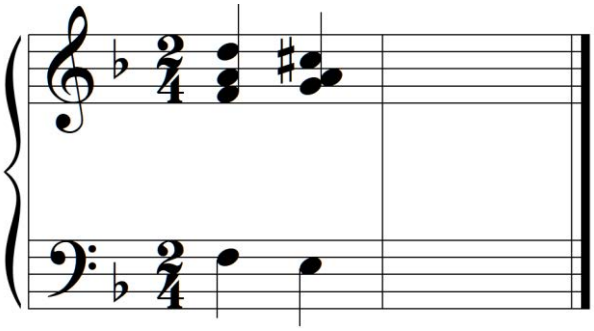


I V^6_5 V^6_5 ii

Use a leading-tone elision

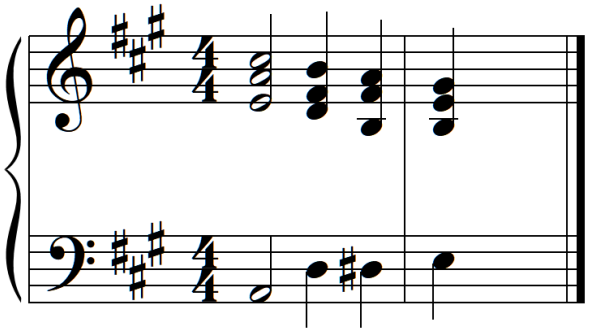


d: i V^4_3 i

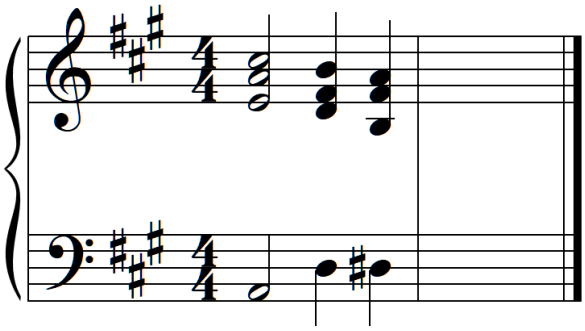


i V^4_3

Use a raised-root elision



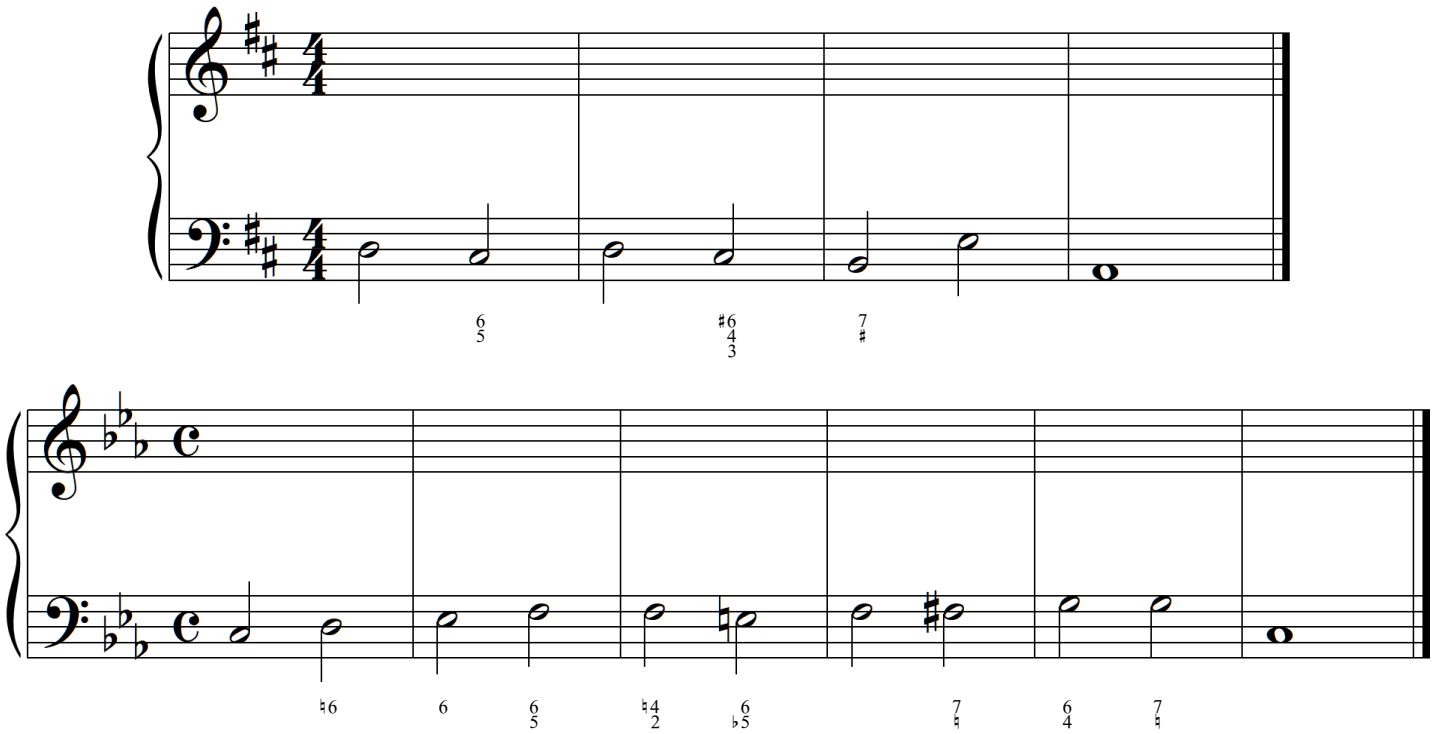
A: I ii^6 V^6_5 V



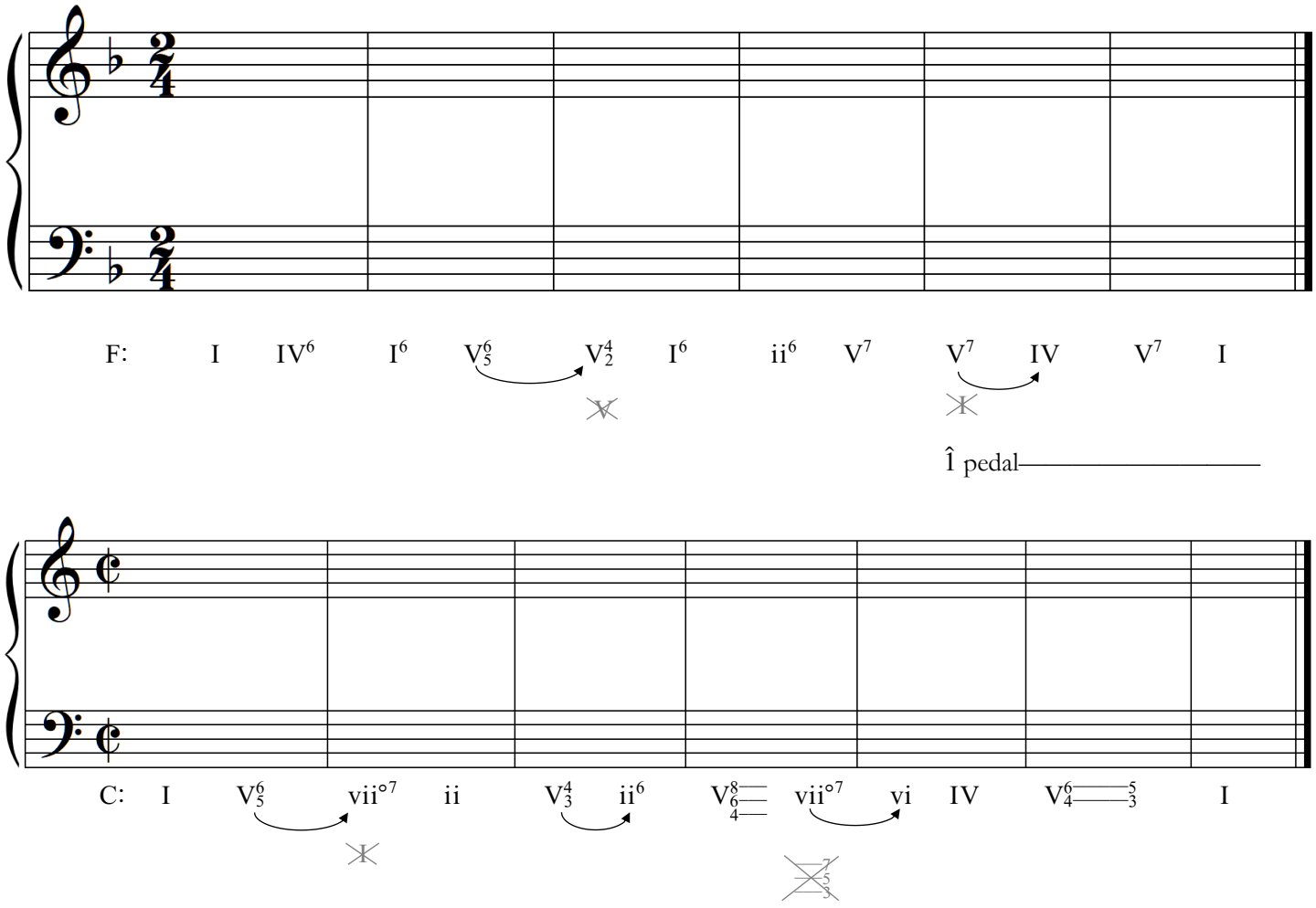
I ii^6 V^6_5/V

Part 3 – Common-tone chords with Figured Bass

- Realize the figured bass in "keyboard style"

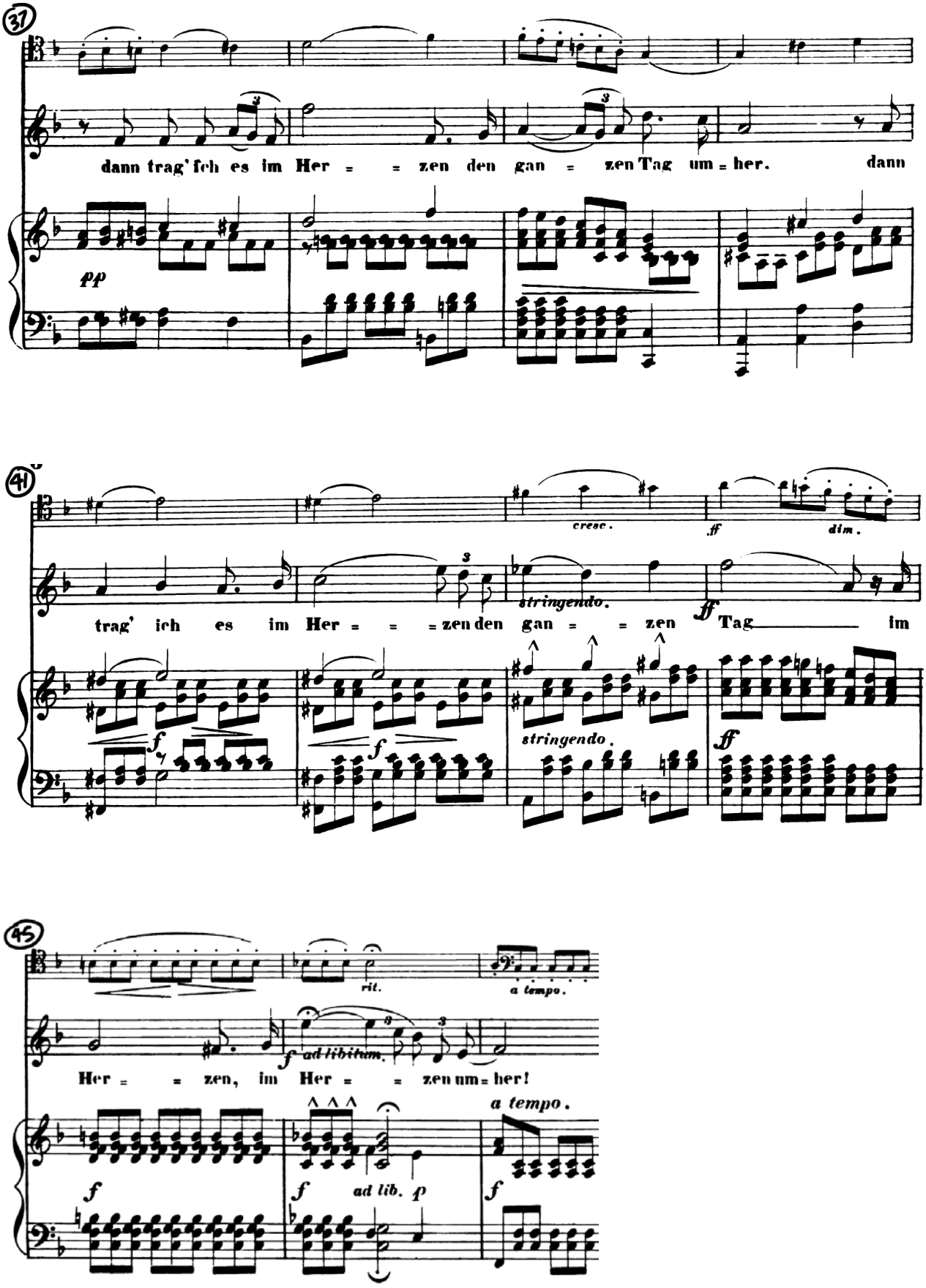


Part 4 – Four-Voice Part Writing



Part 5 – Analysis of Music with Common-Tone Chords

- Provide a complete harmonic analysis of the following phrase
  a. Josephine Lang, *Traumbild*, Op. 28, 1, mm. 37-47



Neo-Riemannian Transformations

Name: _____

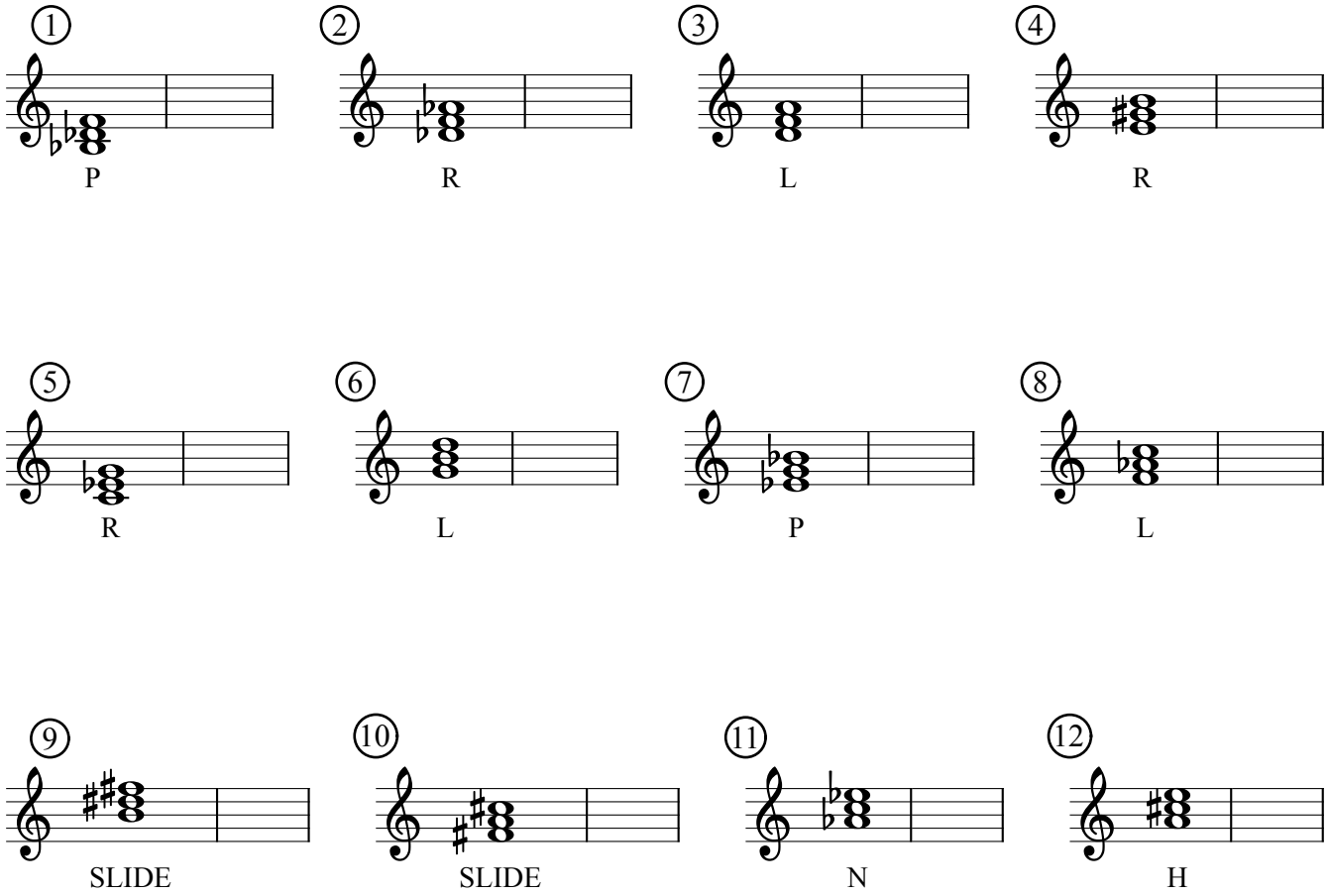
Neo-Riemannian transformations relate one major and one minor triad.

- Every transformation toggles back and forth between the same two triads.
- Example 3 in the chapter concisely summarizes Parallel, Relative, and Leading-tone exchange.
- Example 13 in the chapter summarizes Slide, Nebenverwandt, and Hexatonic pole.

PART 1

You are given a starting chord, and below the staff, a transformation.

- Apply the requested Neo-Riemannian transformation, and notate the chord in the empty measure.
- Give the proper lead sheet symbol for the new chord above the staff.

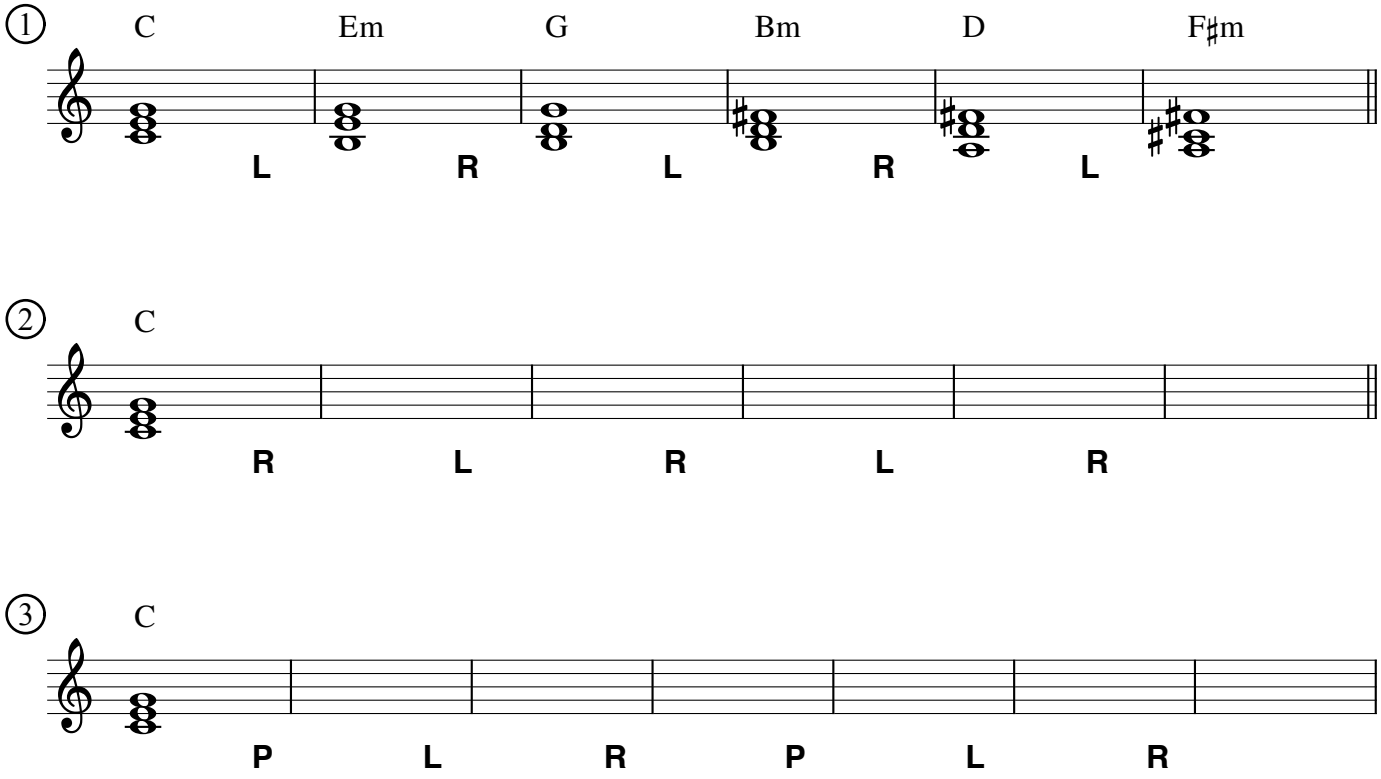


Megan Lavengood and Peter Smucker. © 2019. CC BY–SA 4.0.

PART 2

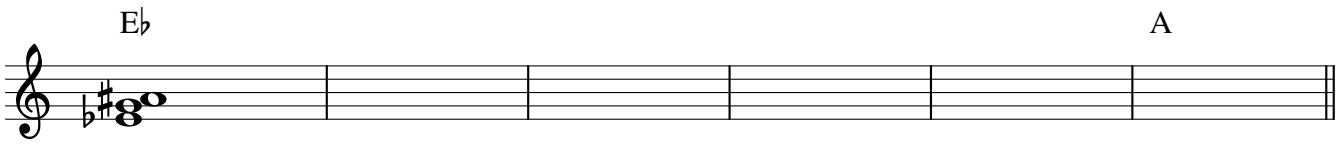
- Start on the given C major chord, and then perform the chain of transformations (indicated by letters beneath the staff, between each measure).
- Connect all common tones.
- Write the appropriate lead sheet symbol above each chord.

The first has been completed for you as an example.



PART 3

- Begin on the first chord given, and find a series of Neo-Riemannian transformations that will lead to the chord given in the final measure.
- You can use as many transformations as you need to.
- Label each transformation with an abbreviation below the staff (as in Part 2, or the examples in the text).
- Label each chord with its appropriate lead sheet symbol above the staff.



Megan Lavengood and Peter Smucker. © 2019. CC BY–SA 4.0.

Swing Rhythms

Create a video of yourself and your peers performing the Swing Rhythms exercise (given on the following pages) on your primary instruments. *Note: if you have both singers and instrumentalists in your group, please put the singer close to the microphone! It's hard to hear them over the instruments*.

Scan the QR code or click the link to download a backing track. This will help get you settled in the groove. Please include it in your video by playing it from a good speaker while you record your video.

You will be assessed on your rhythmic accuracy, pitch accuracy, and articulation.

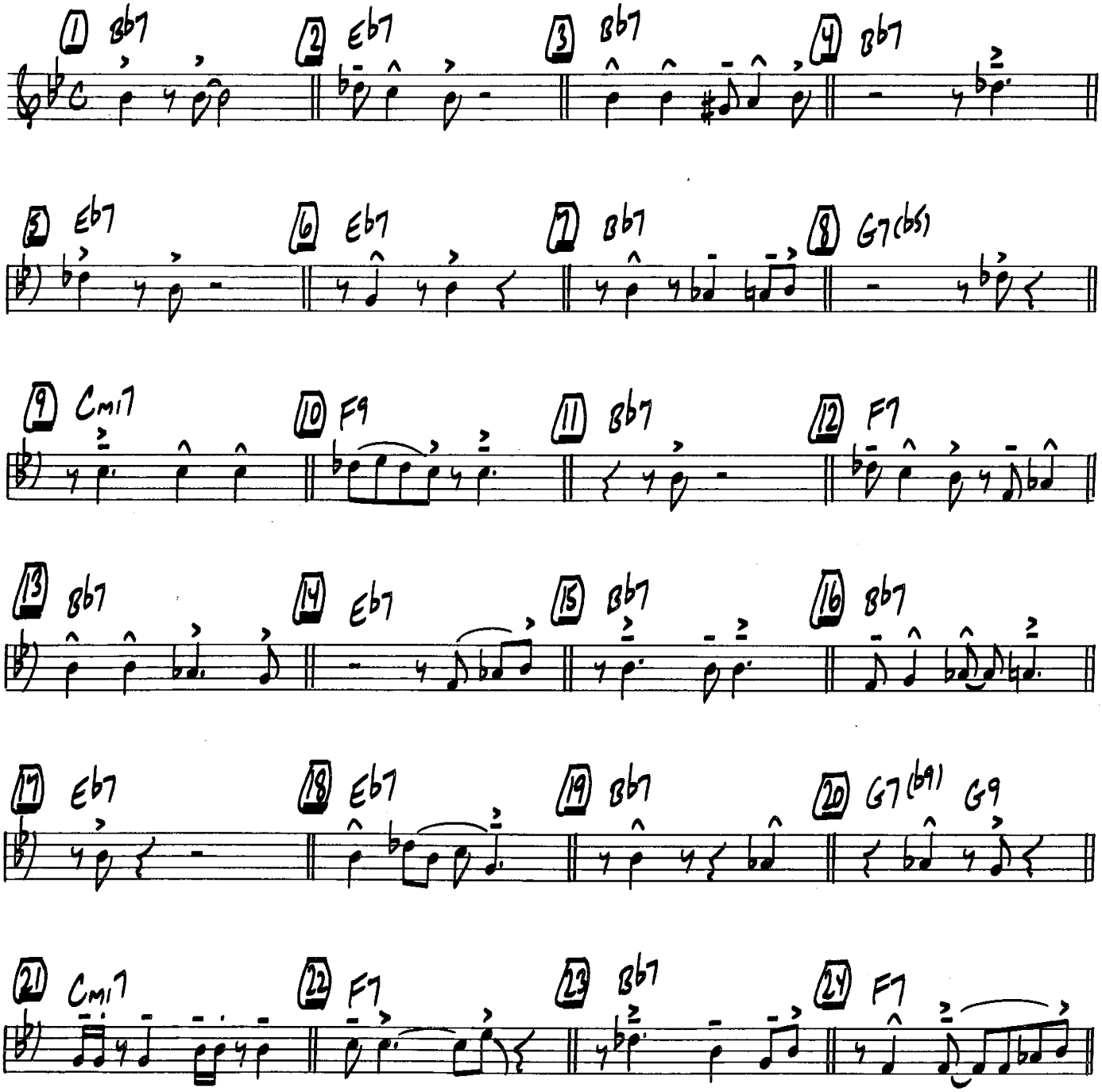
Backing Track

Assignment © Megan Lavengood 2020. CC BY–SA 4.0.
Swing Rhythms © Doug Beach Music 1978, revised 1991. Used with permission.

C INSTRUMENTS

Swing Rhythms

By Doug Beach & George Shutack



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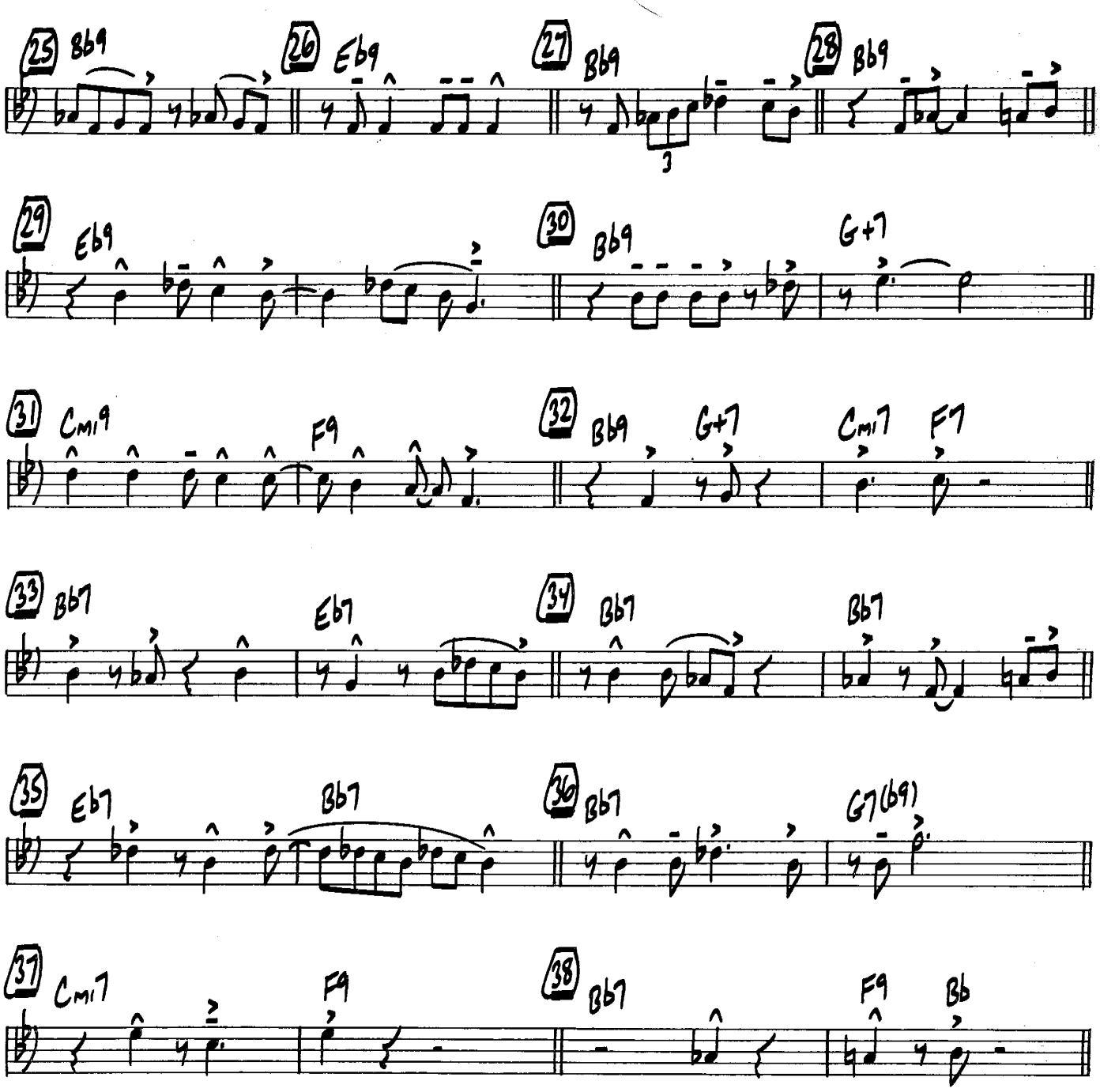


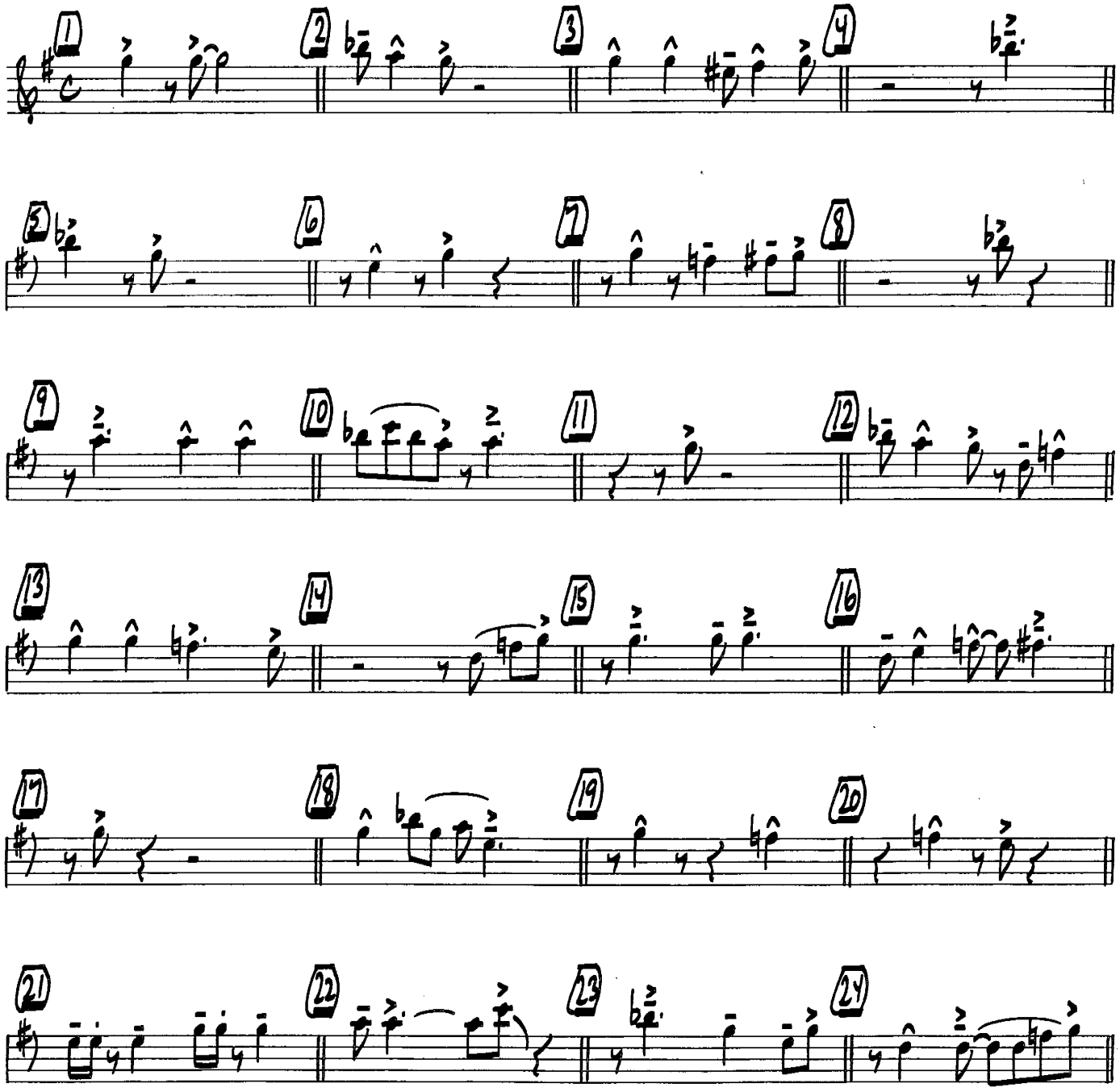
ARTICULATIONS

- = SHORT AND ACCENTED
- = FULL VALUE AND ACCENTED
- = SHORT
- = LONG (TENUTO)
- = LONG (TENUTO) AND ACCENTED

E♭ INSTRUMENTS

Swing Rhythms

By Doug Beach & George Shutack



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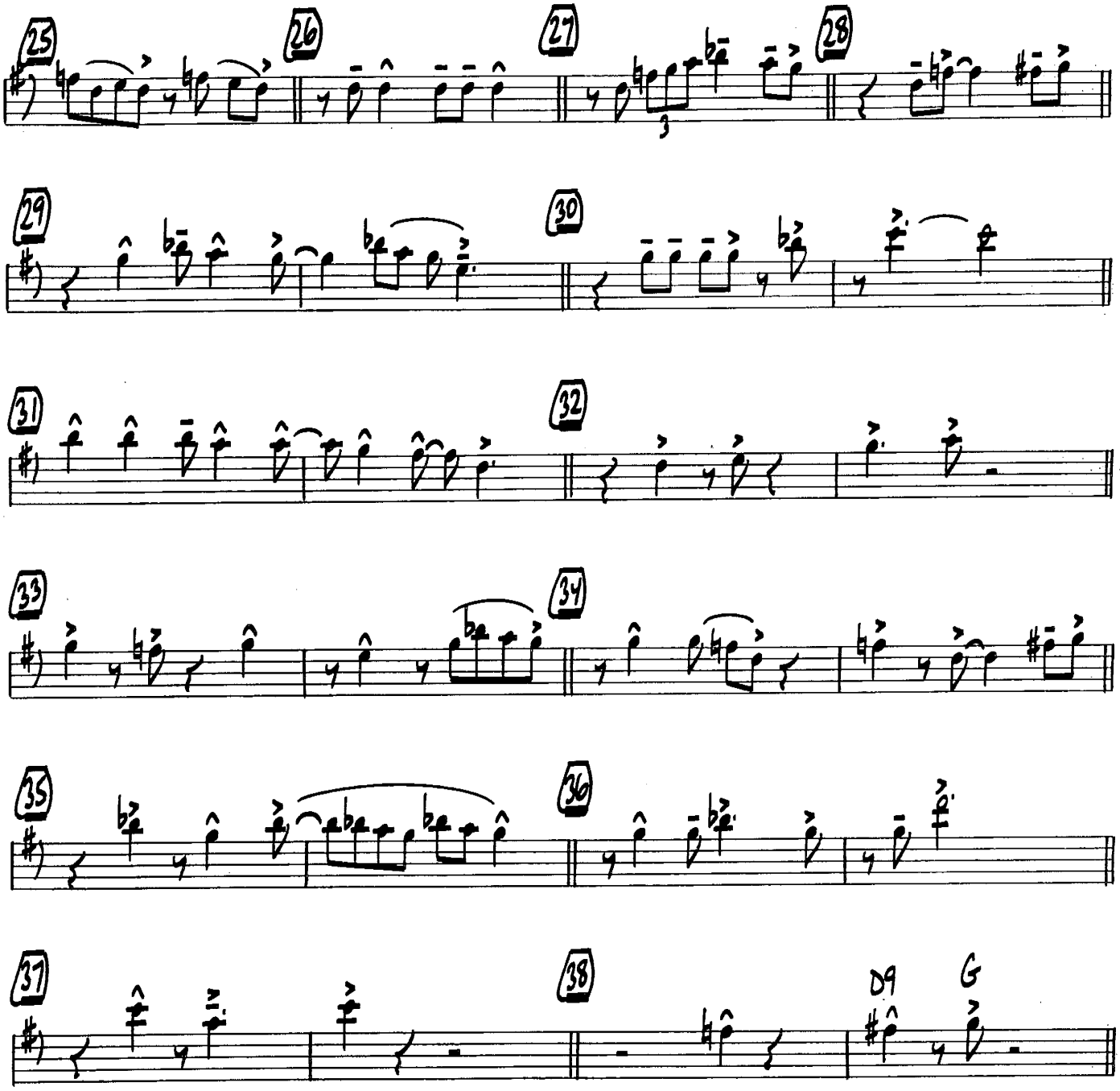


ARTICULATIONS

= SHORT AND ACCENTED

= FULL VALUE AND ACCENTED

= SHORT

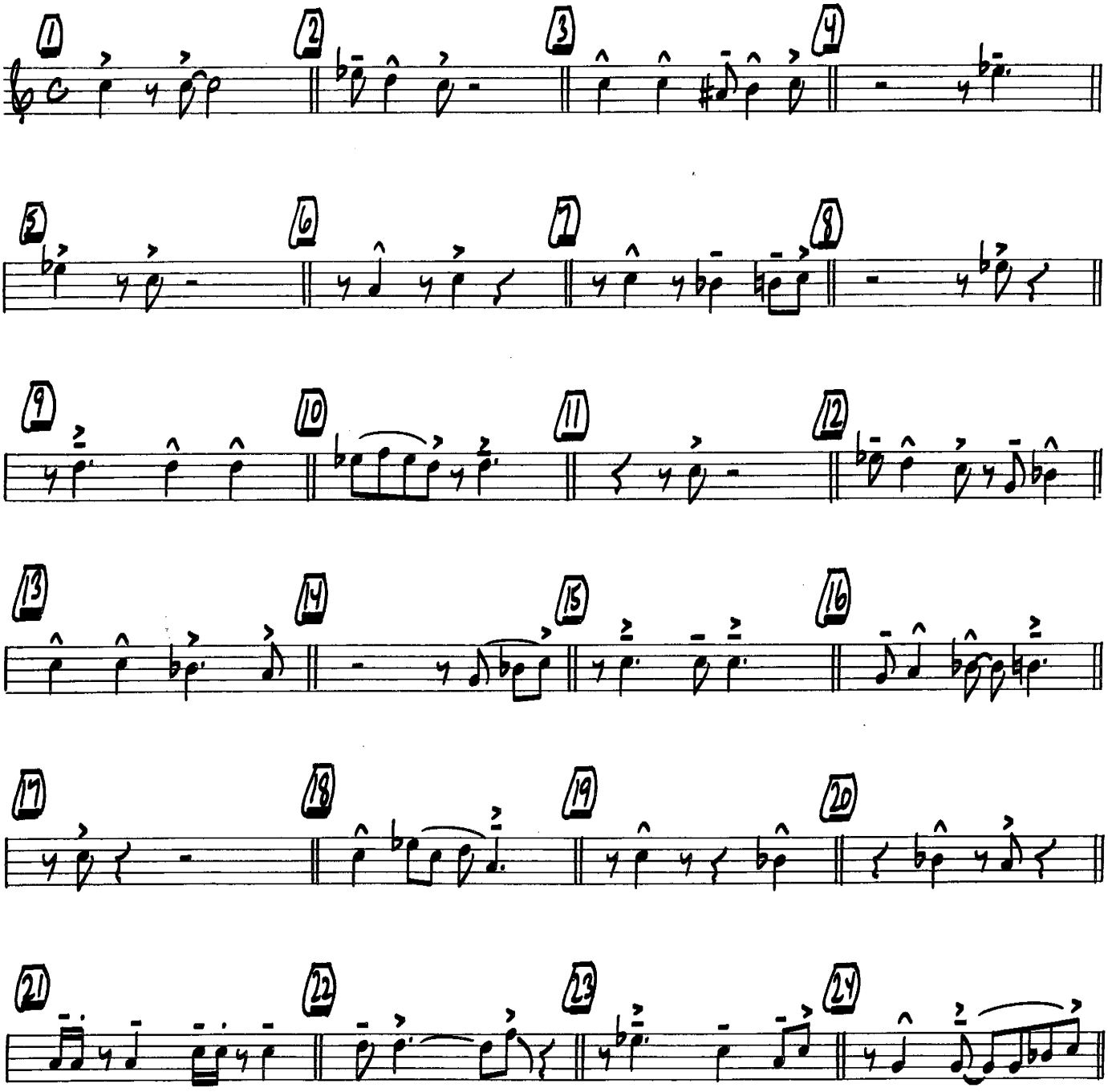
= LONG (TENUTO)

= LONG (TENUTO) AND ACCENTED

B♭ INSTRUMENTS

Swing Rhythms

By Doug Beach & George Shutack.



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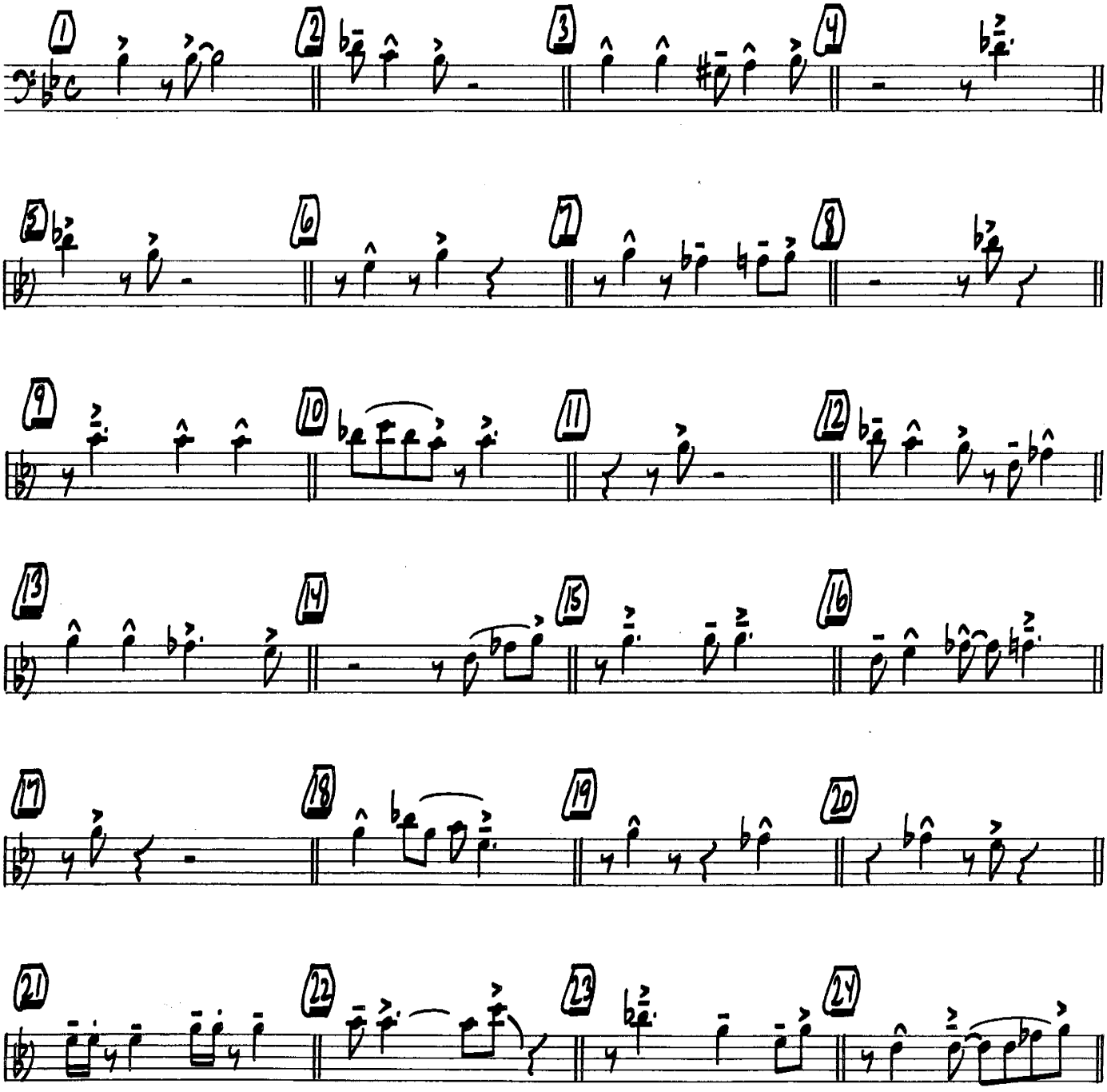
ARTICULATIONS

- = SHORT AND ACCENTED
- = FULL VALUE AND ACCENTED
- = SHORT
- = LONG (TENUTO)
- = LONG (TENUTO) AND ACCENTED

BASS CLEF INSTRUMENTS

Swing Rhythms

By Doug Beach & George Shutack



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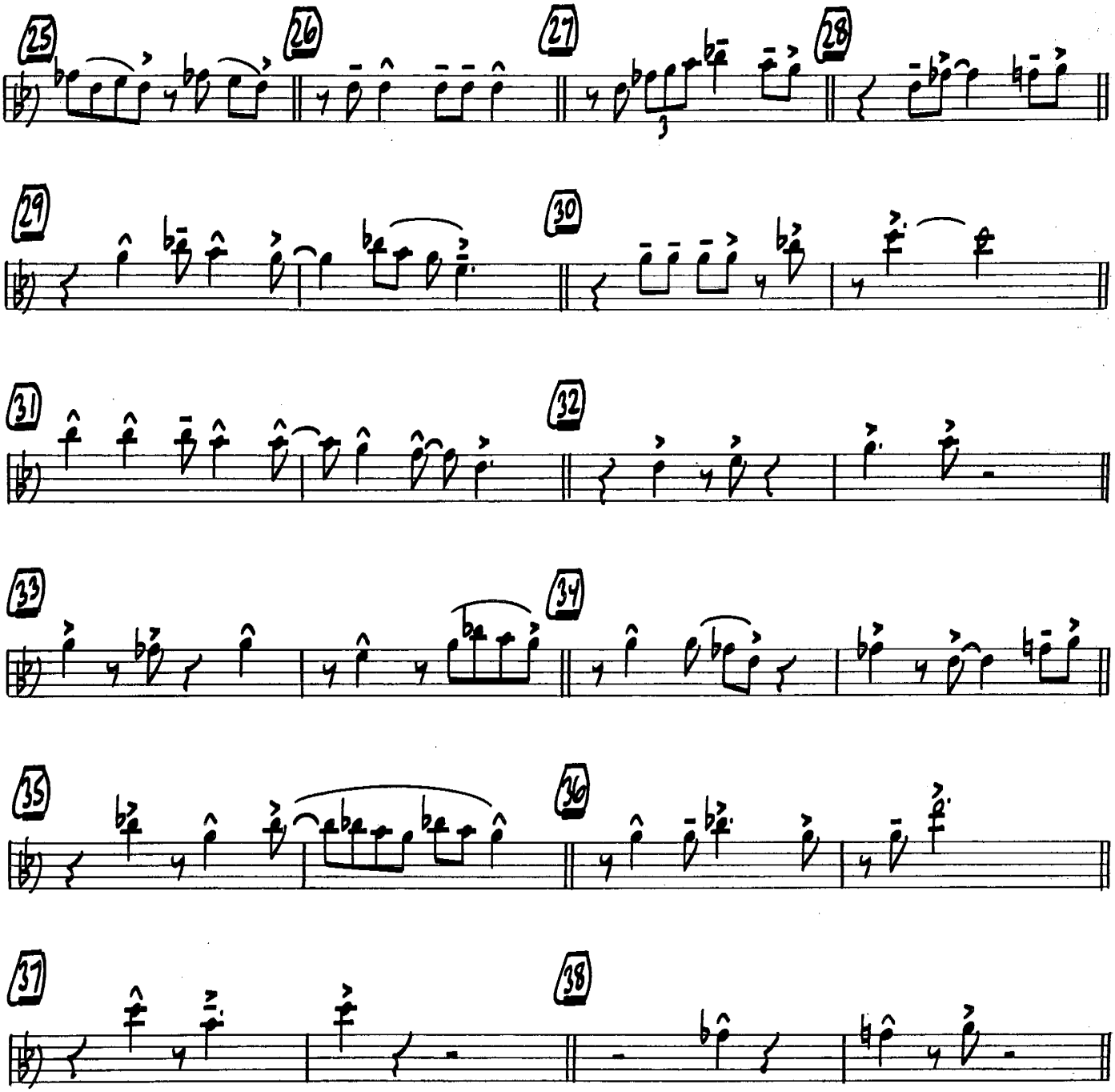


ARTICULATIONS

= SHORT AND ACCENTED

= FULL VALUE AND ACCENTED

= SHORT

= LONG (TENUTO)

= LONG (TENUTO) AND ACCENTED

Jazz Rhythms

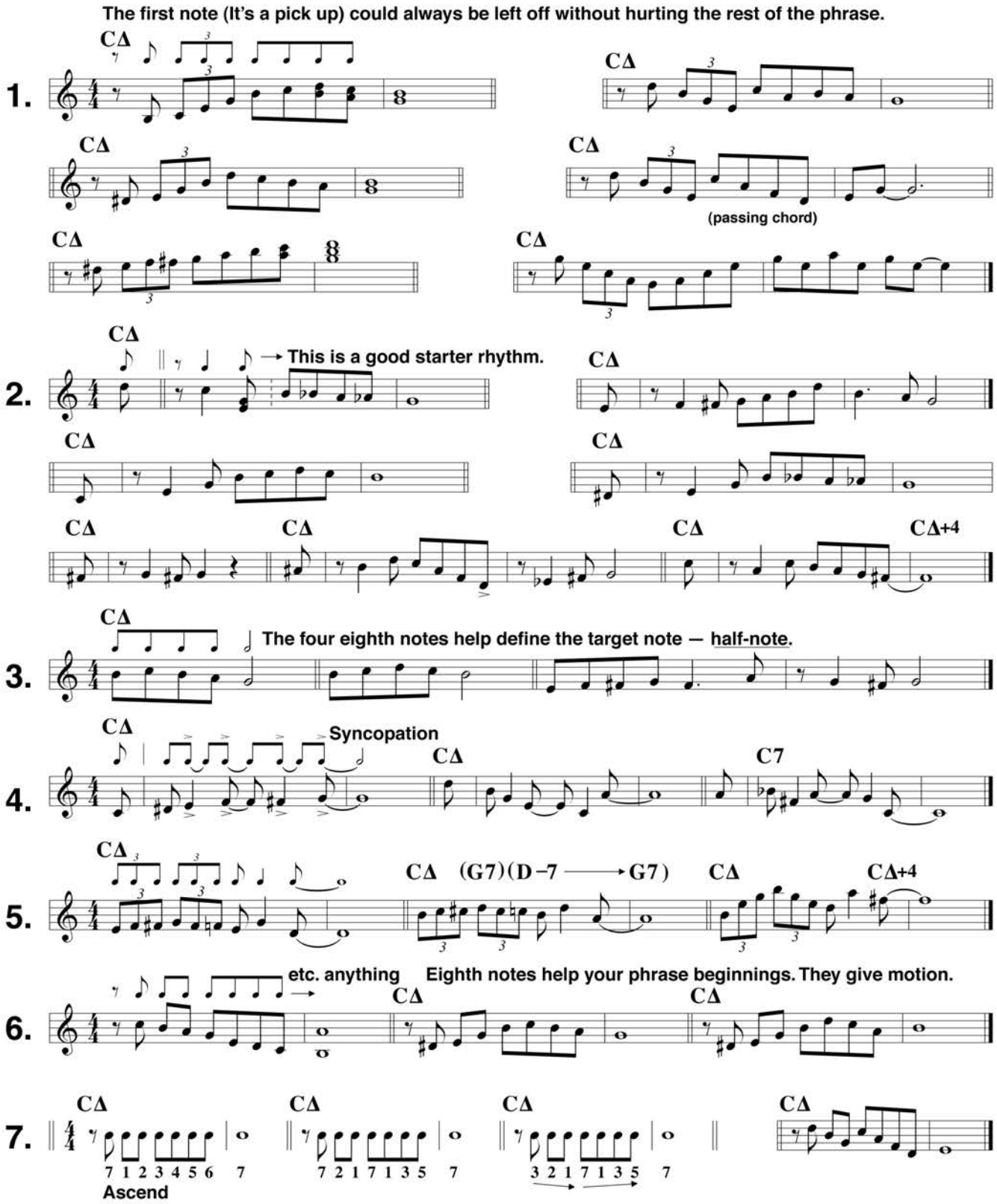
by Jamey Abersold

Name: _____

On the following page, you have been given a copy of Jamey Abersold's jazz rhythms exercise.

- Make a recording in which you perform each of these rhythms.
- Write a paragraph in which you pick three rhythms that create syncopation in different ways, and explain how the beat is obscured to create syncopation (through ties? rests? etc.).

Instructions by Megan Lavengood. © 2021. CC BY–SA 4.0.
Jazz Rhythms exercise reproduced with permission from
Jamey Aebersold, *Jazz Handbook* (New Albany, IN: Jamey Aebersold Jazz, 2000).



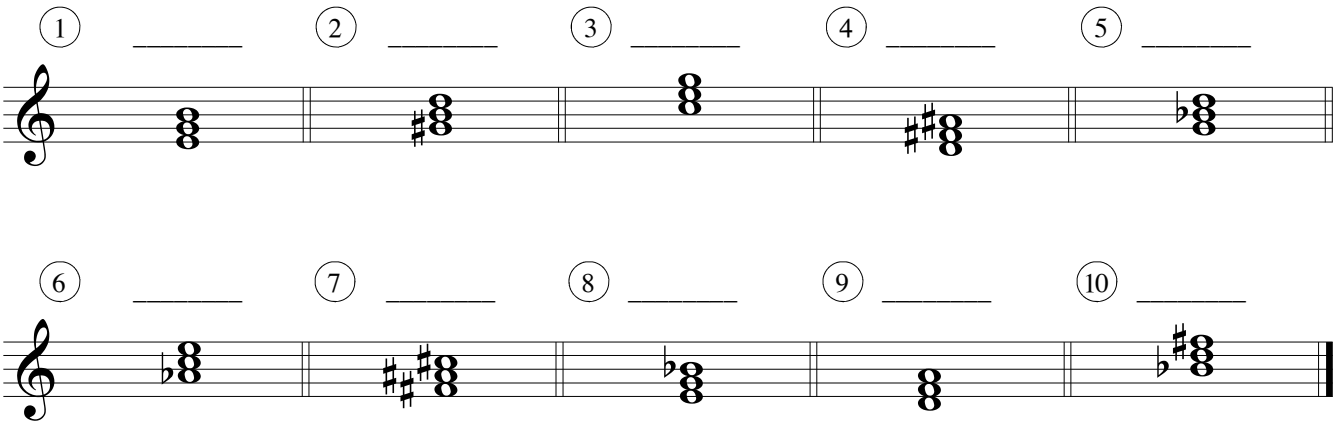
Instructions by Megan Lavengood. © 2021. CC BY–SA 4.0.
Jazz Rhythms exercise reproduced with permission from
Jamey Aebersold, *Jazz Handbook* (New Albany, IN: Jamey Aebersold Jazz, 2000).

Lead Sheet Symbols

Name: _____

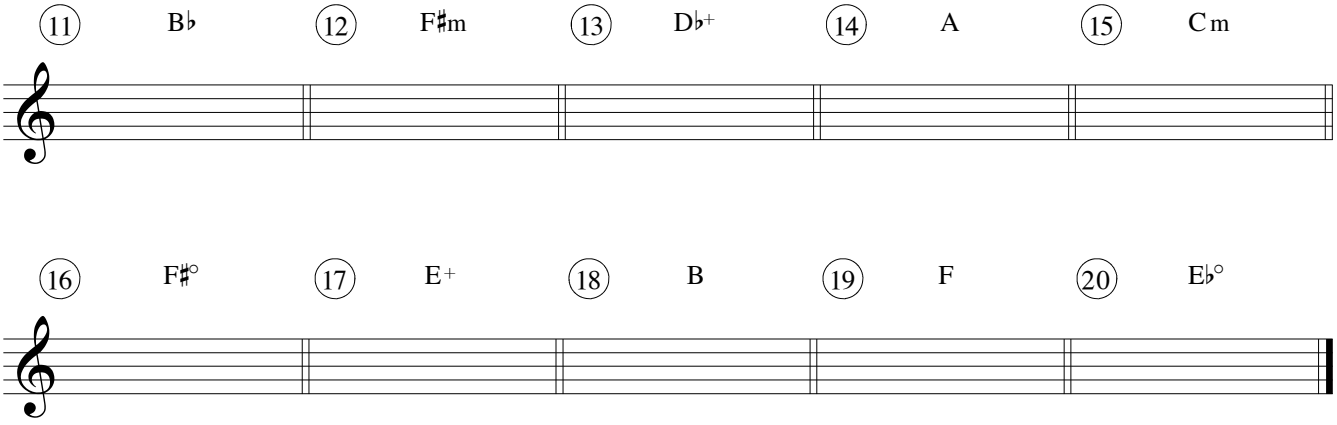
PART 1

Write the lead sheet symbol for each triad.



PART 2

Spell the triad indicated by each lead sheet symbol.



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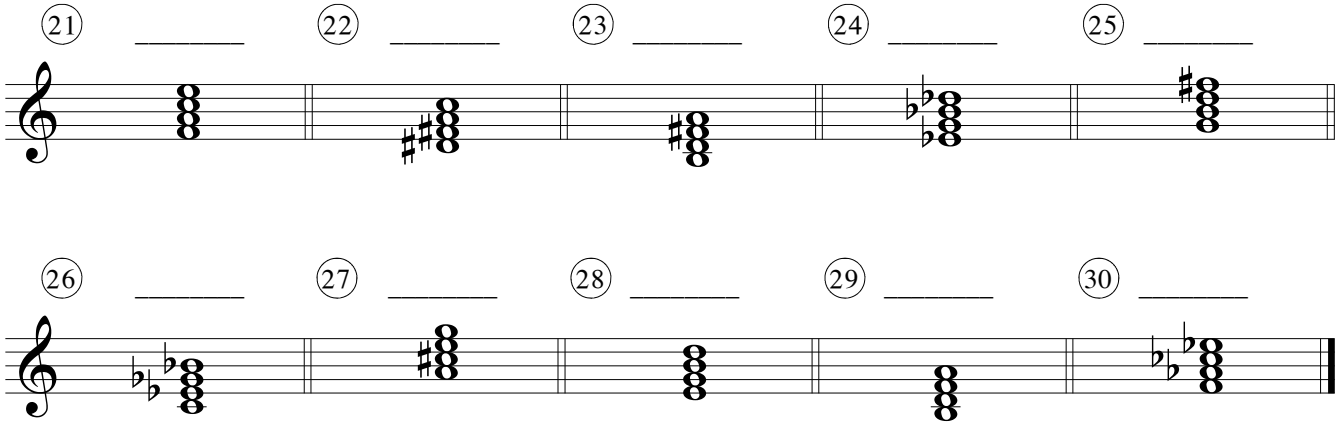
Lead Sheet Symbols

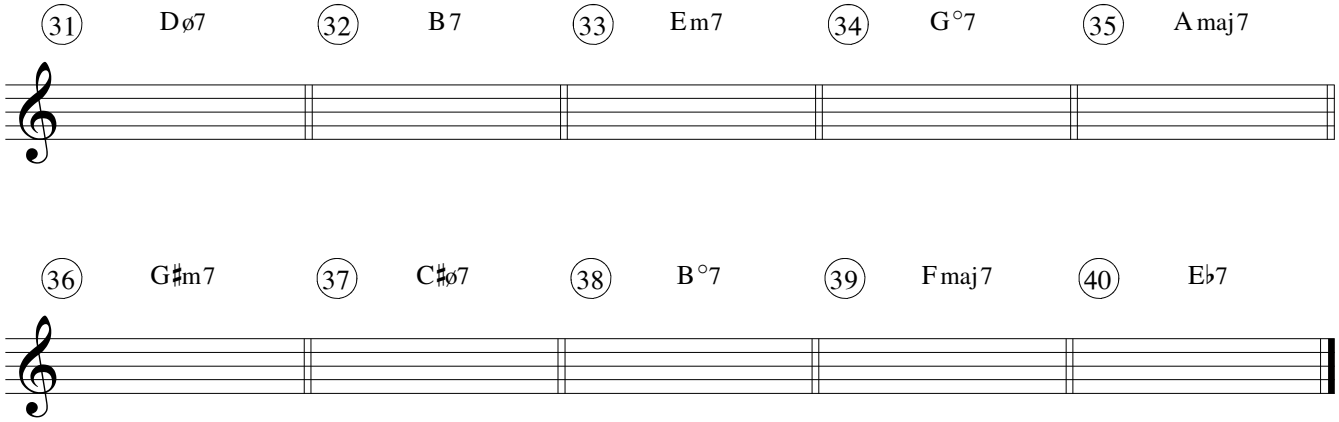
PART 3

Write the lead sheet symbol for each seventh chord.



PART 4

Spell the seventh chord indicated by each lead sheet symbol.



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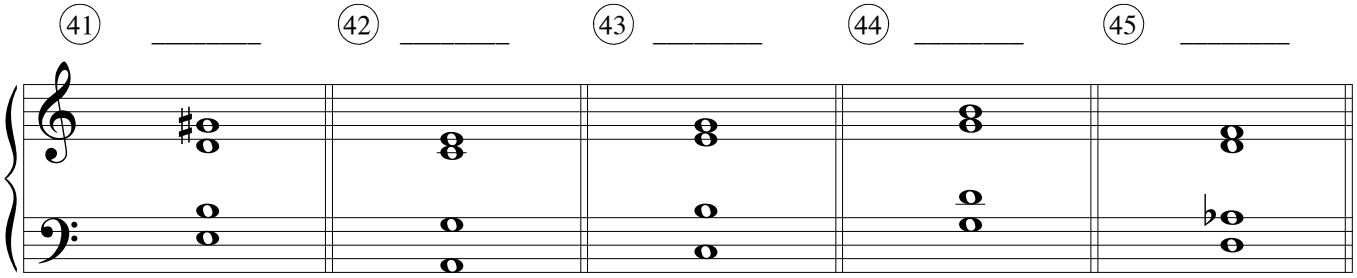
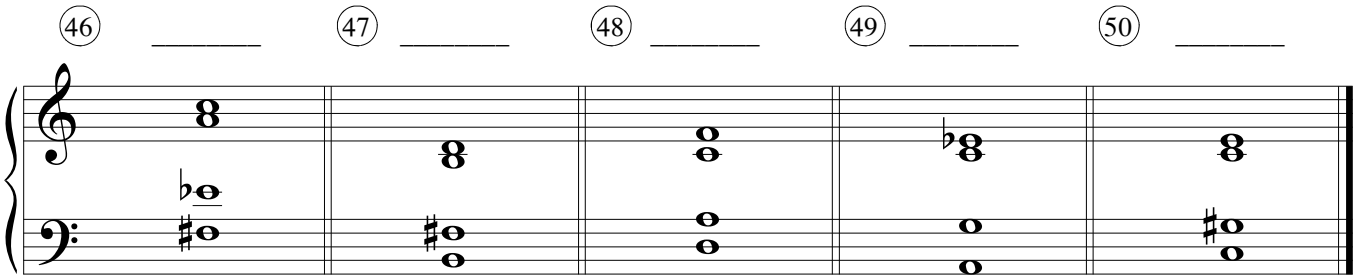
Lead Sheet Symbols

PART 5

Write the lead sheet symbol for each triad or seventh chord.





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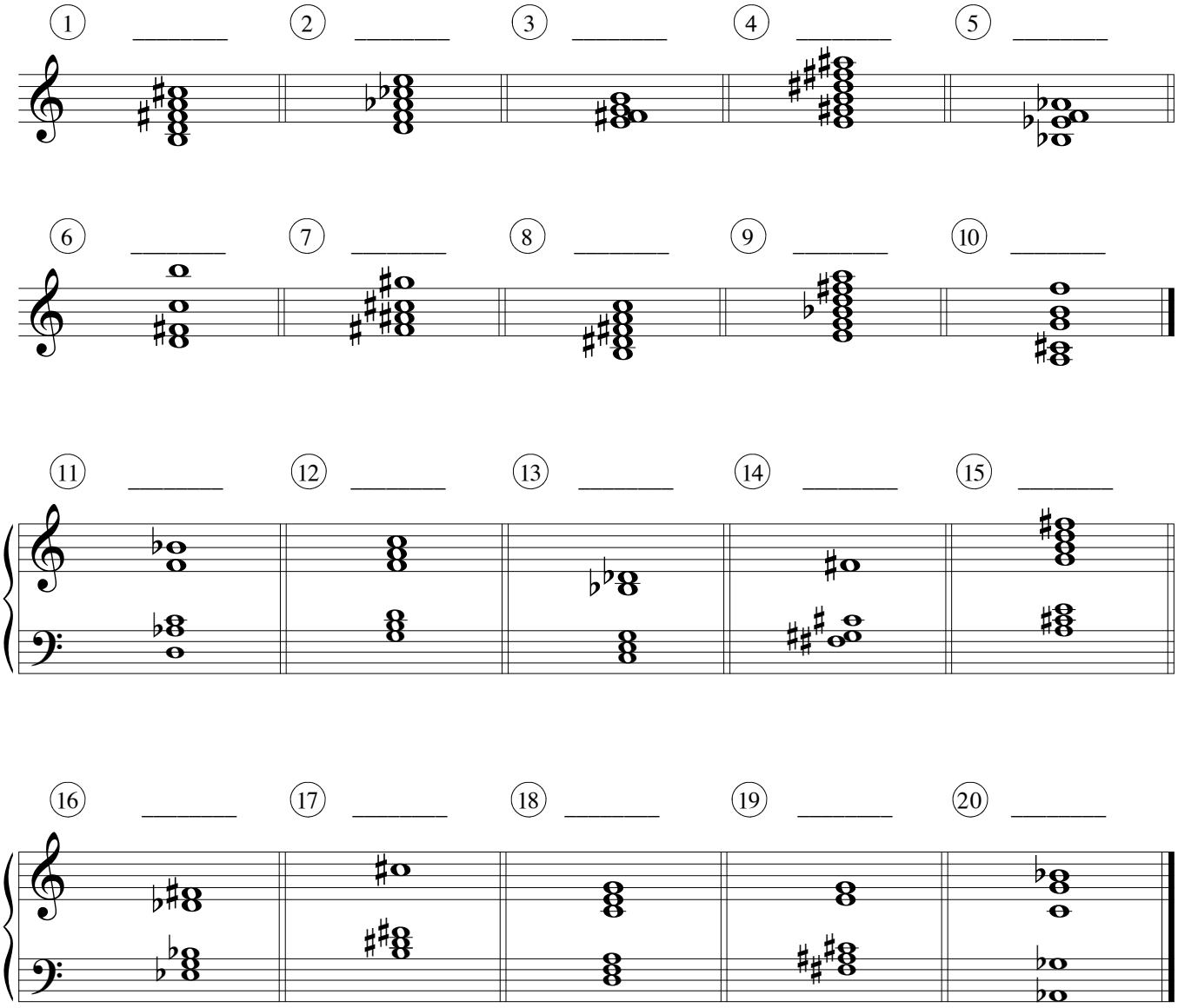
Lead Sheet Symbols with Extensions

Name: _____

PART 1

Write the lead sheet symbol for the *triad or seventh chord* that forms the basis of the extended or altered chord. Ignore any extensions and alterations. Assume all chords are in root position.



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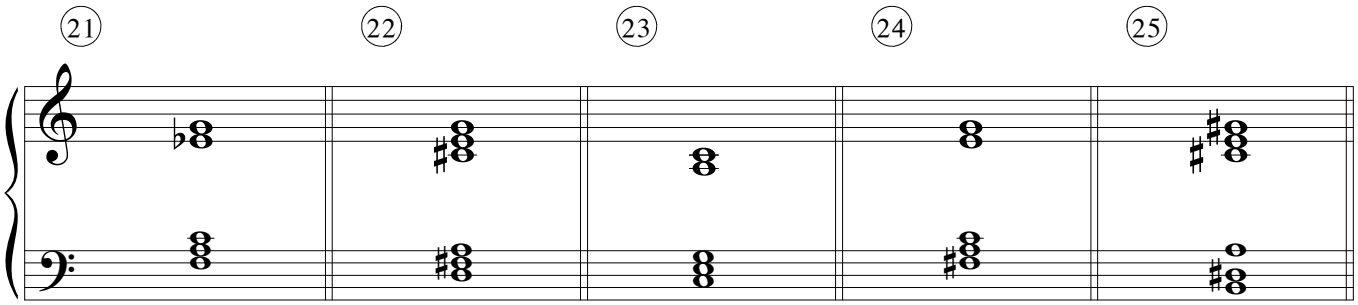
Lead Sheet Symbols with Extensions

PART 2

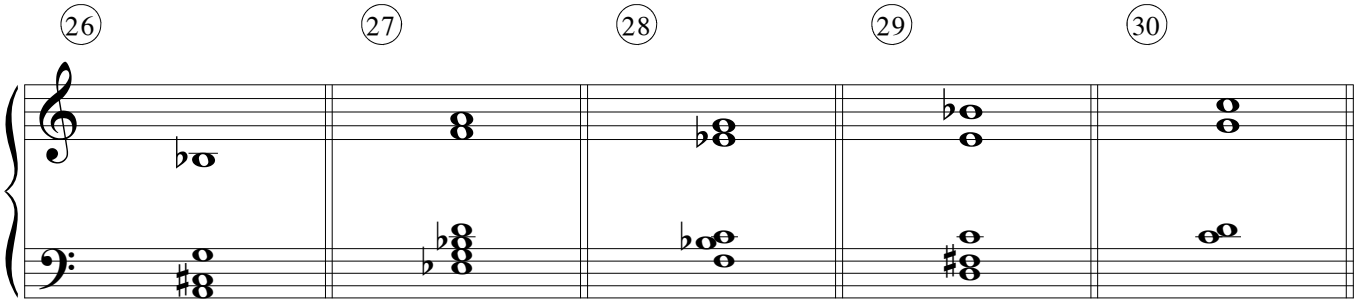
In the *upper blank*, write the lead sheet symbol for the *seventh chord* that forms the basis of the extended or altered chord, ignoring any extensions and alterations.

In the *lower blank*, write the complete lead sheet symbol for the extended or altered chord. Assume all chords are in root position.



_____ _____ _____ _____ _____

_____ _____ _____ _____ _____



_____ _____ _____ _____ _____

_____ _____ _____ _____ _____

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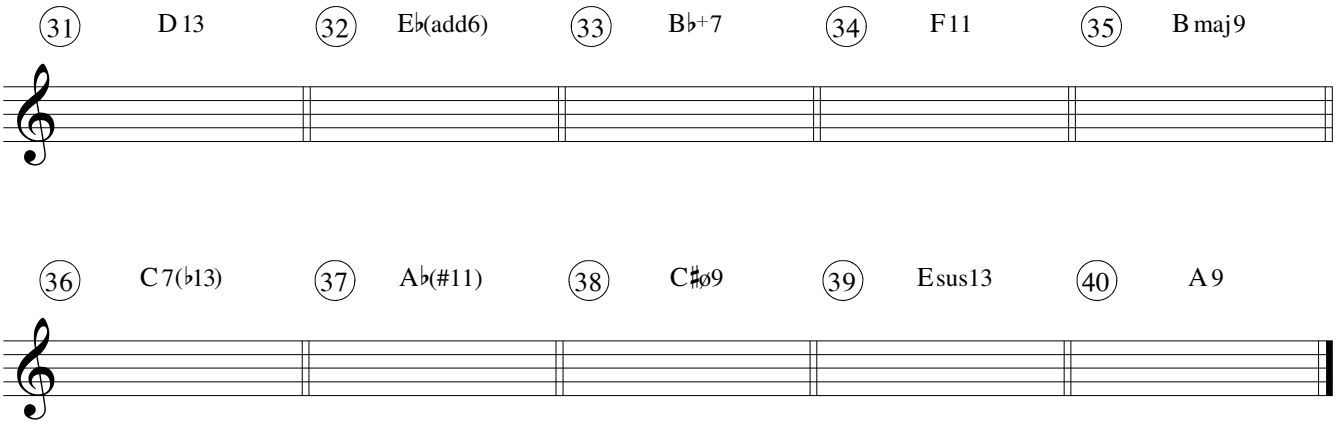
Lead Sheet Symbols with Extensions

PART 3

Notate the chords in root position.



Kyle Gullings. © 2019. CC BY–SA 4.0.

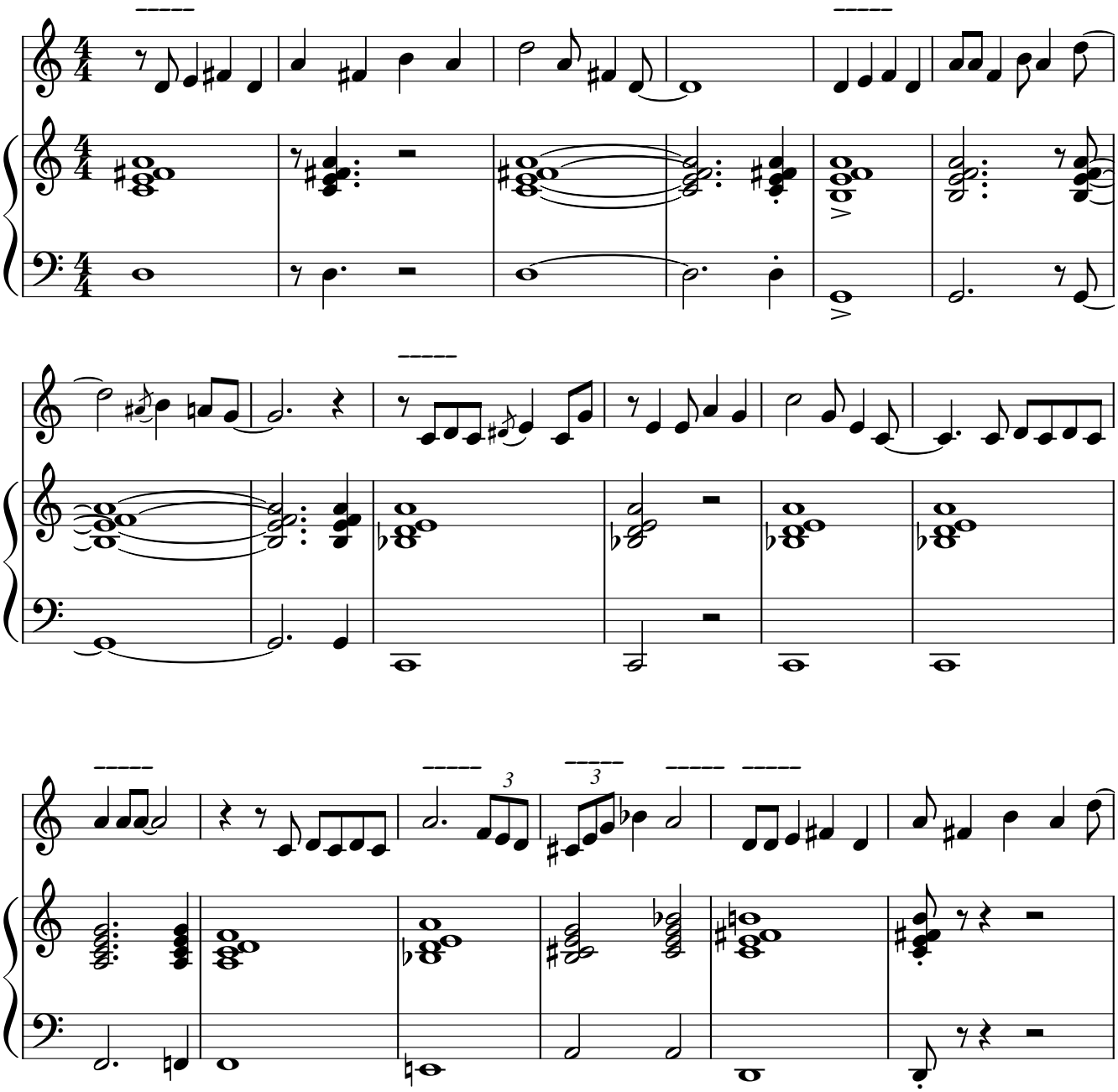
Jazz Voicings

Name: _____

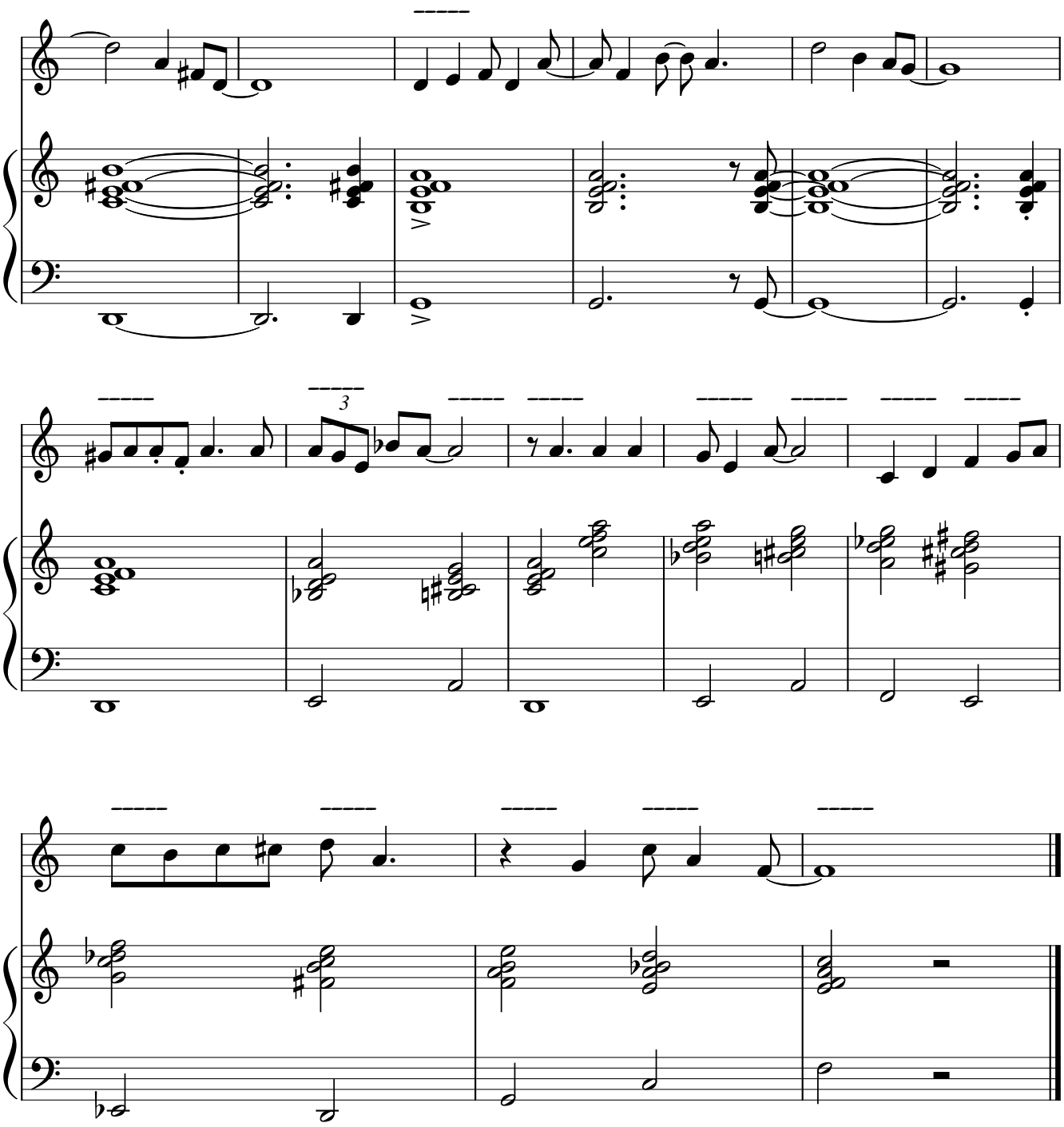
Part 1

- In each blank, provide the best lead sheet symbol that would yield the notated chord.
- Circle 10 times where the seventh of the chord resolves to the third of the next chord, or vice-versa.

"Sweet Georgia Brown" by Ben Bernie, Ben Bernie, Maceo Pinkard (1925, public domain)
Arrangement by Digby Ram and Megan Lavengood



Megan Lavengood and Kyle Gullings. © 2021. CC BY–SA 4.0. Open Music Theory.



Did you remember to do *both parts* of the analysis? (refer to the instructions!)

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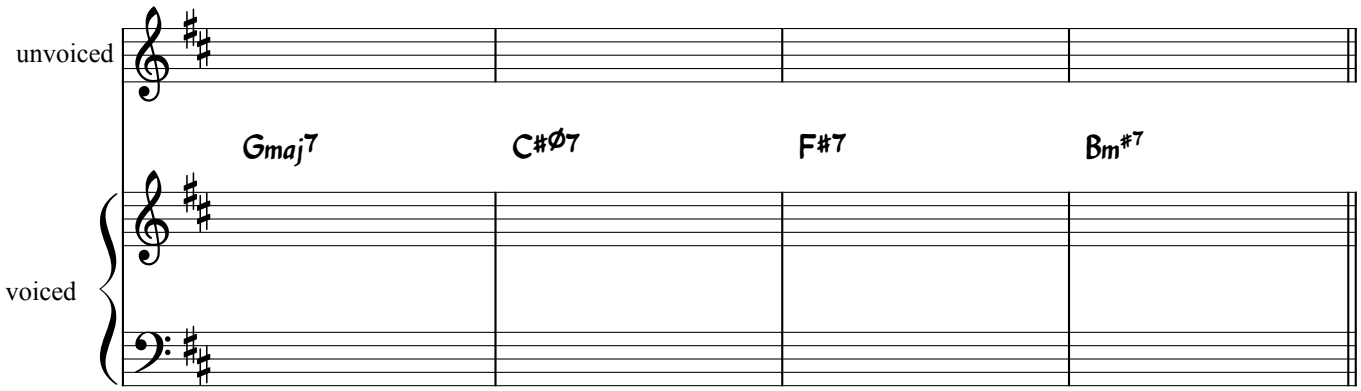
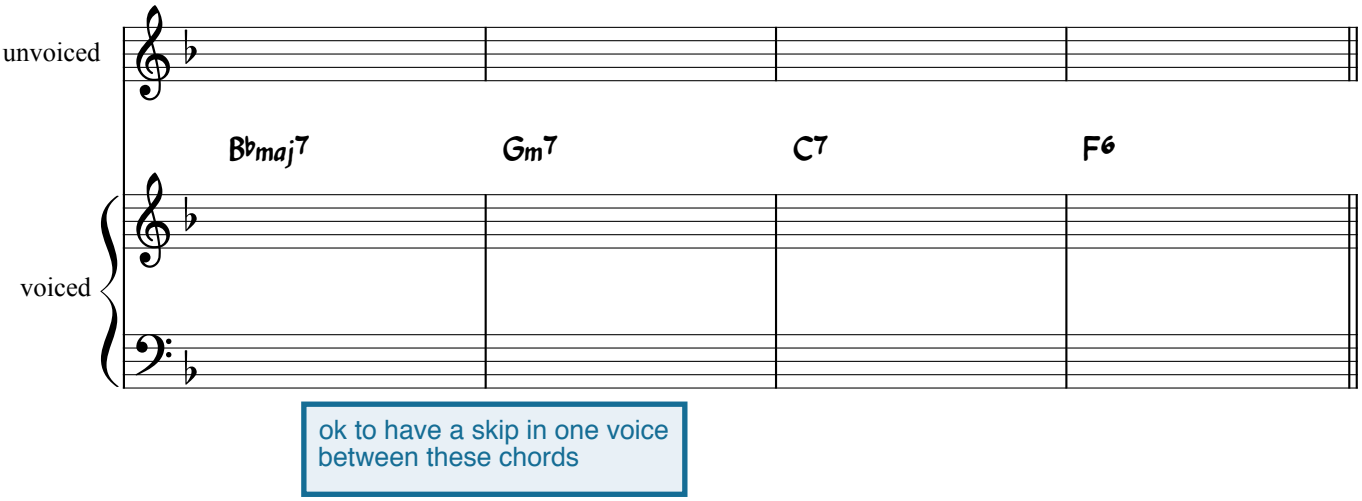
Part 2

- In the top staff, notate the harmonies given with lead sheet symbols, unvoiced.
- In the grand staff below, voice the chords, using 3 notes in the right hand and one in the left.

- Use entirely stepwise voice leading in the right hand.
- Incorporate extensions into your chord progression.
- Be prepared to perform these in class!





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Bebop Composition

Name: _____

Write a composition for solo instrument and rhythm section in a bebop style.

- **Form:** Your piece will be in 32-bar AABA form: an A section of 8 bars (repeated), an 8-bar B section, followed by an 8-bar A section (implied, but not written out).
- **Lead sheet**
  - Create a lead sheet: write the melody on a single, unaccompanied staff, and write lead sheet symbols above it.
- **Motive and rhythm**
  - **Option 1:** Choose one of the four rhythmic motives to develop in your melody. Almost all of your melody should be variations on this rhythm, though you may compose a new rhythm at the cadence.
  - **Option 2:** If you choose not to use one of these motives, take care that your tune is still motive-driven and uses characteristic swing rhythms.
- **Harmony**
  - For the initial A sections, follow the template given in the Composing with ii–V–I worksheet.
  - For the B section, use a sequence of secondary dominants: V7/vi V7/ii V7/V V7/ (this will look like III7, VI7, II7, V7). You will need to have each chord last two measures.
  - After you've composed your basic harmonies, incorporate alternative harmonizations, and indicate them in parenthesis above your original lead sheet symbols. Please incorporate:
    - one ct^{o}7 in the A section
    - one mixture chord in the A section
    - two tritone substitutions in the B secton
- **Voicing example:** To demonstrate fluency in lead sheet symbols and voicings, provide a basic realization of your lead sheet symbols for piano, written in whole notes, with one note in the left hand and three notes in the right hand.

Templates are availble in Musescore format on Open Music Theory.

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Bebop Composition

Name: _____

Write a composition for solo instrument and rhythm section in a bebop style.

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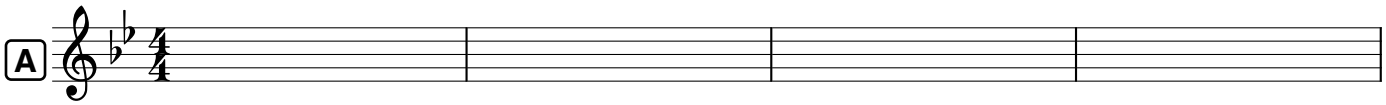
- **Motive and rhythm**
  - **Option 1:** Choose one of the four rhythmic motives to develop in your melody. Almost all of your melody should be variations on this rhythm, though you may compose a new rhythm at the cadence.
  - **Option 2:** If you choose not to use one of these motives, take care that your tune is still motive-driven and uses characteristic swing rhythms.
- **Harmony**
  - For the initial A sections, follow the template given in the Composing with ii–V–I worksheet.
  - For the B section, use a cycle of secondary dominants: V7/vi V7/ii V7/V V7/ (this will look like III7, VI7, II7, V7). You will need to have each chord last two measures.
  - After you've composed your basic harmonies, incorporate alternative harmonizations, and indicate them in parenthesis above your original lead sheet symbols. Please incorporate:
    - one ct$^{\circ}$7 in the A section
    - one mixture chord in the A section
    - two tritone substitutions in the B section
- **Voicing example:** To demonstrate fluency in lead sheet symbols and voicings, provide a basic realization of your lead sheet symbols for piano, written in simple whole/half notes, with one note in the left hand and three/four notes in the right hand.

Templates are available in Musescore format on Open Music Theory.

Megan Lavengood. © 2021. CC BY–SA 4.0.

Bebop Composition - Part 1

Name: _____

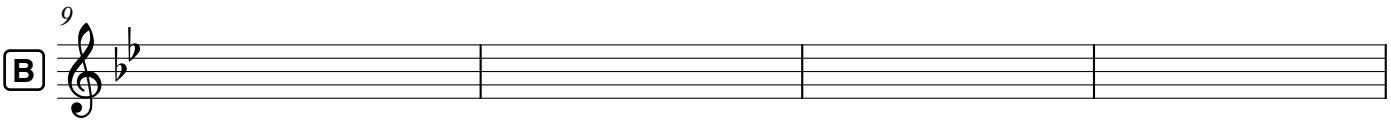


Write a four-measure-long progression to establish tonic, using one chord per bar.

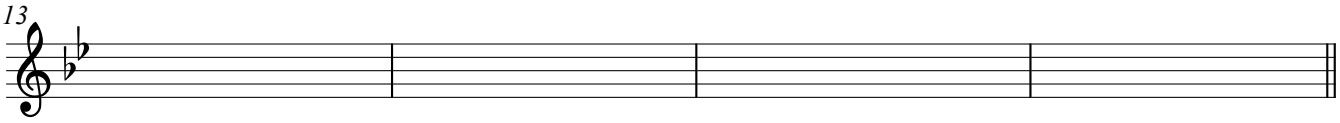
use the chord from m. 4 to smoothly transition into a ii–V in a new key

write another ii–V in yet another new key

ii–V in tonic, followed by a whole bar of tonic.



begin cycle of secondary domiants …



…ending on V7

After composing your basic tune, indicate some alternative harmonizations by writing them in parenthesis above the original lead sheet symbols, including the following:
- One ct°7 in the A section
- One mixture chord in the A section
- Two tritone substitutions in the B section.

Megan Lavengood. © 2019. CC BY–SA 4.0.

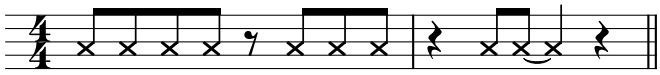
Rhythmic motives

Choose one of the four two-bar rhythmic motives below to use as the basis for your composition. If you choose not to use one of these motives, you must still ensure that your piece is rhythmically unified!

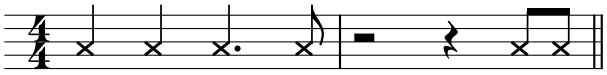
1

2

3



4

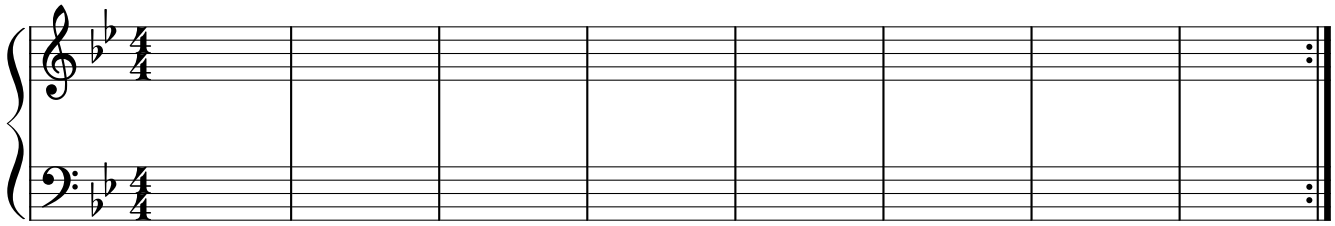


Megan Lavengood. © 2019. CC BY–SA 4.0.

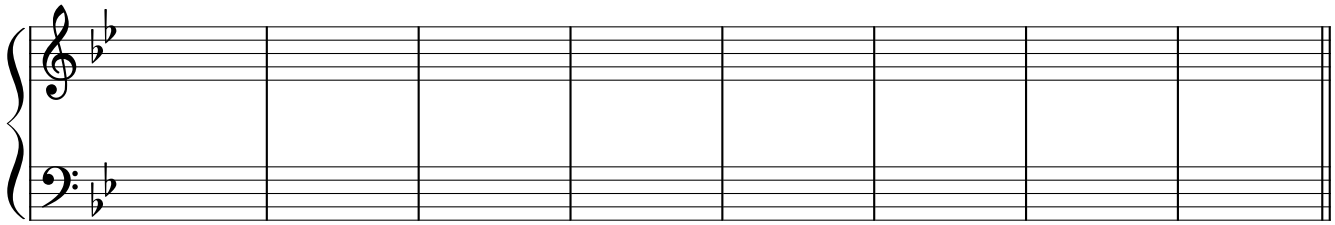
Bebop Composition - Part 2

- Above the staff, copy your lead sheet symbols from your Part I lead sheet (the basic ones, without alternative harmonizations).
- Then, in the staves, write a voicing of the chords you've chosen. Incorporate some extensions to smooth your voice leading.
- Use three or four notes in the right hand, and one in the left.

A

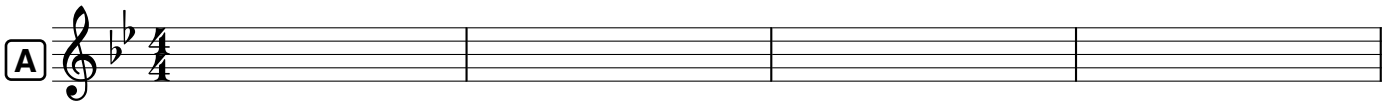


B



Bebop Composition - Part 1

Name: _____

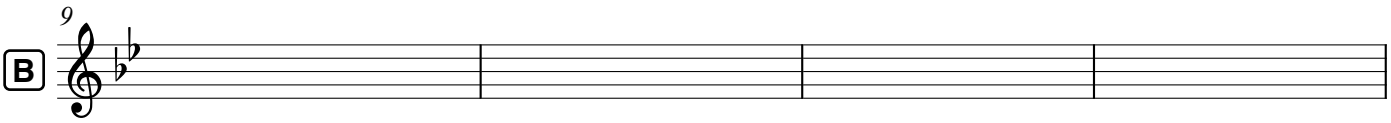


Write a four-measure-long progression to establish tonic, using one chord per bar.

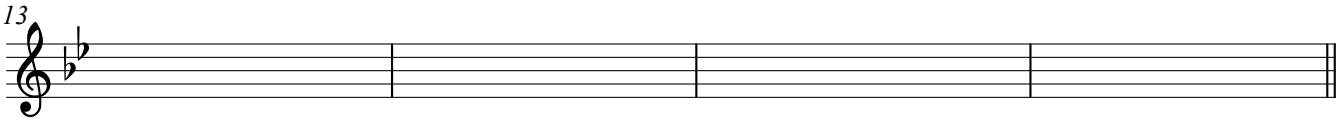
use the chord from m. 4 to smoothly transition into a ii–V in a new key

write another ii–V in yet another new key

ii–V in tonic, followed by a whole bar of tonic.



begin cycle of secondary domiants …



…ending on V7

After composing your basic tune, indicate some alternative harmonizations by writing them in parenthesis above the original lead sheet symbols, including the following:
- One ct°7 in the A section
- One mixture chord in the A section
- Two tritone substitutions in the B section.

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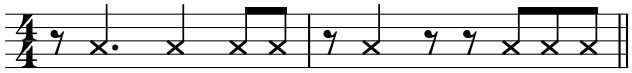
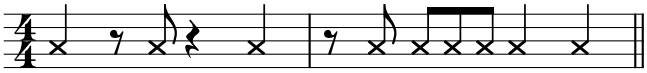
Rhythmic motives

Choose one of the four two-bar rhythmic motives below to use as the basis for your composition. If you choose not to use one of these motives, you must still ensure that your piece is rhythmically unified!

1

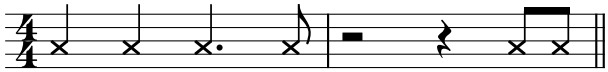


2



3

4



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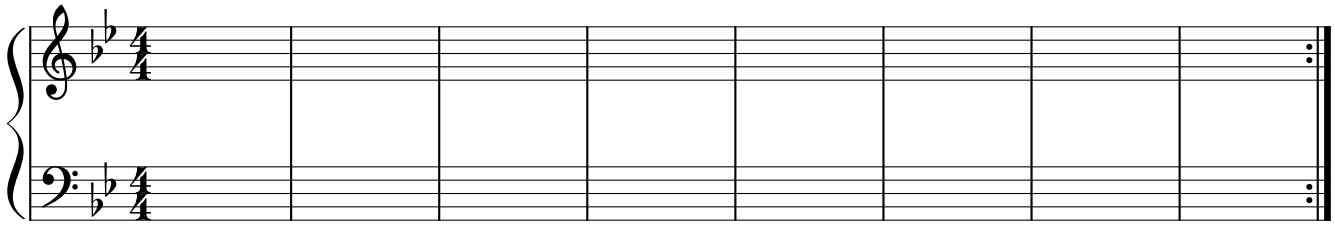
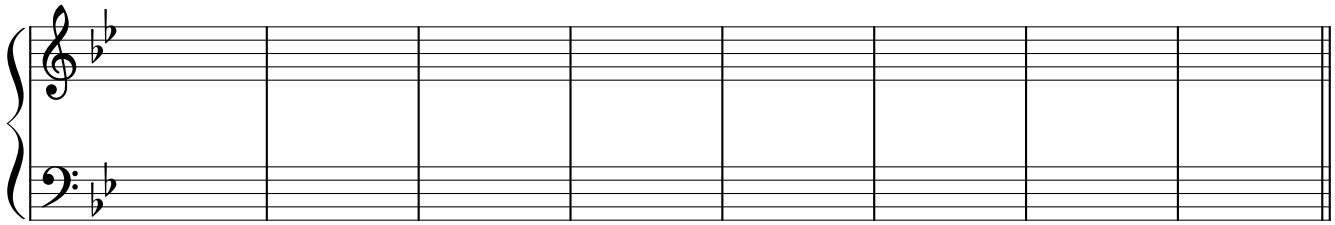
Bebop Composition - Part 2

- Above the staff, copy your lead sheet symbols from your Part I lead sheet (the basic ones, without alternative harmonizations).
- Then, in the staves, write a voicing of the chords you've chosen. Incorporate some extensions to smooth your voice leading.
- Use three or four notes in the right hand, and one in the left.

A



B

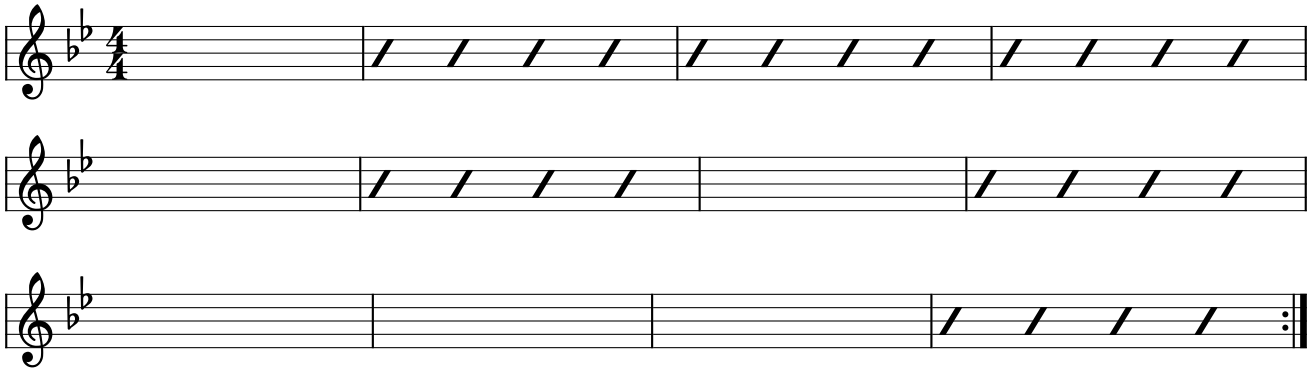


The 12-bar Blues

Name: _____

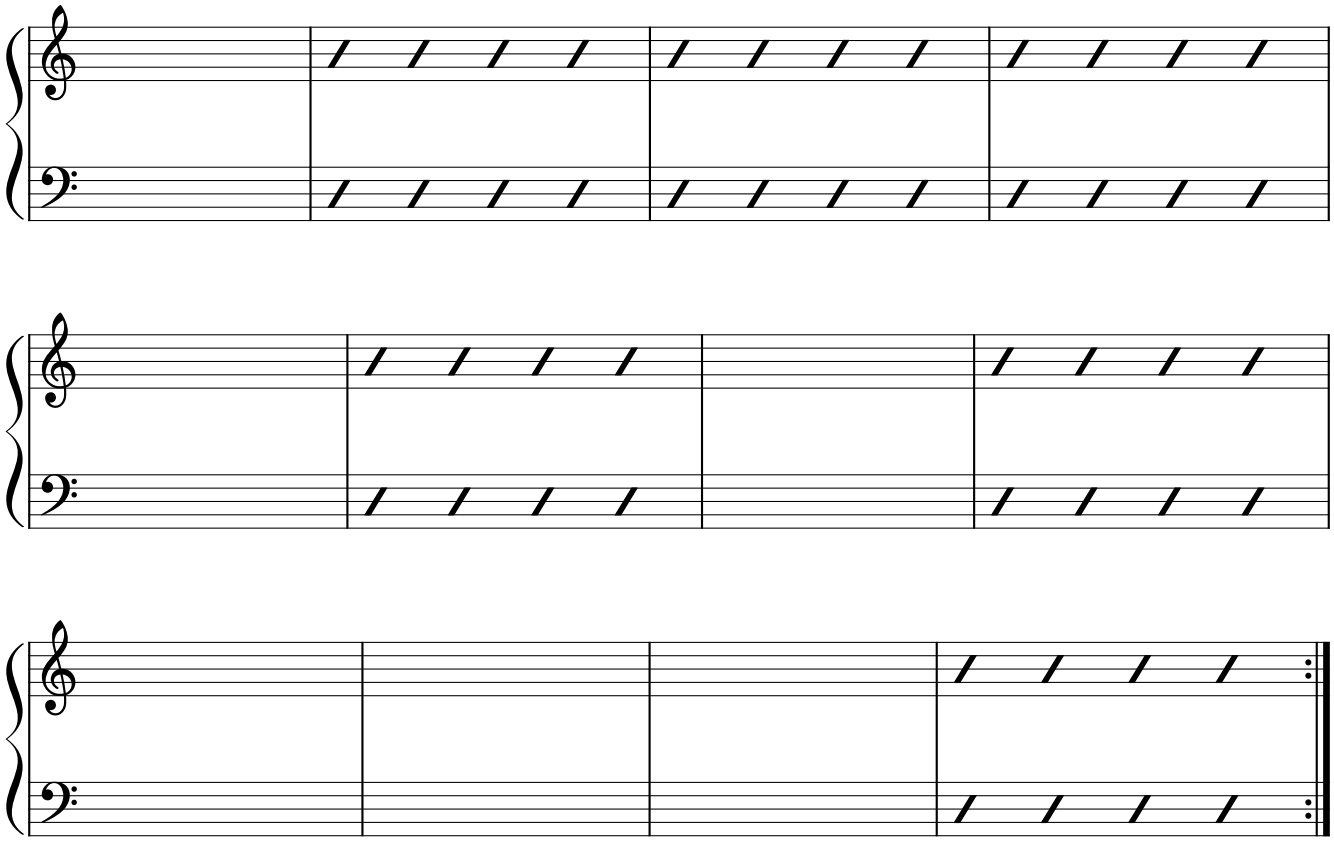
Part 1

• Fill in lead sheet symbols to create a basic 12 bar blues schema in B♭ major.
• Assume all chords are 7th chords.
• Write the harmonies indicated by your lead sheet symbols in the treble staff,



Part 2

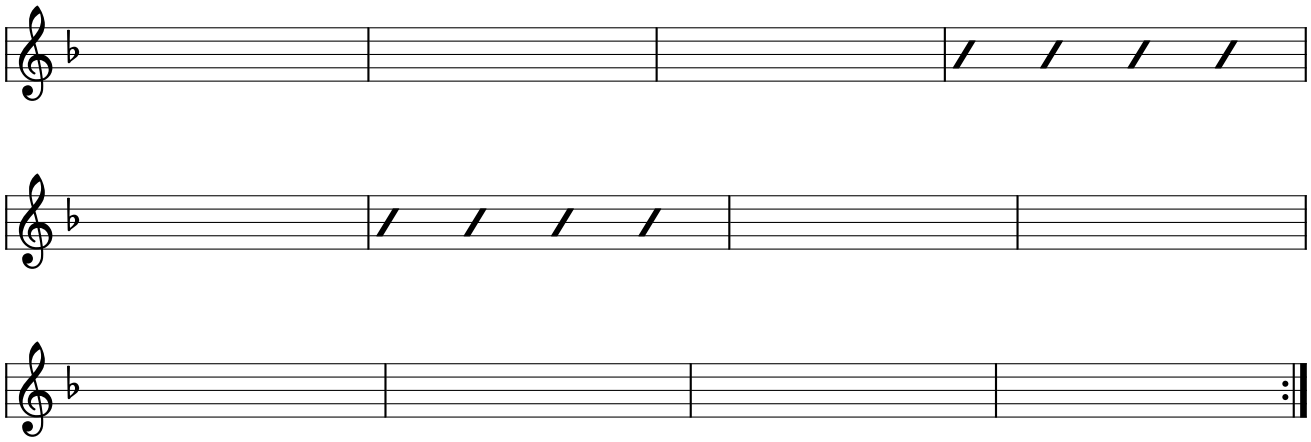
• Fill in lead sheet symbols to create a basic 12 bar blues schema in C major.
• Assume all chords are 7th chords.
• Voice the chords with 1 note in the left hand and 3 in the right, connecting 3rds and 7ths.



Cory Haley and Megan Lavengood. © 2019. CC BY–SA 4.0.

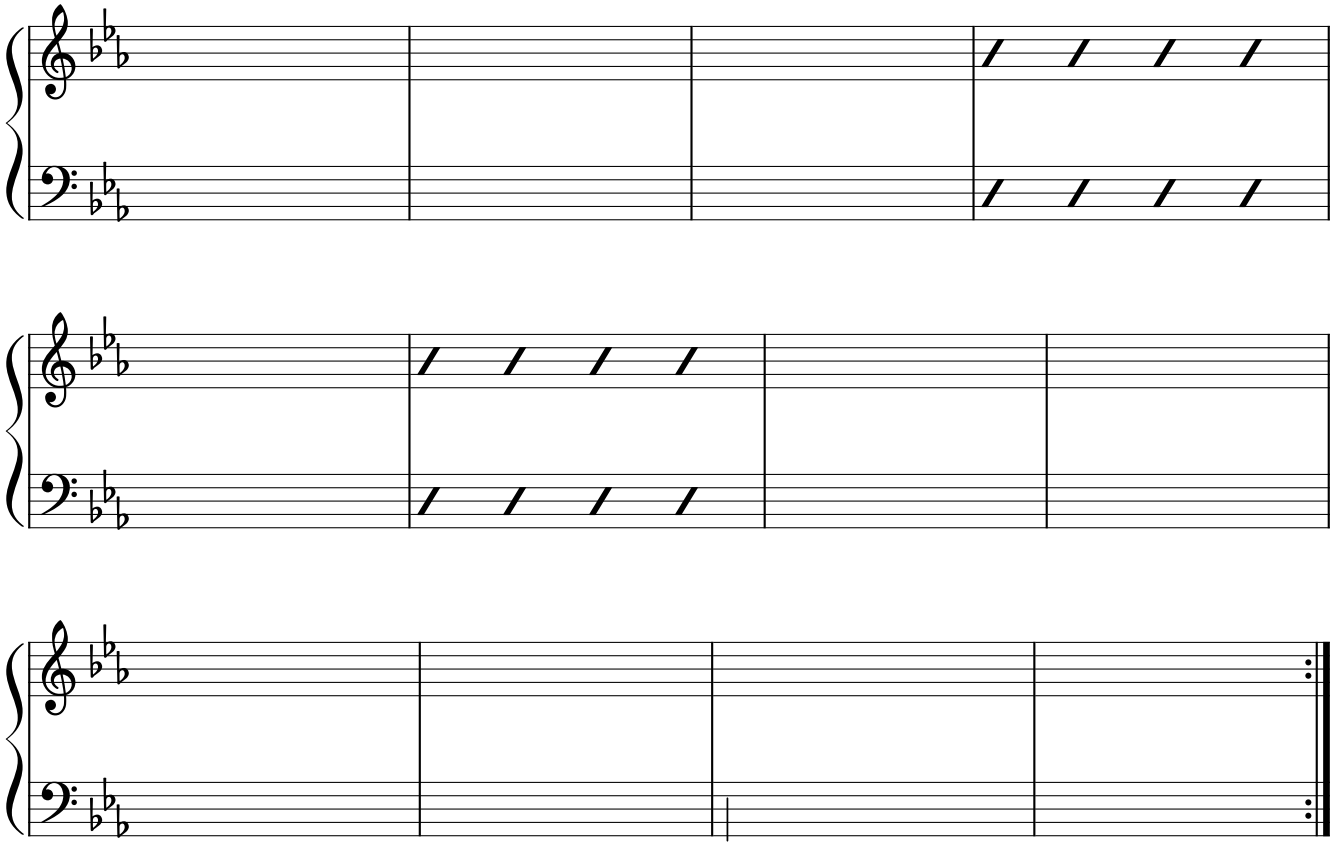
Part 3

• Fill in lead sheet symbols to create a jazz blues in F major.
• Add a turnaround in the last two bars.
• Write the harmonies indicated by your lead sheet symbols in the treble staff, unvoiced.



Part 4

• Fill in lead sheet symbols to create a jazz blues in E♭ major.
• Add a turnaround in the last two bars.
• Voice the harmonies with 1 note in the left hand and 3 or 4 in the right.
• Connect 3rds and 7ths, then incorporate extensions.



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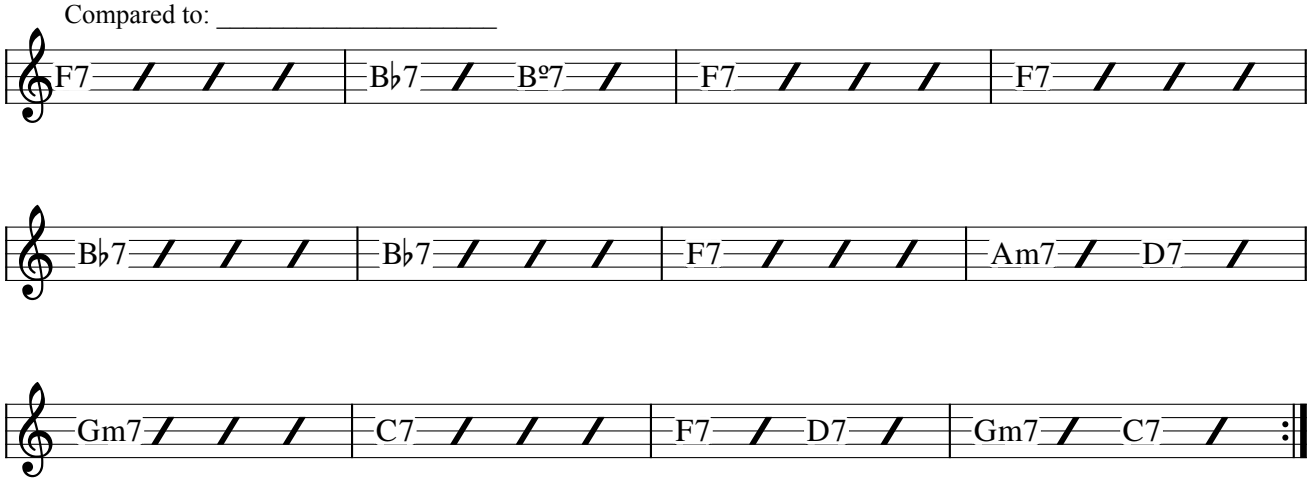
Part 5

Following are three examples of altered blues chord progressions. For each progression:

- Decide whether to compare the progression to a standard blues or a jazz blues, and write your choice in the blank above the staff.
- Circle each non-standard harmony.
- Below each circled harmony, explain the alteration (e.g., applied ii–V, applied V7, tritone substitution, ct°7, etc.)
- Scan the QR code below to hear examples of recordings that use this progression.

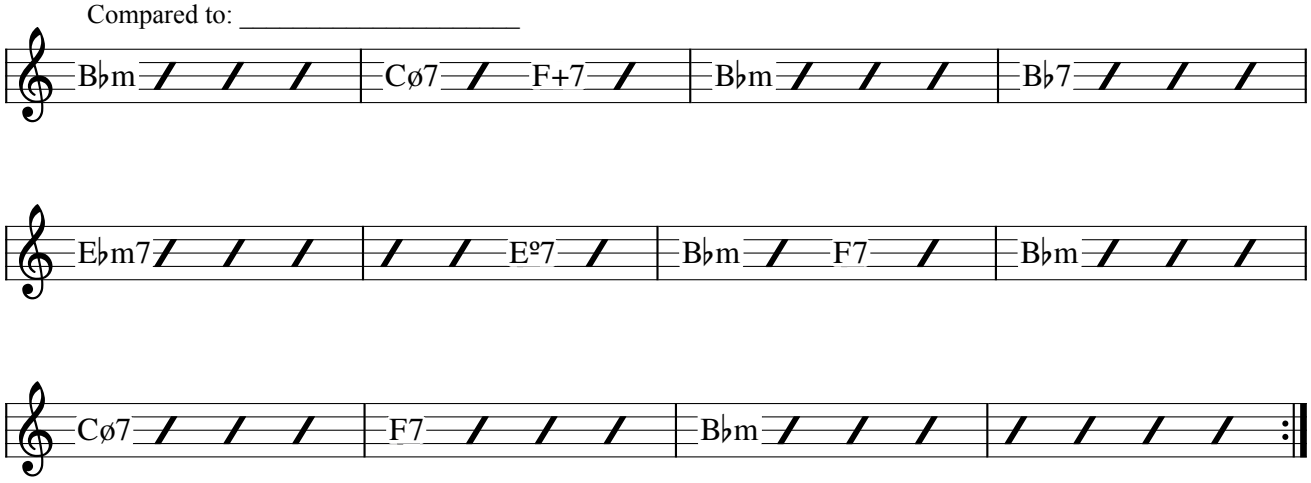
1

Compared to: _____



2

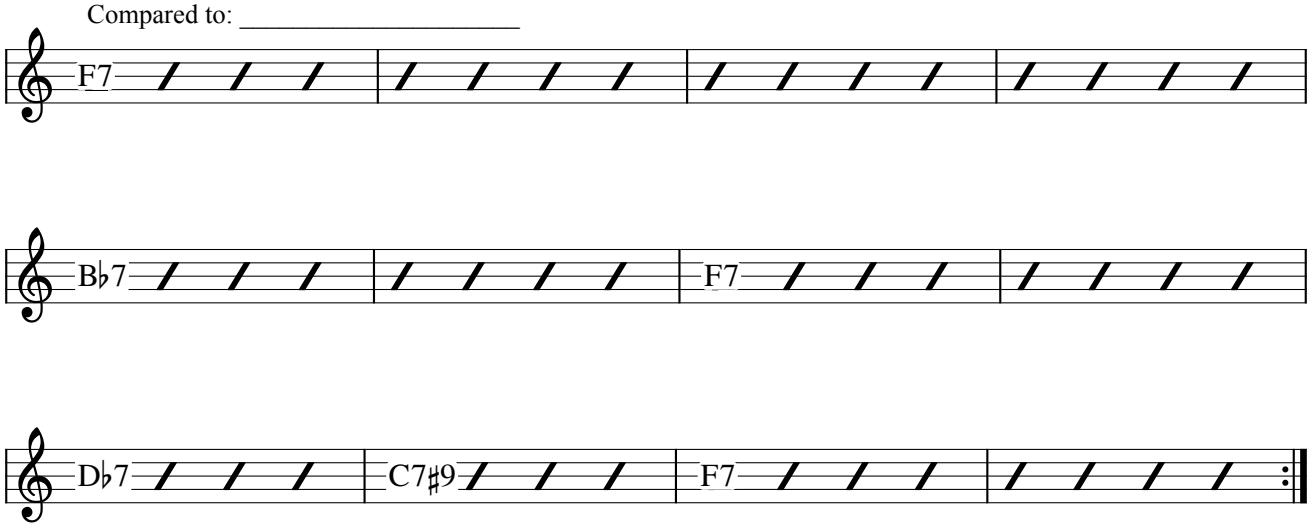
Compared to: _____



Cory Haley and Megan Lavengood. © 2019. CC BY–SA 4.0.

Compared to: _____

3



Cory Haley and Megan Lavengood. © 2019. CC BY–SA 4.0.

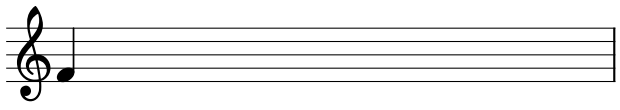
Blues Scales

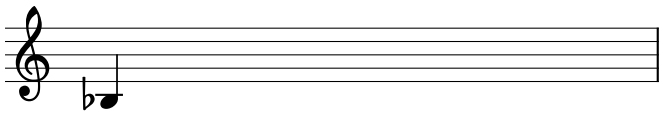
Name: _____

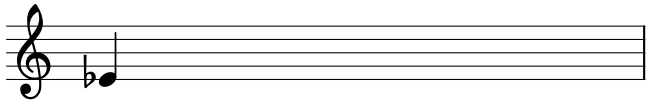
Scan for worksheet playlist

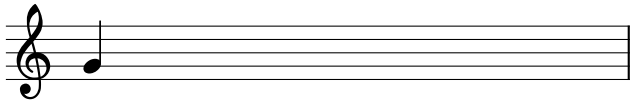
PART 1

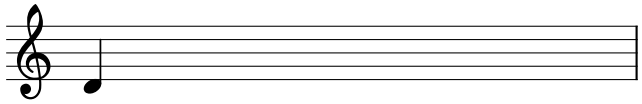
For each note, complete the requested blues scale.

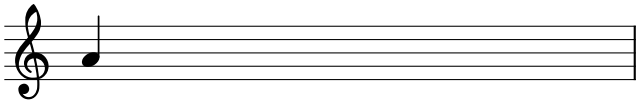
① 

② 

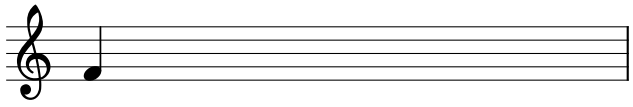
③ 

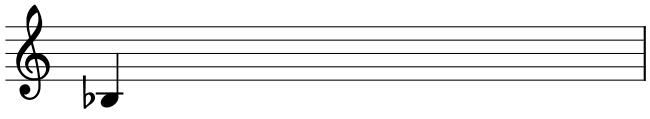
④ 

⑤ 

⑥ 

For #7 and #8, write a **major** blues scale.

⑦ 

⑧ 

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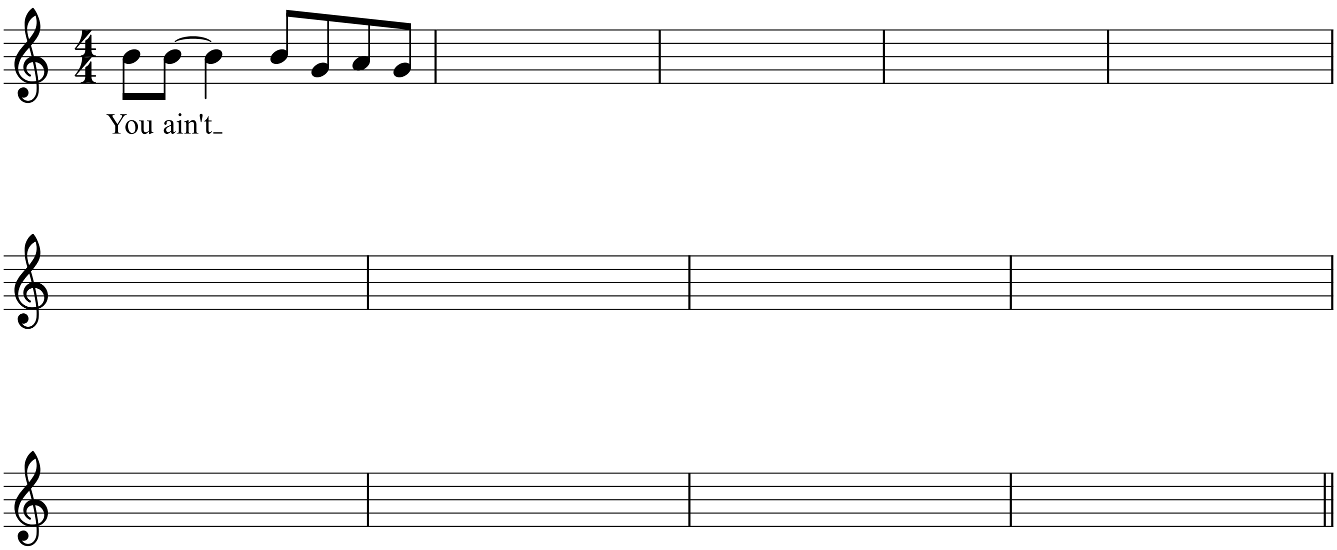
PART 2

- Listen to Big Mama Thornton's original recording of "Hound Dog" (scan QR code on page 1), which is built on an E blues scale.
- Transcribe the lyrics of the first verse (12 bars, aab) in the bars below.
- Label the lyrics to show their aab stucture, by writing the appropriate letter to the left of the staff.
- Don't forget accidentals!



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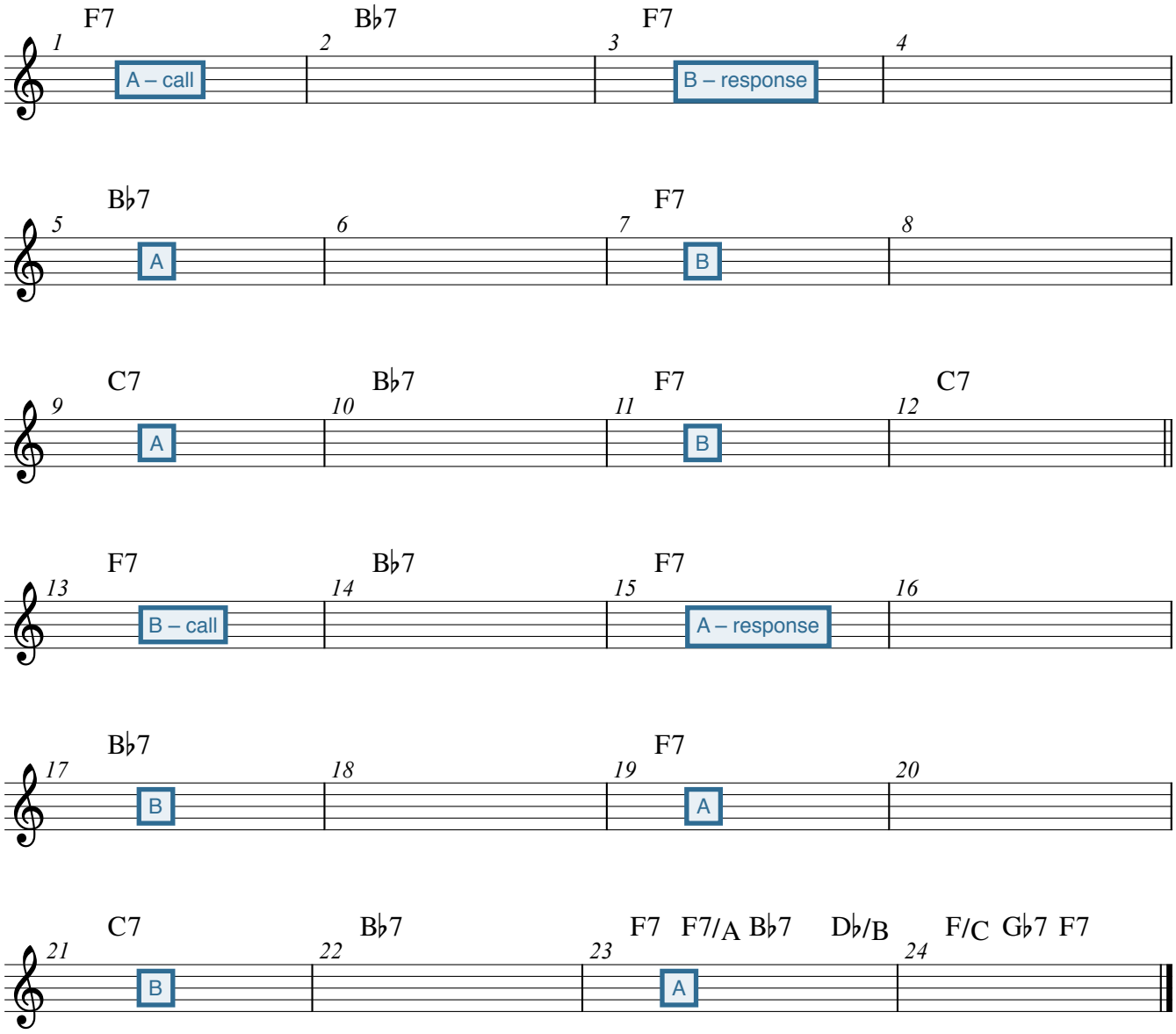
Improvisation

Scan for backing track

Working with a partner, decide who is partner A and who is partner B.

- Create a video in which you each use your primary instrument to improvise over an F blues.
- Use the backing track.
- Use primarily the F blues scale.
- "Trade twos" with your partner, as shown below, in a call-and-response style.
- Don't feel obligated to start on beat 1—try starting later or using pickups too!



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Blues Composition

Name: _____

Write a standard 12-bar blues for solo instrument and rhythm section.

Submit two separate pages: a lead sheet and a voicing example.

On your lead sheet

Write the melody on a single, unaccompanied staff, and write lead sheet symbols above it.

- **Motive and rhythm**
  - Your melody should be in aab format. You may vary the repetition of the a phrase.
  - You should leave gaps in your melody in which another instrument could "respond" to your "call" (call-and-response style is typical in the blues).
  - You should stick to the blues scale and/or outline the chords in your melody.
- **Lead sheet symbols:** Write in lead sheet symbols to indicate the harmonies of the 12 bar blues. If you choose to make alterations (you do not have to!), make a note explaining the logic behind your alteration.

On your voicing example

- **Voicing example:** To demonstrate fluency in lead sheet symbols and voicings, provide a basic realization of your lead sheet symbols for piano, written in whole notes, with one note in the left hand and three notes in the right hand. Your voicing should connect 3rds and 7ths.

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Name(s): _____

Listening Assignment: Transcribing Rhythms

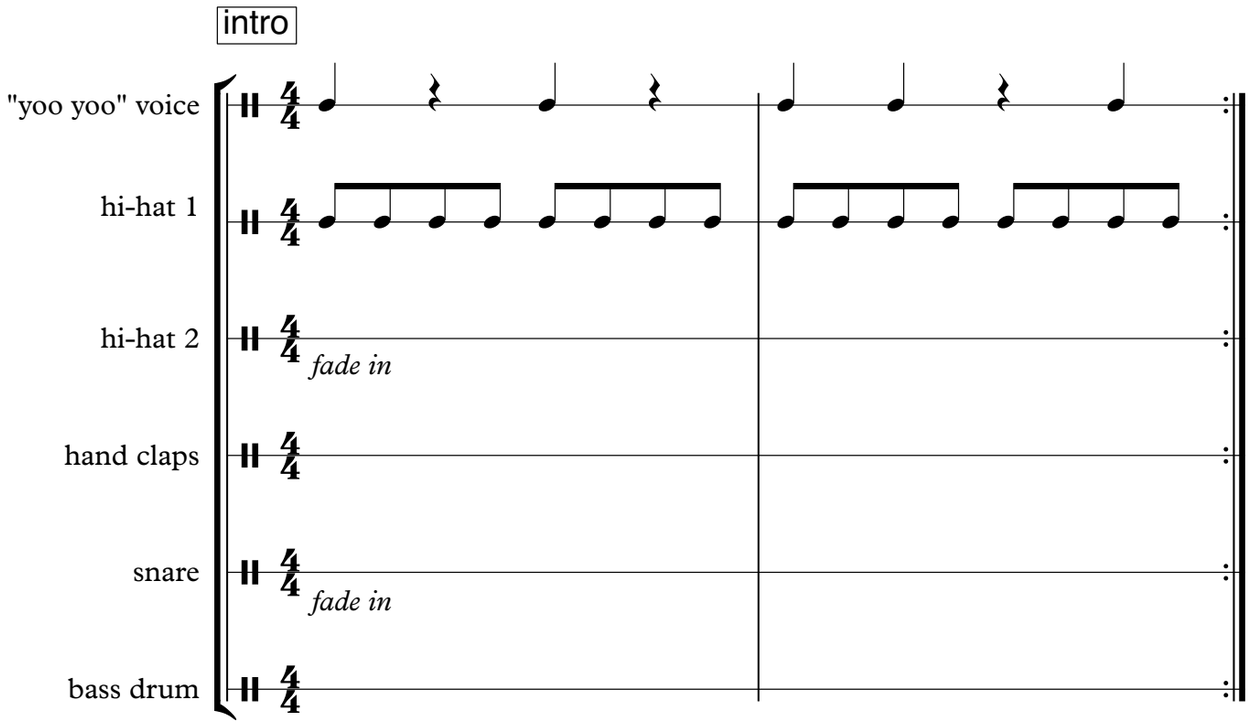
☐ Using the lines provided, transcribe the rhythms of each of the indicated sections and instruments. You may ignore any slight variations between repetitions.

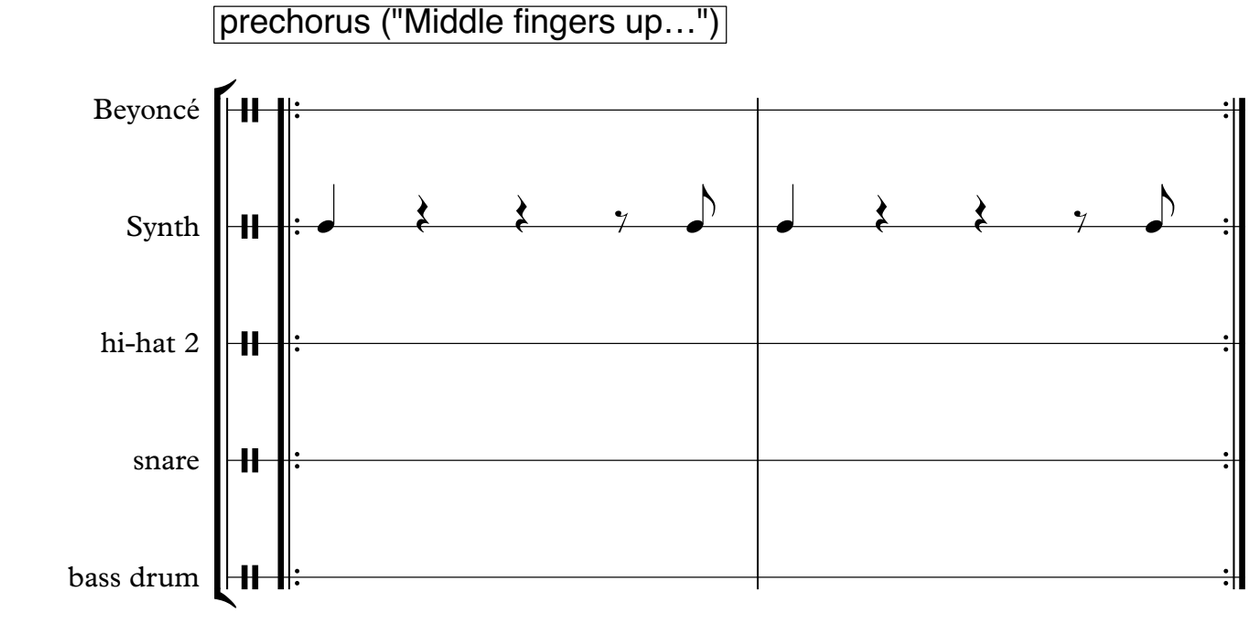
☐ Circle and label any time you encounter **straight syncopations** or **fake triplets.**

This may be a difficult task for you, but collaboration is encouraged!
You may turn this in as group work if you wish, but the following step is required:

☐ At the end of the worksheet, explain your process and how each person participated. Every participant should write their name down on top to get credit.

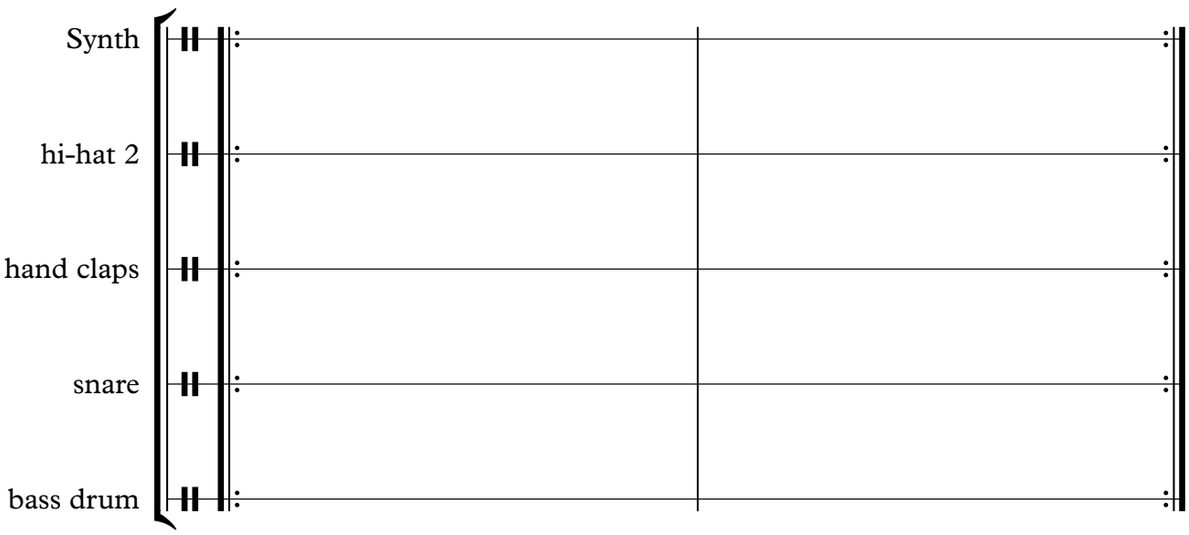
Make sure this is aiding your learning, not replacing it.



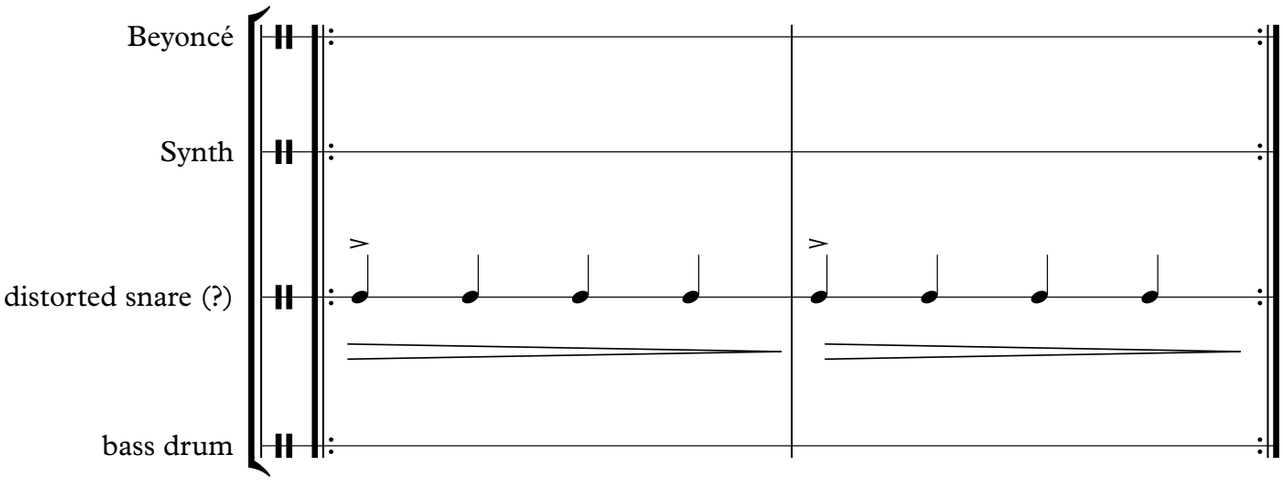


more on back

chorus ("I ain't thinkin' 'bout you")



coda ("Left a note in the hallway…")



Explanation of group work. If you worked together on this assignment, summarize your process and how each person participated.

Name: _____

Section Structure

The following tracks feature either two-, three-, or four-part phrase structure in the section indicated.

- Listen to each track.
- For the section indicated, identify each phrase and label the timestamp and starting lyrics.
    - Possible phrases include *a, a', b, s, r, d,* or, *c*
- Identify any notable variations to the prototypical phrase structure (if present), and briefly describe their effect.

1.) Roger Miller, "King of the Road" (1965)

*Analyze the phrase structure in the strophe (0:WX-0:41)

timestamp	lyrics	phrase

Variations: _____

_____

_____

Kyle Gullings. © 2019. CC BY–SA 4.0. Open Music Theory.

2.) Gloria Estefan & Miami Sound Machine, “Anything For You” (1988)

*Analyze the phrase structure in the strophe (0:]^-0:54)

timestamp	lyrics	phrase

Variations: _____

_____

_____

Bryn Hughes and Kyle Gullings. © 2019. CC BY–SA 4.0. Open Music Theory.

3.) Creedence Clearwater Revival, “Proud Mary” (1969)

*Analyze the phrase structure in the strophe (0:27-0:44)

timestamp	lyrics	phrase

Variations: _____

_____

_____

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4.) Pointer Sisters, “Slow Hand” (1981)

*Analyze the phrase structure in the chorus (0:_`-1:20)

timestamp	lyrics	phrase

Variations: _____

_____

_____

Bryn Hughes and Kyle Gullings. © 2019. CC BY–SA 4.0. Open Music Theory.

Name: _____

AABA Form and Strophic Form

The following tracks feature either AABA (32-bar) song form, or strophic form.

- Listen to each track (links on course calendar).
- For each formal section, label the timestamp, section, abbreviation, and starting lyrics.
    - Possible sections include strophe (A), bridge (B), introduction (I), outro (O), and coda (X). Do not label refrains, but describe them under variations (see below).
- Then, identify which form this follows.
- Finally, identify any notable variations to the form (if present), and briefly describe the effect they have on the form. Indicate whether a refrain is present, and if so, where it occurs (e.g., end of the strophe).

1.) Loretta Lynn, "Coal Miner's Daughter" (1971)

timestamp	section	abbreviation	starting lyrics
0:00			

Form: _____

Variations / Refrain present: _____

_____

_____

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2.) The Beach Boys, “Surfer Girl” (1963)

timestamp	section	abbreviation	starting lyrics
0:00			

Form: _____

Variations / Refrain present: _____

_____

_____

3.) John Mayer, “Something Like Olivia” (2012)

timestamp	section	abbreviation	starting lyrics
0:00			

Form: _____

Variations / Refrain present: _____

_____

_____

Kyle Gullings. © 2019. CC BY–SA 4.0. Open Music Theory.

4.) The Police, “Every Breath You Take” (1983)

timestamp	section	abbreviation	starting lyrics
0:00			

Form: _____

Variations / Refrain present: _____

_____

_____

Kyle Gullings. © 2019. CC BY–SA 4.0. Open Music Theory.

Listening Assignment: Form in Pop Music

Name: _____

For this listening assignment, you will be creating the labels on .mp3 files to show their form.

Setup

- Download and install Audacity on your computer.
- Download the .mp3 files of the tracks.
- Import the .mp3 file into Audacity.
- Create a label track by going to Tracks > Add New > Label track.

Analysis

- Add a label to the beginning of all modules: verses, choruses, and any other secondary or auxiliary modules.
    - Add a label at the playback position by holding command/ctrl and pressing .
    - Add a label at selection by holding command/ctrl and pressing b

Submission

- Export the label tracks by going to File > Export Labels… and saving your file in .txt format. Name the file with your last name and the title of the track.

Megan Lavengood. © 2019. CC BY–SA 4.0.

Name: _____

Blues-based Schemas

Prince, "Kiss" (*Parade*, 1986)

You don't have to be beautiful

To turn me on

I just need your body baby

From dusk till dawn

You don't need experience

To turn me out

You just leave it all up to me

I'm gonna show you what it's all about

You don't have to be rich

To be my girl

You don't have to be cool

To rule my world

Ain't no particular sign I'm more compatible with

I just want your extra time and your

Kiss

See the provided lyrics for the first verse and chorus of "Kiss" by Prince.

1. Listen to the track (link on the course calendar).
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

   _____

   _____

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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Lady Gaga, “Born This Way” (*Born This Way*, 2011)

My mama told me when I was young

We are all born superstars

She rolled my hair and put my lipstick on

In the glass of her boudoir

"There's nothing wrong with loving who you are"

She said, "'Cause he made you perfect, babe"

"So hold your head up girl and you'll go far,

Listen to me when I say"

I'm beautiful in my way

'Cause God makes no mistakes

I'm on the right track, baby I was born this way

Don't hide yourself in regret

Just love yourself and you're set

I'm on the right track, baby

I was born this way (Born this way)

See the provided lyrics for the first verse and chorus of “Born This Way” by Lady Gaga.

1. Listen to the track (link on the course calendar).
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

   _____

   _____

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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The Allman Brothers Band, "It's Not My Cross to Bear" (*The Allman Brothers Band*, 1969)

I have not come to testify

About our bad bad misfortune

And I ain't here a-wonderin' why

But I'll live on, and I'll be strong,

'Cause it just ain't my cross to bear.

See the provided lyrics for the first stanza of "It's Not My Cross to Bear" by The Allman Brothers Band.

1. Listen to the track (link on the course calendar).
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

   _____

   _____

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

Megan Lavengood and Kyle Gullings. © 2019. CC BY–SA 4.0. Open Music Theory.

Name: _____

4-chord Schemas (no variations)

The following tracks use looping chord progressions that match one of the four-chord schemas (singer/songwriter, doo-wop, or hopscotch).

- Listen to each track on the Spotify playlist by scanning the QR code or following the link on the textbook chapter.
- Notate the looping chord progression in lead sheet symbols.
- Then, identify which schema this resembles.

Worksheet Playlist

Green Day, "Holiday" (2004)

Lead sheet symbols: Fm

Schema: _____

Grease (musical), "We Go Together" (1978; live version 2016)

Lead sheet symbols: B♭

Schema: _____

Brad Paisley, "Then" (2009)

Lead sheet symbols: Am

Schema: _____

Adam Lambert, "Whataya Want from Me" (2009), Chorus only starting at 0:51

Lead sheet symbols: G

Schema: _____

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Name: _____

Lady Gaga, “Million Reasons” (2016), Verse only, 0:00-0:44

Lead sheet symbols: C

Schema:

Marvelettes, “Please Mr. Postman” (1960)

Lead sheet symbols: D

Schema:

Timbaland ft. OneRepublic, “Apologize” (2007)

Lead sheet symbols: Cm

Schema:

Counting Crows, “Round Here” (1993), Starts at verse 0:22, becomes clearer at Chorus 1:02

Lead sheet symbols: C

Schema:

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Name: _____

4-chord Schemas (with variations)

The following tracks use looping chord progressions that are related to one of the four-chord schemas (singer/songwriter, doo-wop, or hopscotch).

- Listen to each track on the Spotify playlist by scanning the QR code or following the link on the textbook chapter.
- Notate the looping chord progression in lead sheet symbols.
- Then, identify which schema this resembles, and identify how it's been varied in the song.
- Describe the effect of the alteration: does it make smoother/leapier voice leading? Does it add chromaticism? Something else?

Sia, "Cheap Thrills" (2016)

Lead sheet symbols: _____

Schema and variations: _____

_____

Effect: _____

_____

Static & Ben El Tavori, "Namaste" (2018)

Lead sheet symbols: _____

Schema and variations: _____

_____

Effect: _____

_____

Iron Maiden, "Blood Brothers" (2000)

Lead sheet symbols: _____

Schema and variations: _____

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_____

Effect: _____

_____

Thomas Rhett, “Life Changes” (2017)

Lead sheet symbols: _____

Schema and variations: _____

_____

Effect: _____

_____

Beyoncé, “Halo” (2008)

Lead sheet symbols: _____

Schema and variations: _____

_____

Effect: _____

_____

The Black Eyed Peas, “Let’s Get It Started” (2003)

Lead sheet symbols: _____

Schema and variations: _____

_____

Effect: _____

_____

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Adele, “Someone Like You” (2011), Intro/Verse only

Lead sheet symbols: _____

Schema and variations: _____

_____

Effect: _____

_____

Mree, “Against the Current” (2011), Intro/Verse only

Lead sheet symbols: _____

Schema and variations: _____

_____

Effect: _____

_____

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Spotify Playlist
(link on textbook website)

Name: _____

Classical Schemas

Gloria Gaynor, "I Will Survive" (Single, 1978)

At first I was afraid, I was petrified.

Kept thinking I could never live without you by my side.

But then I spent so many nights thinking how you did me wrong,

And I grew strong, I learned how to carry on,

And so you're back from outer space.

I just walked in to find you here

with that sad look upon your face.

I should have changed that stupid lock.

I should have made you leave your key.

If I had known for just one second you'd be back to bother me.

See the provided lyrics for the first verse of "I Will Survive" by Gloria Gaynor.

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

   _____

   _____

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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Carrie Underwood, "Before He Cheats" (*Some Hearts*, 2005)

Right now, he's probably slow dancing

With a bleached-blond tramp, and she's probably getting frisky.

Right now, he's probably buying her some fruity little drink

'Cause she can't shoot whiskey.

Right now, he's probably up behind her with a pool-stick

Showing her how to shoot a combo, and he don't know…

I dug my key into the side

Of his pretty little souped-up four-wheel drive,

Carved my name into his leather seats.

I took a Louisville slugger to both head lights.

I slashed a hole in all four tires.

Maybe next time he'll think before he cheats.

See the provided lyrics for the first verse and chorus of "Before He Cheats" by Carrie Underwood.

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the lyrics start.*
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

   _____

   _____

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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The Beach Boys, "Good Vibrations" (*Good Vibrations*, 1966)

I, I love the colorful clothes she wears,

And the way the sunlight plays upon her hair.

I... hear the sound of a gentle word,

On the wind that lifts her perfume through the air.

I'm pickin' up good vibrations,

She's giving me excitations.

I'm pickin' up good vibrations,

She's giving me excitations.

Good, good, good, good vibrations.

Good, good, good, good vibrations.

See the provided lyrics for the first verse and chorus of "Good Vibrations" by The Beach Boys.

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

   _____

   _____

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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The Fugees, "Killing Me Softly with His Song" (*The Score*, 1996)

Strumming my pain with his fingers

Singing my life with his words

Killing me softly with his song

Killing me softly with his song

Telling my whole life with his words

Killing me softly

With his song

See the provided lyrics for the first refrain (opening section) of "Killing Me Softly with His Song" by The Fugees. *(This is a cover of the original.)*

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes. *You may wish to listen to a later refrain, which has the same harmonies in a more straightforward texture.*
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

   _____

   _____

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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:ify Playlist
: on textbook
site)

Name: _____

Dexy's Midnight Runners, "Come On Eileen" (*Too-Rye-Ay*, 1982)

Poor old Johnny Ray

Sounded sad upon the radio

But he moved a million hearts in mono

Our mothers cried, sang along, who'd blame them

You're grown (so grown up)

So grown (so grown up)

Now I must say more than ever

(Come on, Eileen)

Too ra loo ra too ra loo rye ay

And we can sing just like our fathers

See the provided lyrics for the first verse of "Come On Eileen" by Dexy's Midnight Runners.

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the main lyrics start ("Poor old Johnny Ray").*
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

   _____

   _____

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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Elton John, "Crocodile Rock" (*Don't Shoot Me I'm Only the Piano Player*, 1972)

I remember when rock was young

Me and Suzie had so much fun

Holding hands and skimming stones

Had an old gold Chevy and a place of my own

But the biggest kick I ever got

Was doing a thing called the Crocodile Rock

While the other kids were Rocking Round the Clock

We were hopping and bopping to the Crocodile Rock

Well Crocodile Rocking is something shocking

When your feet just can't keep still

I never knew me a better time and I guess I never will

Oh Lawdy mama those Friday nights

When Suzie wore her dresses tight

And the Crocodile Rocking was out of sight

See the provided lyrics for the first verse and chorus of "Crocodile Rock" by Elton John.

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the lyrics start ("I remember when rock was young").*
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

   _____

   _____

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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Rebecca Sugar, “We Are the Crystal Gems” (*Steven Universe* theme song, 2013)

If you're evil, and you're on the rise

You can count on the four of us taking you down

'Cause we're good and evil never beats us

We'll win the fight and then go out for pizzas

We are the Crystal Gems!

We always save the day

And if you think we can’t

We’ll always find a way!

And so the people of this world believe in

Garnet

Amethyst

And Pearl

And Steven!

See the provided lyrics for the first verse and chorus of the theme from the TV show *Steven Universe*.

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes.
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

   _____

   _____

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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Fastball, "Out of My Head" (*All the Pain Money Can Buy*, 1998)

Sometimes I feel like I'm drunk behind the wheel

The wheel of possibility, however it may roll

Give it a spin, see if you can somehow factor in

You know there's always more than one way

to say exactly what you mean to say.

Was I out of my head or was I out of my mind?

How could I have ever been so blind?

I was waiting for an indication, it was hard to find

Don't matter what I say, only what I do

I never mean to do bad things to you

So quiet but I finally woke up

If you're sad then it's time you spoke up, too.

See the provided lyrics for the first verse and chorus of "Out of My Head" by Fastball.

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the lyrics start ("Sometimes I feel…").*
3. How many measures is this excerpt? _____
4. What harmonic schema(s) is/are being used in this song?

   _____

   _____

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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Name: _____

The following tracks use looping chord progressions that match one of the modal schemas (Double plagal, Subtonic shuttle [Mixolydian or Aeolian], Aeolian shuttle, Aeolian cadence, Lament, Dorian shuttle, Lydian shuttle, or Lydian cadence).

- Listen to each track (links on course calendar).
- Notate the main chord progression that is repeated during the verse of the track (unless indicated otherwise), in two ways:
  - in lead sheet symbols—the first chord is given.
  - in Roman numerals—be careful to indicate the correct quality and root.
- Then, identify which schema this resembles.
- Finally, identify which mode this schema implies.

Santana, "Evil Ways" (1969)

Lead sheet symbols Gm	Schema
Roman numerals	Implied mode

Big Brother & the Holding Company, "Coo Coo" (1967)

Gm	

Stevie Wonder, "Uptight (Everything's Alright)" (1966)

Lead sheet symbols C#	Schema
Roman numerals	Implied mode

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Jimi Hendrix, “All Along the Watchtower” (1968)

Lead sheet symbols Cm	Schema
Roman numerals	Implied mode

The Rolling Stones, “Sympathy for the Devil” (1968)

Lead sheet symbols E	Schema
Roman numerals	Implied mode

Fleetwood Mac, “Dreams” (1977)

Lead sheet symbols F	Schema
Roman numerals	Implied mode

Heart, “Crazy on You” (1975), Chorus only starting at 1:28

Lead sheet symbols Am	Schema
Roman numerals	Implied mode

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The Turtles, “Happy Together” (1967), Verse only starting at 0:08

Lead sheet symbols F♯m	Schema
Roman numerals	Implied mode

The Beatles, “Eight Days a Week” (1964), Intro and Verse only

Lead sheet symbols D	Schema
Roman numerals	Implied mode

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Desperado Reharmonization

Name: _____

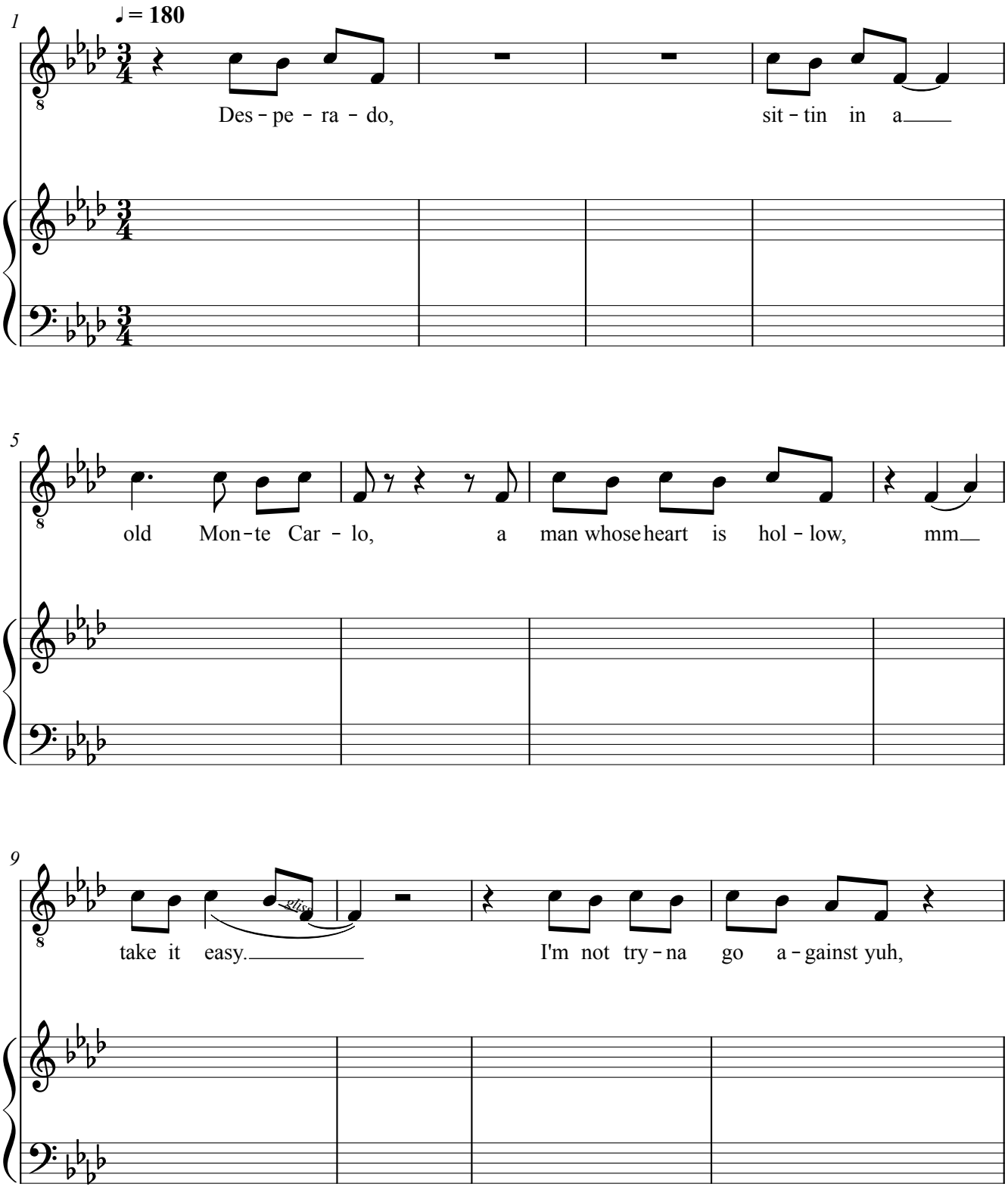
You are given a transcription of the first 55 seconds of "Desperado" by Rihanna (2016), melody and bass line only.

Directions

- Reharmonize this song to use at least one modal schema.
- Use one chord progression in the verse and a contrasting progression in the chorus.
- Feel free to harmonize the song in a relative key, rather than sticking with F as tonic.
- One chord per measure is good, but feel free to mix it up a little if you wish.
- Do not change the pitch of the melody substantially. You may inflect a few notes here or there to make it fit your chords, but the melody should be recognizable.
- Write out the chords that you've chosen as lead sheet symbols above the top piano staff.
- Realize the harmonies given in your lead sheet symbols by writing a simple, homophonic piano accompaniment with three voices in the right hand and one in the left. Use smooth voice leading.

Analysis

Use the space below to explain which modal schema(s) you are using, where these schemas can be found, and what mode they imply. Explain how you chose to use this schema. Explain how you made the melody fit the chords you chose (or vice-versa as the case may be).



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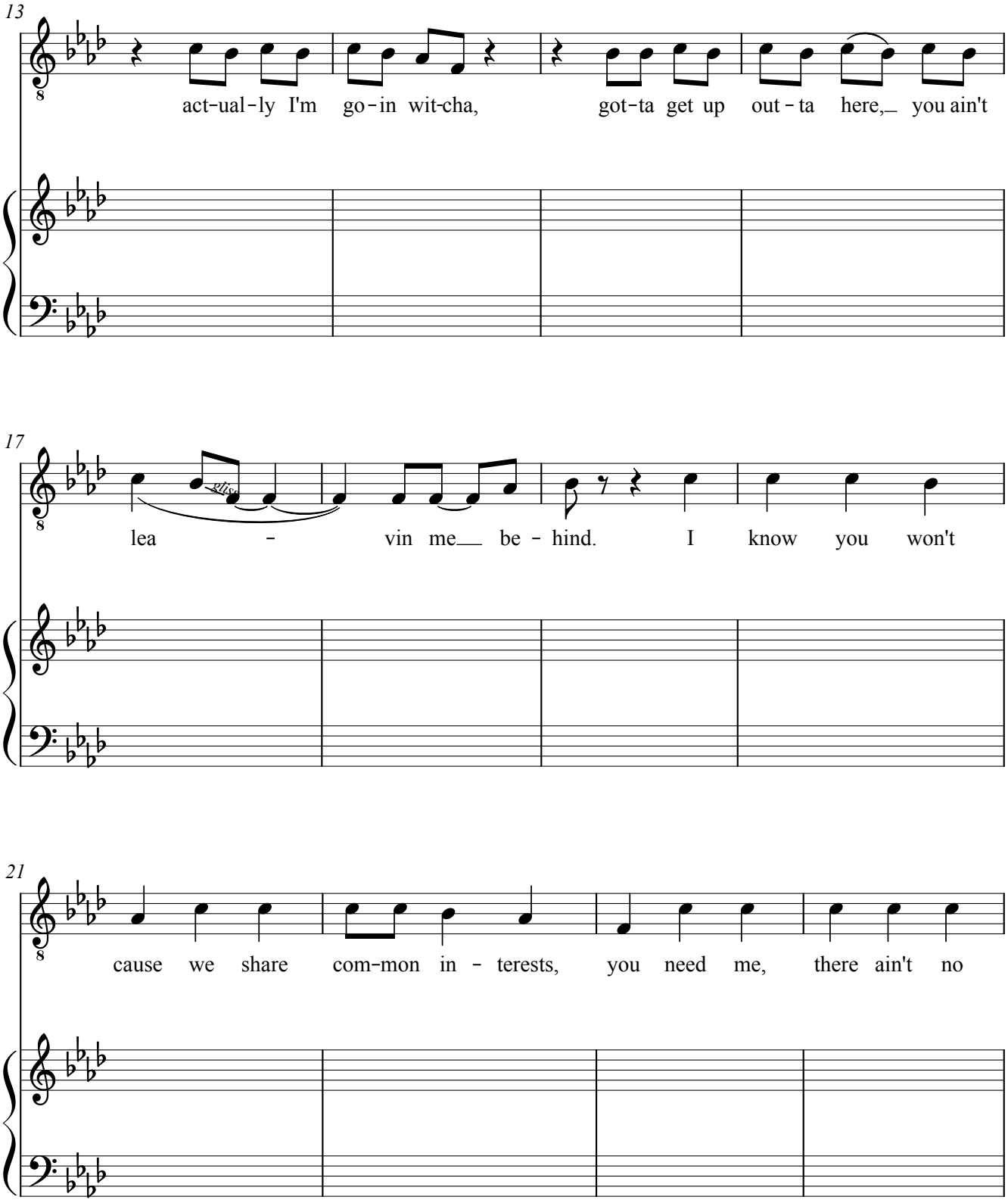

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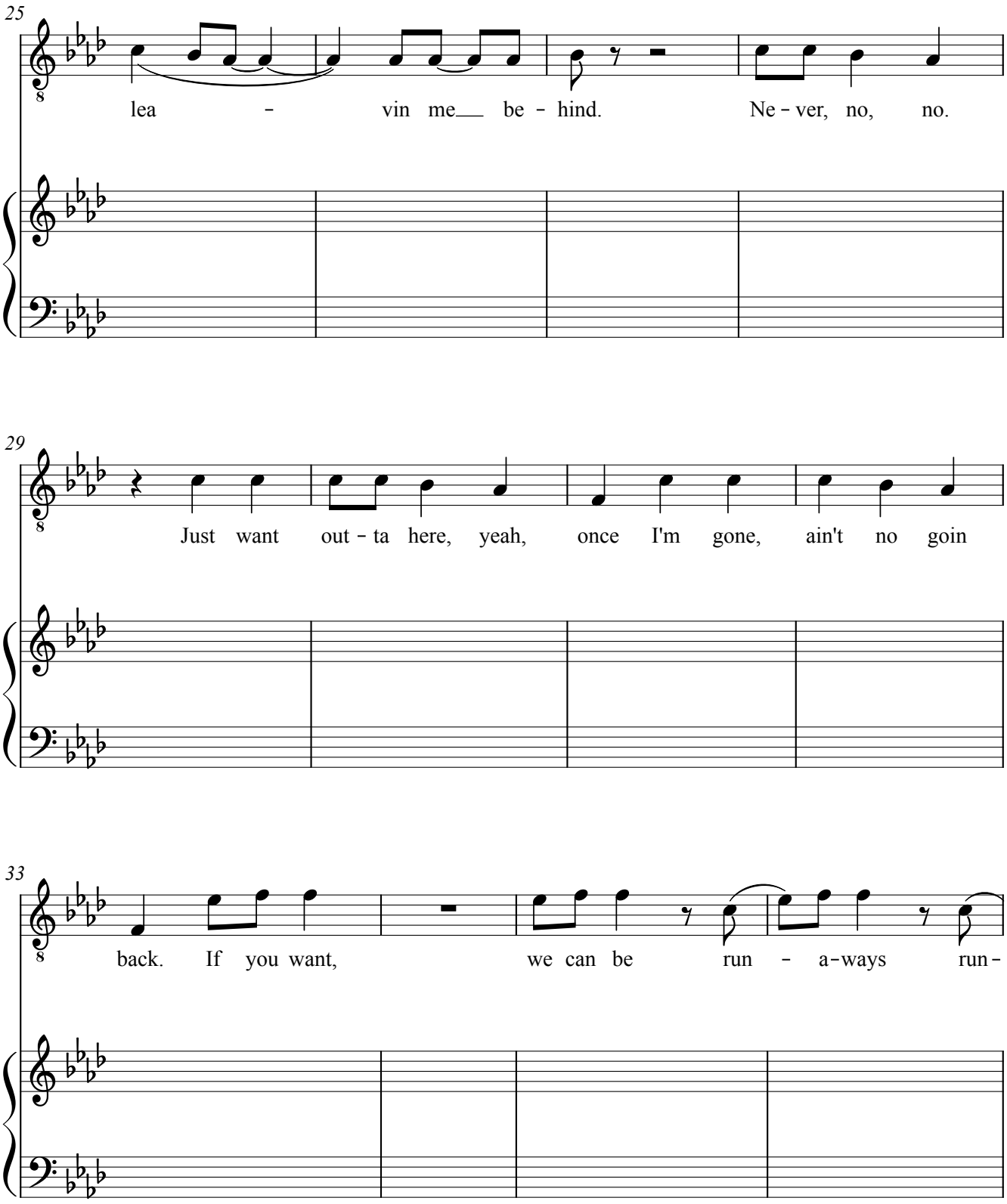

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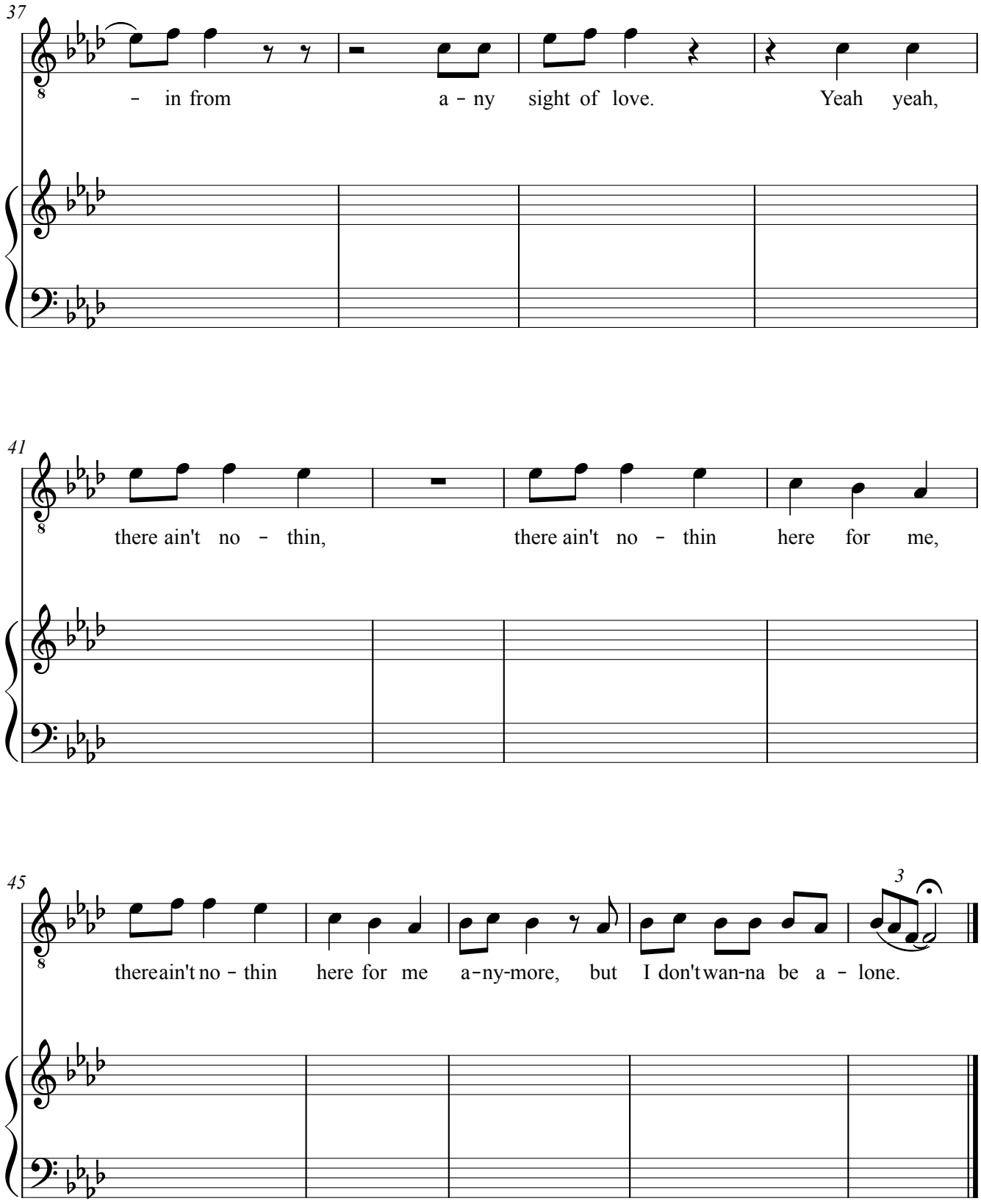

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Worksheet
Playlist

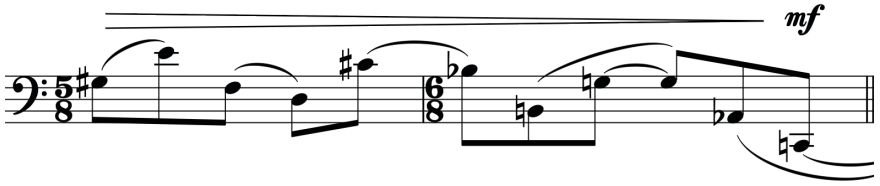
Analysis with Intervals

Name: _____

PART 1

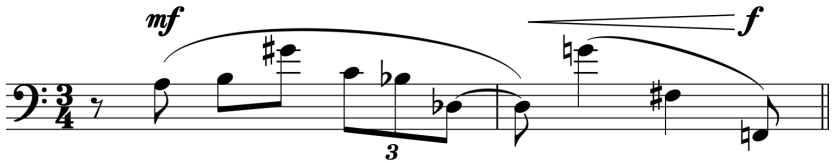
Identify the interval created by each pair of adjacent notes.

a. Sofia Gubaidulina, "staccato - legato" from *Ten Preludes for Violoncello Solo* (1974), mm. 44–45



ordered pitch intervals									
unordered pitch intervals									
ordered pitch class intervals									
unordered pitch class intervals (interval classes)									

b. Sofia Gubaidulina, mvt. I of *Concerto for Bassoon and Low Strings* (1977), mm. 64–65



ordered pitch intervals								
unordered pitch intervals								
ordered pitch class intervals								
unordered pitch class intervals (interval classes)								

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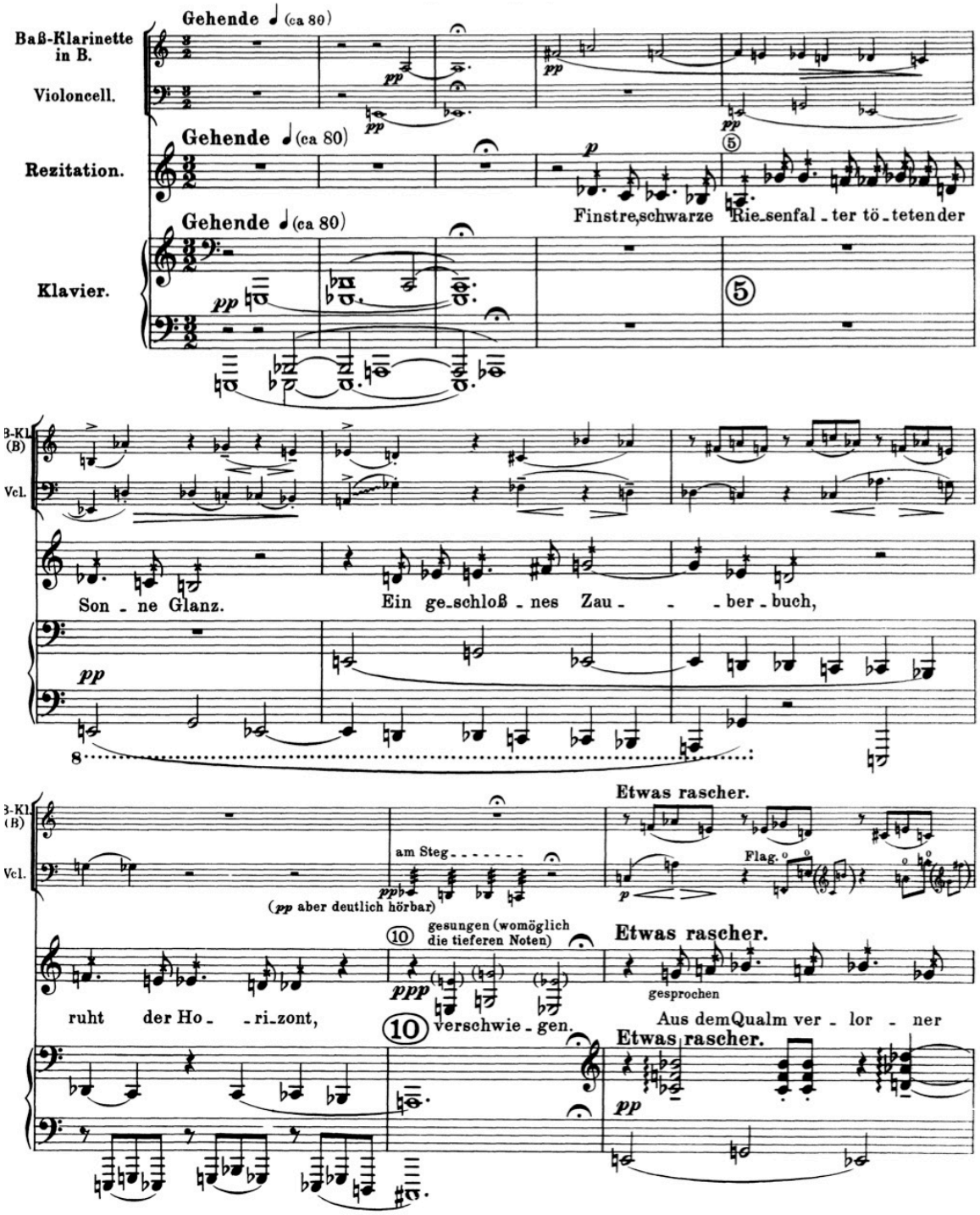
PART 2

"Nacht" from *Pierrot Lunaire* by Schoenberg uses a motive: a succession of an interval that goes up three semitones, and then down four semitones (i.e., <+3, -4>).

Find 25 instances of this <+3, -4> motive. Circle the motives you find on the score, using some kind of bright color so it's easy to see, and number each from 1–25.



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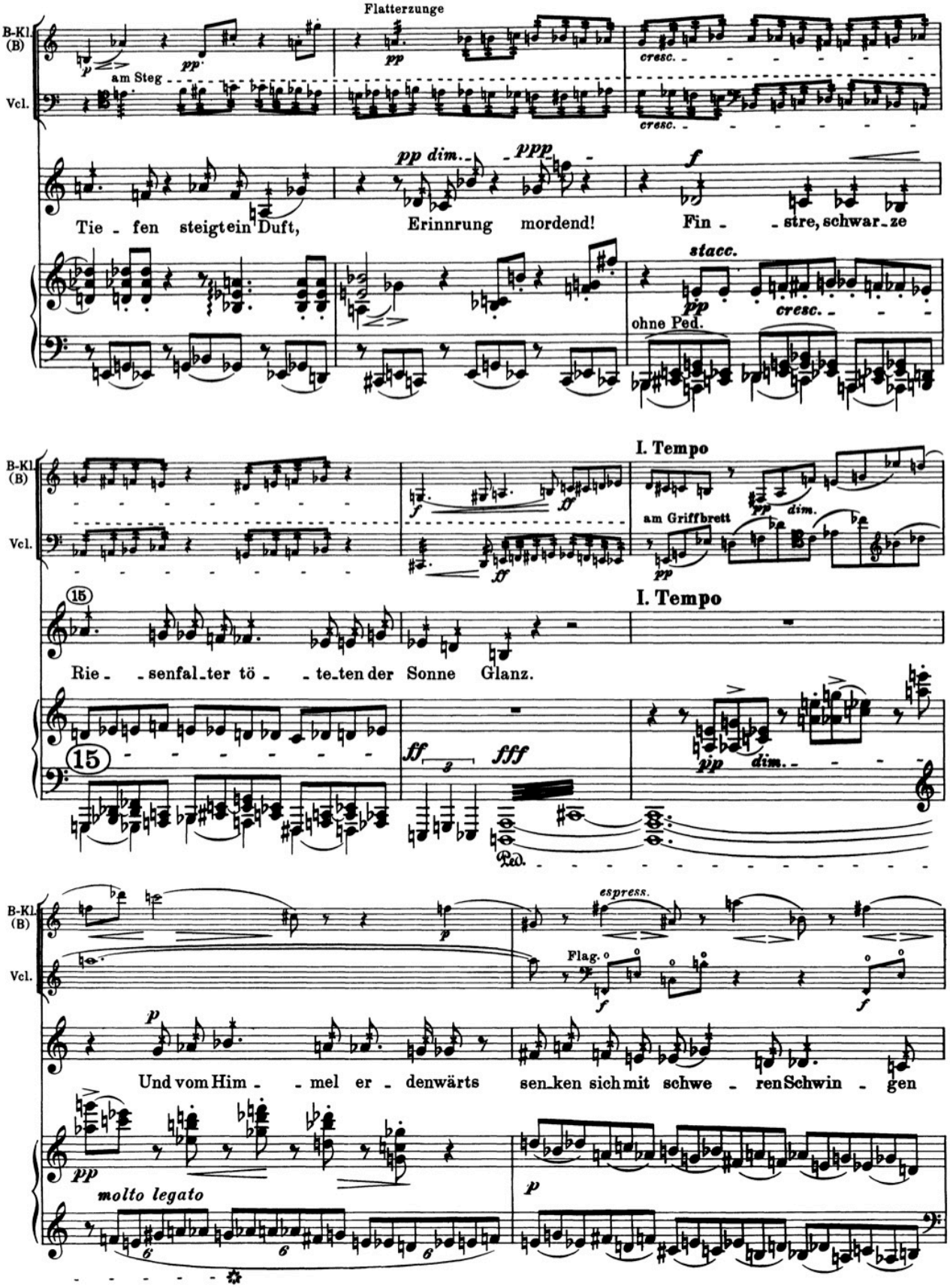

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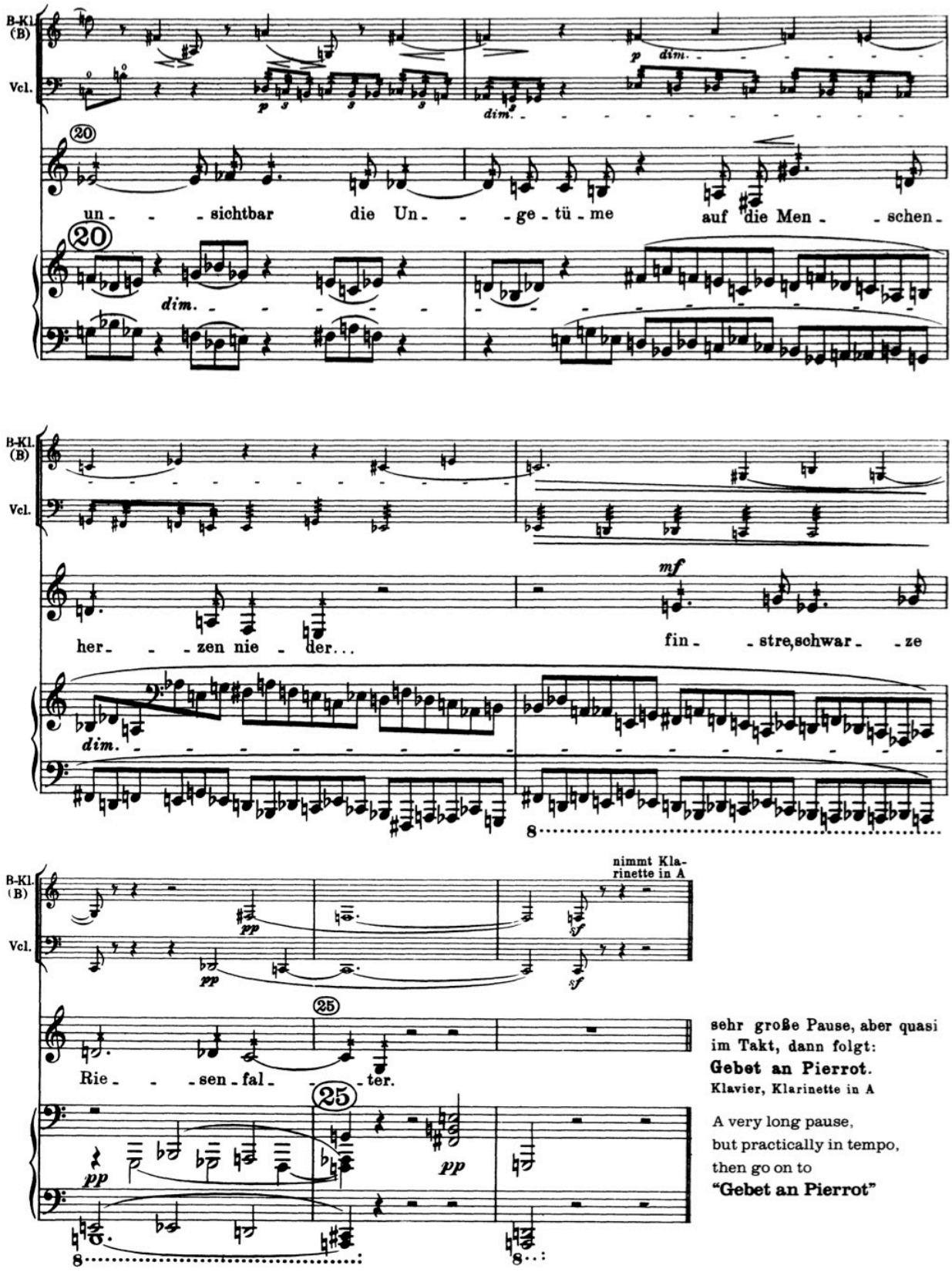

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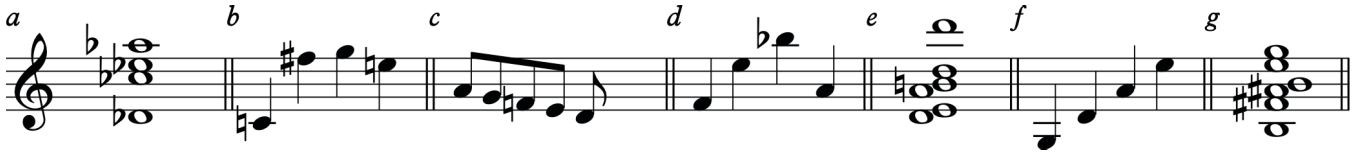
Normal Form and Transformations

Name: _____

PART 1

Put the following groups of notes into normal form.



a	b	c	d	e	f	g

PART 2

You are given the final page of "Nacht" from *Pierrot Lunaire* by Arnold Schoenberg.

- In measure 20, all the trichords in the piano right hand and left hand can be related with Tn and In. Calculate the T_n and I_n relationships between adjacent trichords (horizontally) as well as trichords that occur simultaneously (vertically). Draw arrows connecting the trichords and label each arrow with the T_n/I_n relationship.
- In any instrument, find four other trichords like the ones in m. 20: a pair of trichords that relate by T_n, and a pair that relate by I_n. Draw arrows connecting each pair and label it with the T_n/I_n relationship.

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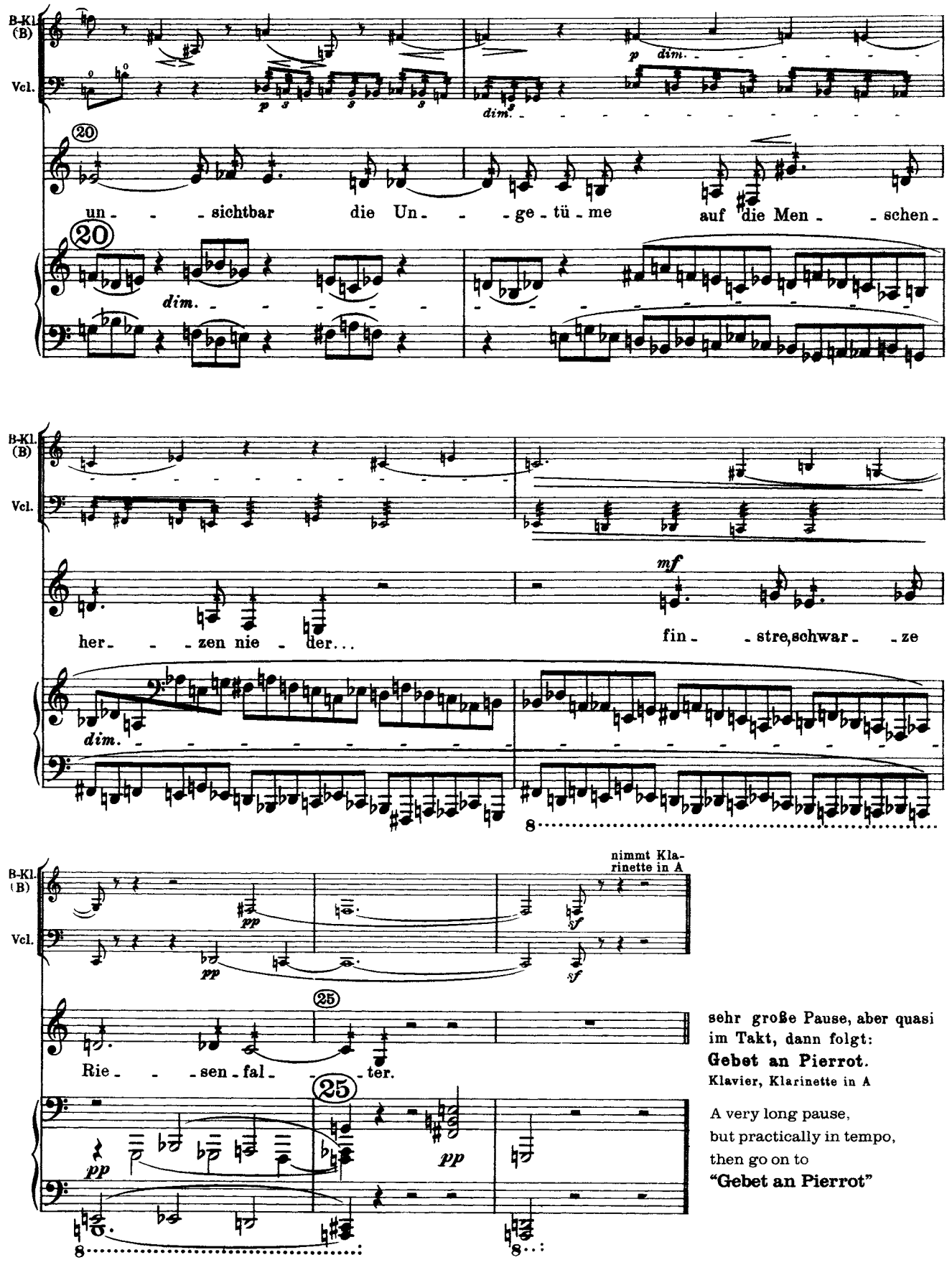


sehr große Pause, aber quasi im Takt, dann folgt:
Gebet an Pierrot.
Klavier, Klarinette in A

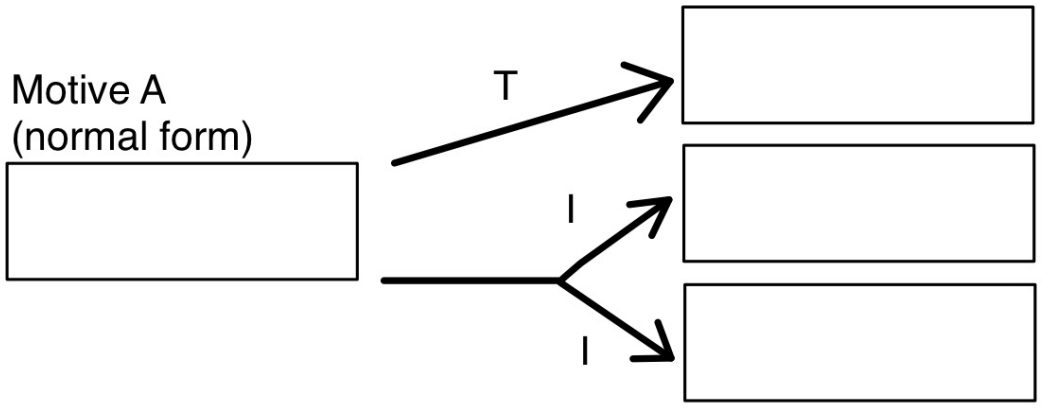
A very long pause,
but practically in tempo,
then go on to
"Gebet an Pierrot"

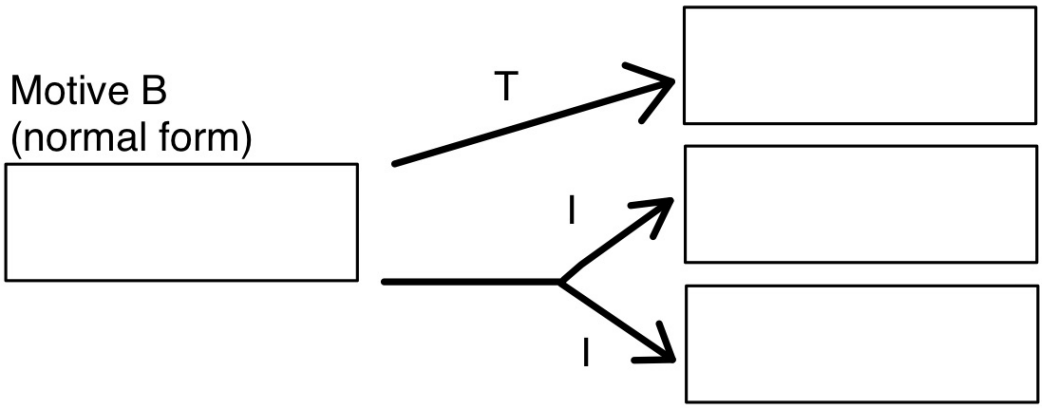
Composition Preparation

Name: _____

Your upcoming composition assignment is based on pitch class sets. This worksheet will help you find pitches to use.

- Pick four pitch classes to be your Motive A. Write them as a set in normal form in the box labeled Motive A.
- Pick four pitch classes to be your Motive B. They should contrast significantly with Motive A. Write them as a set in normal form in the box labeled Motive B.
- For both motives: Next, find three related sets: one related by transposition, and two related by inversion. The index number of the transformations is up to you.
    - Fill in the appropriate boxes below with your answers.
    - **Don't forget to add the index numbers to the arrows labeling T and I!**





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Set Class Composition

Name: _____

Compose an unaccompanied piece for your instrument using set classes.

- **Form:** Your piece should be in ABA' form, about 24 measures long (eight measures for each section).
- **Pitch content**
    - Refer back to your Composition Prep Worksheet. Your A and B sections will be based on set classes A and B respectively. You will incorporate two T_n forms and two I_n forms of both sets A and B.
    - Nearly all of your melody (and harmony, if applicable) should somehow be composed with these sets.
- **Rhythm and meter:** No restrictions (but remember, you'll play it later!)
- **Expression markings:** Include slurs, accents, etc. to indicate expressivity.

You will submit two copies of your score, as described below:

- One clean copy, for performance
- One annotated copy of your score, with all your sets and transformations (T_n and I_n) clearly circled and labeled.
    - With a circle, show the grouping of all the notes that belong to the same set.
    - Labels should show the primary pc set and its relationship to that set: e.g., "T_4(A)" or "I_6(B)".

You will be assessed on the following concepts:

1. Understanding of set classes and transformations
2. Tying the form of the piece to the contrasting A and B motives
3. Expressive markings
4. Analysis

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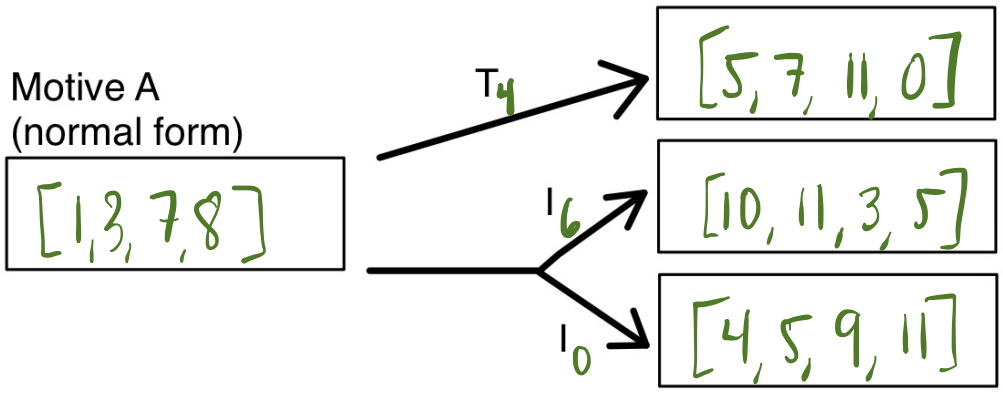
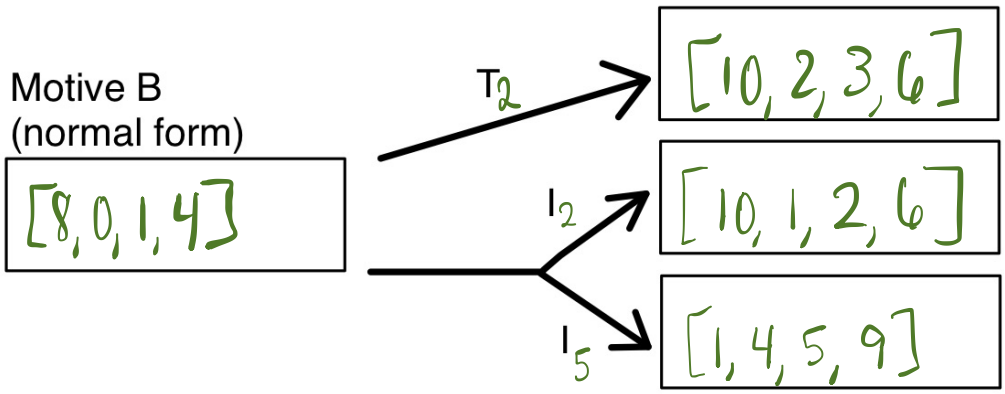
Composition Preparation

Name: Example Composition

Your upcoming composition assignment is based on pitch class sets. This worksheet will help you find pitches to use.

- Pick four pitch classes to be your Motive A. Write them as a set in normal form in the box labeled Motive A.
- Pick four pitch classes to be your Motive B. They should contrast significantly with Motive A. Write them as a set in normal form in the box labeled Motive B.
- For both motives: Next, find three related sets: one related by transposition, and two related by inversion. The index number of the transformations is up to you.
    - Fill in the appropriate boxes below with your answers.
    - **Don't forget to add the index numbers to the arrows labeling T and I!**





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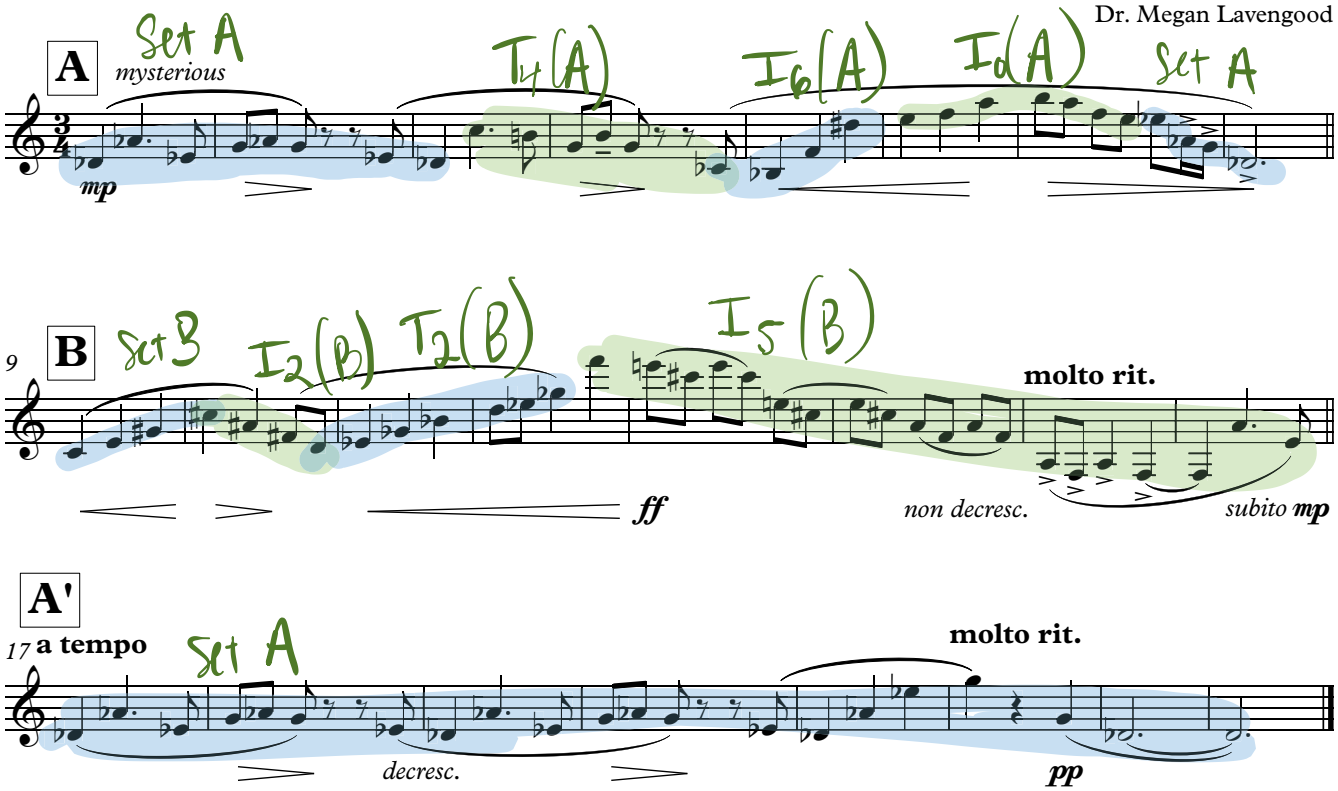
annotated Score

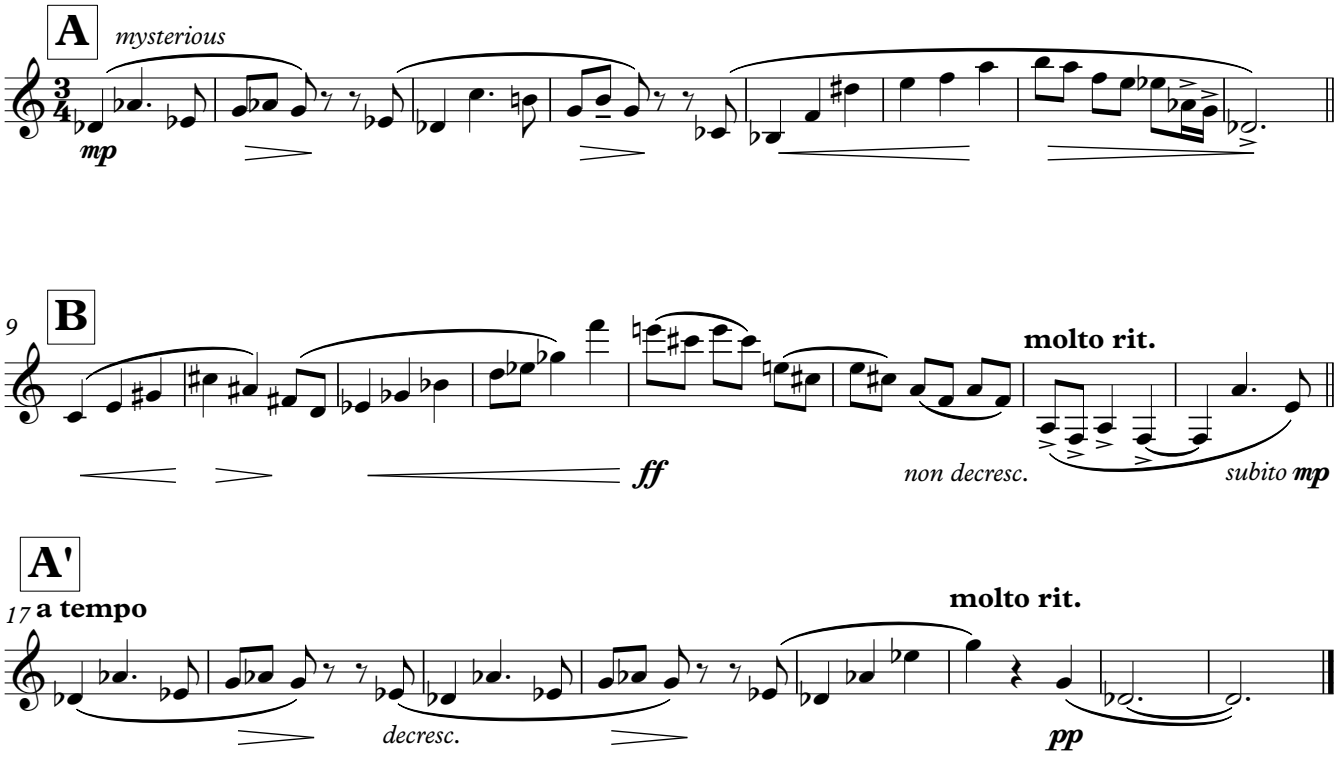
Example Composition



clean score

Example Composition

Dr. Megan Lavengood



Name: _____

Analysis of Free Atonality

Complete the following analysis of Anton Webern's song "Wie bin ich froh!" from *Three Songs on Poems by Hildegard Jone*, Op. 25. Refer to the score at the end of this handout to answer the questions below. Note that the song begins with an incomplete measure, which we will number "measure 0". You may wish to use different colored pencils or pens to complete the various on-score markings requested.

Link to recording

To begin, listen to the song several times, and sing through it yourself at least once.

1. What is your general impression of the song's musical content overall? The vocal part? The piano part? What mood does it convey? Does the music seem predictable? Random? Lyrical? Disjointed? Can you sing back any of the melody from memory? Answer in three to five complete sentences.

_____

_____

_____

_____

_____

_____

_____

_____

_____

2. Identify the three primary rhythmic motives that occur the most times in the piano part. Do so by circling every instance of each motive and labeling each with an X, Y, or Z, respectively. (Note that some quarter notes are part of an "eighth-note plus quarter-note" triplet. Count this as a separate rhythmic motive from the standard quarter note alone.)

3. How many times does each primary motive occur in the piano part in this song?

    a. Motive X: _____ times

    b. Motive Y: _____ times

    c. Motive Z: _____ times

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4. **Counting only the excerpt spanning the beginning through measure 4**, identify any notes in the piano part that are not part of one of the three primary rhythmic motives you identified above. Do so by enclosing each note in parentheses.

5. Circle the first four notes in the vocal line, and label this motive as W. Identify any anywhere else in the vocal line that you can find Motive W – the same pitch classes in exactly the same order (though not necessarily in the same octaves)? Do so by circling every instance of Motive W and labeling each with a W.

6. Circle the first three notes in the vocal line, and label this motive as A0 ("A zero"). Give the following for A0:

   a. Normal Order: _____ (use square brackets and commas)

   b. Prime Form: _____ (use round parentheses, no commas)

7. **Counting only the excerpt spanning the beginning through measure 5 beat 1**, find all five instances in the vocal line of three consecutive pitches that have the same prime form as Motive A0 above. Do so by circling each occurrence and labeling them consecutively as A1, A2, etc. (Motives may span across a rest, and a single note may be counted in more than one motive.)

8. For each subsequent A motive, give its **normal order**, indicate whether the motive is a simple transposition of the normal order in Motive A0 (Y/N), and indicate whether the motive is an **inverted** form of the original normal order in Motive A0 (Y/N).

Motive	Normal Order (square brackets & commas)	Transposed? (Y/N)	Inverted? (Y/N)
a. A1:	_____	_____	_____
b. A2:	_____	_____	_____
c. A3:	_____	_____	_____
d. A4:	_____	_____	_____
e. A5:	_____	_____	_____

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9. Go back and listen to the song at least twice more, singing along at least once, as you keep in mind the observations you've made on this assignment. How do these points inform your listening experience and understanding of the piece? Which analytical observations can you now recognize aurally, if any? How have your answers to Question #1 changed, if at all? Answer in three to five complete sentences.

10. Extra Credit: Return to the notes you found in Question #4. For each note you put in parentheses, indicate how it could be combined with two nearby notes in the vocal line to create the same prime form as Motive A0. Do so by circling all notes involved and labeling each motive as A*.

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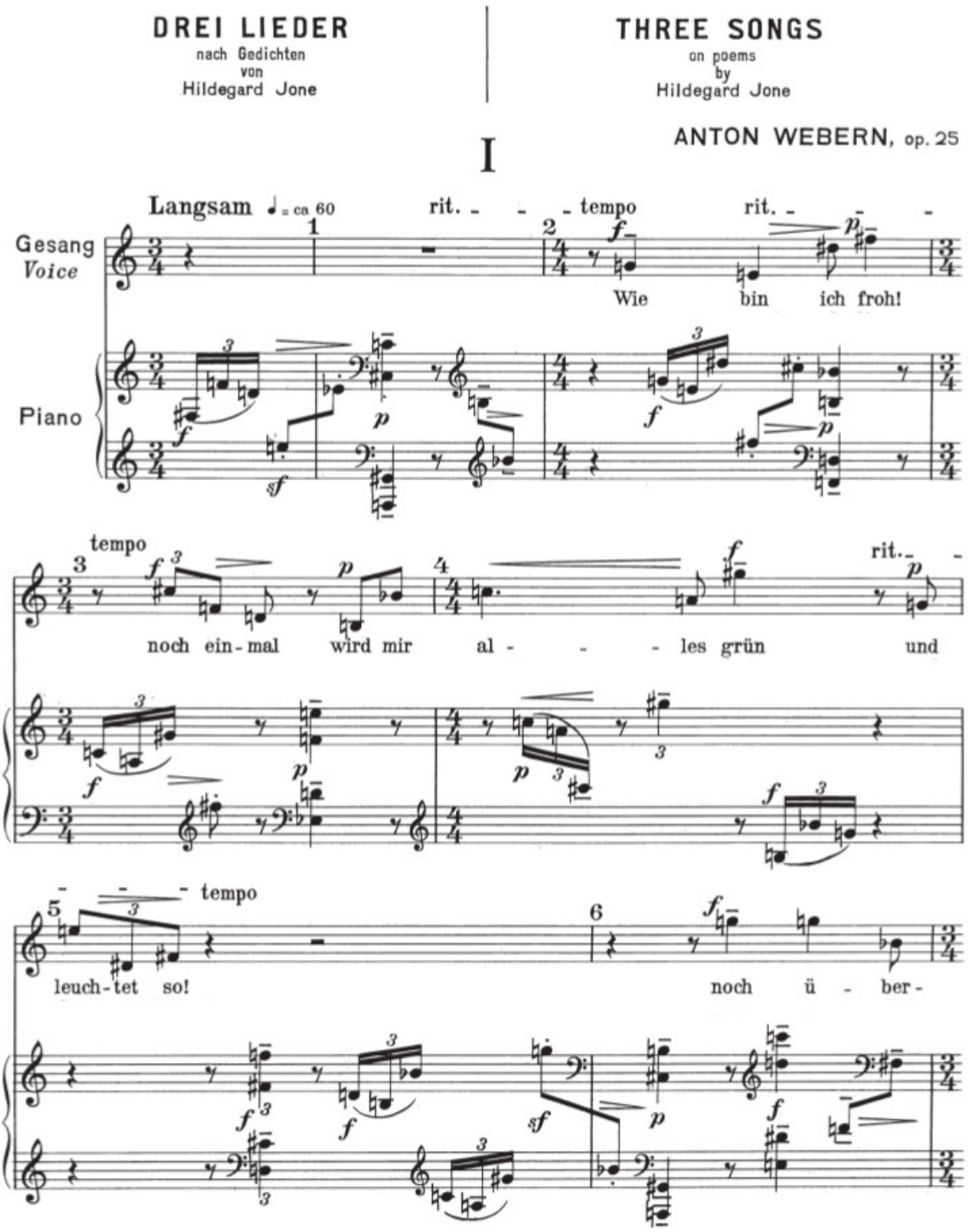
Name: _____



"Wie bin ich froh!" by Anton Webern © Universal Edition.
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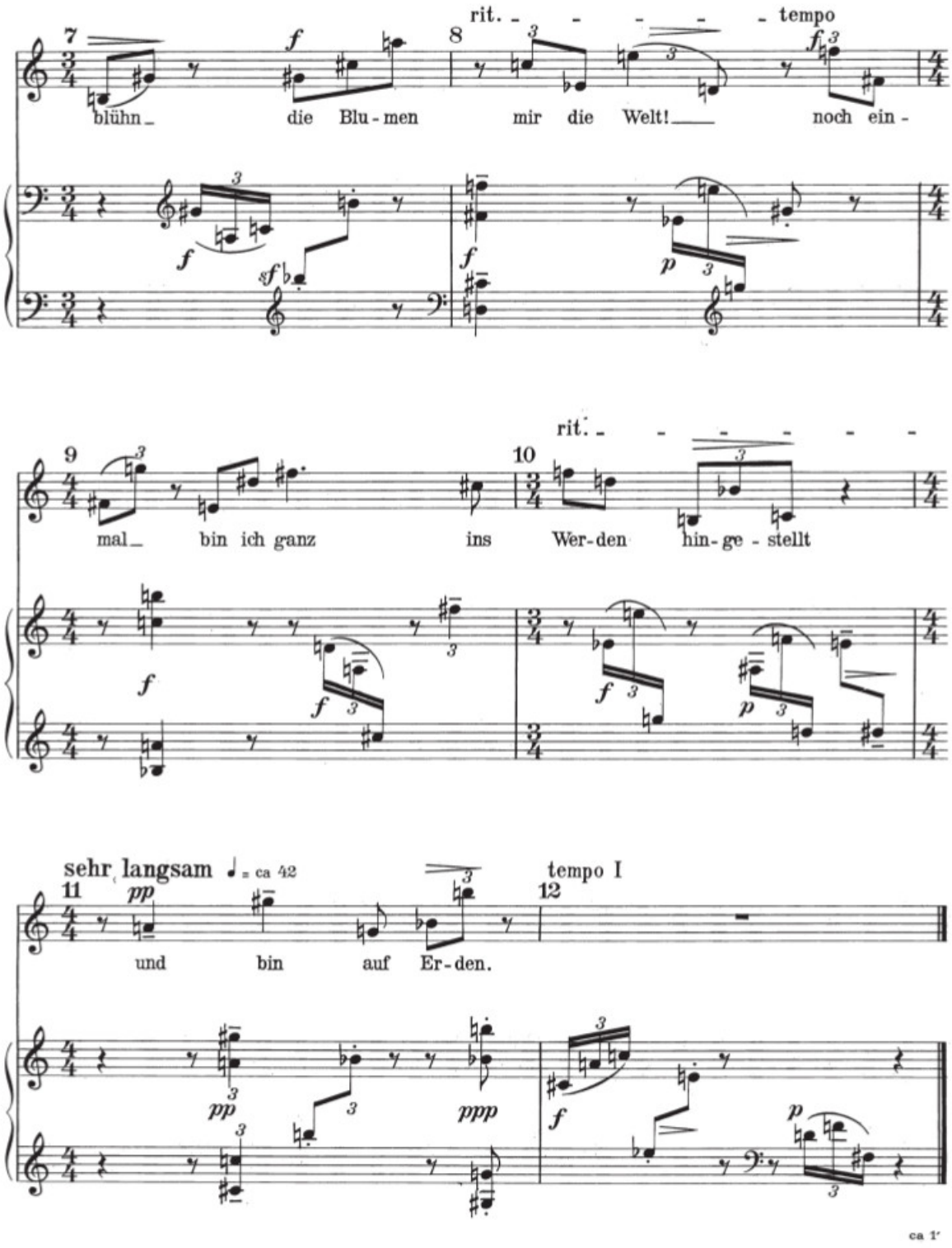

ca 1'

"Wie bin ich froh!" by Anton Webern © Universal Edition.
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!"#$%&"""""""""""""""""""""""

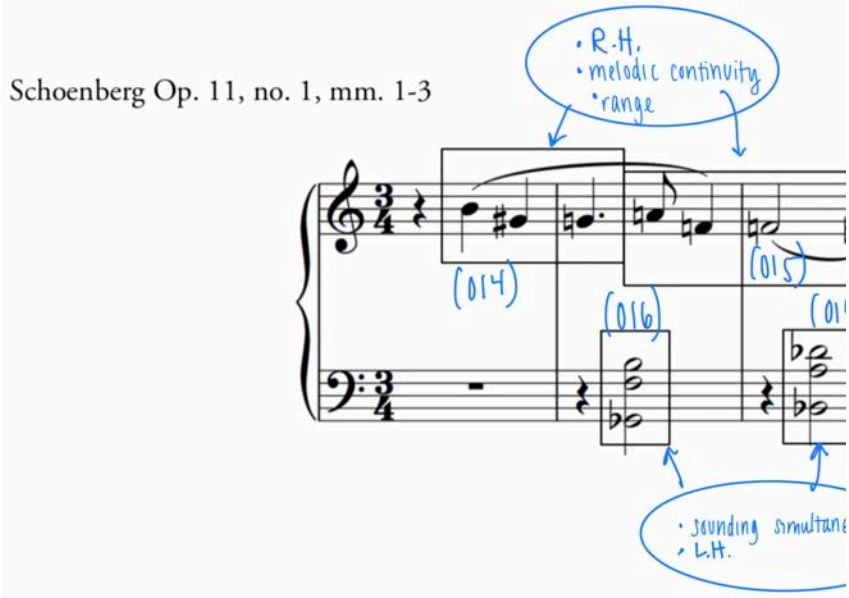
Segmentation

Segmentation&BDB=&E-&EA$&;B-?$==&-D&.$?>.>*)F&"=&"*&"&)-&E-)$E&B"E&H-E$=&
-E$=&.-&*&E/&$"?A&-D&EA$=$&$J?$B;E=&DB-#&7?&L$&*B&LF&=$)#$*E=&A",$&K$$&
;B-,>.$.&D-B&C-<F&K-J$A&7-#$&K-J$=&B$&H>EA>*&-*D&E-EA$B=&)-&"?B-==&#<GE&>;G$&=E",$=/

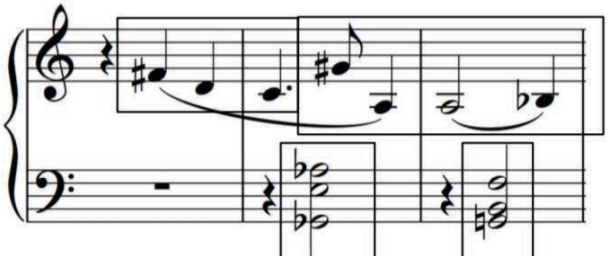
N-B&$"?A&=$)#$*E%

- I.$*E>DC&EA$&;B>#$&D-B#&&D&EA$&=$E/
- +>=E&**at least two**& <=>?"G&D$"E<B$=&EA"E&O<=E>DC&EA$&)BK-J$*)&&=A-H*&H>EA&

@he first excerpt is completed for you.



mm. 9-11



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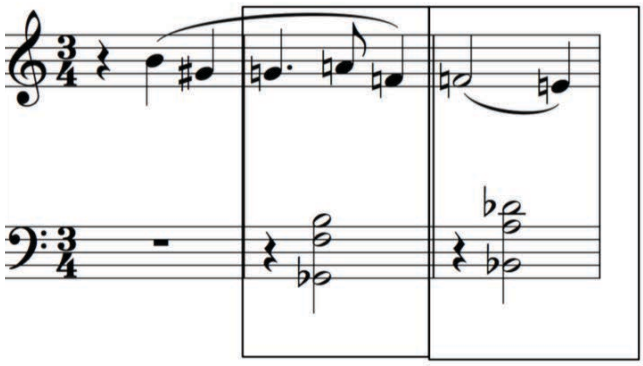
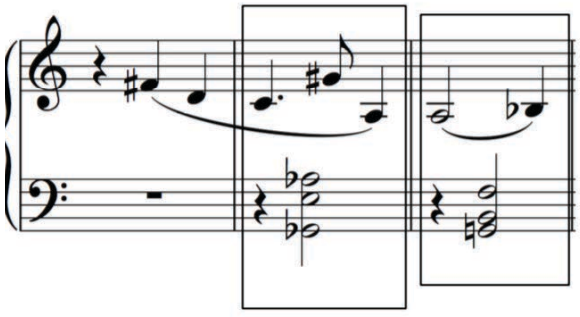
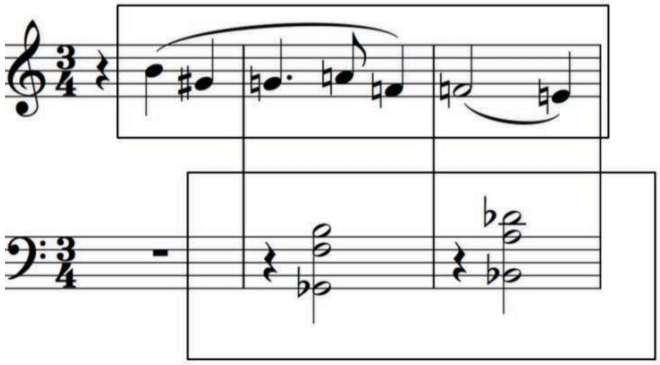


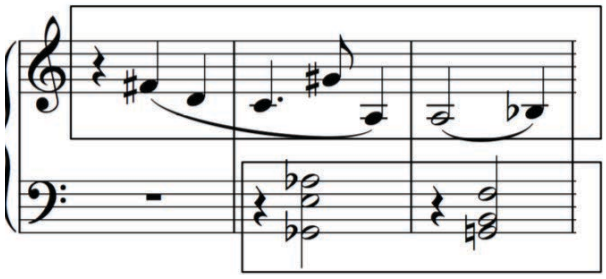
mm. 9-11



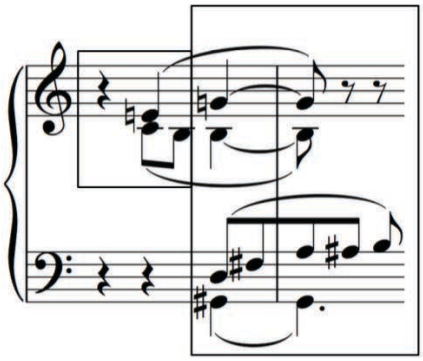
mm. 1-3



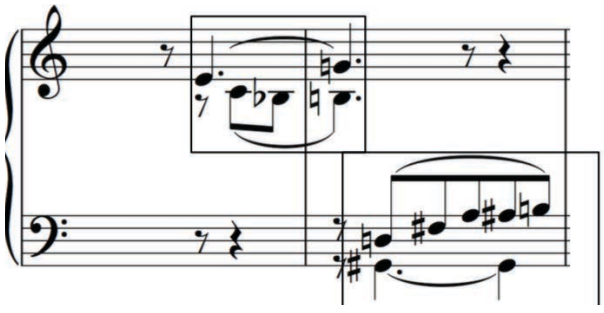
mm. 9-11



mm. 4-5



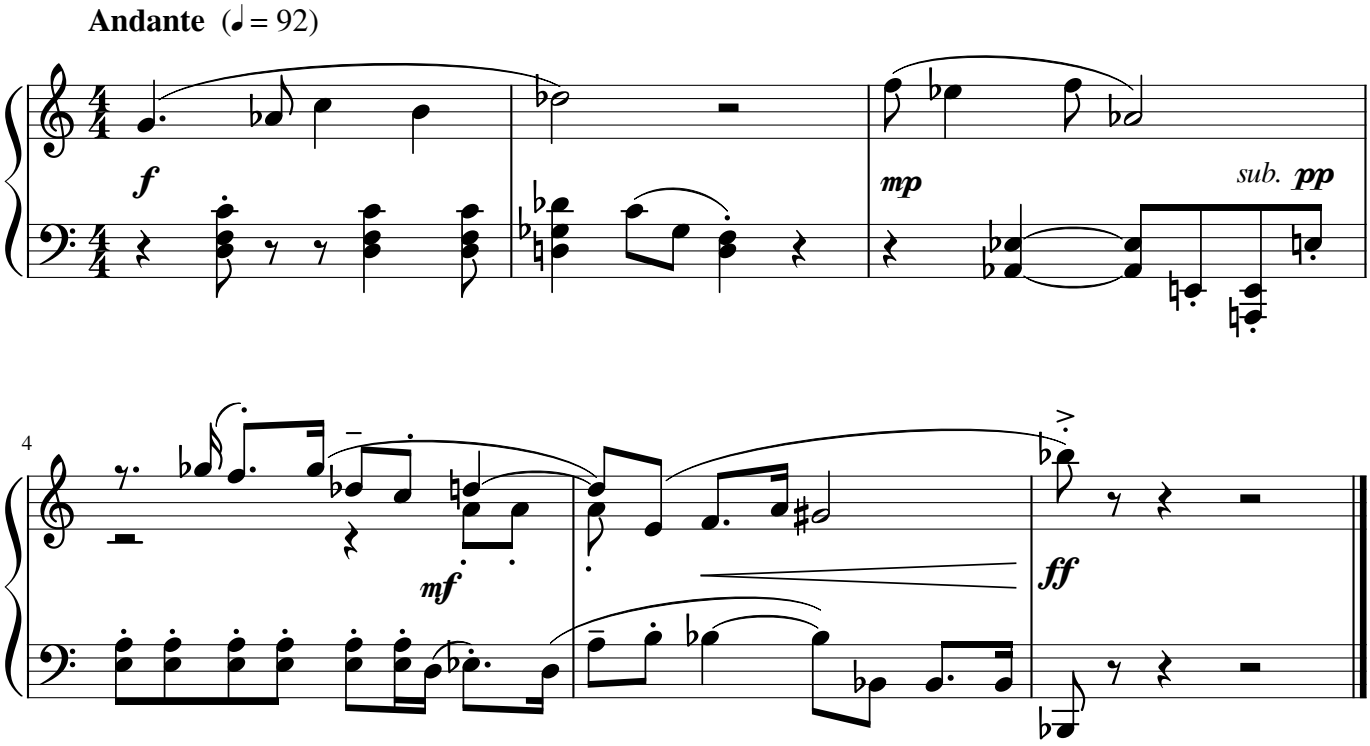
mm. 5-6



Atonal Analysis Using Pitch Class Sets

Name: _____

Analyze the pitch content of the selection below. Use your knowledge of pitch class sets, normal order, transposition, and inversion to discover any relationships between the melodic and harmonic content, and/or between the left and right hands.



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Identifying Modes

Name: _____

Scan for worksheet playlist

You are given transcriptions of incidental music from the TV show The Great British Bake Off, written by composer Tom Howe.

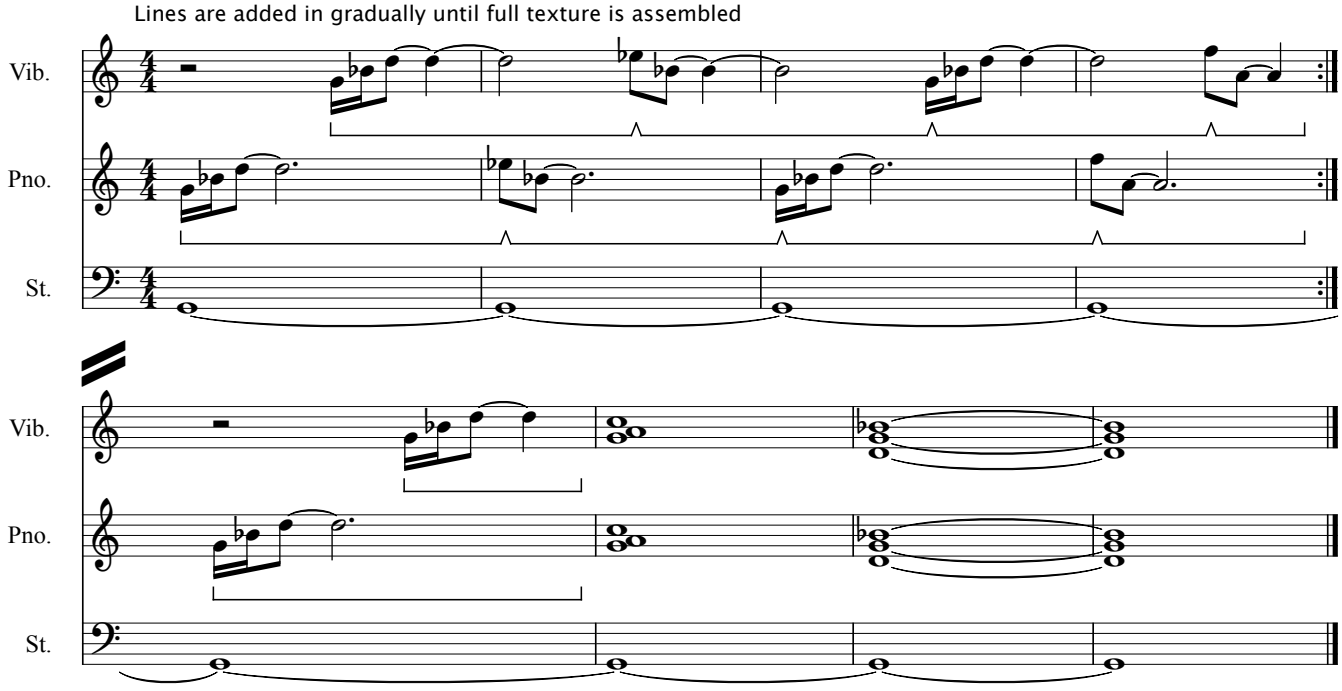
For each passage, follow the process in the **Diatonic Modes** chapter to determine whether or not the example is modal. Some examples may be major/minor instead of modal.

In the box beneath the staff of each example:

- Write the name of the centric pitch and corresponding mode or key beneath the staff, e.g. "G aeolian."
- Explain how the centric pitch is made to sound like tonic: is it found on the downbeats? is it the lowest pitch? is it used in a cadence? etc.
- If the passage is modal, circle the inflected pitch (see **EXAMPLE 4** in the chapter).

1. Final Destination

Write your analysis below.



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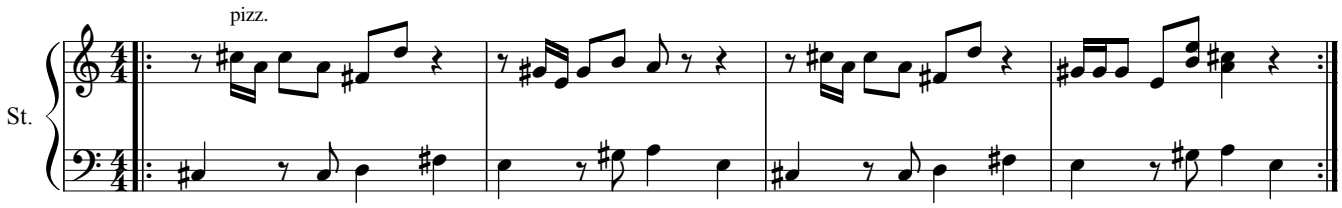
2. Happy Pizza

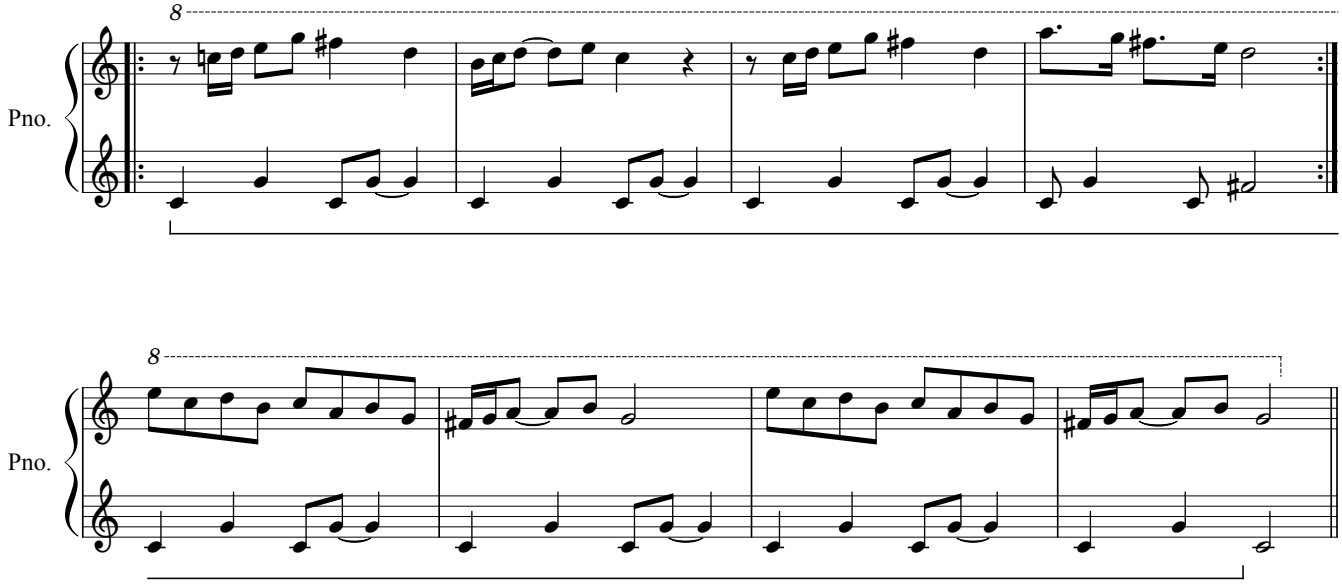
Write your analysis below. (See first page for instructions!)



3. Sparkle

Note: recording modulates. This transcription is only in one key for clarity.

Write your analysis below. (See first page for instructions!)



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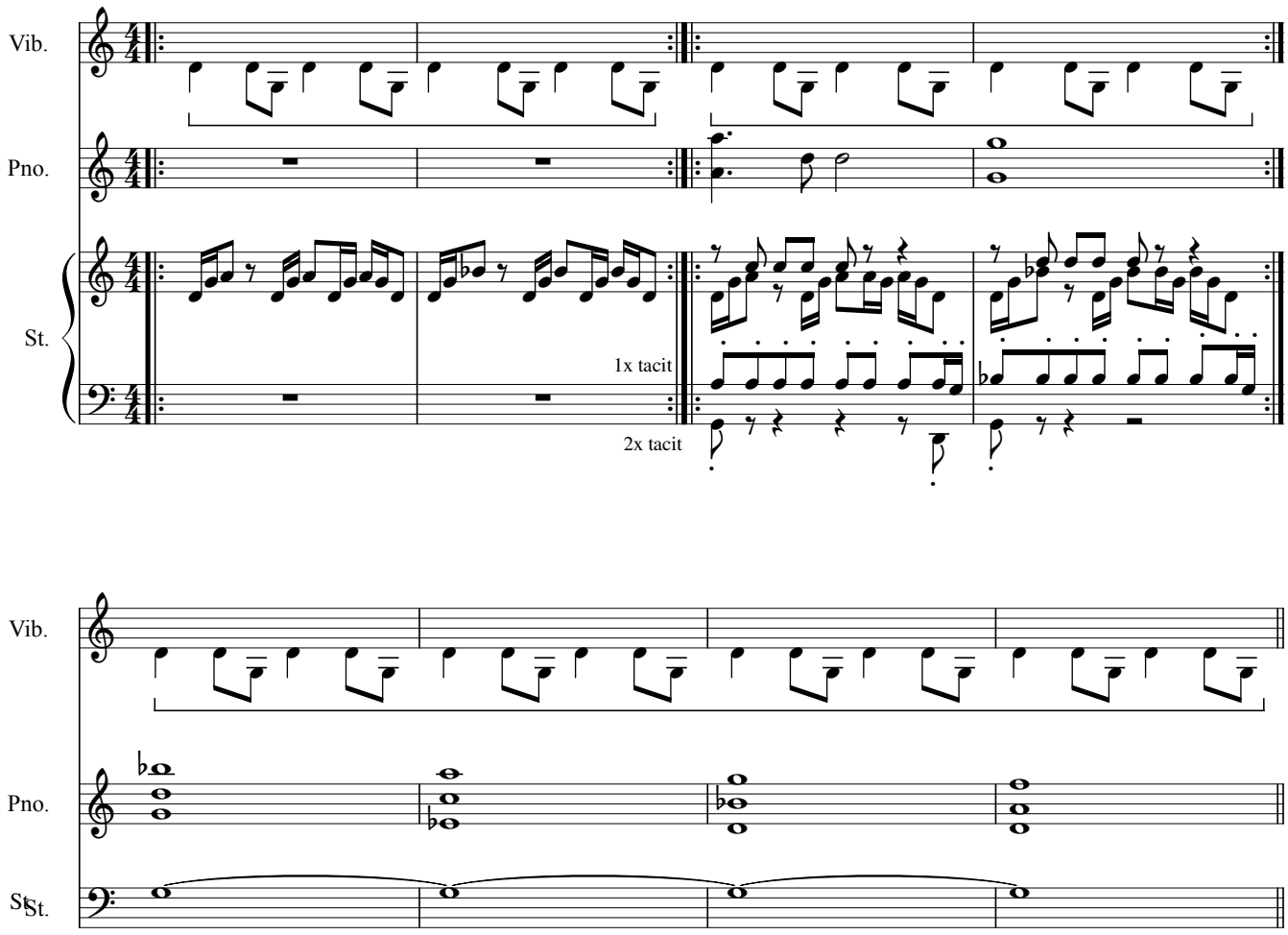
4. Ultimate Baking

Write your analysis below. (See first page for instructions!)



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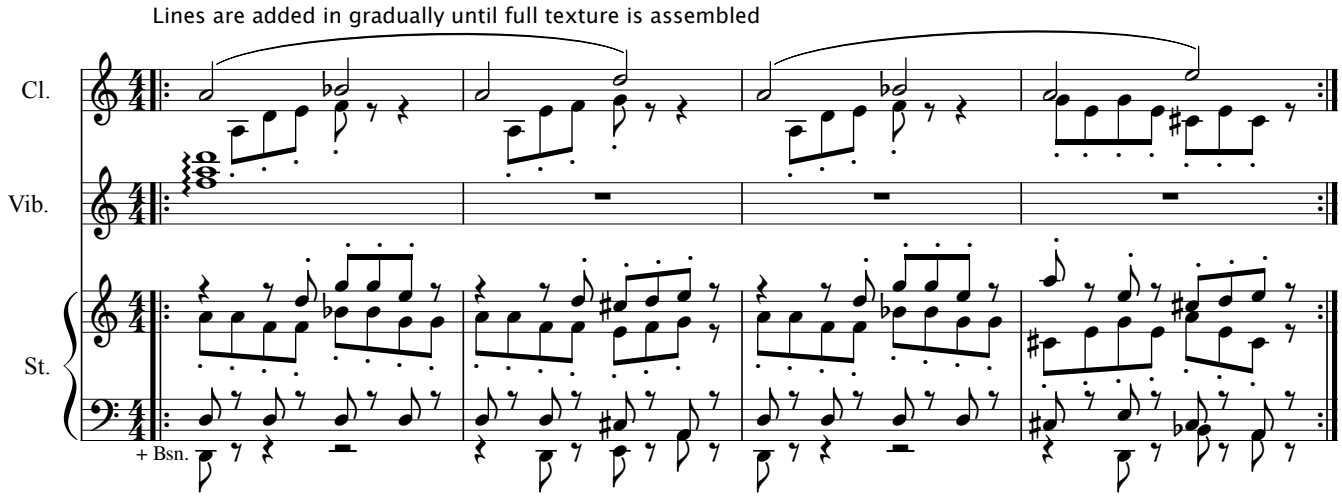
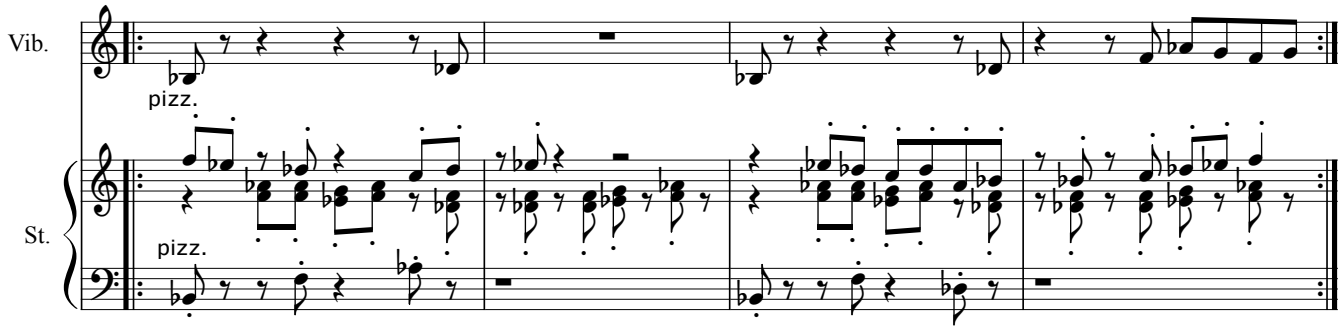
5. Racing Baking

Write your analysis below. (See first page for instructions!)



6. Tea Party

Write your analysis below. (See first page for instructions!)



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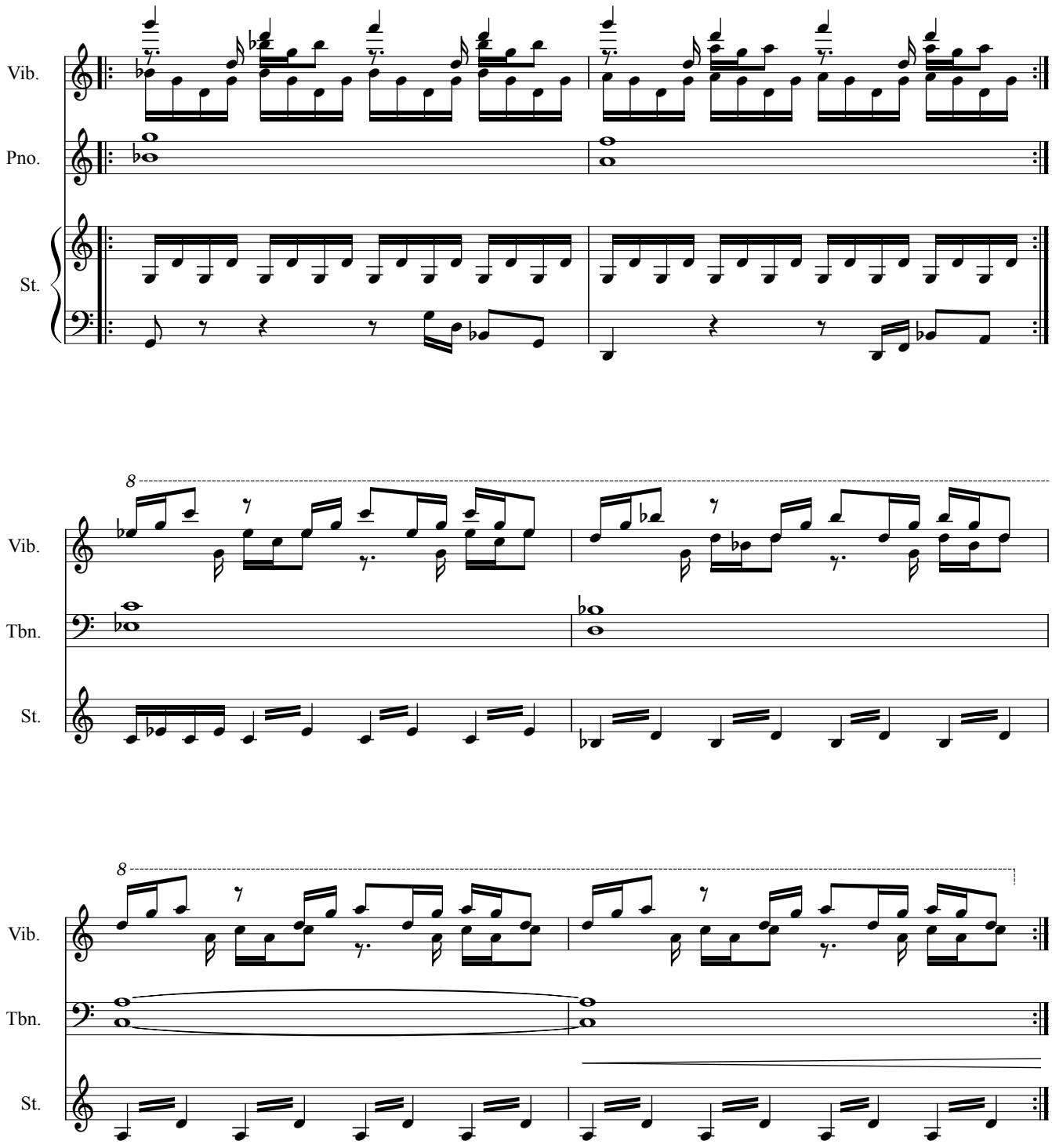
7. Signature Cakes

Write your analysis below. (See first page for instructions!)



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