

# 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](http://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.

- 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.

Name: \_\_\_\_\_

# Inventing a Notation System

## Essay Assignment – Rubric

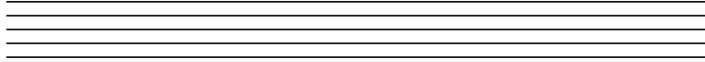
<u>Component</u>	<u>Possible Points</u>	<u>Points Earned and Comments</u>
<b>Follows Directions</b> (font, margins, length, title, etc.)	15	
<b>Grammar and Editing</b> (spelling, comma usage, proofreading, etc.)	15	
<b>Use of Example(s)</b> (examples are incorporated well and are easy to follow)	15	
<b>Tone</b> (reads like a pedagogical essay)	5	
<b>Explanation of Music</b> (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	
<b>Creativity and Effort</b>	10	
<b>Total Points</b>	100	

Name: \_\_\_\_\_

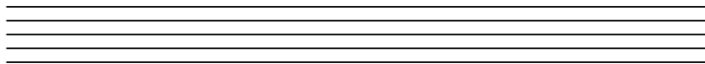
## **Basic Notation: Noteheads, Clefs, Ledger Lines**

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

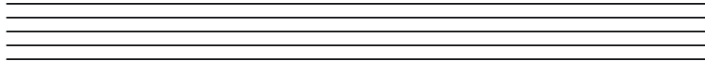
Draw five open (white) note heads, one on each line.



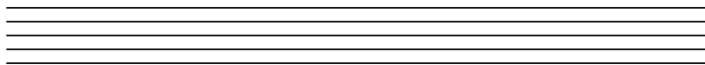
Draw four open (white) note heads, one on each space.



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

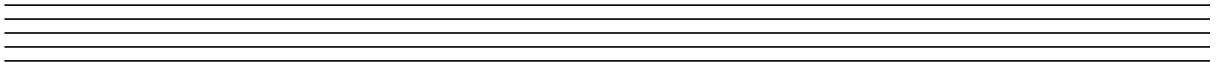


Draw four filled in (black) note heads, one on each space.

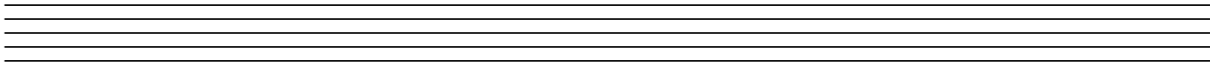


2. **“Drawing Clefs.” Directions:** Draw the indicated clefs on the staves.

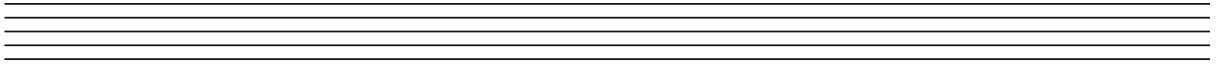
Draw six treble clefs.



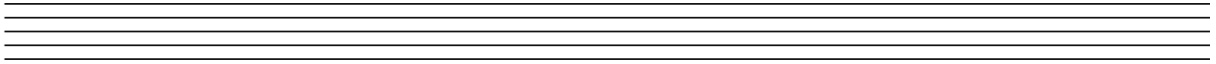
Draw six bass clefs.



Draw six alto clefs.

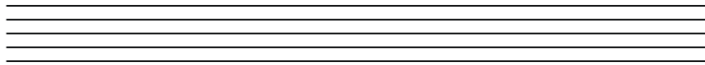


Draw six tenor clefs.

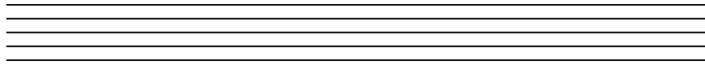


3. **“Drawing Ledger Lines.”** Directions: Draw the indicated number of stacked ledger lines above and below the staves. Do not include noteheads.

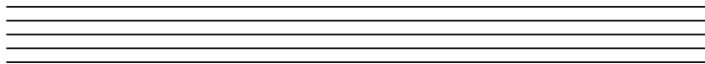
Draw one ledger line above and one ledger line below the staff.



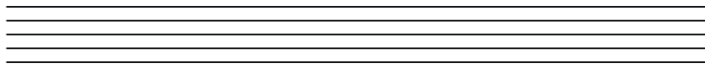
Draw two stacked ledger lines above and two stacked ledger lines below the staff.



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

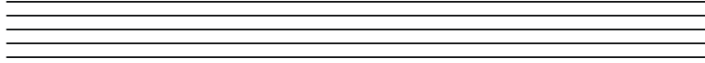


Draw four stacked ledger lines above and four stacked ledger lines below the staff.

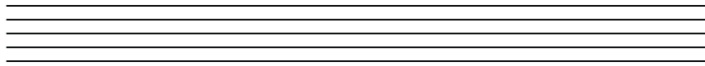


4. **“Drawing Ledger Lines with Noteheads.” Directions:** Draw the indicated number of stacked ledger lines above and below the staves. This time, include filled in noteheads on the highest and lowest ledger line.

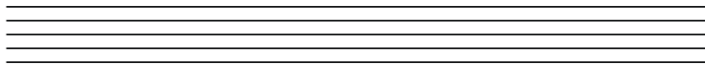
Draw filled in noteheads one ledger line above and one ledger line below the staff.



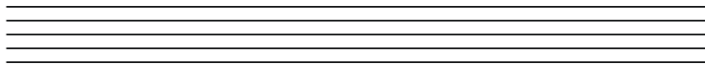
Draw filled in noteheads two stacked ledger lines above and two stacked ledger lines below the staff.



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



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



# Note Identification and Writing

Name: \_\_\_\_\_

## PART 1

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

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

— — — — — — — — — —

Detailed description: A single musical staff with a treble clef. It contains ten measures, each with a circled number above a single note. The notes are: 1. G4, 2. F4, 3. E4, 4. D4, 5. C4, 6. B3, 7. A3, 8. G3, 9. F3, 10. E3.

⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

— — — — — — — — — —

Detailed description: A single musical staff with a bass clef. It contains ten measures, each with a circled number above a single note. The notes are: 11. D3, 12. E3, 13. F3, 14. G3, 15. A3, 16. B3, 17. C4, 18. D4, 19. E4, 20. F4.

㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚

— — — — — — — — — —

Detailed description: A single musical staff with an alto clef (C-clef on the third line). It contains ten measures, each with a circled number above a single note. The notes are: 21. C4, 22. D4, 23. E4, 24. F4, 25. G4, 26. A4, 27. B4, 28. C5, 29. B4, 30. A4.

㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵

— — — — — — — — — —

Detailed description: A single musical staff with an alto clef (C-clef on the third line). It contains ten measures, each with a circled number above a single note. The notes are: 31. G4, 32. F4, 33. E4, 34. D4, 35. C4, 36. B3, 37. A3, 38. G3, 39. F3, 40. E3.

## Note Identification and Writing

### PART 2

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

41 42 43 44 45 46 47 48 49 50

\_\_\_\_\_

Detailed description: A single treble clef staff with ten measures. Each measure contains a single note. Above each note is a circled number from 41 to 50. The notes are: 41 (G4), 42 (B3), 43 (C4), 44 (D4), 45 (E4), 46 (F4), 47 (G4), 48 (A4), 49 (B4), 50 (C5).

51 52 53 54 55 56 57 58 59 60

\_\_\_\_\_

Detailed description: A single bass clef staff with ten measures. Each measure contains a single note. Above each note is a circled number from 51 to 60. The notes are: 51 (D3), 52 (E3), 53 (F3), 54 (G3), 55 (A3), 56 (B3), 57 (C4), 58 (D4), 59 (E4), 60 (F4).

61 62 63 64 65 66 67 68 69 70

\_\_\_\_\_

Detailed description: A single alto clef staff with ten measures. Each measure contains a single note. Above each note is a circled number from 61 to 70. The notes are: 61 (C4), 62 (D4), 63 (E4), 64 (F4), 65 (G4), 66 (A4), 67 (B4), 68 (C5), 69 (D5), 70 (E5).

71 72 73 74 75 76 77 78 79 80

\_\_\_\_\_

Detailed description: A single alto clef staff with ten measures. Each measure contains a single note. Above each note is a circled number from 71 to 80. The notes are: 71 (F4), 72 (G4), 73 (A4), 74 (B4), 75 (C5), 76 (D5), 77 (E5), 78 (F5), 79 (G5), 80 (A5).




## PART 3

## Note Identification and Writing

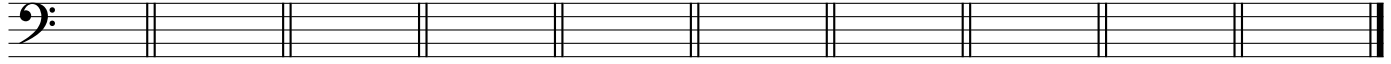
Draw the requested notes, using any octave.

81 82 83 84 85 86 87 88 89 90



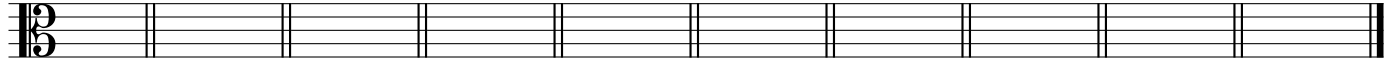
C E F A D B G C F A

91 92 93 94 95 96 97 98 99 100



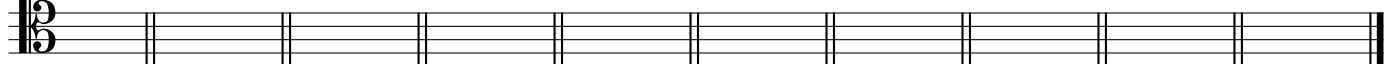
F E D B C A F G E D

101 102 103 104 105 106 107 108 109 110



B D E G D A G F C A

111 112 113 114 115 116 117 118 119 120



D C A B D F B C G E

# Note Identification and Writing

Name: \_\_\_\_\_

## PART 1

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

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

\_\_\_\_\_

Detailed description: A single treble clef staff containing ten measures. Each measure contains a single note, numbered 1 through 10. The notes are: 1. G4, 2. A4, 3. B4, 4. C5, 5. B4, 6. A4, 7. G4, 8. F4, 9. E4, 10. D4.

⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

\_\_\_\_\_

Detailed description: A single bass clef staff containing ten measures. Each measure contains a single note, numbered 11 through 20. The notes are: 11. D3, 12. E3, 13. F3, 14. G3, 15. A3, 16. B3, 17. C4, 18. D4, 19. E4, 20. F4.

㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚

\_\_\_\_\_

Detailed description: A single alto clef staff containing ten measures. Each measure contains a single note, numbered 21 through 30. The notes are: 21. C4, 22. D4, 23. E4, 24. F4, 25. G4, 26. A4, 27. B4, 28. C5, 29. B4, 30. A4.

㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵

\_\_\_\_\_

Detailed description: A single alto clef staff containing ten measures. Each measure contains a single note, numbered 31 through 40. The notes are: 31. G3, 32. F3, 33. E3, 34. D3, 35. C3, 36. B2, 37. A2, 38. G2, 39. F2, 40. E2.

## Note Identification and Writing

### PART 2

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

④①    ④②    ④③    ④④    ④⑤    ④⑥    ④⑦    ④⑧    ④⑨    ⑤⑩

\_\_\_\_\_

⑤①    ⑤②    ⑤③    ⑤④    ⑤⑤    ⑤⑥    ⑤⑦    ⑤⑧    ⑤⑨    ⑥⑩

\_\_\_\_\_

⑥①    ⑥②    ⑥③    ⑥④    ⑥⑤    ⑥⑥    ⑥⑦    ⑥⑧    ⑥⑨    ⑦⑩

\_\_\_\_\_

⑦①    ⑦②    ⑦③    ⑦④    ⑦⑤    ⑦⑥    ⑦⑦    ⑦⑧    ⑦⑨    ⑧⑩

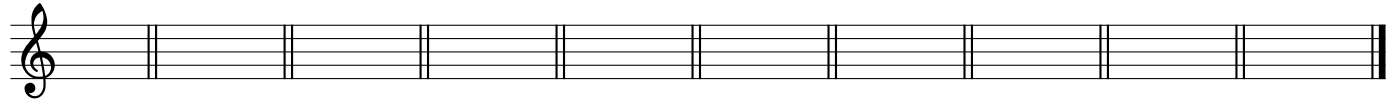
\_\_\_\_\_

## Note Identification and Writing

### PART 3

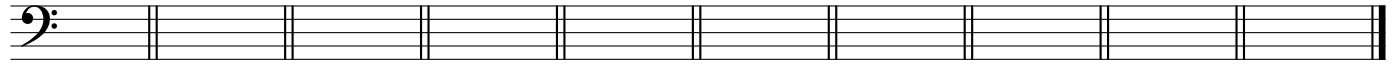
Draw the requested notes, using any octave.

81      82      83      84      85      86      87      88      89      90



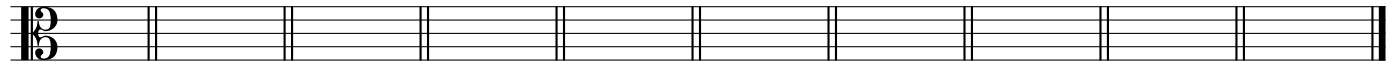
B      E      A      D      F      G      C      A      D      F

91      92      93      94      95      96      97      98      99      100




A      E      C      G      B      D      F      B      G      C

101      102      103      104      105      106      107      108      109      110



D      G      E      B      C      F      A      E      F      D

111      112      113      114      115      116      117      118      119      120



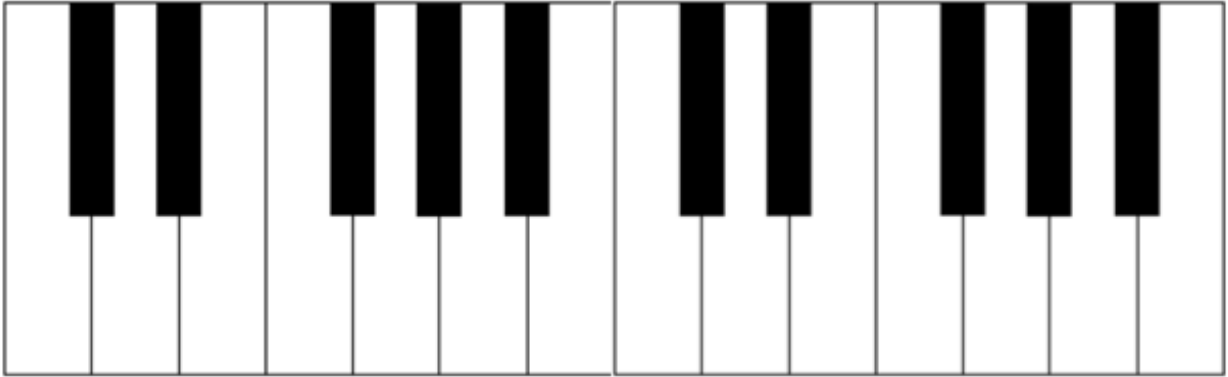
B      F      G      D      E      C      A      B      G      C

Name: \_\_\_\_\_

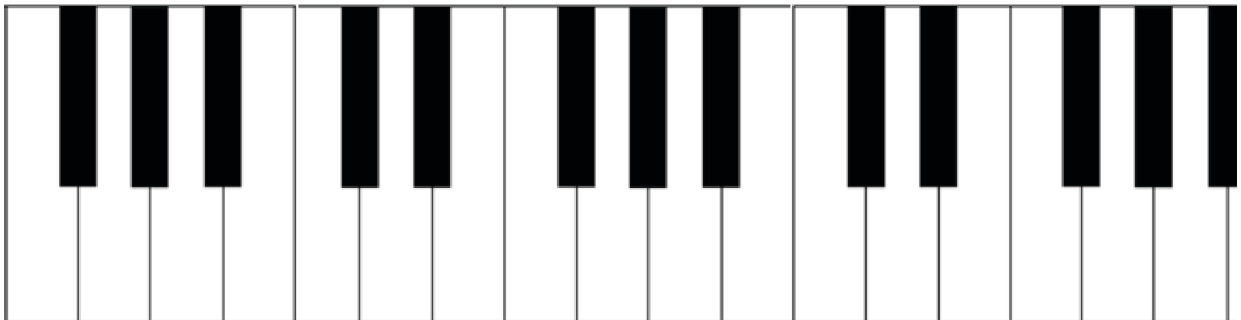
## The Piano Keyboard and the Grand Staff

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.

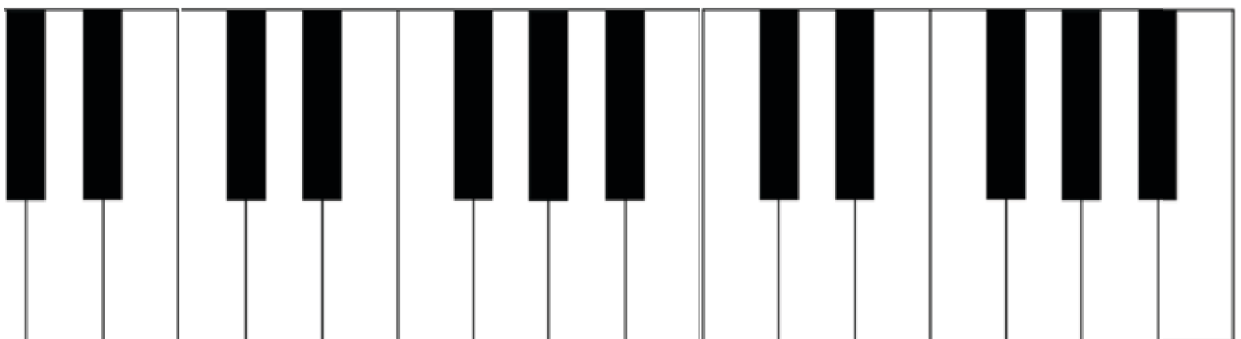
A.



B.

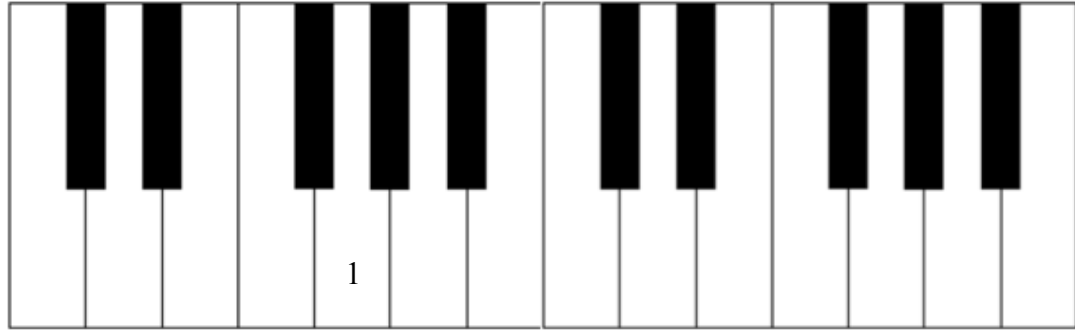


C.

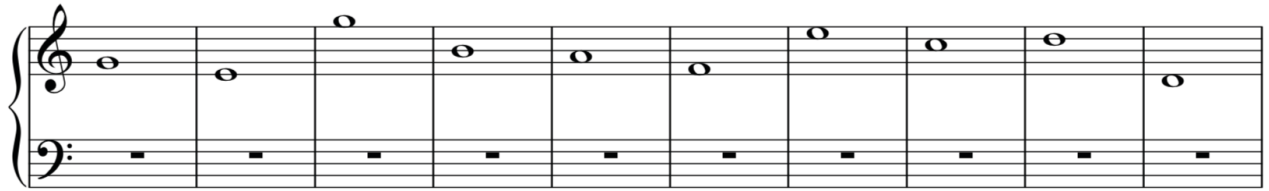


2. **“The Grand Staff and the Piano Keyboard” Directions:** Write the numbers of the notes found on the grand staves onto the white keys of the piano keyboards. Number one has been done in each example.

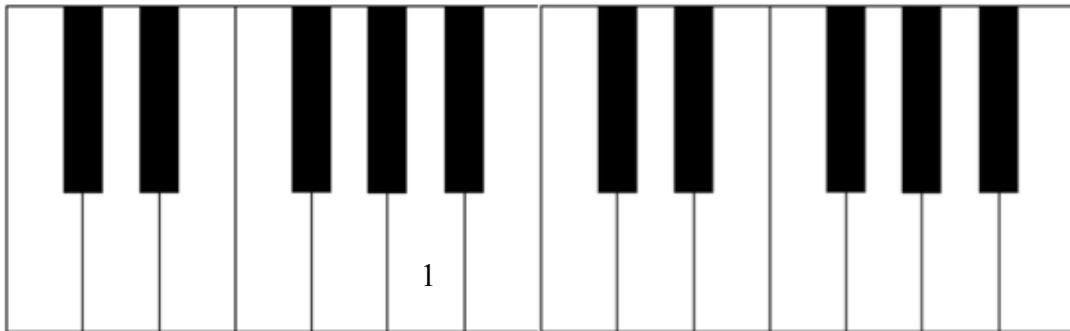
A.



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



B.



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

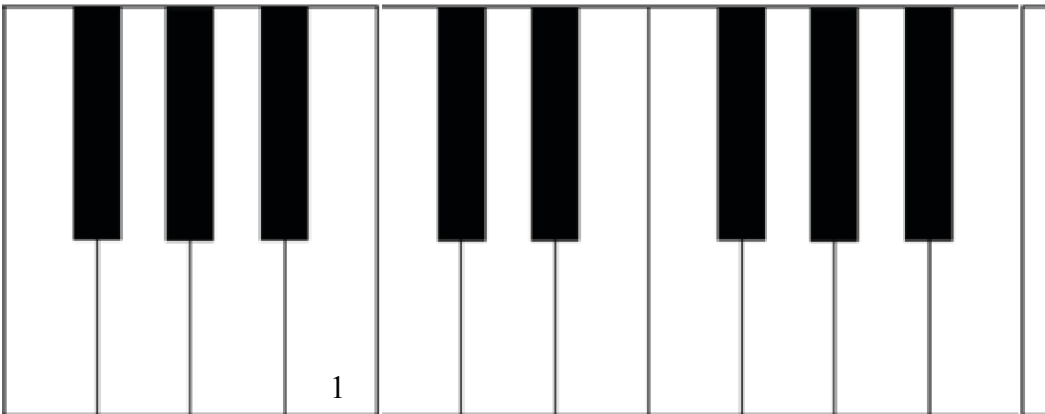


Name: \_\_\_\_\_

## The Piano Keyboard and the Grand Staff with Ledger Lines

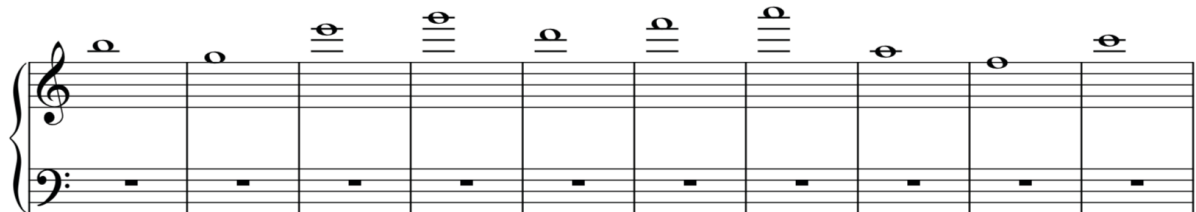
1. “The Grand Staff and the Piano Keyboard with Ledger Lines” Directions: Write the numbers of the notes found on the grand staves onto the white keys of the piano keyboard. Some keys may have more than one number. Number one has been done in each example.

A.



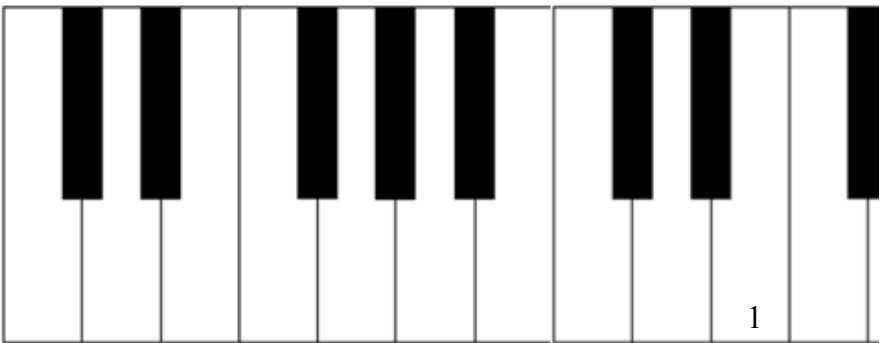
A diagram of a piano keyboard showing 10 white keys. The first key (C4) is labeled with the number '1'. The keys are numbered 1 through 10 from left to right.

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



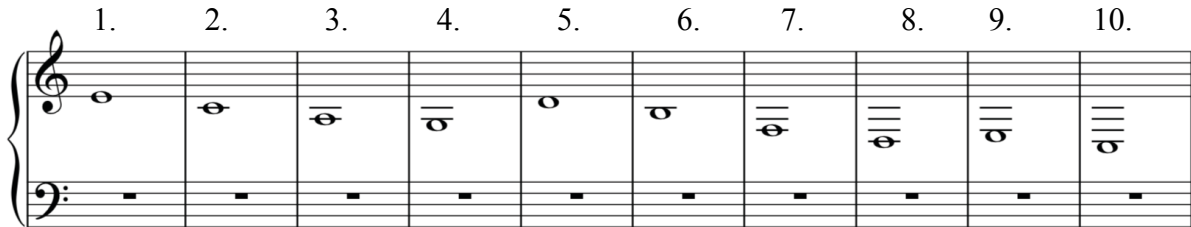
Musical notation for example A. The treble clef staff shows notes on ledger lines: C4 (one line below), D4 (middle C, one line below), E4 (two lines below), F4 (three lines below), G4 (four lines below), A4 (below the staff), B4 (below the staff), C5 (below the staff), D5 (below the staff), and E5 (below the staff). The bass clef staff has rests in all 10 measures.

B.



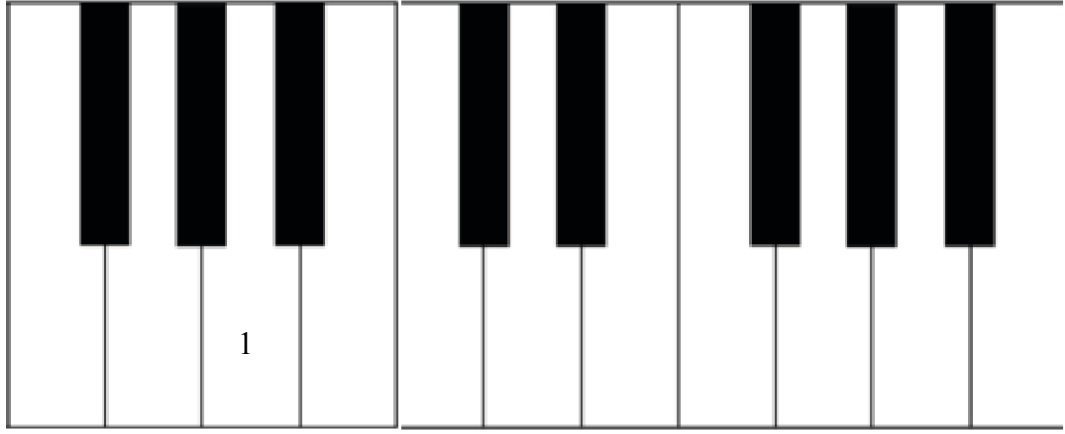
A diagram of a piano keyboard showing 10 white keys. The 8th key (G4) is labeled with the number '1'. The keys are numbered 1 through 10 from left to right.

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

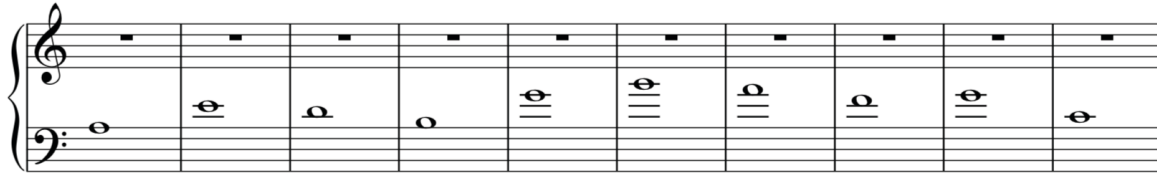


Musical notation for example B. The treble clef staff shows notes on ledger lines: C4 (one line below), D4 (middle C, one line below), E4 (two lines below), F4 (three lines below), G4 (four lines below), A4 (below the staff), B4 (below the staff), C5 (below the staff), D5 (below the staff), and E5 (below the staff). The bass clef staff has rests in all 10 measures.

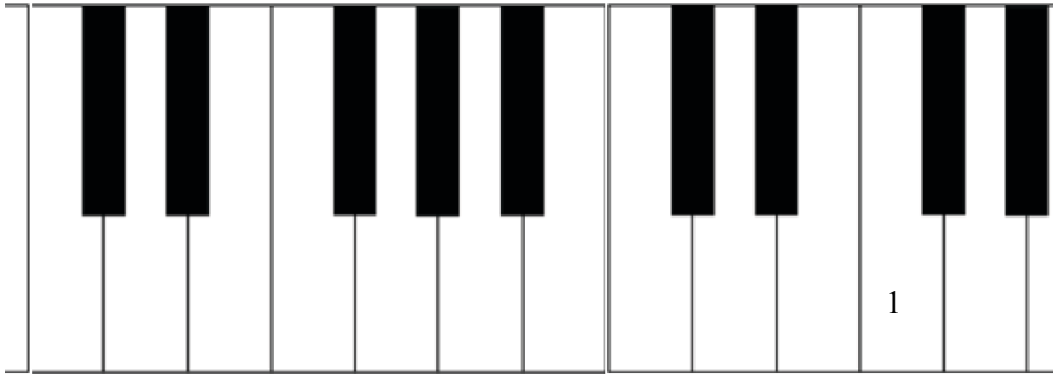
C.



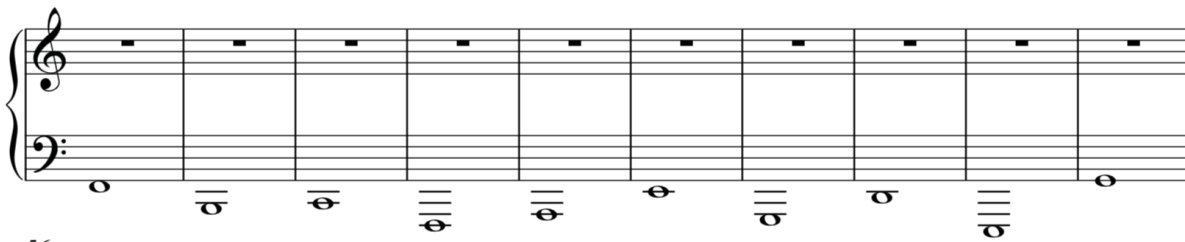
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



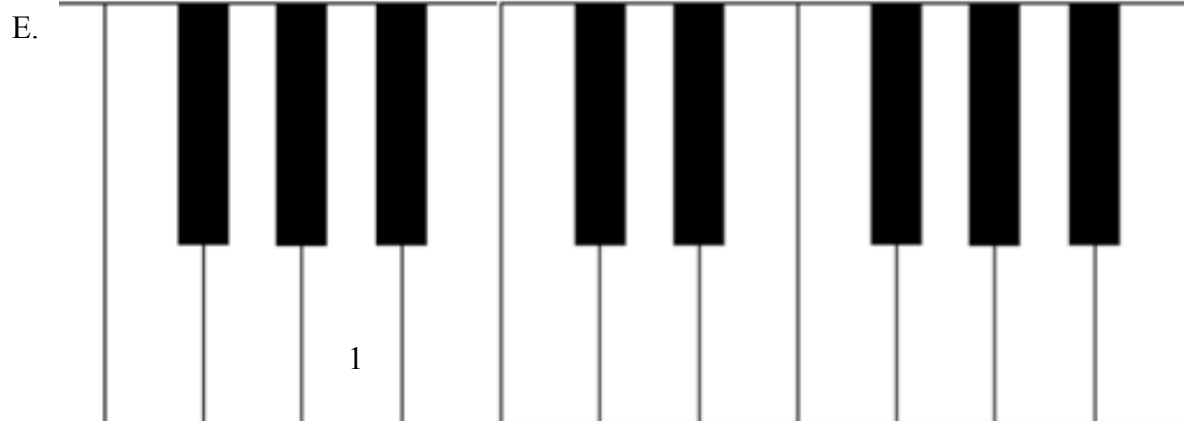
D.



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







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

Musical notation for the E major triad in the right hand, numbered 1 through 10. The notation shows the notes E, G#, and B on a treble clef staff. The notes are: 1. E (quarter note), 2. G# (quarter note), 3. B (quarter note), 4. E (quarter note), 5. G# (quarter note), 6. B (quarter note), 7. E (quarter note), 8. G# (quarter note), 9. B (quarter note), 10. E (quarter note).

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: \_\_\_\_\_

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: \_\_\_\_\_

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!



A grand staff consisting of a treble clef and a bass clef. The treble clef staff contains ten measures, each with a single whole note. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, and B5. The bass clef staff contains ten measures, each with a whole rest.

B.

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



A grand staff consisting of a treble clef and a bass clef. The treble clef staff contains ten measures, each with a whole rest. The bass clef staff contains ten measures, each with a single whole note. The notes are: G3, F3, E3, D3, C3, B2, A2, G2, F2, and E2.

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.

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

\_\_\_\_\_

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

\_\_\_\_\_

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

A grand staff consisting of a treble clef and a bass clef. The treble clef staff contains ten notes on ledger lines: C5 (one line above), D5 (two lines above), E5 (three lines above), F5 (four lines above), G5 (one line below), A5 (two lines below), B5 (three lines below), C6 (four lines below), D6 (one line below), and E6 (two lines below). The bass clef staff contains ten rests.

\_\_\_\_\_

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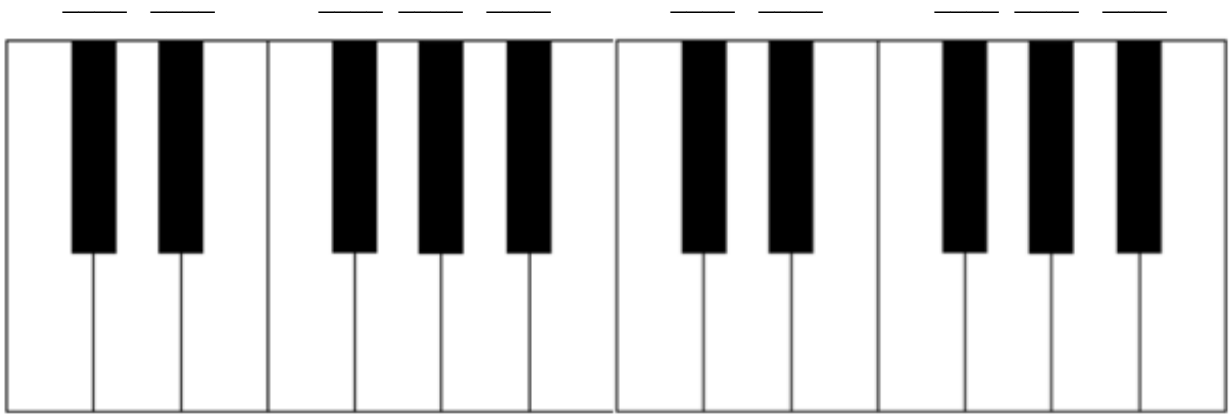
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Name: \_\_\_\_\_

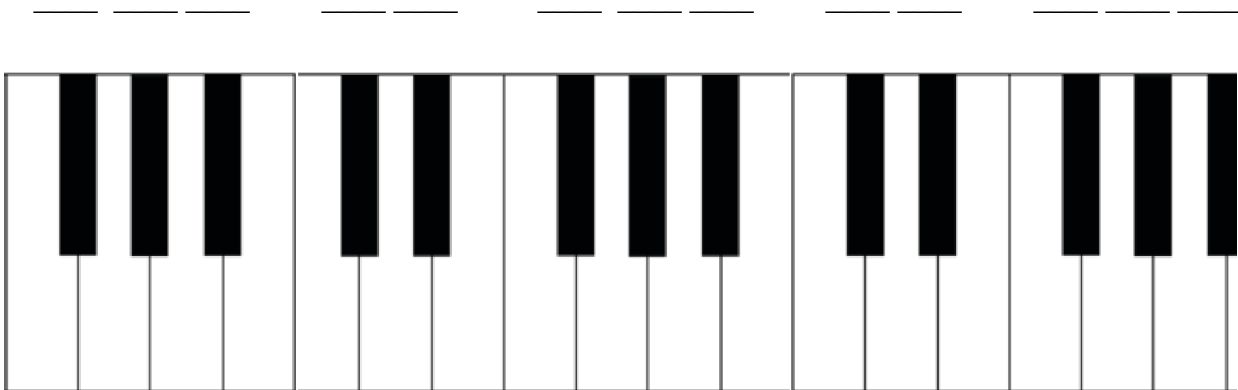
## Black Piano Keys

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.

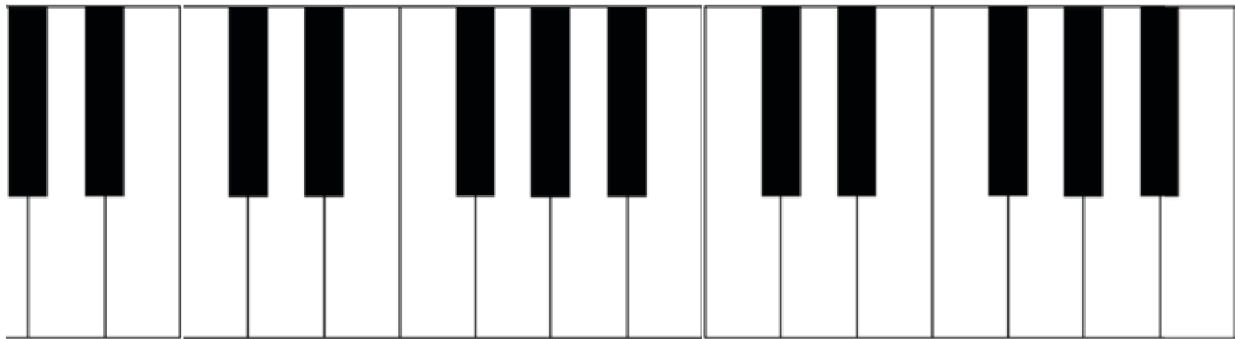
A. Use sharps:



B. Use flats:

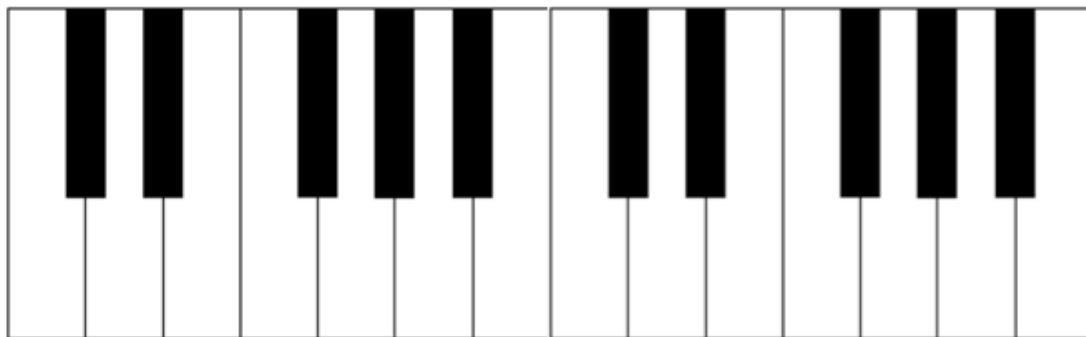


C. Use sharps and flats:



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

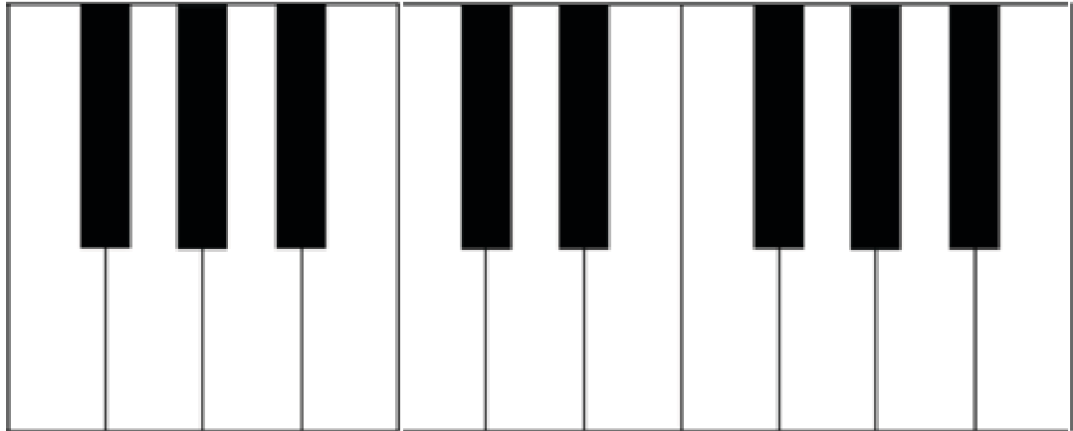
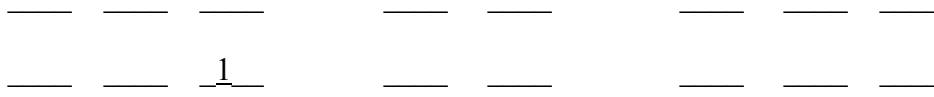


1.      2.      3.      4.      5.      6.      7.      8.      9.      10.





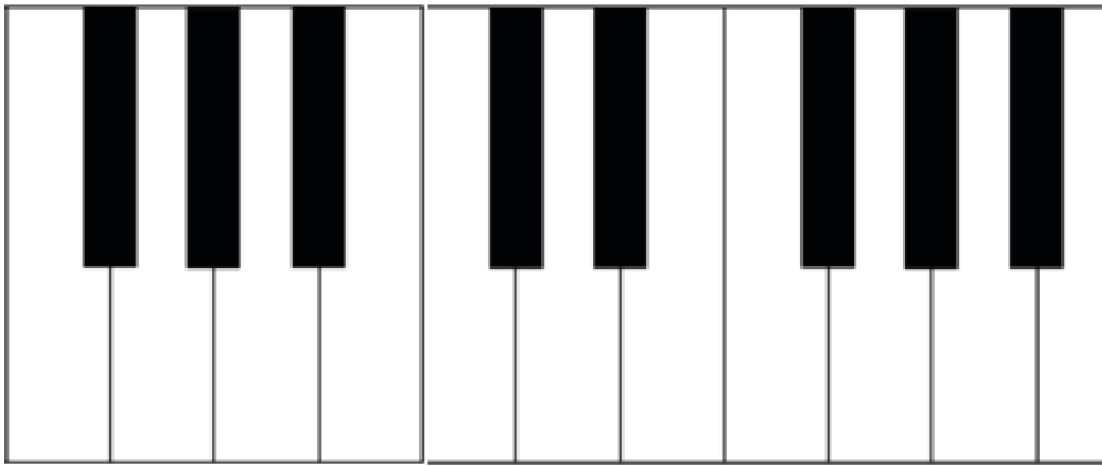
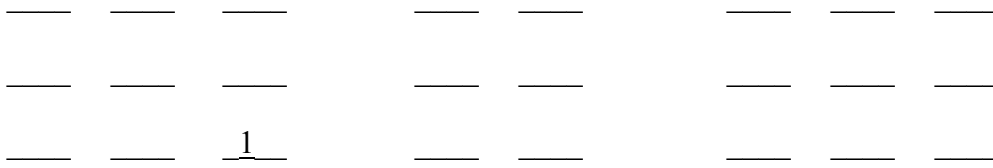
B. Bass Clef



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

Musical notation for the first ten notes of the bass clef scale. The notation is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The notes are: 1. G2 (sharp), 2. F2 (sharp), 3. E2 (flat), 4. D2 (flat), 5. C2 (sharp), 6. B1 (sharp), 7. A1 (flat), 8. G1 (flat), 9. F1 (flat), 10. E1 (sharp). The notes are written as half notes on the bass staff, with the treble staff containing rests.

C. With Ledger Lines



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

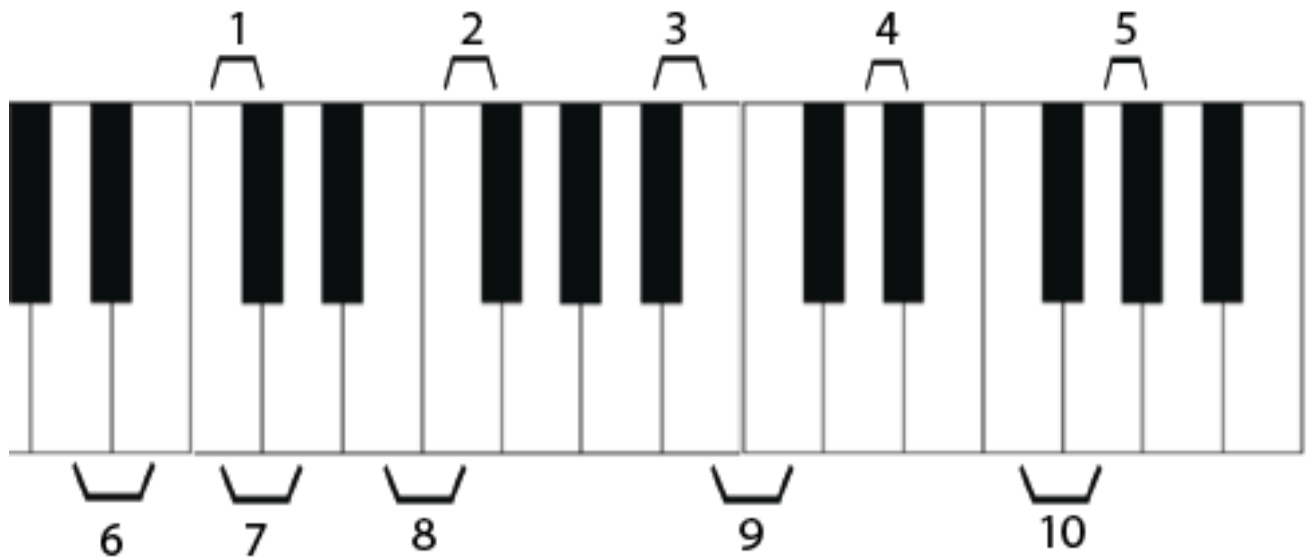
A musical score for a ten-measure exercise. The score is written in a grand staff (treble and bass clefs). The first measure has a whole note G4 in the treble and a whole note G3 in the bass. The second measure has a whole note A4 in the treble and a whole note A3 in the bass. The third measure has a whole note B4 in the treble and a whole note B3 in the bass. The fourth measure has a whole note C5 in the treble and a whole note C4 in the bass. The fifth measure has a whole note D5 in the treble and a whole note D4 in the bass. The sixth measure has a whole note E5 in the treble and a whole note E4 in the bass. The seventh measure has a whole note F5 in the treble and a whole note F4 in the bass. The eighth measure has a whole note G5 in the treble and a whole note G4 in the bass. The ninth measure has a whole note A5 in the treble and a whole note A4 in the bass. The tenth measure has a whole note B5 in the treble and a whole note B4 in the bass.

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. \_\_\_\_\_

6. \_\_\_\_\_

2. \_\_\_\_\_

7. \_\_\_\_\_

3. \_\_\_\_\_

8. \_\_\_\_\_

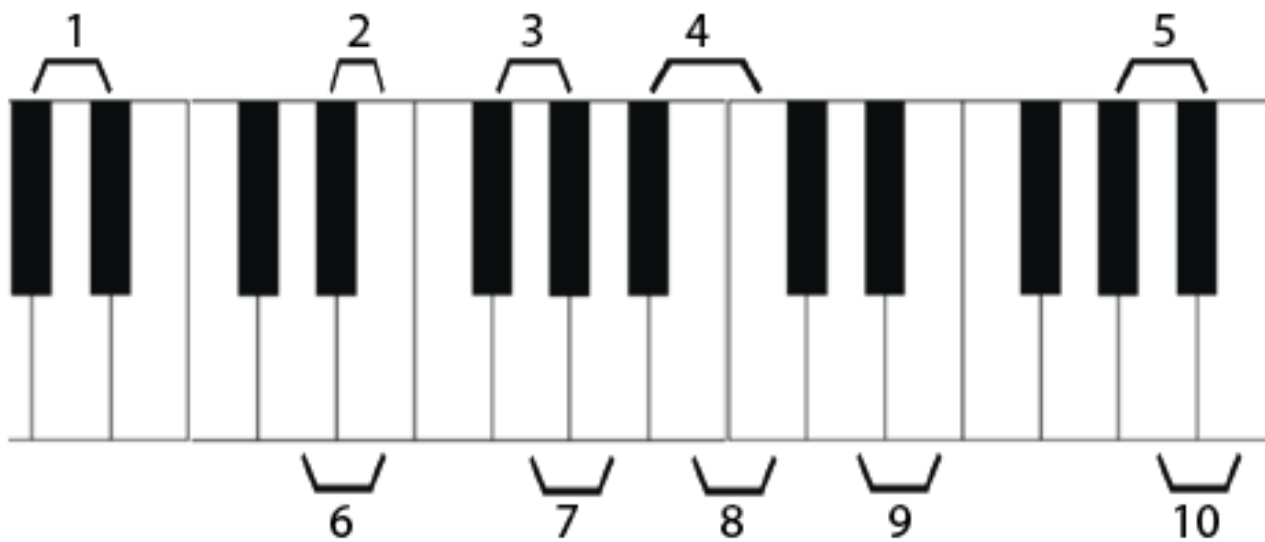
4. \_\_\_\_\_

9. \_\_\_\_\_

5. \_\_\_\_\_

10. \_\_\_\_\_

B.



1. \_\_\_\_\_

6. \_\_\_\_\_

2. \_\_\_\_\_

7. \_\_\_\_\_

3. \_\_\_\_\_

8. \_\_\_\_\_

4. \_\_\_\_\_

9. \_\_\_\_\_

5. \_\_\_\_\_

10. \_\_\_\_\_

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.

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

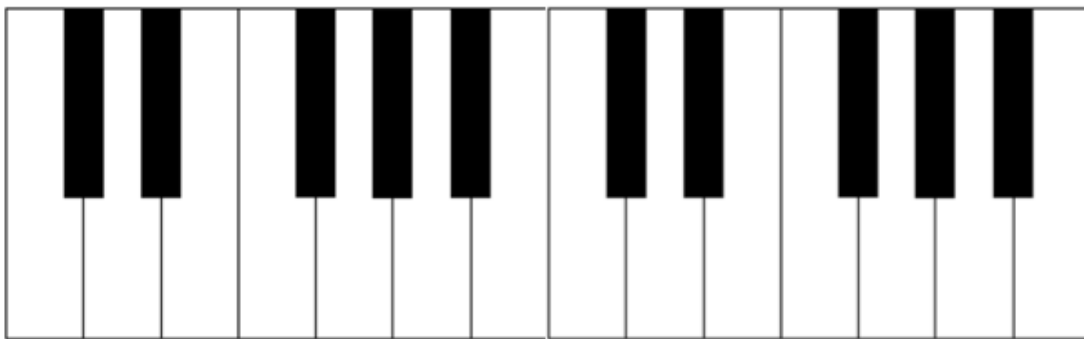
B. Write the numbers of the notes onto the piano keys which are a half-step down from the given note on the staff. Some keys may have more than one number.

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

- 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.

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

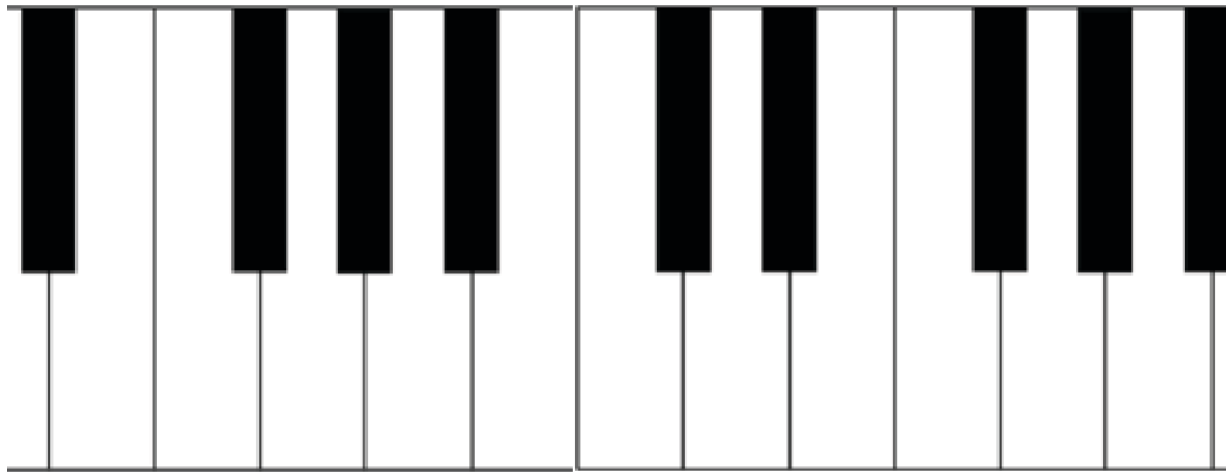
\_\_\_\_\_    \_\_\_\_\_    1    \_\_\_\_\_



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



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

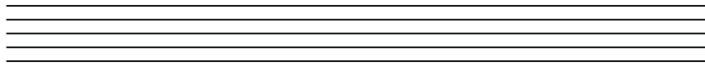


Name: \_\_\_\_\_

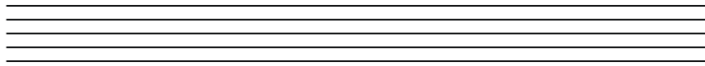
## Accidentals

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

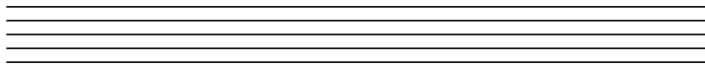
Draw five sharps and open (white) note heads, one on each line.



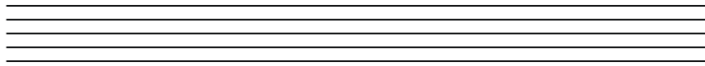
Draw four flats and open (white) note heads, one on each space.



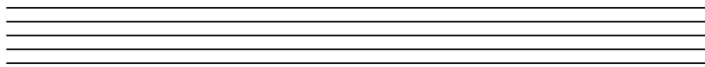
Draw five naturals and open (white) note heads, one on each line.



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



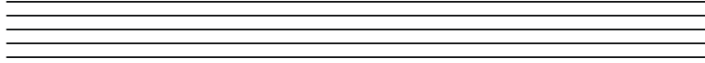
Draw five double flats and open (white) note heads, one on each line.



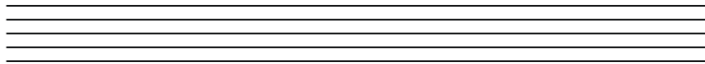


2. **“Drawing Ledger Lines with Noteheads and Accidentals.”** Directions: Draw the indicated number of stacked ledger lines above and below the staves, along with open (white) noteheads and accidentals.

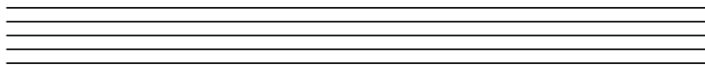
Draw two open (white) noteheads with sharps, one on a ledger line above and one on a ledger line below the staff.



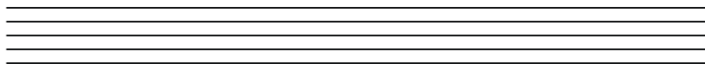
Draw two open (white) noteheads with flats, one two stacked ledger lines above and one two stacked ledger lines below the staff.



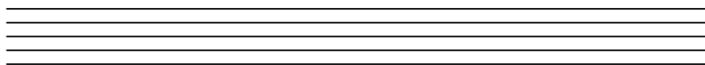
Draw two open (white) noteheads with naturals, one three stacked ledger lines above and one three stacked ledger lines below the staff.



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.



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

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains ten whole notes. The notes and their accidentals are: 1. F# (first line), 2. Bb (second space), 3. D (third space), 4. Ab (second space), 5. C# (third space), 6. E# (third space), 7. Gb (second space), 8. A (second space), 9. Bb (second space), 10. C# (third space).

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

### B. Bass Clef

A musical staff in bass clef with a key signature of one sharp (F#). The staff contains ten whole notes. The notes and their accidentals are: 1. F# (first space), 2. C# (second space), 3. Bb (second space), 4. Ab (second space), 5. C# (second space), 6. E# (second space), 7. Bb (second space), 8. Ab (second space), 9. Bb (second space), 10. F# (first space).

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

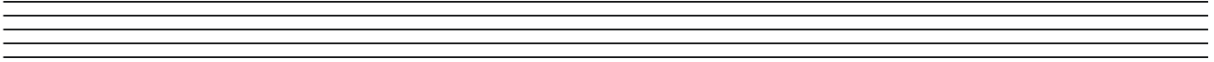
### C. Ledger Lines

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains ten whole notes, some of which are on ledger lines. The notes and their accidentals are: 1. F# (first space), 2. C# (second space), 3. Bb (second space), 4. Ab (second space), 5. Bb (second space), 6. Bb (second space), 7. Bb (second space), 8. C# (second space), 9. Ab (second space), 10. C# (second space).

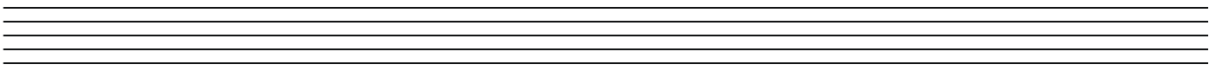
1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_ 9. \_\_\_\_\_ 10. \_\_\_\_\_

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

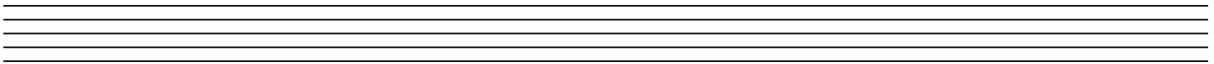
1. Draw five sharps.



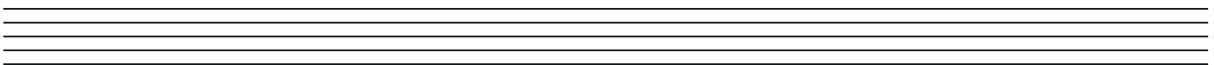
2. Draw five flats.



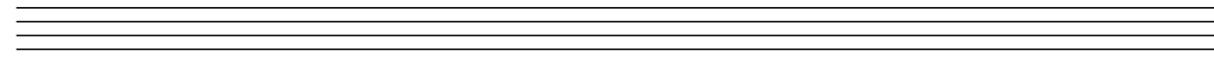
3. Draw five naturals.



4. Draw five double sharps.



5. Draw five double flats.



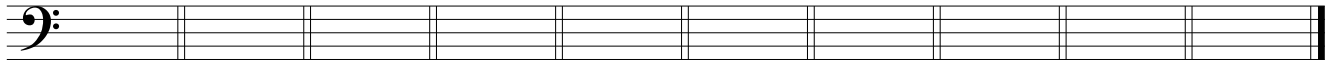
3. **“Drawing Notes with Accidentals” Directions:** Draw the notes and their accidentals in the indicated clefs, in any octave.

A. Treble Clef



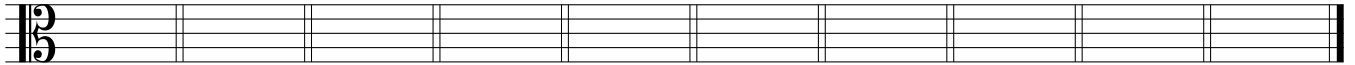
1. B $\flat$  2. G $\sharp$  3. A $\natural$  4. D $\sharp$  5. C $\sharp\sharp$  6. F $\flat\flat$  7. A $\flat$  8. E $\sharp$  9. B $\sharp\sharp$  10. G $\natural$

B. Bass Clef



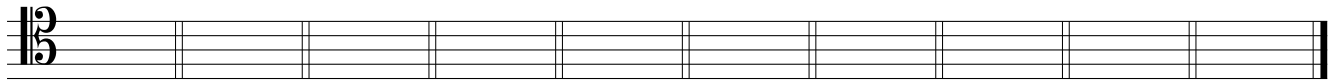
1. E $\flat$  2. A $\sharp$  3. D $\natural$  4. G $\sharp$  5. F $\sharp\sharp$  6. C $\flat\flat$  7. B $\flat$  8. A $\sharp$  9. E $\sharp\sharp$  10. D $\natural$

C. Alto Clef



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

D. Tenor Clef



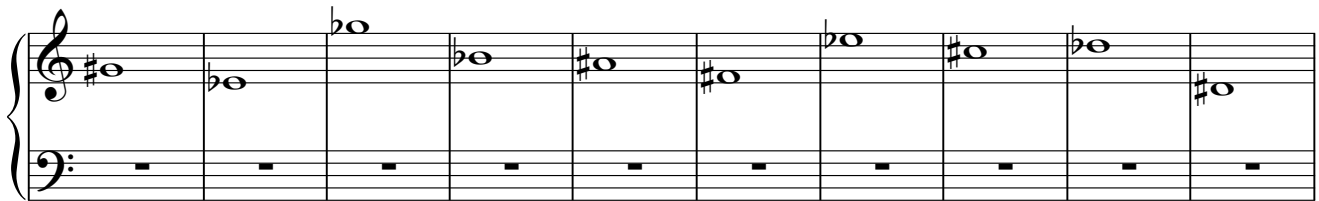
1. D $\flat$  2. C $\sharp$  3. F $\natural$  4. B $\sharp$  5. E $\sharp\sharp$  6. A $\flat\flat$  7. D $\flat$  8. G $\sharp$  9. C $\sharp\sharp$  10. F $\natural$

Name: \_\_\_\_\_

## Half- and Whole-steps in Staff Notation

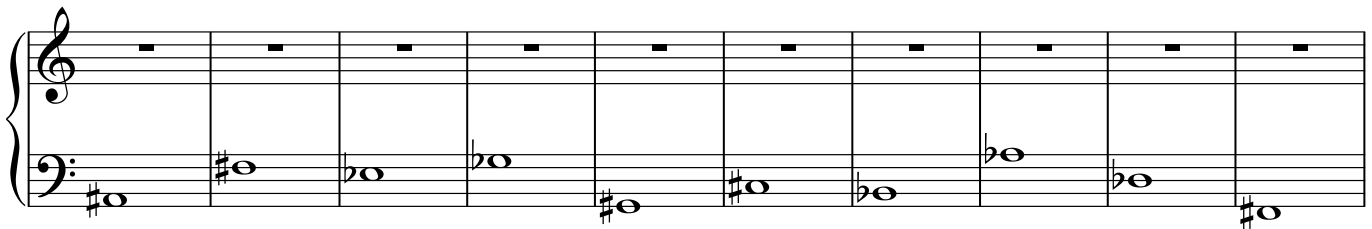
1. **“Drawing Half- and Whole-steps” Directions:** Draw notes a half- or whole-step above or below the indicated notes.

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



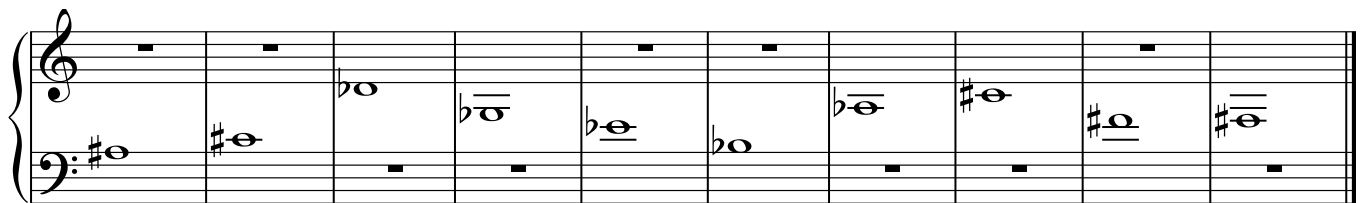
A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains ten measures. The notes in the treble clef are: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, and A5. The bass clef contains rests in all ten measures.

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



A musical staff with a bass clef and a key signature of one sharp (F#). The staff contains ten measures. The notes in the bass clef are: F#3, E3, D3, C3, B2, A2, G2, F#2, E2, and D2. The treble clef contains rests in all ten measures.

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



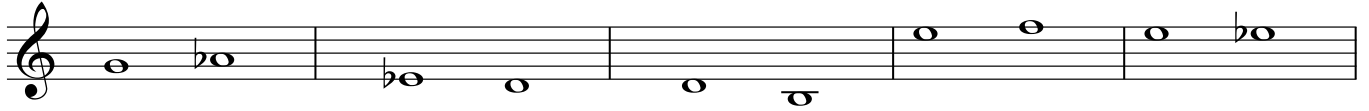
A musical staff with a bass clef and a key signature of one sharp (F#). The staff contains ten measures. The notes in the bass clef are: F#3, G3, A3, B3, C4, D4, E4, F#4, G4, and A4. The treble clef contains rests in all ten measures.

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

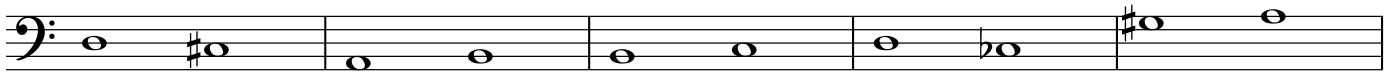


A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains ten measures. The notes in the treble clef are: F#4, E4, D4, C4, B3, A3, G3, F#3, E3, and D3. The bass clef contains rests in all ten measures.

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. \_\_\_\_\_

Name: \_\_\_\_\_

## Enharmonic Equivalence

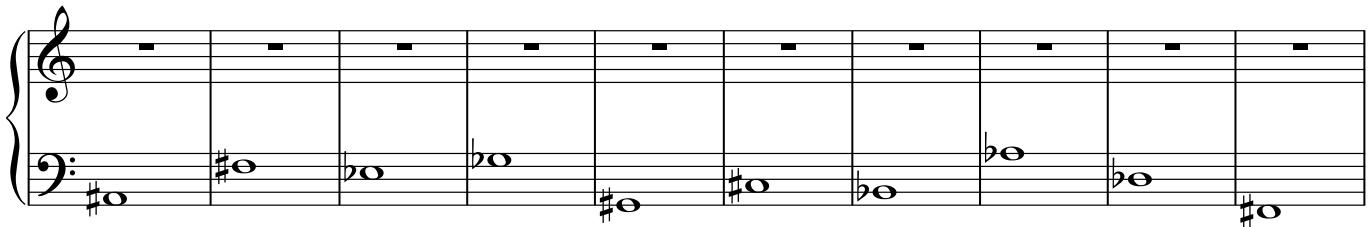
1. **“Drawing Enharmonically Equivalent Notes.”** Directions: Draw open note heads that are enharmonically equivalent (spelled differently but sounds the same) with the given notes.

A. Treble Clef



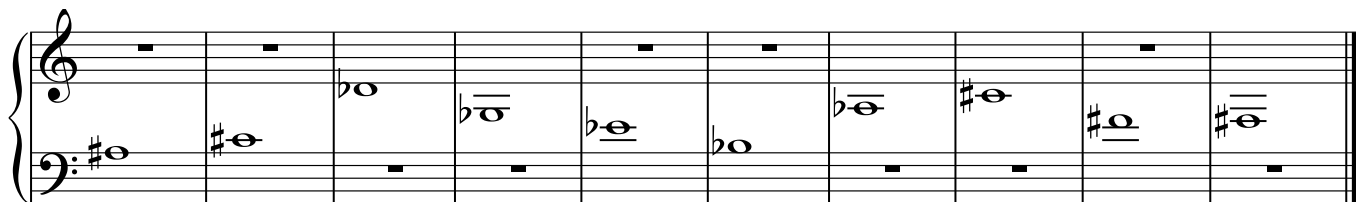
A musical staff in treble clef with a key signature of one sharp (F#). The staff contains ten measures. The notes in each measure are: 1. B4 (natural), 2. Bb4, 3. Bb4, 4. Bb4, 5. B#4, 6. B#4, 7. Bb4, 8. B#4, 9. Bb4, 10. B#4.

B. Bass Clef



A musical staff in bass clef with a key signature of one sharp (F#). The staff contains ten measures. The notes in each measure are: 1. B2 (natural), 2. Bb2, 3. Bb2, 4. Bb2, 5. B#2, 6. B#2, 7. Bb2, 8. B#2, 9. Bb2, 10. B#2.

C. Treble and Bass Clefs.



A musical staff with two staves, Treble and Bass clefs, with a key signature of one sharp (F#). The notes in each measure are: 1. B4 (natural) in Treble, B2 (natural) in Bass; 2. Bb4 in Treble, Bb2 in Bass; 3. Bb4 in Treble, Bb2 in Bass; 4. Bb4 in Treble, Bb2 in Bass; 5. B#4 in Treble, B#2 in Bass; 6. B#4 in Treble, B#2 in Bass; 7. Bb4 in Treble, Bb2 in Bass; 8. B#4 in Treble, B#2 in Bass; 9. Bb4 in Treble, Bb2 in Bass; 10. B#4 in Treble, B#2 in Bass.

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





Name: \_\_\_\_\_

## Note Identification and Writing with ASPN Labels

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

①      ②      ③      ④      ⑤      ⑥      ⑦      ⑧      ⑨      ⑩

A musical staff in treble clef with 10 measures. Each measure contains a single whole note. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5.

\_\_\_\_\_

⑪      ⑫      ⑬      ⑭      ⑮      ⑯      ⑰      ⑱      ⑲      ⑳

A musical staff in bass clef with 10 measures. Each measure contains a single whole note. The notes are: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4.

\_\_\_\_\_

㉑      ㉒      ㉓      ㉔      ㉕      ㉖      ㉗      ㉘      ㉙      ㉚

A musical staff in bass clef with 10 measures. Each measure contains a single whole note. The notes are: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4.

\_\_\_\_\_

㉛      ㉜      ㉝      ㉞      ㉟      ㊱      ㊲      ㊳      ㊴      ㊵

A musical staff in bass clef with 10 measures. Each measure contains a single whole note. The notes are: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4.

\_\_\_\_\_

41 42 43 44 45 46 47 48 49 50

— — — — — — — — — —

51 52 53 54 55 56 57 58 59 60

— — — — — — — — — —

61 62 63 64 65 66 67 68 69 70


— — — — — — — — — —

71 72 73 74 75 76 77 78 79 80

— — — — — — — — — —

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

81 82 83 84 85 86 87 88 89 90



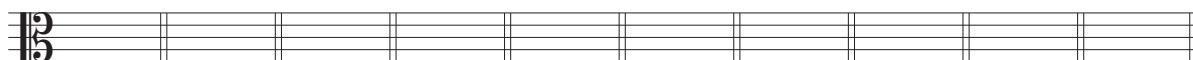
C5 E4 F5 A4 D5 B3 G4 C4 F4 A5

91 92 93 94 95 96 97 98 99 100




F3 E2 D3 B2 C4. A3 F2 G3 E3 D2

101 102 103 104 105 106 107 108 109 110



B3 D4 E3 G4. D3 A4 G3 F4 C4 A3

111 112 113 114 115 116 117 118 119 120



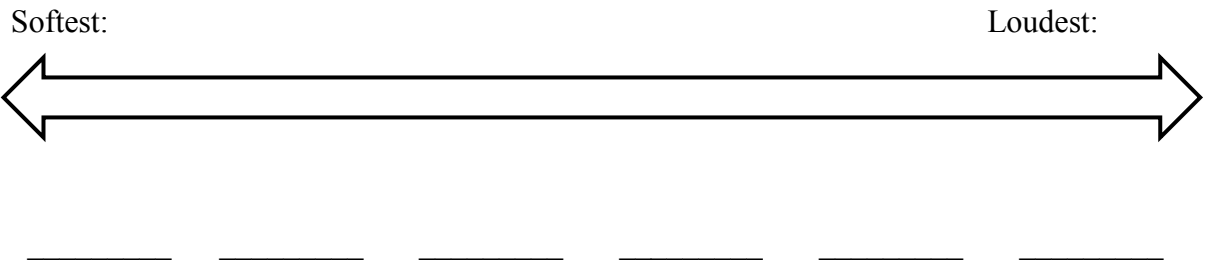
D4 C3. A3 B3 D3 F4 B4 C4 G3 E3

Name: \_\_\_\_\_

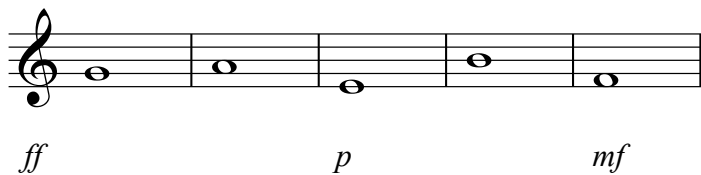
## Dynamics, Articulations, Tempi, Stylistic Periods, and Structural Features

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*



- 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).



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

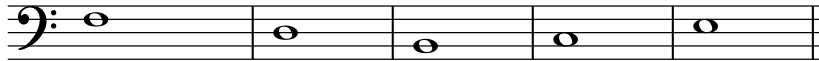
Draw a slur connecting the first note to the last note:



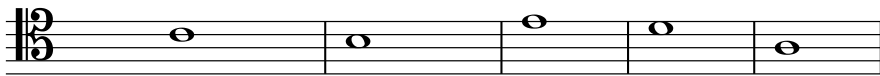
Draw legato markings above each note:



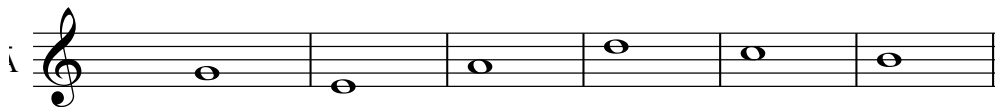
Draw staccato markings above each note:



Draw marcato markings above each note:

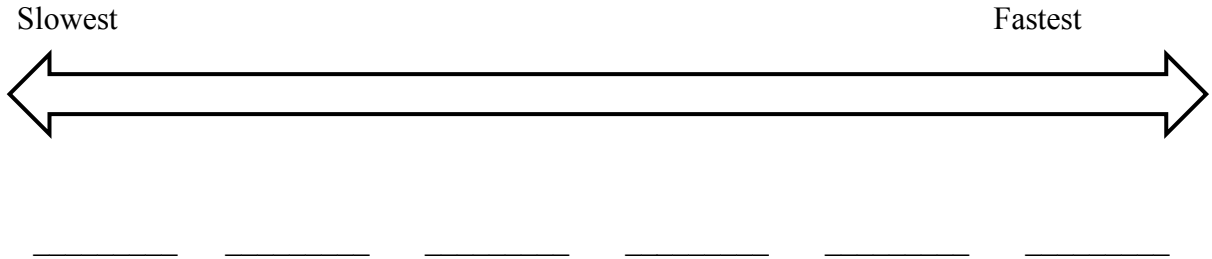


Draw accents above each note:



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



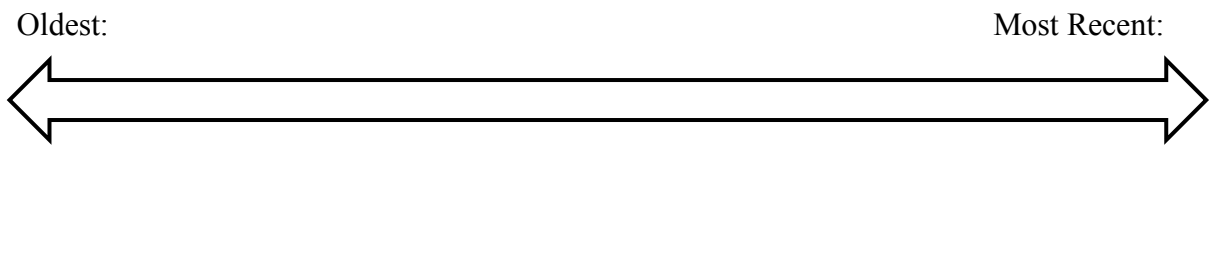
A) What are the four “slow tempi”?

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



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:



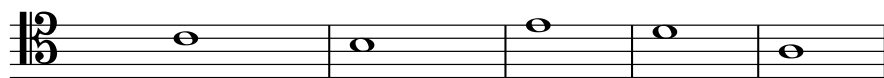
Draw five caesuras, one after each note:



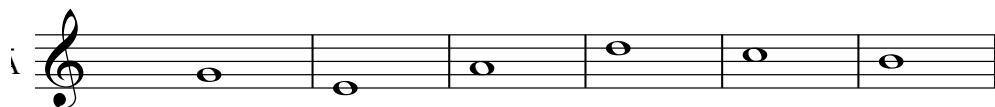
Draw five breath marks, one after each note:



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):



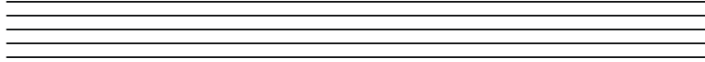


Name: \_\_\_\_\_

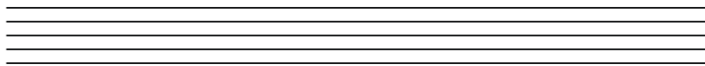
## Note and Rest Values

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

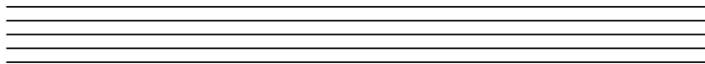
Draw four whole notes on the middle line.



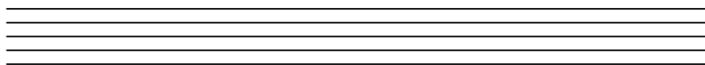
Draw four half notes on the middle line, two stems up and two down.



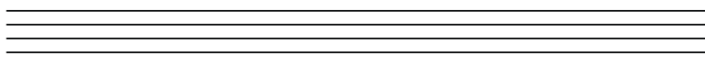
Draw four quarter notes on the middle line, two stems up and two down.



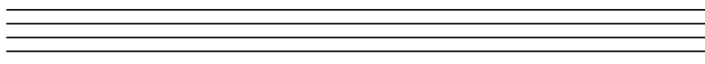
Draw four eighth notes on the middle line, two stems up and two down.



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

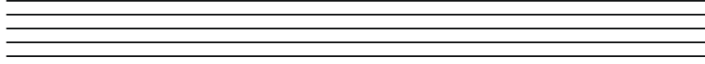


Draw four thirty-second notes on the middle line, two stems up and two down.

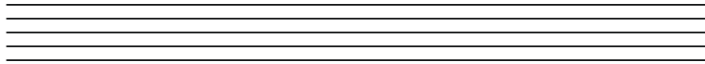


2. **“Drawing Rests.”** Directions: Draw the indicated rests on the staves.

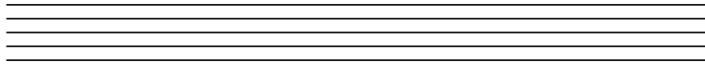
Draw four whole rests.



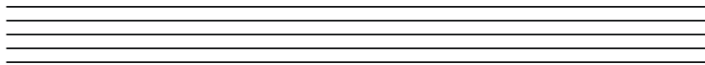
Draw four half rests.



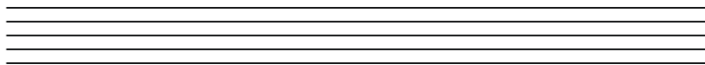
Draw four quarter rests.



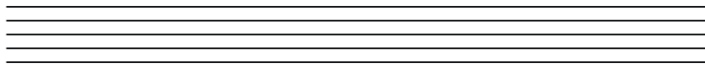
Draw four eighth rests.



Draw four sixteenth rests.



Draw four thirty-second rests.



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

Example:  $\text{quarter} + \text{quarter} = 3$

With Notes:

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

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

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

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

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

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

With Rests:

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

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

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

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

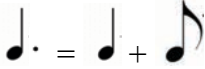

K.  $\text{quarter} + \text{half} + \text{quarter} + \text{quarter} + \text{half} = \underline{\hspace{2cm}}$


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


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.  +  = \_\_\_\_\_

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:  $\underset{\cdot}{\text{z}}$  =  $\text{z}$  +  $\text{y}$  (A to E);  $\text{z}$  +  $\text{y}$  =  $\underset{\cdot}{\text{z}}$  (F to J)

A.  $\text{—} \cdot$  = \_\_\_\_\_ + \_\_\_\_\_

B.  $\text{y} \cdot$  = \_\_\_\_\_ + \_\_\_\_\_

C.  $\text{—} \cdot$  = \_\_\_\_\_ + \_\_\_\_\_

D.  $\text{y} \cdot$  = \_\_\_\_\_ + \_\_\_\_\_

E.  $\underset{\cdot}{\text{z}}$  = \_\_\_\_\_ + \_\_\_\_\_

F.  $\text{z}$  +  $\text{y}$  = \_\_\_\_\_

G.  $\text{y}$  +  $\text{y} \cdot$  = \_\_\_\_\_

H.  $\text{—}$  +  $\text{—}$  = \_\_\_\_\_

I.  $\text{y}$  +  $\text{y} \cdot$  = \_\_\_\_\_

J.  $\underset{\cdot}{\text{z}}$  +  $\text{—}$  = \_\_\_\_\_

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

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

With Notes:

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

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

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

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

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

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

With Rests:

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

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

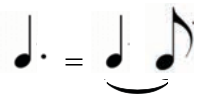
I.  $\text{quarter rest} + \text{half rest} + \text{quarter rest} + \text{dotted quarter rest} = \underline{\hspace{2cm}}$

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

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

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

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

Examples: 

A.  =

B.  =

C.  =

D.  =

E.  =

Name: \_\_\_\_\_

## Notes, Rests, and Barlines

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

The exercise consists of seven musical staves, each with a different time signature and key signature. Arrows point to blank spaces in the staves where a note should be drawn to complete the measure.

- Staff 1: Treble clef, 4/4 time. Notes: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Arrows point to the 3rd, 4th, 5th, 6th, and 7th measures.
- Staff 2: Treble clef, 2/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrows point to the 1st, 2nd, 4th, 5th, 6th, and 7th measures.
- Staff 3: Treble clef, 3/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrows point to the 1st, 2nd, 3rd, 4th, 5th, 6th, and 7th measures.
- Staff 4: Treble clef, common time (C). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrows point to the 1st, 2nd, 3rd, 4th, 5th, 6th, and 7th measures.
- Staff 5: Treble clef, 3/8 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrows point to the 1st, 2nd, 3rd, 4th, 5th, 6th, and 7th measures.
- Staff 6: Treble clef, 4/2 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrows point to the 1st, 3rd, and 5th measures.



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

The exercise consists of six musical staves, each with a different time signature and a sequence of notes and rests. Arrows point to blank spaces where a rest should be drawn to complete the measure.

- Staff 1:** Time signature  $\frac{3}{4}$ . The sequence of notes is: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. There are two blank spaces indicated by arrows.
- Staff 2:** Time signature  $C$ . The sequence of notes is: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. There are four blank spaces indicated by arrows.
- Staff 3:** Time signature  $\frac{3}{16}$ . The sequence of notes is: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. There are seven blank spaces indicated by arrows.
- Staff 4:** Time signature  $\frac{2}{8}$ . The sequence of notes is: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. There are six blank spaces indicated by arrows.
- Staff 5:** Time signature  $\frac{4}{4}$ . The sequence of notes is: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. There are five blank spaces indicated by arrows.
- Staff 6:** Time signature  $\frac{2}{2}$ . The sequence of notes is: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. There are three blank spaces indicated by arrows.



# Rhythmic Notation: Simple

Name: \_\_\_\_\_

Re-notation 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

Exercise 1, measures 1-5. The music is in treble clef, key of D major (two sharps), and 4/4 time. The notes are: M1: D4, A4, F#4, E4; M2: D4, A4, G4, F#4, E4, D4; M3: D4, A4, G4, F#4, E4, D4; M4: D4, A4, G4, F#4, E4, D4; M5: D4, A4, G4, F#4, E4, D4. Asterisks are placed above the notes in measures 3, 4, and 5.

②

Exercise 2, measures 1-5. The music is in treble and bass clefs, key of D major (two sharps), and 3/4 time. The notes are: M1: Treble: D4, A4, G4; Bass: F#3, A3, C4; M2: Treble: D4, A4, G4; Bass: F#3, A3, C4; M3: Treble: D4, A4, G4; Bass: F#3, A3, C4; M4: Treble: D4, A4, G4; Bass: F#3, A3, C4; M5: Treble: D4, A4, G4; Bass: F#3, A3, C4. Asterisks are placed above the notes in measures 2, 3, and 4.

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## Rhythmic Notation: Simple

③

A single staff of music in G major (one sharp) and 4/4 time. It contains 8 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (eighths), G4-F4 (eighths), E4 (quarter), D4 (quarter). There are asterisks above the 5th and 7th measures.

A single staff of music in G major (one sharp) and 4/4 time. It contains 4 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (eighths), G4-F4 (eighths), E4 (quarter), D4 (quarter).

# 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

Exercise 1, measures 1-4. The music is in 6/8 time with a key signature of one flat. The first measure shows a treble staff with a quarter note G4, an eighth note A4, a quarter note B4, and an eighth note C5, with an asterisk above the eighth note. The bass staff has a dotted half note G3. The second measure has a treble staff with a quarter note B4, an eighth note A4, a quarter note G4, and an eighth note F4, with an asterisk above the eighth note. The bass staff has a dotted half note G3 with an asterisk above it. The third measure has a treble staff with a quarter note G4, an eighth note F4, a quarter note E4, and an eighth note D4, with an asterisk above the eighth note. The bass staff has a dotted half note G3. The fourth measure has a treble staff with a quarter note G4, an eighth note F4, a quarter note E4, and an eighth note D4, with an asterisk above the eighth note. The bass staff has a dotted half note G3 with an asterisk above it.

Exercise 1, measures 5-8. The music is in 6/8 time with a key signature of one flat. The first measure shows a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a dotted half note G3. The remaining three measures are empty staves.

②

Exercise 2, measure 1. The music is in 3/8 time with a key signature of one flat. The treble staff contains a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, an eighth note A4, and a quarter note G4. Asterisks are placed above the eighth notes A4 and C5.

Exercise 2, measure 2. The music is in 3/8 time with a key signature of one flat. The treble staff contains a quarter note G4, an eighth note F4, a quarter note E4, an eighth note D4, a quarter note C4, an eighth note B3, and a quarter note A3. Asterisks are placed above the eighth notes F4 and D4.

Exercise 2, measure 3. The music is in 3/8 time with a key signature of one flat. The treble staff contains a quarter note G4, an eighth note F4, and a quarter note E4. The eighth notes F4 and E4 are beamed together. Asterisks are placed above the eighth notes F4 and E4.

Exercise 2, measure 4. The music is in 3/8 time with a key signature of one flat. The treble staff is empty.

---

## Rhythmic Notation: Compound

③

The image displays musical notation for a compound time signature of 12/8. It consists of four staves. The first two staves contain rhythmic notation with asterisks above and below notes, indicating specific rhythmic values. The third and fourth staves are empty, serving as a guide for the notation.

The first staff shows a sequence of notes: a quarter note (marked with an asterisk above), an eighth note (marked with an asterisk below), a quarter note (marked with an asterisk above), an eighth note (marked with an asterisk below), a quarter note (marked with an asterisk above), an eighth note (marked with an asterisk below), a quarter note (marked with an asterisk above), and a dotted quarter note (marked with an asterisk below). The second staff continues with a quarter note (marked with an asterisk above), an eighth note (marked with an asterisk below), a quarter note (marked with an asterisk above), an eighth note (marked with an asterisk below), a quarter note (marked with an asterisk above), an eighth note (marked with an asterisk below), a quarter note (marked with an asterisk above), an eighth note (marked with an asterisk below), a quarter note (marked with an asterisk above), an eighth note (marked with an asterisk below), a quarter note (marked with an asterisk above), and a dotted quarter note (marked with an asterisk below). The third and fourth staves are empty.

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.



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

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

**Nº 6** **Molto vivace**

*PIANO* *p leggiero*

The image shows the first 8 measures of Chopin's 'Waltz in D-flat Minor'. The score is written for piano in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is 'Molto vivace'. The first four measures are marked 'p leggiero'. The right hand has a melodic line with fingerings: 3, 1, 2, 4, 3, 1, 3, 4, 1, 3, 4, 1, 2, 4, 3. The left hand has a simple accompaniment pattern.

The image shows the last 4 measures of the waltz. The right hand continues the melodic line with fingerings: 1, 4, 3, 2, 1, 3, 4, 1, 2, 4, 3. The left hand has a simple accompaniment pattern with asterisks under the notes. The key signature remains three flats.

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

**Allegretto**

*p*

The image shows the first 4 measures of Clara Schumann's 'Prelude 2'. The score is written for piano in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is 'Allegretto'. The first measure is marked 'p'. The right hand has a melodic line with a slur over the first four notes. The left hand has a simple accompaniment pattern.





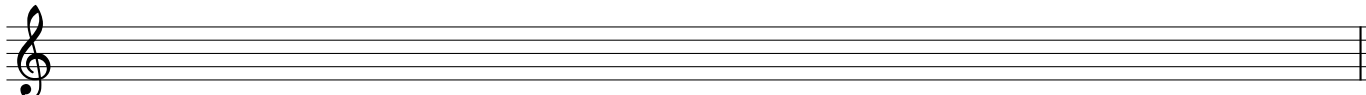
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# Scales: Major

Name: \_\_\_\_\_

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

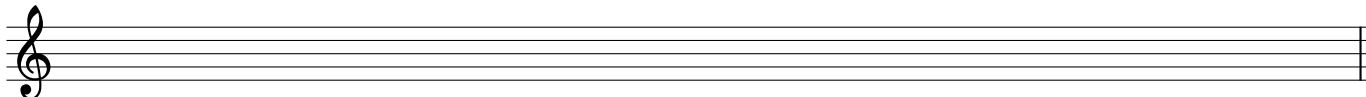
① Ab Major



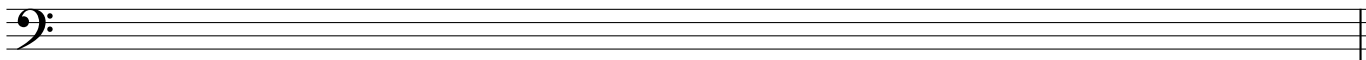
② F Major



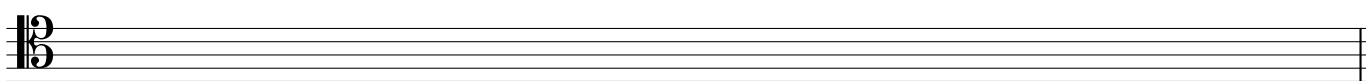
③ C# Major



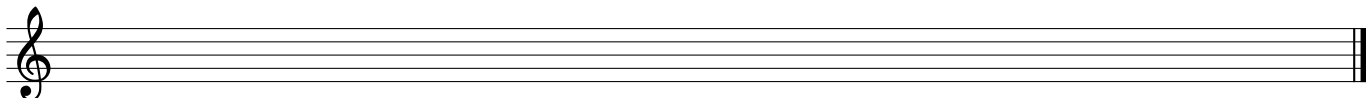
④ Eb Major



⑤ G Major



⑥ E Major



---

# Key Signatures: Major

Name: \_\_\_\_\_

Identify the following major key signatures.

①                      ②                      ③                      ④                      ⑤                      ⑥

1. Treble clef, two flats (Bb, Eb)  
2. Bass clef, two sharps (F#, C#)  
3. Bass clef, two sharps (F#, C#)  
4. Treble clef, four flats (Bb, Eb, Ab, Db)  
5. Bass clef, one flat (Bb)  
6. Bass clef, one sharp (F#)

\_\_\_\_\_

⑦                      ⑧                      ⑨                      ⑩                      ⑪                      ⑫

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

\_\_\_\_\_

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

⑬                      ⑭                      ⑮                      ⑯                      ⑰                      ⑱

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

13. Bass clef, one sharp (F#)  
14. Bass clef, three flats (Bbb, Ebb, Abb)  
15. Treble clef, one sharp (F#)  
16. Bass clef, one sharp (F#)  
17. Bass clef, two sharps (F#, C#)  
18. Treble clef, one flat (Bb)

⑲                      ⑳                      ㉑                      ㉒                      ㉓                      ㉔

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

19. Treble clef, no sharps or flats  
20. Bass clef, two flats (Bb, Eb)  
21. Bass clef, one sharp (F#)  
22. Bass clef, two flats (Bb, Eb)  
23. Bass clef, one sharp (F#)  
24. Treble clef, two flats (Bb, Eb)

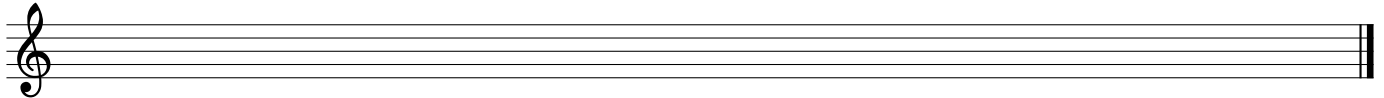
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# Scales: Minor

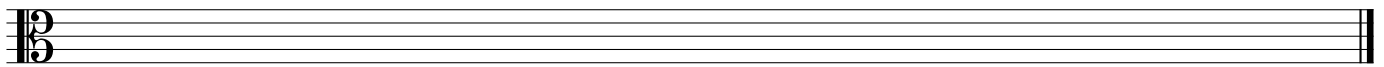
Name: \_\_\_\_\_

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

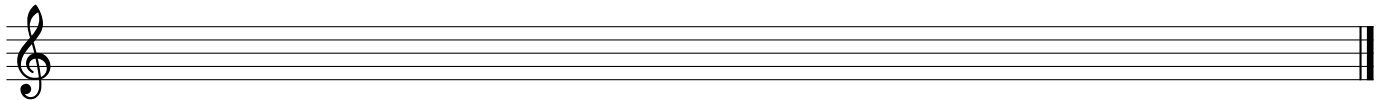
- ① F# Harmonic Minor



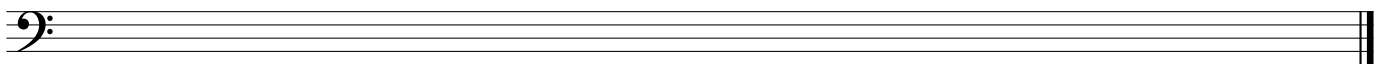
- ② G Natural Minor



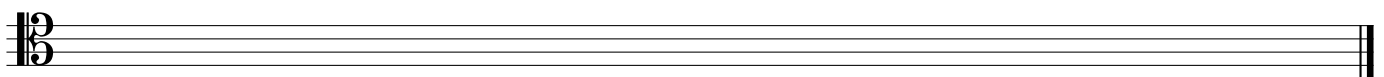
- ③ Bb Natural Minor



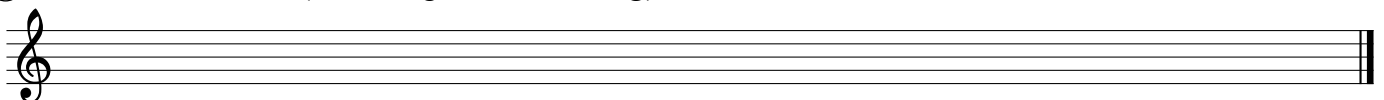
- ④ E Melodic Minor (ascending *and descending*)



- ⑤ B Harmonic Minor



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



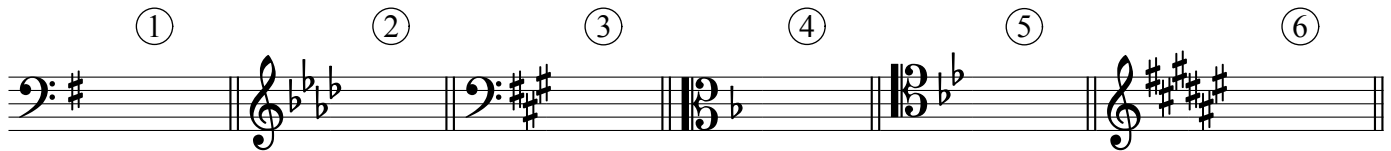
# Key Signatures: Minor

Name: \_\_\_\_\_

## PART 1

Identify the following minor key signatures.

①                      ②                      ③                      ④                      ⑤                      ⑥



\_\_\_\_\_

⑦                      ⑧                      ⑨                      ⑩                      ⑪                      ⑫



\_\_\_\_\_

## PART 2

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

⑬                      ⑭                      ⑮                      ⑯                      ⑰                      ⑱

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



⑲                      ⑳                      ㉑                      ㉒                      ㉓                      ㉔

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

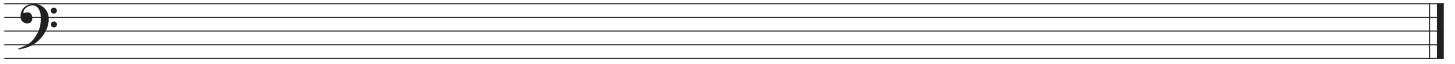


# Diatonic Modes

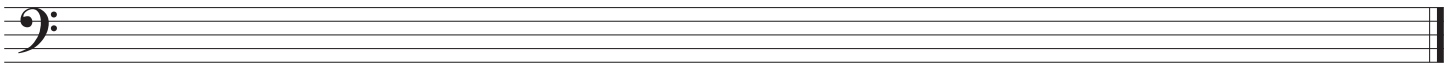
Name: \_\_\_\_\_

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

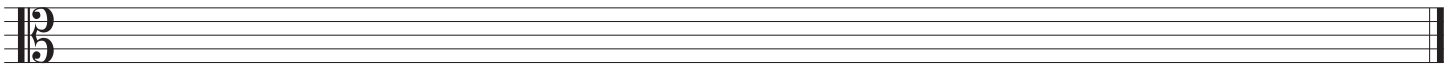
1. F Dorian



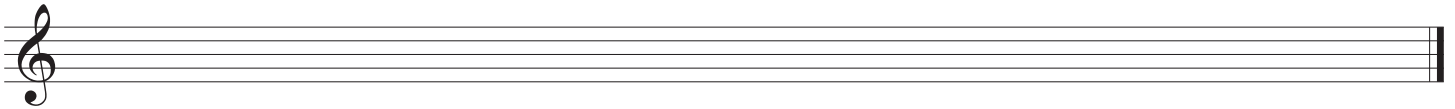
2. D Mixolydian



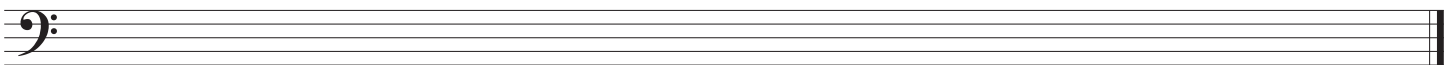
3. C Phrygian



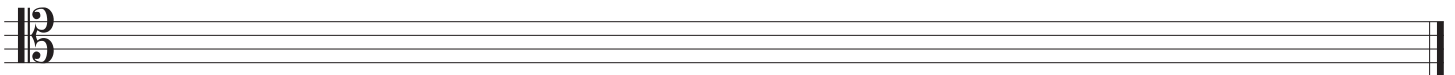
4. A $\flat$  Lydian



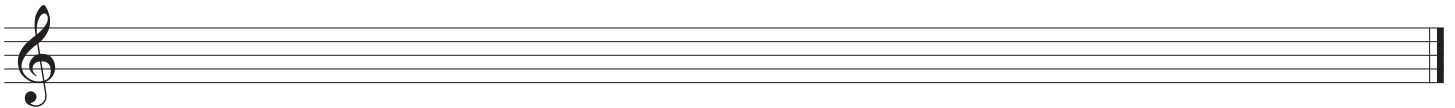
5. F $\sharp$  Ionian



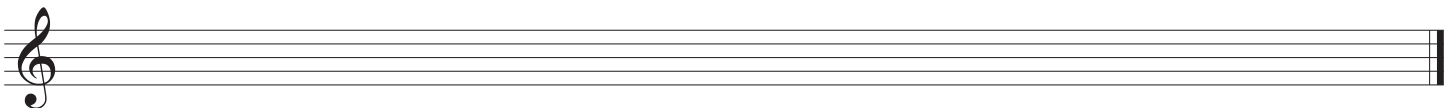
6. A Locrian



7. D $\sharp$  Phrygian



8. C Aeolian

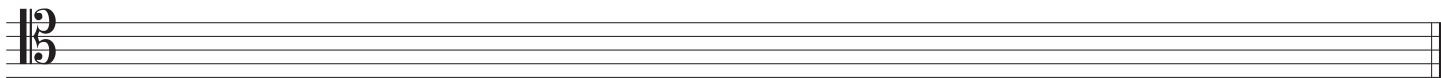


# Diatonic Modes

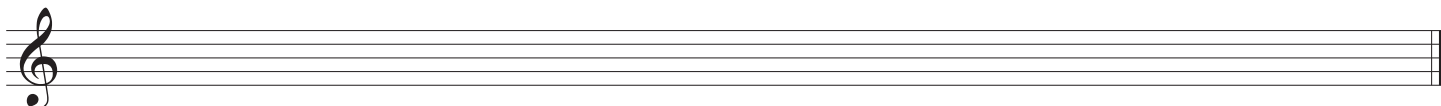
Name: \_\_\_\_\_

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

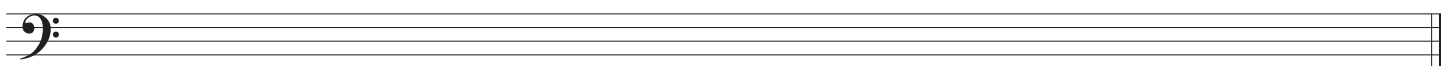
1. A Lydian



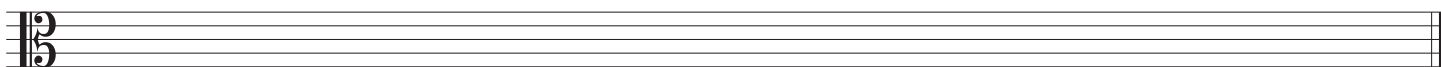
2. A $\flat$  Ionian



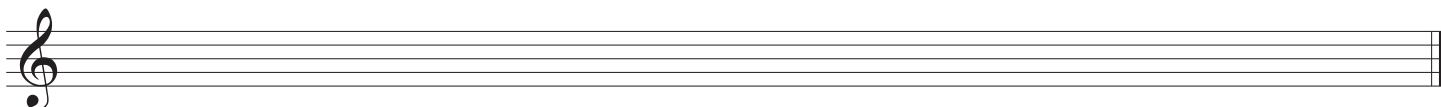
3. C Dorian



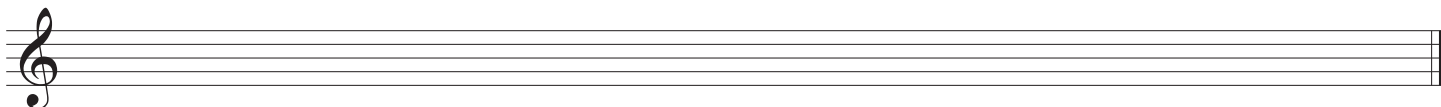
4. G Locrian



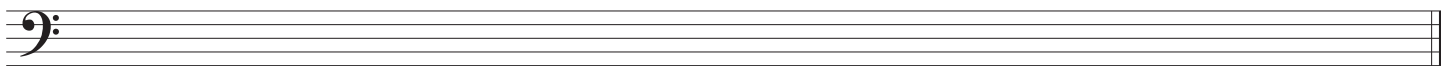
5. E Aeolian



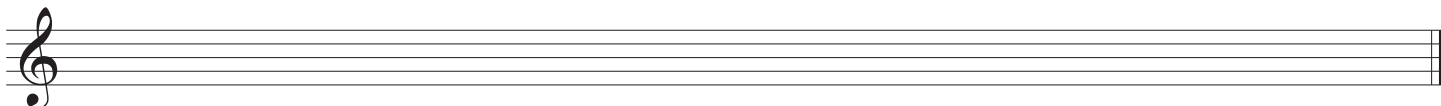
6. D Phrygian



7. E $\flat$  Dorian



8. B Mixolydian



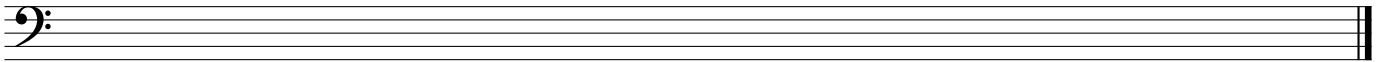
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# Chromatic Scales

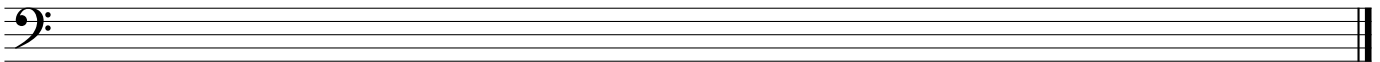
Name: \_\_\_\_\_

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

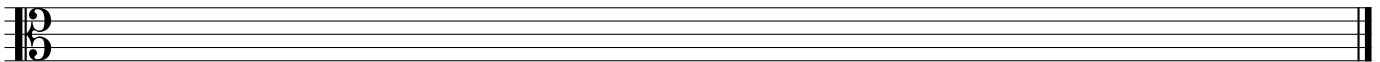
① B Chromatic



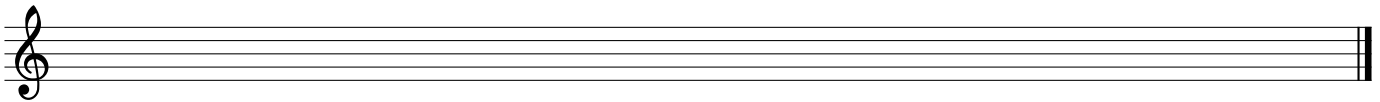
② Db Chromatic



③ G Chromatic



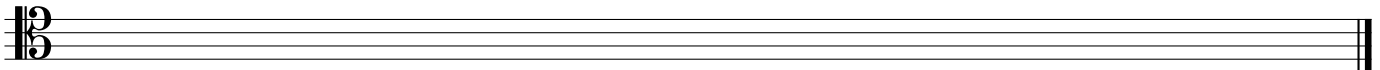
④ C# Chromatic



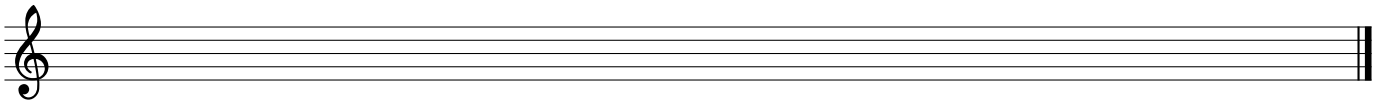
⑤ A Chromatic



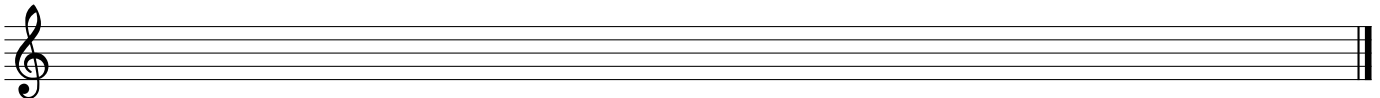
⑥ E Chromatic



⑦ F Chromatic



⑧ C Chromatic





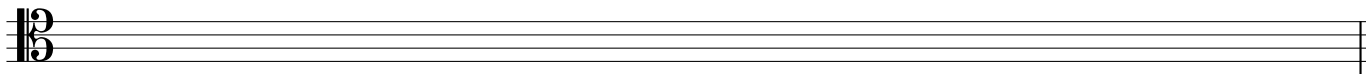
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# Chromatic Scales

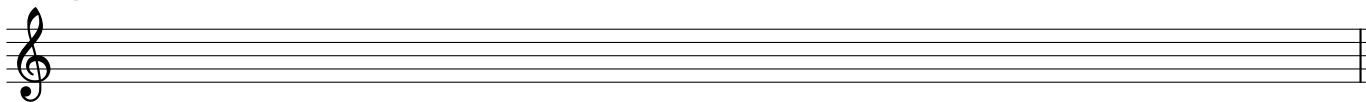
Name: \_\_\_\_\_

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

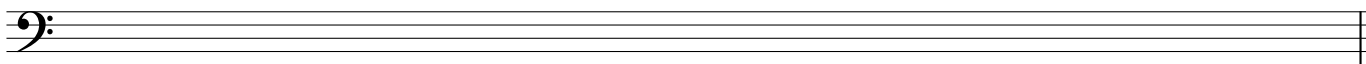
① E<sup>b</sup> Chromatic



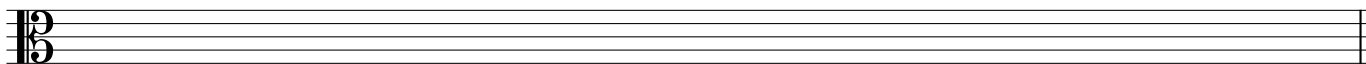
② G Chromatic



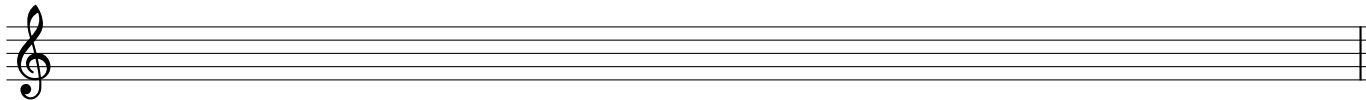
③ F<sup>#</sup> Chromatic



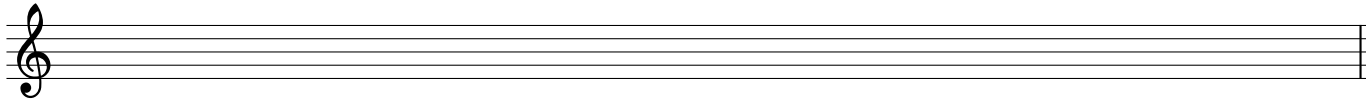
④ B<sup>b</sup> Chromatic



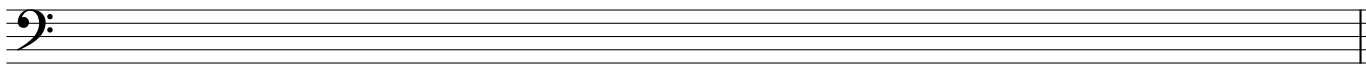
⑤ E Chromatic



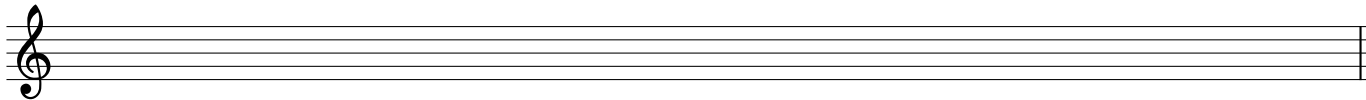
⑥ A Chromatic



⑦ C Chromatic



⑧ G<sup>#</sup> Chromatic



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.

C Major

A musical staff in treble clef with a common time signature (C). The notes of the C major scale are written: C4 (middle C), D4, E4, F4, G4, A4, B4, and C5. Below the staff are two horizontal lines for labeling: the top line for solfège and the bottom line for scale degrees.

A Major

A musical staff in treble clef with a key signature of two sharps (F# and C#). The notes of the A major scale are written: A4, B4, C#5, D5, E5, F#5, G#5, and A6. Below the staff are two horizontal lines for labeling: the top line for solfège and the bottom line for scale degrees.

G Minor

A musical staff in treble clef with a key signature of two flats (Bb and Eb). The notes of the G minor scale are written: G4, Ab, Bb, C5, D5, Eb, F5, and G5. Below the staff are two horizontal lines for labeling: the top line for solfège and the bottom line for scale degrees.

Db Major

A musical staff in treble clef with a key signature of four flats (Bb, Eb, Ab, and Db). The notes of the Db major scale are written: Db4, Eb4, F5, G5, Ab5, Bb5, C6, and Db6. Below the staff are two horizontal lines for labeling: the top line for solfège and the bottom line for scale degrees.

E Minor

A musical staff in treble clef with a key signature of one sharp (F#). The notes of the E minor scale are written: E4, F#4, G4, A4, B4, C#5, D5, and E5. Below the staff are two horizontal lines for labeling: the top line for solfège and the bottom line for scale degrees.

C Major

D Minor

E Major

F Minor

D $\flat$  Major

G $\sharp$  Minor

C Major

Musical notation for the C Major scale in bass clef, 3/4 time signature. The scale consists of eight notes: C, D, E, F, G, A, B, C. The notes are written on a five-line staff. Below the staff are eight pairs of horizontal lines representing guitar frets, with the first line of each pair aligned with the corresponding note on the staff.

E Minor

Musical notation for the E Minor scale in bass clef, 3/4 time signature. The scale consists of eight notes: E, F, G, A, B, C, D, E. The notes are written on a five-line staff. Below the staff are eight pairs of horizontal lines representing guitar frets, with the first line of each pair aligned with the corresponding note on the staff.

E<sup>b</sup> Major

Musical notation for the E<sup>b</sup> Major scale in bass clef, 3/4 time signature. The scale consists of eight notes: E<sup>b</sup>, F, G, A, B<sup>b</sup>, C, D, E<sup>b</sup>. The notes are written on a five-line staff. Below the staff are eight pairs of horizontal lines representing guitar frets, with the first line of each pair aligned with the corresponding note on the staff.

C# Minor

Musical notation for the C# Minor scale in bass clef, 3/4 time signature. The scale consists of eight notes: C#, D, E, F, G, A, B, C#. The notes are written on a five-line staff. Below the staff are eight pairs of horizontal lines representing guitar frets, with the first line of each pair aligned with the corresponding note on the staff.

A Major

Musical notation for the A Major scale in bass clef, 3/4 time signature. The scale consists of eight notes: A, B, C, D, E, F#, G, A. The notes are written on a five-line staff. Below the staff are eight pairs of horizontal lines representing guitar frets, with the first line of each pair aligned with the corresponding note on the staff.

B<sup>b</sup> Minor

Musical notation for the B<sup>b</sup> Minor scale in bass clef, 3/4 time signature. The scale consists of eight notes: B<sup>b</sup>, C, D, E<sup>b</sup>, F, G, A, B<sup>b</sup>. The notes are written on a five-line staff. Below the staff are eight pairs of horizontal lines representing guitar frets, with the first line of each pair aligned with the corresponding note on the staff.

C Major

Musical notation for the C Major scale in 12/8 time. The scale is written on a single staff with a treble clef and a common time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. Below the staff are two sets of horizontal lines representing a guitar fretboard.

E Minor

Musical notation for the E Minor scale in 12/8 time. The scale is written on a single staff with a treble clef and a common time signature. The notes are: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4. Below the staff are two sets of horizontal lines representing a guitar fretboard.

Bb Major

Musical notation for the Bb Major scale in 12/8 time. The scale is written on a single staff with a treble clef and a common time signature. The notes are: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5. Below the staff are two sets of horizontal lines representing a guitar fretboard.

A Major

Musical notation for the A Major scale in 12/8 time. The scale is written on a single staff with a treble clef and a common time signature. The notes are: A4, B4, C5, D5, E5, F#5, G#5, A6. Below the staff are two sets of horizontal lines representing a guitar fretboard.

Db Major

Musical notation for the Db Major scale in 12/8 time. The scale is written on a single staff with a treble clef and a common time signature. The notes are: Db4, Eb4, Fb4, Gb4, Ab4, Bb4, Cb5, Db5. Below the staff are two sets of horizontal lines representing a guitar fretboard.

C Minor

Musical notation for the C Minor scale in 12/8 time. The scale is written on a single staff with a treble clef and a common time signature. The notes are: C4, Bb3, Bb4, Ab4, Gb4, F4, E4, D4, C4. Below the staff are two sets of horizontal lines representing a guitar fretboard.

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:         —   —

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



Scale Degree: \_\_\_\_\_  
 Solfège: \_\_\_\_\_

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: \_\_\_\_\_

# 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



# Intervals B

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:                      m2                      M6                      P4                      M3                      +4

6.                      7.                      8.                      9.                      10.

P5                      m7                      °3                      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

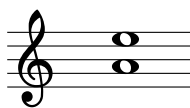

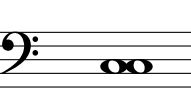


# Intervals C

Name: \_\_\_\_\_

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


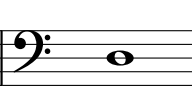
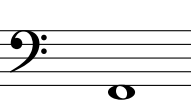
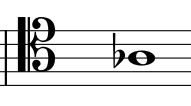

1.  2.  3.  4.  5. 

Interval: \_\_\_\_\_

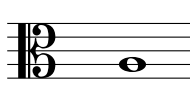




6.  7.  8.  9.  10. 

Interval: \_\_\_\_\_

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

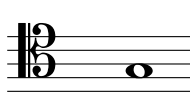

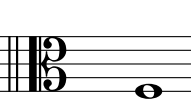


1.  2.  3.  4.  5. 

Interval: P5                      M7                      m3                      P8                      m6

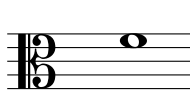
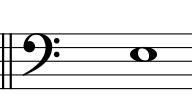



6.  7.  8.  9.  10. 

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. 

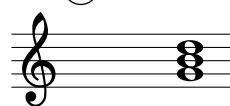
Interval: m7                      +4                      M6                      P5                      m2

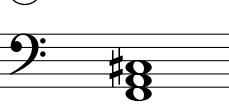
# Triads A

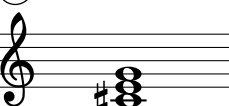
Name: \_\_\_\_\_

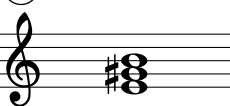
## PART 1

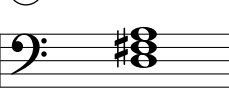
Identify the root note (A, D<sup>#</sup>, etc.) and quality (°, m, +) of each chord.

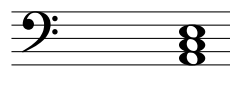
①  \_\_\_\_\_

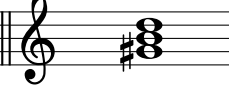
②  \_\_\_\_\_

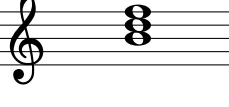
③  \_\_\_\_\_


④  \_\_\_\_\_

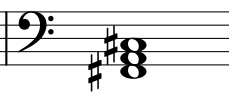
⑤  \_\_\_\_\_

⑥  \_\_\_\_\_

⑦  \_\_\_\_\_

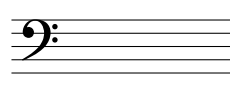
⑧  \_\_\_\_\_

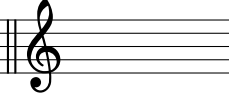
⑨  \_\_\_\_\_

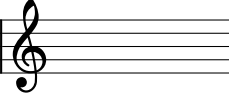
⑩  \_\_\_\_\_

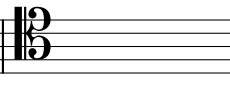
## PART 2

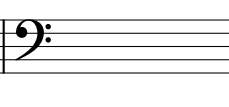
Write the specified chords in root position.

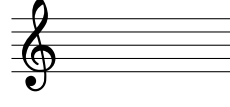
⑪  B<sup>b</sup>+

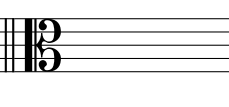
⑫  D

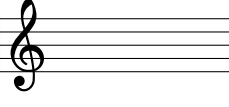
⑬  G<sup>#°</sup>

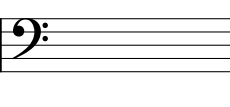
⑭  Cm

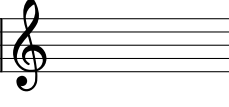
⑮  B<sup>°</sup>

⑯  E<sup>b</sup>+

⑰  A<sup>°</sup>

⑱  Fm

⑲  A<sup>b</sup>+

⑳  D<sup>b°</sup>

# Triads B

Name: \_\_\_\_\_

## PART 1

Identify the root note (A, D<sup>#</sup>, etc.) and quality (° , m, M, +) of each chord.

① || ② || ③ || ④ || ⑤

\_\_\_\_\_

⑥ || ⑦ || ⑧ || ⑨ || ⑩

\_\_\_\_\_

## PART 2

Write the specified chords in root position.

⑪ || ⑫ || ⑬ || ⑭ || ⑮

B                      A<sup>°</sup>                      Dm                      A<sup>b+</sup>                      Em

⑯ || ⑰ || ⑱ || ⑲ || ⑳

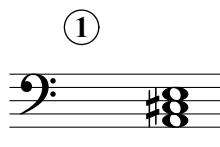
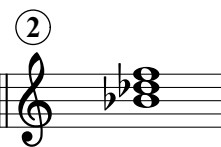
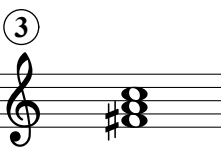
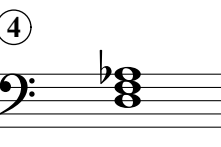
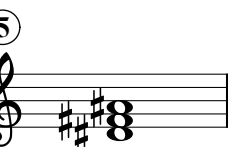
G<sup>°</sup>                      Cm                      B<sup>b+</sup>                      C<sup>#</sup>                      F<sup>°</sup>

# Triads C

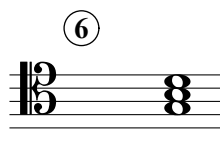
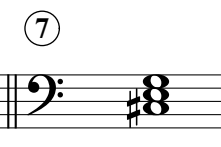
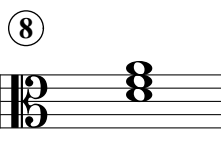
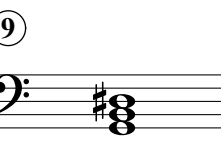
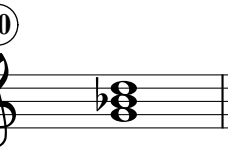
Name: \_\_\_\_\_

## PART 1

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

①  || ②  || ③  || ④  || ⑤ 

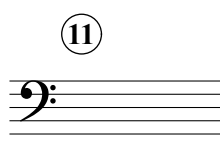

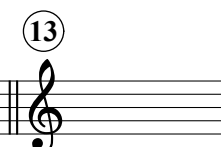
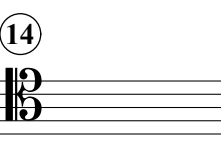
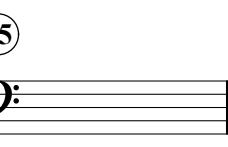
\_\_\_\_\_

⑥  || ⑦  || ⑧  || ⑨  || ⑩ 

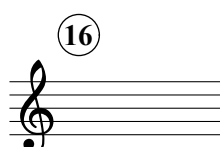
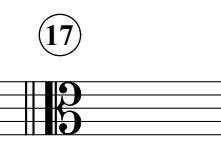
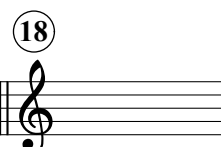
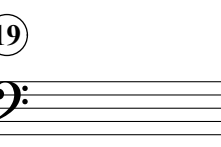
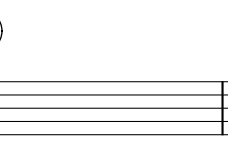
\_\_\_\_\_

## PART 2

Write the specified chords in root position.

⑪  || ⑫  || ⑬  || ⑭  || ⑮ 

D<sup>♯</sup>                      C<sup>+</sup>                      G<sup>♯</sup>                      E<sup>b</sup> m                      B<sup>°</sup>

⑯  || ⑰  || ⑱  || ⑲  || ⑳ 

B<sup>+</sup>                      Fm                      F<sup>♯</sup>m                      A<sup>b</sup>°                      G<sup>♯</sup>

---

# 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

A musical score for the first system of the chorale. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with quarter notes G3, F3, E3, and D3. A fermata is placed over the final note of the melody, C5.

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

A musical score for the second system of the chorale. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with quarter notes G3, F3, E3, and D3. A fermata is placed over the final note of the melody, C5.

\_\_\_\_\_

# 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

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (one sharp) and 4/4 time. The melody in the treble clef begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and C5. The bass line starts with a half note D3, followed by quarter notes E3, F#3, G3, and A3. The system concludes with a fermata over the final chord, D major.

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

The second system of musical notation continues the piece. The treble clef melody features a half note D4, quarter notes E4, F#4, and G4, followed by a half note A4. The bass line has a half note D3, quarter notes E3, F#3, and G3, followed by a half note A3. The system ends with a fermata over the final chord, D major.

The third system of musical notation continues the piece. The treble clef melody has a half note D4, quarter notes E4, F#4, and G4, followed by a half note A4. The bass line has a half note D3, quarter notes E3, F#3, and G3, followed by a half note A3. The system ends with a fermata over the final chord, D major.

The fourth system of musical notation concludes the piece. The treble clef melody has a half note D4, quarter notes E4, F#4, and G4, followed by a half note A4. The bass line has a half note D3, quarter notes E3, F#3, and G3, followed by a half note A3. The system ends with a fermata over the final chord, D major.





Name: \_\_\_\_\_

# Musical Texture

## 1. Matching Definitions

**Directions:** Match each term to a definition.

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

## 2. Score Examples

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

### Word Bank: Monophony, Heterophony, Homophony, Polyphony

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

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

**Innig, lebhaft.**

Singstimme.  
1. Du mei-ne See - le, du 'mein

Pianoforte. *mf*

The image shows the first four measures of Robert Schumann's 'Widmung' (Op. 25, No. 1). The score is in G minor, 3/4 time, and is marked 'Innig, lebhaft.' (Sincerely, lively). It features a vocal line (Singstimme) and a piano accompaniment (Pianoforte). The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: 'Du mei-ne See - le, du 'mein Herz, du mei-ne Wonn', o du mein'. The score includes dynamic markings like 'mf' and 'fz' (for *f*z), and articulation marks like asterisks and slurs.

Herz, du mei-ne Wonn', o du mein

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

The image shows a musical score for Piano and Violin. The Piano part is in the upper staff, and the Violin part is in the lower staff. Both are in C minor (three flats) and 3/4 time. The Piano part consists of a rhythmic pattern of eighth notes, with triplet markings (3) appearing in measures 212 and 213. The Violin part consists of a melodic line with slurs, following the same rhythmic pattern as the Piano part.

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

The image shows a musical score for the Hallelujah Chorus, measures 69-74. It features four staves of vocal parts. The lyrics are: "Lords, and Heshall reign, and He shall reign for ev - er and ev - er,". The score is in C major and 3/4 time. The vocal parts are arranged in four staves, with the first staff being the highest and the fourth being the lowest. The lyrics are written below the notes, with some words hyphenated across measures.

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

Musical score for Flute, Violin, and Bassoon. The score is in 4/4 time and D major. The Flute part features a melodic line with slurs and ties. The Violin part includes a triplet of eighth notes in measure 118. The Bassoon part provides a harmonic accompaniment with slurs and ties.

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

Musical score for the first 12 measures of “3 Pieces for Solo Clarinet; Movement I” by Igor Stravinsky. The score is in 2/4 time and D major. The tempo and dynamics are marked **Sempre *p* e molto tranquillo.  $mm$  52**. The score consists of three staves of music, featuring complex rhythmic patterns and slurs.

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)

The image displays a musical score for measures 17-23 of the Fugue in G minor, BWV 860, from the Well-Tempered Clavier. The score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is G minor (two flats). The first system (measures 17-19) shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. The second system (measures 20-23) continues the piece, featuring a prominent sixteenth-note pattern in the right hand and a steady bass line in the left hand. A fermata is placed over the final note of measure 23. A horizontal line is drawn below the second system.

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

Slowly flowing, ♩ = about 76

**HORNS**  
 Sop. & Alto I Saxs,  
 Barit. 4 Hns.

**LOW REEDS, LOW SAXS**  
 Cl. II,  
 Alto Sax. II  
 Alt. Cl. Bsn. I,  
 Ten. Sax.  
 Bass Cl. Bsn. II,  
 Bar. Sax.

Euph.  
 Strg. Bass

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

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

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

### 3. Audio Examples

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

**Word Bank: Monophony, Heterophony, Homophony, Polyphony**

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

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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

A musical staff in bass clef with a 2/2 time signature. The staff contains 12 measures of music, each with a whole note. The notes are: G2 (measure 1), A2 (measure 2), B2 (measure 3), C3 (measure 4), D3 (measure 5), E3 (measure 6), F3 (measure 7), G3 (measure 8), A3 (measure 9), B3 (measure 10), C4 (measure 11), and D4 (measure 12). Measure numbers 1 through 12 are written above the staff.

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

## PART 2

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

Original Cantus Firmus: - 5 points

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

(A Major)



---

# Cantus Firmus

Name: \_\_\_\_\_

## PART 1

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

Cantus Firmus

A musical staff in G major (one sharp) and 2/2 time. It contains 11 measures of whole notes. The notes are: G4 (measure 1), A4 (measure 2), B4 (measure 3), C5 (measure 4), B4 (measure 5), A4 (measure 6), G4 (measure 7), F#4 (measure 8), E4 (measure 9), D4 (measure 10), and C4 (measure 11). Measure numbers 1 through 11 are written above the staff.

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

## PART 2

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

Original Cantus Firmus: - 5 points

A musical staff in D major (two sharps) and 2/2 time. It contains 12 empty measures for writing. Measure numbers 1 through 12 are written above the staff.

(D Major)

# First-species Counterpoint

Name: \_\_\_\_\_

## PART 1

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

First-species example:

Counterpoint:

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

Intervals:

Cantus Firmus:

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

## PART 2

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

Original first-species example: - 10 points

Counterpoint:

1 2 3 4 5 6 7 8 9 10

Intervals:

Cantus Firmus:

(Key: B Minor)

# Binary Form - Analysis

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

### Part 1 – Basic Questions

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

Sequence      Chromaticism/Tonicization      Sustained Dominant      Increased rhythmic activity      None

### Part 2 – Additional Harmonic Questions

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

*Allegretto*

9

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

Part 1 – Basic Questions

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

Part 2 – Additional Harmonic Questions

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

Part 3 – Short Answer Questions

- a. Do you think measures 9-12 contain a sequence? Decide and support your answer with musical details either way:
- b. The recurring material in this piece is not restated literally because a few changes have been made. How did these changes impact your hearing of the piece when trying to determine the form?

Presto, ma non troppo (♩ = 152)

**FINALE**

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A fermata is placed over the final note of the first staff.

Second system of the musical score. It continues the grand staff from the first system. The right hand has a melodic line with various dynamics, including piano (*p*), accents (>), and forte (*f*). The left hand continues with a steady eighth-note accompaniment. The system concludes with a repeat sign.

Third system of the musical score. It continues the grand staff. The right hand features a melodic line with forte (*f*) dynamics and accents (>). The left hand continues with a steady eighth-note accompaniment. The system concludes with a repeat sign.



# Sarabande.

The image displays a musical score for a piece titled "Sarabande." The score is written in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is primarily composed of chords and simple melodic lines. The second staff includes a first ending bracket labeled "1." and a second ending bracket labeled "2." The third staff continues the melodic and harmonic development. The fourth staff features a trill ornament (tr) above a note. The fifth staff concludes the piece with a double bar line and repeat dots. The notation includes various note values, rests, and chordal structures typical of a sarabande.





Andante

The image displays a musical score for piano, organized into three systems. Each system consists of a treble staff and a bass staff. The music is written in a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked as "Andante".

The first system begins with a piano (*p*) dynamic. The melody in the treble staff features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The bass staff provides a steady accompaniment with eighth notes and rests.

The second system continues the melodic and accompanimental lines. The treble staff shows more complex rhythmic patterns, including some sixteenth-note runs. The bass staff maintains its accompanimental role with consistent eighth-note figures.

The third system concludes the piece. It features a dynamic shift to fortissimo (*f*) in the middle, followed by a very soft (*pp*) section towards the end. The treble staff has a more active role here with various note values and rests, while the bass staff continues with its accompanimental pattern.

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

#### Part 1 – Basic Questions

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

Sequence      Chromaticism/Tonicization      Sustained Dominant      Increased rhythmic activity  
None

#### Part 2 – Additional Harmonic Questions

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

#### Part 3 – Advanced Questions

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

Andante.

Flauto.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Violino I. *p* *sf*

Violino II. *p* *sf*

Viola. *p* *sf*

Violoncello e Basso. *p* *sf* TUTTI

# Binary Form – Model Composition

Instructions:

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

Compose a sentence for mm. 1-8

Write a sequence model

Write a sequence copy

The first system of music consists of 12 measures. The first 8 measures are marked with a bracket and the instruction "Compose a sentence for mm. 1-8". The next 4 measures (9-12) are marked with two brackets: "Write a sequence model" for measures 9-10 and "Write a sequence copy" for measures 11-12. The music is in 3/4 time. The bass clef contains a waltz-style accompaniment with chords and eighth notes. The treble clef contains rests and a repeat sign at the end of the 8-measure section.

13

Repeat melody from mm. 1-8

The second system of music consists of 8 measures, starting at measure 13. A bracket above the treble clef indicates that the melody from measures 1-8 should be repeated. The music is in 3/4 time. The bass clef contains a waltz-style accompaniment. The system ends with a double bar line and repeat dots.

# 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 3<sup>rd</sup>, is F#, so that's the actual note you'd include in your analysis.'

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

### Part 3 – Short answer questions

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

# Menuetto

B.H.Crusell

**Menuetto**  
D.C.

Clarinet in A

Violin

Viola

Cello

*f* *sf* *sf*

*f* *sf* *sf*

*f* *sf* *sf*

*f* *sf* *sf*

A Cl.

Vln.

Vla.

Vc.

*sf* *p* *sf*

*sf* *p* *sf*

*sf* *p* *sf*

*sf* *p* *sf*

A Cl.

Vln.

Vla.

Vc.

*p* *f* *p*

*p* *f* *p*

*f* *p* *p*

*f* *p* *p*

Menuetto

25

18

A Cl.

Vln.

Vla.

Vc.

*p*

*cresc.*

*f*

*cresc.*

*cresc.*

V V

26

A Cl.

Vln.

Vla.

Vc.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

31

A Cl.

Vln.

Vla.

Vc.

*sf*

*sf*

*ff*

*p*

*ff*

*ff*

*ff*

*p*

*p*

*Solo*

*p*



Menuetto

Fine

41

A Cl.

Vln.

Vla.

Vc.

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

*mp*

1.

2.

47

A Cl.

Vln.

Vla.

Vc.

*f*

*p dolce*

*p*

*dolce*

*p*

*sf*

*sf*

*sf*

57

A Cl.

Vln.

Vla.

Vc.

*mp*

*p*

*p*

1.

2.

Menuetto

62

A Cl.

Vln.

Vla.

Vc.

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

69

A Cl.

Vln.

Vla.

Vc.

*mp* *pp* *pp* *pp* *p* *pp pizz.* *pp*

*dim.*

80

A Cl.

Vln.

Vla.

Vc.

*sf* *p* *f* *sf* *p* *f* *arco* *arco* *f*

*mp* *f*

1. 2.

Menuetto da capo

# Ternary Form - Analysis

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

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

### Part 1 – Basic Questions

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

#### These questions concern the overall work

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

#### These questions concern the first large section of this work

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

#### These questions concern the second large section of this work

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

#### These questions concern the third large section of this work

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

## Part 2 – Additional Harmonic Questions

- a. The first system contains an unusual sequence. What would you call it? \_\_\_\_\_
- b. Which type of 64 chord does measure 5 contain? \_\_\_\_\_
- c. The chords in m. 9 and beat 3 of m. 13 are chromatic. What Roman numeral would you give for each?
  - Measure 9: \_\_\_\_\_
  - Measures 13 beat 3: \_\_\_\_\_
- d. Measure 23 starts with a G in the bass, but the melody is arpeggiating a D minor chord. What do you think is happening here?
  
- e. Which type of 64 chord does measure 39 contain? \_\_\_\_\_
- f. There's a sequence in mm. 15-18. What type of sequence is it? \_\_\_\_\_

## Part 3 – Short answer questions

- a. What features contribute to the sense of contrast in the B section of this piece? (consider a multitude of musical domains like key, mode, range, register, dynamics, melodies, harmonic progressions, harmonic rhythm, accompanimental pattern, motives, articulation, etc.)
  
- b. Where you surprised at what happened in m. 40? Why do you think this could have a surprising effect?
  
- c. Consider contrast at the level of the whole form. Which section (A or B), seems more stable? Which specific musical details do you think are responsible for making one sound more stable than the other?
  
- d. Beat 1 of measure 5 starts with a G7 chord but the chords before was a 64 chord.
  - What chord would have been more likely at measure 1 beat 5?
    - Why do you think that?
  
  - What role is the G7 chord playing between these two chords?

# 1.

# TRAUMBILD.

Gedicht von H. Heine.

LANG (Jos.) Op. 28.

*Andante.*

①

Violoncello.

Violoncello musical staff with notes and dynamics: *con espressione.* and *cresc.*

Singstimme.

Singstimme musical staff, mostly rests.

Pianoforte.

Pianoforte musical staff with notes and dynamics: *Andante.*, *pp*, *cresc.*

⑤

Musical system 5 including Violoncello, Singstimme, and Pianoforte. Singstimme lyrics: *Wenn ich auf dem Lager lie - ge in*. Dynamics: *ff*, *tr*, *con espressione.*, *pp*, *p*, *f*, *dim.*, *p legato.*

⑩

Musical system 10 including Violoncello, Singstimme, and Pianoforte. Singstimme lyrics: *Nacht und Kis - sen ge - hüllt. so schwebt mir vor ein süs - ses*. Dynamics: *pp*, *dot.*

(P2,470.)

14

*Solo.*

*f*

an = muthig lie = bes Bild!

*f*

18

Wenn mir — der stille Schummer ge = schlos = sen die

*cresc.*

23

*pp*

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

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

*ff* *affettuoso e riten.*

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

*a tempo.* *a tempo.* *p*

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

*pp*

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

6  
41

*cresc.* *ff* *dim.*  
*stringendo.*  
 trag' ich es im Her = = = zen den gan = = = zen *ff* Tag \_\_\_\_\_ im  
*stringendo.* *ff*

45

*rit.* *a tempo.*  
*f* *ad libitum.*  
 Her = = zen, im Her = = zen um = her!  
*a tempo.*  
*f* *f* *ad lib. p* *f*

49

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



# Sonata Form - Analysis

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

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

### Part 1 – Basic Questions

NOTE: This work is in sonata form

#### These questions concern the entire work

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

	Starting Measure
Exposition	
Development	
Recapitulation	

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

#### These questions concern the Exposition

- c. Break the exposition down into its large sections

	Starting Measure
Primary Theme	
Transition	
Secondary Theme	
Closing Section	

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

#### These questions concern the Development

- i. The development starts in what key? (list tonic and mode – e.g., B minor) \_\_\_\_\_  
j. The development starts with a repeated two-measure idea that seems like it could be the presentation of a sentence phrase type. Does it in fact lead to that type of phrase? \_\_\_\_\_  
k. In relative terms, the development is known for being the most unstable part of a sonata form.  
- Did you find that to be the case? \_\_\_\_\_  
- List one dramatic moment in the development (give measure numbers) and describe what musical components contributed to its dramatic effect:  
  
l. Developments may employ a retransition (large or small) to get back to the work's overall tonic key at the start of the recapitulation.

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

**These questions concern the Recapitulation**

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

**Part 2 – Additional Harmonic Questions**

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

**Part 3 – Short answer questions**

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

S O N A T A,

for the

Piano Forte.

respectfully inscribed to

MR. W. DANCE,

Musician in Ordinary to his Majesty, &c.

By

MARIA HESTER PARK.

Op. VII.

Ent<sup>d</sup> at Stationers Hall

Pr. 3.<sup>s</sup>

London.

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

Allegro Spirito.

# SONATA

The first system of the sonata, measures 1-3. It features a treble and bass clef with a common time signature. The music is in a major key with one sharp (F#). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

The second system of the sonata, measures 4-7. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A circled measure number '4' is at the beginning.

The third system of the sonata, measures 8-12. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. A circled measure number '8' is at the beginning, and a dynamic marking of *p* is present.

The fourth system of the sonata, measures 13-16. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. A circled measure number '13' is at the beginning, and a dynamic marking of *h* (hairpins) is present.

The fifth system of the sonata, measures 17-20. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. A circled measure number '17' is at the beginning, and a dynamic marking of *p* is present.

The sixth system of the sonata, measures 21-25. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. A circled measure number '21' is at the beginning, and dynamic markings of *fz* (forzando) are present.

The seventh system of the sonata, measures 26-30. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. A circled measure number '26' is at the beginning.



30 3

*Esfpr:*

30 31 32 33 34

35

35 36 37 38 39

40

40 41 42 43 44

45

45 46 47 48 49

49

49 50 51 52 53

54

54 55 56 57 58

60

60 61 62 63 64

Volti.

65

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

70

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

75

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

79

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

85

System 5: Measures 85-88. Treble clef with a circled measure number 85. Bass clef with a circled measure number 85. The music continues with intricate sixteenth-note passages.

88

System 6: Measures 88-92. Treble clef with a circled measure number 88. Bass clef with a circled measure number 88. The music continues with intricate sixteenth-note passages.

93

Musical notation for measures 93-97. The system consists of two staves. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, including slurs and ties. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

98

Musical notation for measures 98-103. The system consists of two staves. The upper staff has a melodic line with some rests and slurs. The lower staff includes a 'Dol:' marking and features a steady eighth-note accompaniment.

104

Musical notation for measures 104-108. The system consists of two staves. The upper staff contains a highly active melodic line with frequent sixteenth-note runs. The lower staff has a simpler accompaniment with eighth notes.

109

Musical notation for measures 109-114. The system consists of two staves. The upper staff shows a melodic line with slurs and ties. The lower staff includes a 'Dol:' marking and features a rhythmic accompaniment with eighth notes.

115

Musical notation for measures 115-120. The system consists of two staves. The upper staff has a melodic line with slurs and ties. The lower staff features a rhythmic accompaniment with eighth notes.

121

Musical notation for measures 121-125. The system consists of two staves. The upper staff features a melodic line with slurs and ties. The lower staff has a rhythmic accompaniment with eighth notes.

# Rondo Form - Analysis

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

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

### Part 1 – Basic Questions

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

#### These questions concern the entire work

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

	Starting Measure
A (refrain)	1

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

### Part 2 – Additional Harmonic Questions

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

### Part 3 – Short answer questions

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



# Le Chevalier de Saint-George

1745 - 1799



## Quatuors n°4

Dédié à Monseigneur le Prince de Robec

### Conducteur

Quatuor n°4

*Allegro Moderato*

The first system of the musical score consists of four staves. The top staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a rest in the first measure, followed by a melodic line in the first staff and rhythmic accompaniment in the other three staves. A dynamic marking of *p* (piano) is present in the first staff at the end of the system.

The second system of the musical score consists of four staves. It begins with a measure number '7' above the first staff. The notation continues with melodic and rhythmic development across all staves. A dynamic marking of *mf* (mezzo-forte) is placed in the first staff.

The third system of the musical score consists of four staves. It begins with a measure number '13' above the first staff. The music features more complex rhythmic patterns and melodic lines. Dynamic markings of *p* (piano) are used in the first and second staves.

Musical score system 1 (measures 19-24). The system consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature is two flats (B-flat and E-flat). Measure 19 starts with a treble clef and a key signature of two flats. Dynamics include *f* (forte) and *p* (piano). A trill (*tr*) is marked in measure 21. The Cello/Double Bass part features a long, sustained note in measure 21.

Musical score system 2 (measures 25-32). The system consists of four staves. Dynamics include *mf* (mezzo-forte), *cre sc.* (crescendo), and *f* (forte). A triplet of eighth notes is marked with a '3' in measure 26. The Cello/Double Bass part has a long, sustained note in measure 26.

Musical score system 3 (measures 33-38). The system consists of four staves. Dynamics include *p* (piano). The Violin I part features a complex, fast-moving melodic line with many slurs and ties. The Cello/Double Bass part has a long, sustained note in measure 33.

Musical score system 4 (measures 39-44). The system consists of four staves. Dynamics include *f* (forte) and *tr* (trill). The Violin I part features a complex, fast-moving melodic line with many slurs and ties. The Cello/Double Bass part has a long, sustained note in measure 39.

Musical score system 1 (measures 40-44). The system consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature is two flats (B-flat and E-flat). Measure 40 features a complex rhythmic pattern in the Violin I part with slurs and ties. The Violin II part starts with a forte (*f*) dynamic. The Cello/Double Bass part has a simple rhythmic accompaniment. The Bass part provides a steady bass line.

Musical score system 2 (measures 45-49). The system consists of four staves. Measure 45 shows a trill (*tr*) in the Violin I part. The Violin II part has a forte (*f*) dynamic. The Cello/Double Bass part has a simple rhythmic accompaniment. The Bass part provides a steady bass line. A double bar line is present at the end of measure 49.

Musical score system 3 (measures 51-56). The system consists of four staves. Measure 51 shows a forte (*f*) dynamic in the Violin I part. The Violin II part has a forte (*f*) dynamic. The Cello/Double Bass part has a simple rhythmic accompaniment. The Bass part provides a steady bass line. A trill (*tr*) is present in the Violin I part at the end of measure 56.

Musical score system 4 (measures 57-61). The system consists of four staves. Measure 57 shows a piano (*p*) dynamic in the Violin I part. The Violin II part has a piano (*p*) dynamic. The Cello/Double Bass part has a simple rhythmic accompaniment. The Bass part provides a steady bass line. A trill (*tr*) is present in the Violin I part at the end of measure 61.

63

69

75

81

87

3

tr

tr

(?)

This system contains measures 87 through 92. It features four staves: two treble clefs, an alto clef, and a bass clef. The music is in a minor key. Measure 87 has a triplet of eighth notes. Trills (tr) are present in measures 88, 89, and 90. A question mark (?) is placed below the first note of the alto staff in measure 87. The system concludes with a repeat sign.

93

tr

tr

f

This system contains measures 93 through 96. It features four staves: two treble clefs, an alto clef, and a bass clef. The music is in a minor key. Trills (tr) are present in measures 93 and 94. A forte dynamic marking (f) is placed below the first note of the alto staff in measure 95. The system concludes with a repeat sign.

97

p

3

p

This system contains measures 97 through 102. It features four staves: two treble clefs, an alto clef, and a bass clef. The music is in a minor key. A piano dynamic marking (p) is placed below the first note of the first treble staff in measure 97. A triplet of eighth notes is present in measure 98. Another piano dynamic marking (p) is placed below the first note of the second treble staff in measure 100. The system concludes with a repeat sign.

Rondeau

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

9 *tr*

18

27

Musical score for measures 37-44. The score is in 3/8 time and features four staves: two treble clefs and two bass clefs. The key signature has two flats. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

*Majeur*

Musical score for measures 45-52. The score is in 3/8 time and features four staves. The key signature changes to one flat. The music includes trills (tr) and various rhythmic patterns.

*mineur*

Musical score for measures 53-61. The score is in 3/8 time and features four staves. The key signature changes to two flats. The music includes a forte (f) dynamic marking and various rhythmic patterns.

Musical score for measures 62-69. The score is in 3/8 time and features four staves. The key signature changes to one flat. The music includes various rhythmic patterns and rests.



# 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

HC

IAC

PAC

A musical staff with a grand staff (treble and bass clefs) and a 2/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The staff is empty for writing.

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

A musical staff with a grand staff (treble and bass clefs). The key signature has two sharps (F-sharp, C-sharp). The staff is empty for writing.

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

A musical staff with a grand staff (treble and bass clefs). The key signature has three sharps (F-sharp, C-sharp, G-sharp). The staff is empty for writing.

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

A musical staff with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The staff is empty for writing.

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

PAC

IAC

HC

A musical staff with a grand staff (treble and bass clefs). The key signature has one sharp (F-sharp). The staff is empty for writing.

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

A musical staff with a grand staff (treble and bass clefs). The key signature has no sharps or flats. The staff is empty for writing.

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

A musical staff with a grand staff (treble and bass clefs). The key signature has four sharps (F-sharp, C-sharp, G-sharp, D-sharp). The staff is empty for writing.

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

A musical staff with a grand staff (treble and bass clefs). The key signature has two flats (B-flat, E-flat). The staff is empty for writing.

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>

Musical score for the first excerpt of "Ford" by Francis Johnson, measures 1–8. The piece is in 2/4 time with a key signature of one sharp (F#). The score begins with a treble clef and a bass clef. A repeat sign is present at the start. The first measure contains a triplet of eighth notes in the treble and a single eighth note in the bass. The piece concludes with a final cadence in the treble staff.

Musical score for the second excerpt of "Ford" by Francis Johnson, measures 6–8. The piece is in 2/4 time with a key signature of one sharp (F#). The score begins with a treble clef and a bass clef. A repeat sign is present at the start. The piece concludes with a final cadence in the treble staff, marked "To Coda Fine".

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

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

Musical score for the third excerpt of "Ford" by Francis Johnson, measures 18–26. The piece is in 2/4 time with a key signature of one flat (Bb). The score begins with a treble clef and a bass clef. A repeat sign is present at the start. The piece concludes with a final cadence in the treble staff, marked "Minore".

Musical score for the fourth excerpt of "Ford" by Francis Johnson, measures 23–26. The piece is in 2/4 time with a key signature of one flat (Bb). The score begins with a treble clef and a bass clef. The piece concludes with a final cadence in the treble staff, marked "D.S.".

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

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

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present in the first measure of the left hand.

Measures 5-8 of the piece. The notation continues with the same melodic and accompaniment patterns. The piece concludes with a double bar line and the word "Fine" written above the final measure.

Measures 9-12 of the piece. A repeat sign is placed at the beginning of measure 9. The right hand melody includes some slurs and accents. A piano (*p*) dynamic marking is indicated in the first measure of the left hand.

Measures 13-16 of the piece. A repeat sign is placed at the beginning of measure 13. The notation continues with the established patterns. The piece ends with a double bar line and the instruction "D.C. al Fine" written above the final measure.

# Strengthening Endings with V<sup>7</sup>

## Part I. Resolving V<sup>7</sup>.

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

Key!

Incomplete V<sup>7</sup>                      Default resolution                      Leading-tone drop

D:      V<sup>7</sup>      I      f:      V<sup>7</sup>      i      A $\flat$ :      V<sup>7</sup>      I

Leading-tone drop                      Incomplete V<sup>7</sup>                      Default resolution

b:      V<sup>7</sup>      i      d#:      V<sup>7</sup>      i      G:      V<sup>7</sup>      I

## 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<sup>7</sup>-I in major or V<sup>7</sup>-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>

**Tempo di Menuetto.** **SERVILIA.**

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

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

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

Ed. \* 5257

Excerpt 2: Clara Schumann, Piano Trio Op. 17, I  
<https://open.spotify.com/track/6cDe5d2S0o5p8CT8JvjZRI?si=c6811ced86594553>

**VIOLINO.**

**VIOLONCELLO.**

**PIANO.**

**Allegro moderato.**

First system of a musical score. It consists of four staves: a vocal line (top), a bass line (second), a piano right-hand part (third), and a piano left-hand part (bottom). The key signature has two flats (B-flat and E-flat). The vocal line features a melodic line with some grace notes. The piano accompaniment includes chords and moving lines in both hands.

Second system of the musical score. It continues the four-staff structure. The vocal line has a *cresc.* marking. The piano accompaniment features a more active right-hand part with sixteenth-note patterns. *cresc.* markings are present in the vocal and piano parts.

Third system of the musical score. The vocal line continues with a melodic line. The piano accompaniment has a dense texture with many chords and moving lines. *cresc.* markings are present in the vocal and piano parts.

Fourth system of the musical score. The vocal line continues with a melodic line. The piano accompaniment has a dense texture with many chords and moving lines. A *p* (piano) marking is present in the piano part.

# Strengthening Endings with Strong Pre-Dominants

## Part I. Writing from Roman numerals.

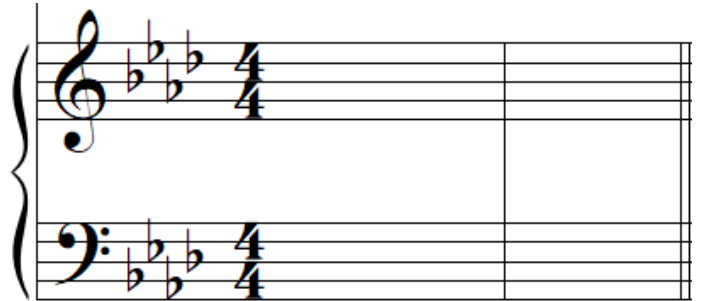
- Given a key and Roman numerals, realize the following progressions in four parts.
- Identify the type of cadence you have written in each excerpt.
- Don't forget to raise the leading tone in minor!

### Excerpt 1:



B: ii<sup>6</sup> 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:**

6 7 #

\_\_\_\_\_  
(key)

**Excerpt 2:**

#

\_\_\_\_\_  
(key)

**Excerpt 3:**

7

\_\_\_\_\_  
(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>

Musical score for Excerpt 1, Francis Johnson, “Maria Caroline,” No. 2 from *A Collection of New Cotillions*, mm. 1–8. The score is in 2/4 time and consists of two systems. The first system shows measures 1–4, and the second system shows measures 5–8. The key signature has one sharp (F#). The piece begins with a forte (*ff*) dynamic. The melody in the right hand features eighth-note patterns, while the left hand provides harmonic support with chords and single notes. The excerpt concludes with a repeat sign and the word “Fine”.

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

Musical score for Excerpt 2, Francis Johnson, “William,” No. 5 from *A Collection of New Cotillions*, mm. 17–24. The score is in 2/4 time and consists of one system showing measures 17–24. The key signature has one sharp (F#). The piece begins with a fermata over measure 17. The melody in the right hand includes trills (*tr*) and eighth-note patterns. The left hand features a steady eighth-note accompaniment. The excerpt concludes with a repeat sign and the instruction “D.S.”.

**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?

**KING GEORGE:**

You say\_\_

5

the price of my love's not a price\_\_ that you're will-ing to pay.\_\_ You cry\_\_

9

in your tea.

# 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).

**A**

**B**

**C**

**D**

**E**

**F**

**G**

**H**

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>

§  
ff

7  
To Coda  
Fine

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

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<sup>6</sup>, cadential  $\frac{6}{4}$ , and V<sup>7</sup> at least once below.
- Label the type of cadence you've written appropriately.

**Part II.** Analysis: Emilie Mayer, "Abendglocken," No. 1 from 2 *Gesänge*, 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.

**Andante**

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

This system of music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line begins with a quarter note G4, followed by a dotted quarter note F4, and then a half note E4. The piano accompaniment features a steady eighth-note pattern in both hands, with triplets of eighth notes in the right hand.

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

This system continues the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a dotted quarter note F4, and a half note E4. The piano accompaniment continues with the eighth-note pattern and triplets. A dynamic marking of *sf* (sforzando) is placed above the first measure of the vocal line.

Thal.

This system concludes the piece. The vocal line has a whole rest. The piano accompaniment continues with the eighth-note pattern and triplets.

# Prolonging Tonic at Phrase Beginnings with V<sup>6</sup> and Inverted V<sup>7</sup>

## Part I. Short resolutions

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

**A**

Bm: V<sub>3</sub><sup>6</sup> \_\_\_\_

**B**

C#m: V<sub>2</sub><sup>4</sup> \_\_\_\_

**C**

Gm: V<sub>3</sub><sup>4</sup> \_\_\_\_

**D**

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

**E**

D#m: V<sub>2</sub><sup>4</sup> \_\_\_\_

**F**

A<sup>m</sup>: V<sub>3</sub><sup>4</sup> \_\_\_\_

**G**

G<sup>M</sup>: V<sub>3</sub><sup>6</sup> \_\_\_\_

**H**

E#m: V<sup>6</sup> \_\_\_\_

## 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)? \_\_\_\_\_ (!)

**Allegro assai.**



# Drei Klavierstücke

Schubert's Werke.

von

Serie 11. N<sup>o</sup> 13.

## FRANZ SCHUBERT.

### I.

(Mai 1828.)

*Allegro assai.*

50

Musical notation for measures 50-56. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with longer note values.

57 **1** *p*

Musical notation for measures 57-65. Measure 57 begins with a first ending bracket and a piano (*p*) dynamic marking. The music continues with a steady rhythmic pattern.

66

Musical notation for measures 66-73. The treble staff features a more active melodic line with slurs and accents, while the bass staff continues with a consistent accompaniment.

74 *cresc.* *sf*

Musical notation for measures 74-81. A crescendo (*cresc.*) and fortissimo (*sf*) dynamic marking are present. The music shows a transition in texture and dynamics.

82 *cresc.*

Musical notation for measures 82-89. A crescendo (*cresc.*) dynamic marking is present. The music features a dense, rhythmic accompaniment in both staves.

90 *fz*

Musical notation for measures 90-99. A fortissimo (*fz*) dynamic marking is present. The music is characterized by heavy chords and a strong rhythmic drive.

104 **1.** **2.** *p* *dimin.*

Musical notation for measures 104-111. The piece concludes with a first and second ending bracket. Dynamics include piano (*p*) and diminuendo (*dimin.*).

Andante.

117 *p* *cresc.*

This system contains measures 117 through 123. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

124 *f* *p* 1. 2.

This system contains measures 124 through 128. It starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The right hand has a melodic line with a first ending (1.) and a second ending (2.). The left hand continues with a steady accompaniment.

129 *pp* *tr*

This system contains measures 129 through 132. It begins with a pianissimo (*pp*) dynamic and features a trill (*tr*) in the right hand. The right hand has a melodic line with a trill, while the left hand has a sustained accompaniment.

133 *pp*

This system contains measures 133 through 135. It starts with a pianissimo (*pp*) dynamic. The right hand has a melodic line with a trill, and the left hand has a sustained accompaniment.

136 *f* *p* *decresc.*

This system contains measures 136 through 141. It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a decrescendo (*decresc.*) marking. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

142 *p*

This system contains measures 142 through 146. It starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

147 *p*

This system contains measures 147 through 152. It begins with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

152

8.....  
1. 2.  
*pp* *decresc.*

158

*ppp* *dimin.*

Tempo I.  
162

*p*

170

170

177

*p* *ff* *p*

185

*ff* *p* *ff* *p*

194

*pp*

203

Musical score for measures 203-210. The system consists of two staves, treble and bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. Measure 203 starts with a treble clef and a bass clef. The piece concludes with a fermata over a whole note in the bass.

210

Musical score for measures 210-217. The system consists of two staves, treble and bass clef. The key signature has four flats. The music continues with the eighth-note accompaniment and melodic lines. Measure 210 starts with a treble clef and a bass clef. The piece concludes with a fermata over a whole note in the bass.

217

Musical score for measures 217-224. The system consists of two staves, treble and bass clef. The key signature has four flats. Measure 217 features a first ending bracket labeled '1' and a dynamic marking of *p* (piano). The music concludes with a fermata over a whole note in the bass.

224

Musical score for measures 224-231. The system consists of two staves, treble and bass clef. The key signature has four flats. The music features a steady eighth-note accompaniment and a melodic line in the treble. Measure 224 starts with a treble clef and a bass clef. The piece concludes with a fermata over a whole note in the bass.

231

Musical score for measures 231-238. The system consists of two staves, treble and bass clef. The key signature has four flats. Measure 231 features a dynamic marking of *cresc.* (crescendo). The music concludes with a fermata over a whole note in the bass.

238

Musical score for measures 238-245. The system consists of two staves, treble and bass clef. The key signature has four flats. Measure 238 features a dynamic marking of *fz* (forzando) and a fermata over a whole note in the bass. The music concludes with a fermata over a whole note in the bass.

245

Musical score for measures 245-252. The system consists of two staves, treble and bass clef. The key signature has four flats. Measure 245 features a dynamic marking of *cresc.* (crescendo). The music concludes with a fermata over a whole note in the bass.

Musical score for measures 252-263. The piece is in a minor key with a 3/4 time signature. The music features a complex texture with many chords and some triplets. Dynamics include *ff* (fortissimo) and *sff* (sforzando).

Musical score for measures 264-273. The music continues with a similar complex texture. Dynamics include *p* (piano) and accents (>).

## II.

### Allegretto.

Musical score for measures 274-283. The tempo is marked *Allegretto*. The music is in a 6/8 time signature. Dynamics include *pp* (pianissimo).

Musical score for measures 284-293. Dynamics include *cresc.* (crescendo), *p* (piano), and *mf* (mezzo-forte).

Musical score for measures 294-303. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

Musical score for measures 304-313. Dynamics include *f* (forte).

Musical score for measures 314-323. Dynamics include *pp* (pianissimo).

## 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>

Musical score for Excerpt 1, measures 1-8. The score is in 6/8 time and B-flat major. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line and repeat signs.

Musical score for Excerpt 1, measures 7-8. The score is in 6/8 time and B-flat major. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line and repeat signs. The text "To Coda Fine" is written above the staff.

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

<https://open.spotify.com/track/2cDHxtjU9wqDcJbIqOibN?si=2989fa69f403435c> (begins @ 1:12)

Musical score for Excerpt 2, measures 9-17. The score is in 3/4 time and B-flat major. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line and repeat signs. The text "Begin analyzing here" is written above the staff, with an arrow pointing to the start of the excerpt. The text "dol" is written below the staff.

(continues on next page)

Musical score for piano, measures 1-4. The score is in G major and 3/4 time. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, while the left hand provides a simple harmonic accompaniment. Dynamics markings include *f* and *sf*.

Musical score for piano, measures 5-8. The right hand continues the intricate melodic line, and the left hand maintains the accompaniment. A *h* marking is present above the right hand in measure 6.

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

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

Musical score for voice and piano, measures 1-4. The voice part is in G major and 3/4 time. The lyrics are: "Wir Kin - der, wir schme - cken der Freu - den recht viel, wir". The piano accompaniment is in the same key and time, with a *mf* dynamic marking.

Musical score for voice and piano, measures 5-8. The voice part continues with the lyrics: "schä - kern und ne - cken, ver - steht sich im - Spiel;". The piano accompaniment continues with the same accompaniment pattern.



# 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

**A**

Fm:  $\text{vii}^{\circ 5}$  \_\_\_\_\_

**B**

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

**C**

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

**D**

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

**E**

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

**F**

AM:  $\text{vii}^{\circ 4}$  \_\_\_\_\_

**G**

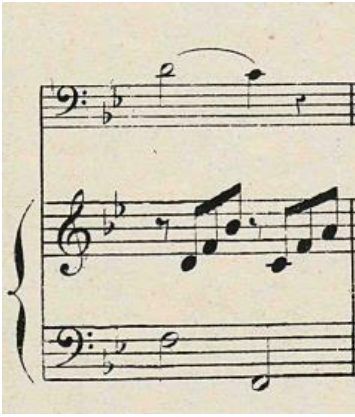
GM:  $\text{vii}^{\circ 6}$  \_\_\_\_\_

**H**

EbM:  $\text{vii}^{\circ 6}$  \_\_\_\_\_

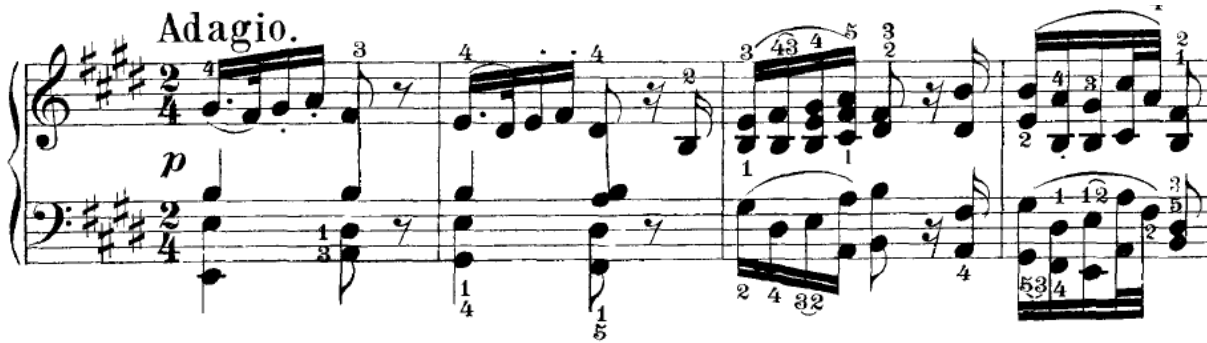
## Part II. Analysis: Farrenc, Cello Sonata Op. 46, I

- 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)

## ♩ 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.

b:  $\frac{4}{2}$  6 F:  $\frac{6}{5}$  6 A:  $\frac{4}{3}$  6

**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

g: i \_\_\_\_\_  $V\frac{6}{4}\frac{5}{3}$  i e: i \_\_\_\_\_  $V\frac{6}{4}\frac{8-7}{5-3}$  i

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

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

g:  $\frac{6}{4}$  6

E:  $\frac{5-6}{3-4}\frac{5}{3}$

**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

Ab: I vii<sup>o4</sup><sub>3</sub> I<sup>6</sup> P<sup>6</sup><sub>4</sub> I<sup>5</sup><sub>3</sub>—<sup>6</sup><sub>4</sub>—<sup>5</sup><sub>3</sub> ii<sup>6</sup> V<sup>6</sup><sub>4</sub>—<sup>8</sup><sub>4</sub>—<sup>7</sup><sub>3</sub>—<sup>5</sup><sub>3</sub> I

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

- Listen to the passage several times:  
<https://open.spotify.com/track/3QtPJYQ0T3UQVhYcUQUIDZ?si=86da13b2291b4b26> Label 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

**TEMA.**

**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/3WYlr5cBiumjseqYIWTG2d?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

**Allegro.** (♩ = ca. 72.)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegro.' with a quarter note equal to approximately 72 beats per minute. A forte dynamic marking 'f' is present in the first measure. The music features a mix of chords and moving lines in both hands.

The second system continues the piano accompaniment. It features a first ending bracket in the upper staff, indicating a repeat of a phrase. The notation includes various rhythmic values and articulation marks.

The third system concludes the piano accompaniment. It shows the final chords and melodic lines of the passage, ending with a fermata over the final chord in the upper staff.

## 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 $\flat$* , I, mm. 70–85 (see attached score packet)

- Listen to the excerpt below several times:  
<https://open.spotify.com/track/71uhYCiH97bUYMR06ociO?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 2<sup>nd</sup>.
- 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.

Musical score excerpt for Part II, measures 52–61. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 53–61 are highlighted with a grey background. Red numbers 53, 54, 55, 56, 57, 58, 59, 60, and 61 are written above the corresponding measures. The piece concludes with the instruction "Fine Rondeau D.C. al Fine".

Musical score excerpt for Part III, measures 21–23. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 22 and 23 are highlighted with a grey background. Red numbers 22 and 23 are written above the corresponding measures. The piece includes dynamic markings such as *f*, *p*, and *[p]*.

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

Musical score excerpt for Part III, measures 69–85. The score is in B $\flat$  major (two flats) and 3/4 time. It features three staves: Clarinet (cl. (B $\flat$ )), Piano (Pno), and Bass. Measures 69–85 are highlighted with a grey background. The piece includes dynamic markings such as *p*.

74

Musical score for measures 74-77. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature has two flats, and the time signature is 4/4. The vocal line features eighth and sixteenth notes with slurs. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

78

Musical score for measures 78-81. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature has two flats, and the time signature is 4/4. The vocal line continues with eighth and sixteenth notes. The piano accompaniment features a more active right hand with eighth-note chords and a steady bass line.

82

Musical score for measures 82-85. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature has two flats, and the time signature is 4/4. The vocal line includes a trill (*tr*) in the final measure. The piano accompaniment has a dynamic marking of *f* (forte) in the final measure.



# 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.

1

2

3

4

5

## Part II. Short progressions from figures and Roman numerals

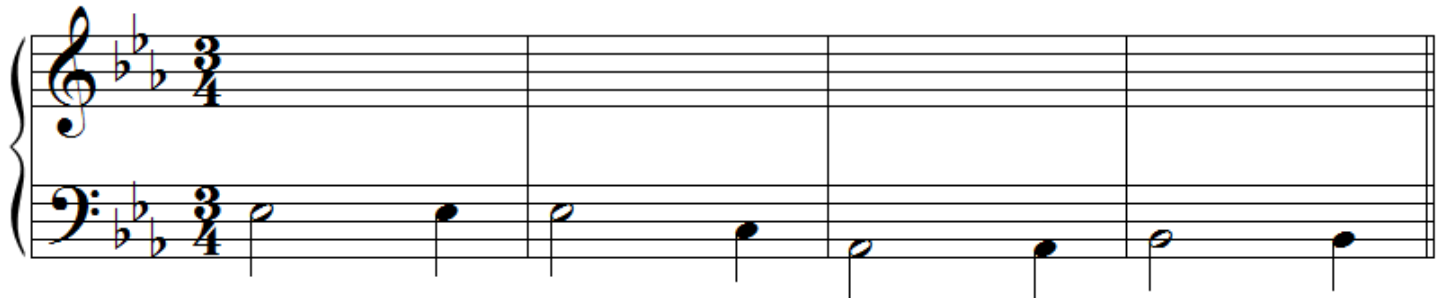
- Two excerpts below use figures, while the other two use Roman numerals.
- Provide a harmonic analysis of the two excerpts with figures, then
- Realize the Roman numerals for all excerpts in four parts.

G: I (IV<sup>6</sup>) I<sup>6</sup>

c: i iv<sup>6</sup> V

### Part III. Unfigured bass

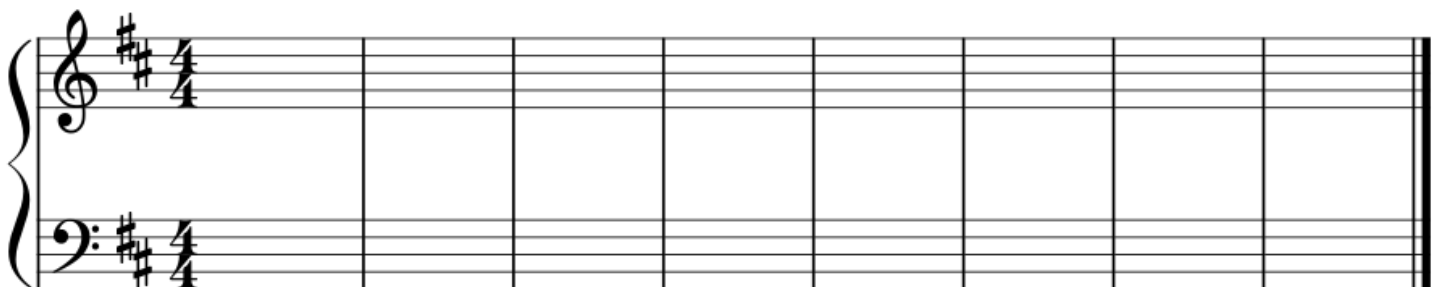
- Provide a Roman numeral analysis that appropriately harmonizes the given bass line
- Add a contextual analysis below your Roman numerals
- Realize your analysis in either keyboard or vocal style (your choice)
- Label the type of cadence you wrote appropriately



E $\flat$ :

### Part IV. Analysis: Joseph Bologna, *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 Bologna'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**  
*tr*

**a tempo**

Vln. 1 *p* *mf* *crescendo*

Vln. 2 *p* *mf* *cresc.*

Vla. *p* *mf* *crescendo*

Vlc. *mf* *crescendo*

13

**rallentando**  
*tr*

Vln. 1 *f* *diminuendo* *p* *pp* *f*

Vln. 2 *f* *dim.* *p* *pp* *f*

Vla. *f* *dim.* *p* *pp* *f*

Vlc. *f* *dim.* *p* *pp* *f*

20

**a tempo**

**A**

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

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

- Recording: <https://youtu.be/QhTTZjxWIO0> (@ 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 $\flat$  major**. **The excerpt has changed keys.**
  - The harmony in the box is one we haven't learned yet. You can ignore it for now.
- Part write the progression from the excerpt on the blank staff below the excerpt.
  - Begin on a I chord with a D $\flat$  in the soprano. This will connect to the excerpt better than starting on an A $\flat$ .
  - For m. 37, you can just show the chord on the downbeat as if it lasts a whole measure (so with a dotted half note).

33 *a tempo* 34 35 36 37

*p*

$\text{P}\text{a}$  \*  $\text{P}\text{a}$  \*  $\text{P}\text{a}$  \*  $\text{P}\text{a}$  \*

38 39 40 41

*f* *cresc.* *f*

Blank musical staff for part writing, consisting of a grand staff with treble and bass clefs, in D $\flat$  major (two flats) and 3/4 time signature.

## Mi (3̂) 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

In einer mässigen geschwinden Bewegung mit einer komischen Art gesungen.

Singstimme.

1. Wenn jemand eine Reise thut, sokann er was ver.zählen. Drum nahm ich meinen Stock und Hut und

PIANOFORTE.

thät das Reisen wählen.

**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.

The image displays a musical score for the first chorus of Weezer's "Dreamin". It consists of three staves: Voice, Bass, and Harmonic rhythm. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line is written in treble clef and includes the lyrics: "I'm dream - ing in the morn - ing I'm dreaming all through the night \_\_\_\_ and when I'm dream - ing I know - that it's al - right \_\_\_\_ . Woo \_\_ ooh oh \_\_\_\_ I'm...". The bass line is written in bass clef and is currently empty. The harmonic rhythm is shown as a series of quarter notes on a single staff, indicating the timing of chord changes. The first system covers measures 1 through 4, and the second system covers measures 5 through 8.

# Applied Chords A

Name: \_\_\_\_\_

## PART 1

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

①                      ②                      ③                      ④                      ⑤

Gm: \_\_\_\_\_    A $\flat$ : \_\_\_\_\_    D: \_\_\_\_\_    F: \_\_\_\_\_    A: \_\_\_\_\_

⑥                      ⑦                      ⑧                      ⑨                      ⑩

B $\flat$ : \_\_\_\_\_    D: \_\_\_\_\_    Am: \_\_\_\_\_    Dm: \_\_\_\_\_    D $\flat$ : \_\_\_\_\_

## PART 2

Write the following applied chords in closed position.

⑪                      ⑫                      ⑬                      ⑭                      ⑮

E: V $\frac{6}{5}$ /vi    Dm: vii $^{\circ 6}$ /iv    B: V/iii    C $\sharp$ m: V $\frac{4}{2}$ /V    Gm: vii $^{\circ 7}$ /VII

⑯                      ⑰                      ⑱                      ⑲                      ⑳

E $\flat$ : vii $^{\circ 6}$ /ii    G: V $\frac{4}{3}$ /vi    Fm: vii $^{\circ 6}$ /VI    Bm: V $^7$ /III    A: V $^6$ /IV



## PART 3

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

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

Dm      A<sup>7</sup>/E      Dm/F      Gm/B<sup>b</sup>      Dm/A      A/G      D<sup>7</sup>/F<sup>#</sup>      Gm

Dm:

G<sup>#</sup>Ø<sup>7</sup>/B      A      A<sup>ø</sup>7/C      B<sup>b</sup>/D      E<sup>7</sup>      A<sup>7</sup>      Dm

# 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:  $V_6^{\flat}/IV$

**2**

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

**3**

Eb:  $V_4^{\flat}/ii$

**4**

C#m:  $vii^{\circ 7}/VI$

**5**

Gm:  $V_4^{\flat}/V$

**6**

F#m:  $vii^{\circ 7} \rightarrow V_4^{\flat 6-5}$

## 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

$6 \ 5 \ 4$   
 $b$   
 $6 \ 4 \ 2$   
 $6$   
 $b \ 7$   
 $6$   
 $6 \ \#$

**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-Tc

**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?

<p>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!</p>	<p>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!</p>
<p>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!</p>	<p>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!</p>

Mässig.

Singstimme.

Du hol-de Kunst, in wie viel grauen  
Oft hat ein Seuf - zer, dei-ner Harf ent-

Pianoforte.

Stunden, wo mich des Le - bens wil - der Kreis um - strickt, hast du mein  
flossen, ein sü - sser hei - li - ger Ac - cord von dir, den Him - mel

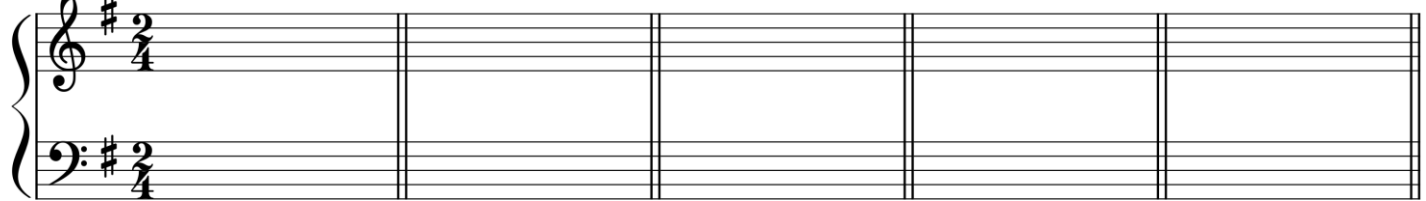
Herz zu war - mer Lieb' ent - zunden, hast mich in ei - ne bess' - re Welt ent - rückt, in ei - ne  
bess' - rer Zei - ten mir er - schlossen, du hol - de Kunst, ich dan - ke dir da - für, du holde

bess' - re Welt - ent - rückt.  
Kunst, ich dan - ke dir.

# Extended Tonicization and Modulation 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

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>					
									
GM: $V_3^6/ii$	_____	Cm: $V_{1/2}^4/iv$	_____	EM: $V_{1/2}^4/vi$	_____	Fm: $vii_3^{o4}/iv$	_____	Bm: $vii_3^{o6}/V$	_____

## Part II. Closely-related keys

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

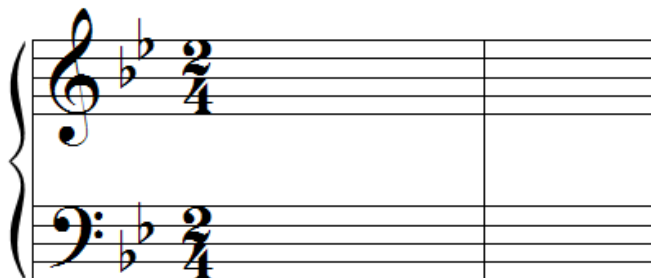
	D major (I)	

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!)





**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.

A blank musical staff consisting of two staves (treble and bass clefs) grouped together with a brace on the left. The staff is divided into four measures by vertical bar lines. The top staff has a treble clef and the bottom staff has a bass clef. The staff is currently empty, intended for the student to write a four-measure harmonic progression.



# Modal Mixture – Assignment 1

## Part 1 – Converting Existing Chords

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

iv      bVI      bIII      i      ii<sup>o6</sup>      ii<sup>o7</sup>

## Part 2 – Creating Modal Mixture Chords from Scratch

G: bVI      F: ii<sup>o6</sup>      f#: I      Eb: ii<sup>o6</sup><sub>5</sub>      B: iv

Db: ii<sup>o7</sup>      D: bIII      Bb: bVII      c#: I      Ab: i

## Part 3 – Modal Mixture with Figured Bass

- Realize the figured bass in “keyboard style”

F:      6/5      b5      6/b3      b7/b3      6/4-5/3



DOUZE ETUDES OP. 35

1RE SUITE.

No. 3

EDITED BY BRIAN EDWARD JARVIS

CHARLES-VALENTIN ALKAN (1813- 1888)

ANDANTINO  $\text{♩} = 63$   
DOUX, CHANTANT ET SOUTENU.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo and mood are indicated as 'ANDANTINO' with a quarter note equal to 63 beats per minute, and 'DOUX, CHANTANT ET SOUTENU.' The first system features a right-hand melody with a slur over the first four measures and fingering numbers 5, 2, 5, 2, 5, 2. The second system has a similar right-hand melody with a slur over the first four measures and fingering numbers 1, 3, 5, 3. The third system includes the instruction 'SEMPRE.' above the first measure and a slur over the first four measures, with fingering numbers 5, 2, 3, 2, 5, 2, 5, 3, 5, 3. The bass staff in all systems provides a simple harmonic accompaniment, often using ledger lines below the staff.

5 5

*pp* 3 2

Red

5 5 5

2 2 2

*f*

DIM.

# Neapolitan 6<sup>th</sup> ( $\flat$ II<sup>6</sup>) – Assignment 1

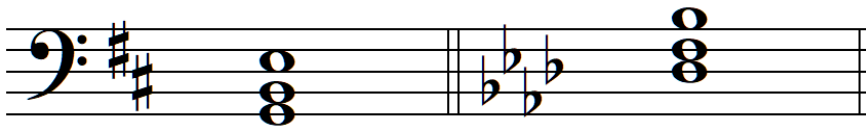
## Part 1 – Converting Existing Chords

These chords are either  $ii^{\circ 6}$  or  $ii^6$ . Convert them into  $\flat$ II<sup>6</sup> chords.



A minor

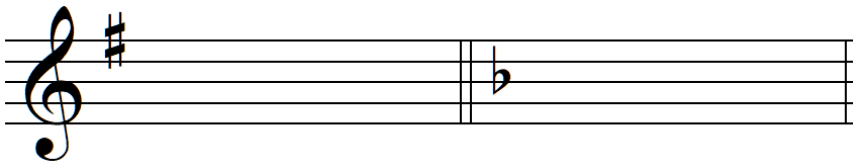
G minor



D major

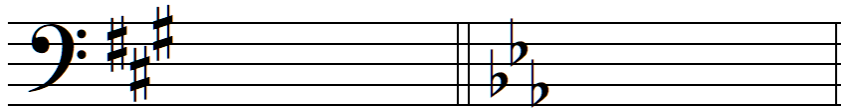
A $\flat$  major

## Part 2 – Creating Neapolitan 6th Chords from Scratch



e:  $\flat$ II<sup>6</sup>

d:  $\flat$ II<sup>6</sup>



A:  $\flat$ II<sup>6</sup>

E $\flat$ :  $\flat$ II<sup>6</sup>



Part 4 – Four-Voice Part Writing

Empty musical staves for Part 4, four-voice part writing in C minor, 4/4 time.

c: i V<sub>5</sub><sup>6</sup> i vii<sup>o6</sup> i<sup>6</sup> bII<sup>6</sup> V<sub>4</sub><sup>6-5</sup><sub>3</sub>

Empty musical staves for Part 4, four-voice part writing in C major, 4/4 time.

C: I V<sub>2</sub><sup>4</sup> IV<sup>6</sup> <sub>4</sub><sup>6</sup> ii<sub>5</sub><sup>6</sup> V<sub>2</sub><sup>4</sup> I<sup>6</sup> <sub>3</sub><sup>5</sup> bII<sup>6</sup> vii<sup>o7</sup> V<sub>4</sub><sup>6-5</sup><sub>3</sub> I

(passing)

Part 5 – Analysis of Music with the Neapolitan 6<sup>th</sup>

- 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

Musical notation for the first system of the phrase in Part 5, showing treble and bass clefs with chords and melodic lines.

Musical notation for the second system of the phrase in Part 5, showing treble and bass clefs with chords and melodic lines.

# Augmented 6<sup>th</sup> 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 6<sup>th</sup> chords.

e: It<sup>+</sup>6      d: Fr<sup>+</sup>6      f#: Fr<sup>+</sup>6      c: Ger<sup>+</sup>6

Bb: Ger<sup>+</sup>6      A: It<sup>+</sup>6      D: Fr<sup>+</sup>6      F: It<sup>+</sup>6

## Part 2 – Creating Augmented 6<sup>th</sup> Chords from Scratch

c#: Ger<sup>+</sup>6      G: It<sup>+</sup>6      Bb: Fr<sup>+</sup>6      f: It<sup>+</sup>6

Ab: Fr<sup>+</sup>6      f#: It<sup>+</sup>6      F: Ger<sup>+</sup>6      B: Ger<sup>+</sup>6



Part 3 – Augmented 6<sup>th</sup>s with Figured Bass

- Realize the figured bass in “keyboard style”

Musical notation for the first exercise in D minor, 4/4 time. The bass line consists of six notes: D, F, G, A, B, and C. The figured bass below the notes is: d: 6/5 #4/2 6 #6 4—#.

Musical notation for the second exercise in F# major, 4/4 time. The bass line consists of six notes: F#, A, B, C, D, and E. The figured bass below the notes is: f#: #4/2 6 #6/4/3 #.

Part 4 – Four-Voice Part Writing

b: i 6 V<sub>3</sub><sup>4</sup> V<sub>5</sub><sup>6</sup> i Ger<sup>+6</sup> V<sup>4</sup>—3

A<sup>b</sup>: I V<sub>2</sub><sup>4</sup> IV<sup>6</sup> Ger<sup>+6</sup> V<sub>6</sub><sup>8</sup><sub>4</sub><sup>7</sup><sub>5</sub><sup>3</sup> I<sub>7</sub><sup>9</sup><sub>4</sub><sup>8</sup><sub>3</sub>

Part 5 – Analysis of Music with Augmented 6<sup>th</sup> Chords

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

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

The image displays a musical score for Scott Joplin's "The Sycamore" A Concert Rag, measures 29-36. The score is written for piano and consists of two systems of music. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one sharp (F#), and the time signature is 2/4. The first system contains measures 29 through 34. The second system contains measures 35 through 36. The bass line in both systems features a rhythmic pattern of eighth notes with chords, often marked with "Ped." (pedal) and an asterisk (\*). The treble line features a complex melodic line with many beamed eighth notes and some grace notes. The piece concludes with a final chord marked with an accent (^) in measure 36.

# Common-Tone Chords (CT<sup>07</sup> & CT<sup>+6</sup>) – Assignment 1

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

D: I<sup>5</sup>—6—5    I<sup>5</sup>—14—5    I<sup>3</sup>—12—3    I<sup>5</sup>—6—5  
I<sup>5</sup>—6—5  
3—12—3

F: I<sup>5</sup>— $\flat$ 6—5    I<sup>5</sup>—14—5    I<sup>3</sup>—12—3    I<sup>5</sup>— $\flat$ 6—5  
I<sup>5</sup>— $\flat$ 6—5  
3—12—3

Part 2a

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

B $\flat$ : I<sup>5</sup>—6—5    C: I<sup>5</sup>— $\flat$ 6—5    A: I<sup>5</sup>— $\flat$ 6—7  
I<sup>5</sup>—6—5  
3—12—3    I<sup>5</sup>— $\flat$ 6—5  
3—12—3    I<sup>5</sup>— $\flat$ 6—7  
3—12—3  
 CT<sup>07</sup>    CT<sup>07</sup>    CT<sup>07</sup>

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

E: I     $CT^{o7}$      $V_3^4$      $CT^{o7}$      $I^6$      $ii^6$     V

Part 3 – Common-tone chords with Figured Bass

- Realize the figured bass in “keyboard style”

6  
#4  
#2

6  
#4  
#2    7

Part 4 – Four-Voice Part Writing

Ab: I V<sub>2</sub><sup>4</sup> I<sup>6</sup><sub>3</sub> V<sub>3</sub><sup>4</sup> CT<sup>o7</sup> I<sup>6</sup> V<sub>5</sub><sup>6</sup> IV vii<sup>o7</sup> V<sub>4</sub><sup>6</sup><sub>3</sub> I<sup>5</sup><sub>3</sub> 16 4 3 5 2 3 CT<sup>+6</sup>

D: I V<sub>2</sub><sup>4</sup> IV<sup>6</sup> ii<sub>5</sub><sup>6</sup> V<sub>5</sub><sup>6</sup><sub>3</sub> I

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<sub>5</sub> I

I V<sub>5</sub> V<sub>5</sub> ii

✱

Use a leading-tone elision

d: i V<sub>3</sub> i

i V<sub>3</sub>

✱

Use a raised-root elision

A: I ii<sup>6</sup> V<sub>5</sub> V

I ii<sup>6</sup> V<sub>5</sub>/V

✱

Part 3 – Common-tone chords with Figured Bass  
 - Realize the figured bass in “keyboard style”

Part 4 – Four-Voice Part Writing

F: I IV<sup>6</sup> I<sup>6</sup> V<sup>6</sup><sub>5</sub> → V<sup>4</sup><sub>2</sub> I<sup>6</sup> ii<sup>6</sup> V<sup>7</sup> V<sup>7</sup> → IV V<sup>7</sup> I  
 ✕ ✕  
 Î pedal \_\_\_\_\_

C: I V<sup>6</sup><sub>5</sub> → vii<sup>o7</sup> ii V<sup>4</sup><sub>3</sub> → ii<sup>6</sup> V<sup>8</sup><sub>6/4</sub> → vii<sup>o7</sup> vi IV V<sup>6</sup><sub>4</sub> → <sup>5</sup>/<sub>3</sub> I  
 ✕ ✕



Part 5 – Analysis of Music with Common-Tone Chords

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

37

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

*pp*

41

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

*cresc.* *ff* *dim.*

*stringendo.* *ff*

*stringendo.* *ff*

45

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

*rit.* *a tempo.*

*f* *ad libitum.*

*f* *ad lib. p* *f* *a tempo.*

# Neo-Riemannian Transformations

Name: \_\_\_\_\_

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

- Every transformation toggles back and forth between the same two triads.
- Example 3 in the 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.

①

P

②

R

③

L

④

R

⑤

R

⑥

L

⑦

P

⑧

L

⑨

SLIDE

⑩

SLIDE

⑪

N

⑫

H

## 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.

①

C Em G Bm D F#m

L R L R L

②

C

R L R L R

③

C

P L R P L R

## 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.

E♭ A

# 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](#)

# Swing Rhythms

By Doug Beach & George Shutack

Handwritten musical notation for C instruments, featuring 24 numbered measures with various chords and rhythmic patterns. The notation is written on a single staff in 4/4 time, with a key signature of one flat (Bb). The measures are numbered 1 through 24, and each measure is accompanied by a handwritten chord symbol above it. The chords are: 1. Bb7, 2. Eb7, 3. Bb7, 4. Bb7, 5. Eb7, 6. Eb7, 7. Bb7, 8. G7(b9), 9. Cm17, 10. F9, 11. Bb7, 12. F7, 13. Bb7, 14. Eb7, 15. Bb7, 16. Bb7, 17. Eb7, 18. Eb7, 19. Bb7, 20. G7(b9) G9, 21. Cm17, 22. F7, 23. Bb7, 24. F7. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like accents.

25 Bb9      26 Eb9      27 Bb9      28 Bb9

29 Eb9      30 Bb9      G+7

31 Cm19      F9      32 Bb9      G+7      Cm17      F7

33 Bb7      Eb7      34 Bb7      Bb7

35 Eb7      Bb7      36 Bb7      G7(b9)

37 Cm17      F9      38 Bb7      F9      Bb

ARTICULATIONS

- ♩ = SHORT AND ACCENTED
- ♩ = FULL VALUE AND ACCENTED
- ♩ = SHORT
- ♩ = LONG (TENUITO)
- ♩ = LONG (TENUITO) AND ACCENTED

# Swing Rhythms

By Doug Beach & George Shutack

Musical staff 1, measures 1-4. Measure 1: G4, A4, B4, C5. Measure 2: B4, A4, G4, F4. Measure 3: G4, A4, B4, C5. Measure 4: B4, A4, G4, F4.

Musical staff 2, measures 5-8. Measure 5: G4, A4, B4, C5. Measure 6: B4, A4, G4, F4. Measure 7: G4, A4, B4, C5. Measure 8: B4, A4, G4, F4.

Musical staff 3, measures 9-12. Measure 9: G4, A4, B4, C5. Measure 10: B4, A4, G4, F4. Measure 11: G4, A4, B4, C5. Measure 12: B4, A4, G4, F4.

Musical staff 4, measures 13-16. Measure 13: G4, A4, B4, C5. Measure 14: B4, A4, G4, F4. Measure 15: G4, A4, B4, C5. Measure 16: B4, A4, G4, F4.

Musical staff 5, measures 17-20. Measure 17: G4, A4, B4, C5. Measure 18: B4, A4, G4, F4. Measure 19: G4, A4, B4, C5. Measure 20: B4, A4, G4, F4.

Musical staff 6, measures 21-24. Measure 21: G4, A4, B4, C5. Measure 22: B4, A4, G4, F4. Measure 23: G4, A4, B4, C5. Measure 24: B4, A4, G4, F4.

Handwritten musical notation for measures 25-28. Measure 25 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes with various articulation marks like accents and slurs. Measure 26 continues the sequence. Measure 27 features a triplet of eighth notes. Measure 28 concludes the line with a double bar line.

Handwritten musical notation for measures 29-30. Measure 29 begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains eighth and sixteenth notes with accents and slurs. Measure 30 continues with similar rhythmic patterns and articulation.

Handwritten musical notation for measures 31-32. Measure 31 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features eighth and sixteenth notes with accents and slurs. Measure 32 continues the melodic line.

Handwritten musical notation for measures 33-34. Measure 33 begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes eighth and sixteenth notes with accents and slurs. Measure 34 continues with similar rhythmic patterns.

Handwritten musical notation for measures 35-36. Measure 35 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features eighth and sixteenth notes with accents and slurs. Measure 36 continues the melodic line.

Handwritten musical notation for measures 37-38. Measure 37 begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes eighth and sixteenth notes with accents and slurs. Measure 38 continues with similar rhythmic patterns. Above measure 38, there are handwritten letters 'D9' and 'G' above the staff.

ARTICULATIONS

- ♪ = SHORT AND ACCENTED
- ♪ = FULL VALUE AND ACCENTED
- ♪ = SHORT
- ♪ = LONG (TENUATO)
- ♪ = LONG (TENUATO) AND ACCENTED



# Swing Rhythms

By Doug Beach & George Shutack.

Musical staff 1 containing measures 1 through 4. Measure 1: G4, A4, B4, C5. Measure 2: Bb4, A4, G4, F4. Measure 3: G4, A4, B4, C5. Measure 4: Bb4, A4, G4, F4.

Musical staff 2 containing measures 5 through 8. Measure 5: G4, A4, B4, C5. Measure 6: Bb4, A4, G4, F4. Measure 7: G4, A4, B4, C5. Measure 8: Bb4, A4, G4, F4.

Musical staff 3 containing measures 9 through 12. Measure 9: G4, A4, B4, C5. Measure 10: Bb4, A4, G4, F4. Measure 11: G4, A4, B4, C5. Measure 12: Bb4, A4, G4, F4.

Musical staff 4 containing measures 13 through 16. Measure 13: G4, A4, B4, C5. Measure 14: Bb4, A4, G4, F4. Measure 15: G4, A4, B4, C5. Measure 16: Bb4, A4, G4, F4.

Musical staff 5 containing measures 17 through 20. Measure 17: G4, A4, B4, C5. Measure 18: Bb4, A4, G4, F4. Measure 19: G4, A4, B4, C5. Measure 20: Bb4, A4, G4, F4.

Musical staff 6 containing measures 21 through 24. Measure 21: G4, A4, B4, C5. Measure 22: Bb4, A4, G4, F4. Measure 23: G4, A4, B4, C5. Measure 24: Bb4, A4, G4, F4.

25 26 27 28

29 30

31 32

33 34

35 36

37 38

ARTICULATIONS

- ♪ = SHORT AND ACCENTED
- ♪ = FULL VALUE AND ACCENTED
- ♪ = SHORT
- ♪ = LONG (TENUITO)
- ♪ = LONG (TENUITO) AND ACCENTED

# Swing Rhythms

By Doug Beach & George Shutack

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30

31 32

33 34

35 36

37 38

ARTICULATIONS

- ♩ = SHORT AND ACCENTED
- ♩ = FULL VALUE AND ACCENTED
- ♩ = SHORT
- ♩ = LONG (TENUITO)
- ♩ = LONG (TENUITO) AND ACCENTED

# Jazz Rhythms

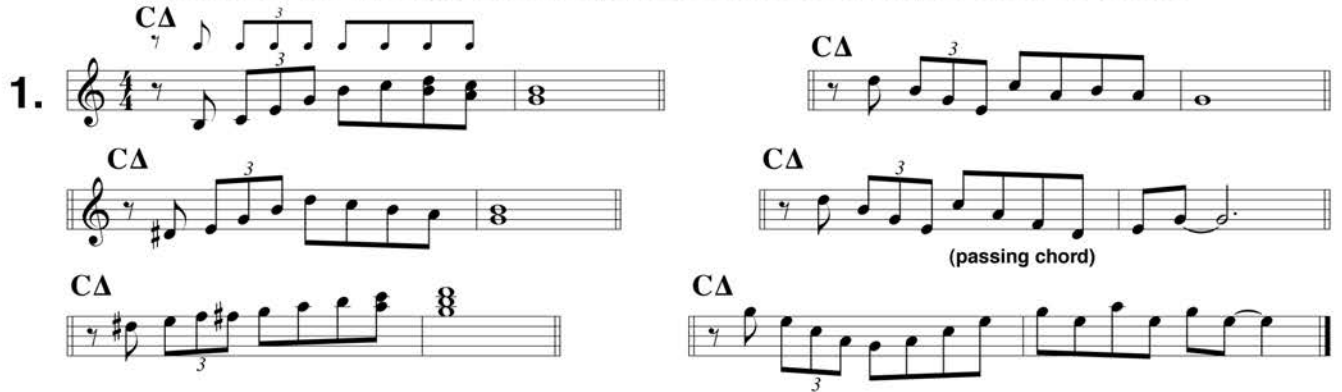
by Jamey Abersold

Name: \_\_\_\_\_

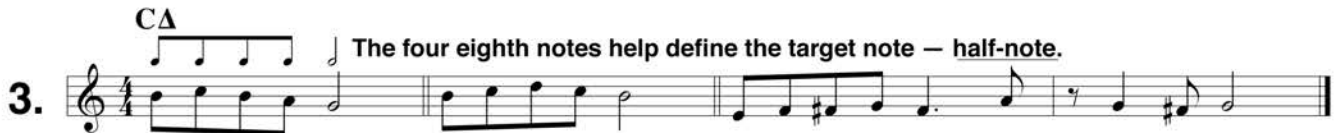
On the following page, you have been given a copy of Jamey Abersold's jazz rhythms exercise.

- 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.).

The first note (It's a pick up) could always be left off without hurting the rest of the phrase.

1. 

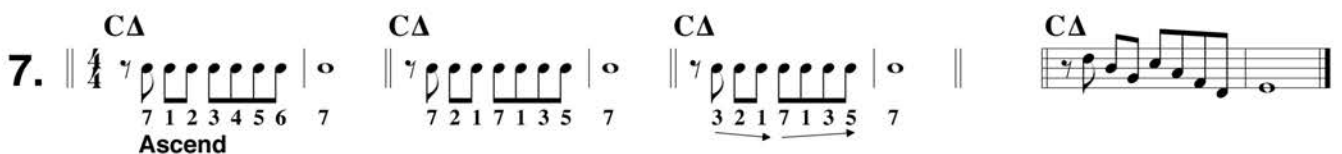
2. 

3. 

4. 

5. 

6. 

7. 

Instructions by Megan Lavengood. © 2021. CC BY-SA 4.0.

Jazz Rhythms exercise reproduced with permission from Jamey Aebersold, *Jazz Handbook* (New Albany, IN: Jamey Aebersold Jazz, 2000).

# Lead Sheet Symbols

Name: \_\_\_\_\_

## PART 1

Write the lead sheet symbol for each triad.

① \_\_\_\_\_      ② \_\_\_\_\_      ③ \_\_\_\_\_      ④ \_\_\_\_\_      ⑤ \_\_\_\_\_

⑥ \_\_\_\_\_      ⑦ \_\_\_\_\_      ⑧ \_\_\_\_\_      ⑨ \_\_\_\_\_      ⑩ \_\_\_\_\_

Detailed description: This section contains two musical staves, each with five triads. The first staff contains triads 1 through 5, and the second staff contains triads 6 through 10. Each triad is represented by a treble clef, a key signature (sharps or flats), and three notes. Triad 1 is C major (C4, E4, G4). Triad 2 is D major (D4, F#4, A4). Triad 3 is E major (E4, G4, B4). Triad 4 is F# major (F#4, A4, C5). Triad 5 is G major (G4, B4, D5). Triad 6 is A major (A4, C5, E5). Triad 7 is B major (B4, D5, F#5). Triad 8 is C major (C5, E5, G5). Triad 9 is D major (D5, F#5, A5). Triad 10 is E major (E5, G5, B5).

## PART 2

Spell the triad indicated by each lead sheet symbol.

⑪ B $\flat$       ⑫ F $\sharp$ m      ⑬ D $\flat$ <sup>+</sup>      ⑭ A      ⑮ C m

⑯ F $\sharp$ <sup>o</sup>      ⑰ E<sup>+</sup>      ⑱ B      ⑲ F      ⑳ E $\flat$ <sup>o</sup>


Detailed description: This section contains two musical staves, each with five empty staves. The first staff is for triads 11 through 15, and the second staff is for triads 16 through 20. Each triad is indicated by a circled number and a lead sheet symbol above the staff. Triad 11: B $\flat$ . Triad 12: F $\sharp$ m. Triad 13: D $\flat$ <sup>+</sup>. Triad 14: A. Triad 15: C m. Triad 16: F $\sharp$ <sup>o</sup>. Triad 17: E<sup>+</sup>. Triad 18: B. Triad 19: F. Triad 20: E $\flat$ <sup>o</sup>.

## Lead Sheet Symbols

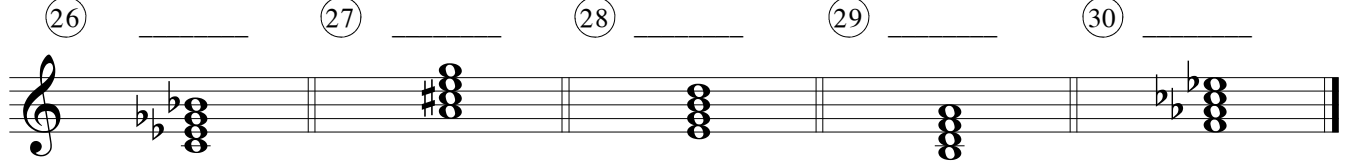
### PART 3

Write the lead sheet symbol for each seventh chord.

21 \_\_\_\_\_ 22 \_\_\_\_\_ 23 \_\_\_\_\_ 24 \_\_\_\_\_ 25 \_\_\_\_\_



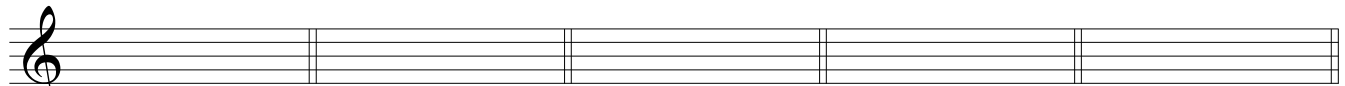
26 \_\_\_\_\_ 27 \_\_\_\_\_ 28 \_\_\_\_\_ 29 \_\_\_\_\_ 30 \_\_\_\_\_



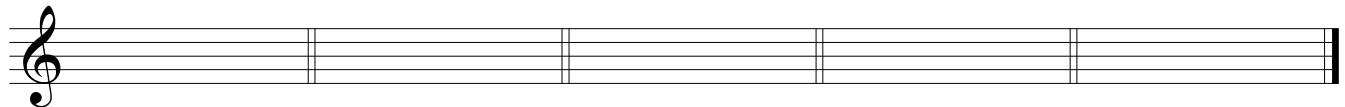
### PART 4

Spell the seventh chord indicated by each lead sheet symbol.

31 D $\emptyset$ 7 32 B7 33 Em7 34 G $^{\circ}$ 7 35 A maj7



36 G#m7 37 C# $\emptyset$ 7 38 B $^{\circ}$ 7 39 F maj7 40 Eb7





## Lead Sheet Symbols

### PART 5

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

41 \_\_\_\_\_ 42 \_\_\_\_\_ 43 \_\_\_\_\_ 44 \_\_\_\_\_ 45 \_\_\_\_\_

46 \_\_\_\_\_ 47 \_\_\_\_\_ 48 \_\_\_\_\_ 49 \_\_\_\_\_ 50 \_\_\_\_\_

# 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.

① \_\_\_\_\_      ② \_\_\_\_\_      ③ \_\_\_\_\_      ④ \_\_\_\_\_      ⑤ \_\_\_\_\_

⑥ \_\_\_\_\_      ⑦ \_\_\_\_\_      ⑧ \_\_\_\_\_      ⑨ \_\_\_\_\_      ⑩ \_\_\_\_\_

⑪ \_\_\_\_\_      ⑫ \_\_\_\_\_      ⑬ \_\_\_\_\_      ⑭ \_\_\_\_\_      ⑮ \_\_\_\_\_

⑯ \_\_\_\_\_      ⑰ \_\_\_\_\_      ⑱ \_\_\_\_\_      ⑲ \_\_\_\_\_      ⑳ \_\_\_\_\_

## 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.

②1	②2	②3	②4	②5
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

②6	②7	②8	②9	③0
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

## Lead Sheet Symbols with Extensions

### PART 3

Notate the chords in root position.

③①

D 13

③②

E $\flat$ (add6)

③③

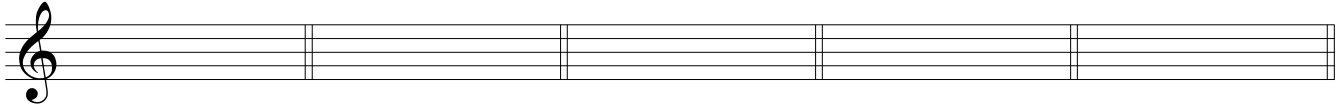
B $\flat$ +7

③④

F 11

③⑤

B maj9



③⑥

C7(b13)

③⑦

A $\flat$ (#11)

③⑧

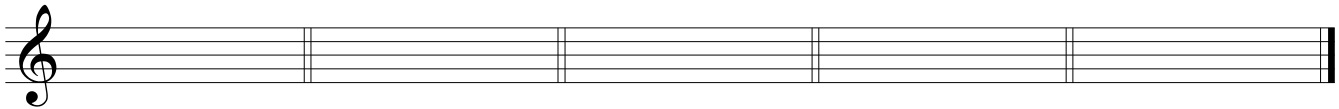
C $\sharp$ °9

③⑨

E sus13

④⑩

A 9



# 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*

The first system of musical notation for "Sweet Georgia Brown" consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a quarter rest, followed by a series of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a right hand with chords and a left hand with a bass line. The chords in the right hand are: G major (G-B-D), G major (G-B-D), G major (G-B-D), G major (G-B-D), G major (G-B-D), G major (G-B-D). The bass line in the left hand consists of: G2, G2, G2, G2, G2, G2.

The second system of musical notation continues the piece. The vocal line has a quarter rest, followed by eighth and quarter notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2. The piano accompaniment features a right hand with chords and a left hand with a bass line. The chords in the right hand are: G major (G-B-D), G major (G-B-D), G major (G-B-D), G major (G-B-D), G major (G-B-D), G major (G-B-D). The bass line in the left hand consists of: G2, G2, G2, G2, G2, G2.

The third system of musical notation continues the piece. The vocal line has a quarter rest, followed by eighth and quarter notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2. The piano accompaniment features a right hand with chords and a left hand with a bass line. The chords in the right hand are: G major (G-B-D), G major (G-B-D), G major (G-B-D), G major (G-B-D), G major (G-B-D), G major (G-B-D). The bass line in the left hand consists of: G2, G2, G2, G2, G2, G2.

System 1: Treble clef melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Bass clef accompaniment with chords: G major, A major, B major, C major, B major, A major, G major, F major, E major, D major. Includes a fermata over the first measure and a 'v' marking under the second measure.

System 2: Treble clef melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Bass clef accompaniment with chords: G major, A major, B major, C major, B major, A major, G major, F major, E major, D major. Includes a fermata over the first measure, a triplet of eighth notes (G4, A4, B4) in the second measure, and a 'v' marking under the second measure.

System 3: Treble clef melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Bass clef accompaniment with chords: G major, A major, B major, C major, B major, A major, G major, F major, E major, D major. Includes a fermata over the first measure and a 'v' marking under the second measure.

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

## Part 2

- In the top staff, notate the harmonies given with lead sheet symbols, unvoiced.
- In the grand staff below, voice the chords, using 3 notes in the 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!

unvoiced

*Gmaj7*      *C#ø7*      *F#7*      *Bm#7*

voiced

unvoiced

*Bbmaj7*      *Gm7*      *C7*      *F6*

voiced

ok to have a skip in one voice  
between these chords

# 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  $ct^{\circ}7$  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 whole notes, with one note in the left hand and three notes in the right hand.

Templates are available in Musescore format on Open Music Theory.



# Bebop Composition

Name: \_\_\_\_\_

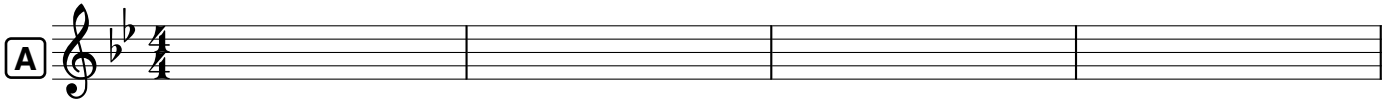
Write a composition for solo instrument and rhythm section in a bebop style.

- **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 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.

# Bebop Composition - Part 1

Name: \_\_\_\_\_



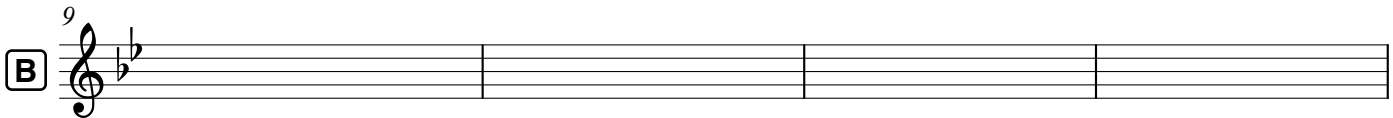
Write a four-measure-long progression to establish tonic, using one chord per bar.



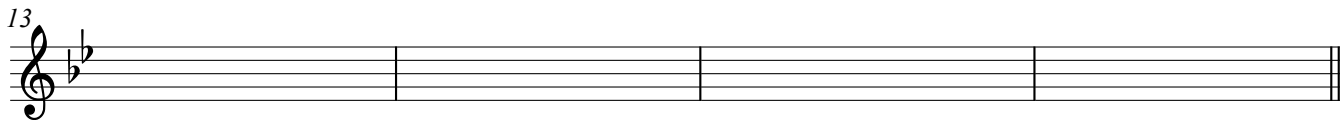
use the chord from m. 4 to smoothly transition into a ii-V in a new key

write another ii-V in yet another new key

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



begin cycle of secondary dominants ...



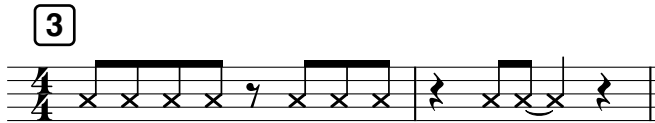
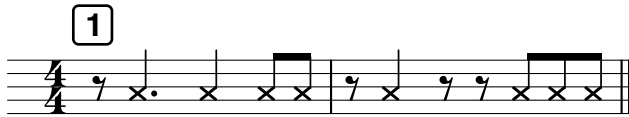
...ending on V7

After composing your basic tune, indicate some alternative harmonizations by writing them in parenthesis above the original lead sheet symbols, including the following:

- One  $ct^{\circ}7$  in the A section
- One mixture chord in the A section
- Two tritone substitutions in the B section.

## Rhythmic motives

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



# Bebop Composition - Part 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**

Musical staff A: A grand staff with treble and bass clefs, 4/4 time signature, and a key signature of two flats. The staff is empty, with a box 'A' to the left.

**B**

Musical staff B: A grand staff with treble and bass clefs, 4/4 time signature, and a key signature of two flats. The staff is empty, with a box 'B' to the left.

# Bebop Composition - Part 1

Name: \_\_\_\_\_



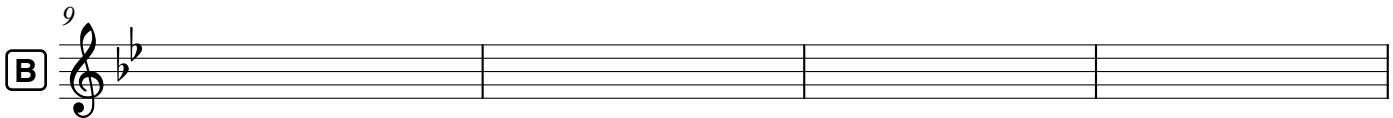
Write a four-measure-long progression to establish tonic, using one chord per bar.



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 dominants ...



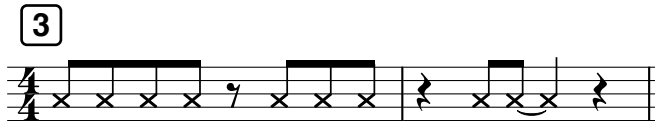
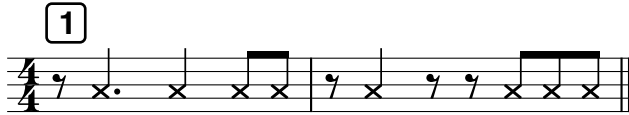
...ending on V7

After composing your basic tune, indicate some alternative harmonizations by writing them in parenthesis above the original lead sheet symbols, including the following:

- One  $ct^{\circ}7$  in the A section
- One mixture chord in the A section
- Two tritone substitutions in the B section.

## Rhythmic motives

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



# Bebop Composition - Part 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**

Musical staff A: A grand staff with treble and bass clefs, 4/4 time signature, and a key signature of two flats. The staff is empty, with a box 'A' to the left.

**B**

Musical staff B: A grand staff with treble and bass clefs, 4/4 time signature, and a key signature of two flats. The staff is empty, with a box 'B' to the left.

# The 12-bar Blues

Name: \_\_\_\_\_

## Part 1

- Fill in lead sheet symbols to create a basic 12 bar blues schema in B<sub>b</sub> major.
- Assume all chords are 7th chords.
- Write the harmonies indicated by your lead sheet symbols in the treble staff,

Musical notation for Part 1: A 12-bar blues schema in B<sub>b</sub> major. It consists of three treble clef staves. The first staff has a 4/4 time signature and a key signature of two flats. The first two bars are empty. The next two bars have four diagonal slashes in the treble staff. The next two bars are empty. The final two bars have four diagonal slashes in the treble staff, followed by a repeat sign and a double bar line.

## 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.

Musical notation for Part 2: A 12-bar blues schema in C major. It consists of three grand staff systems (treble and bass clefs). The first two bars are empty. The next two bars have four diagonal slashes in both the treble and bass staves. The next two bars are empty. The final two bars have four diagonal slashes in both the treble and bass staves, followed by a repeat sign and a double bar line.



### 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.

Three treble clef staves for Part 3. The first staff has a key signature of one flat (Bb) and a 4/4 time signature. The first three bars are empty. The fourth bar contains four diagonal slashes. The second staff has the same key signature and time signature. The first bar contains four diagonal slashes, and the next three bars are empty. The third staff has the same key signature and time signature. The first three bars are empty, and the fourth bar contains a double bar line followed by a repeat sign.

### Part 4

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

Three grand staff systems for Part 4. Each system has a treble and bass clef. The first system has a key signature of three flats (Bbb) and a 4/4 time signature. The first three bars are empty. The fourth bar contains four diagonal slashes in both the treble and bass staves. The second system has the same key signature and time signature. The first bar contains four diagonal slashes in both the treble and bass staves, and the next three bars are empty. The third system has the same key signature and time signature. The first three bars are empty, and the fourth bar contains a double bar line followed by a repeat sign in both the treble and bass staves.

## Part 5

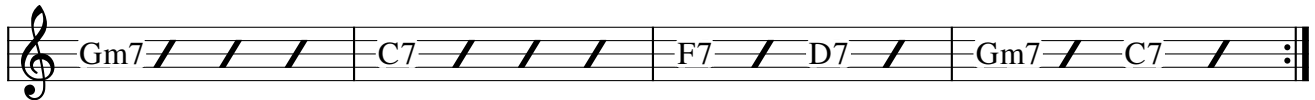
Following are three examples of altered blues chord progressions. For each progression:

- 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,  $\text{tr}^{\circ}7$ , etc.)
- Scan the QR code below to hear examples of recordings that use this progression.



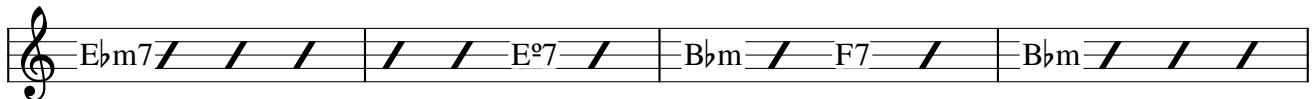
Compared to: \_\_\_\_\_

1



Compared to: \_\_\_\_\_

2



Compared to: \_\_\_\_\_

3 



# Blues Scales

Name: \_\_\_\_\_

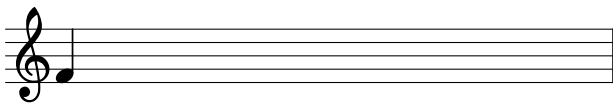
Scan for worksheet playlist



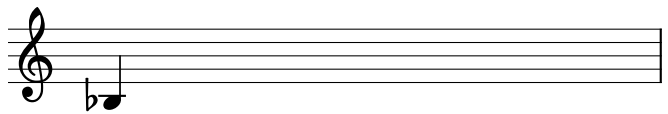
## PART 1

For each note, complete the requested blues scale.

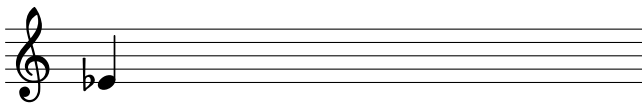
①



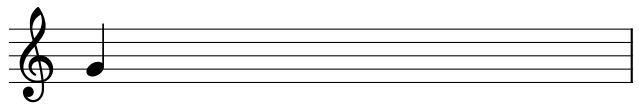
②



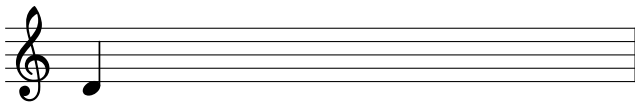
③



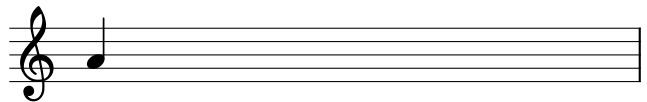
④



⑤

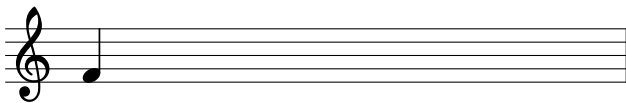


⑥

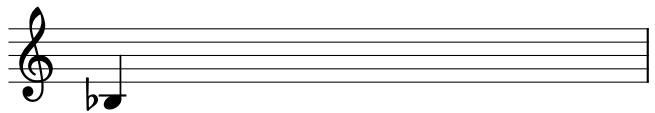


For #7 and #8, write a **major** blues scale.

⑦



⑧



## PART 2

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

You ain't.

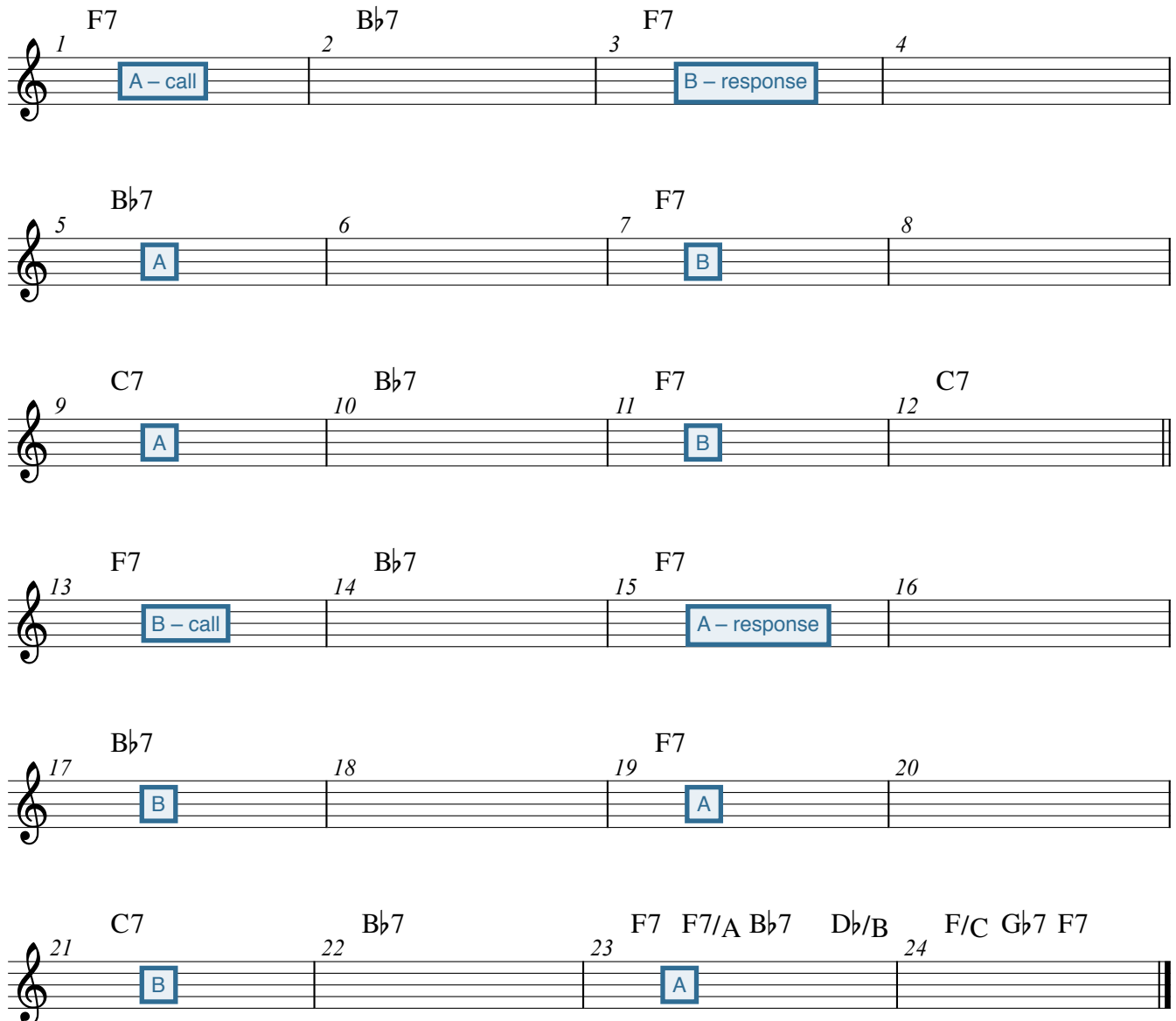
# Improvisation

Scan for backing track



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

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



The image shows a musical score for an 8-measure F blues progression, divided into two systems of four measures each. The notation is in treble clef with a key signature of one flat (Bb). The progression is as follows:

- Measure 1: F7 chord, labeled "A - call".
- Measure 2: Bb7 chord.
- Measure 3: F7 chord, labeled "B - response".
- Measure 4: Bb7 chord.
- Measure 5: Bb7 chord, labeled "A".
- Measure 6: F7 chord.
- Measure 7: F7 chord, labeled "B".
- Measure 8: Bb7 chord.
- Measure 9: C7 chord, labeled "A".
- Measure 10: Bb7 chord.
- Measure 11: F7 chord, labeled "B".
- Measure 12: C7 chord.
- Measure 13: F7 chord, labeled "B - call".
- Measure 14: Bb7 chord.
- Measure 15: F7 chord, labeled "A - response".
- Measure 16: Bb7 chord.
- Measure 17: Bb7 chord, labeled "B".
- Measure 18: F7 chord.
- Measure 19: F7 chord, labeled "A".
- Measure 20: Bb7 chord.
- Measure 21: C7 chord, labeled "B".
- Measure 22: Bb7 chord.
- Measure 23: F7 chord, labeled "A".
- Measure 24: F7/A Bb7 Db/B F/C Gb7 F7.

# 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.

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.*

**intro**

"yoo yoo" voice

hi-hat 1

hi-hat 2

hand claps

snare

bass drum

**prechorus ("Middle fingers up...")**

Beyoncé

Synth

hi-hat 2

snare

bass drum

more on back



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

Musical score for the chorus section, featuring five staves: Synth, hi-hat 2, hand claps, snare, and bass drum. Each staff begins with a double bar line and a repeat sign. The score is otherwise empty.

coda ("Left a note in the hallway...")

Musical score for the coda section, featuring four staves: Beyoncé, Synth, distorted snare (?), and bass drum. Each staff begins with a double bar line and a repeat sign. The distorted snare staff contains a sequence of notes: a quarter note with an accent (>) on the first beat, followed by quarter notes on the second, third, and fourth beats of the first measure, and a quarter note with an accent (>) on the first beat, followed by quarter notes on the second, third, and fourth beats of the second measure. Below the distorted snare staff, there are two horizontal lines that are slightly curved upwards at the ends, spanning the duration of the notes.

**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:W-0:4I)

<u>timestamp</u>	<u>lyrics</u>	<u>phrase</u>

Variations: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

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

<u>timestamp</u>	<u>lyrics</u>	<u>phrase</u>

Variations: \_\_\_\_\_

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

\*Analyze the phrase structure in the strophe (0:21-0:44)

<b>timestamp</b>	<b>lyrics</b>	<b>phrase</b>

Variations: \_\_\_\_\_

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

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

<b>timestamp</b>	<b>lyrics</b>	<b>phrase</b>

Variations: \_\_\_\_\_

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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: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## 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: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





# 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.

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.

## 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.

## 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.

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 $\flat$  \_\_\_\_\_

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: \_\_\_\_\_

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: \_\_\_\_\_

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: \_\_\_\_\_

---

Effect: \_\_\_\_\_

---

## **Thomas Rhett, “Life Changes” (2017)**

Lead sheet symbols: \_\_\_\_\_

Schema and variations: \_\_\_\_\_

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Effect: \_\_\_\_\_

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## **Beyoncé, “Halo” (2008)**

Lead sheet symbols: \_\_\_\_\_

Schema and variations: \_\_\_\_\_

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Effect: \_\_\_\_\_

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

Lead sheet symbols: \_\_\_\_\_

Schema and variations: \_\_\_\_\_

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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: \_\_\_\_\_

\_\_\_\_\_



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.

## 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.

## 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.

## 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.



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.

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

I remember when rock was young  
Me and Suzie had so much fun  
Holding hands and skimming stones  
Had an old gold Chevy and a place of my own  
But the biggest kick I ever got  
Was doing a thing called the Crocodile Rock  
While the other kids were Rocking Round the Clock  
We were hopping and bopping to the Crocodile Rock  
Well Crocodile Rocking is something shocking  
When your feet just can't keep still  
I never knew me a better time and I guess I never will  
Oh Lawdy mama those Friday nights  
When Suzie wore her dresses tight  
And the Crocodile Rocking was out of sight

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

1. Listen to the track.
2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the lyrics start (“I remember when rock was young”).*
3. How many measures is this excerpt? \_\_\_\_\_
4. What harmonic schema(s) is/are being used in this song?  
\_\_\_\_\_  
\_\_\_\_\_
5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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

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

You can count on the four of us taking you down

'Cause we're good and evil never beats us

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

We are the Crystal Gems!

We always save the day

And if you think we can't

We'll always find a way!

And so the people of this world believe in

Garnet

Amethyst

And Pearl

And Steven!

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

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

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



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

Sometimes I feel like I'm drunk behind the wheel

The wheel of possibility, however it may roll

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

You know there's always more than one way

to say exactly what you mean to say.

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

How could I have ever been so blind?

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

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

I never mean to do bad things to you

So quiet but I finally woke up

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

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

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

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



Name: \_\_\_\_\_

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

## 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

**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

# 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).

1  $\text{♩} = 180$

Des - pe - ra - do, sit - tin in a \_\_\_

5

old Mon - te Car - lo, a man whose heart is hol - low, mm \_\_\_

9

take it easy. \_\_\_ I'm not try - na go a - gainst yuh,

13

act-ual-ly I'm go-in wit-cha, got-ta get up out-ta here, you ain't

17

lea - vin me be - hind. I know you won't

21

cause we share com-mon in - terests, you need me, there ain't no

25

lea - vin me - be - hind. Ne - ver, no, no.

29

Just want out - ta here, yeah, once I'm gone, ain't no goin

33

back. If you want, we can be run - a-ways run -



37

Musical score for measures 37-40. The vocal line is in treble clef with a soprano clef (8) and a key signature of three flats. The lyrics are: - in from a - ny sight of love. Yeah yeah, The piano accompaniment is in grand staff with a key signature of three flats.

41

Musical score for measures 41-44. The vocal line is in treble clef with a soprano clef (8) and a key signature of three flats. The lyrics are: there ain't no - thin, there ain't no - thin here for me, The piano accompaniment is in grand staff with a key signature of three flats.

45

Musical score for measures 45-48. The vocal line is in treble clef with a soprano clef (8) and a key signature of three flats. The lyrics are: there ain't no - thin here for me a - ny - more, but I don't wan - na be a - lone. The piano accompaniment is in grand staff with a key signature of three flats. A triplet of eighth notes is marked with a '3' above it in the final measure.



# Analysis with Intervals

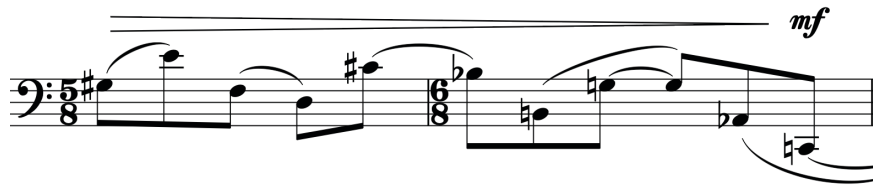
Worksheet  
Playlist

Name: \_\_\_\_\_

## PART 1

Identify the interval created by each pair of adjacent notes.

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



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

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



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

## PART 2

“Nacht” from *Pierrot Lunaire* by Schoenberg uses a motive: a succession of an interval that goes up three semitones, and then down four semitones (i.e.,  $\langle +3, -4 \rangle$ ).

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

The image shows a page of a musical score for "Nacht" from *Pierrot Lunaire* by Arnold Schoenberg. The score is arranged in three systems, each with vocal lines and piano accompaniment.

- System 1:**
  - Bass Clarinet (Baß-Klarinette in B):** Treble clef, 2/4 time. Part labeled "Gehende (ca 80)".
  - Violoncello:** Bass clef, 2/4 time. Part labeled "Gehende (ca 80)".
  - Rezitation (Vocal):** Treble clef, 2/4 time. Part labeled "Gehende (ca 80)". Lyrics: "Finstre, schwarze Riesenfalter tötetender".
  - Piano (Klavier):** Grand staff, 2/4 time. Part labeled "Gehende (ca 80)".
- System 2:**
  - 3-Kl (B) (Vocal):** Treble clef, 2/4 time. Lyrics: "Son - ne Glanz. Ein ge - schloß - nes Zau - - - ber - buch,".
  - Violoncello (Vcl.):** Bass clef, 2/4 time.
  - Piano (Klavier):** Grand staff, 2/4 time.
- System 3:**
  - 3-Kl (B) (Vocal):** Treble clef, 2/4 time. Lyrics: "ruht der Ho - ri - zont, verschwie - gen. Aus dem Qualm ver - lor - ner".
  - Violoncello (Vcl.):** Bass clef, 2/4 time. Includes markings: "am Steg - - - - -", "Flag.", "(pp aber deutlich hörbar)".
  - Piano (Klavier):** Grand staff, 2/4 time. Includes marking: "Etwas rascher.".

Two instances of the  $\langle +3, -4 \rangle$  motive are circled in the score:

- Instance 5:** Located in the vocal line of the first system, on the note "F".
- Instance 10:** Located in the vocal line of the third system, on the note "H".

Flatterzunge

B-Kl. (B)

Vcl.

am Steg *pp*

*pp*

*cresc.*

Tie - fen steigt ein Duft, Erinnerung mordend! Fin - stre, schwar - ze

*pp dim.* - *ppp* - *f*

*stacc.*

ohne Ped. *pp* *cresc.*

I. Tempo

B-Kl. (B)

Vcl.

am Griffbrett *pp* *dim.*

*ff* *fff*

*pp* *dim.*

15

15

Rie - senfal - ter tö - te - ten der Sonne Glanz.

B-Kl. (B)

Vcl.

*espress.*

Flag.°

*p*

Und vom Him - mel er - denwärts sen - ken sich mit schwe - ren Schwin - gen

*pp*

*molto legato*

*p*

B-Kl. (B)  
Vcl.

un - - - sichtbar die Un - - - ge - tü - me auf die Men - - - schen .

B-Kl. (B)  
Vcl.

her - - - zen nie - der... fin - - stre,schwar - - ze

B-Kl. (B)  
Vcl.

Rie - - - sen - fal - - - ter.

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

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

# Normal Form and Transformations

Name: \_\_\_\_\_

## PART 1

Put the following groups of notes into normal form.

The image shows a single staff of music with seven groups of notes, each labeled with a letter from 'a' to 'g'. Group 'a' is a triad in G minor (Bb, D, F). Group 'b' is a triad in D major (D, F#, A). Group 'c' is a triad in C major (C, E, G). Group 'd' is a triad in Bb major (Bb, D, F). Group 'e' is a triad in E major (E, G#, B). Group 'f' is a triad in C major (C, E, G). Group 'g' is a triad in D major (D, F#, A).

a	b	c	d	e	f	g
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## 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  $T_n$  and  $I_n$ . 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.

B-Kl. (B)  
Vcl.

un - - - sichtbar die Un - - - ge - tü - me auf die Men - - - schen -

B-Kl. (B)  
Vcl.

her - - - zen nie - der... fin - - stre, schwar - - ze

B-Kl. (B)  
Vcl.

Rie - - - sen - fal - ter.

nimmt Klarinette in A

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

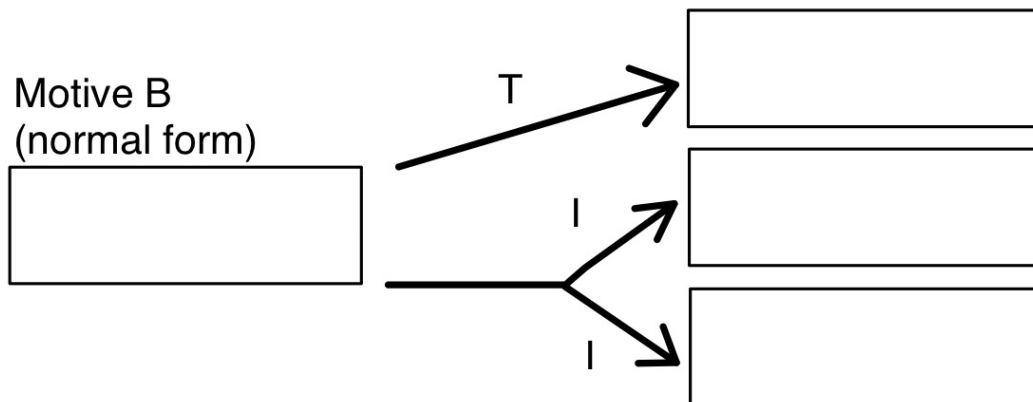
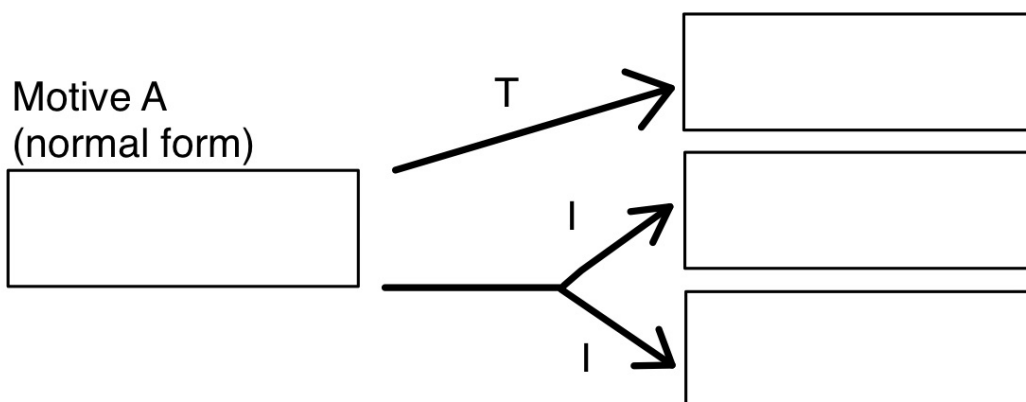
A very long pause, but practically in tempo, then go on to "Gebet an Pierrot"

# Composition Preparation

Name: \_\_\_\_\_

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

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





# Set Class Composition

Name: \_\_\_\_\_

Compose an unaccompanied piece for your instrument using set classes.

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

**You will submit 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:**

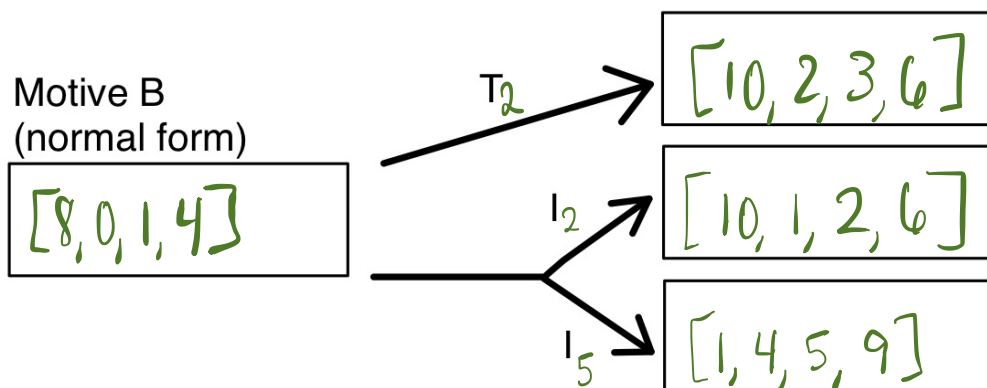
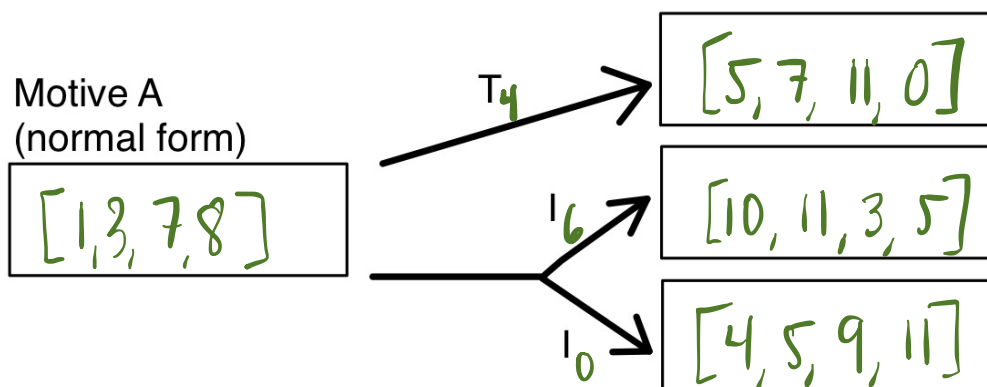
1. Understanding of set classes and transformations
2. Tying the form of the piece to the contrasting A and B motives
3. Expressive markings
4. Analysis

# Composition Preparation

Name: Example Composition

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

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



# annotated score

## Example Composition

Dr. Megan Lavengood

**A** Set A mysterious  $T_4(A)$   $I_6(A)$   $I_d(A)$  Set A

9 **B** Set B  $I_2(B)$   $T_2(B)$   $I_5(B)$  molto rit. non decresc. subito mp

**A'** 17 a tempo Set A molto rit. decresc. pp

clean score  
Example Composition

Dr. Megan Lavengood

**A** *mysterious*

*mp*

9 **B**

*mf* *ff* *molto rit.* *non decresc.* *subito mp*

**A'**

17 *a tempo*

*decresc.* *pp* *molto rit.*

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.

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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

4. **Counting only the excerpt spanning the beginning through measure 4**, identify any notes in the piano part that are not part of one of the three primary rhythmic motives you identified above. Do so by enclosing each note in parentheses.
5. Circle the first four notes in the vocal line, and label this motive as W. Identify any anywhere else in the vocal line that you can find Motive W – the same pitch classes in exactly the same order (though not necessarily in the same octaves)? Do so by circling every instance of Motive W and labeling each with a W.
6. Circle the first three notes in the vocal line, and label this motive as A0 (“A zero”). Give the following for A0:
  - a. Normal Order: \_\_\_\_\_ (use square brackets and commas)
  - b. Prime Form: \_\_\_\_\_ (use round parentheses, no commas)
7. **Counting only the excerpt spanning the beginning through measure 5 beat 1**, find all five instances in the vocal line of three consecutive pitches that have the same prime form as Motive A0 above. Do so by circling each occurrence and labeling them consecutively as A1, A2, etc. (Motives may span across a rest, and a single note may be counted in more than one motive.)
8. For each subsequent A motive, give its **normal order**, indicate whether the motive is a simple transposition of the normal order in Motive A0 (Y/N), and indicate whether the motive is an **inverted** form of the original normal order in Motive A0 (Y/N).

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



# DREI LIEDER

nach Gedichten  
von  
Hildegard Jone

# THREE SONGS

on poems  
by  
Hildegard Jone

## I

ANTON WEBERN, op. 25

**Langsam** ♩ = ca 60      rit. - - - tempo      rit. - - -

**Gesang**  
Voice

1      2

Wie bin ich froh!

**Piano**

3

*f*      *p*      *f*      *p*

**tempo**

3      4

noch ein-mal wird mir al - - - les grün und

*f*      *p*      *f*      *p*

**tempo**

5      6

leuch-tet so!      noch ü - ber -

*f*      *f*      *sf*      *p*      *f*



7 *f* rit. - - - - tempo *f* 3

blüh- die Blu - men mir die Welt! — noch ein -

9 10 rit. - - - -

mal - bin ich ganz ins Wer - den hin - ge - stellt

11 *pp* *sehr langsam* ♩ = ca 42 tempo I 12

und bin auf Er - den.

ca 1'

U.E. 12418

# Segmentation

**Segmentation** is the process of identifying and separating different sections or phrases within a piece of music. It involves analyzing the musical structure, such as melodic lines, harmonic progressions, and rhythmic patterns, to determine where one segment ends and another begins. This is often done by identifying changes in key signature, time signature, or melodic contour.

Examples of segmentation in music include:

- Identifying the beginning and end of a phrase or sentence.
- Identifying the beginning and end of a section or movement.

The first excerpt is completed for you.

Schoenberg Op. 11, no. 1, mm. 1-3

Annotations:

- R.H. melodic continuity range
- sounding simultaneous L.H.

mm. 7-11

mm. 9-11

mm. 1-3

Musical score for measures 1-3. The score is in 3/4 time and consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a 3/4 time signature. It contains a melodic line starting with a quarter rest, followed by a quarter note G4 with a sharp sign, a quarter note A4 with a natural sign, a quarter note B4 with a natural sign, a quarter note C5 with a natural sign, a quarter note B4 with a natural sign, a quarter note A4 with a natural sign, and a quarter note G4 with a natural sign. A slur covers the notes from G4 to C5. The bass staff begins with a bass clef and a 3/4 time signature. It contains a bass line starting with a quarter rest, followed by a quarter note G2 with a flat sign, a quarter note F2 with a flat sign, a quarter note E2 with a flat sign, a quarter note D2 with a flat sign, a quarter note C2 with a flat sign, and a quarter note B1 with a flat sign. A slur covers the notes from G2 to B1.

mm. 9-11

Musical score for measures 9-11. The score is in 3/4 time and consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a 3/4 time signature. It contains a melodic line starting with a quarter rest, followed by a quarter note G4 with a sharp sign, a quarter note A4 with a natural sign, a quarter note B4 with a natural sign, a quarter note C5 with a natural sign, a quarter note B4 with a natural sign, a quarter note A4 with a natural sign, and a quarter note G4 with a natural sign. A slur covers the notes from G4 to C5. The bass staff begins with a bass clef and a 3/4 time signature. It contains a bass line starting with a quarter rest, followed by a quarter note G2 with a flat sign, a quarter note F2 with a flat sign, a quarter note E2 with a flat sign, a quarter note D2 with a flat sign, a quarter note C2 with a flat sign, and a quarter note B1 with a flat sign. A slur covers the notes from G2 to B1.

mm. 4-5

Musical score for measures 4-5. The score is written for piano in treble and bass clefs. The key signature has one sharp (F#). The time signature is 4/4. The music features a melodic line in the treble clef and a bass line in the bass clef. A box highlights the first two measures of the treble staff, and another box highlights the first two measures of the bass staff.

mm. 5-6

Musical score for measures 5-6. The score is written for piano in treble and bass clefs. The key signature has one sharp (F#). The time signature is 4/4. The music features a melodic line in the treble clef and a bass line in the bass clef. A box highlights the first two measures of the treble staff, and another box highlights the first two measures of the bass staff.

# 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.

Andante (♩ = 92)

The musical score is written for piano in 4/4 time, marked Andante (♩ = 92). It consists of two systems of music. The first system contains three measures. The second system contains four measures, with a measure number '4' in the top left. The key signature has one flat (B-flat). Dynamics include *f*, *mp*, *sub. pp*, *mf*, and *ff*. The score features a mix of melodic lines and harmonic accompaniment.

# Identifying Modes

Name: \_\_\_\_\_

Scan for worksheet playlist



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

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

In the box beneath the staff of each example:

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

## 1. Final Destination

Write your analysis below.

Lines are added in gradually until full texture is assembled

The musical score is presented in two systems, each with three staves: Vibraphone (Vib.), Piano (Pno.), and String (St.). The time signature is 4/4. The first system shows the music being built up line by line. The Vib. part starts with a whole rest, then enters in the second measure with a melodic line. The Pno. part enters in the first measure with a similar melodic line. The St. part enters in the first measure with a low, sustained bass line. The second system shows the full texture assembled, with the Vib. and Pno. parts playing together and the St. part providing a harmonic foundation. The music concludes with a final cadence in the fourth measure of each system.

## 2. Happy Pizza

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

Musical score for 'Happy Pizza' in 4/4 time. The score is for a string instrument (St.) and is marked 'pizz.' (pizzicato). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple accompaniment of quarter notes. The key signature has one sharp (F#).

## 3. Sparkle

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

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

First system of the musical score for 'Sparkle' in 4/4 time, for piano (Pno.). The melody in the treble clef features eighth and quarter notes, with an 8-measure repeat sign. The bass clef accompaniment consists of quarter notes. The key signature has one sharp (F#).

Second system of the musical score for 'Sparkle' in 4/4 time, for piano (Pno.). The melody in the treble clef continues with eighth and quarter notes, also marked with an 8-measure repeat sign. The bass clef accompaniment remains consistent with quarter notes. The key signature has one sharp (F#).



### 4. Ultimate Baking

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

Musical score for Vib, Pno, and St. in 4/4 time. Vib plays a rhythmic eighth-note pattern. Pno has rests followed by a chord. St. has a complex rhythmic pattern with '1x tacit' and '2x tacit' markings.

Musical score for Vib, Pno, and St. in 4/4 time. Vib plays a rhythmic eighth-note pattern. Pno has chords with a flat. St. has a long note with a slur.

## 5. Racing Baking

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

Lines are added in gradually until full texture is assembled

Cl.

Vib.

St.

+ Bsn.

## 6. Tea Party

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

Vib.

pizz.

St.

pizz.

## 7. Signature Cakes

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

Musical score for Vibraphone (Vib.), Piano (Pno.), and Strings (St.). The Vibraphone part features a melodic line with eighth-note patterns and grace notes. The Piano part provides harmonic support with sustained chords. The Strings part consists of a rhythmic accompaniment with eighth-note patterns in the upper voice and a more active line in the lower voice.

Musical score for Vibraphone (Vib.), Trombone (Tbn.), and Strings (St.). The Vibraphone part continues with eighth-note patterns and grace notes. The Trombone part provides harmonic support with sustained chords. The Strings part continues with eighth-note patterns in the upper voice and a more active line in the lower voice.

Musical score for Vibraphone (Vib.), Trombone (Tbn.), and Strings (St.). The Vibraphone part continues with eighth-note patterns and grace notes. The Trombone part provides harmonic support with sustained chords. The Strings part continues with eighth-note patterns in the upper voice and a more active line in the lower voice.