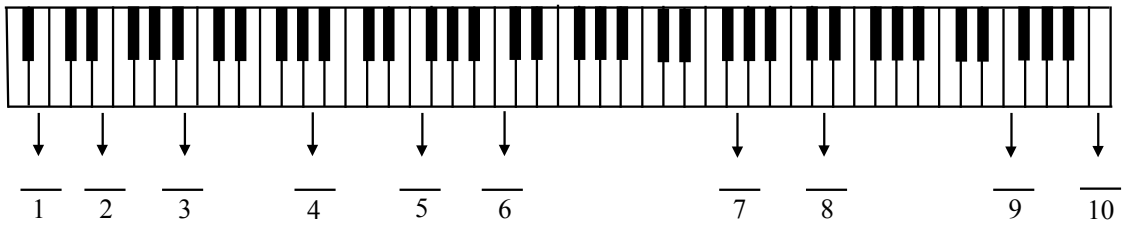
NAME _____

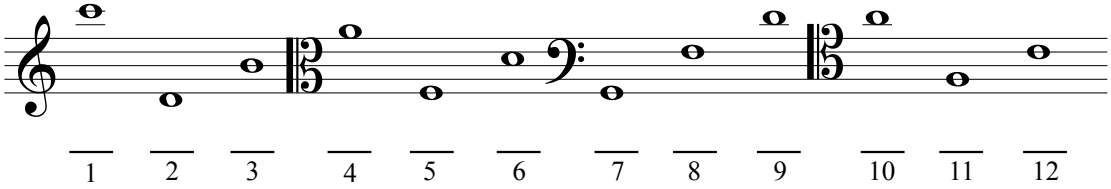
HOMEWORK EXERCISES

Assignment 1

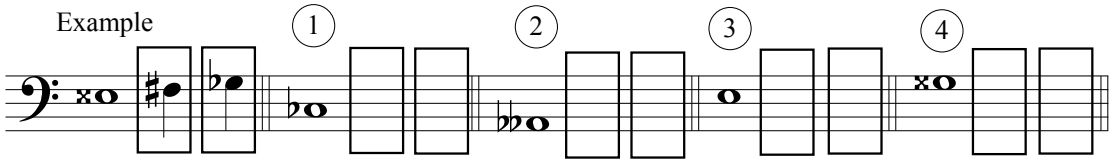
Section 1. Specify the note name and register number.



Section 2. Specify the note name and register number.



Section 3. Provide two enharmonic alternatives for each given note.

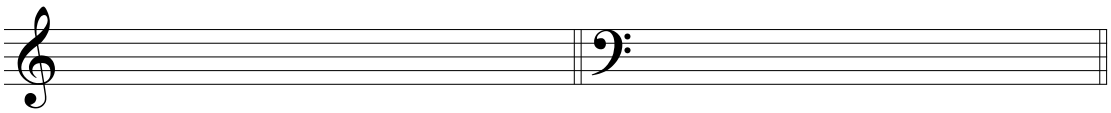


(continued on next page)

NAME _____

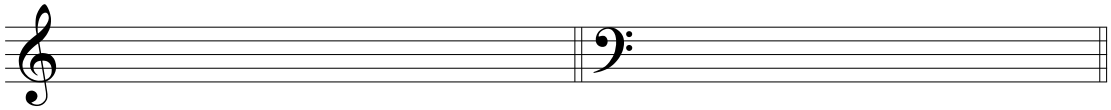
Section 4. Using the WWHWWWH pattern, write the specified major scales without using key signatures.

E major scale



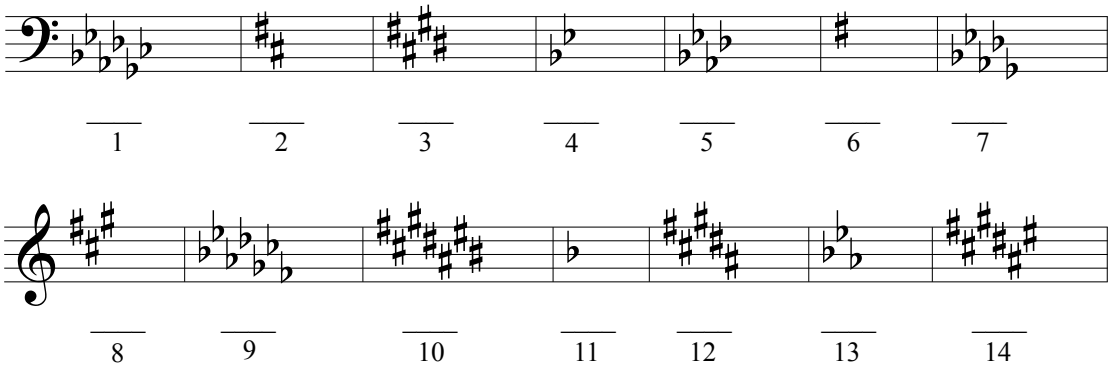
B♭ major scale

C♯ major scale



A♭ major scale

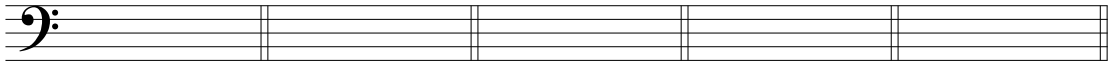
Section 5. Specify the major key given the key signature.



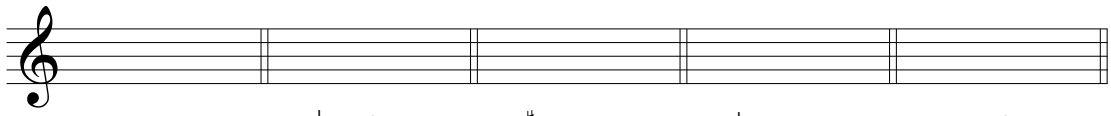
1 2 3 4 5 6 7

8 9 10 11 12 13 14

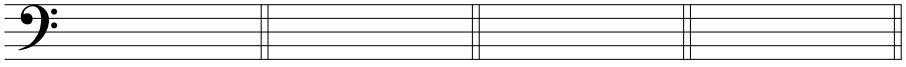
Section 6. Write the major key signature for each key given. Be sure to use the correct order for sharps and flats.



1. E♭ major 2. C♯ major 3. G♭ major 4. D major 5. F major



6. B major 7. D♭ major 8. F♯ major 9. A♭ major 10. G major



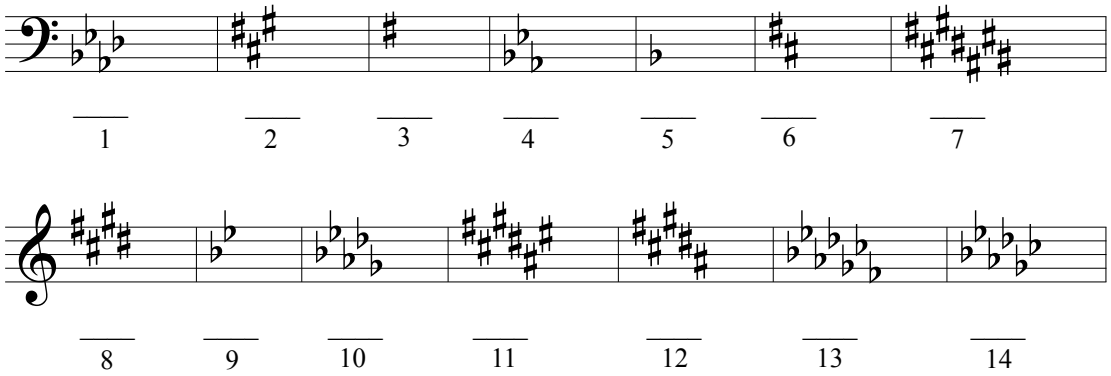
11. C♭ major 12. A major 13. B♭ major 14. E major

NAME _____

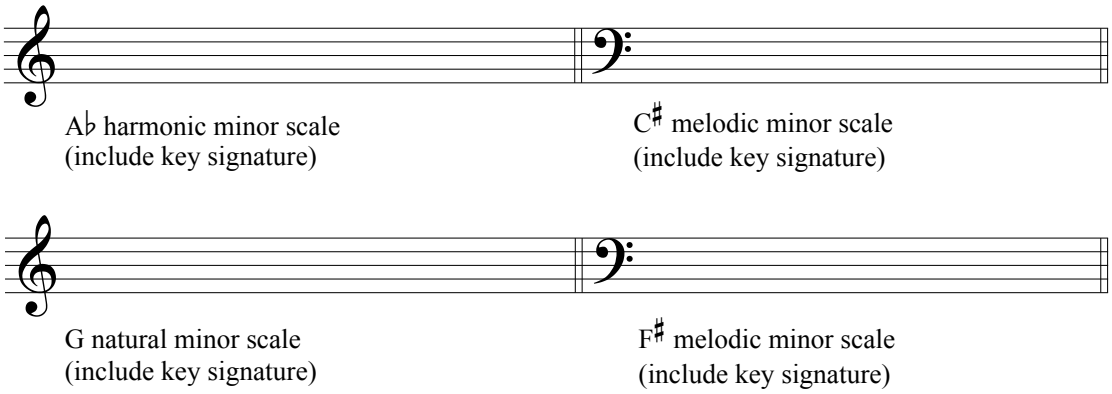
HOMEWORK EXERCISES

Assignment 2—Minor Scales and Key Signatures

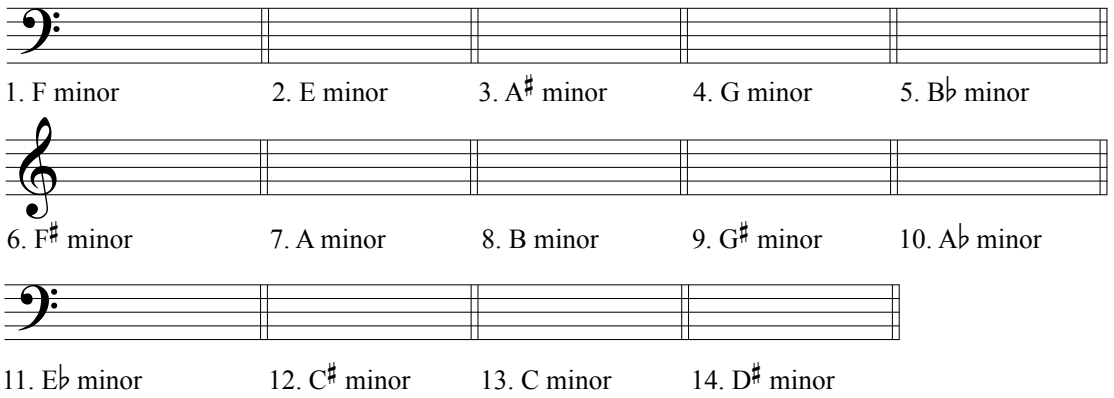
Section 1. Specify the minor key for each key signature given.



Section 2. Write the minor key signature and specified minor scale in each example.



Section 3. Write the minor key signature for the given key in each example.



NAME _____

Section 4. Specify the scale degree number, given the key and the scale degree name.

1. In C minor, the mediant is ___

2. In F minor, the subtonic is ___

3. In F♯ major, the dominant is ___

4. In A major, the submediant is ___

5. In F♯ minor, the subdominant is ___

6. In B♭ major, the leading tone is ___

7. In G minor, the supertonic is ___

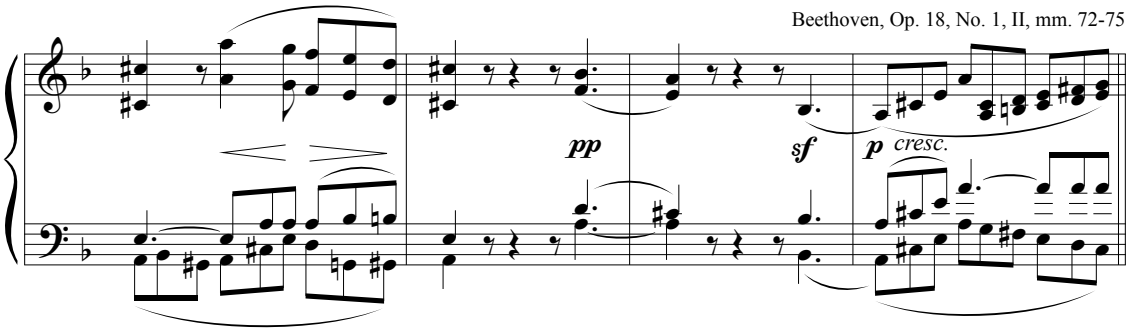
NAME _____

HOMEWORK EXERCISES

Assignment 3—Basics of Rhythm

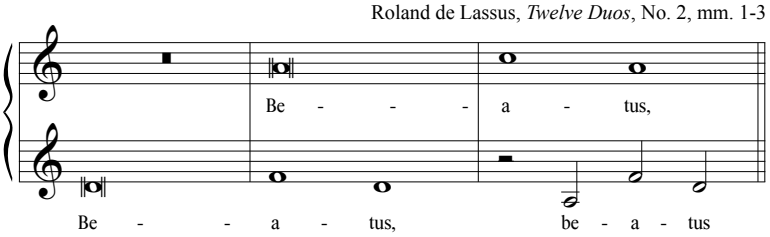
Section 1. For each example, specify the implied time signature and the meter (e.g., "simple duple").

Beethoven, Op. 18, No. 1, II, mm. 72-75



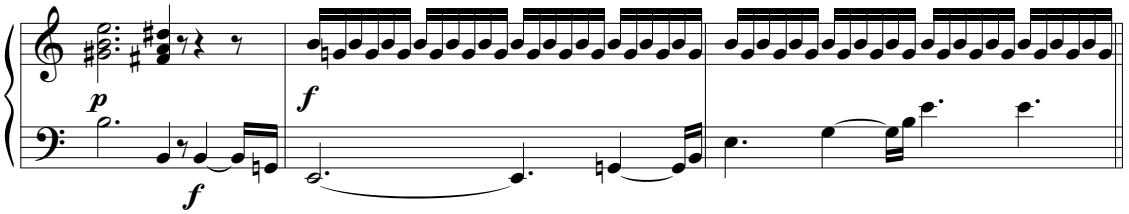
1. Time Signature: ____ Meter: _____ _____

Roland de Lassus, *Twelve Duos*, No. 2, mm. 1-3



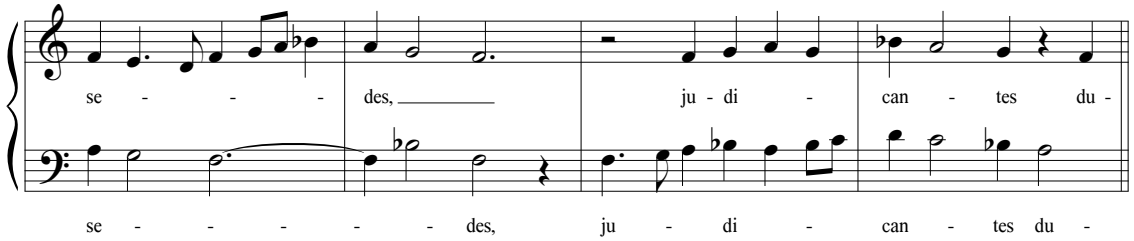
2. Time Signature: ____ Meter: _____ _____

Beethoven, Op. 57, I, mm. 78-80



3. Time Signature: ____ Meter: _____ _____

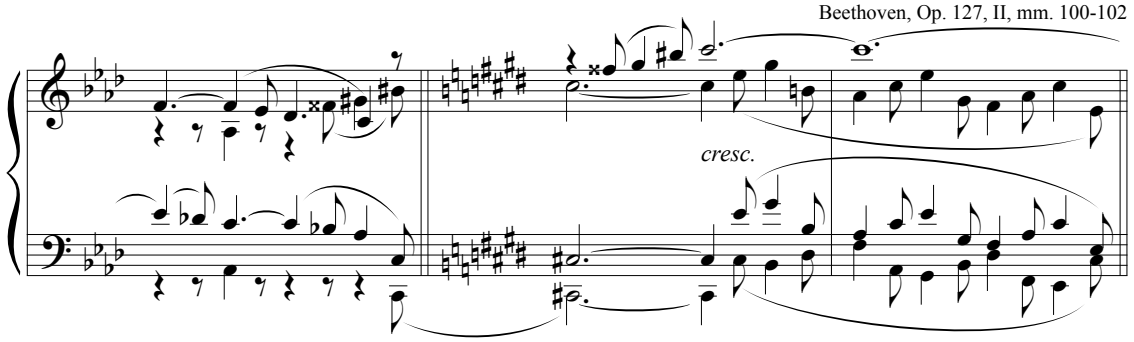
Dufay, "Communio" from *Missa Sancti Jacobi*, mm. 10-13



4. Time Signature: ____ Meter: _____ _____

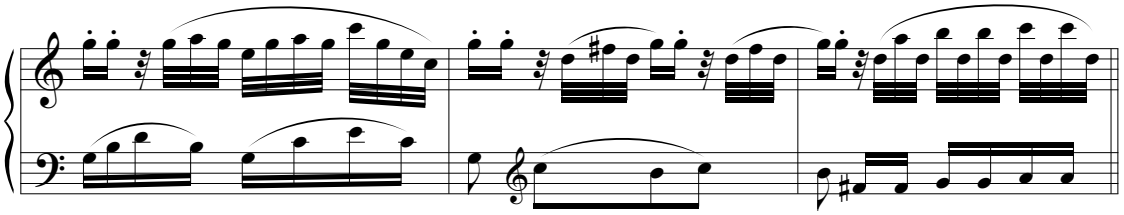
NAME _____

Beethoven, Op. 127, II, mm. 100-102



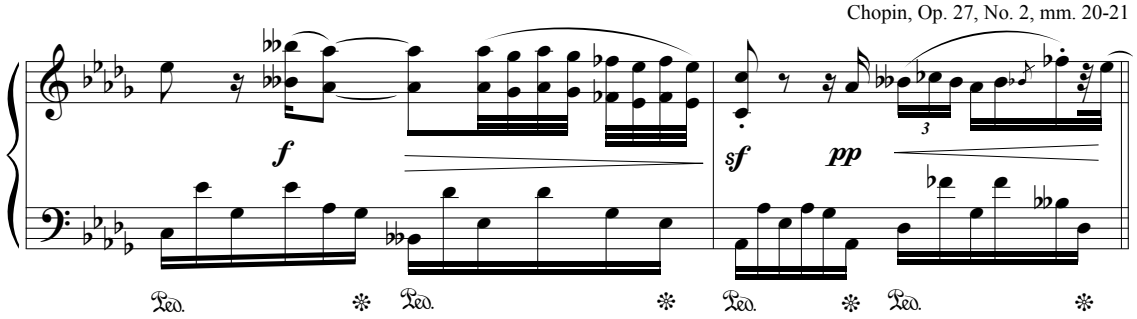
5. Time Signature: ____ Meter: _____ _____

Mozart, K. 330, I, mm. 43-45



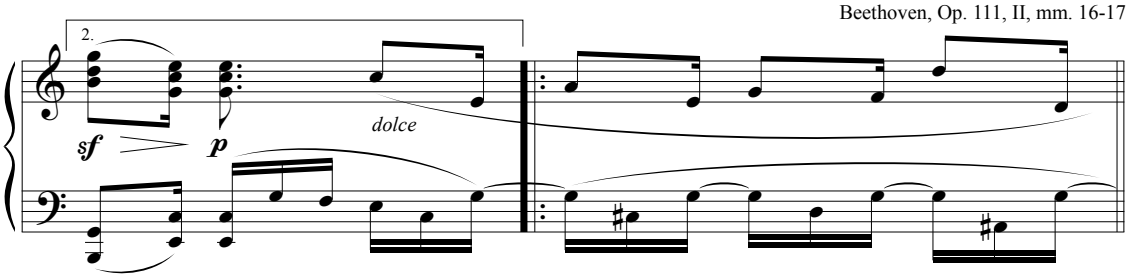
6. Time Signature: ____ Meter: _____ _____

Chopin, Op. 27, No. 2, mm. 20-21



7. Time Signature: ____ Meter: _____ _____

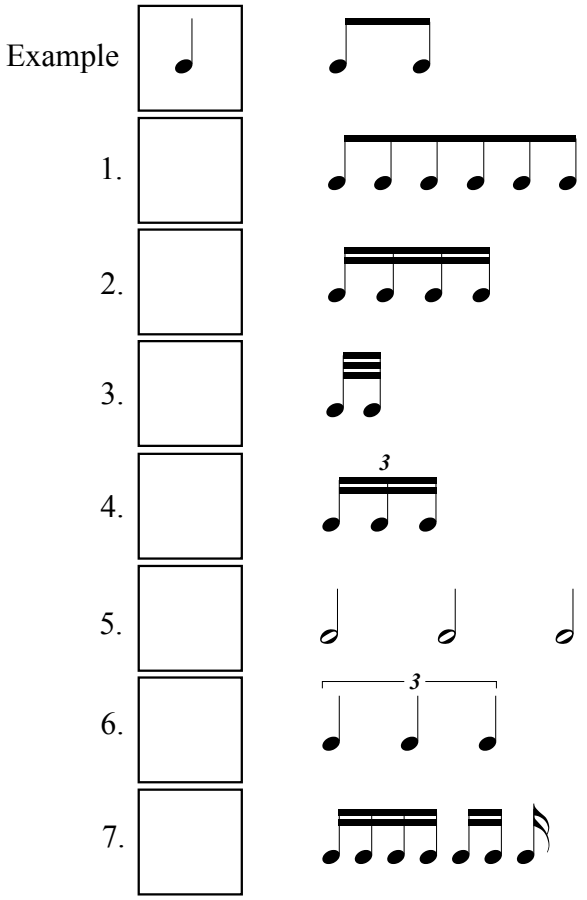
Beethoven, Op. 111, II, mm. 16-17



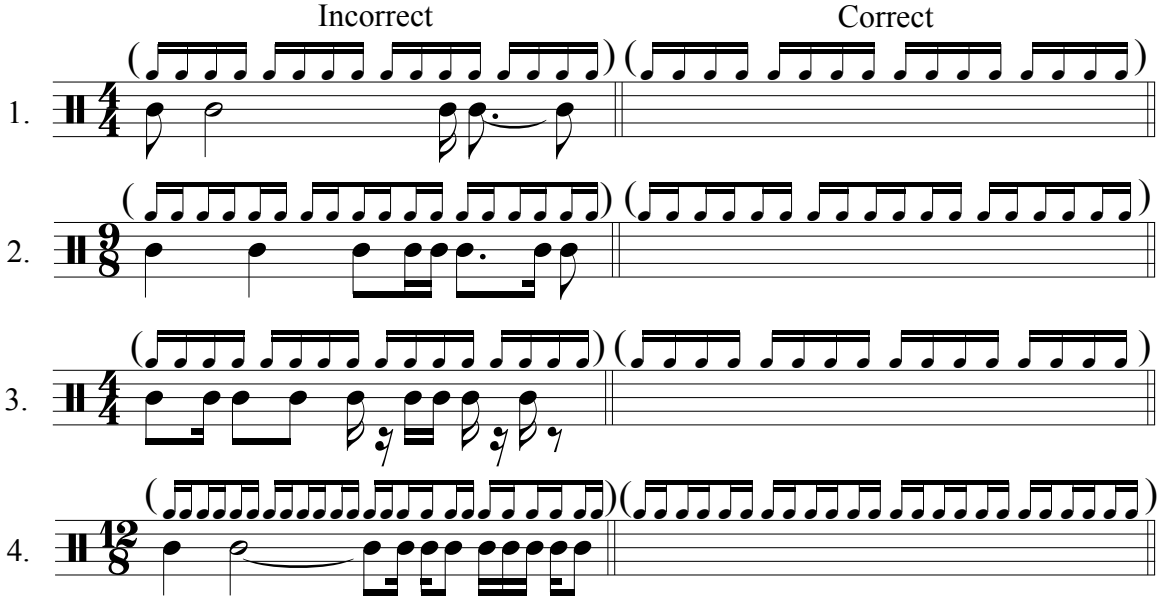
8. Time Signature: ____ Meter: _____ _____

NAME _____

Section 2. Use one note value (with one or two dots if necessary) to show the sum of all the rhythmic values given.



Section 3. Correct the incorrect rhythmic notation in each example in order to show the beats.

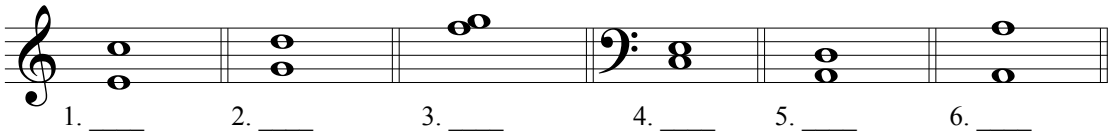


NAME _____

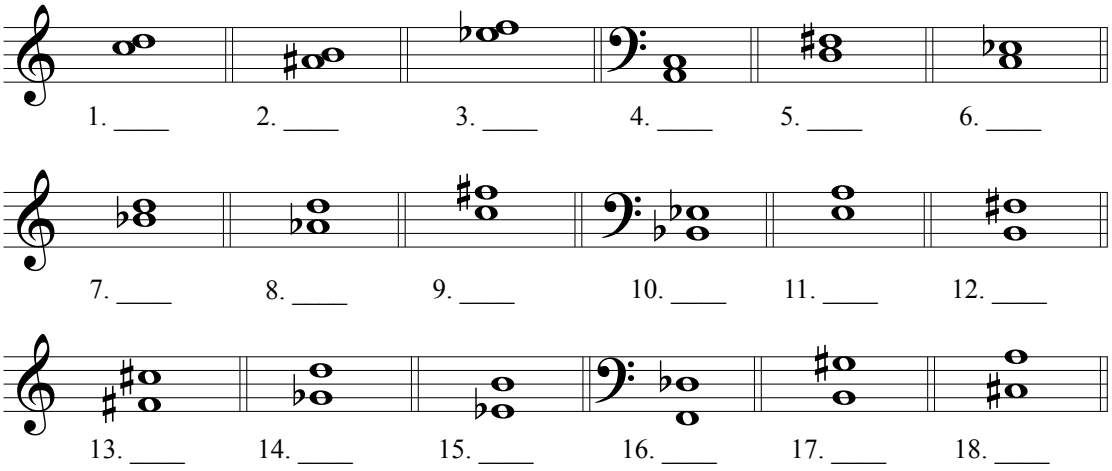
HOMEWORK EXERCISES

Assignment 4—Intervals

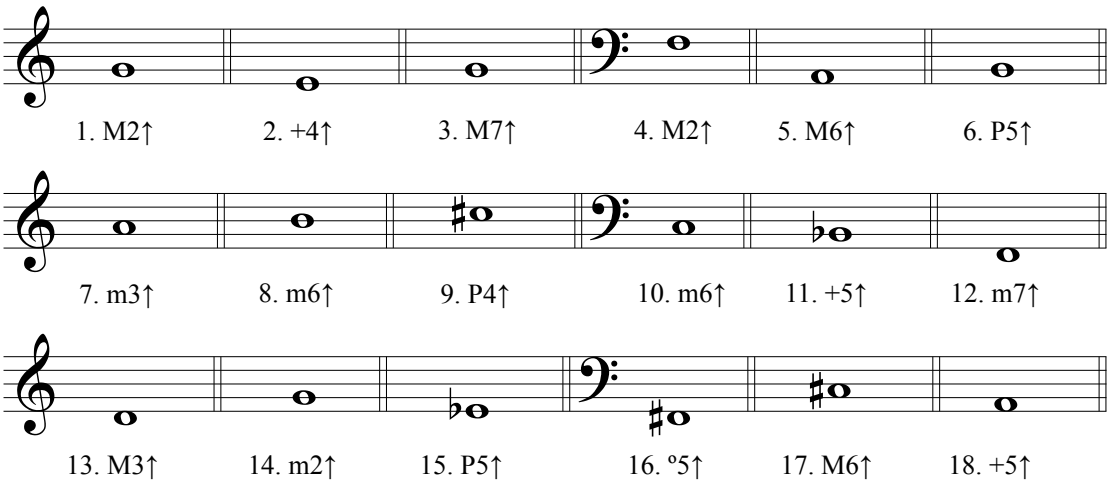
Section 1. Specify only the number, not the quality, for each example.



Section 2. Identify the interval quality and size for each example.

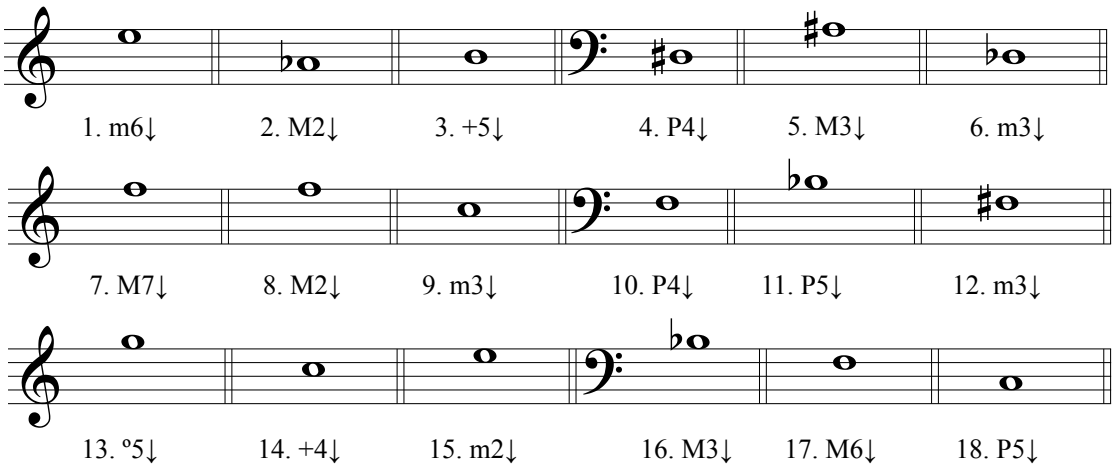


Section 3. Write the following intervals *above* the given note.

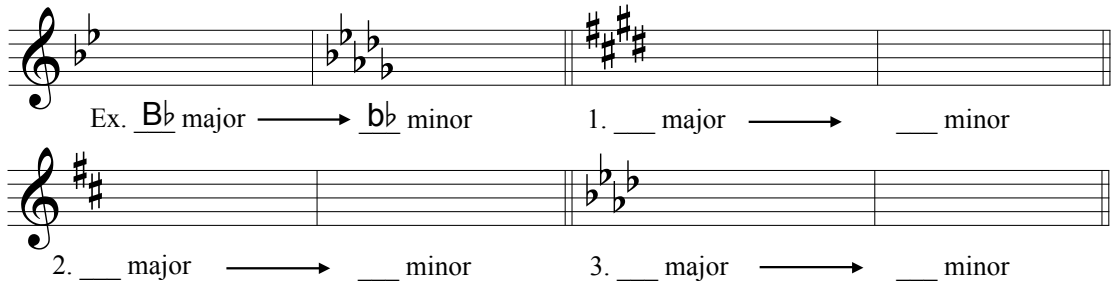


NAME _____

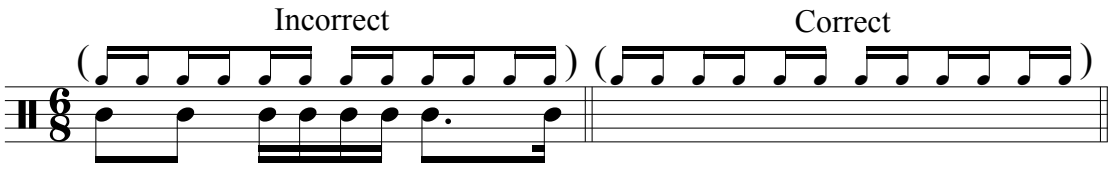
Section 4. Write the following intervals *below* the given note.



Section 5. Review. Analyze the given major key signature, then name and notate the key signature for the *parallel* minor.



Section 6. Review. Correct the incorrect rhythmic notation in order to show the beats.

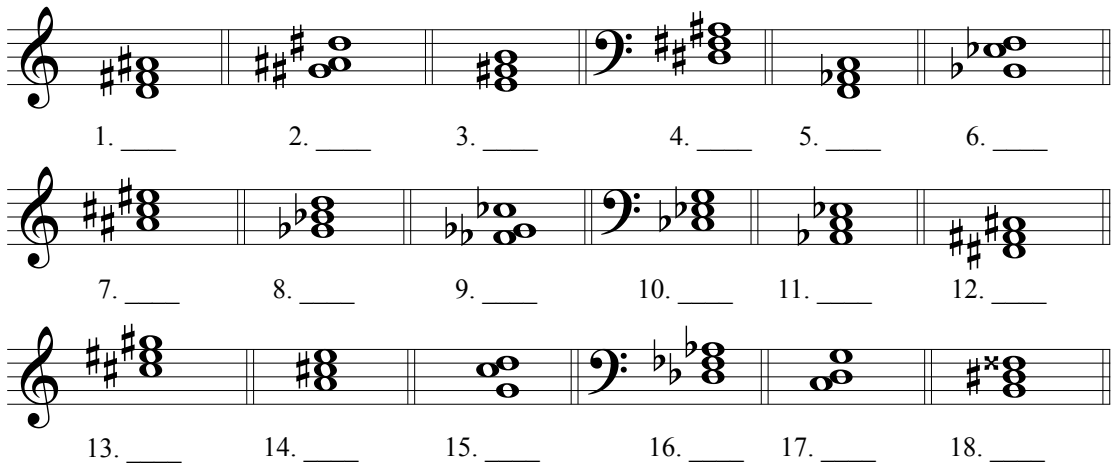


NAME _____

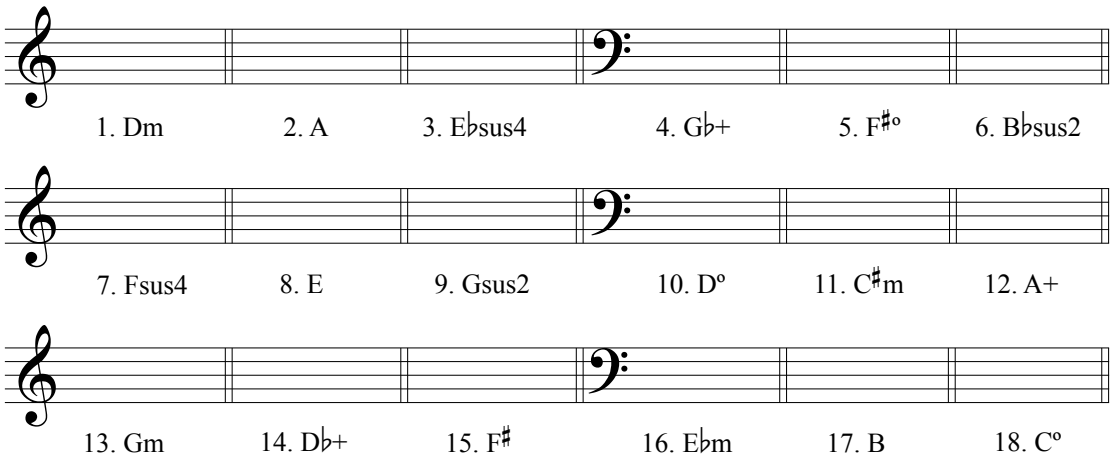
HOMEWORK EXERCISES

Assignment 5—Triads

Section 1. Analyze the triad types (M,m, +, º) using lead-sheet symbols. Sus2 and sus4 chords are also included.

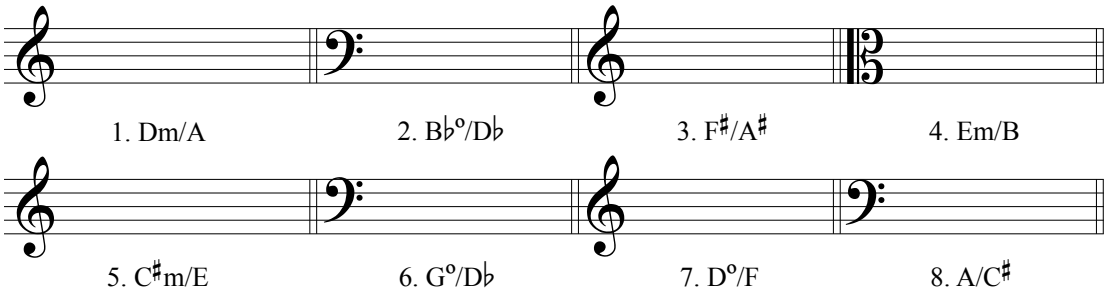


Section 2. Write the specified triads and sus chords.

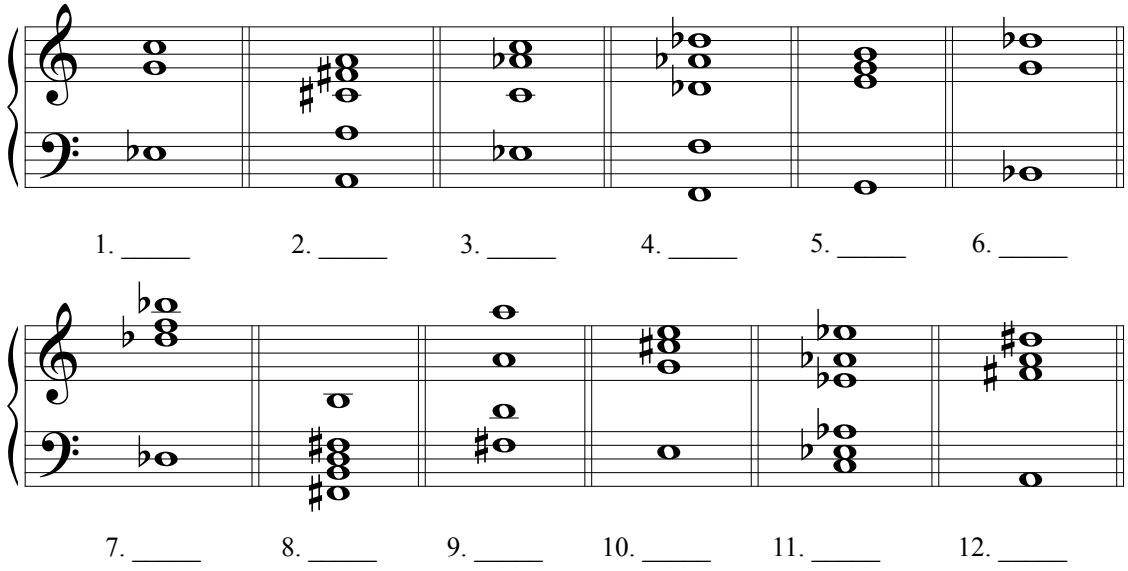


NAME _____

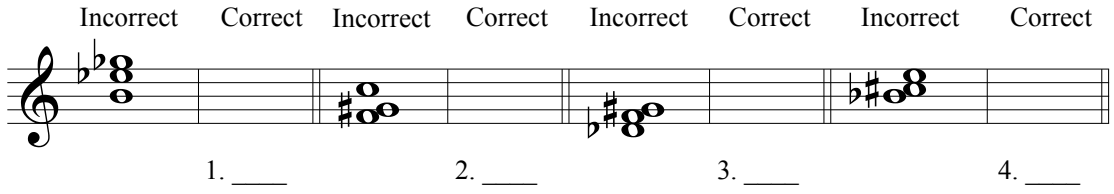
Section 3. Notate the inverted triads.



Section 4. Analyze the following inverted triads using slash notation.



Section 5. Correct the misspelled triads. Label your corrected spelling with lead-sheet notation. All of the examples are in root position (the lowest note is the root).



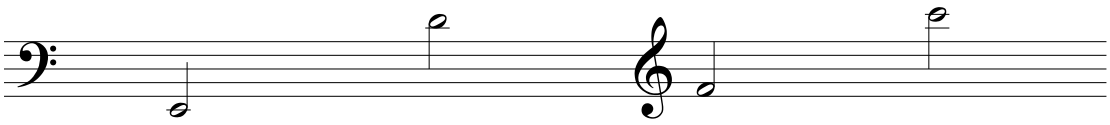
NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 1

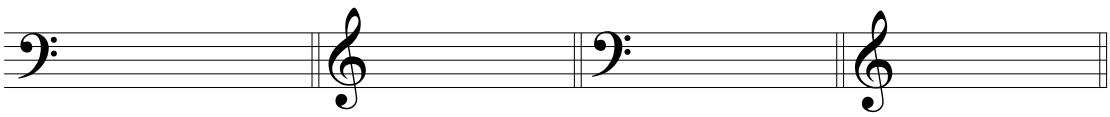
Practice Test

Section 1. Identify the name and octave register of each note. (4 points)



1. ____ 2. ____ 3. ____ 4. ____

Section 2. Write each key signature. (8 points)



1. B♭ minor 2. F♯ major 3. F minor 4. D major

Section 3. Specify the meter for each time signature. (4 points)

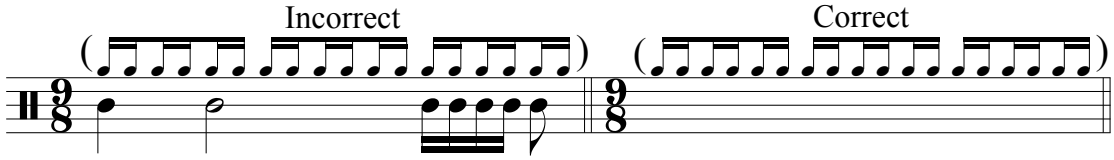
The meter of $\frac{3}{8}$ is _____ _____.

The meter of $\frac{12}{16}$ is _____ _____.

The meter of $\frac{6}{2}$ is _____ _____.

The meter of $\frac{4}{4}$ is _____ _____.

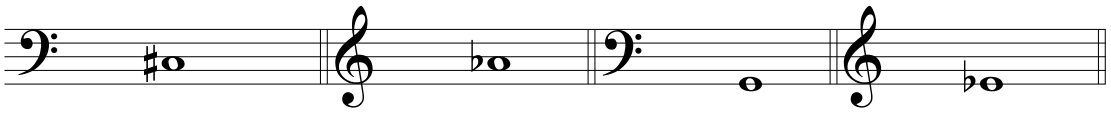
Section 4. Correct the rhythmic notation to show the beats. (5 points)



(continued)

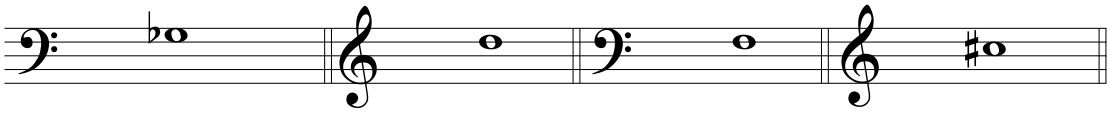
NAME _____

Section 5. Write the following intervals *above* the given note. (4 points)



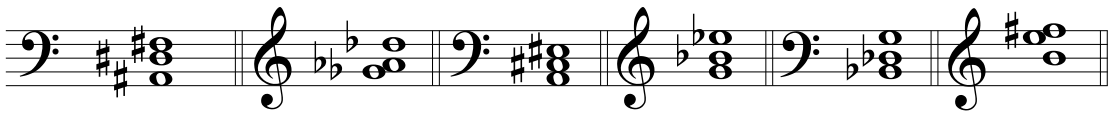
1. M6↑ 2. P4↑ 3. m7↑ 4. m3↑

Section 6. Write the following intervals *below* the given note. (4 points)



1. P5↓ 2. M3↓ 3. +4↓ 4. m7↓

Section 7. Analyze the following chords using lead-sheet notation, including slash notation for inverted chords. (9 points)



1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____

Section 8. Notate the specified triads and sus chords. (9 points)

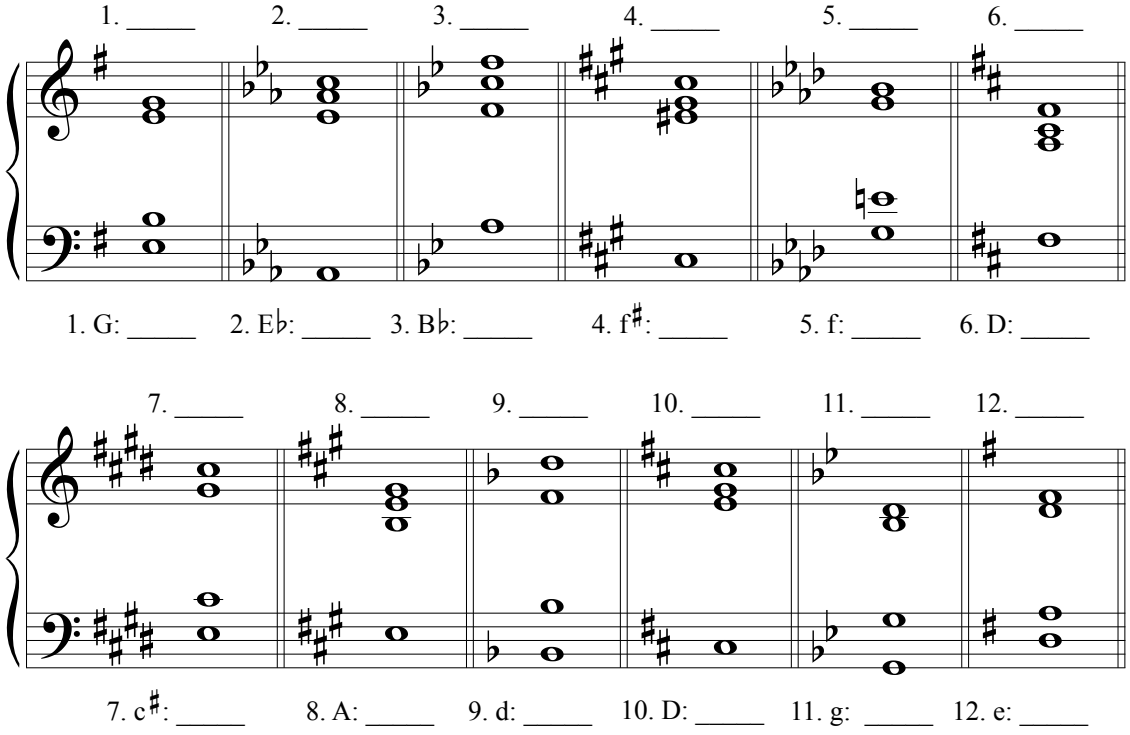
1. D♭ 2. C♯° 3. B♭m/F 4. E+ 5. F♯m/A 6. A♭sus4

NAME _____

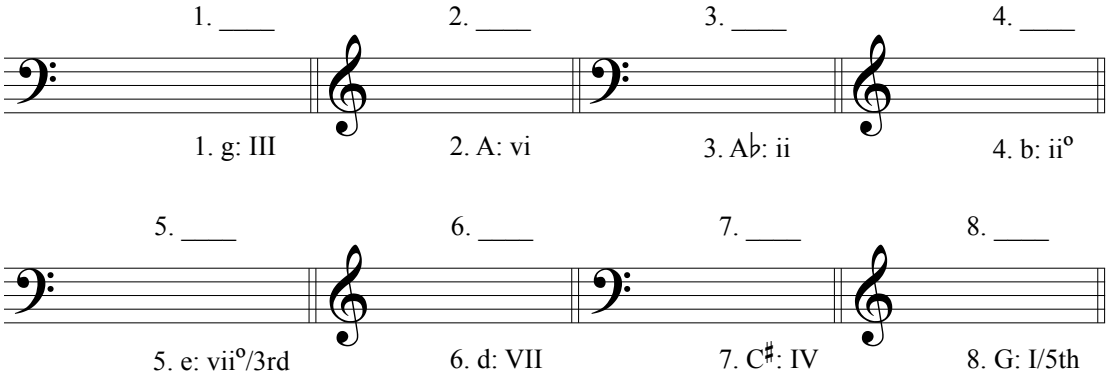
HOMEWORK EXERCISES

Assignment 6—Roman Numerals and Cadences

Section 1. Label each chord with a lead-sheet symbol above the chord and a Roman numeral below. When a chord is inverted, use slash chord symbols for lead-sheet symbols and modified slash chords for Roman numerals (e.g., ii/3rd).



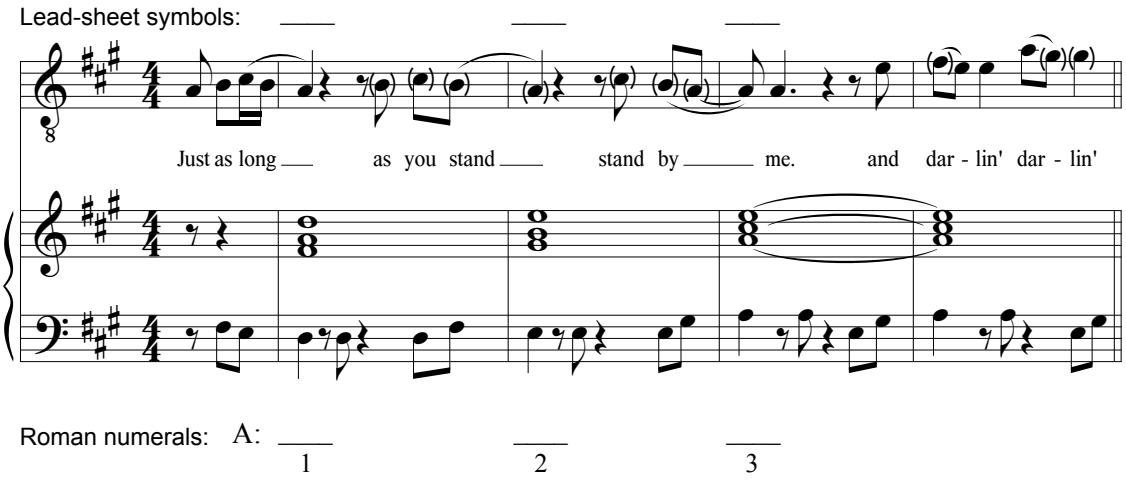
Section 2. For each example, notate the key signature, notate the triad specified by the Roman numeral, and write the corresponding lead-sheet symbol above.



NAME _____

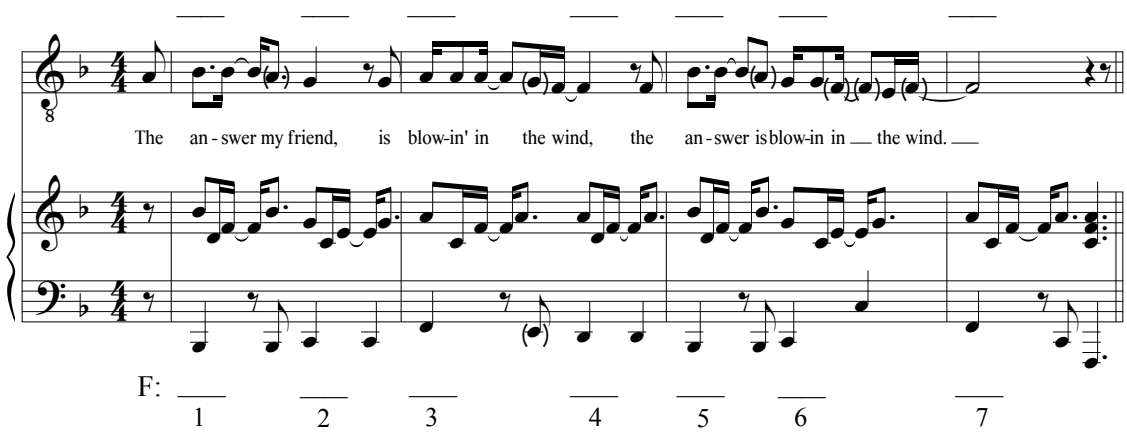
Section 3. Label lead-sheet symbols above and Roman numerals below and analyze the type of cadence that ends the phrase. Notes in parentheses should be ignored when you're determining the Roman numerals and lead-sheet symbols in these exercises.

1. "Stand by Me" https://youtu.be/pKtLNYNWbBw?t=1m28s



Cadence type: _____

2. "Blowin' in the Wind" (https://youtu.be/33x39rRDGz0?t=48) Dylan

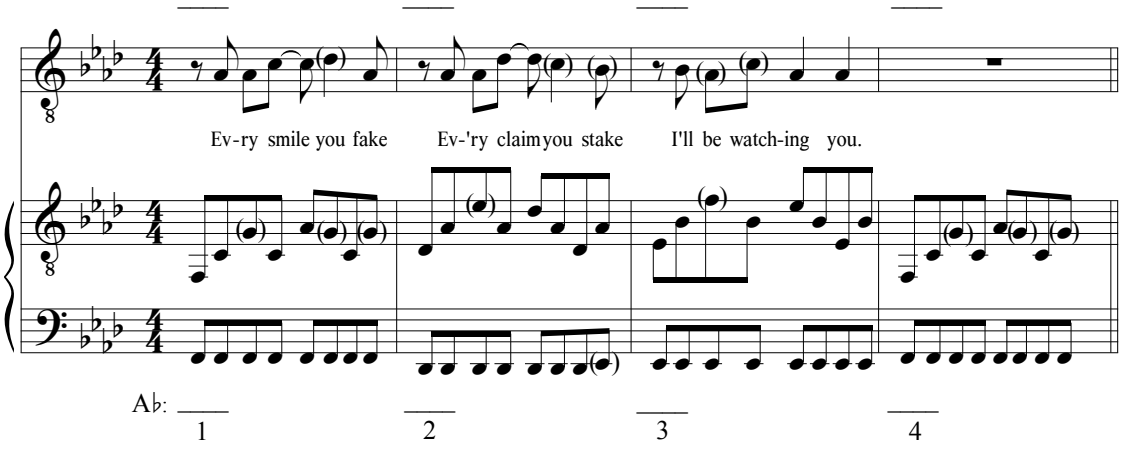


Cadence type: _____

(continued on next page)

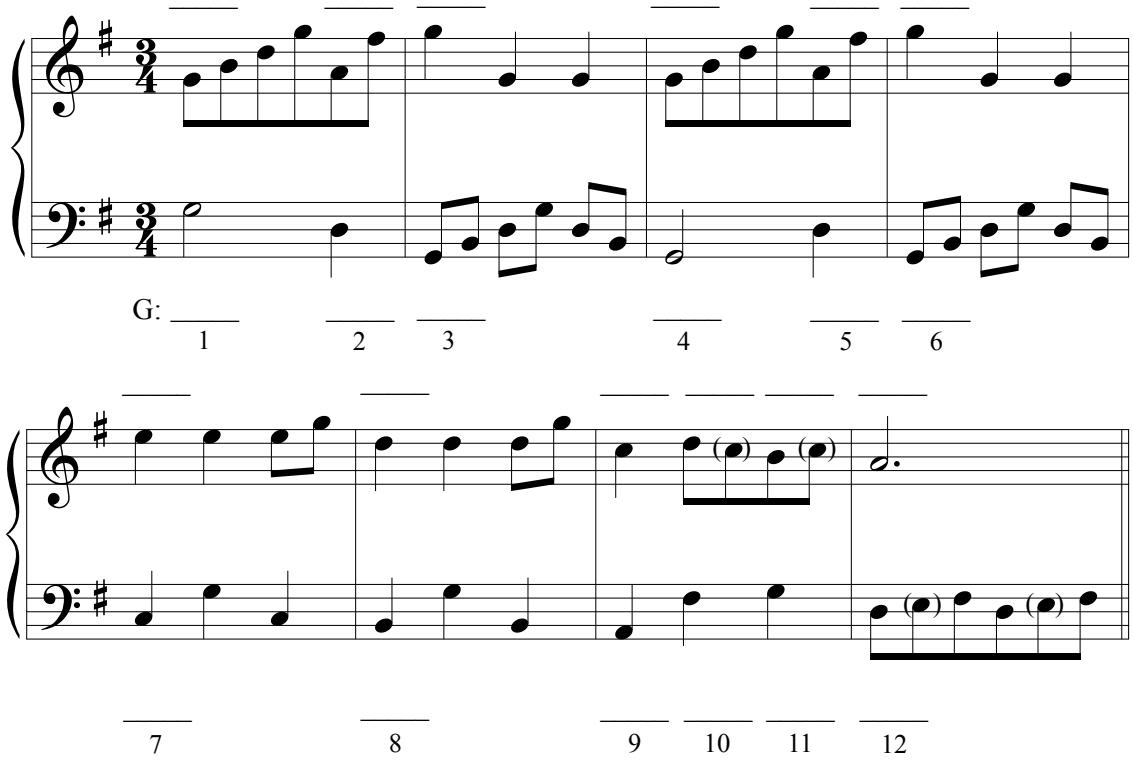
NAME _____

3. “Every Breath You Take” (https://youtu.be/OMOGaugKpzs?t=2m38s) Sting
One of the chords in this example has no third; label it with a “5” after the root.
Another chord is a type of sus chord when you include the notes in the voice part.



Cadence type: _____

4. “Menuet” BWV Anh. 116 (https://youtu.be/TRoqThj_Lww) Bach
This example contains **incomplete chords** (triads without the fifth of the chord).



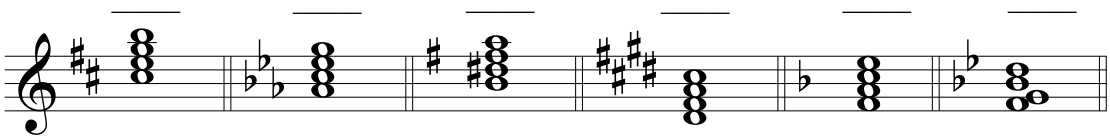
Cadence type: _____

NAME _____

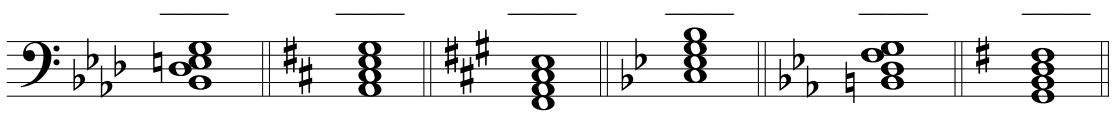
HOMEWORK EXERCISES

Assignment 7—Seventh Chords

Section 1. Analyze the given seventh chords with lead-sheet symbols above and Roman numerals below.

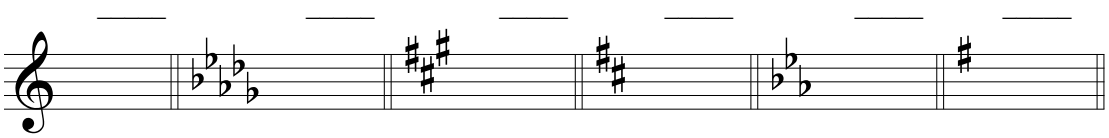


1. b: _____ 2. E♭: _____ 3. e: _____ 4. E: _____ 5. d: _____ 6. B♭: _____

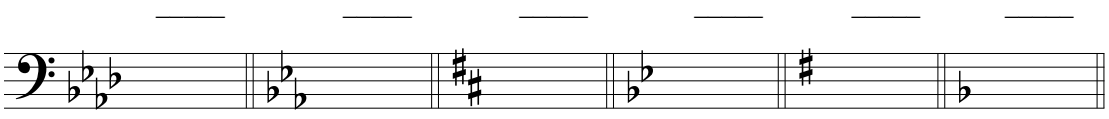


7. f: _____ 8. D: _____ 9. f♯: _____ 10. g: _____ 11. c: _____ 12. G: _____

Section 2. Given the Roman numeral, provide the notes of the chord and the lead-sheet symbol above.



1. a: iv^{7} 2. D♭: iii^{7} 3. f♯: vii^{o7} 4. D: vi^{7} 5. c: iv^{7}/3rd 6. G: I^{M7}



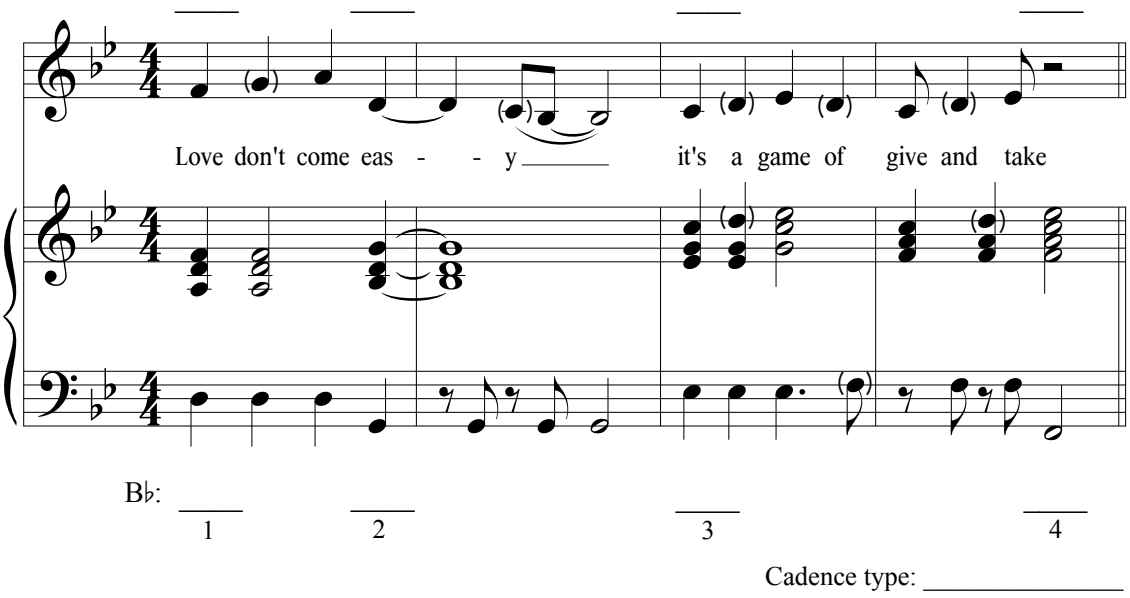
7. f: V^{7} 8. E♭: ii^{7} 9. b: vii^{o7}/5th 10. B♭: vii^{ø7} 11. e: ii^{ø7}/3rd 12. F: IV^{M7}

(continued on next page)

NAME _____

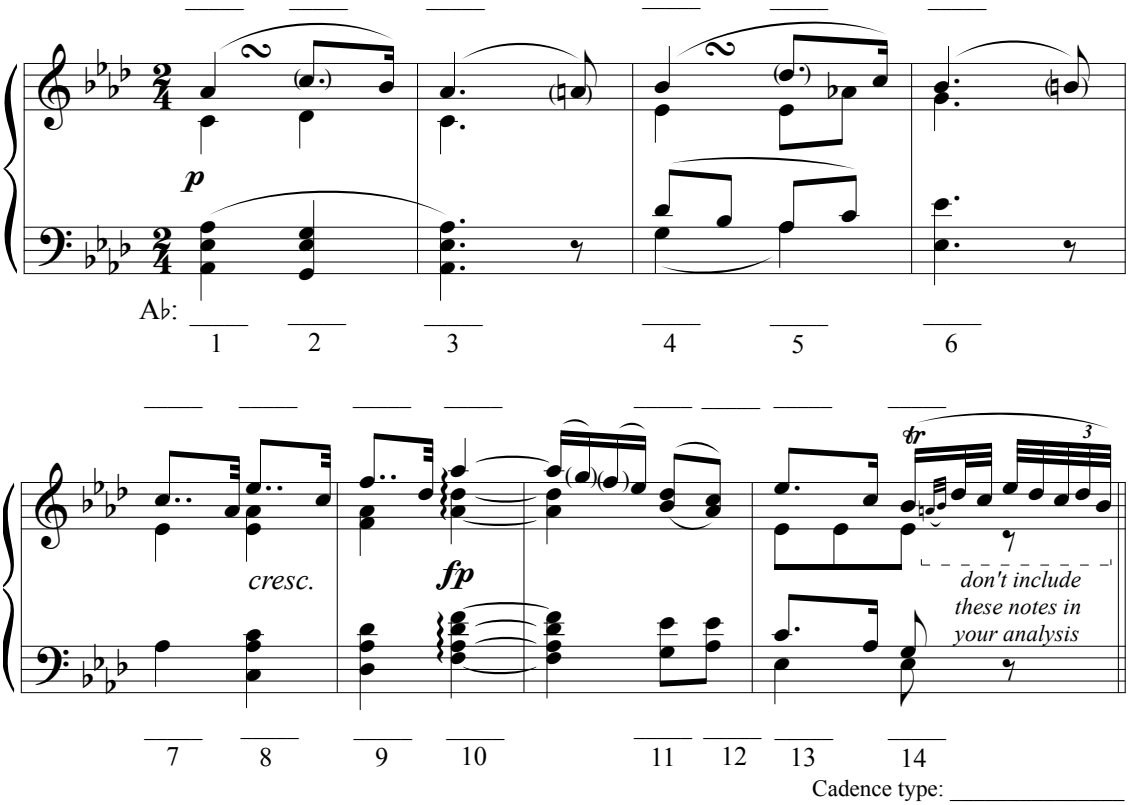
Section 3. Analyze the harmonies in the excerpts with lead-sheet symbols above and Roman numerals below.

"You Can't Hurry Love" Brian Holland, Lamont Dozier, Eddie Holland



Cadence type: _____

Piano Sonata, Op. 10, No. 1, II Beethoven



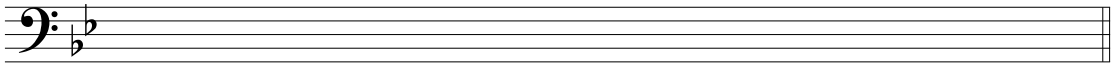
Cadence type: _____

NAME _____

HOMEWORK EXERCISES

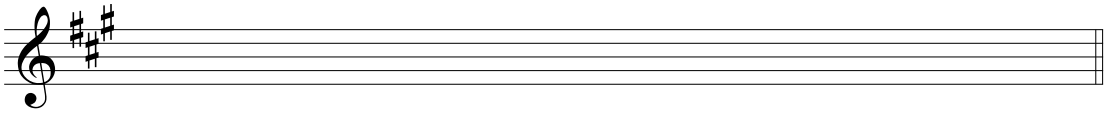
Assignment 8—Harmonic Progression and Harmonic Function 1

Section 1. Write the circle of fifths progression in the following keys with root position triads.



B♭ major: I _____ _____ _____ _____ _____ _____ I

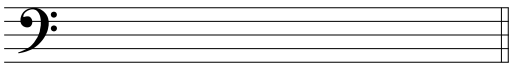
1 2 3 4 5 6 7 8



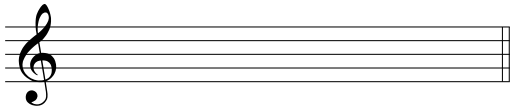
F♯ minor: i _____ _____ _____ _____ _____ _____ i

1 2 3 4 5 6 7 8

Section 2. Write the "VI-II-V-I" progression in the following major and minor keys. Make sure your Roman numerals are of the correct quality. Write lead-sheet symbols above and Roman numerals below. Include the key signatures.

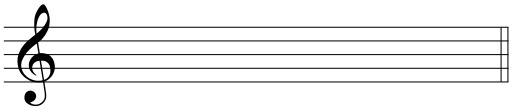


c♯: ___ ___ ___ ___

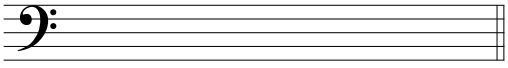


E♭: ___ ___ ___ ___

Section 3. Write the "III-VI-II-V" progression in the following major and minor keys. Make sure your Roman numerals are of the correct quality. Write lead-sheet symbols above and Roman numerals below. Include the key signatures.



A: ___ ___ ___ ___



d: ___ ___ ___ ___

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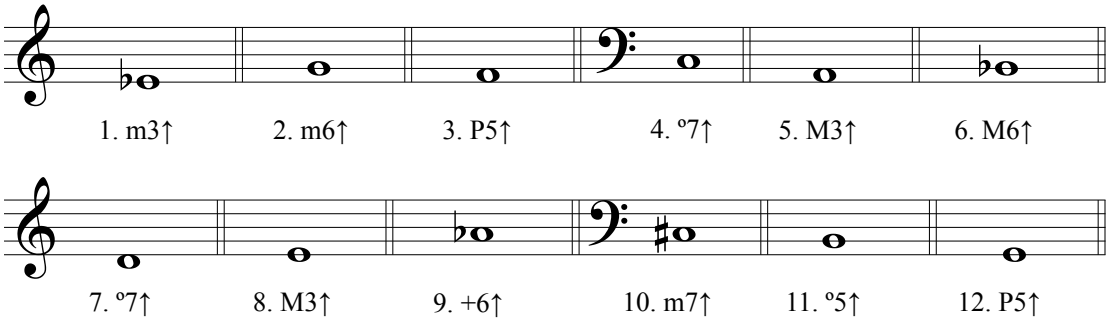
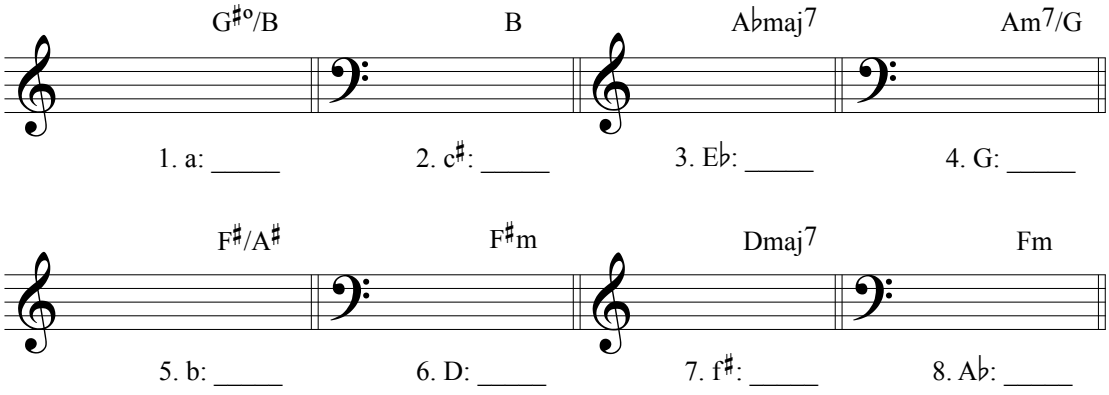
NAME _____

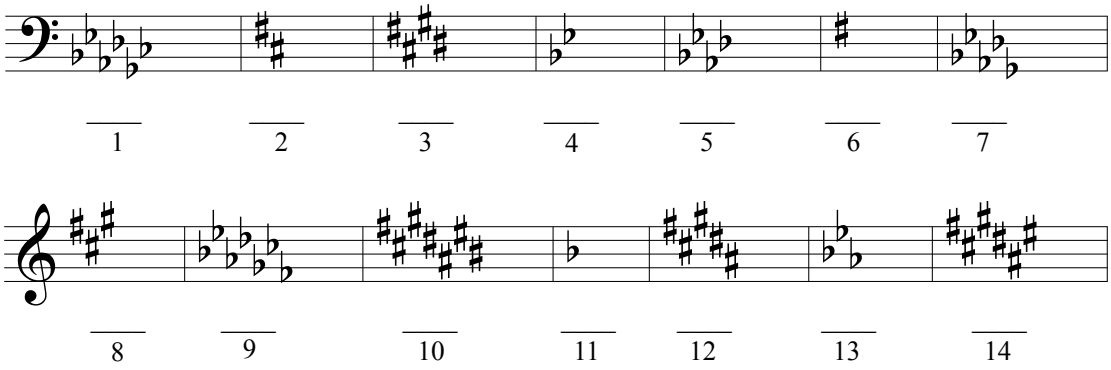
Section 4. Review. Write the following intervals *above* the given note.



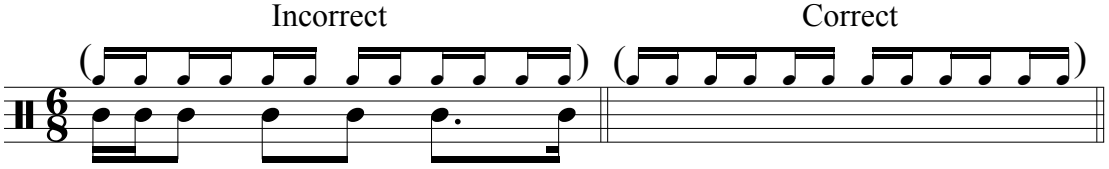
Section 5. Review. Given the lead-sheet symbol and key, write the key signature, triad or seventh chord, and Roman numeral.



Section 6. Specify the minor key given the key signature.



Section 7. Correct the rhythmic notation of the following example.



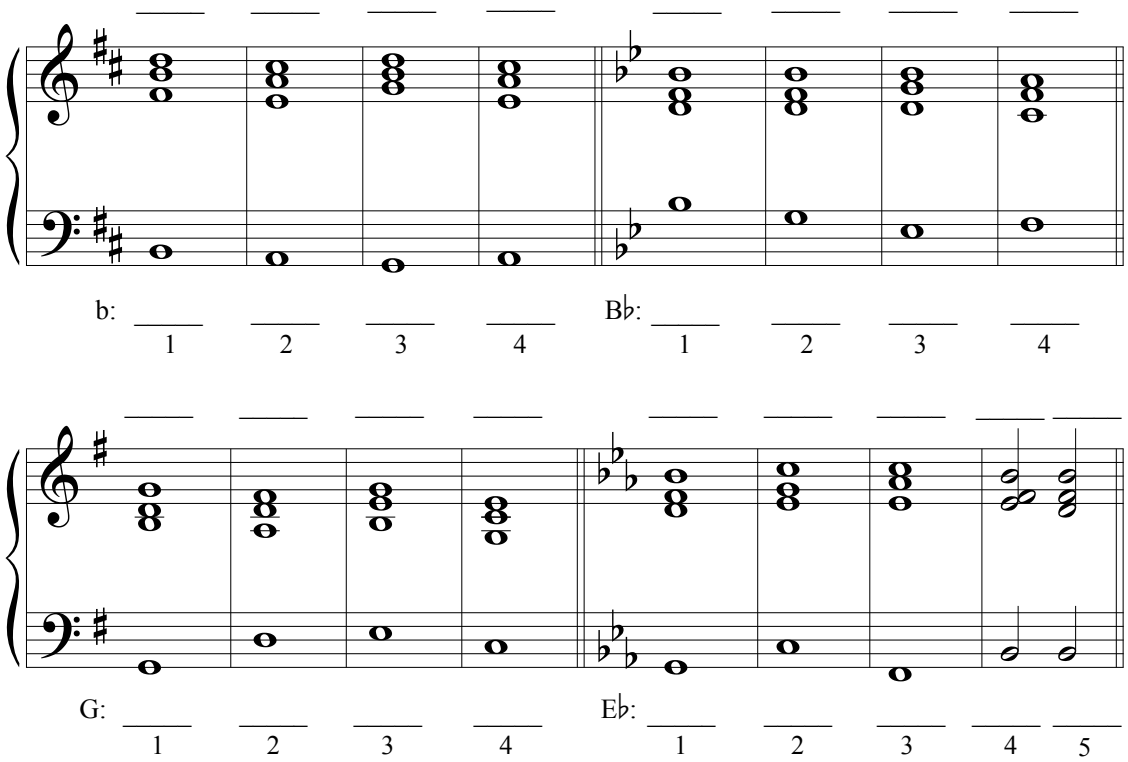
NAME _____

HOMEWORK EXERCISES

Assignment 9—Harmonic Progression and Harmonic Function 2

Section 1. For each cadence, label the chord(s) involved.
AC = ___ ___
PC = ___ ___
HC = ___
DC = ___ ___

Section 2. Analyze the following progressions with lead-sheet symbols above and Roman numerals below. Seventh chords are included.



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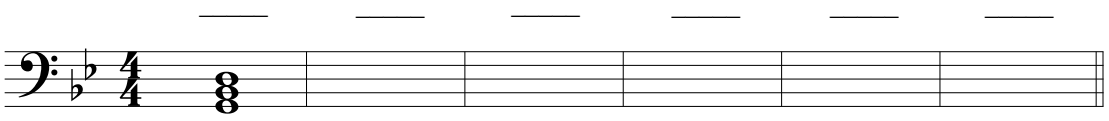
NAME _____

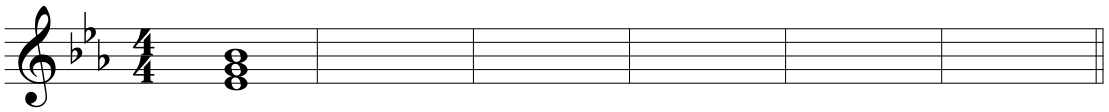
Section 3. For each progression, do the following:

(1) Given the Roman numerals, write the triads or seventh chords
(2) Analyze the harmonies with lead-sheet symbols above the staff
(3) Analyze the harmonic function of each harmony using the abbreviations "ton." for tonic function, "dom." for dominant function, "pre-dom." for pre-dominant function, and "ton. prol." for tonic prolongation function
(4) Specify the cadence that ends each progression



	____	____	____	____	____	____
g:	i	VI	iv	ii^{ø7}/3rd	V^{7}	i
FUNCTION:	____	____	____	____	____	____

Cadence: _____



	____	____	____	____	____	____
E♭:	I	IV	ii^{7}/3rd	I/5th	V	vi
FUNCTION:	____	____	____	____	____	____

Cadence: _____

NAME _____

HOMEWORK EXERCISES

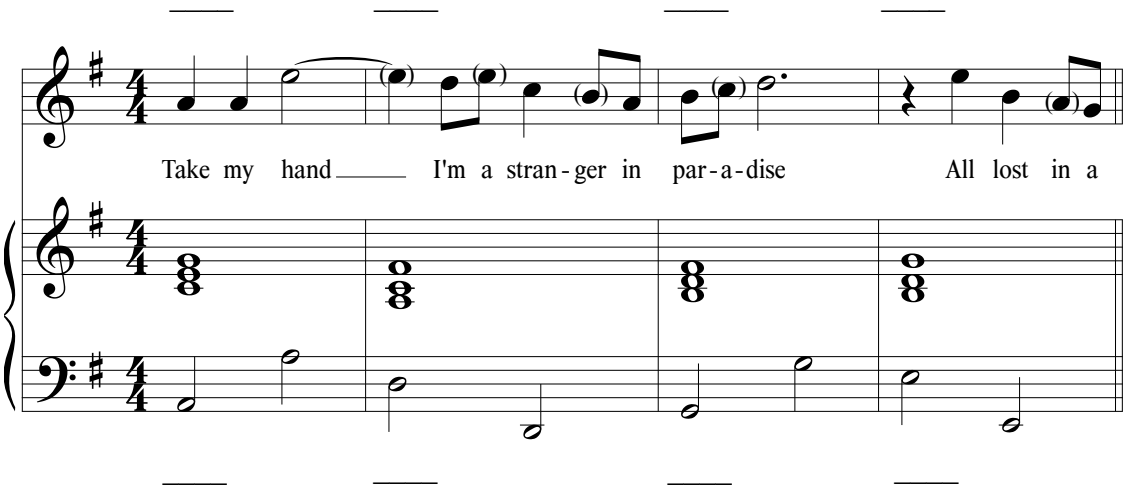
Assignment 10: Non-Chord Tones

Section 1. Fill in the blanks in the following table.

Non-Chord Tone Name	Approached by	Left by
Anticipation		
	Same note	Step down
		Step in opposite direction
Passing Tone		

Section 2. For the following examples, analyze the harmonies with lead-sheet symbols above the staff and Roman numerals below, then analyze the non-chord tones.

Wright, Forrest, Borodin, "Stranger in Paradise" https://youtu.be/WFrUsa5SUv0?t=13s



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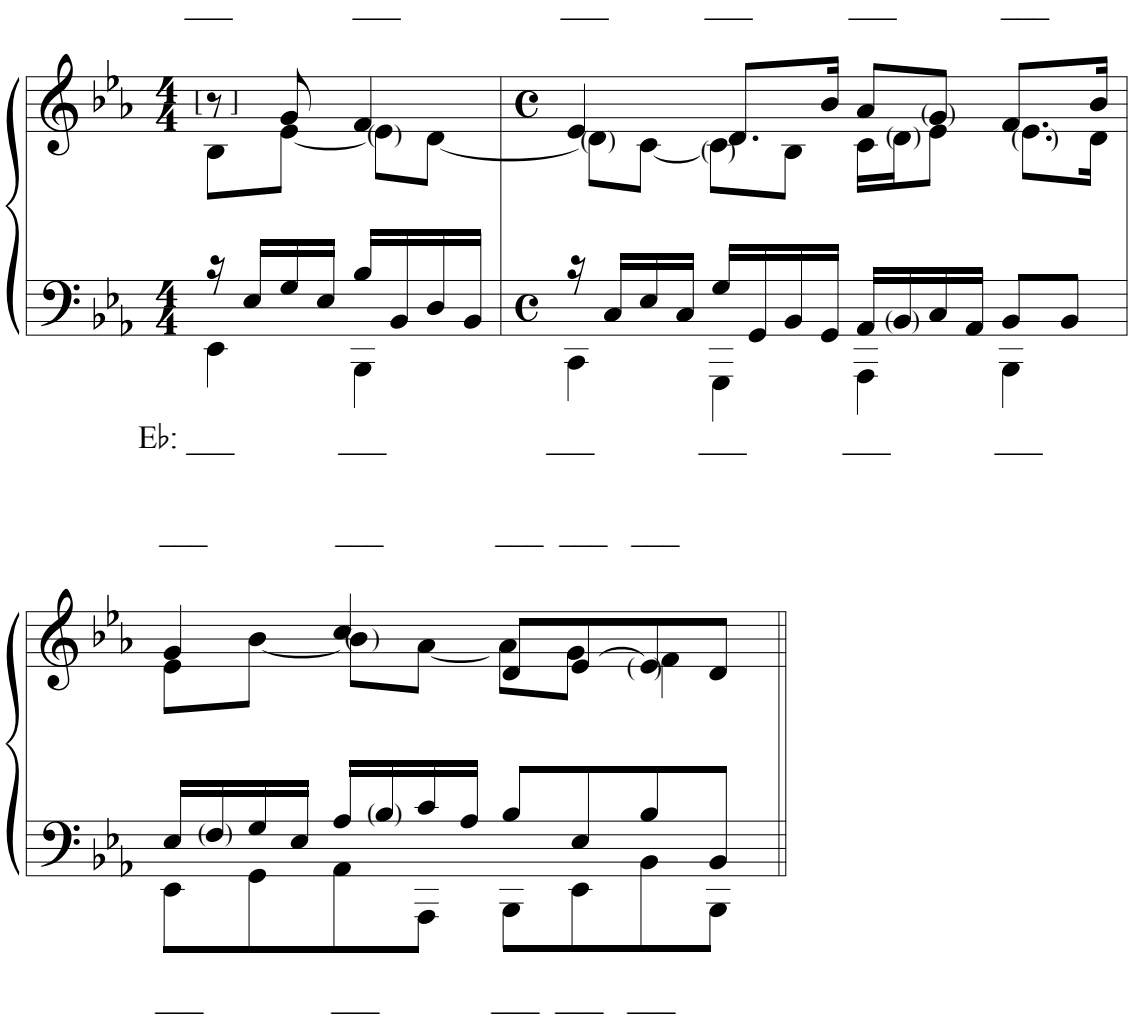
NAME _____

Corelli, Concerto Grosso in G Minor, Op. 6, No. 8, III. Adagio
https://youtu.be/l7ghP250HAI?t=48s



NAME _____

HOMEWORK EXERCISES

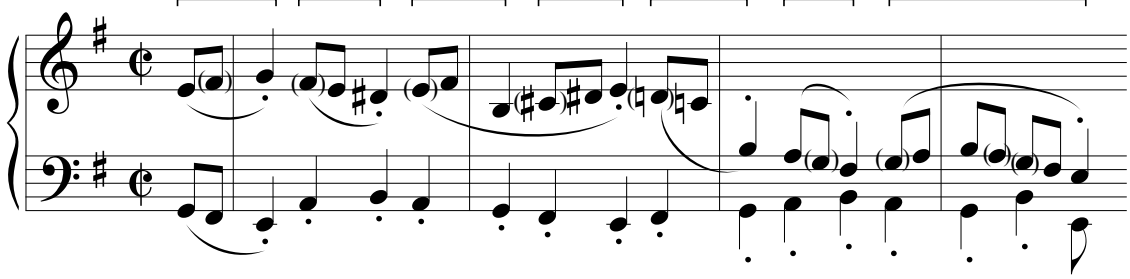
Assignment 11: Melodic Analysis—Part 1

Section 1. For the following examples:

- Analyze motives using numbers (1, 2, etc.)
- Label lead-sheet symbols and Roman numerals when blanks are provided
- Label non-chord tones for notes in parentheses

Lead sheet: __ __ __ __ __

Motives:



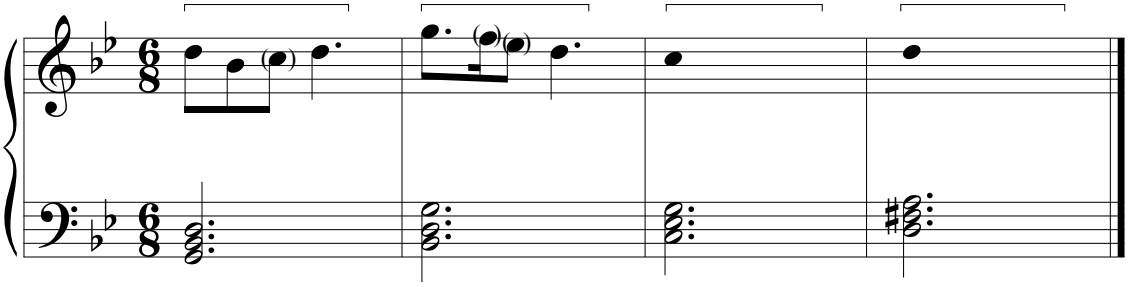
e: __ __ __ __ __

J.S. Bach, "Bourrée" from Suite in E minor, BWV 996 https://youtu.be/CPjfgRFrU_g

Section 2. For the following example, alter the given motives as specified. Also, provide lead-sheet symbols and Roman numerals, analyze non-chord tones, and specify the cadence. Notate the finished product using music notation software and email the specified file type to your instructor before class.

Lead sheet: ___ ___ ___ ___

Motives: 1 2 1 inv. 2



g: ___ ___ ___ ___

Cadence: _____

NAME _____

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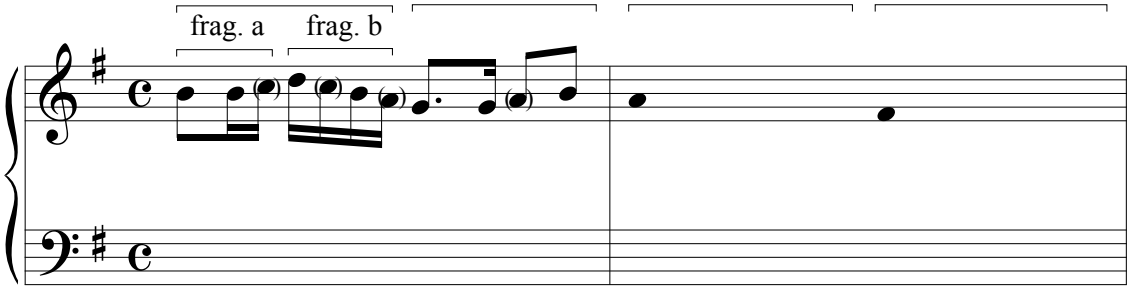
Section 3. For the following example:

- Write the lead-sheet symbols
- Write the chords as half notes in the bass clef staff
- Analyze non-chord tones, including the ones you write
- Alter the given motives as specified to fit the harmony
- Specify the cadence
- Notate the finished product using music notation software and email the specified file type to your instructor before class

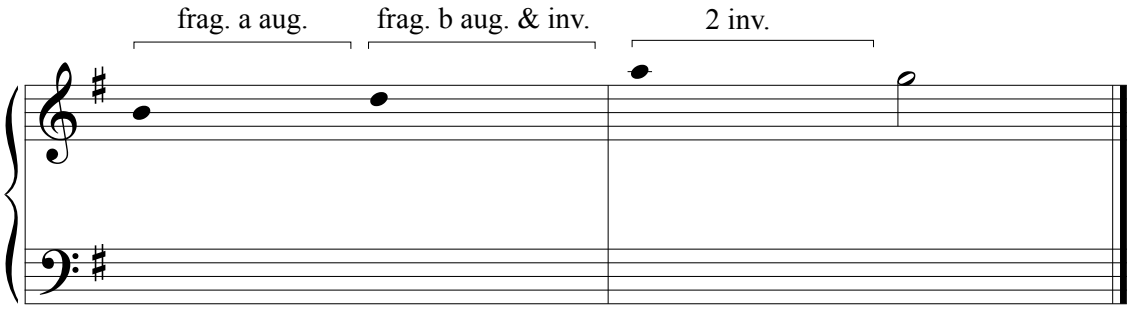
Lead sheet: ___ ___ ___ ___

Motives: 1 2 1 2



G: I vi ii/3rd V

Lead sheet:___ ___ ___ ___



I I/3rd V I

Cadence: _____

NAME _____

HOMEWORK EXERCISES

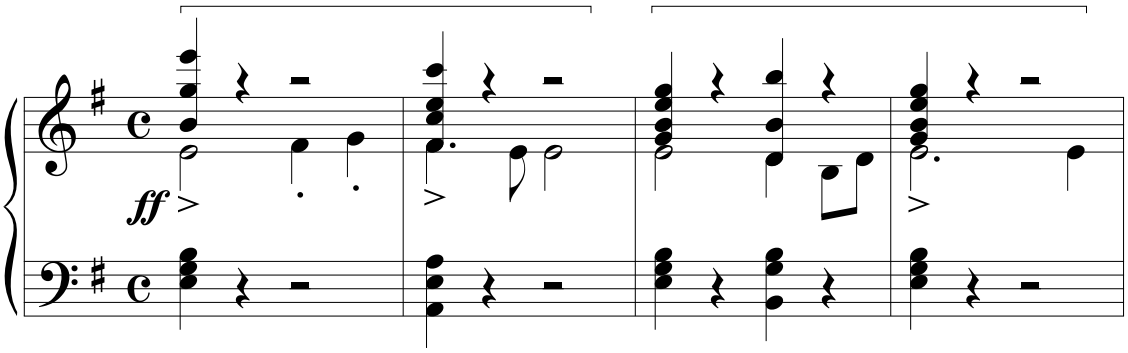
Assignment 12: Melodic Analysis—Part 2

Section 1. For the following examples:

- Analyze subphrases using letters and primes (a, a', b, etc.)
- Label lead-sheet symbols and Roman numerals when blanks are provided
- Label non-chord tones for notes in parentheses

Lead sheet: ___ ___ ___ ___ ___

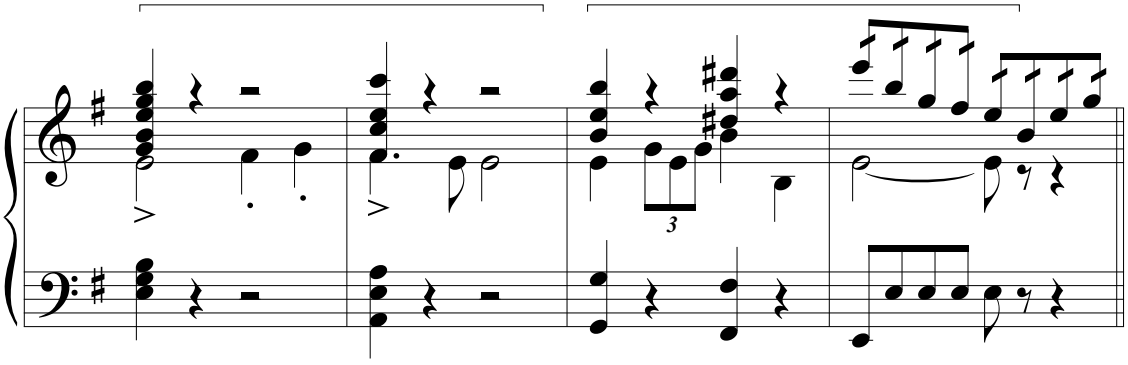
Subphrases:



e: ___ ___ ___ ___ ___

Lead sheet:___ ___ ___ ___ ___

(subphrases)



___ ___ ___ ___ ___

Dvorak, Symphony No. 9, IV https://youtu.be/89jOPAGJq-M?t=15

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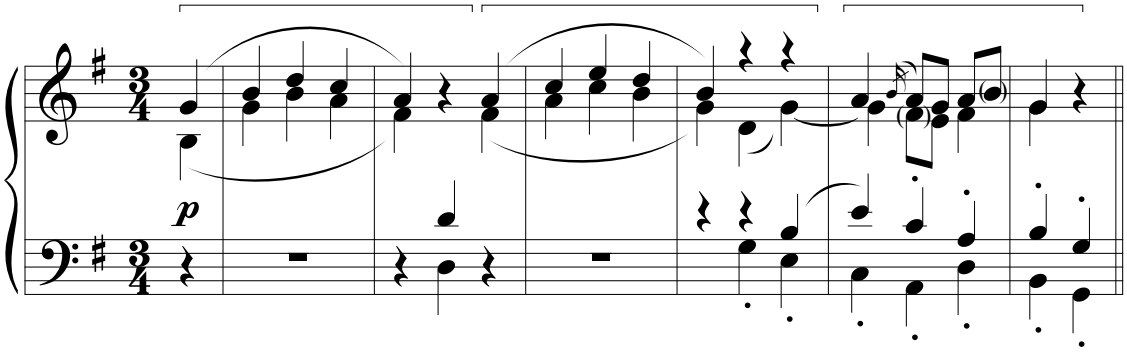
NAME _____

G Am D F#ø7 G Em Am7 D G

Subphrases:



G: ___ ___ ___ ___ ___ ___ ___ ___ ___

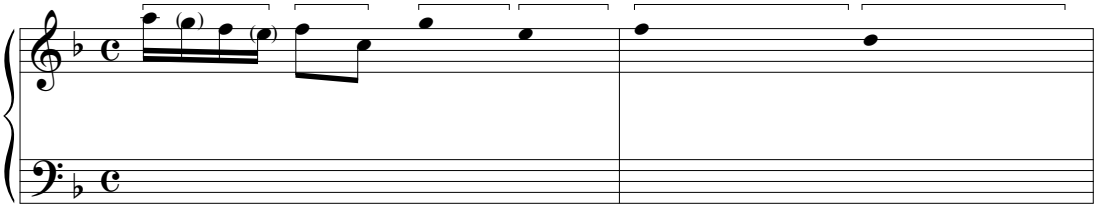
Mozart, Symphony No. 40, K. 550, III https://youtu.be/muQLc1SFUqw?t=1m44s

Section 2. For the following example:

- Write the lead-sheet symbols
- Write the chords in the bass clef staff
- Alter the given motives as specified to fit the harmony
- Analyze non-chord tones, including the ones you write
- Specify the cadence
- Notate the finished product using music notation software and email the specified file type to your instructor before class

Lead sheet: ___ ___ ___ ___

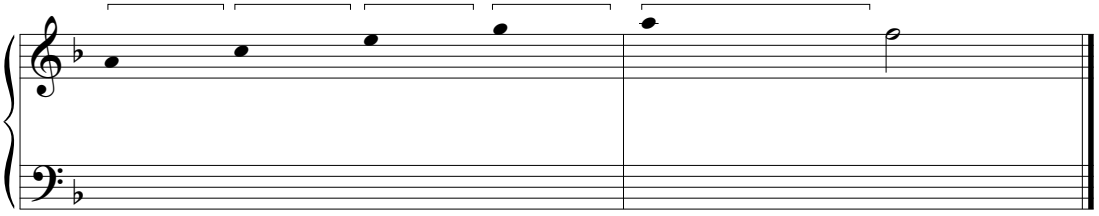
Motives: 1 2 1 2 int. ch. 1 aug. 2 aug. & int. ch.



F: I V vi ii/3rd

Lead sheet: ___ ___ ___

1 inv. 2 inv. 1 inv. 2 inv. 1 aug.



I V I

Cadence: _____

NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 2
Practice Test

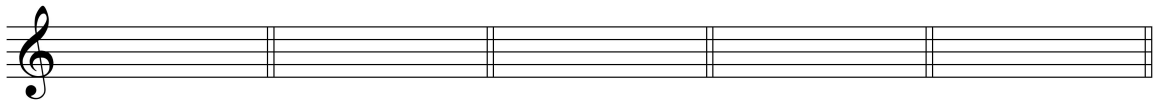
Section 1. Place the corresponding letter in the blank for each cadence. (4 points)

_____ Plagal Cadence	A. V-VI
_____ Half Cadence	B. IV-V
_____ Authentic Cadence	C. V-I
_____ Deceptive Cadence	D. IV-I

Section 2. Please fill in the blanks in the table below. (9 points)

Non-Chord Tone Name	Approached by	Left by
	Leap	
		Leap in opposite direction
		Step in same direction
Retardation		

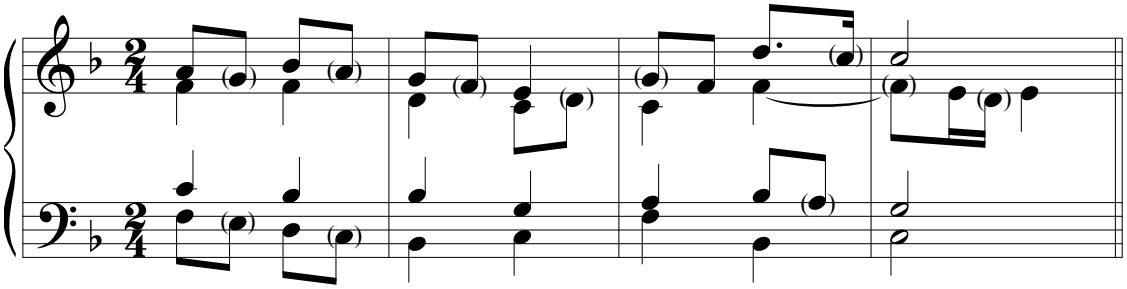
Section 3. Given the key and Roman numeral, please write the specified chords. Include key signatures. (23 points)



A♭: IV f♯: ii^{ø7}/3rd E♭: vii^{o}/3rd B♭: IV^{M7}/5th g: V^{7}

Section 4. For the following example, analyze the harmonies using lead sheet symbols above the grand staff and roman numerals below it. Analyze the non-chord tones. Label suspensions by numerical type. The example is in major. (24 points)

Lead-sheet: ___ ___ ___ ___ ___ ___ ___



F: ___ ___ ___ ___ ___ ___ ___

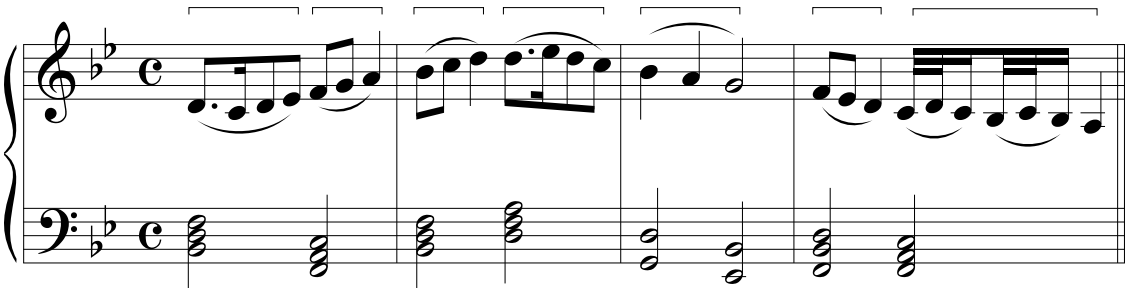
NAME _____

Section 5. *For the following example*:
First, Analyze motives using numbers (1, 2, etc.), noting alterations.

Second, label the chords with Roman numerals. (This example is in B♭ major.).

Third, under each Roman numeral, list each chord's harmonic function (tonic, dominant, pre-dominant, or tonic prolongation).
Fourth, specify the cadence that ends the example. (24 points)

Motives:



Rom. Num: ____ ____ ____ ____ ____ ____ ____ ____

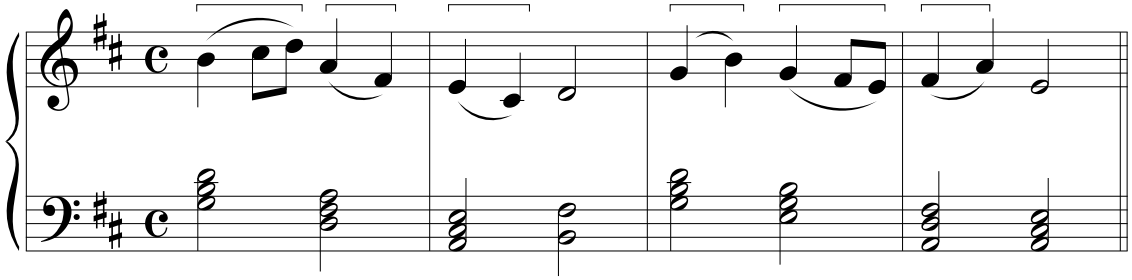
Function: ____ ____ ____ ____ ____ ____ ____ ____

Cadence: _____

Section 6. *For the following example*:
First, Analyze subphrases using letters and primes (a, a', b, etc.) and motives using numbers, noting motivic alteration when it occurs.
Second, label the chords with Roman numerals. (This example is in D major.).
Third, under each Roman numeral, list each chord's harmonic function (tonic, dominant, pre-dominant, or tonic prolongation).
Fourth, specify the cadence that ends the example. (27 points)

Subphrases:

Motives:



Rom. Num: ____ ____ ____ ____ ____ ____ ____ ____

Function: ____ ____ ____ ____ ____ ____ ____ ____

Cadence: _____

NAME _____

HOMEWORK EXERCISES

Assignment 13: Form in Popular Music

For each song, fill in the beginning time for each section, label each section type (verse, pre-chorus, chorus, post-chorus, interlude, introduction, coda, A, B, or C section, etc.), and the number of bars in each section of the form. There may be more lines provided than needed for each example.

a. My Romance: https://youtu.be/Mk0uN5Eh-yI

Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars

Formal type (circle one): Verse-Chorus AABA ABAC

b. Learn to Fly: https://youtu.be/HJMLLKgknvk

Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars

Formal type (circle one): Verse-Chorus AABA ABAC

NAME _____

c. As Time Goes By: https://youtu.be/d22CiKMPpaY

Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars

Formal type (circle one): Verse-Chorus AABA ABAC

d. Rude: https://youtu.be/PIh2xe4jnpk

Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
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Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars
Time __ : __ __ Section Type: _____, ___ bars

Formal type (circle one): Verse-Chorus AABA ABAC

NAME _____

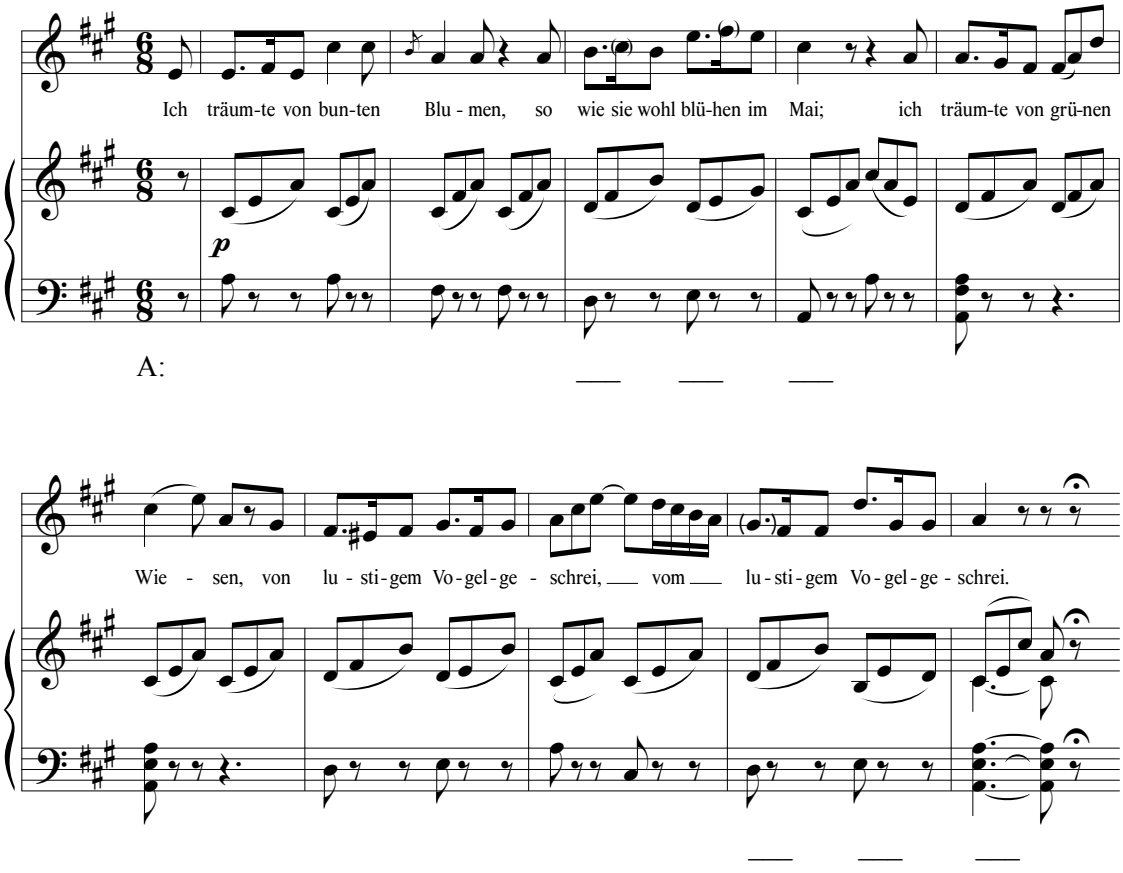
HOMEWORK EXERCISES

Assignment 14: Phrases in Combination 1

For each two-phrase excerpt below, do the following:

- Label chords with Roman numerals at the ends of phrases to determine cadences
- Label cadences by type (PAC, IAC, HC, PC, DC)
- Examine the motivic structure to determine if a phrase is a sentence
- Create a diagram of the form using cadence abbreviations (HC, DC, PC, IAC, and PAC) and letters to designate melody (*a, a', b*, etc.). Use the "prime" symbol (') to show if a melody ends with a different cadence. In this chapter, the prime symbol should not be used to represent embellishment of the melody or changes in the harmonization or register.
- Name the form of the excerpt (parallel period, contrasting period, repeated phrase, phrase group, or phrase chain).

a. Schubert, Die Winterreise, D. 911, No. 11, "Frühlingstraum"
https://youtu.be/p3uIKdOhRaI?t=9s



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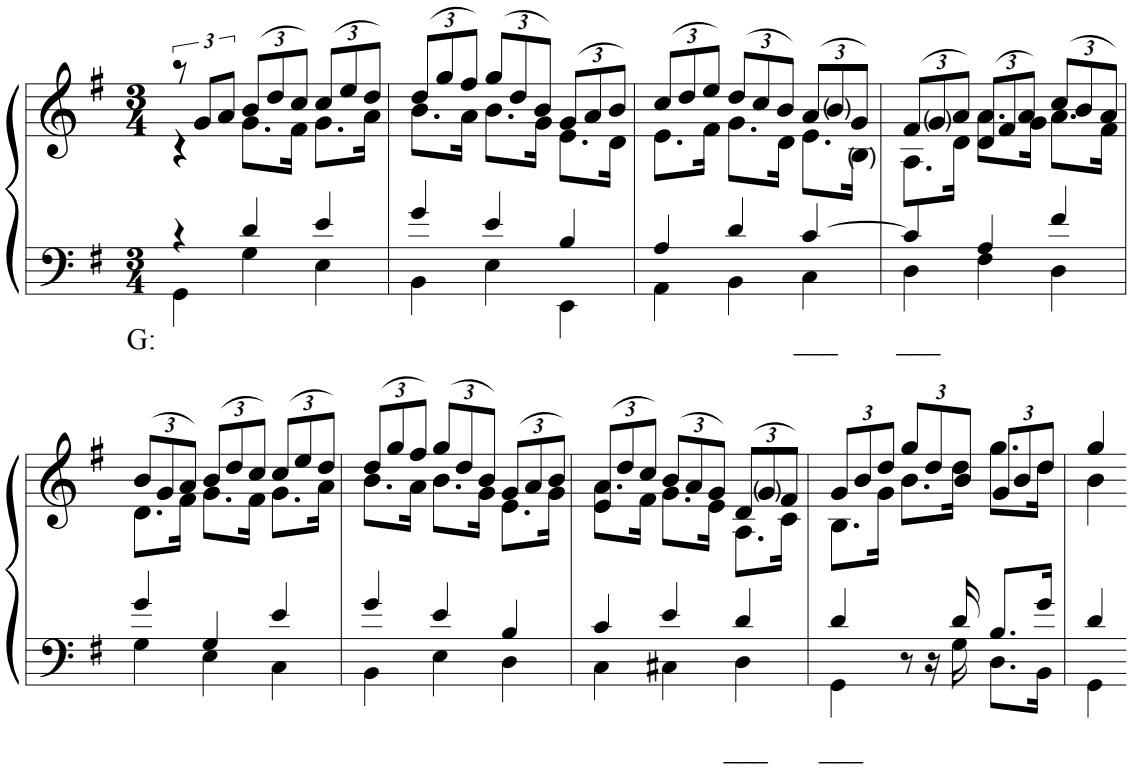
NAME _____

b. J.S. Bach, *Jesu, Joy of Man's Desiring*, BWV 147
https://youtu.be/9ayLUAWmatk



G: ___ ___

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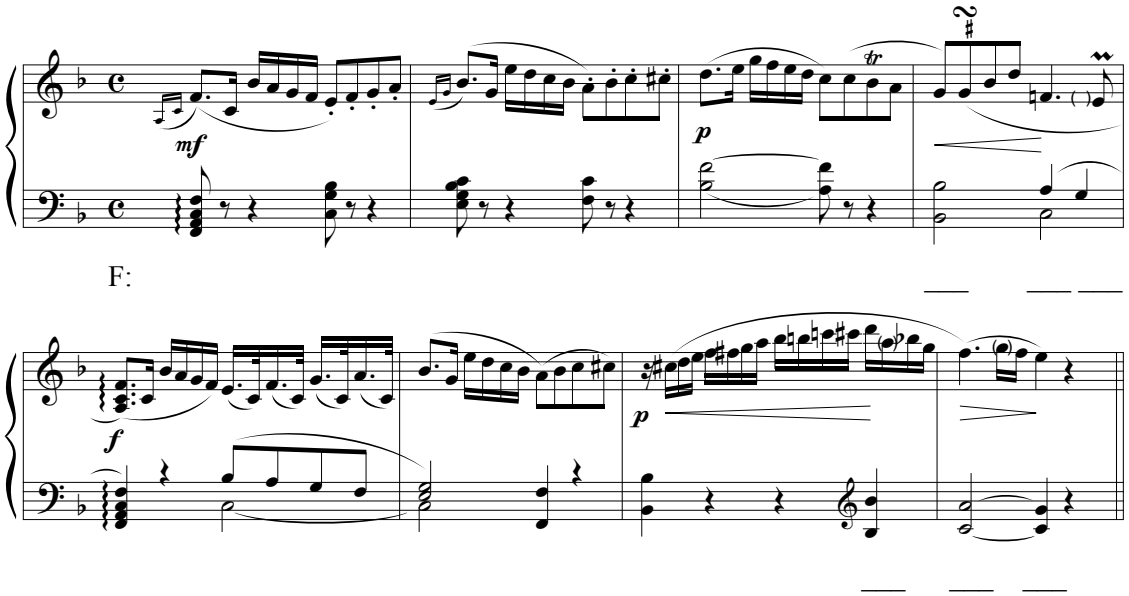
c. Haydn, Sonata in C, Hob XVI: 35, II https://youtu.be/iJGeH_4fcro



F: ___ ___ ___

___ ___ ___

NAME _____

HOMEWORK EXERCISES

Assignment 15: Phrases in Combination 2

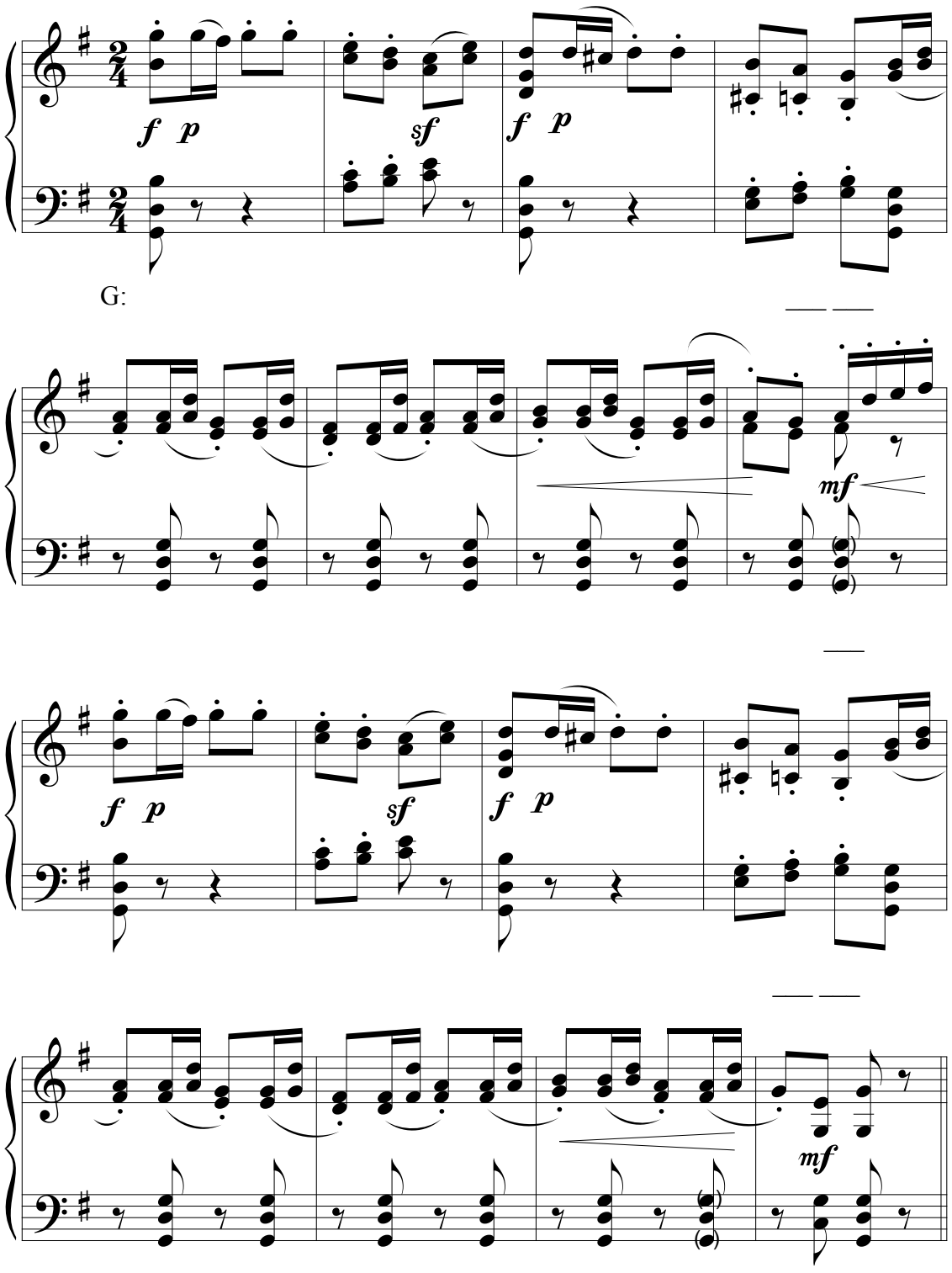
For each four-phrase excerpt below, do the following:

- Label chords with Roman numerals at the ends of phrases to determine cadences
- Label cadences by type (PAC, IAC, HC, PC, DC)
- Examine the motivic structure to determine if a phrase is a sentence
- Create a diagram of the form using cadence abbreviations (HC, DC, PC, IAC, and PAC) and letters to designate melody (*a, a', b*, etc.). Use the "prime" symbol (') to show if a melody ends with a different cadence. In this chapter, the prime symbol should not be used to represent embellishment of the melody or changes in the harmonization or register.
- Name the form of the excerpt (parallel double period or repeated period).

(continued on next page)

NAME _____

a. Tchaikovsky, Nutcracker Suite, "Trepak" https://youtu.be/67maTrrSKjg



G: ___ ___

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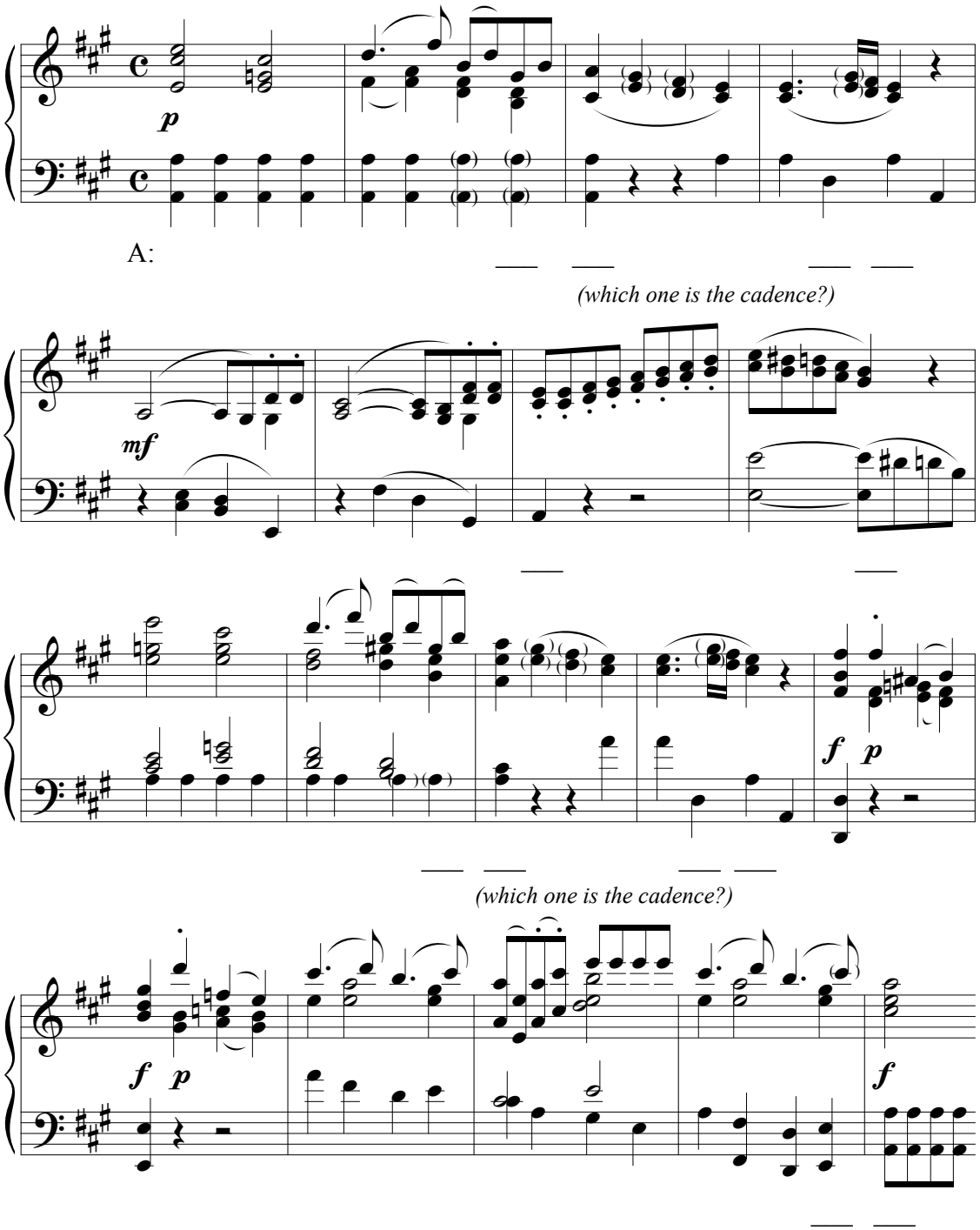
NAME _____

b. Mozart, Piano Concert in A major, K. 488, I https://youtu.be/DXeBFhqViYg



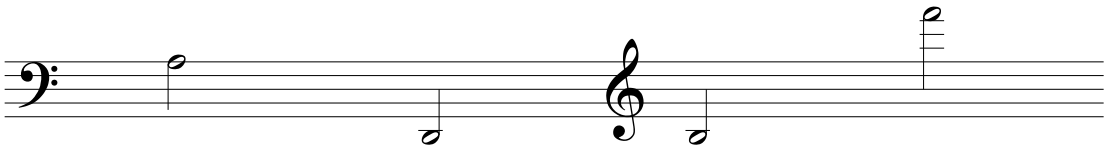
NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 3

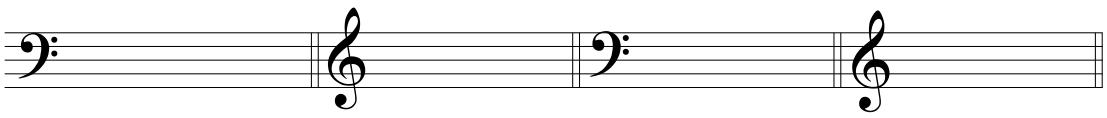
Practice Test

Section 1. Please specify the note name and register number. (4 points)



1. ____ 2. ____ 3. ____ 4. ____

Section 2. Please write the following key signatures. Make sure your sharps and flats correctly placed.

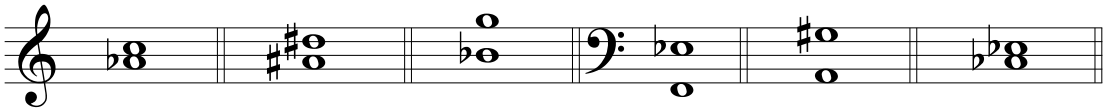


1. E♭ minor 2. B major 3. D♯ minor 4. A♭ major

Section 3. Please answer the following questions.

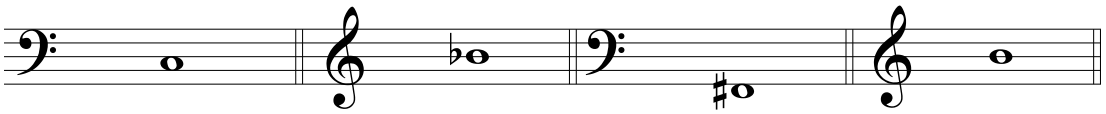
1. What is the meter of 12/8? _____
2. Name two time signatures that are compound duple. _____ and _____
3. What is the meter of 2/8? _____
4. Name two times signatures that are simple triple. _____ and _____

Section 4. Please identify the following intervals.



1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____

Section 5. Please write the interval above or below the given note, as specified.



1. +6↑ 2. M3↓ 3. °7↑ 4. m7↓

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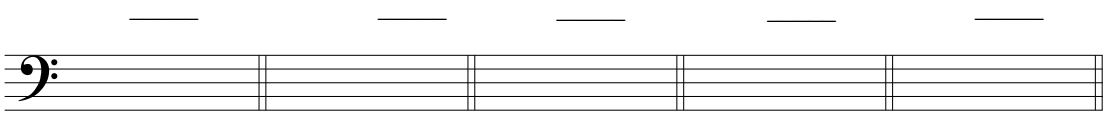
NAME _____

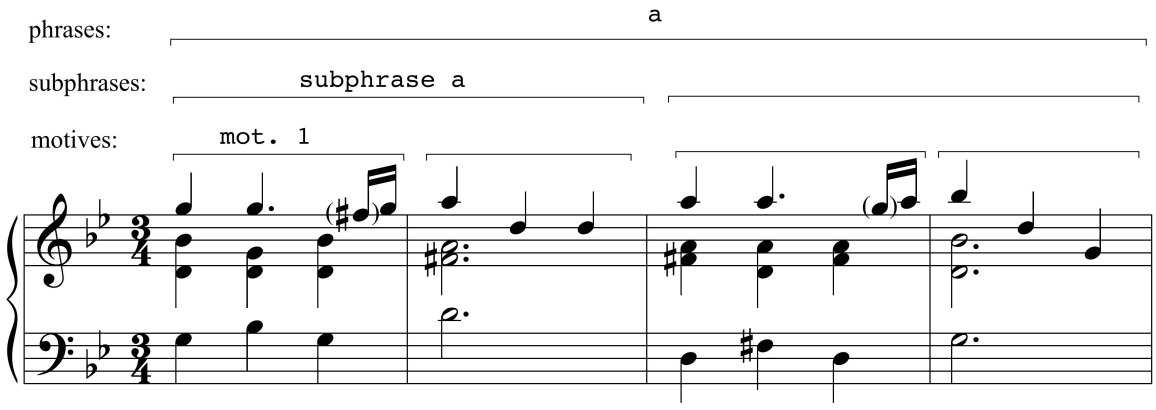
Section 6. Analyze the Roman numerals to write the lead-sheet symbols above and the notes of the triad or seventh chord on the staff. Include key signatures.



1. D: ii/5th 2. e: ii^{ø7} 3. F: vii^{ø7}/7th 4. g: V 5. A♭: IV^{M7}/3rd

Section 7. For the following example (Corelli, Op. 6, No. 8, IV, https://youtu.be/dwJ_N4KSziI):

- **First**, finish labeling the **motives** (use "mot. 1," "mot. 2," etc.) in bars 1-8
- **Second**, finish labeling **subphrases**. In bars 1-8, use "subphrase a," "subphrase b," etc. For slight alterations, use "subphrase a'," etc.
- **Third**, finish labeling **phrases** (use "a," "b," etc.) in bars 1-8
- **Fourth**, label each non-chord tone (the non-chord tones are in parentheses)
- **Fifth**, label the chords with lead sheet symbols
- **Sixth** label the chords with roman numerals using uppercase for major and lowercase for minor, and specifying inversion. (This example is in minor)
- **Seventh**, under each roman numeral, list each chord's harmonic function (use "ton." for tonic, "dom." for dominant, "pre-dom." for pre-dominant, and "ton. prol." for tonic prolongation)



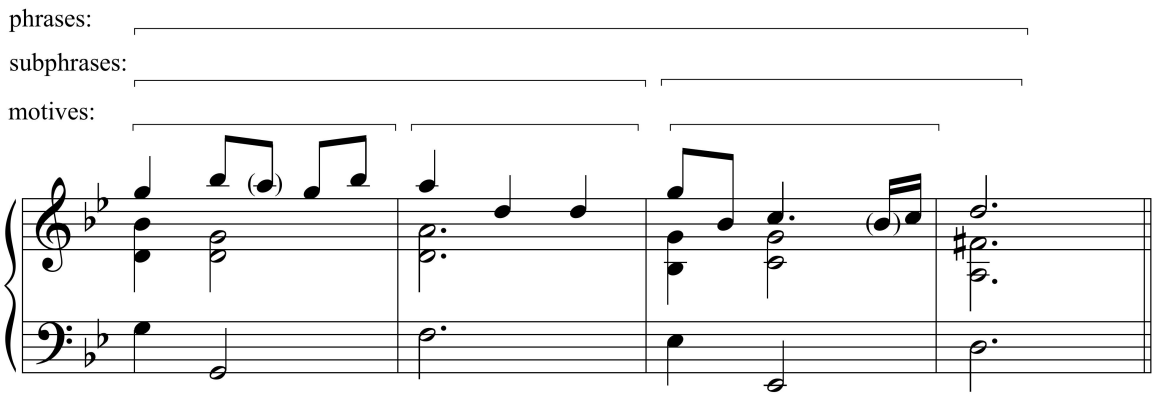
Lead Sheet: ____ ____ ____ ____ ____ ____ ____ ____

Rom. Num: ____ ____ ____ ____ ____ ____ ____ ____

Function: _____ _____ _____ _____

(continued on next page)

NAME _____



Lead Sheet: _____ _____ _____ _____ _____

Rom. Num: _____ _____ _____ _____ _____

Function: _____ (N/A) _____ _____ _____

1. Which cadence concludes the *first* phrase in the example above?
   (a) a deceptive cadence (c) a plagal cadence
   (b) a half cadence (d) an authentic cadence

2. Which cadence concludes the *second* phrase in the example above?
   (a) a deceptive cadence (c) a plagal cadence
   (b) a half cadence (d) an authentic cadence

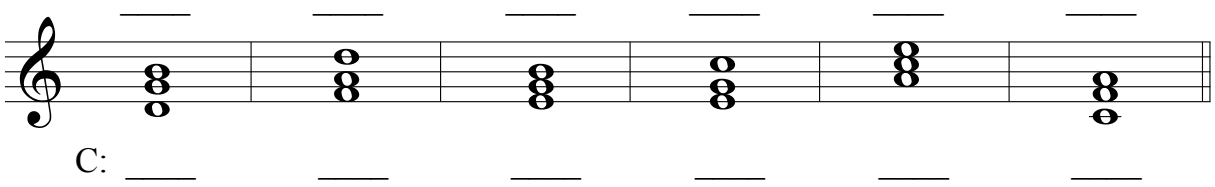
3. Given the cadences and melodic organization, what is the name of the form of the example above?
   (a) a parallel period (c) a phrase group
   (b) a contrasting period (d) a phrase chain

NAME _____

HOMEWORK EXERCISES

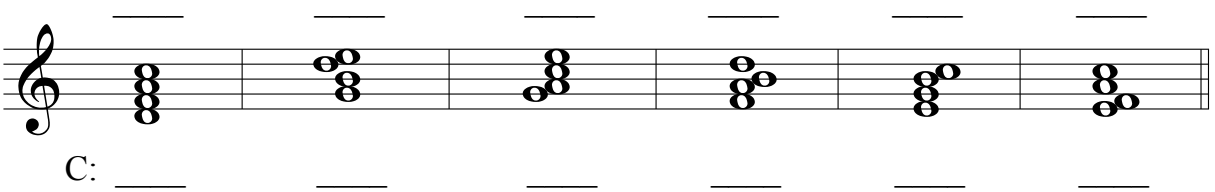
Assignment 16—Figured Bass Inversion Symbols

Section 1. Analyze the triads with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff.



C: ____ ____ ____ ____ ____ ____

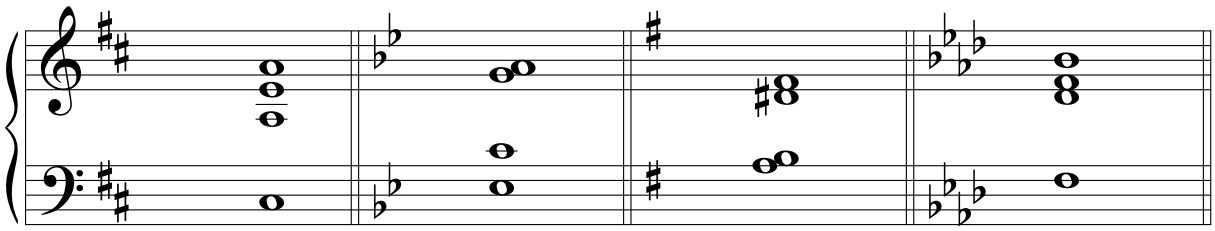
Section 2. Analyze the seventh chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff.



C: ____ ____ ____ ____ ____ ____

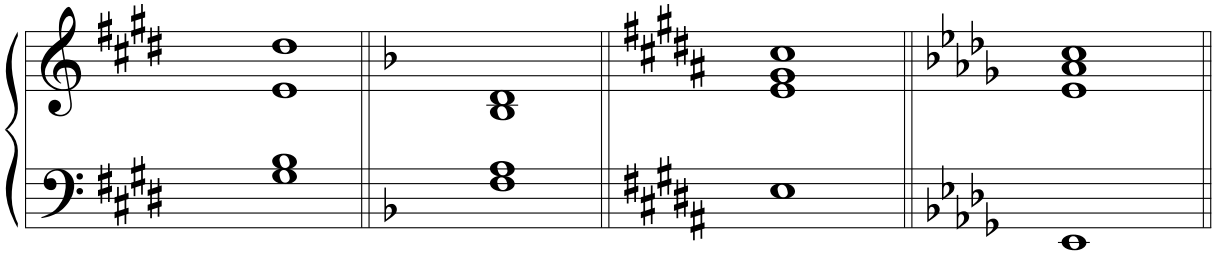
Section 3. Label the given chords using Roman numerals with figured bass inversion symbols.

Lead-sheet: _____ _____ _____ _____



Rom. num.: 1. D: _____ 2. g: _____ 3. e: _____ 4. f: _____

Lead-sheet: _____ _____ _____ _____



Rom. num.: 5. E: _____ 6. d: _____ 7. B: _____ 8. D♭: _____

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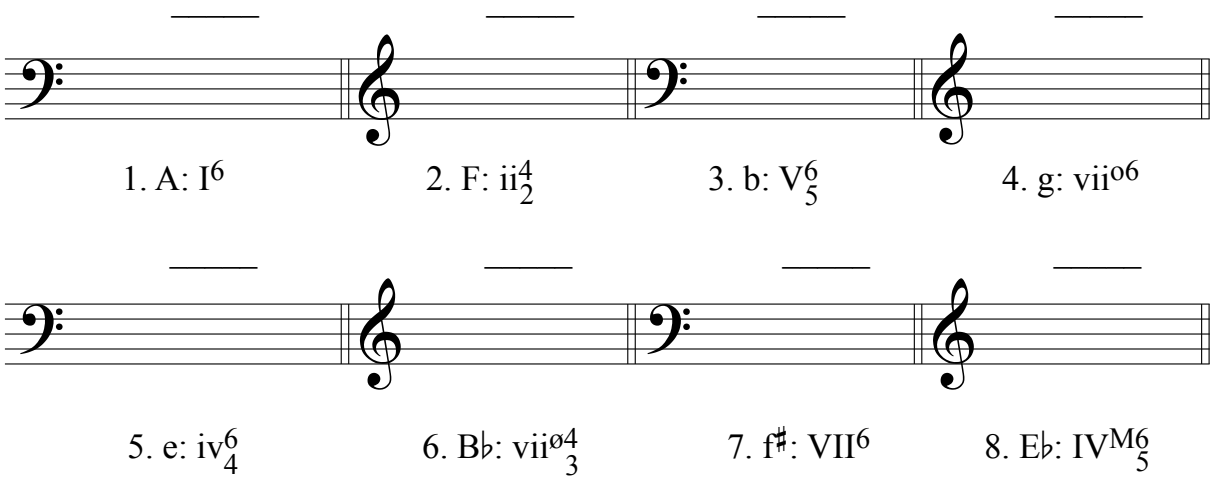
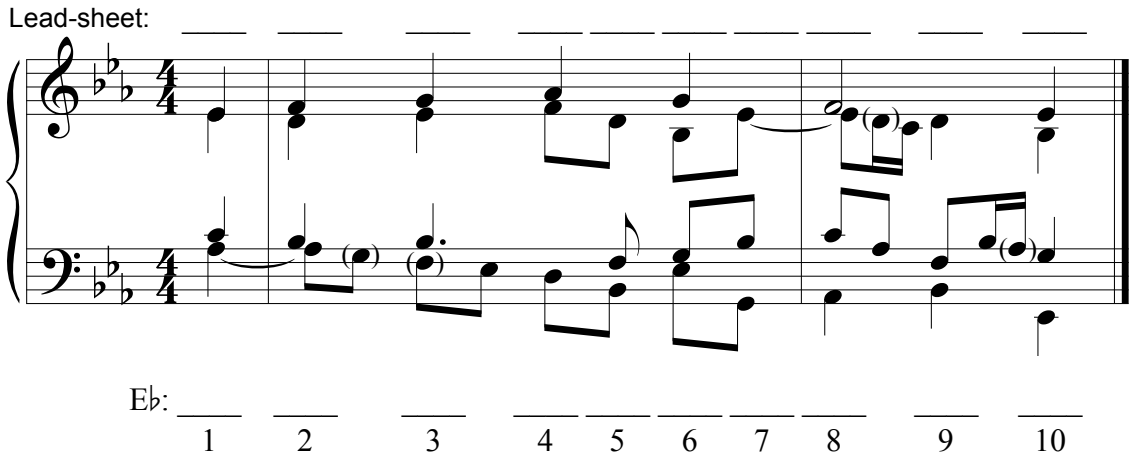
NAME _____

Section 4. Write the specified chords. Include key signatures. Write lead-sheet symbols above.



Section 5. Analyze the excerpt using Roman numerals with figured bass inversion symbols below and lead-sheet symbols above. Analyze non-chord tones.

J.S. Bach, Chorale 309, "O Mensch, bewein' dein' Sünde groß"

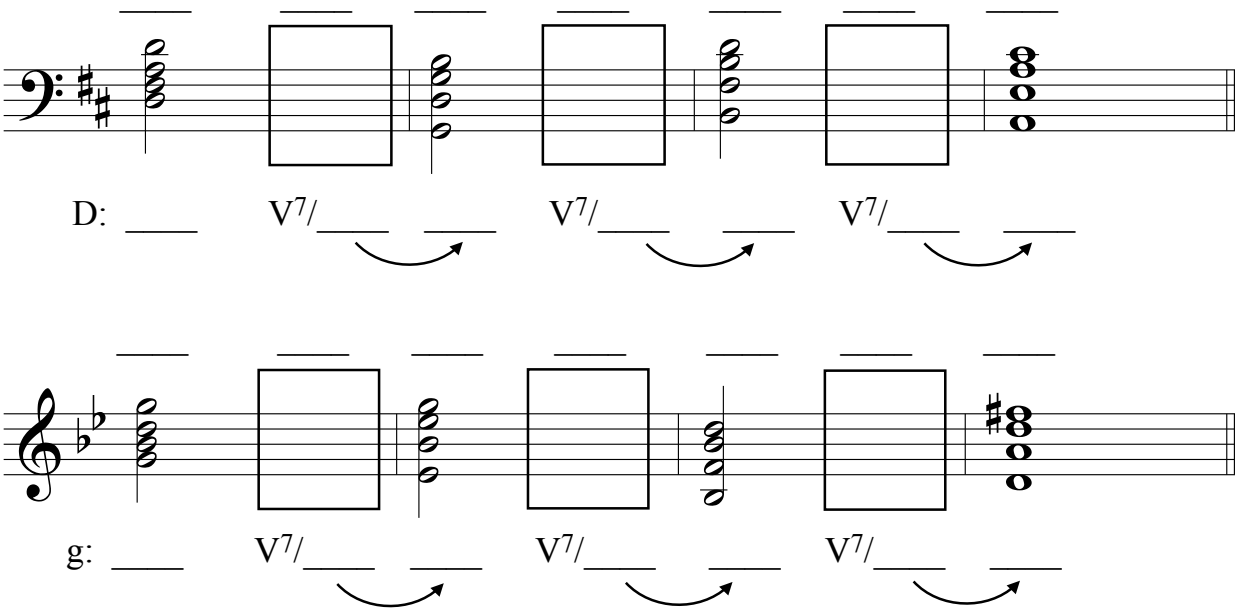


NAME _____

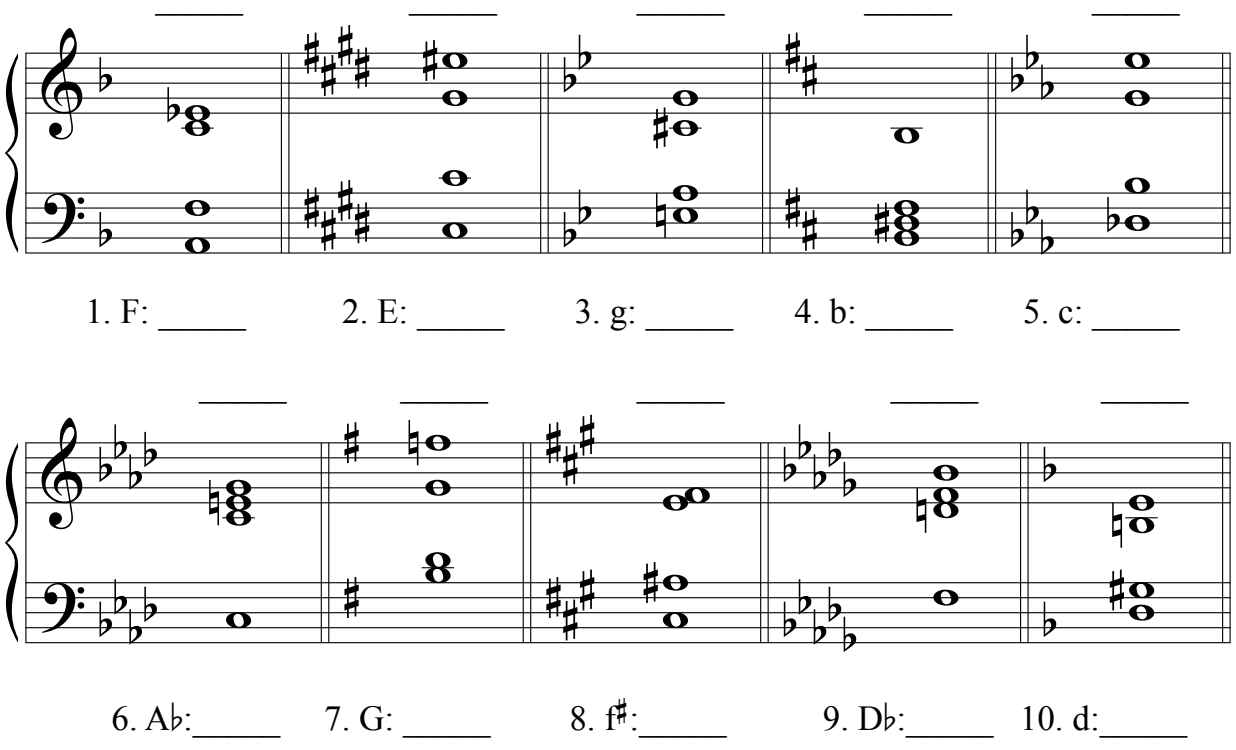
HOMEWORK EXERCISES

Assignment 17—Secondary Dominants: Assignment 1

Section 1. Approach each chord with its secondary dominant seventh chord (whose root lies a perfect 5th above the root of the chord of resolution). Label chords with Roman numerals below and lead-sheet symbols above.



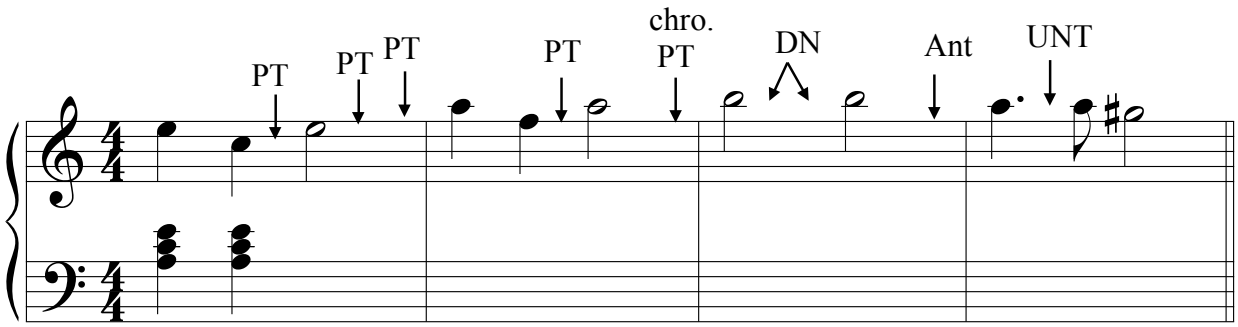
Section 2. Analyze the following secondary dominants. Include lead-sheet symbols above.



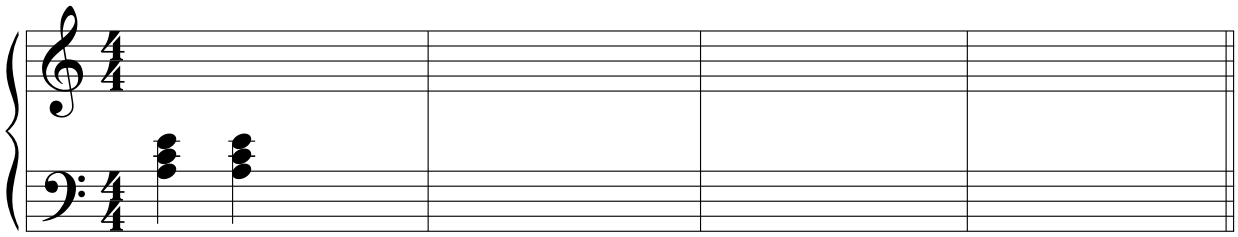
NAME _____

Section 3. For the example below, please do the following:

- Copy the notes from the upper staff to the lower staff while adding the specified non-chord tones (UNT = upper neighbor tone); some of these are actually "embellishing tones" and are technically chord tones rather than non-chord tones
- Realize the lead-sheet symbols using quarter-note accompanimental texture
- Analyze the chords using Roman numerals with figured bass inversion symbols below the lower staff
- Notate this example using music notation software (such as MuseScore)
    - Turn in a printed-out score
    - Submit a MuseScore file or .ogg audio file as an email attachment



Am A^7/G Dm/F Am/E B^7/D♯ B^7 Esus^4 E



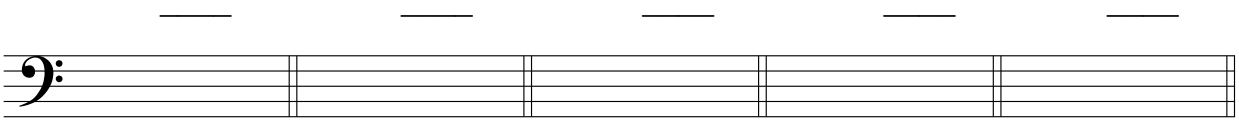
Am: _____ _____ _____ _____ _____ _____ _____ _____

NAME _____

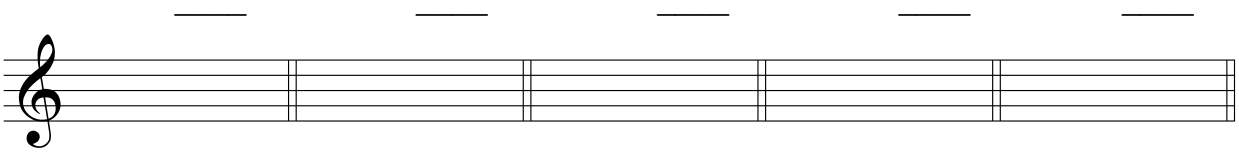
HOMEWORK EXERCISES

Assignment 18—Secondary Dominants: Assignment 2

Section 1. Write the following secondary dominants. Include lead-sheet symbols above. Include key signatures.



1. A♭: V^4_3/vi 2. E: V^7/IV 3. D♭: V^4_2/ii 4. c: V^6_5/III 5. g: V^6_4/V

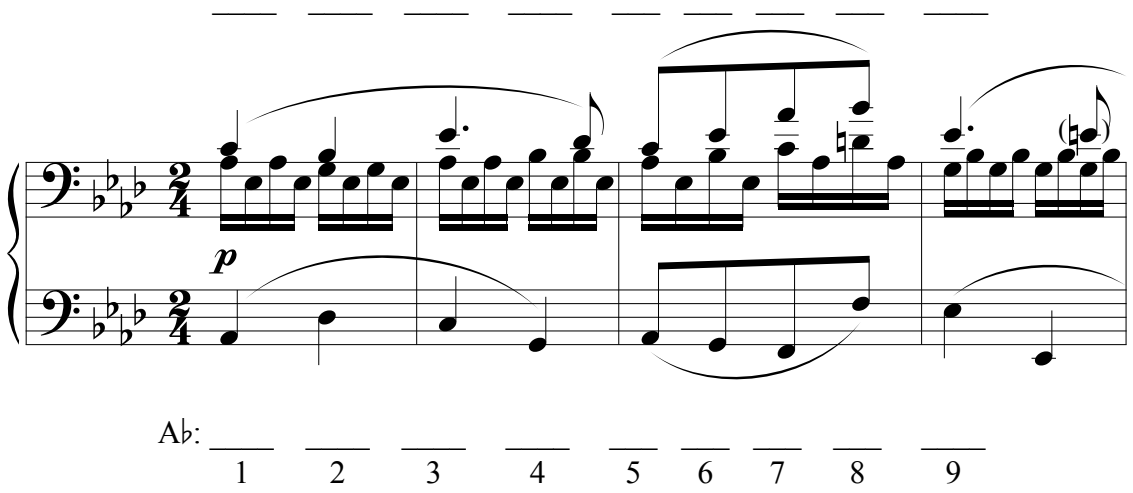


6. B♭: V^4_2/IV 7. f♯: V^4_3/VI 8. e: V^4_2/VII 9. F: V^6_5/ii 10. d: V^6/V

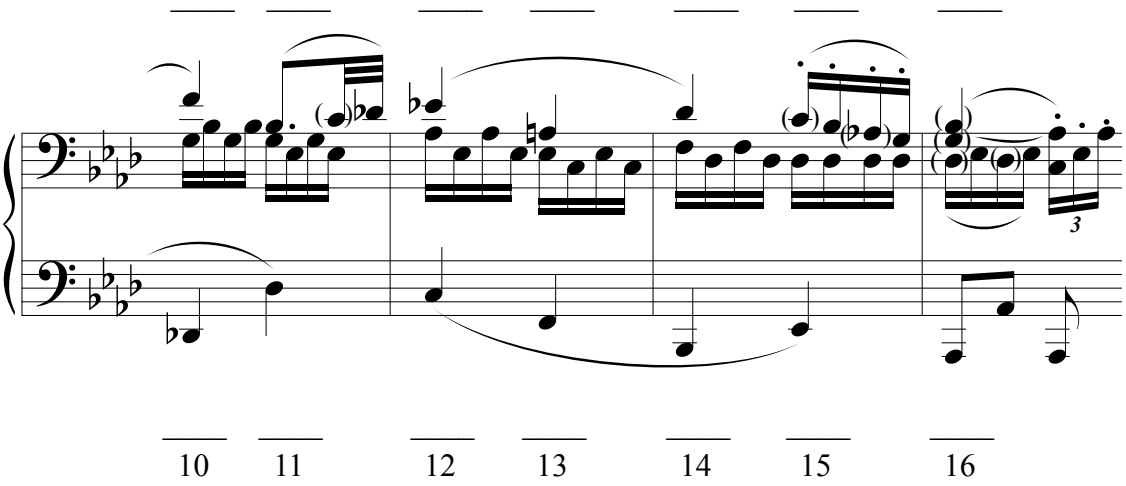
Section 2. For the following excerpt from Beethoven's "Pathetique" Sonata (II):

- Analyze the harmonies with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below
- Specify non-chord tones (the notes in parentheses)
- Name the form of the 8-measure excerpt (see Chapter 13, *Phrases in Combination*)

Listen at https://youtu.be/mWgOJevGQ3g



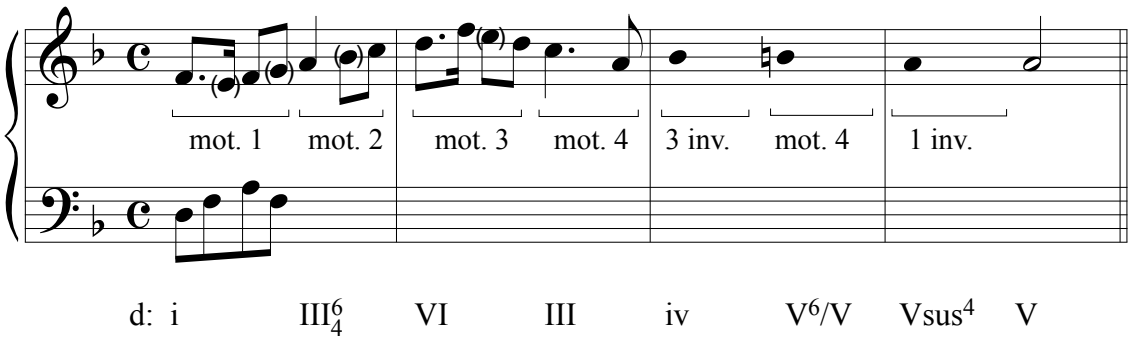
NAME _____



Section 3. For the following example:

- Alter the given motives as specified, analyzing non-chord tones
- Add accompanimental texture of arpeggiated chords (see Chapter 14, *Accompanimental Textures*)
- Analyze the lead-sheet symbols above the upper staff using the Roman numerals
- Notate this example using music notation softare (such as MuseScore)
    - Turn in a printed-out score
    - Submit a MuseScore file or .ogg audio file as an email attachment

Lead-sheet: _____

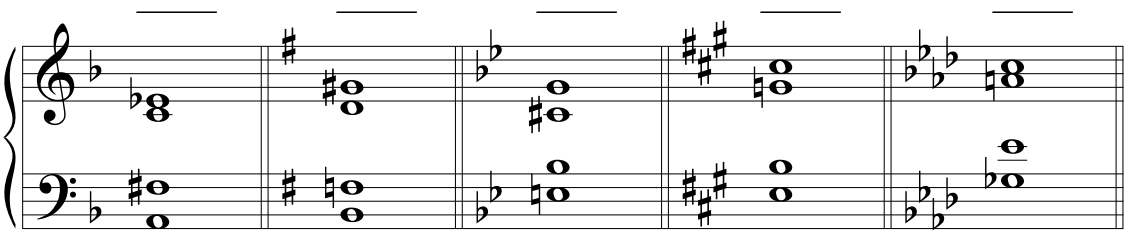


NAME _____

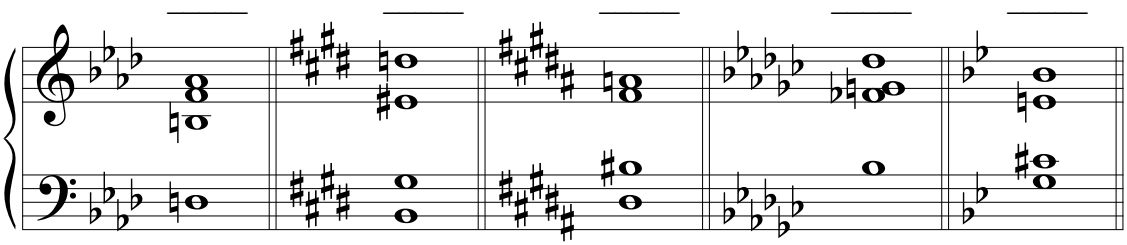
HOMEWORK EXERCISES

Assignment 19—Secondary Diminished Chords: Assignment 1

Section 1. Analyze the chords below with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the grand staff.

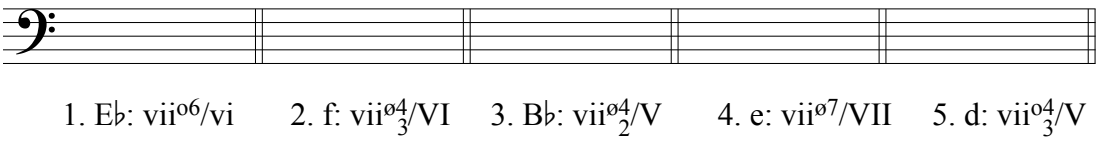


1. d: _____ 2. e: _____ 3. B♭: _____ 4. f♯: _____ 5. A♭: _____

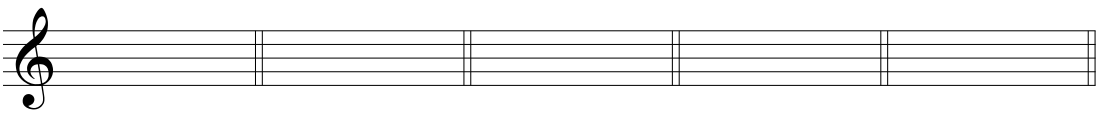


6. f:_____ 7. c♯: _____ 8. B:_____ 9. e♭:_____ 10. g:_____

Section 2. Write the following secondary diminished chords. Include key signatures.



1. E♭: vii^{o6}/vi 2. f: vii$^{ø4}_{3}$/VI 3. B♭: vii$^{ø4}_{2}$/V 4. e: vii^{ø7}/VII 5. d: vii$^{o4}_{3}$/V



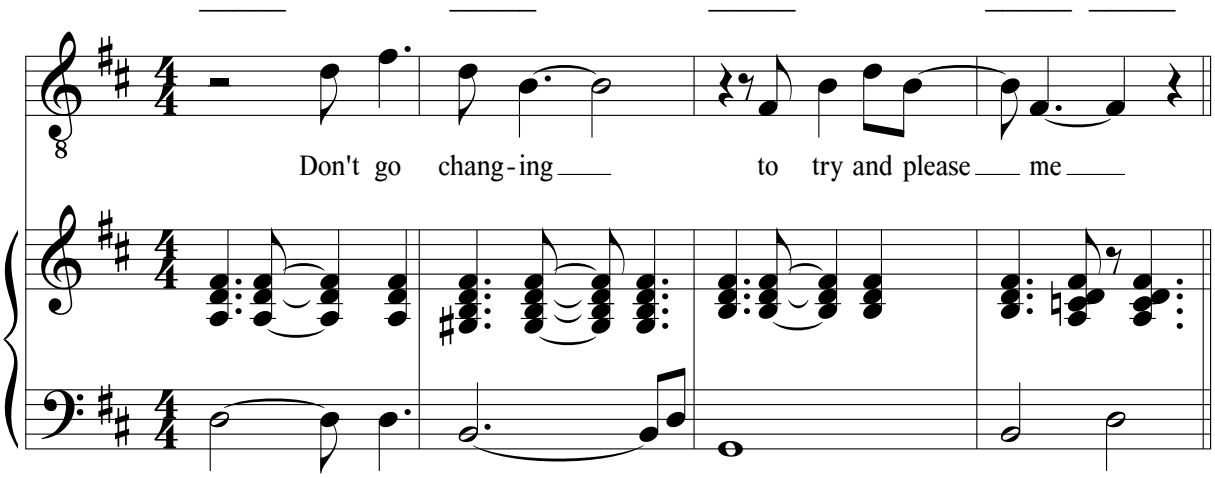
6. F: vii^{o6}/IV 7. g: vii^{ø7}/III 8. c: vii$^{o6}_{5}$/V 9. D: vii$^{o6}_{5}$/ii 10. f♯: vii$^{o4}_{2}$/V

(continued on next page)

NAME _____

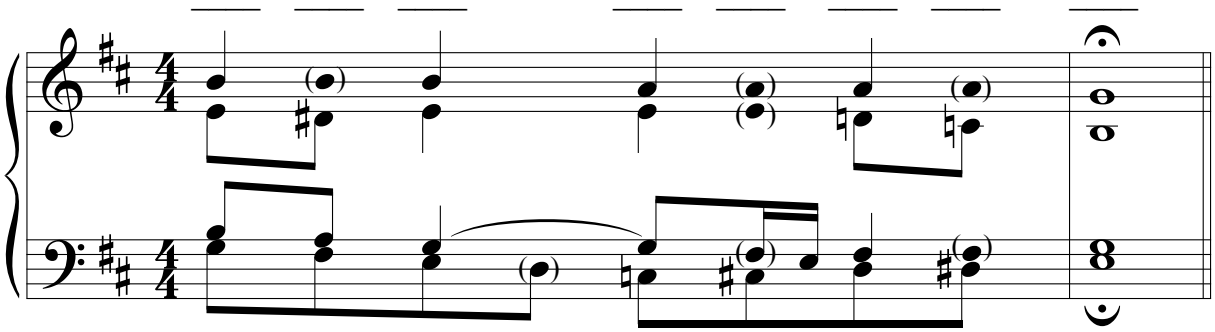
Section 3. For each example, analyze lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff. Analyze non-chords in parentheses. (Note: Stemless noteheads in parentheses are reminders of previously articulated notes that are still sounding.)

Billy Joel, "Just the Way You Are" https://youtu.be/HaA3YZ6QdJU?t=7s



D: _____ _____ _____ _____ _____

J.S. Bach, Chorale 202, "O wir armen Sünder"



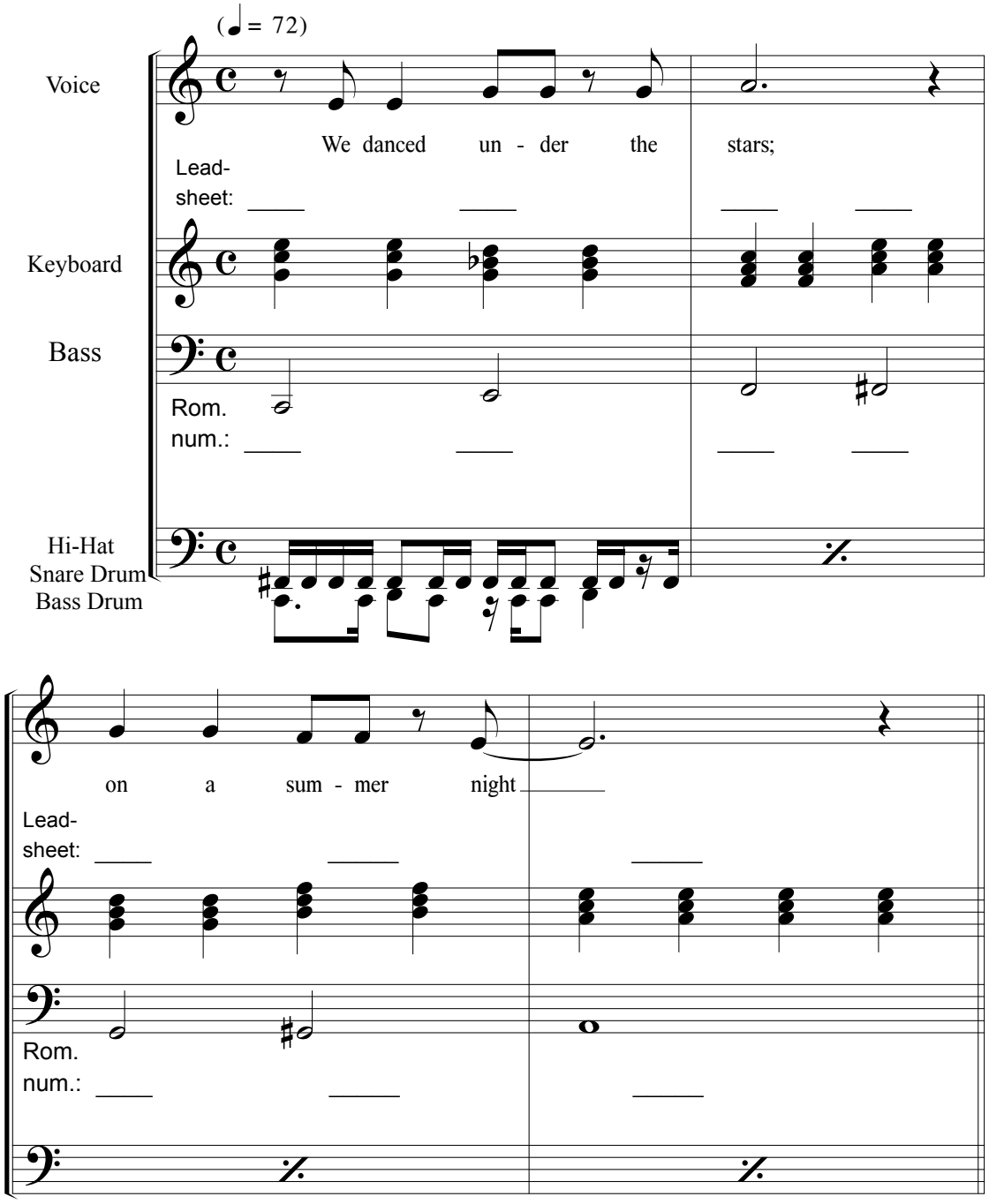
e: _____ _____ _____ _____ _____ _____ _____ _____

NAME _____

HOMEWORK EXERCISES

Assignment 20—Secondary Diminished Chords: Assignment 2

Section 1. Analyze the chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Record this score into Soundtrap or another multi-track recording software program you are familiar with. When you have finished recording it, export it and share the audio file in MP3 format with your instructor. (Demonstrated in class.)

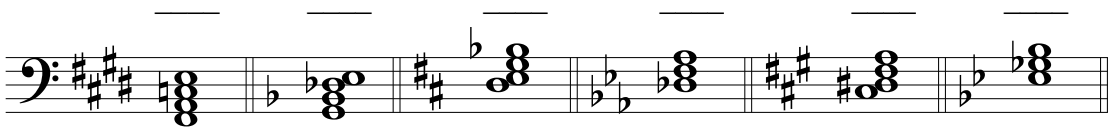


NAME _____

HOMEWORK EXERCISES

Assignment 21—Mode Mixture

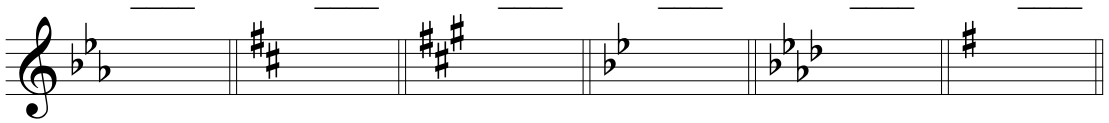
Section 1. Analyze the following chords with lead sheet symbols above and Roman numerals with figured bass inversion symbols below.



E: ____ F: ____ D: ____ E♭: ____ A: ____ B♭: ____

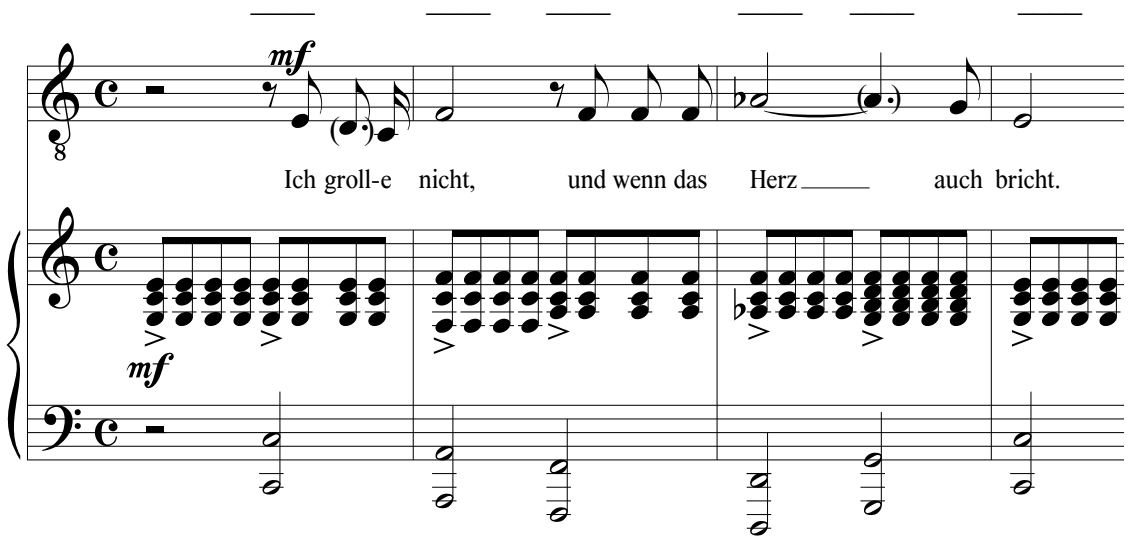
1 2 3 4 5 6

Section 2. Given the Roman numeral and key, write the key signature, notate the chord on the staff, and analyze with lead-sheet symbols.



E♭: ♭VII^{7} b: V$^{6}_{5}$/iv A: ♭III g: vii^{o7}/V A♭: ii$^{ø4}_{3}$ G: ii^{o6}

Section 3. For this excerpt from Robert Schumann's "Ich grolle nicht" (from *Dichterliebe*, Op. 48), analyze the chords with lead sheet symbols above and Roman numerals with figured bass inversion symbols below. Also, analyze the two non-chord tones. https://youtu.be/c74ssX7IGq8



C: ____ ____ ____ ____ ____ ____

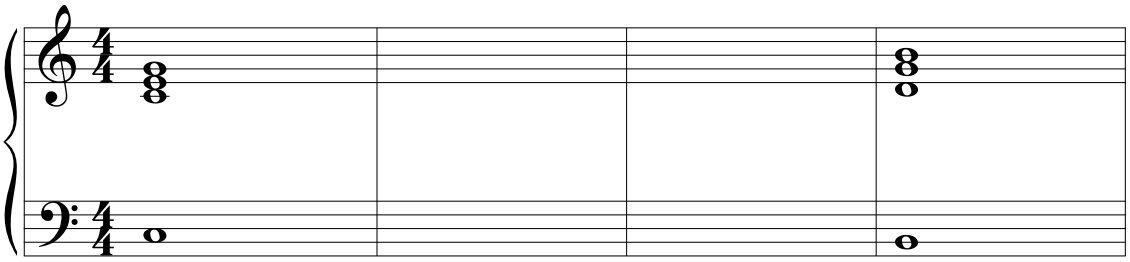
(continued on next page)

NAME _____

Section 4. Complete the following portion of the homework in Soundtrap.

- Determine chords that fulfill the requested harmonic function in the blank measures and notate them
- Analyze all chords with lead-sheet symbols, Roman numerals, and by harmonic function
- Record the chords in whole notes at a slow tempo like 60 or 70 b.p.m. using a sound from Synths→Rhythmic
- Record the bass in whole notes using a sound from Synths→Rhythmic
- Click on the eighth-note "Loops" icon on the right, then click "Drums" and listen to different drum loops by clicking on them; drag a loop you like to the area below your other tracks; drag the circle at the top right of the loop as necessary to fill 8 bars
- You can now make the tempo faster if you like (100 to 120)
- Click File→Export to create an MP3 version
- Submit the MP3 file electronically before the start of class

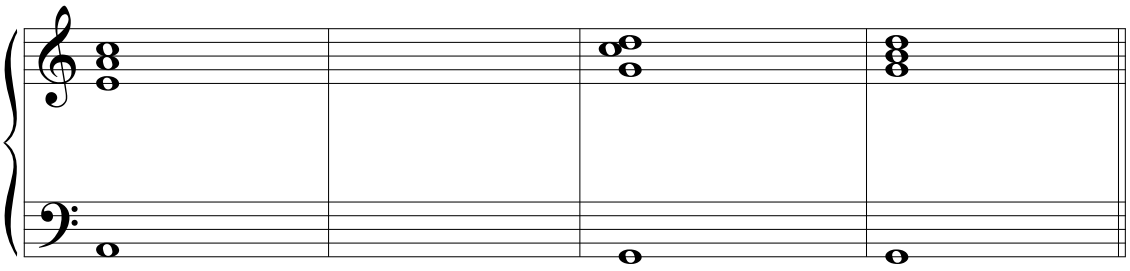
Lead-sheet: ____ ____ ____ ____



Rom. num.: ____ ____ ____ ____

Function: Tonic Mode mixture (with ♭6) Tonic _____

L.S.: ____ ____ ____ ____



R.N.: ____ ____ ____ ____

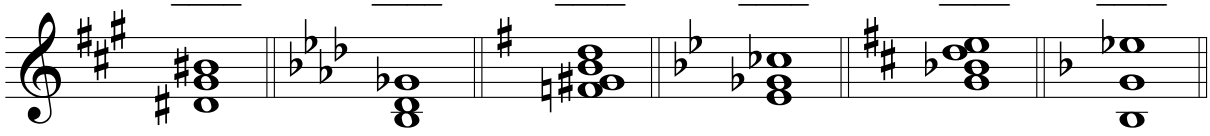
Func.:_____ Secondary of V _____ _____

NAME _____

HOMEWORK EXERCISES

Assignment 22—The Neapolitan Chord

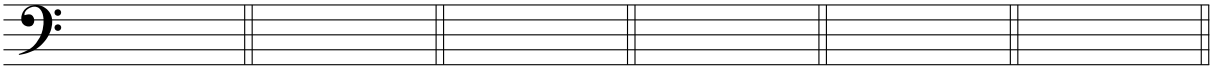
Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Remember to use "N" instead of ♭II.



f♯: ____ f: ____ e: ____ B♭: ____ D: ____ d: ____

1 2 3 4 5 6

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

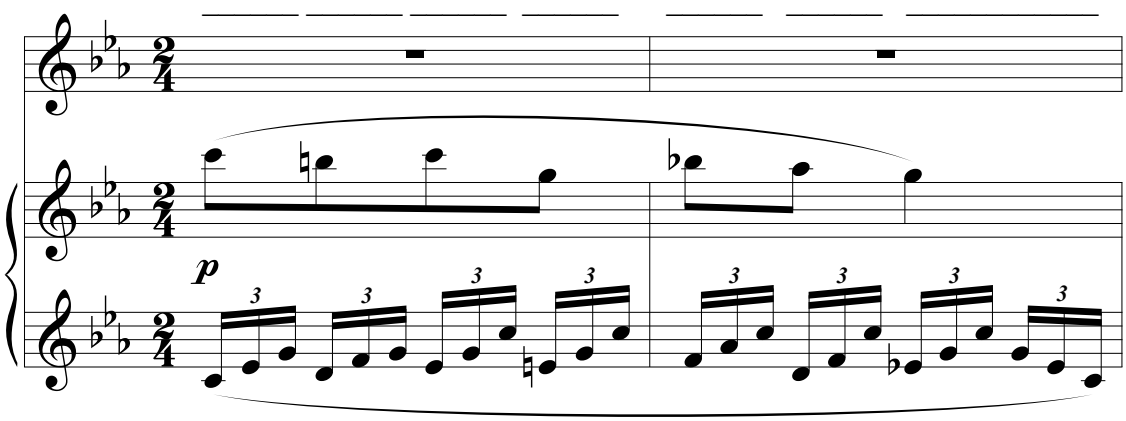


1. c♯: N^6 2. b: N 3. G: $\flat VII^7$ 4. d: vii^{o6}_5/V 5. F: N^6_4 6. f♯: N^6

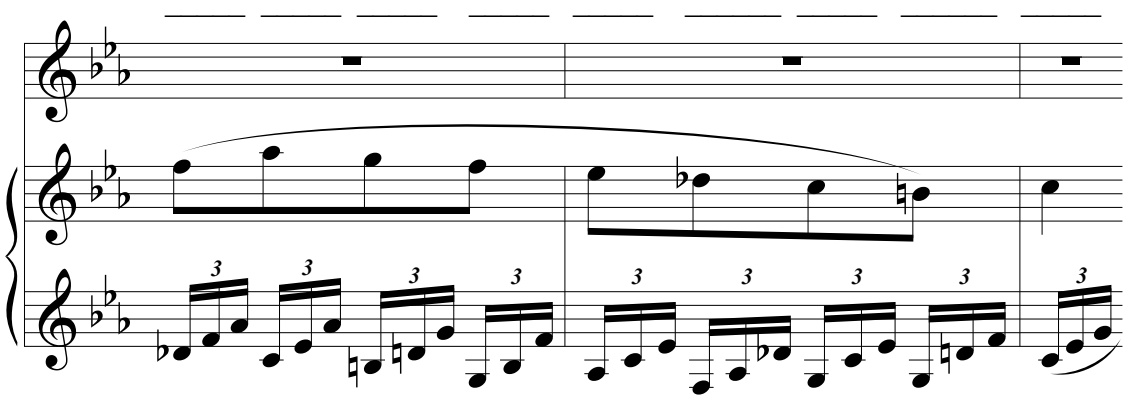
(continued on next page)

NAME _____

Section 3. In this excerpt from “Die Krähe” from Franz Schubert’s song cycle *Die Winterreise*, analyze chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Identify any non-chord tones by putting parentheses around them and labeling them. Remember, non-chord tones do not fit in a chord when the chord is stacked in thirds.
https://youtu.be/G-Gp41-IZuY



c:

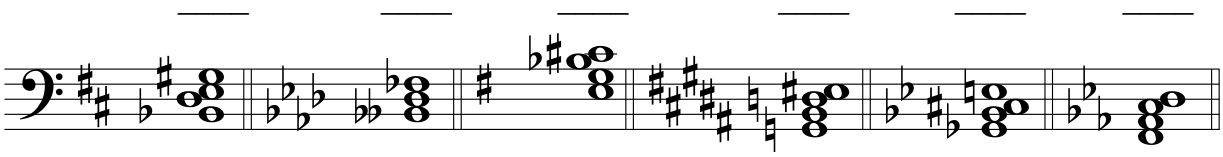


NAME _____

HOMEWORK EXERCISES

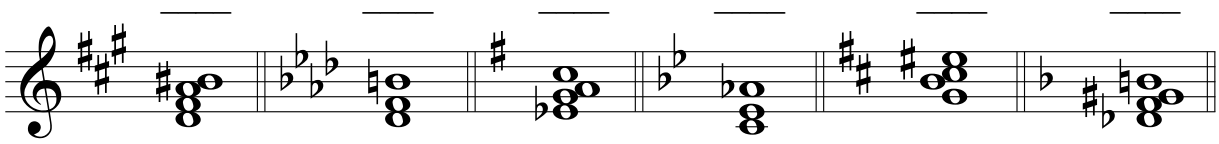
Assignment 23—Augmented 6th Chords 1

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.



D: ____ A♭: ____ G: ____ B: ____ B♭: ____ c: ____

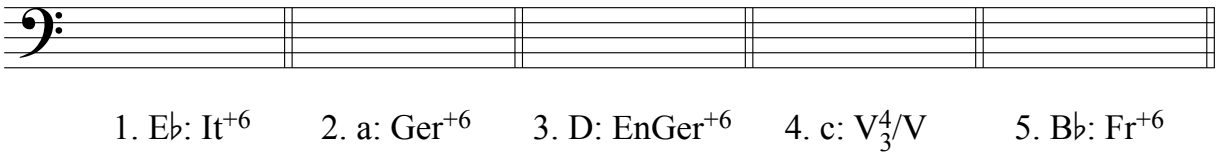
1 2 3 4 5 6



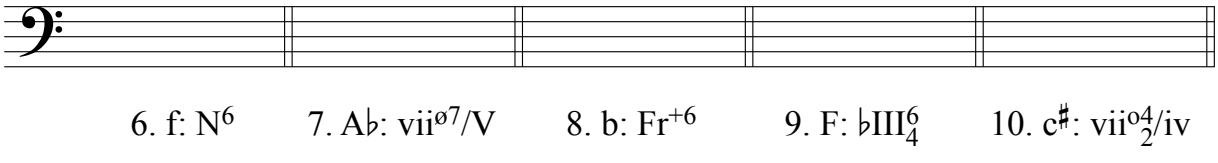
f♯: ____ f: ____ G: ____ g: ____ b: ____ F: ____

7 8 9 10 11 12

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.



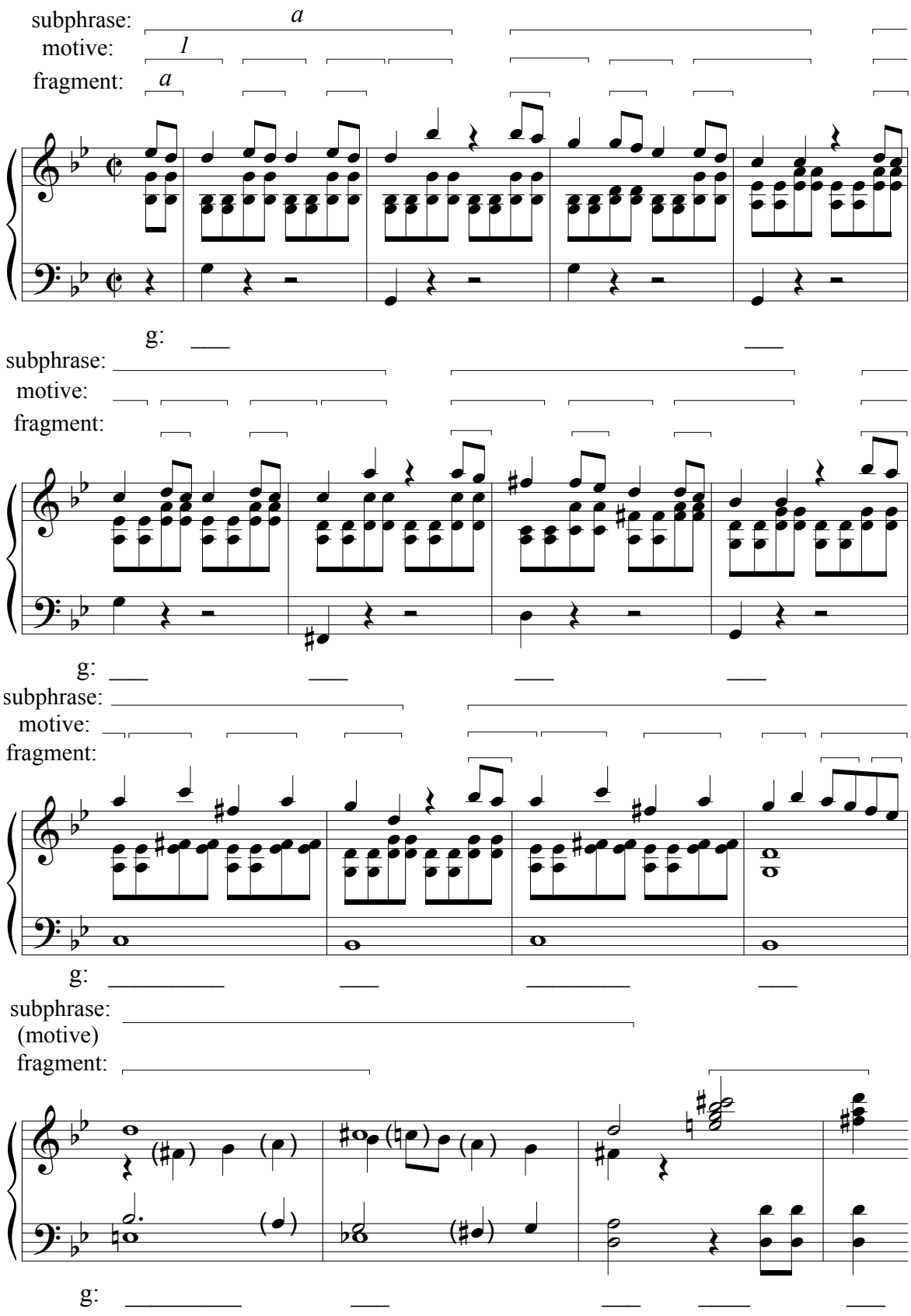
1. E♭: It^{+6} 2. a: Ger^{+6} 3. D: EnGer^{+6} 4. c: V^4_3/V 5. B♭: Fr^{+6}



6. f: N^6 7. A♭: vii^{ø7}/V 8. b: Fr^{+6} 9. F: ♭III^6_4 10. c♯: vii$^{o4}_2$/iv

Section 3. In the following example from the first movement of Mozart's Symphony No. 40, K. 550, analyze subphrases, motives, fragments, non-chord tones (some are *not* in parentheses), and Roman numerals. https://youtu.be/O0PChj-uQPo

NAME _____

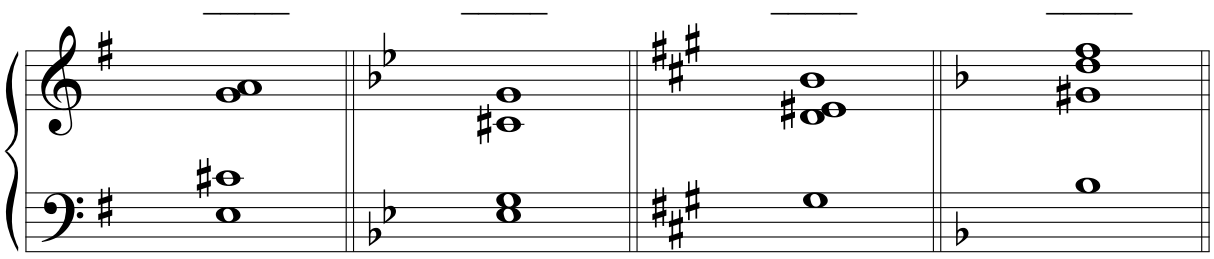

subphrase:
a
motive:
1
fragment:
a
g:
subphrase:
motive:
fragment:
g:
subphrase:
motive:
fragment:
g:
subphrase:
(motive)
fragment:
g:

NAME _____

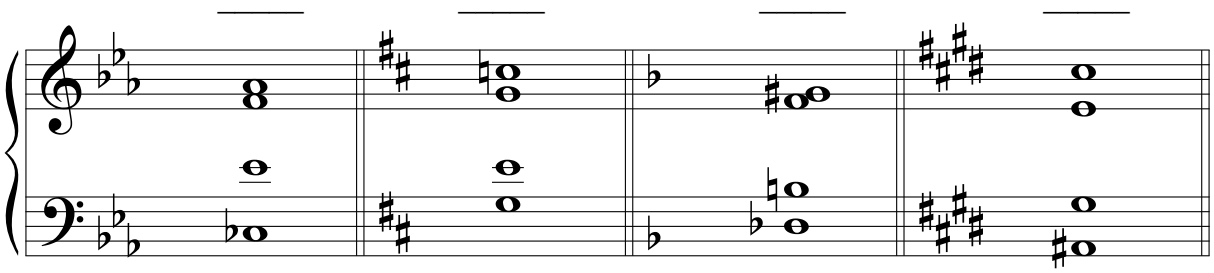
HOMEWORK EXERCISES

Assignment 24—Augmented 6th Chords 2

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

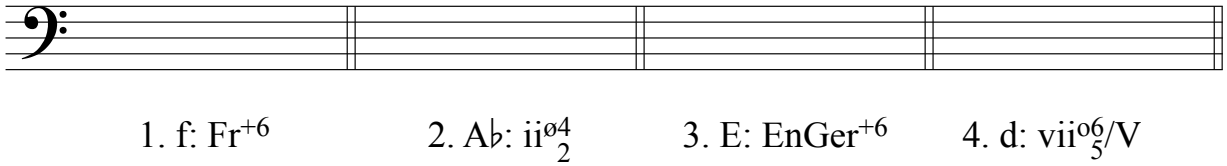


1. G: _____ 2. g: _____ 3. A: _____ 4. d: _____

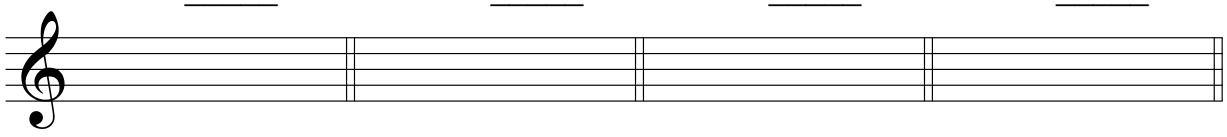


5. E♭: _____ 6. b: _____ 7. F: _____ 8. c♯: _____

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.



1. f: Fr^{+6} 2. A♭: $ii^{\varnothing 4}_{2}$ 3. E: $EnGer^{+6}$ 4. d: vii^{o6}_{5}/V



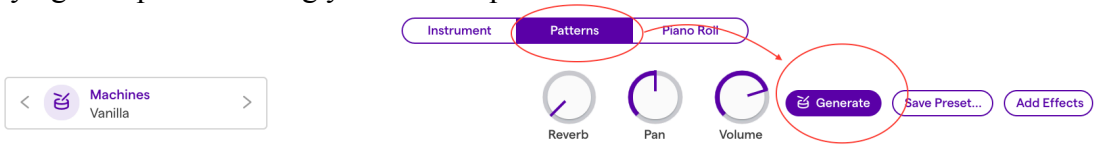
5. G: Ger^{+6} 6. D: N^{6} 7. b: V^{4}_{3}/V 8. e♭: Fr^{+6}

(continued on next page)

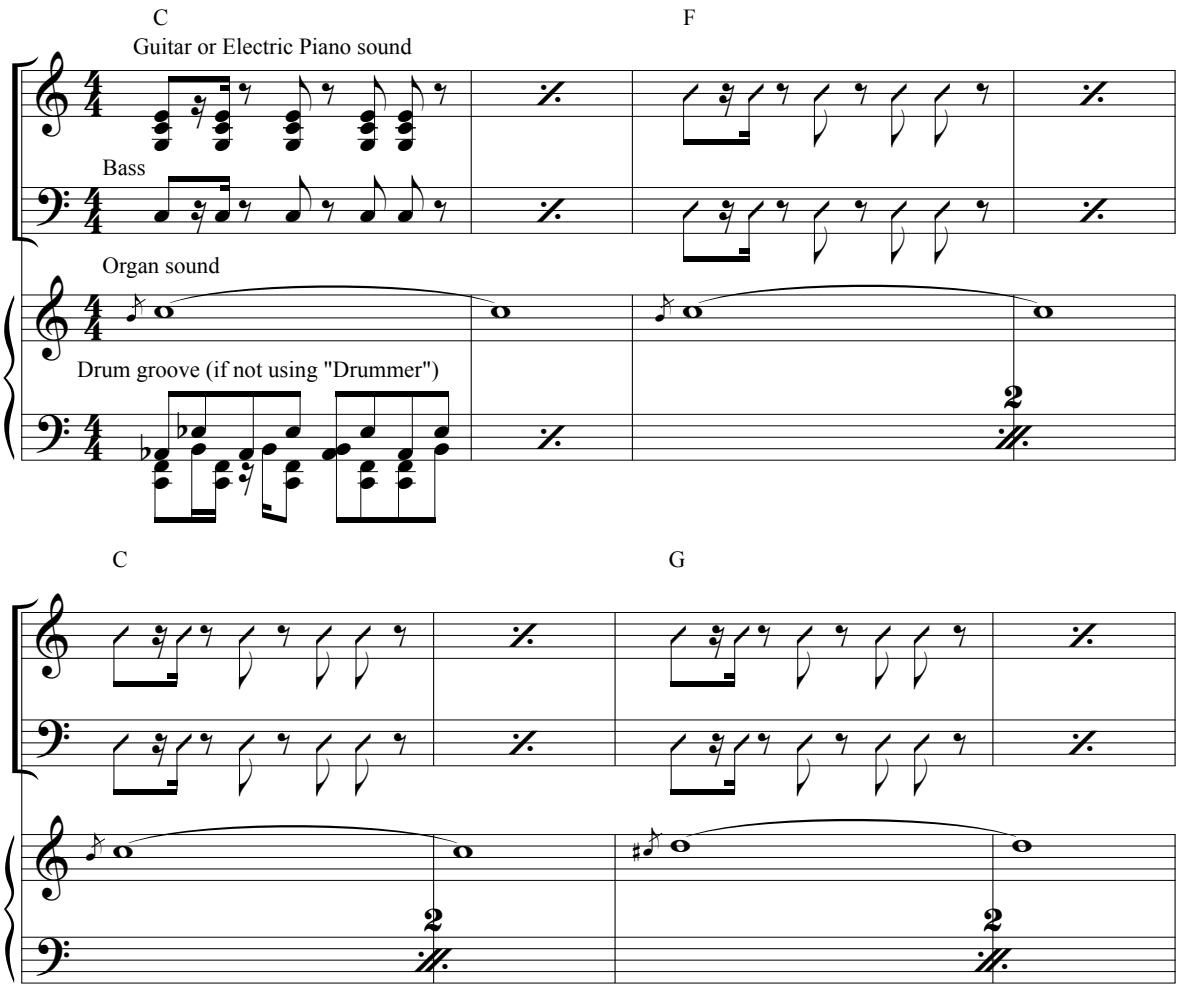
NAME _____

Section 3. In Soundtrap, create the following:

- Use the "Bo Diddley Beat" for chords and bass line (see Section 14.6 in the text)
    - Slow the tempo down to 60 bpm or slower to record
    - Experiment with different guitar/keyboard and bass sounds
    - Apply the chord symbols to the rhythmic figures in the guitar and bass parts
    - Copy and transpose the chords in the first 8 measures of the piece after recording the first bar (this will be demonstrated in class). Record or input the final 8 bars.
- Drums: Click "Add New Track," then select "Drums and beats" then select "Patterns" then "Generate" (circled in red below). You can click "Generate" several times to keep trying new patterns. Drag your chosen pattern to last 16 measures.



- Speed the tempo up to 120 bpm when you're done
- Analysis: Analyze the lead-sheet symbols as Roman numerals in C major
- Submit an MP3 file



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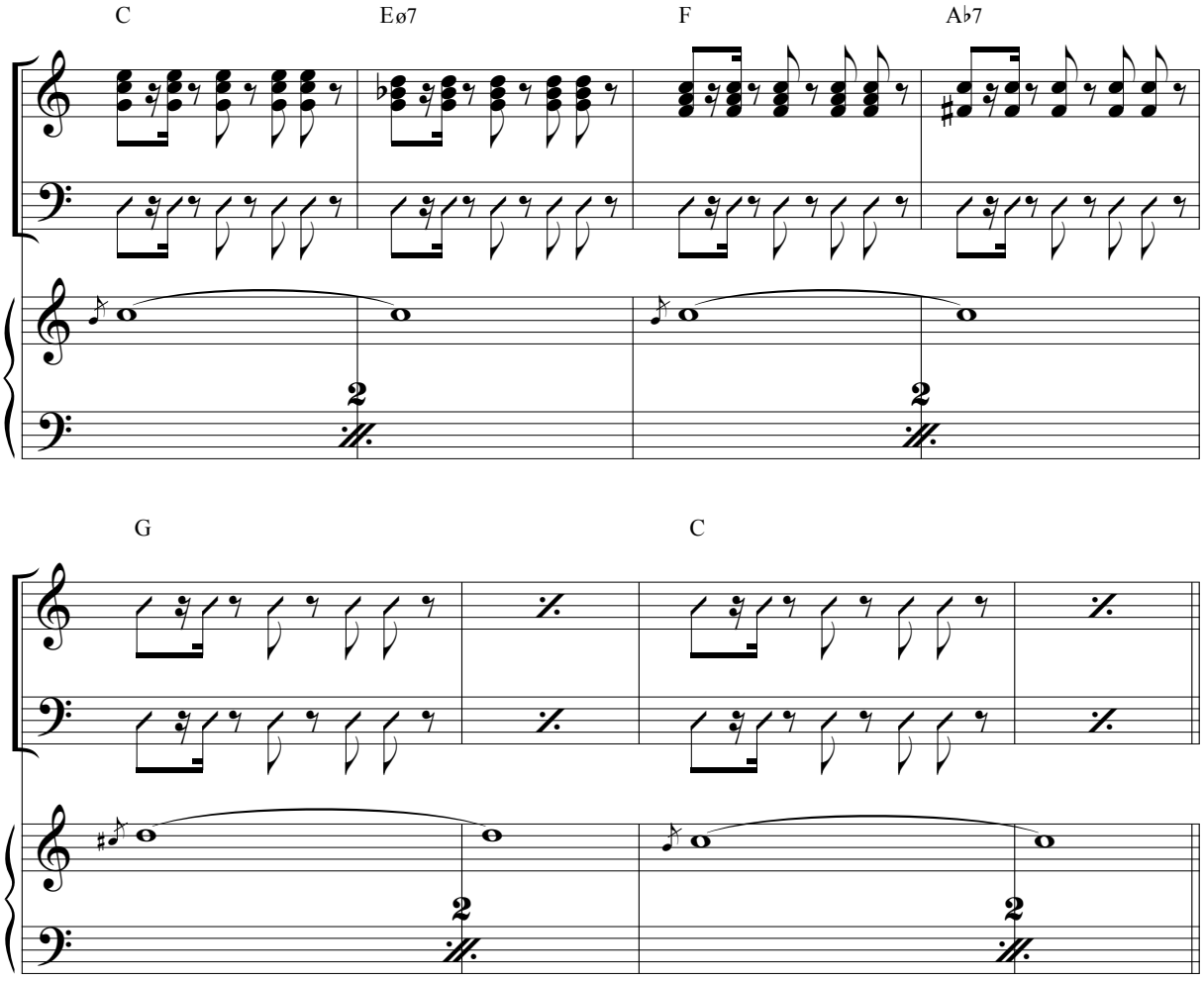
NAME _____

Section 3 continued.



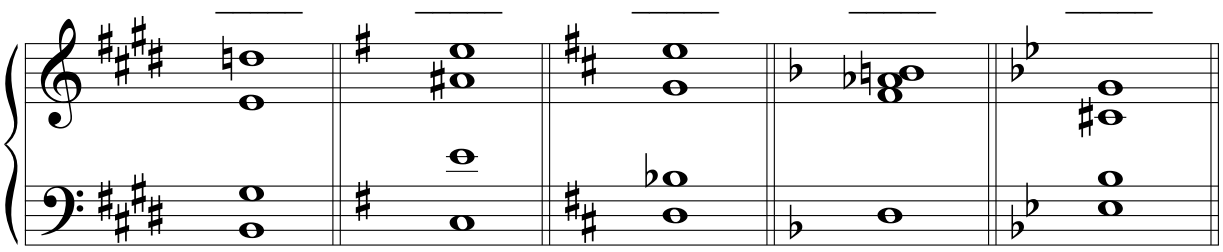
NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 4

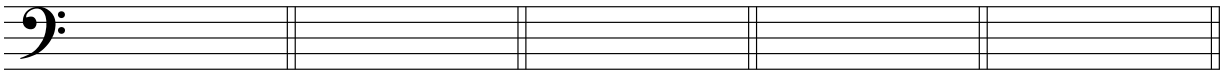
Practice Test

Section 1. Please analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.



1. c♯: _____ 2. e: _____ 3. D: _____ 4: F: _____ 5. g: _____

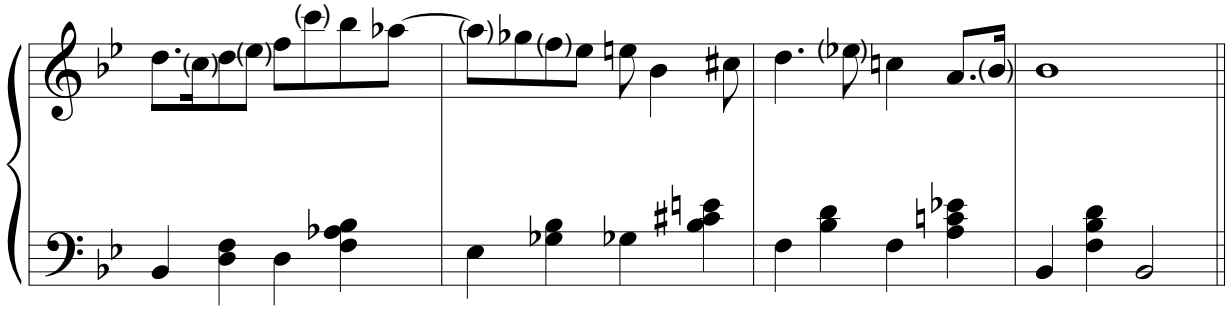
Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.



1. E♭: V^4_3/iii 2. f♯: N^6 3. G: $ii^{ø6}_5$ 4. d: $vii^{ø4}_2$/VI 5. A♭: $EnGer^{+6}$

Section 3. Please analyze non-chord tones in parentheses. Analyze chords using lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

Lead-sheet:_____ _____ _____ _____ _____ _____ _____



B♭: _____ _____ _____ _____ _____ _____ _____

NAME _____

HOMEWORK EXERCISES

Assignment 25—Modulation 1

Section 1. For each given key, list the five closely-related keys.

1. c: ____ ____ ____ ____ ____
2. B♭: ____ ____ ____ ____ ____
3. E: ____ ____ ____ ____ ____
4. d♯: ____ ____ ____ ____ ____
5. G♭: ____ ____ ____ ____ ____
6. f♯: ____ ____ ____ ____ ____

Section 2. For each progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____ ____

Roman numerals: D: I V I vi
___: ii I^6 ii^6 I^6_4 V^7 I

Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____

Roman numerals: E♭: I V^6_5/IV IV ii
___: vi ii^6_5 I^6_4 V^7 I

Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____ ____

Roman numerals: f: i V^4_3/VI VI ii^{o6}
___: vii^{o6} I^6 $ii^{ø6}_5$ I^6_4 V^7 I

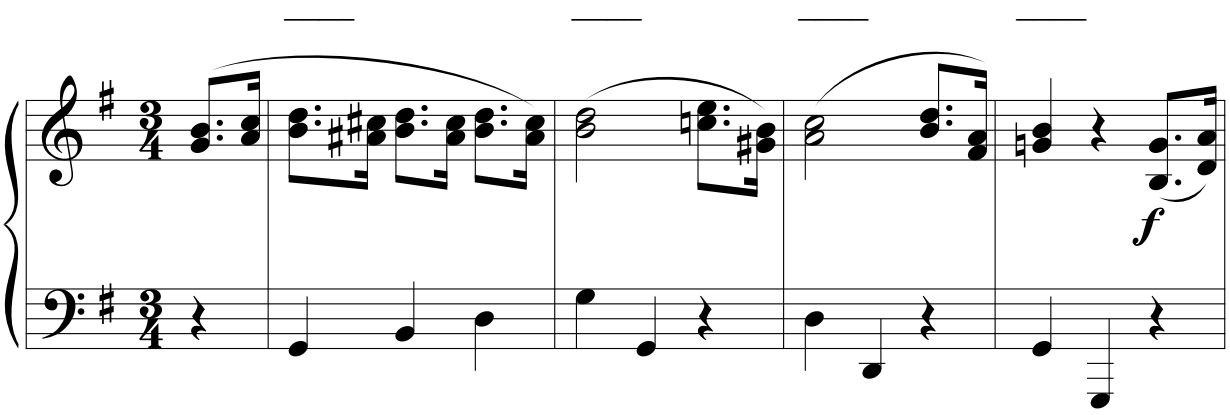
Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____ ____

Roman numerals: a: i V^6 i^4_2 $\sharp vi^{o7}$ iv^6
___: ii^6 ii I^6_4 vii^{o7}/vi vi

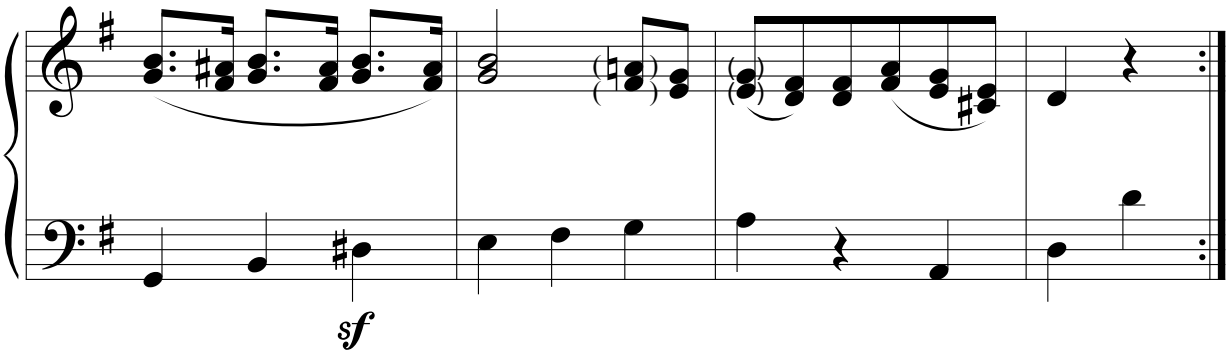
NAME _____

Section 3. For this excerpt from Beethoven's *Minuet*, WoO 10, No. 2, do the following:

- Analyze the harmonies with Roman numerals below and lead-sheet symbols above
- Determine where the pivot chords occur and use a pivot bracket to show the Roman numerals in both keys (specify both keys)
- Complete a motivic analysis of the melody (using numbers—1, 2, etc.) and labeling melodic alteration with it occurs ("inv.," "int. ch.," etc.)
- Label cadences
- Name the form of the excerpt: _____
  (Audio and score can be found at https://youtu.be/ttHwuyJsZAI)



(cadence type? ____)



determine pivot and include bracket

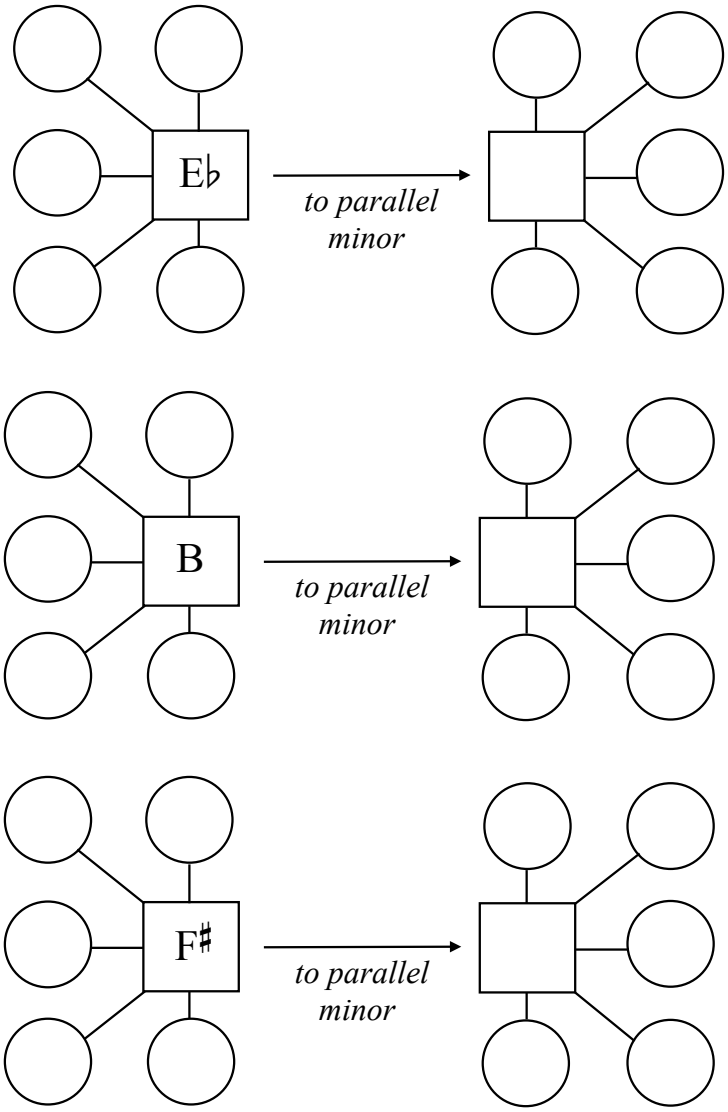
(cadence type? ____)

NAME _____

HOMEWORK EXERCISES

Assignment 26—Modulation 2

Section 1. *Borrowed Chord Modulation*. List the closely related keys to the starting major key, then specify the parallel minor key and its closely related keys.



NAME _____

Section 2. For each progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____ ____

Roman numerals: D: I I^6 IV V^7/V

___: V^7 vi ii^6 I^6_4 V^7 I

Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____ ____

Roman numerals: c: i V^4_3 i V^4_3/VI

___: V^4_3 I^6 ii^6_5 I^6_4 V^7 I

Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____

Roman numerals: E: I V^6_5/vi vi iv^6

___: ii^6 I^6_4 V^7 I

Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____

Roman numerals: B♭: I V^6_5/IV iv iv^6

___: i^6 $ii^{ø6}_5$ i^6_4 V^7 VI

Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____

Roman numerals: g: i V^4_3/VI VI N^6

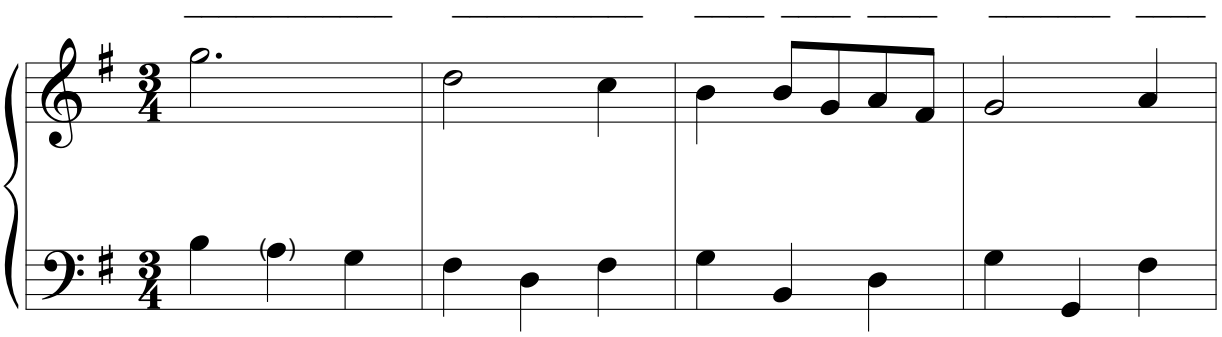
___: I^6 ii^6_5 I^6_4 V^7 I

(continued on next page)

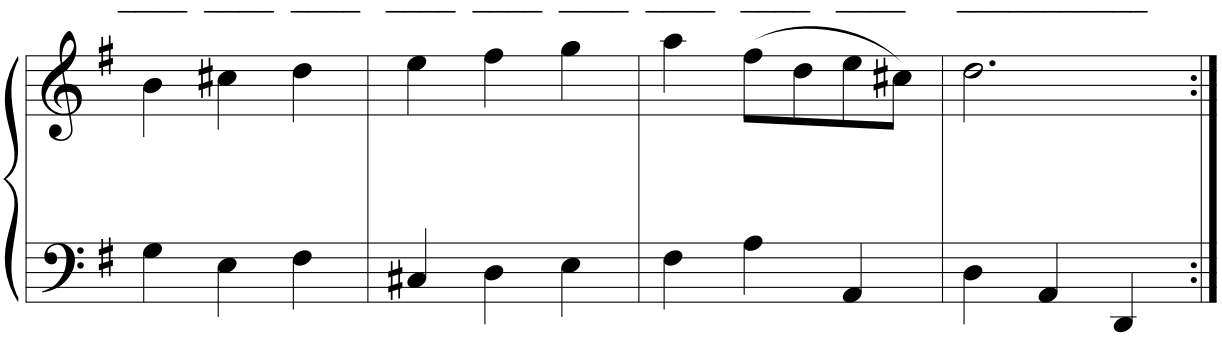
NAME _____

Section 3. For this excerpt from Haydn's *Minuet*, Hob. IX:3, No. 2, do the following:

- Analyze the harmonies with Roman numerals below and lead-sheet symbols above
- Determine where the pivot chords occur and use a pivot bracket to show the Roman numerals in both keys (specify both keys)
- Label cadences
- Name the form of the excerpt: _____



(cadence type? ____)



determine pivot and include bracket

(cadence type? ____)

NAME _____

HOMEWORK EXERCISES

Assignment 27—Modulation 3

Section 1. Determining Diatonic Common Chords. For each of the two keys in each example, list the diatonic chords as lead-sheet symbols and as Roman numerals then circle those diatonic to both keys.

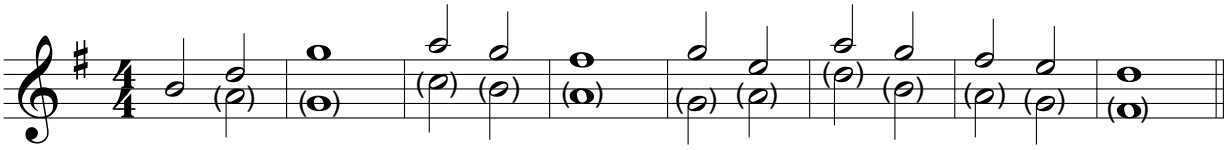
Roman numerals: c:	___	___	___	___	___	___	___
Lead-sheet symbols in Cm:	___	___	___	___	___	___	___
Lead-sheet symbols in Fm:	___	___	___	___	___	___	___
Roman numerals: f:	___	___	___	___	___	___	___

Roman numerals: A:	___	___	___	___	___	___	___
Lead-sheet symbols in A:	___	___	___	___	___	___	___
Lead-sheet symbols in E:	___	___	___	___	___	___	___
Roman numerals: E:	___	___	___	___	___	___	___

Section 2. For the example below, do the following:

- Referring to the "Harmonic Flowchart" in Section 9.4.1 on Harmonic Function, fill in lead-sheet symbols, Roman numerals, and Harmonic Functions for the following example—be sure to put some of the chords in first inversion
- Choose a texture from either Section 14.3 ("Arpeggiated Accompaniments"), Section 14.4.3 ("Repeated 8th-note Chords"), or Section 14.4.4 ("Repeated Quarter-note Chords)
- Create a melody by adding embellishments (see Chapter 10) and try to create repeating motives and/or subphrases (see Chapter 11); **notes in parentheses provide an alternative melodic path** if you wish to use them instead of the upper notes
- Notate the end result in a music notation program, submitting a printed score and audio playback
- LSS stands for Lead-Sheet Symbols, RN stands for Roman numerals, and HF stands for Harmonic Function

LSS: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___



RN: G: ___ ___ vi ___ ___ ___ vi

D: ___ ___ ___ ___ ___ ___ ___

HF: Ton Dom ____ PD /V Dom ____ Dom Ton PD Cad$\frac{6}{4}$ Dom Ton

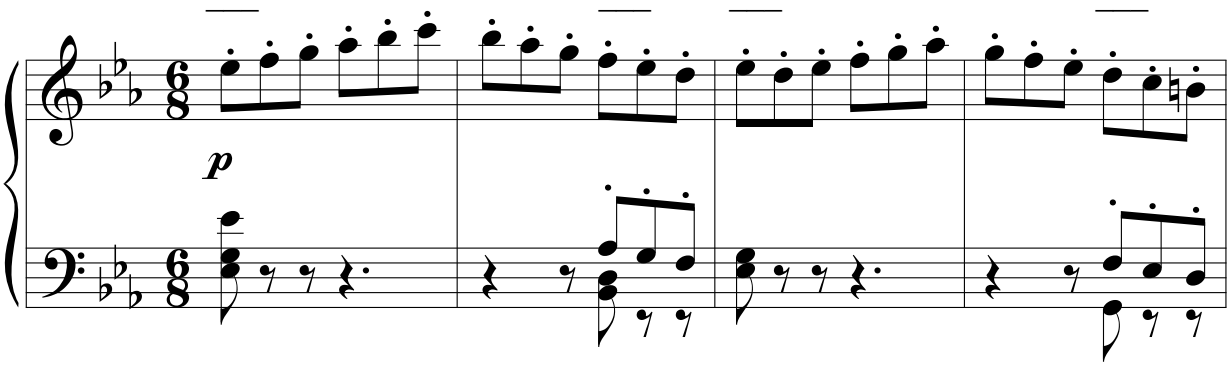
NAME _____

HOMEWORK EXERCISES

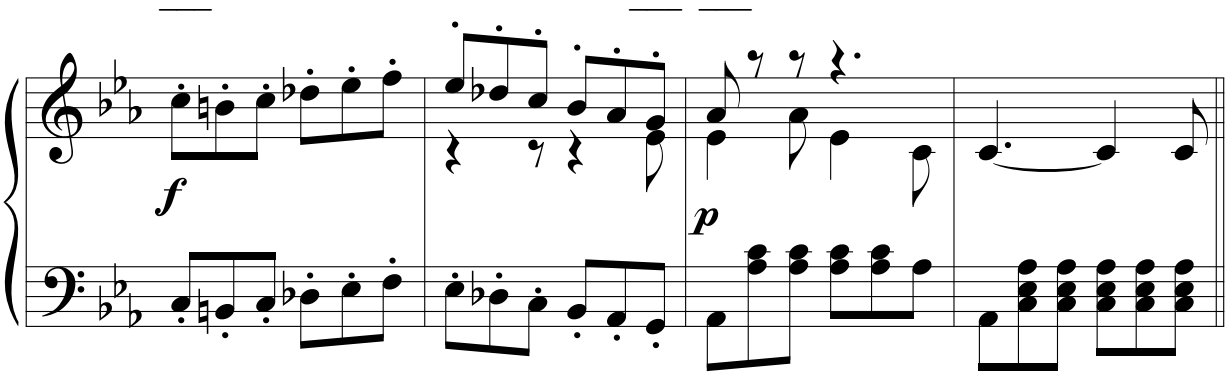
Assignment 28—Modulation 4

Section 1. For each of the excerpts below, determine the method of modulation and label it. The starting key is given. Label the second key and analyze all chords as lead-sheet symbols above and Roman numerals below the staff.

Mozart, Horn Concerto No. 3 in E-flat major, K. 447, III.
https://youtu.be/bfVTj-IybbQ?t=1m35s



E♭: ___ ___ ___ ___



___ ___ ___

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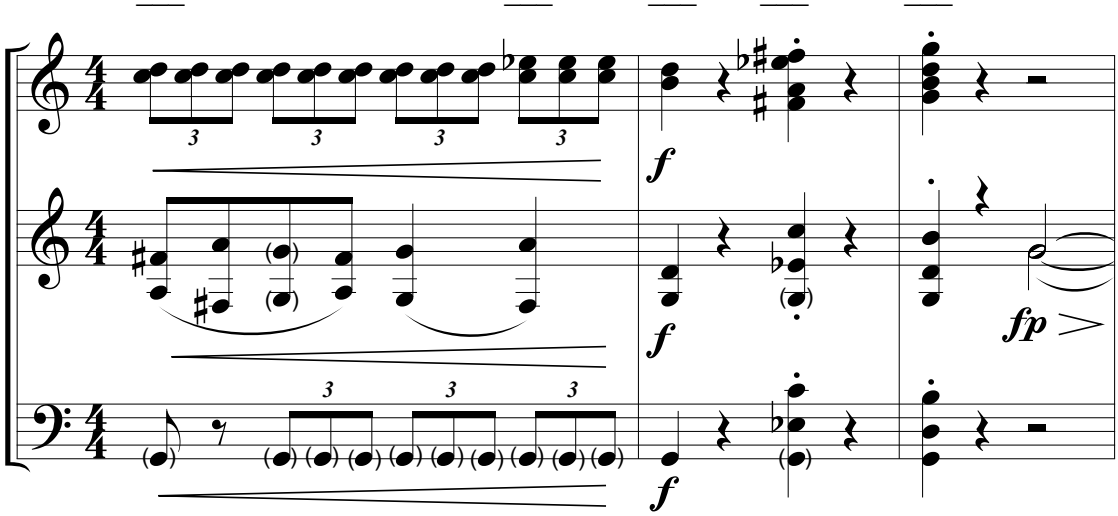
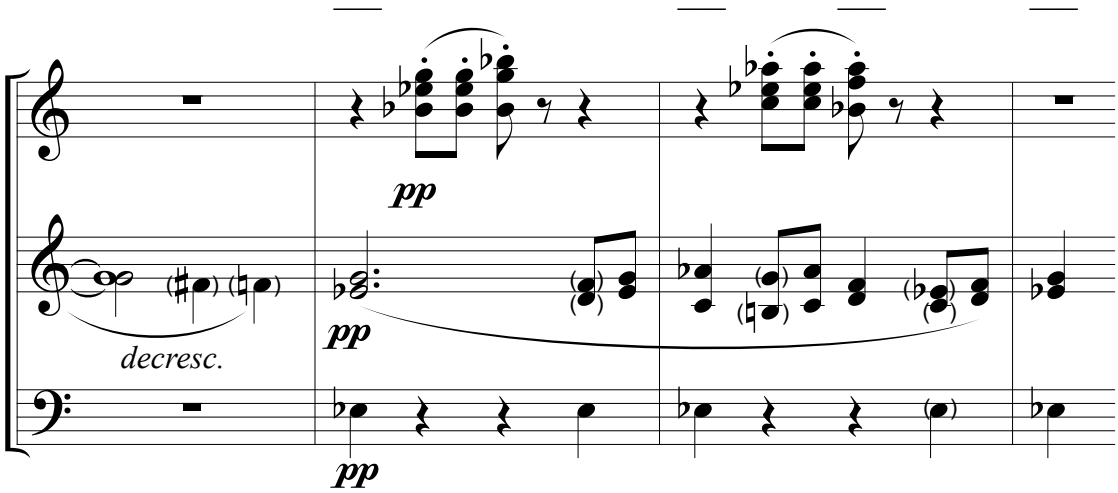
NAME _____

Schubert, String Quintet in C major, D. 956, I. https://youtu.be/4CdJPPqcaBk?t=1m44s



C: ___ ___ ___ ___ ___



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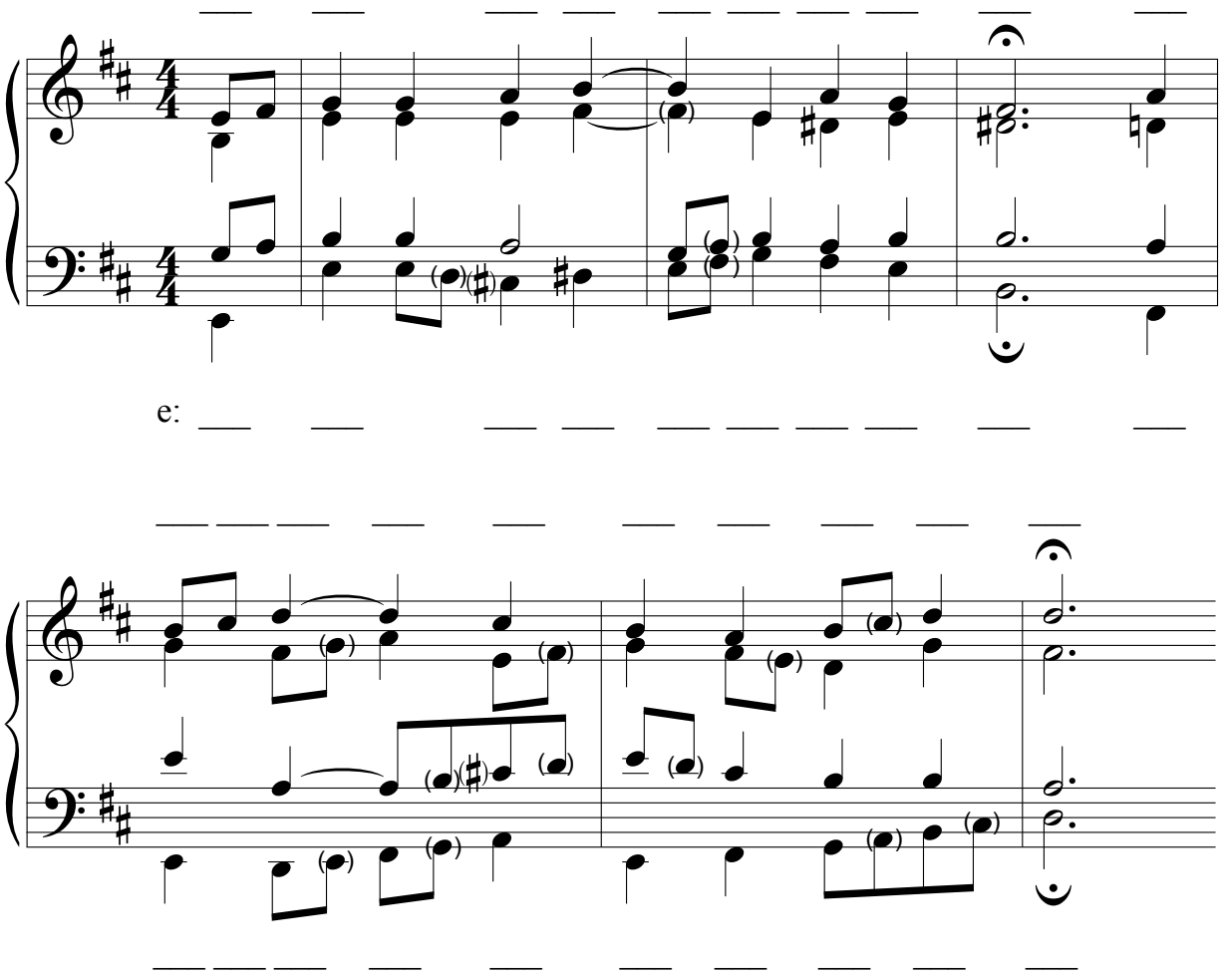
NAME _____

J.S. Bach, Chorale No. 56, “Christum wir sollen loben schon”
https://youtu.be/m0pZ3Cdd8fc

(Sometimes a Dorian key signature was used instead of natural minor in Baroque music; the Dorian mode will be discussed in a later chapter)



Section 2. List the 4 chromatic mediants for each chord.

a. Em: ____ ____ ____ ____

b. A♭: ____ ____ ____ ____

c. F♯: ____ ____ ____ ____

d. D♯m: ____ ____ ____ ____

NAME _____

HOMEWORK EXERCISES

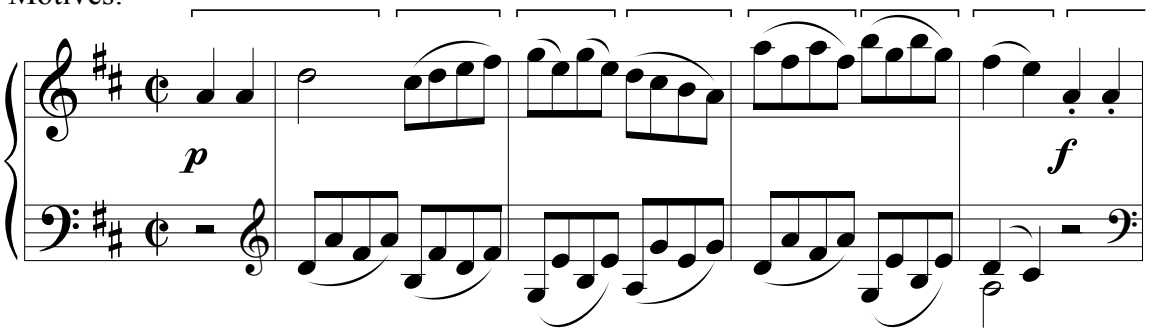
Assignment 29—Modulation 5

Section 1. Analyze **lead-sheet symbols**, **motives** (with numbers, noting melodic alteration when it occurs), **non-chord tones**, **Roman numerals**, and **harmonic function**.

Mozart, Piano Sonata, K. 284, III https://youtu.be/gI6HZsLbNXM

LSS: ___ ___ ___ ___ ___ ___ ___ ___

Motives:

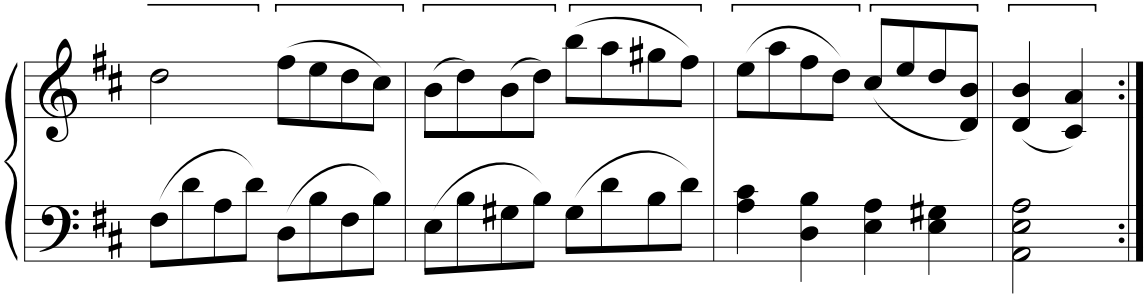


RN: ___ ___ ___ ___ ___ ___ ___ ___

HF: ___ ___ ___ ___ ___ ___ ___ ___

LSS: ___ ___ ___ ___ ___ ___ ___ ___ ___

Motives:



RN: ___ ___ ___ ___ ___ ___ ___ ___ ___

HF: ___ ___ ___ ___ ___ ___ ___ ___ ___

Name the accompanimental texture in the example above: _____

Name the form of the example above (noting the cadences): _____

Specify the type of modulation that occurs in the example above: _____
(choose from diatonic common chord, secondary common chord, borrowed common chord, Neapolitan common chord, direct modulation, common-tone modulation, and sequential modulation)

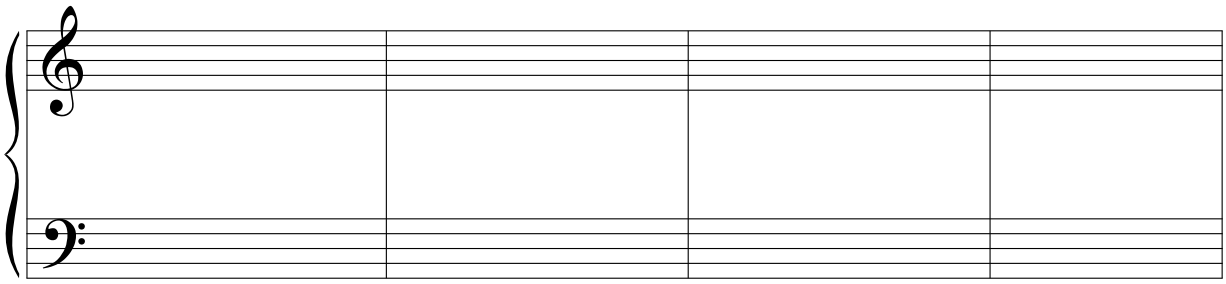
NAME _____

Section 2. Compose an eight-measure example using the motivic structure **and harmonic function** (**including the modulation**) as found in the example in Section 1 of this homework assignment. Create a new melody with new motives but the *same sequence* of motives as Mozart. You may use a different time signature, mode, and accompanimental texture.

Notate the final result in a notation program and submit a printed score and a recording.

LSS: ___ ___ ___ ___ ___ ___ ___ ___

Motives:

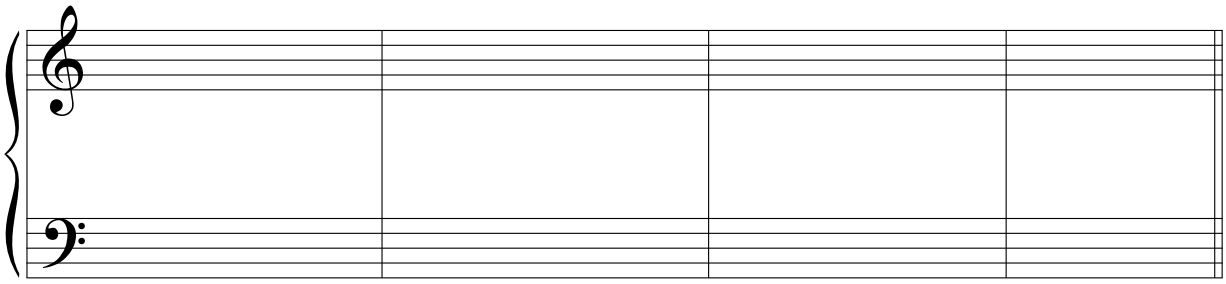


RN: ___ ___ ___ ___ ___ ___ ___ ___

HF: ___ ___ ___ ___ ___ ___ ___ ___

LSS: ___ ___ ___ ___ ___ ___ ___ ___ ___

Motives:



RN: ___ ___ ___ ___ ___ ___ ___ ___ ___

HF: ___ ___ ___ ___ ___ ___ ___ ___ ___

NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 5
Practice Test

Section 1. For each given key, list the five closely-related keys.

1. b: ____ ____ ____ ____ ____

2. A♭: ____ ____ ____ ____ ____

Section 2. Determining Diatonic Common Chords. For each of the two keys in each example, list the diatonic chords as lead-sheet symbols and as Roman numerals then circle those diatonic to both keys.

Roman numerals:	G:	___	___	___	___	___	___	___
Lead-sheet symbols in G:		___	___	___	___	___	___	___
Lead-sheet symbols in Am:		___	___	___	___	___	___	___
Roman numerals:	a:	___	___	___	___	___	___	___

Section 3. List the 4 chromatic mediants for each chord.

a. Fm: ____ ____ ____ ____

b. B♭: ____ ____ ____ ____

Section 4. For the following progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____

Roman numerals: E♭: I Fr^{+6} V I^6

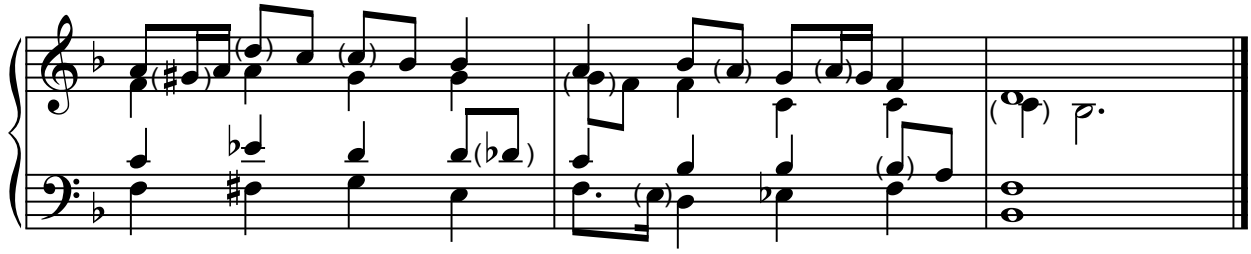
___: N^6 vii^{o7}/V i^6_4 V^7 VI

(continued on next page)

NAME _____

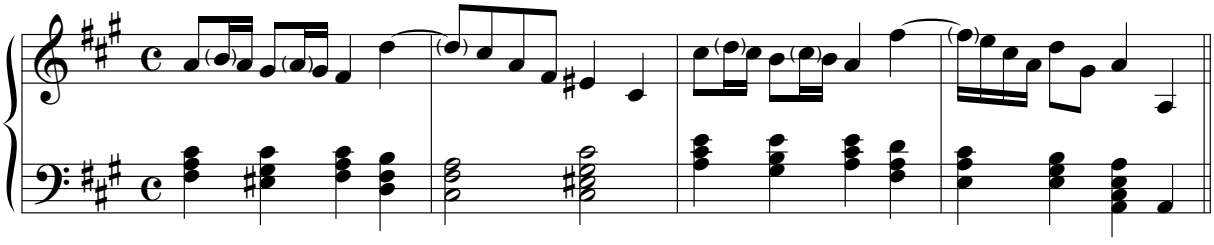
Section 5. For the examples below, determine and label the method of modulation (choose from diatonic common chord, secondary common chord, borrowed common chord, Neapolitan common chord, direct modulation, common-tone modulation, and sequential modulation). Label the second key and analyze all chords as lead-sheet symbols above and Roman numerals below the staff. Also, analyze non-chord tones.

1.
LSS: ___ ___ ___ ___ ___ ___ ___ ___ ___



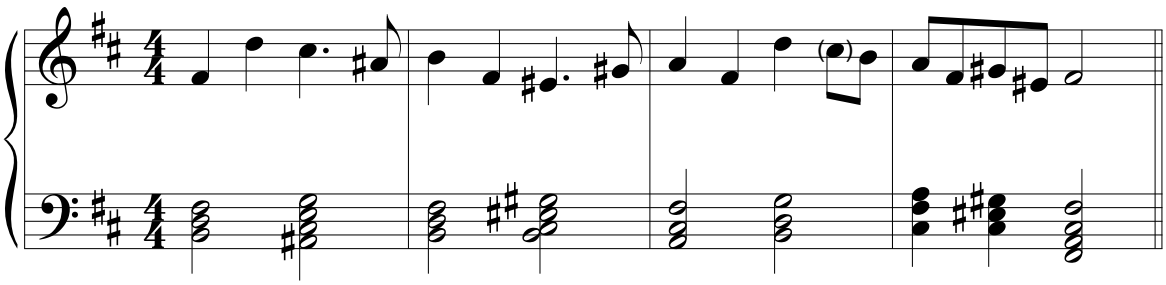
RN in F: ___ ___ ___ ___ ___ ___ ___ ___ ___

2.
LSS: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___



RN in f♯: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

3.
LSS: ___ ___ ___ ___ ___ ___ ___ ___ ___



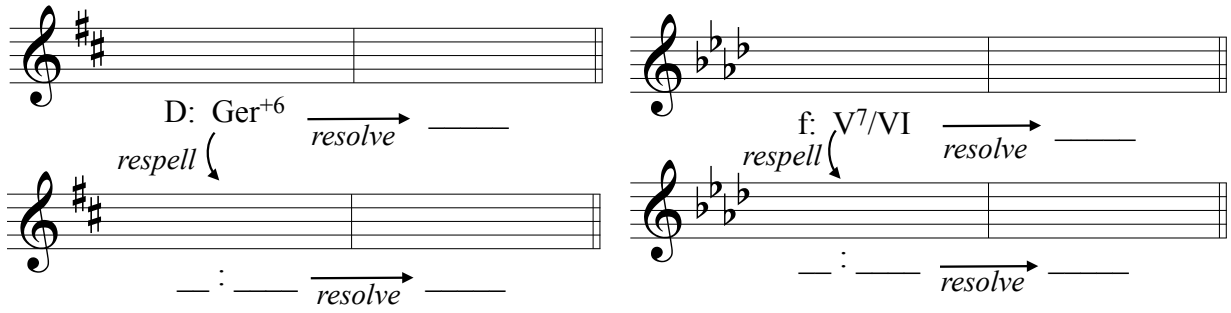
RN in b: ___ ___ ___ ___ ___ ___ ___ ___ ___

NAME _____

HOMEWORK EXERCISES

Assignment 30—Enharmonic Modulation 1

Section 1. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).

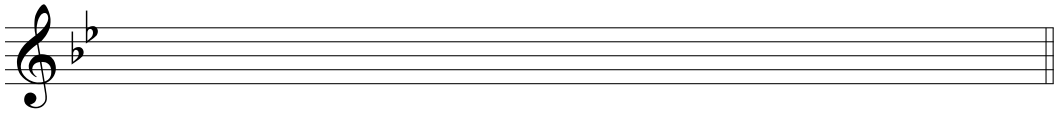


Section 2. For the following Roman numeral progressions, label the chords with lead-sheet symbols, specify the new key, and notate the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____ ____

Roman numerals: g: i Ger+6 i^{6}_{4} V^{7}

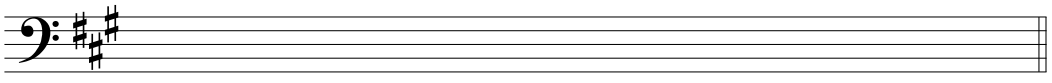
___: Ger+6 i^{6}_{4} V^{7} VI N^{6} V



Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____ ____

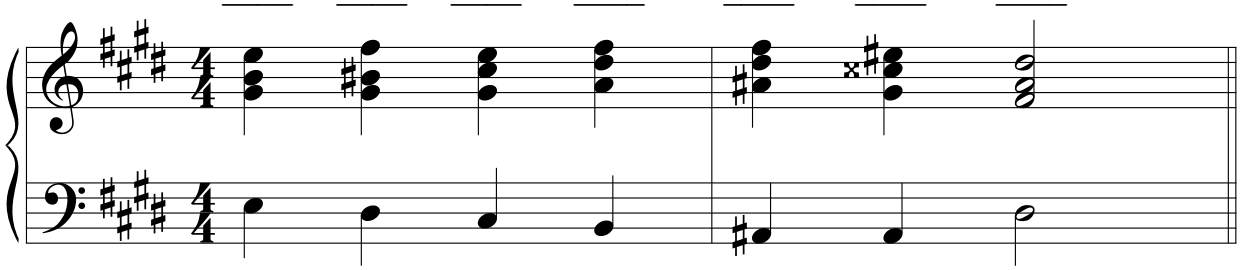
Roman numerals: A: I V^{4}_{2}/IV IV^{6} Ger+6

___: V^{7} vi ii^{6}_{5} I^{6}_{4} V^{7} I

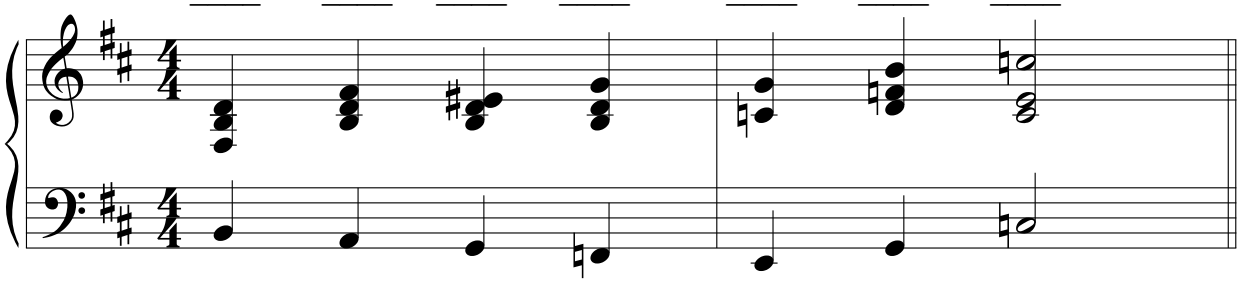


NAME _____

Section 3. Analyze with lead-sheet symbols and Roman numerals and label the enharmonic pivot chords in the examples below.

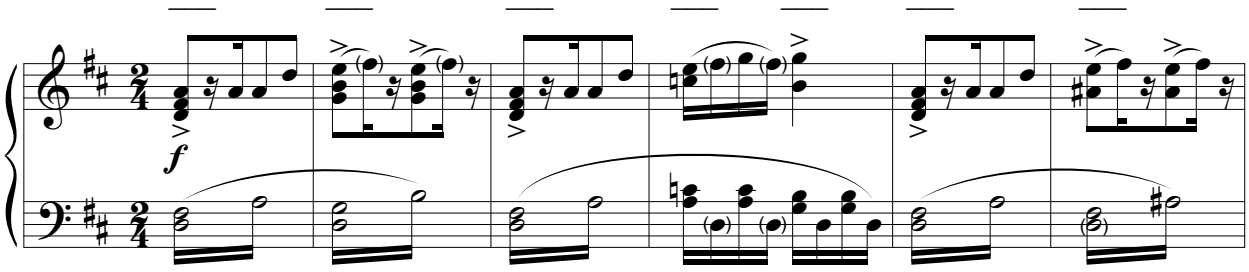


E: ____ ____ ____ ____ ____ ____ ____



b: ____ ____ ____ ____ ____ ____ ____

Section 4. For this excerpt from the fourth movement ("Danse nègre") from Samuel Coleridge-Taylor's *African Suite* (op. 35), label chords with lead-sheet symbols above and Roman numerals below. Specify the pivot chord. Analyze non-chord tones. https://youtu.be/iHqUnfGNybk?t=20



D: ___ ___ ___ ___ ___ ___ ___

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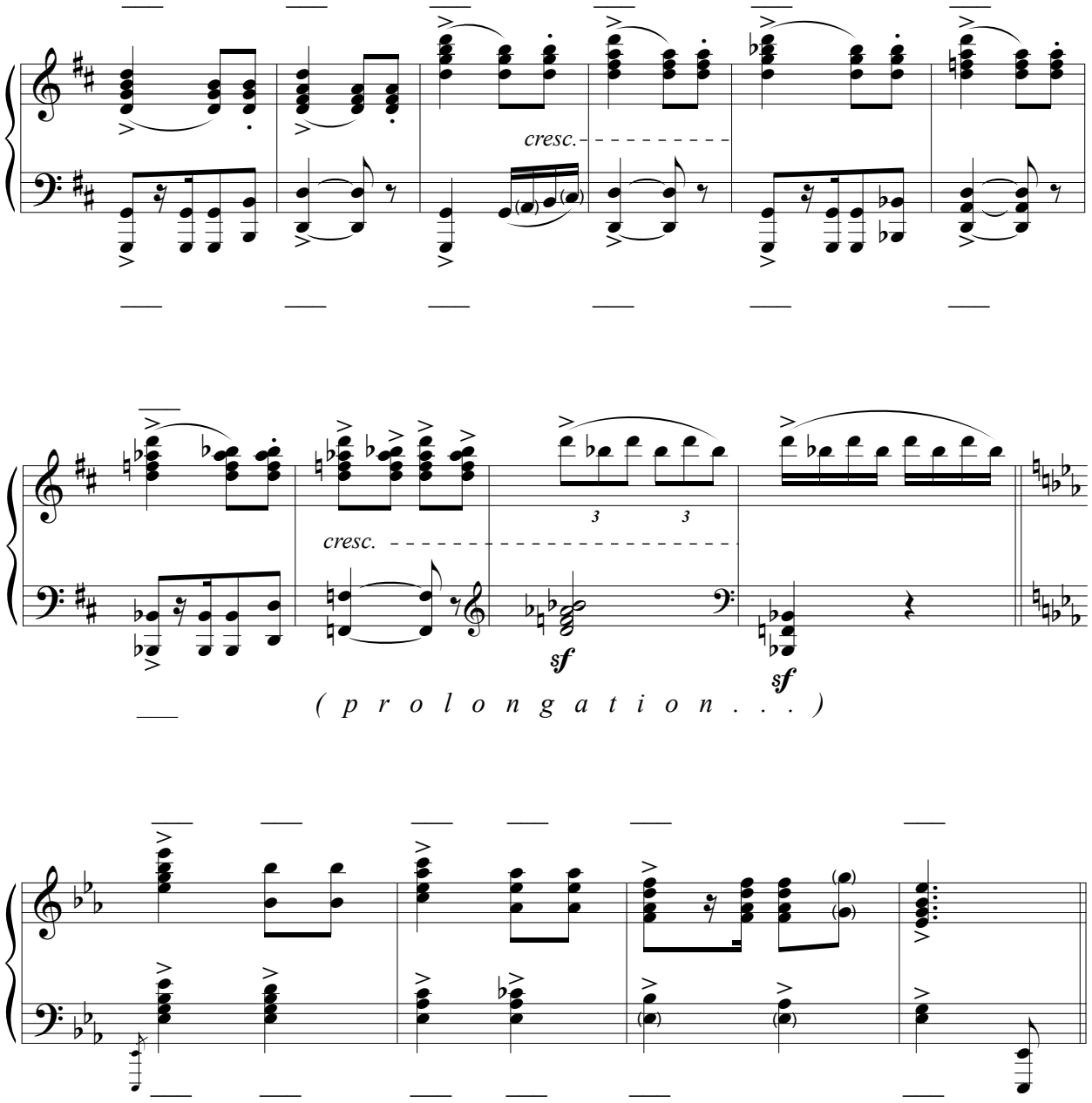
NAME _____



Additionally, please answer the following questions:

What are the birth and death years for Samuel Coleridge-Taylor? _____

What are the years of his Op. 1 and his final opus number? _____

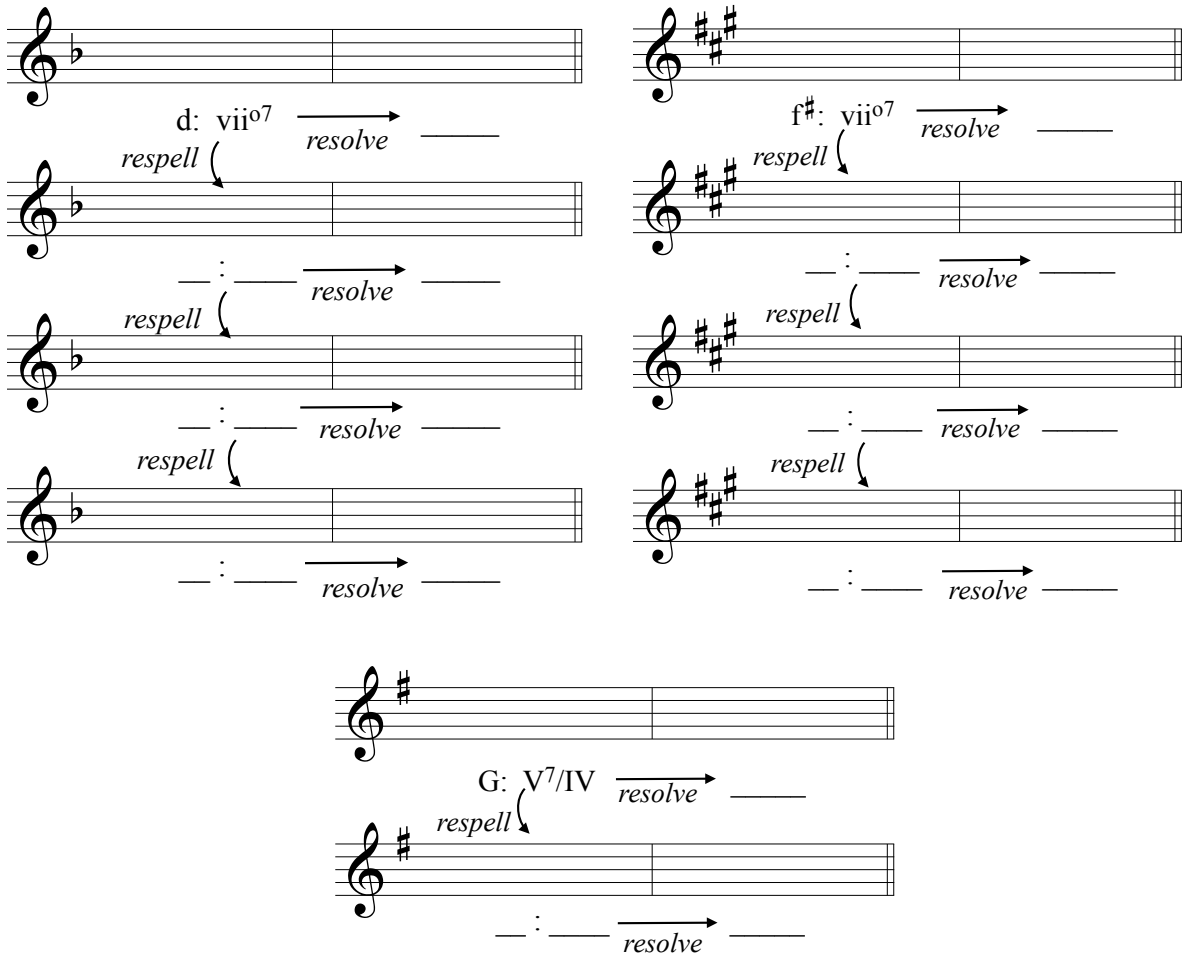
What year was this piece, *African Suite* (Op. 35), written, and how old was Coleridge-Taylor when he wrote it? _____

NAME _____

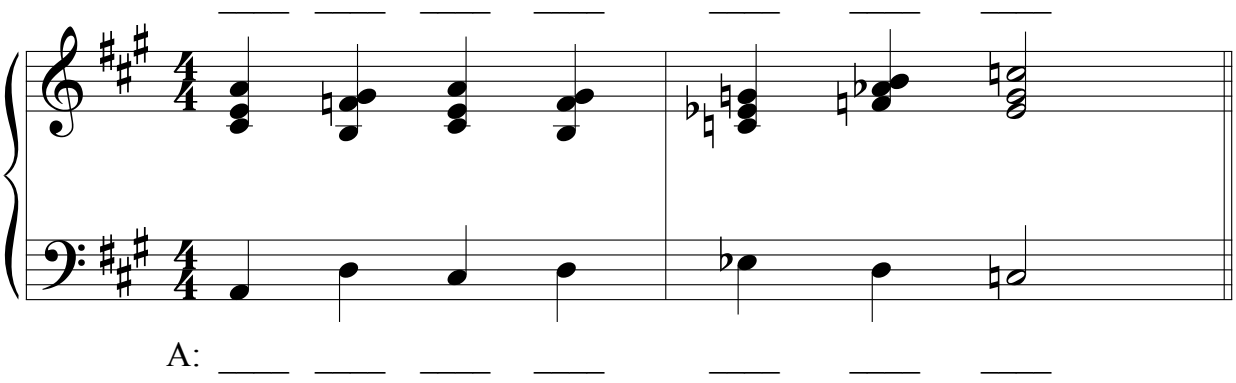
HOMEWORK EXERCISES

Assignment 31—Enharmonic Modulation 2

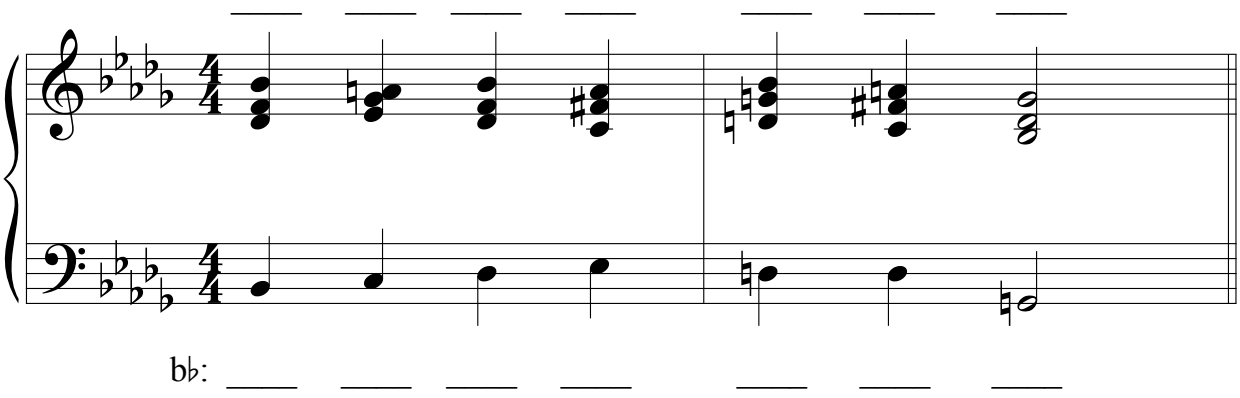
Section 1. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).



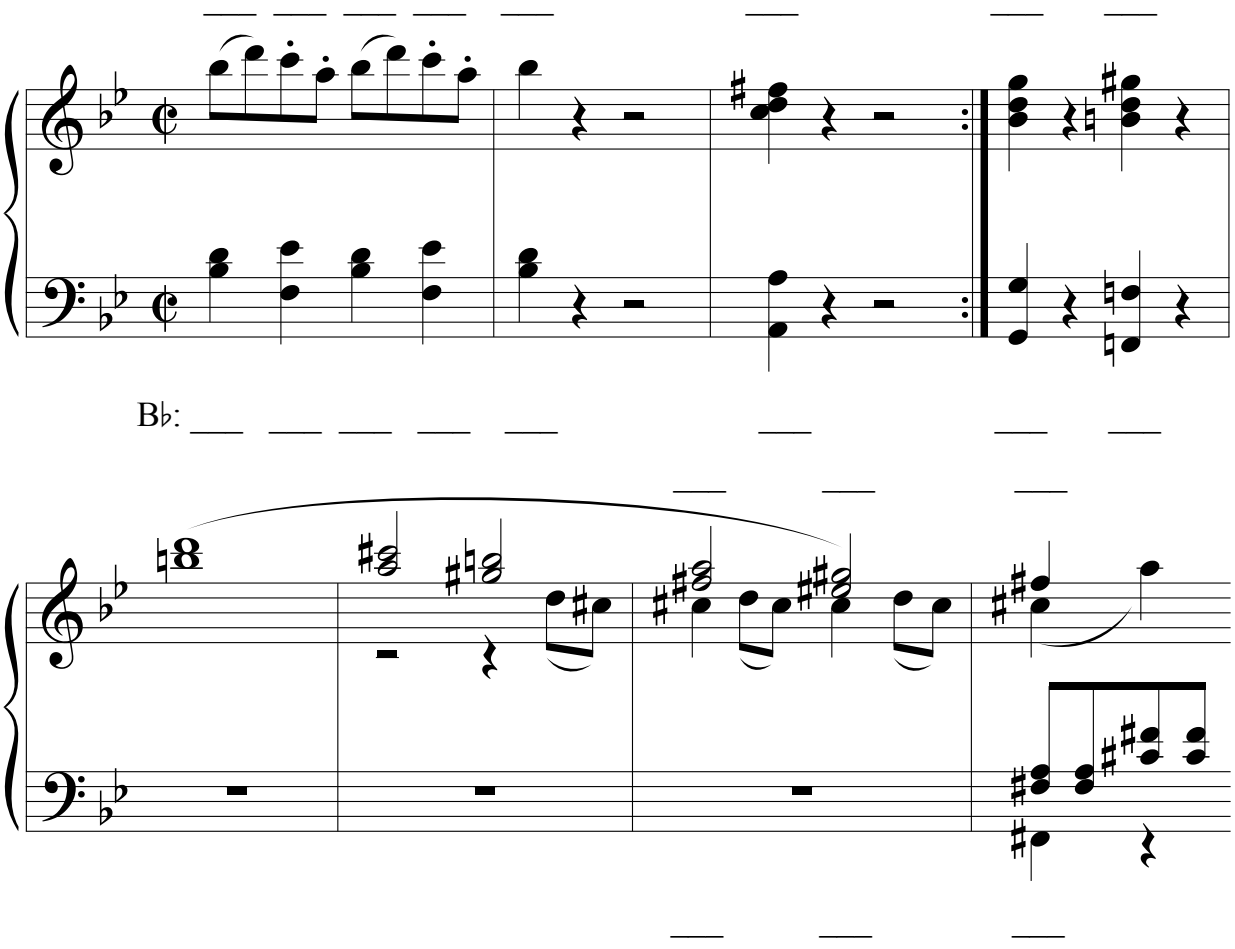
Section 2. Analyze with lead-sheet symbols and Roman numerals and label the enharmonic pivot chords in the examples below.



NAME _____



Section 3. For this excerpt from the first movement of Mozart's Symphony No. 40, K. 550, label chords with lead-sheet symbols above and Roman numerals below. Specify the pivot chord. Analyze non-chord tones. https://youtu.be/O0PChj-uQPo?t=219



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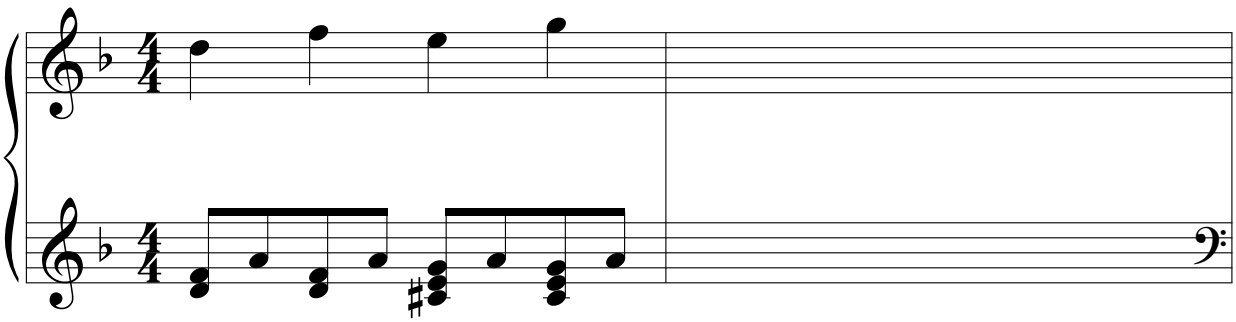
NAME _____

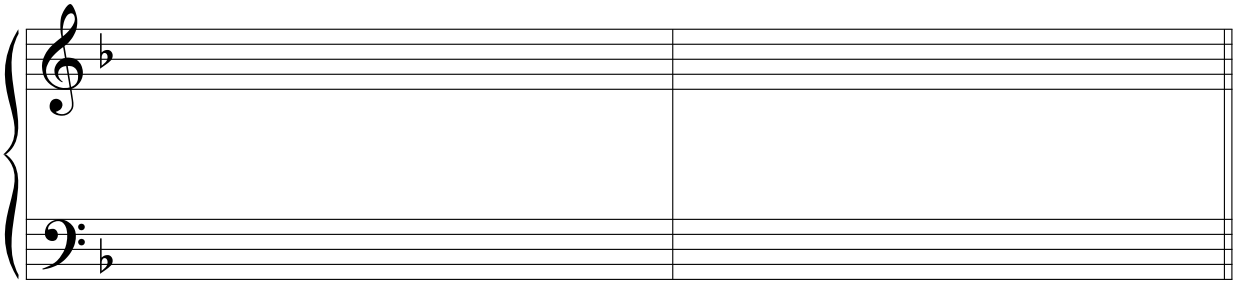
Section 4. Complete the following example by doing the following: realize the Roman numerals, continue the accompanimental pattern, and notate the chord members (Rt. = Root) in the upper staff. Finally, embellish the melody with non-chord tones and notate the finished product using notation software. Submit a printed copy and audio.

Chord Member: Rt. 3rd 5th 7th Rt. 7th 5th 3rd



d: i V^6_5 vii^{o4}_3/iv IV^6

Chord Member: 3rd 5th 3rd 5th Rt. 3rd 3rd



d: Ger^{+6}

___ : V^7 V^4_2 i^6 vii^{o6}_5 i

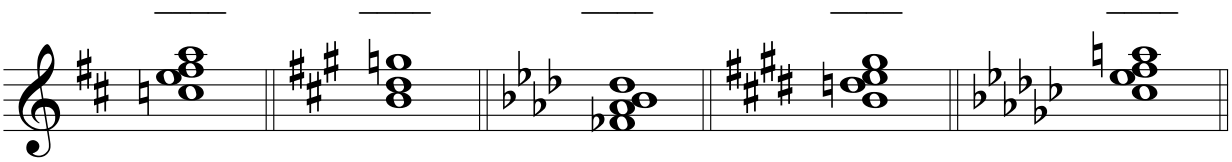
NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 6

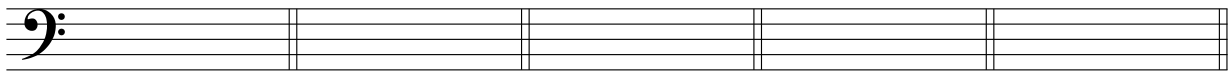
Practice Test

Section 1. Please analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.



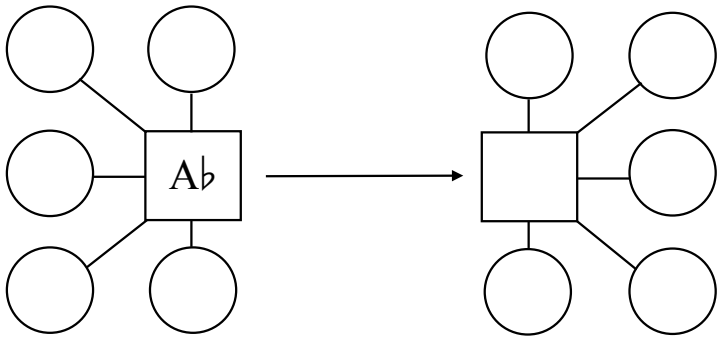
1. D: ____ 2. f♯: ____ 3. A♭: ____ 4. c♯: ____ 5. e♭: ____

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.



1. E: $ii^{\varnothing 6}_{5}$ 2. D♭: vii^{o4}_{2}/V 3. f: Fr^{+6} 4. A: V^{4}_{3}/vi 5. G: $EnGer^{+6}$

Section 3. *Borrowed Chord Modulation*. List the closely related keys to the starting major key, then specify the parallel minor key and its closely related keys.



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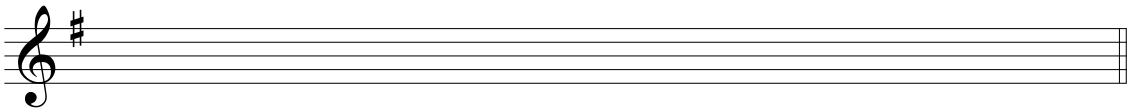
NAME _____

Section 4. For the following Roman numeral progression, label the chords with lead-sheet symbols, specify the new key, and notate all the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

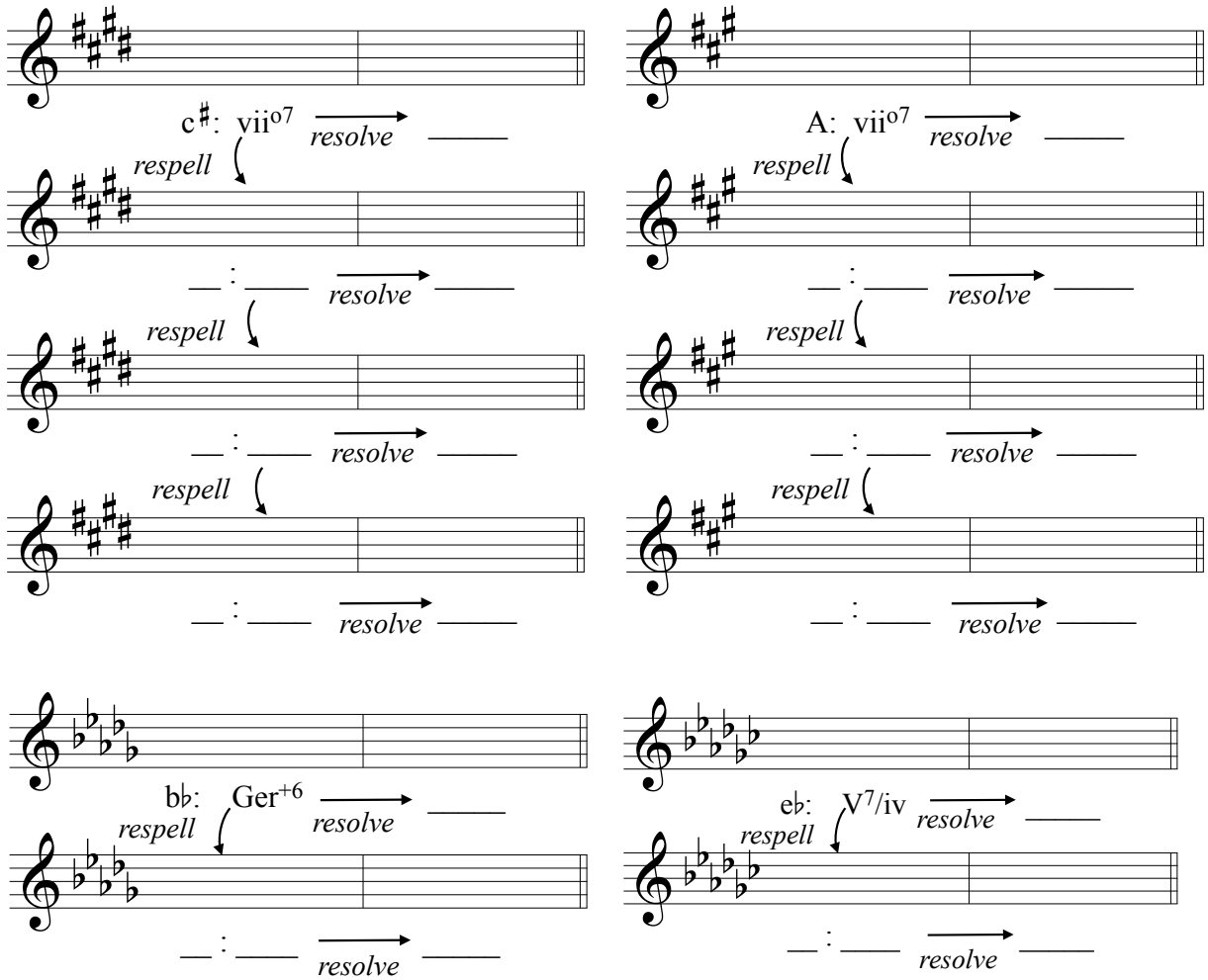
Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____ ____

Roman numerals: e: i V^6_5/iv iv Ger^{+6}

___: V^7 vi N^6 I^6_4 V^7 I



Section 5. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).



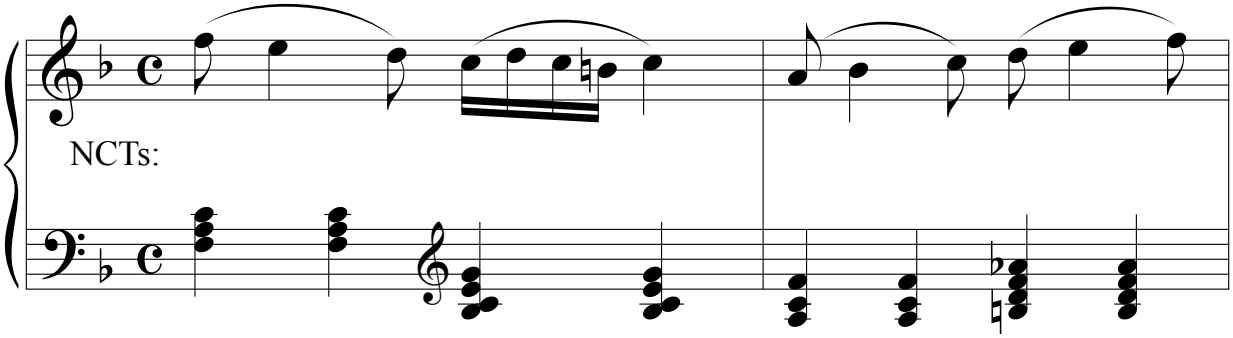
NAME _____

Section 3. For the following example, label chords with lead-sheet symbols and motives above (noting melodic alterations) and Roman numerals and harmonic function below. Specify the pivot chord and the new key. Analyze non-chord tones by placing parentheses around them and labeling them.

Example 1.

LSS: ____ ____ ____ ____

motives:



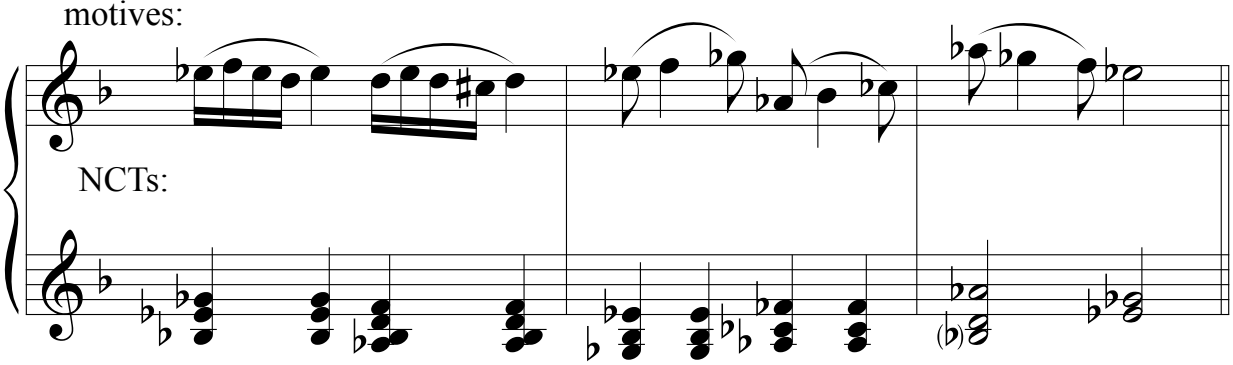
NCTs:

RN in F: ____ ____ ____ ____

HF: ____ ____ ____ N/A

LSS: ____ ____ ____ ____ ____ ____

motives:



NCTs:

RN: ____ ____ ____ ____ ____ ____

HF: ____ ____ ____ ____ ____ ____

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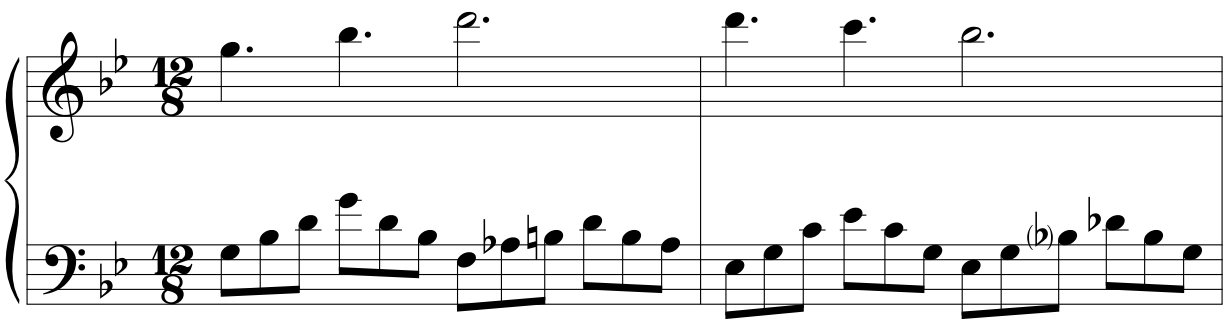
NAME _____

Example 2.

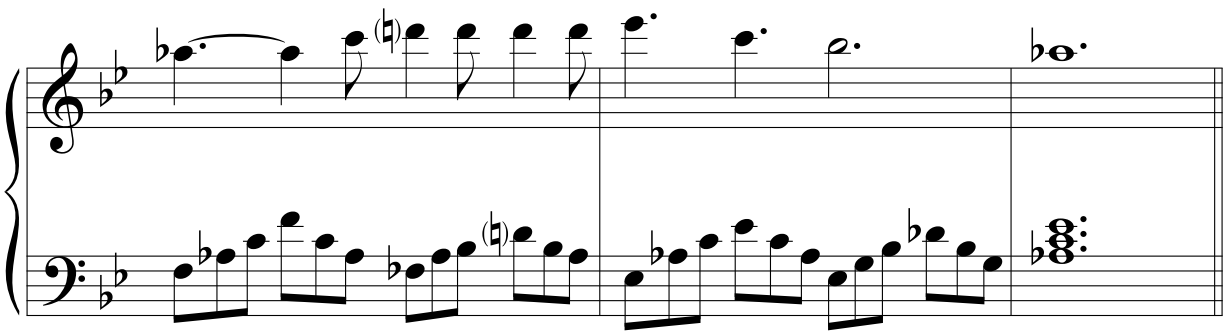
LSS: ____ ____ ____ ____



RN in g: ____ ____ ____ ____

HF: ____ ____ ____ N/A

LSS: ____ ____ ____ ____ ____



RN: ____ ____ ____ ____ ____

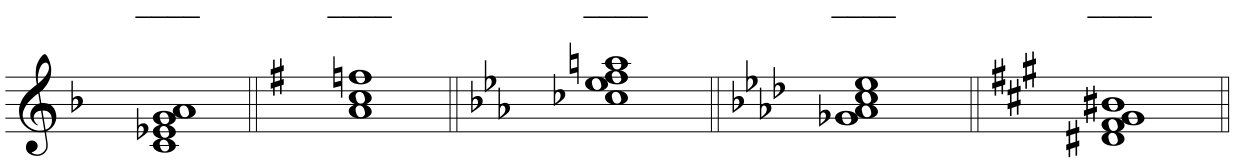
HF: ____ ____ ____ ____ ____

NAME _____

HOMEWORK EXERCISES

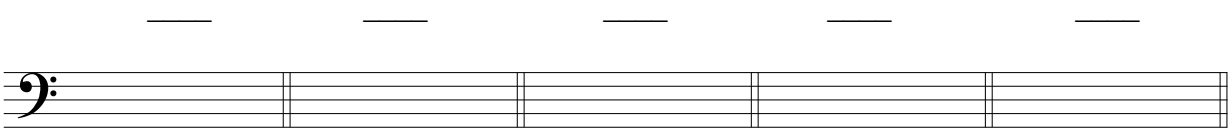
Assignment 32—Review

Section 1. Please analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.



1. F: ____ 2. e: ____ 3. E♭: ____ 4. A♭: ____ 5. A: ____

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.



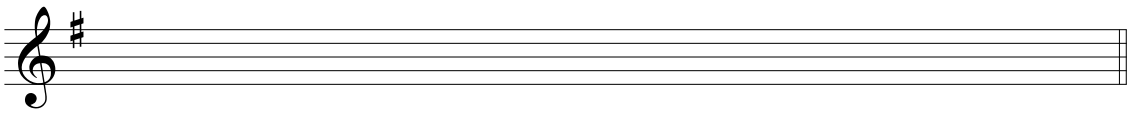
1. B♭: $ii^{\circ 4}_{3}$ 2. E: $vii^{\circ 4}_{2}/V$ 3. f♯: Ger^{+6} 4. b: V^{6}_{5}/VI 5. F: $EnGer^{+6}$

Section 3. For the following Roman numeral progression, label the chords with lead-sheet symbols, specify the new key, and notate all the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

Lead-sheet symbols: ____ ____ ____ ____ ____ ____ ____ ____ ____

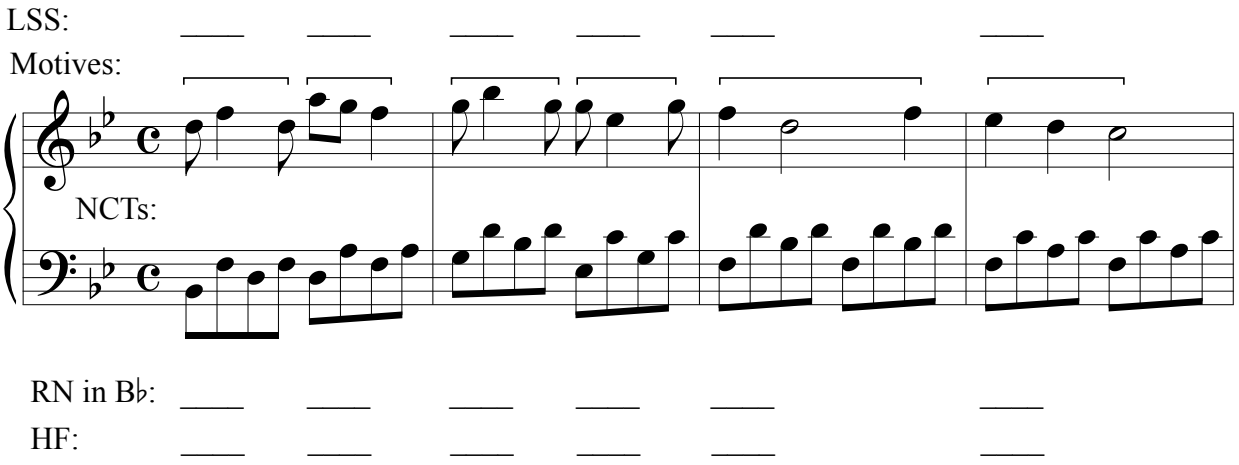
Roman numerals: G: I V^{6}_{5}/IV IV $vii^{\circ 7}/V$

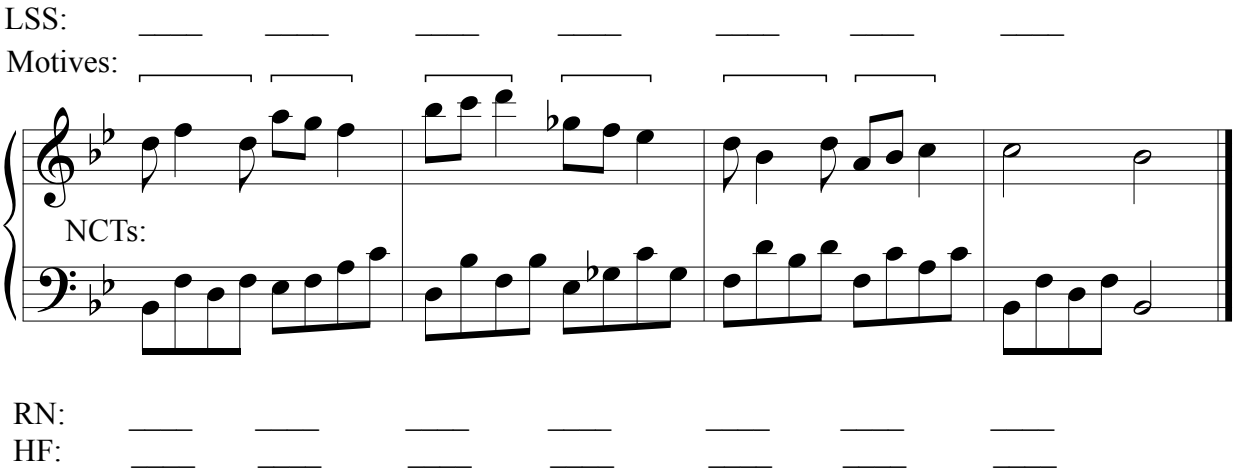
___: $vii^{\circ 6}_{5}/vi$ vi $ii^{\circ 6}_{5}$ I^{6}_{4} V^{7} I



NAME _____

Section 4. For the example below, label chords with lead-sheet symbols (LSS) and Roman numerals (RN), specify the harmonic function for each chord (HF), analyze non-chord tones (NCTs), and analyze motives using numbers (1, 2, etc.) and abbreviations for melodic alterations (inv., aug., etc.) when they occur. There are two 4-bar phrases—analyze the two cadences and specify the name of the form for this excerpt.



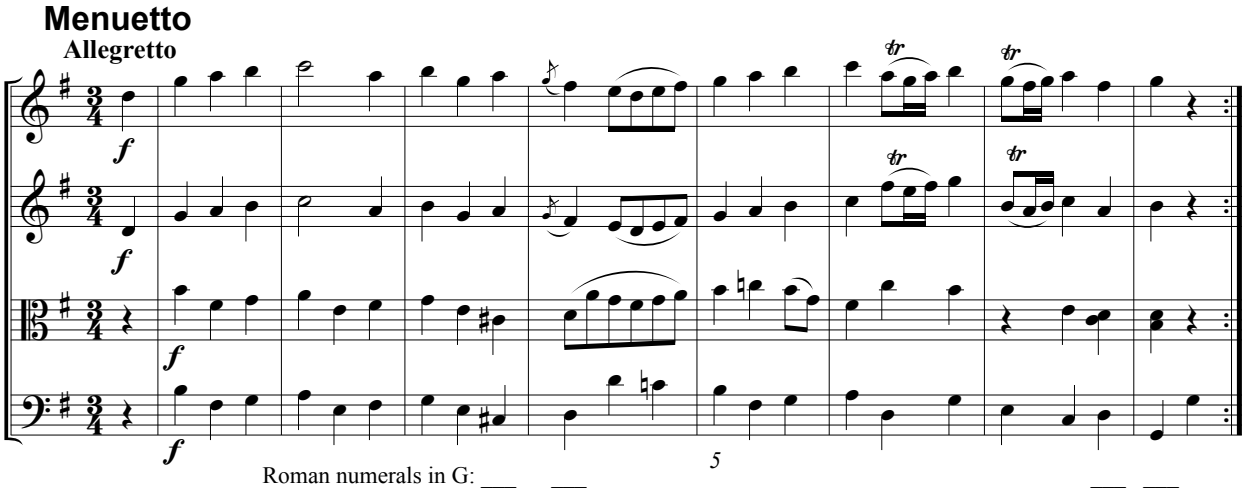


NAME _____

HOMEWORK EXERCISES

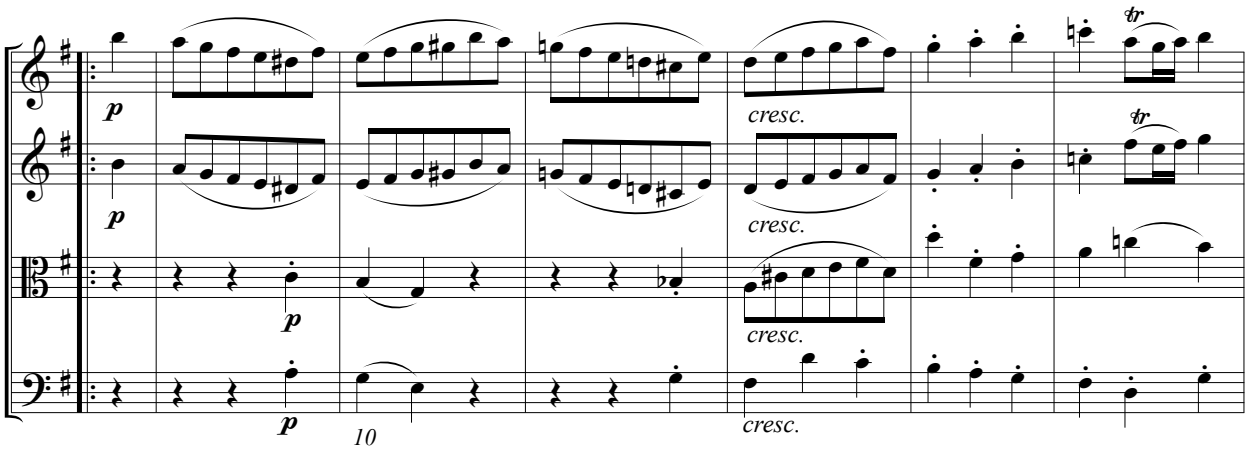
Assignment 33—Binary and Ternary Form 1

Section 1. Analyze the forms of the Menuetto and Trio from Mozart's *Eine kleine nachtmusic*, K. 525, third movement. Determine the cadences by analyzing the Roman numerals of the chords that occur at cadences, then complete the diagrams following the music.
https://youtu.be/NABnXeStA5w



Roman numerals in G: ___ ___ ___ ___

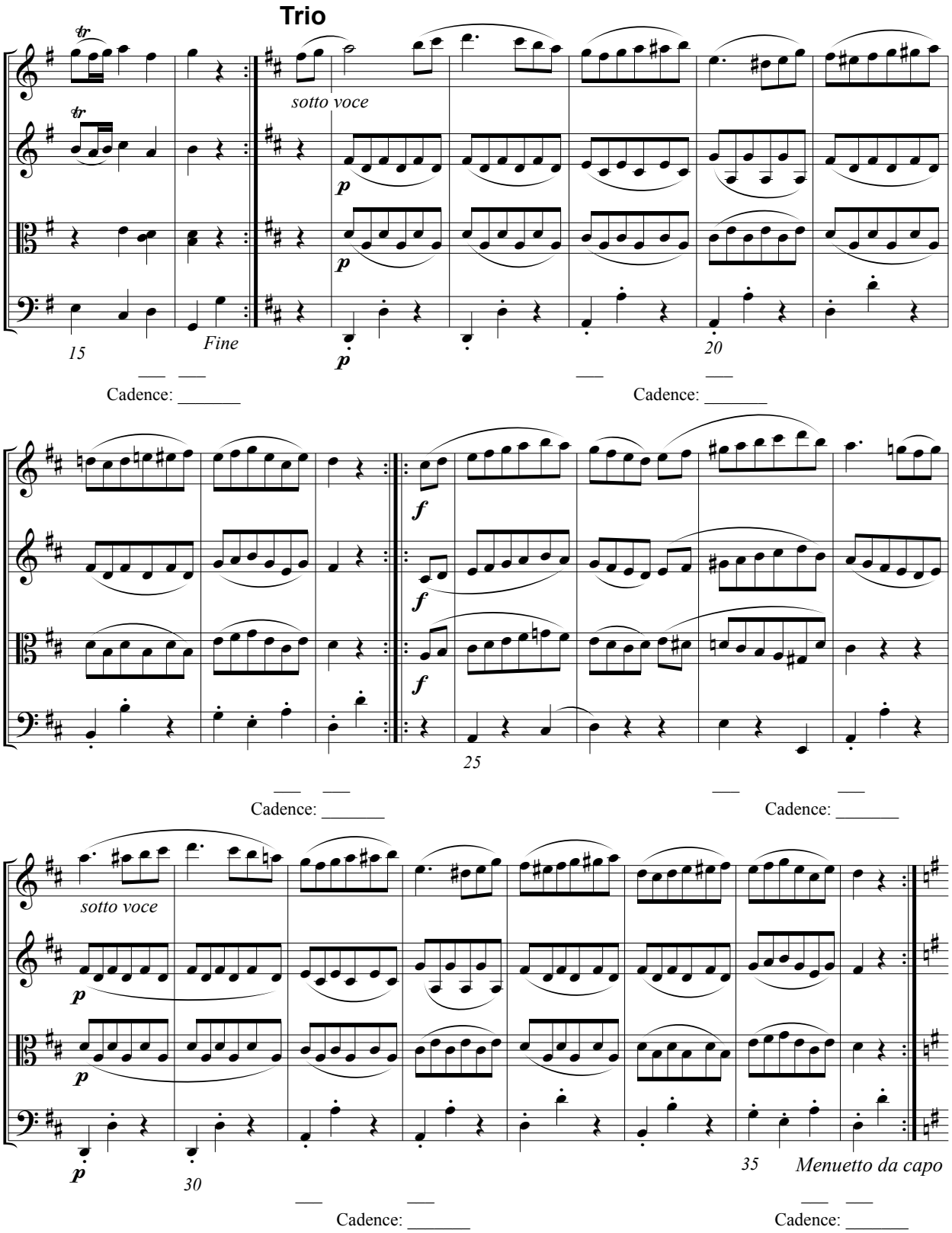
Cadence: _____ Cadence: _____



___ ___

Cadence: _____

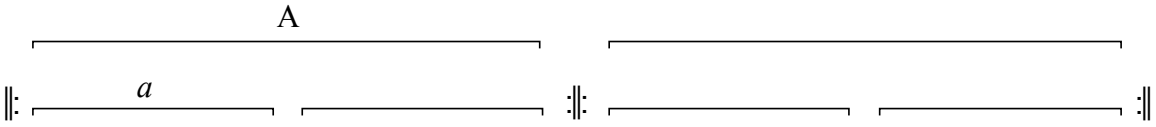
NAME _____


Trio
sotto voce
15
Fine
20
Cadence: _____
Cadence: _____
25
Cadence: _____
Cadence: _____
sotto voce
30
35
Menuetto da capo
Cadence: _____
Cadence: _____

NAME _____

Complete the following diagrams based on your analysis of the Menuetto and Trio. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

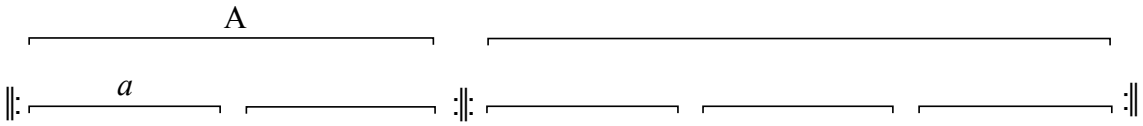
Menuetto diagram:



Circle all of the terms that apply to the name of the form of the Menuetto:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

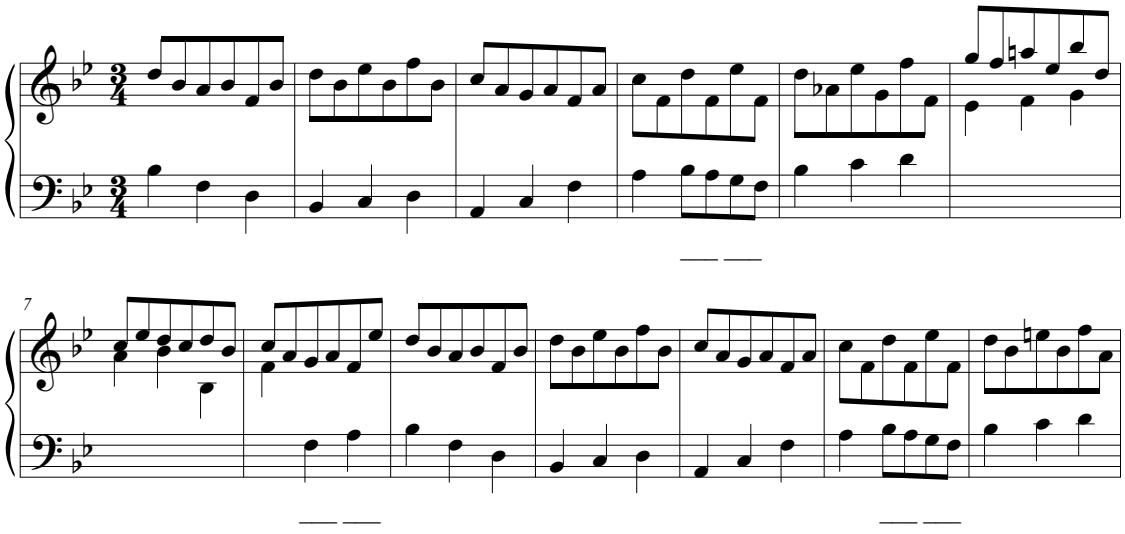
Trio diagram:



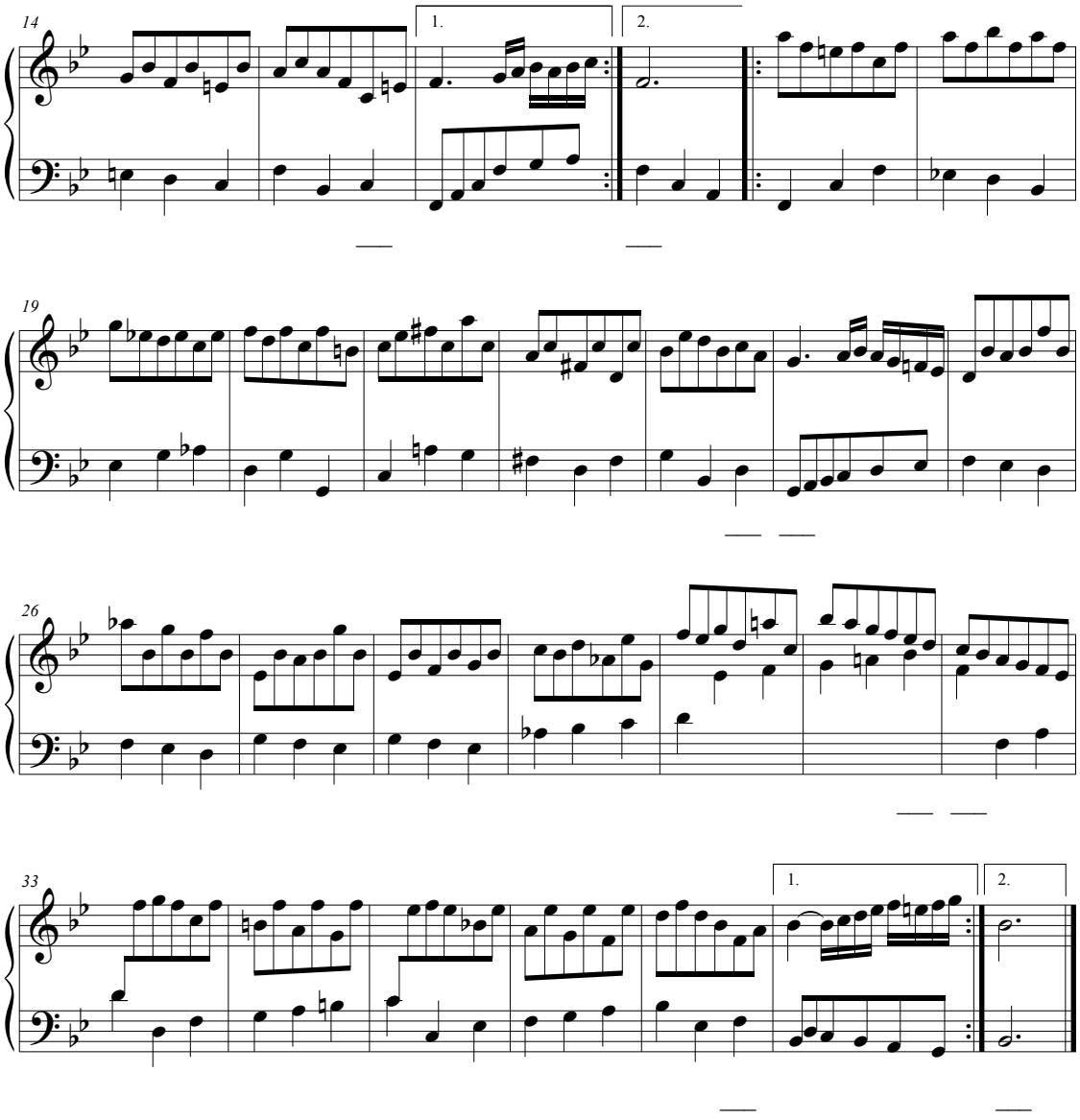
Circle all of the terms that apply to the name of the form of the Trio:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

Section 2. For Minuet 1 from J.S. Bach's Partita No. 1 in B-flat major, please fill in the blanks below the staves and diagram the form. Also, name the form. You will need to determine which notes are non-chord tones in order to determine Roman numerals.
https://youtu.be/HyMEKW3zF3Q



NAME _____



Create a formal diagram for this piece in the space below:

Circle all of the terms that apply to the name of the form of this Minuet:

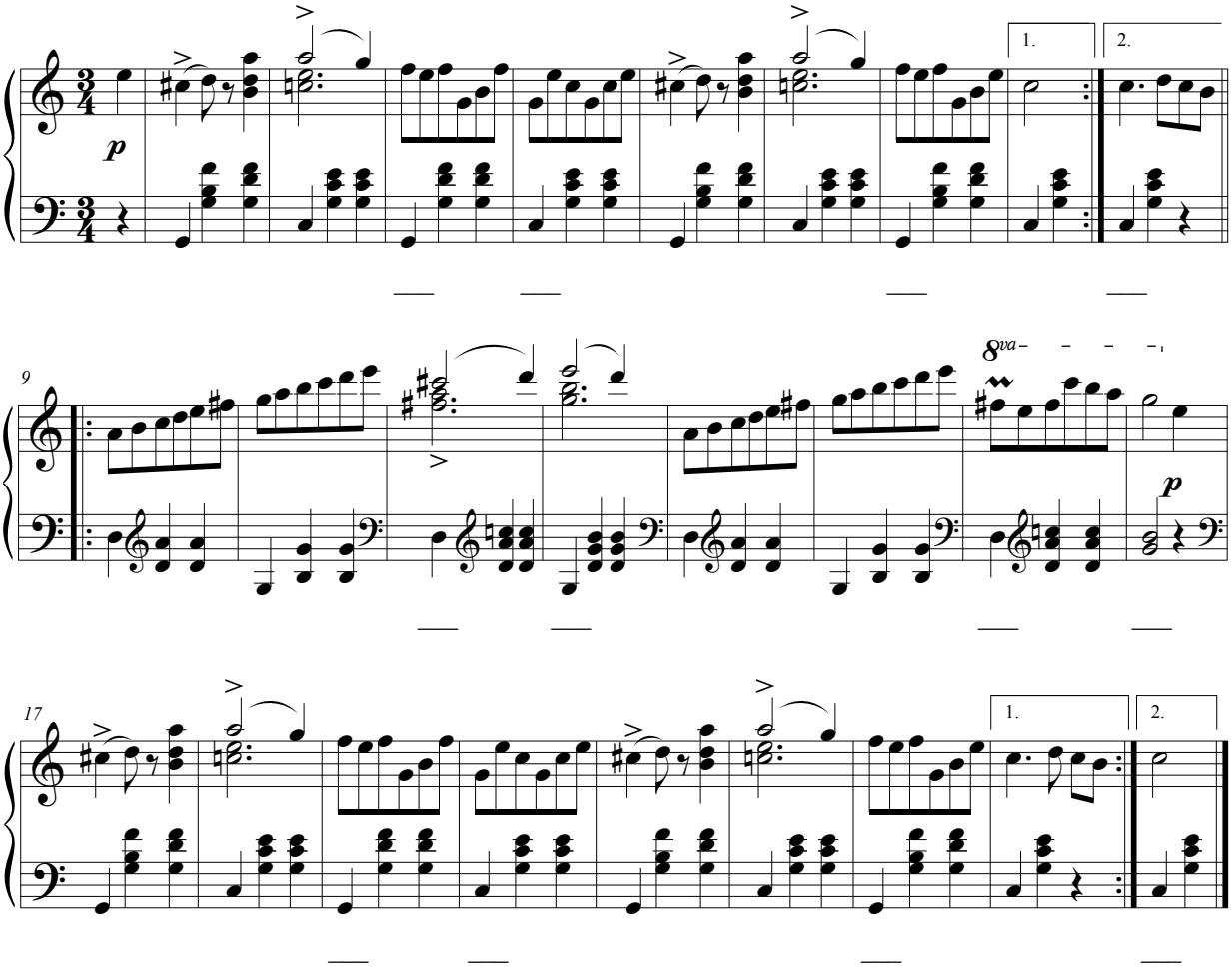
TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

NAME _____

HOMEWORK EXERCISES

Assignment 34—Binary and Ternary Form 2

Section 1. Please fill in the blanks below the staves and diagram the form for this waltz from Schubert's *Valses Sentimentales*, D. 779. Also, name the form. This piece modulates to a new key. Therefore, some of the cadences are not in the starting key. You will need to determine which notes are non-chord tones in order to determine Roman numerals.
https://youtu.be/HXwTBB1V_4k?t=9m44s



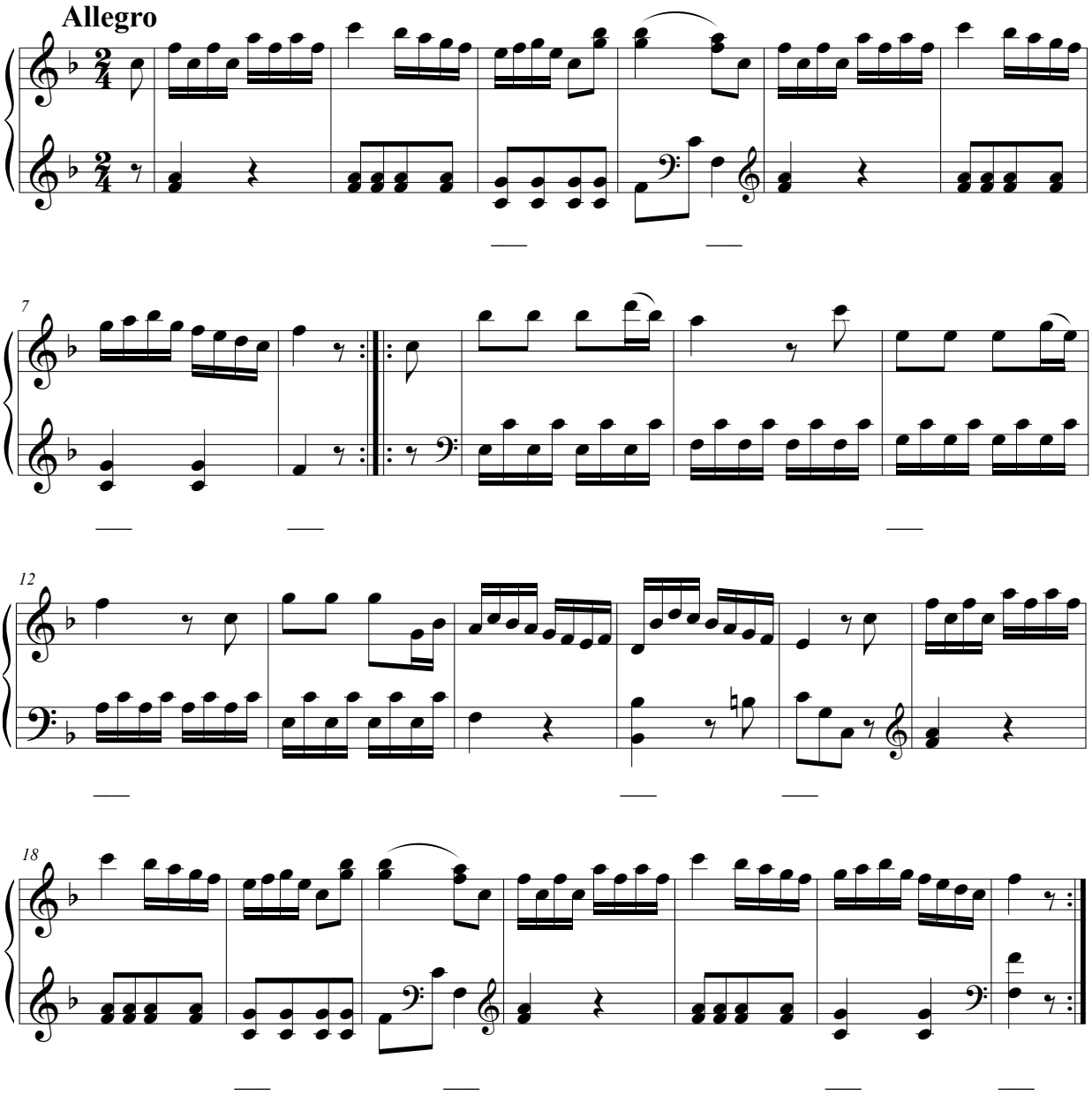
Create a formal diagram for this piece in the space below:

Circle all of the terms that apply to the name of the form of this waltz:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

NAME _____

Section 2. Analyze the form of the Scherzo from Haydn's Piano Sonata in F Major, Hob. XVI:9.
https://youtu.be/hmu-6FJT5Bw



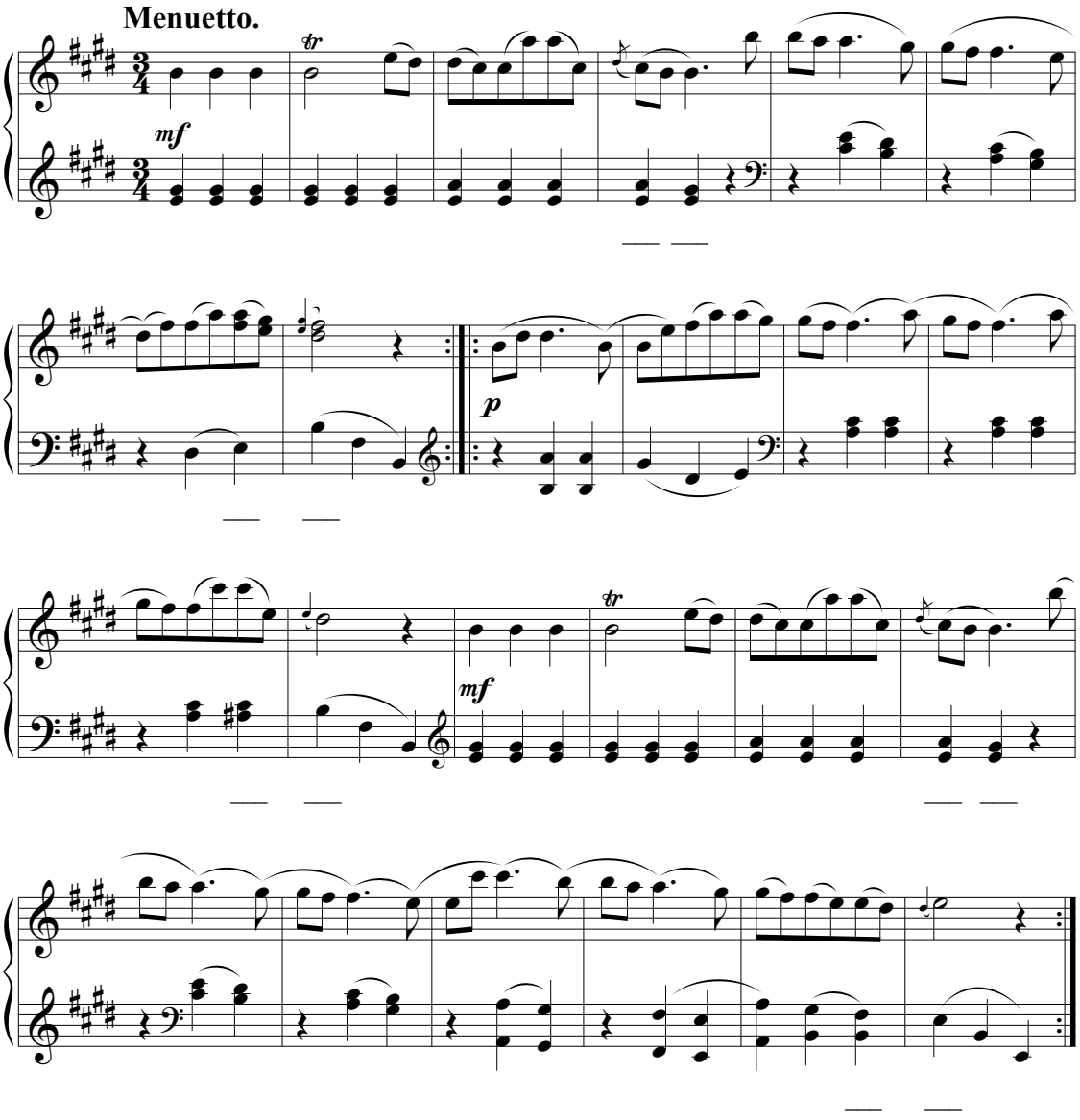
Create a formal diagram for this piece in the space below:

Circle all of the terms that apply to the name of the form of this piece:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

NAME _____

Section 3. Analyze the form of this minuet from Haydn's Piano Sonata Hob. XVI:13.
https://youtu.be/om2BdQmdS_k



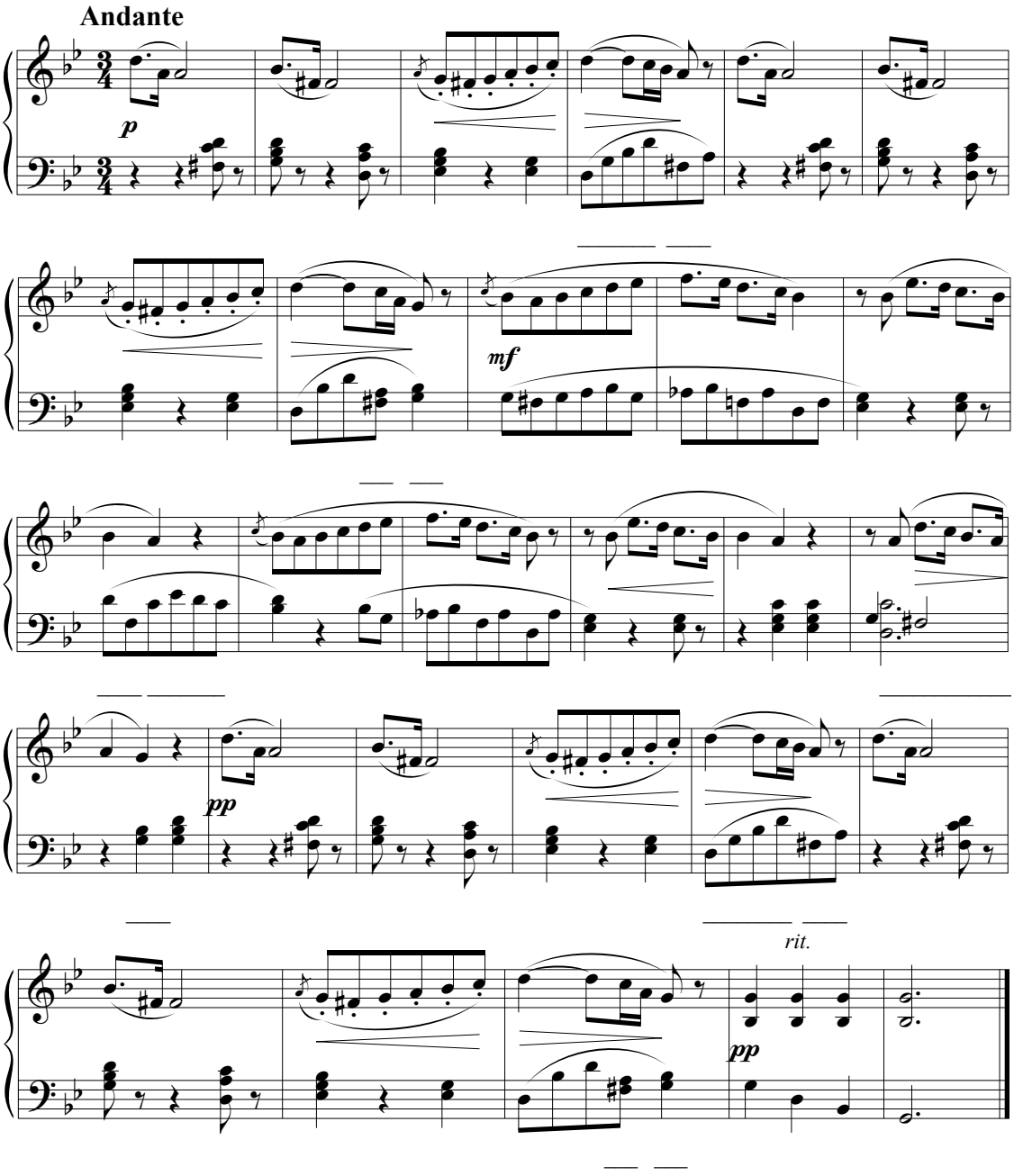
Create a formal diagram for this piece in the space below and name the form.

Circle all of the terms that apply to the name of the form of this piece:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

NAME _____

Section 4. Analyze the form of Mendelssohn's *Romance in G minor*.
https://youtu.be/YaD7YRdR9Rs



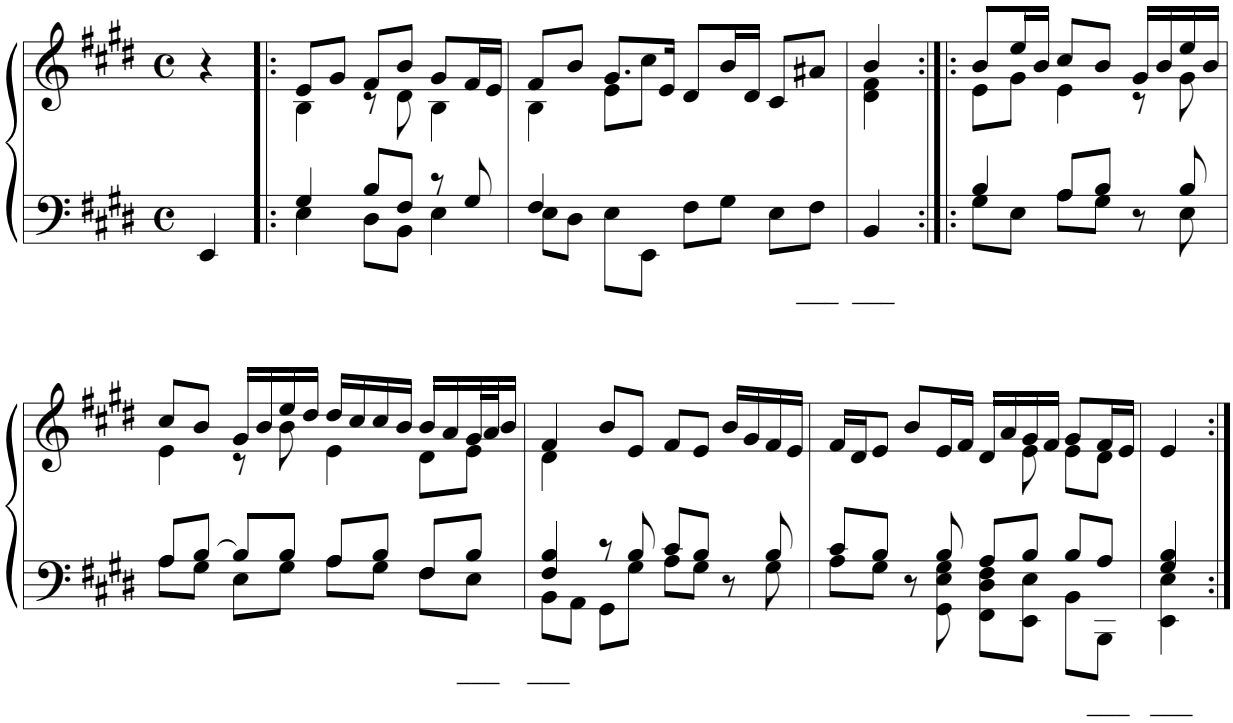
Create a formal diagram for this piece in the space below and name the form.

NAME _____

HOMEWORK EXERCISES

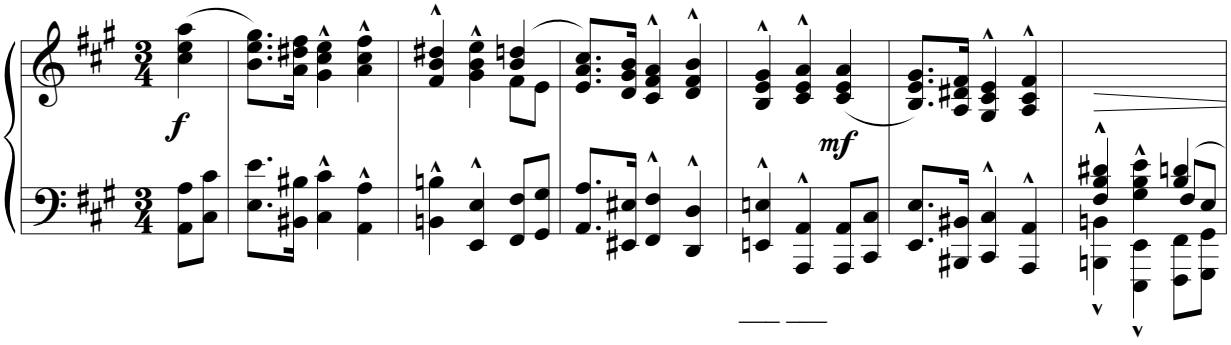
Assignment 35—Binary and Ternary Form 3

Section 1. Analyze the *Air* from Handel's Suite in E major, HWV 430.
https://youtu.be/bNzVz5byPqk



Create a formal diagram for this piece in the space below and name the form.

Section 2. Analyze the form of Robert Schumann's "Wichtige Begebenheit" ("An Important Event") from his *Kinderszenen* (*Scenes of Childhood*), Op 15.
https://youtu.be/i5gMQH7pJbg?t=5m47s



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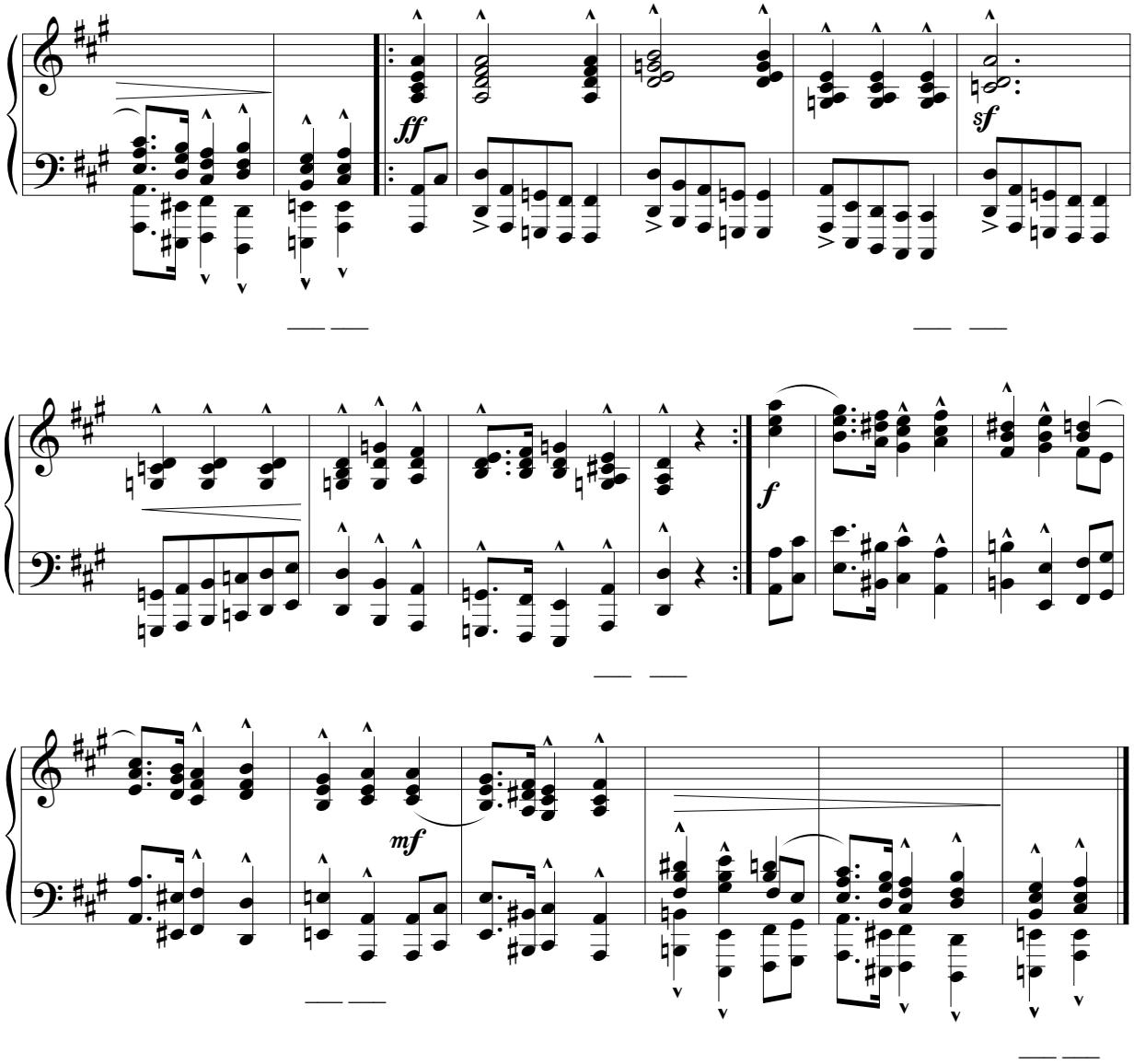
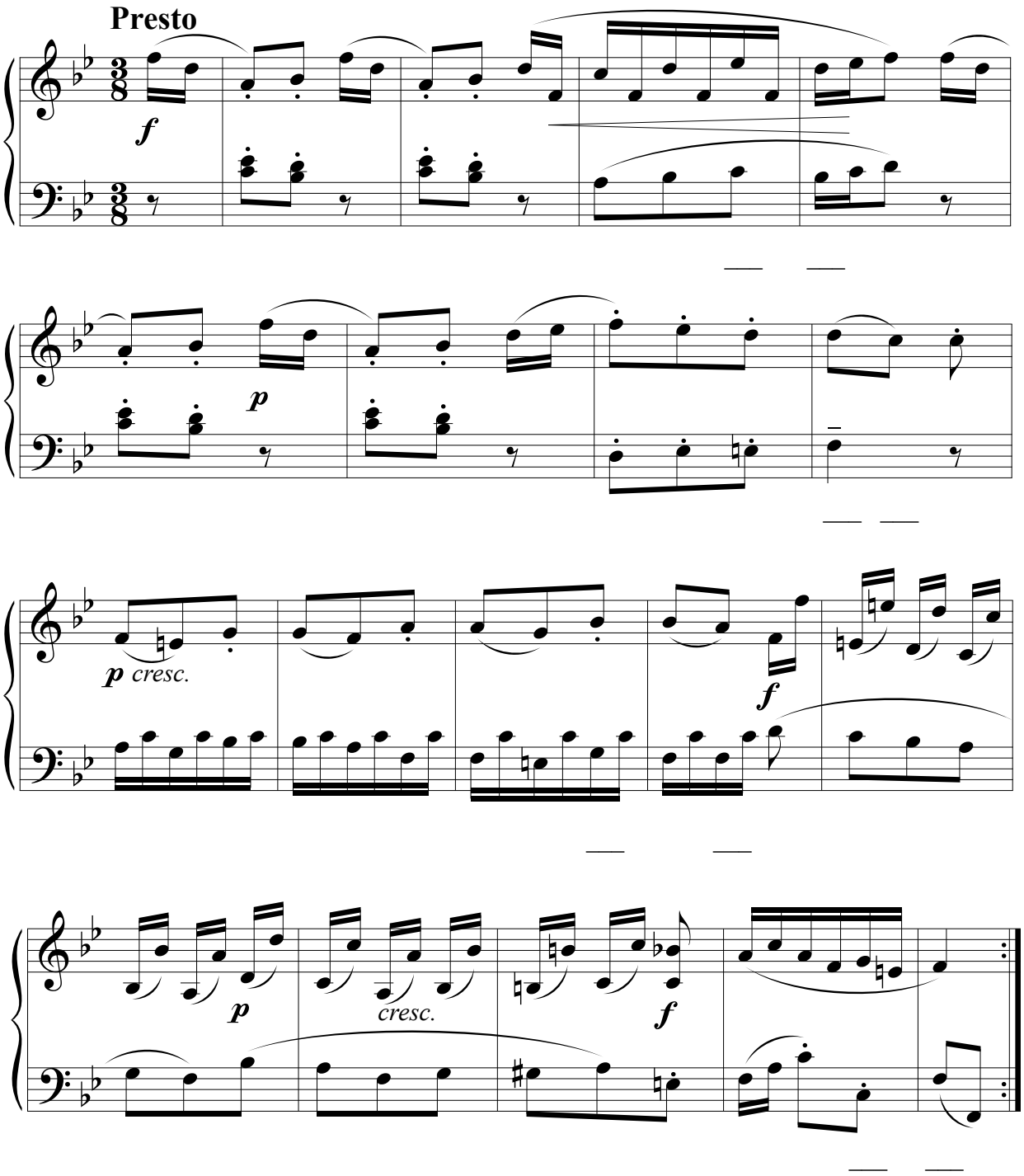


Create a formal diagram for this piece in the space below and name the form.

(continued on next page)

NAME _____

Section 3. Analyze the form of K. 15ll by Mozart. https://youtu.be/G6_C9GUWVXw



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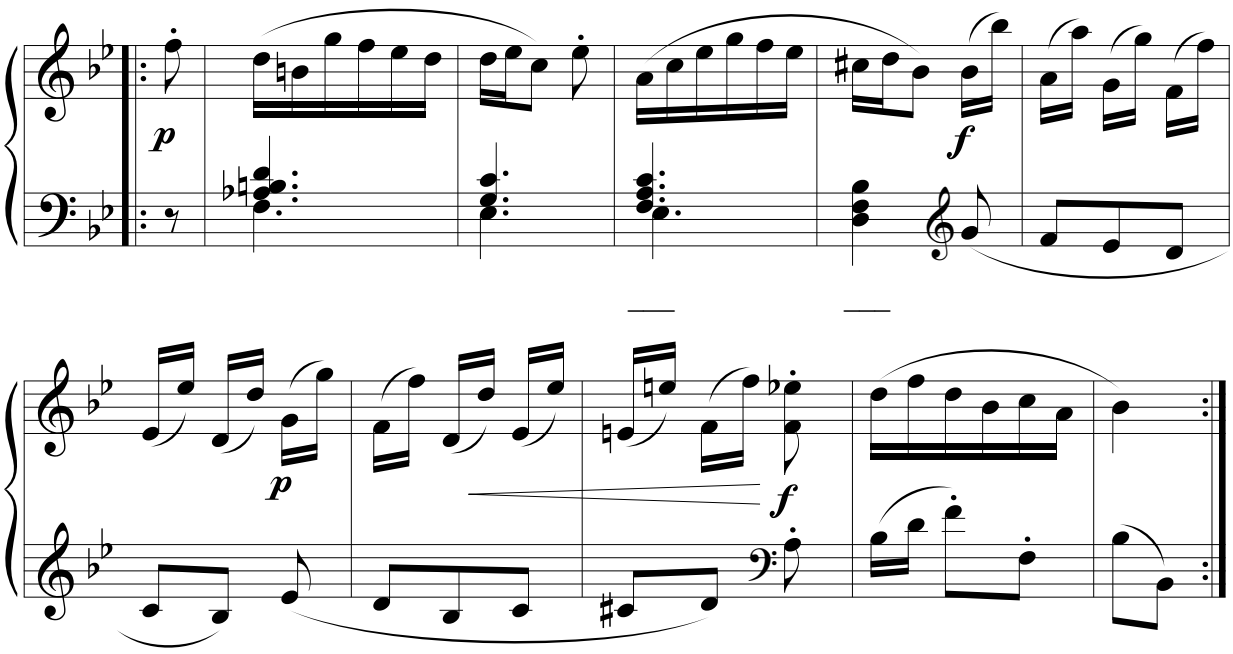
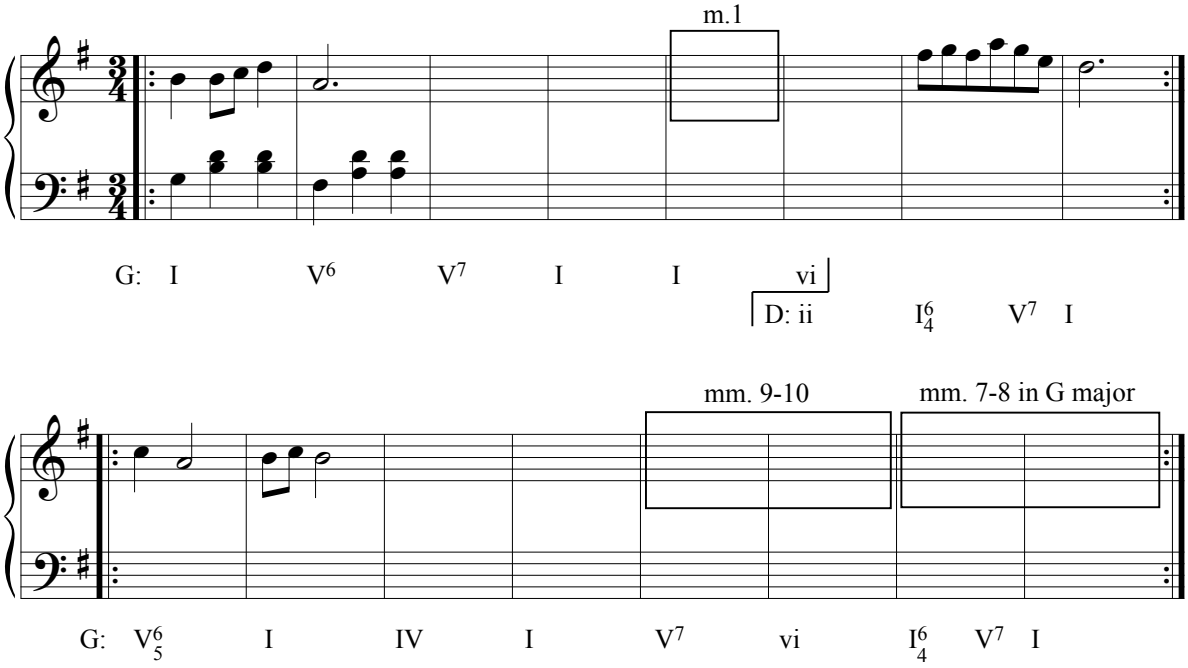
NAME _____



Create a formal diagram for this piece in the space below and name the form.

Section 4. Complete the two-reprise continuous balanced binary below by continuing the waltz accompaniment and completing the melody. Notate in a software program, hand in the printed out version, and submit the audio to your professor.



NAME _____

HOMEWORK EXERCISES

Assignment 36—Sonata Form

Section 1. For each excerpt below, identify the structural function as either expository, transitional, developmental, or terminative. Listen to the excerpts in the Practice Exercises section of the online text:
http://musictheory.pugetsound.edu/mt21c/SonataAndRondoPracticeExercises.html

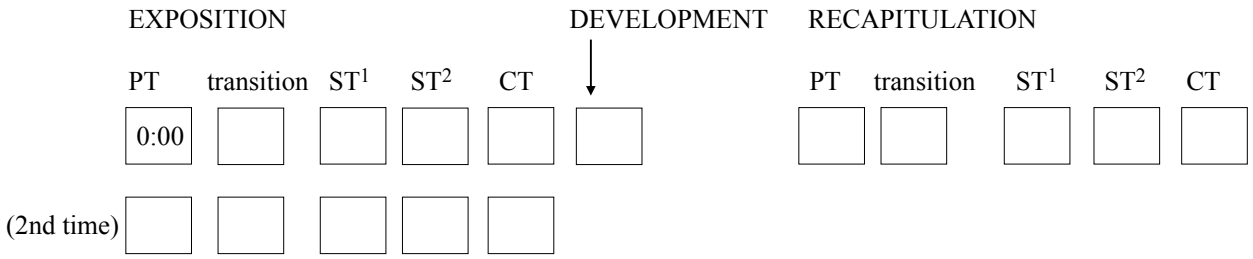
a. Haydn, Piano Sonata No. 59 in E-flat major, Hob.XVI, 49, I. Allegro
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
b. Mozart, Piano Sonata No. 7 in C major, K. 309, I. Allegro con spirito
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
c. Beethoven, Symphony No. 5 in C minor, Op. 67, IV. Allegro
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
d. Mozart, Piano Sonata No. 8 in A Minor, K. 310, I. Allegro maestoso
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
e. Mozart, Piano Sonata No. 14 in C Minor, K. 457, I. Molto allegro
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
f. Haydn, Symphony No. 104 in D Major, Hob. I:104, I. Adagio, Allegro
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
g. Mozart, String Quartet No. 17 in B-flat major, K.458, IV. Allegro assai
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
h. Mozart, Piano Sonata No. 18 in D major, K.576, I. Allegro
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
i. Mozart, Piano Sonata No. 8 in A minor, K. 310, I. Allegro maestoso
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
j. Haydn, Piano Sonata No. 60 in C major, Hob. XVI:50, I. Allegro
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
k. Mozart, String Quartet No. 17 in B-flat major, K.458, IV. Allegro assai
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
l. Mozart, Piano Sonata No. 14 in C Minor, K. 457, I. Molto allegro
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE

(continued on next page)

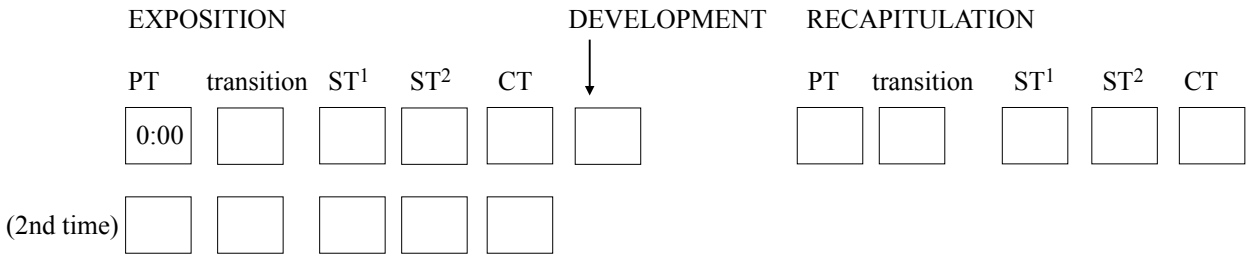
NAME _____

Section 2. Listen to the pieces below and fill in the diagrams. Listen for cadences to conclude themes, as well as for textural changes.

a. Beethoven, Piano Sonata No. 20 in G major, Op. 49, No. 2: I. Allegro, ma non troppo
https://youtu.be/W7WpjF2VILE



b. Mozart, Piano Sonata No. 2 in F major, K.280, I. Allegro assai
https://youtu.be/J9866zX07iw

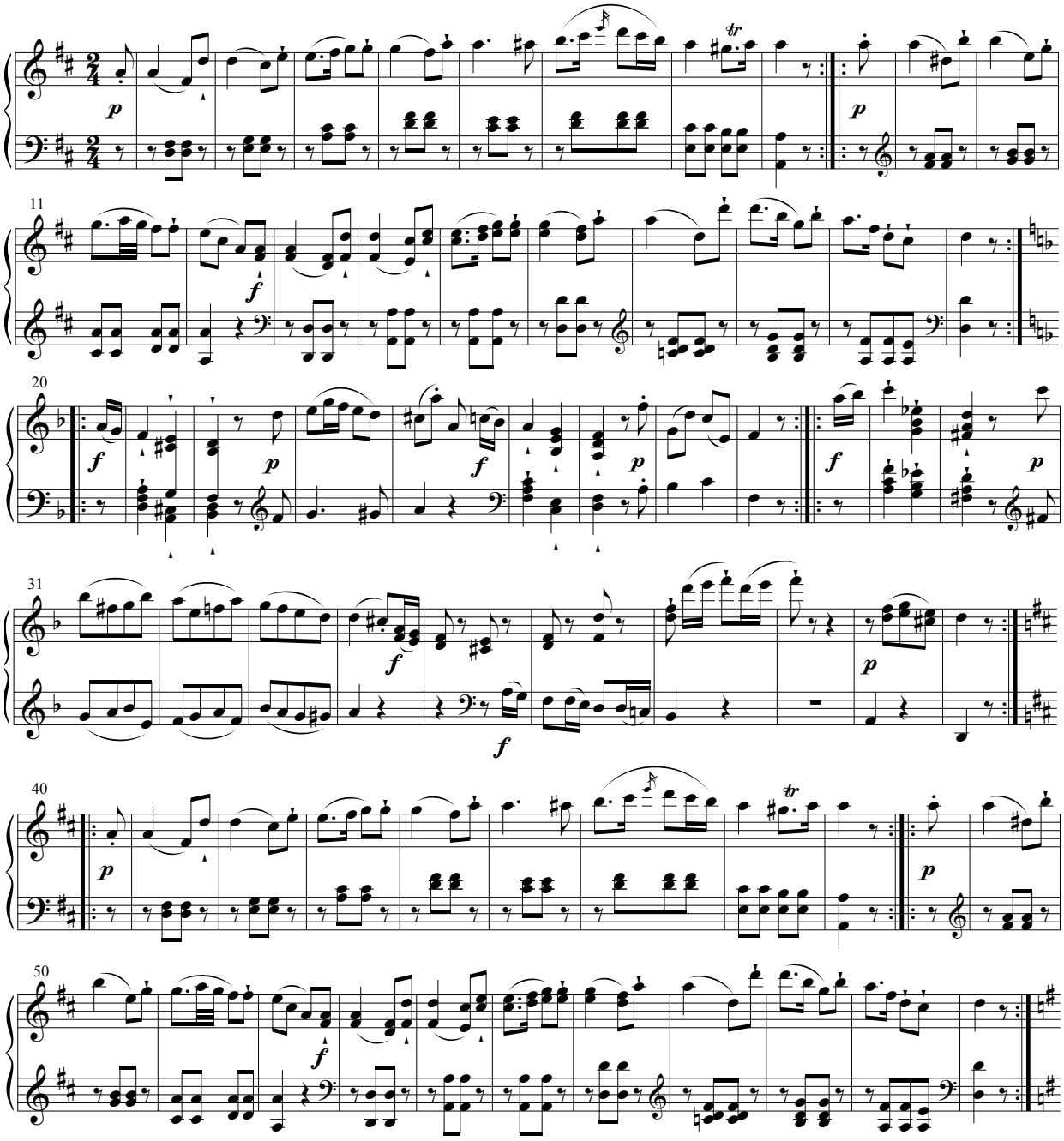


NAME _____

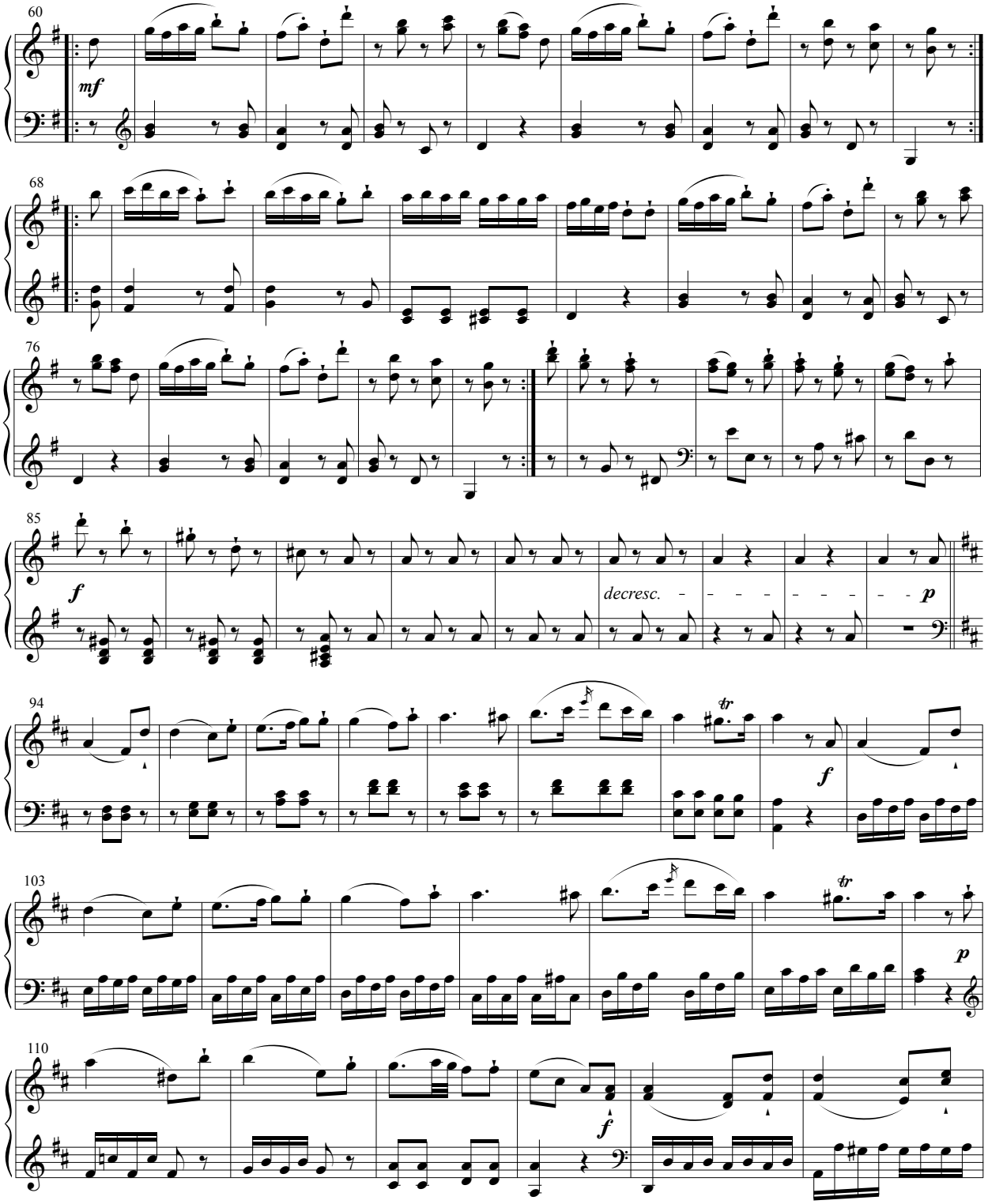
HOMEWORK EXERCISES

Assignment 37—Rondo Form

Section 1. The third movement from Haydn's Piano Sonata No. 50 in D major (Hob. XVI:37) is in rondo form. Finish analyzing the A section, then complete the formal diagram and answer the questions below. Restart the phrase lettering with "a" in the B section. Do the same with the C section. https://youtu.be/AlCXe5VwjO0



NAME _____



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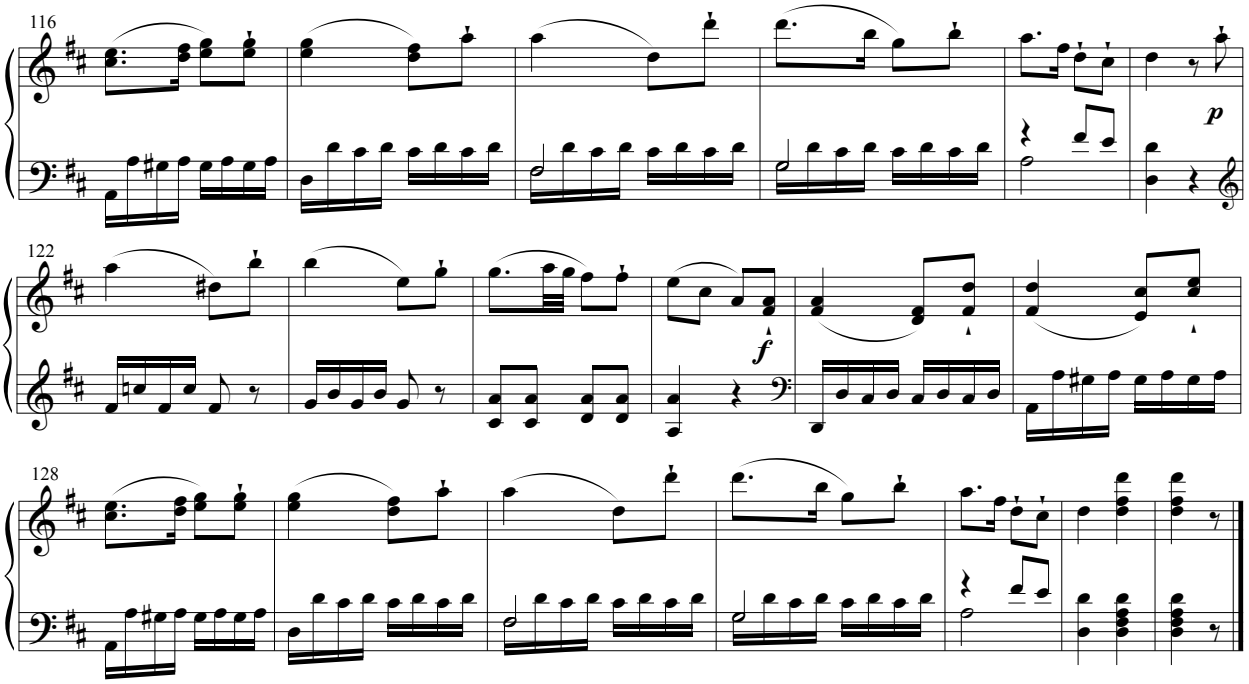
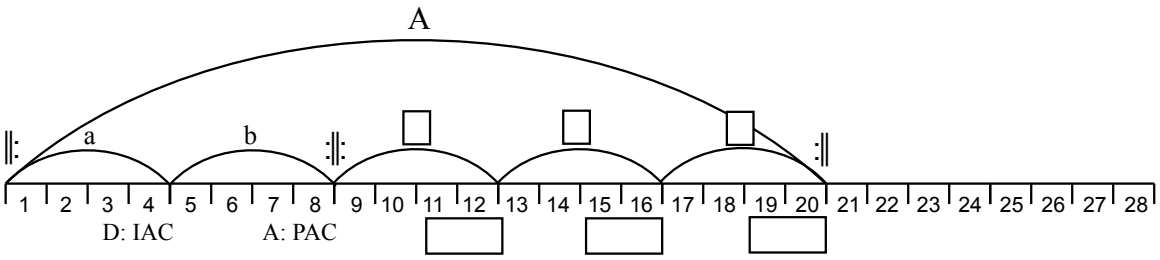




29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56

57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112

113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134

NAME _____

What is the name of the form of the first A section (mm. 1-20)? _____

_____

What is the name of the form of the B section? _____

_____

What is the name of the form of the C section? _____

_____

NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 7

Practice Test

Section 1. *Formal Diagrams*. Please diagram the following forms, noting theme designations, *key areas (in major and minor)*, and, if necessary, cadences.

A. Diagram Sonata Form.

B. Diagram 7-part Rondo Form.

Section 2. Specify the standard forms found in each movement of a multimovement Classical piece.

First movement: _____

Second movement: _____

Third movement: _____

Fourth movement: _____

Section 3. *Analysis of Binary and Ternary Forms*. For the following pieces, diagram the form down to the phrase level. Designate **phrases** with labels (*a*, *b*, etc.), **large sections** with uppercase letters (*A*, *B*, etc.) and label all **cadences** (with measure numbers). For each piece, **name the form** as specifically as possible. The examples will be played in class.

Piece #1 Diagram (Haydn, Piano Sonata, Hob. XVI:13, II., Trio):

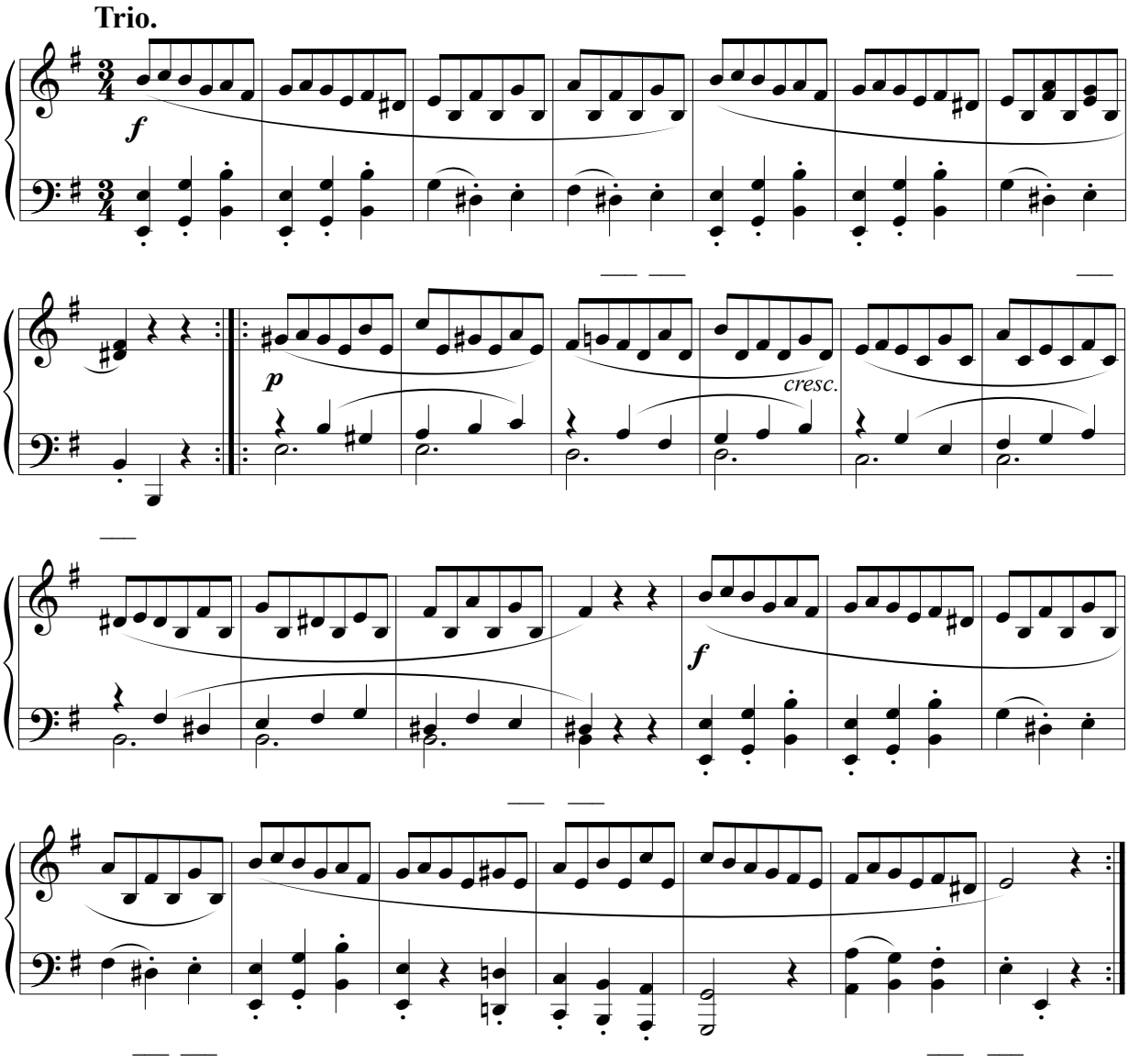
What is the name of the form of Piece #1? _____

In addition, name the form of the measures 19-28 as if they were independent form: _____

_____

NAME _____

Piece #1 Haydn, Piano Sonata, Hob. XVI:13, II., Trio https://youtu.be/om2BdQmdS_k?t=1m51s



Section 4. For each excerpt below, identify the structural function as either expository, transitional, developmental, or terminative.

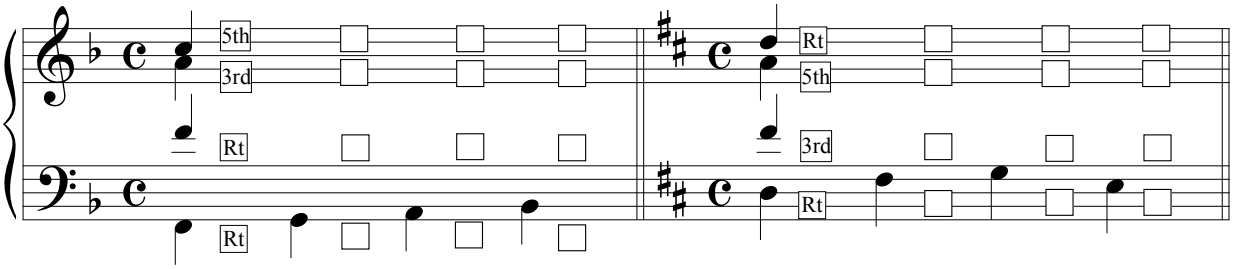
a. Mozart, Symphony No. 30, I. https://youtu.be/Oe7IP9K4qWw?t=107 (1:47-2:03)
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
b. Haydn, Symphony No. 77, I. https://youtu.be/oVLKnF7RRa8?t=28 (0:28-0:51)
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
c. Haydn, Symphony No. 87, I. https://youtu.be/o4Mui-M1bEw?t=3m26s (3:26-3:48)
   EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE

NAME _____

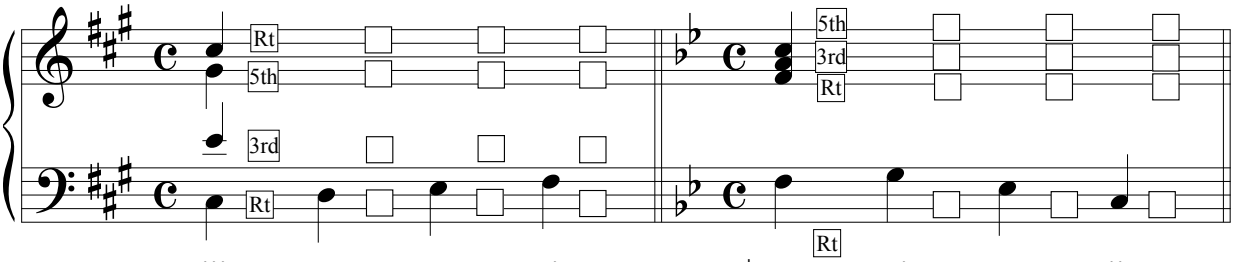
HOMEWORK EXERCISES

Assignment 38—Voice Leading Triads 1

Section 1. For bass movement of a 3rd or 6th, in the upper voices hold two common tones and move the other voice by step. For bass movement of a 2nd, move the upper voices in contrary motion to the bass with the exception of the deceptive cadence, which has special rules. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.

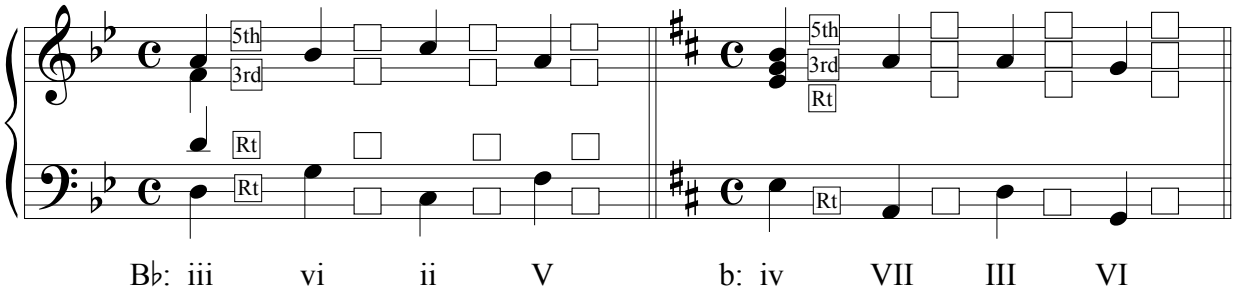


d: III iv V VI D: I iii IV ii



A: iii IV V vi B♭: V vi IV ii

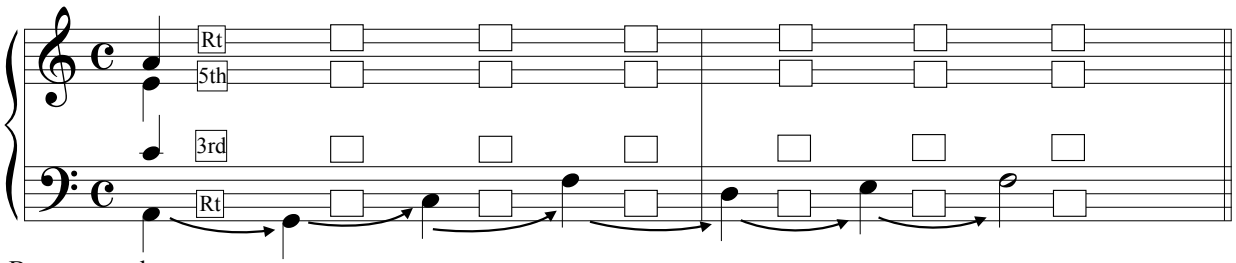
Section 2. For bass movement of a 4th or 5th, either (1) hold one common tone and move the two voices by step, or (2) move the upper voices in the same direction. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.



B♭: iii vi ii V b: iv VII III VI

NAME _____

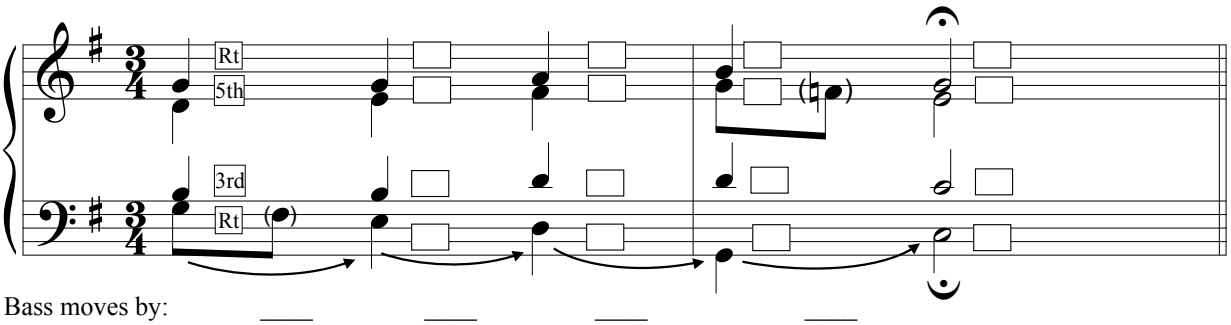
Section 3. Analyze the melodic intervals that occur in the bass part then voice lead the parts accordingly while specifying which voice has the root, third, or fifth for each chord.



Bass moves by: ____ ____ ____ ____ ____ ____

a: i VII III VI iv V VI

Section 4. For Chorale 222 (*Nun preister alle*, BWV 391) by J.S. Bach, analyze the chords with Roman numerals in the blanks below the staff, analyze the melodic intervals that occur in the bass part, and specify which voice has the root, third, or fifth for each chord.



Bass moves by: ____ ____ ____ ____

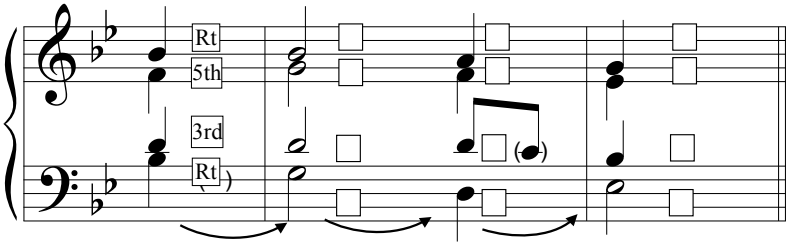
G: ____ ____ ____ ____ ____

NAME _____

HOMEWORK EXERCISES

Assignment 39—Voice Leading Triads 2

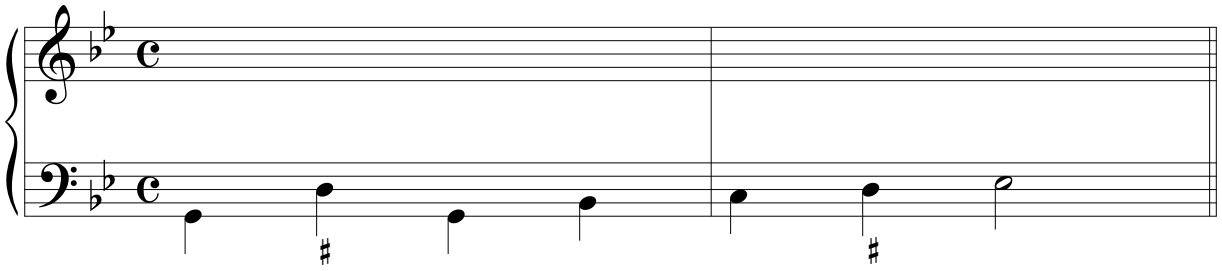
Section 1. For this excerpt from Chorale 257 (*Nun laßt uns Gott, dem Herren*, BWV 194) by J.S. Bach, analyze (1) the chords with Roman numerals in the blanks below the staff, (2) the melodic intervals that occur in the bass part, and (3) specify which voice has the root, third, or fifth for each chord.



Bass moves by: ____ ____ ____

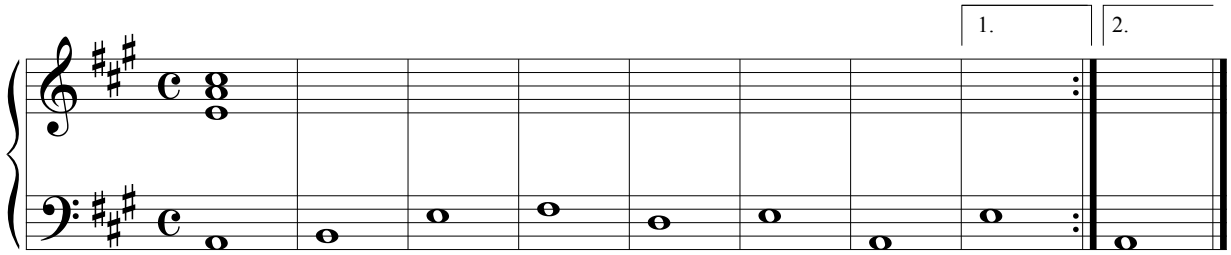
B♭: ____ ____ ____ ____

Section 2. Given the bass line and figured bass symbols, fill in the Roman numerals in the blanks below the staff, chose appropriate starting notes for the soprano, alto, and tenor parts, then voicelead the progression.



g: ____ ____ ____ ____ ____ ____ ____

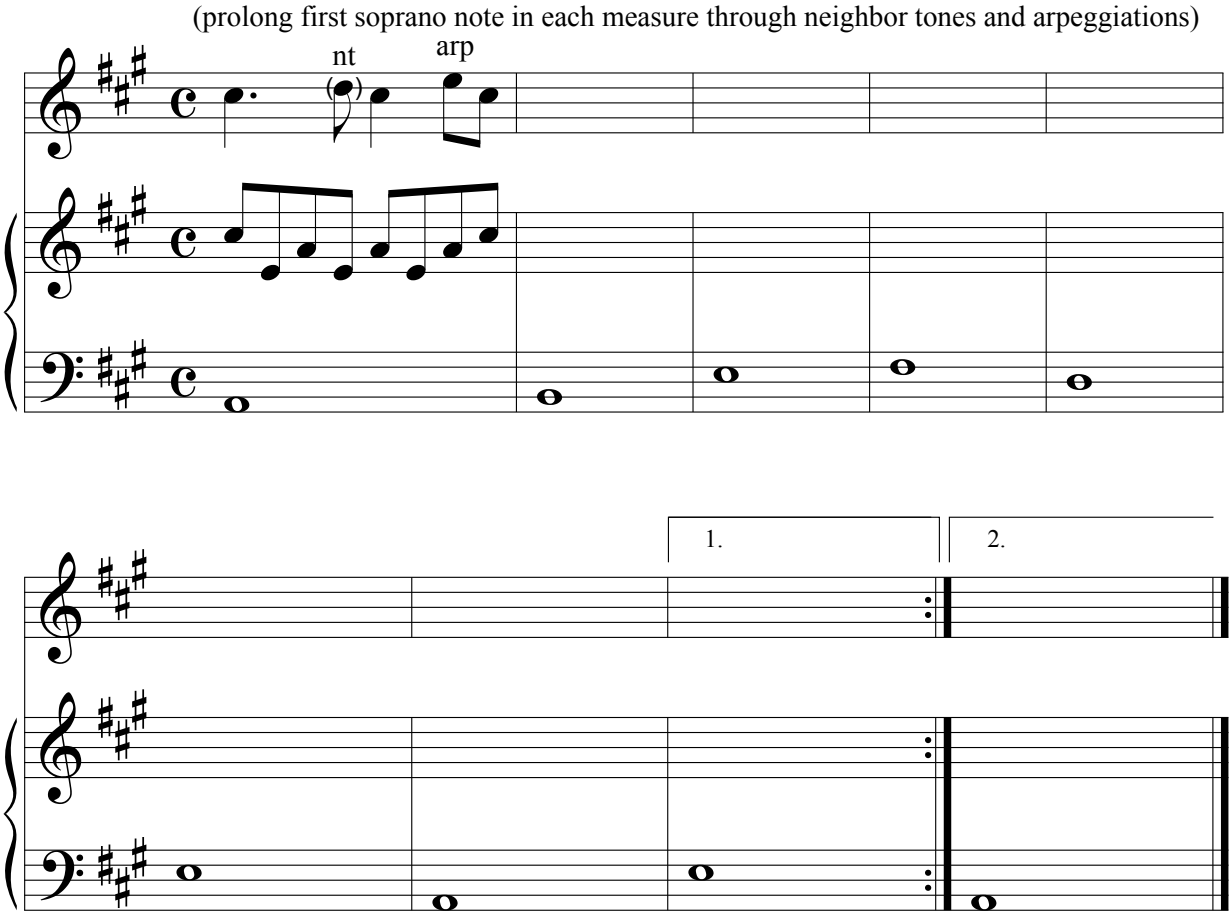
Section 3. Given the roots in the bass part, analyze the progression with Roman numerals in the blanks below the staff, then voicelead the upper parts.



A: ____ ____ ____ ____ ____ ____ ____ ____ ____

NAME _____

Section 4. Referring to your answer in Section 3, animate the texture with the following figuration in the right hand of the piano part and add a melody above. The soprano note for each chord forms the structural tones of the melody; embellish each soprano note with neighbor tones and arpeggiations. The first measure is provided as an example. Notate your answer using computer notation software, turn in a printed version, and email audio to your instructor.

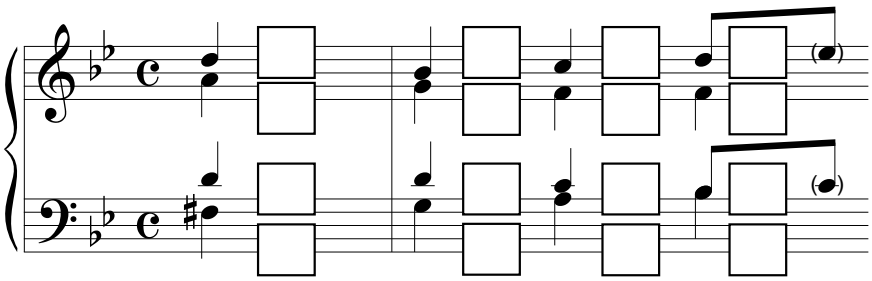


NAME _____

HOMEWORK EXERCISES

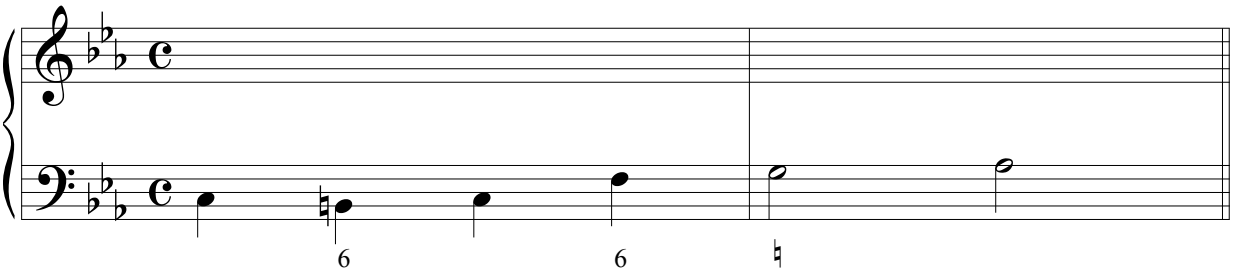
Assignment 40—Voice Leading First-Inversion Triads

Section 1. Analyze the Roman numerals in the blanks below the staff and the doublings of the chords in the squares—specifying Root, 3rd, or 5th—for J.S. Bach's Chorale No. 355, *Nun ruhen alle Wälder*.



g: ____ ____ ____ ____

Section 2. Given the bass line and figured bass, analyze the Roman numerals and add soprano, alto, and tenor parts in chorale style. Review the special rule for doubling in diminished triads in first inversion.



c: ____ ____ ____ ____ ____ ____

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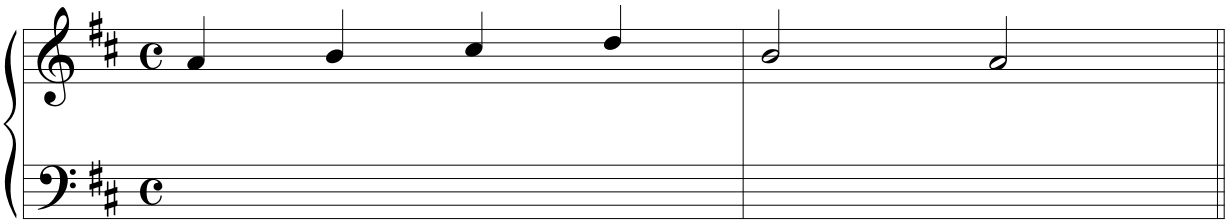
NAME _____

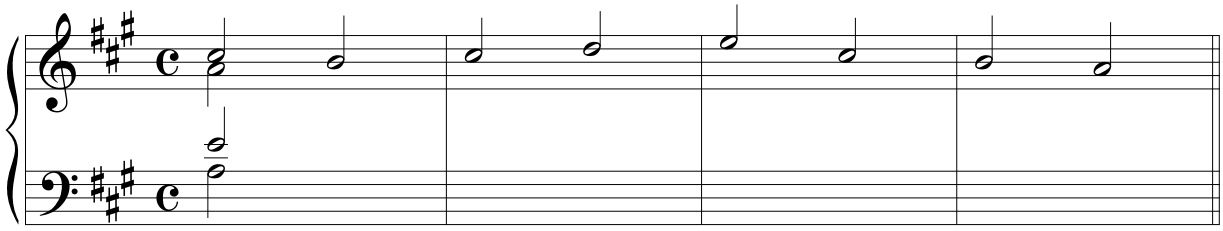
Section 3. Harmonize the melody making sure your progression follows the harmonic flowchart (analyze the harmonic function of each chord, abbreviated as "HF"), then add alto, tenor, and bass parts in chorale style following rules of good voice leading.



D: ____ ____ ____ ____ ____ ____

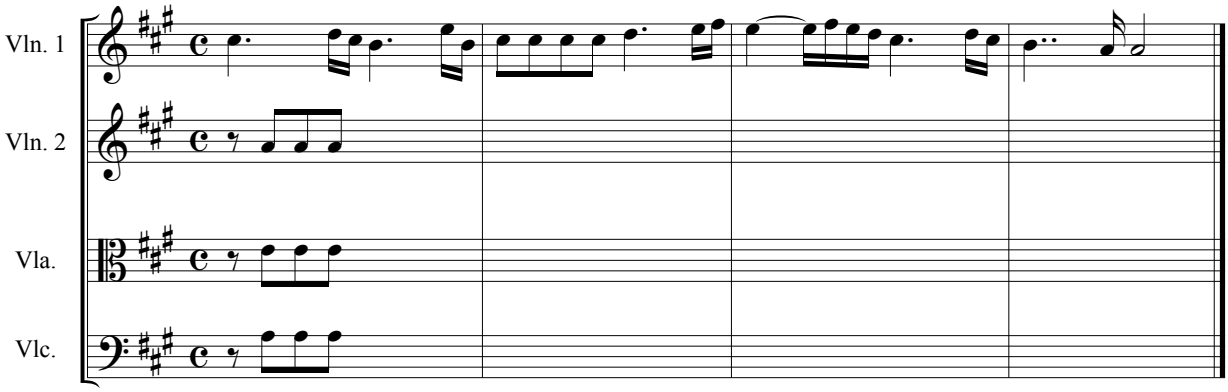
HF: ____ ____ ____ ____ ____ ____

Section 4. For the given melody and Roman numerals, provide alto, tenor, and bass parts.



A: I V^6 I IV^6 V^6 I V vi

Section 5. Using your answer from Section 4, expand your harmonies to half-note harmonic rhythm and use afterbeat texture for the lower parts. Analyze the non-chord tones in the melody. Notate your answer in a computer notation program and submit a printed score and audio.

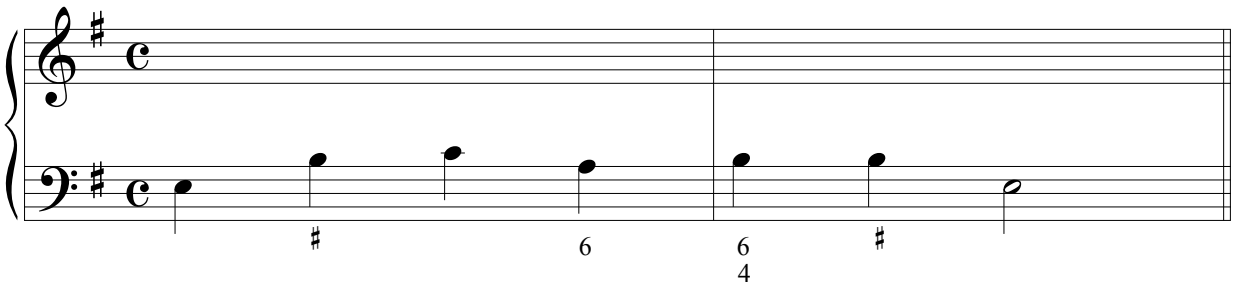


NAME _____

HOMEWORK EXERCISES

Assignment 41—Voice Leading Second-Inversion Triads

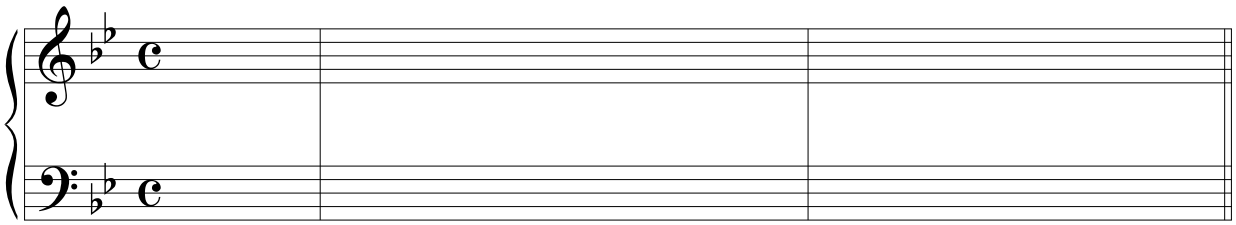
Section 1. Analyze the figured bass symbols to specify Roman numerals with inversion symbols below the staff. Add soprano, alto, and tenor parts in chorale style. Specify root, third, and fifth for every chord. Additionally, specify the six-four chord type (pedal, passing, or cadential).



e: ____ ____ ____ ____ ____ ____ ____

$\frac{6}{4}$ chord type: ____

Section 2. For the given Roman numeral progression, provide soprano, alto, tenor, and bass voices in chorale style. Be careful not to exceed any voice's range. Specify root, third, and fifth for every chord. Additionally, specify the six-four chord type.



g: V i^6 V^6_4 i ii^{o6} i^6_4 V VI

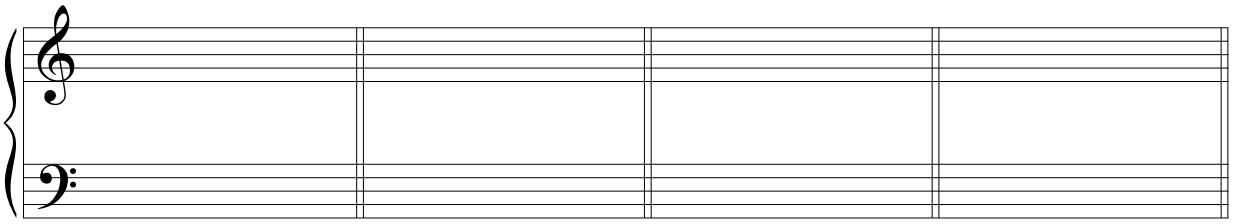
$\frac{6}{4}$ chord type: ____ ____

NAME _____

HOMEWORK EXERCISES

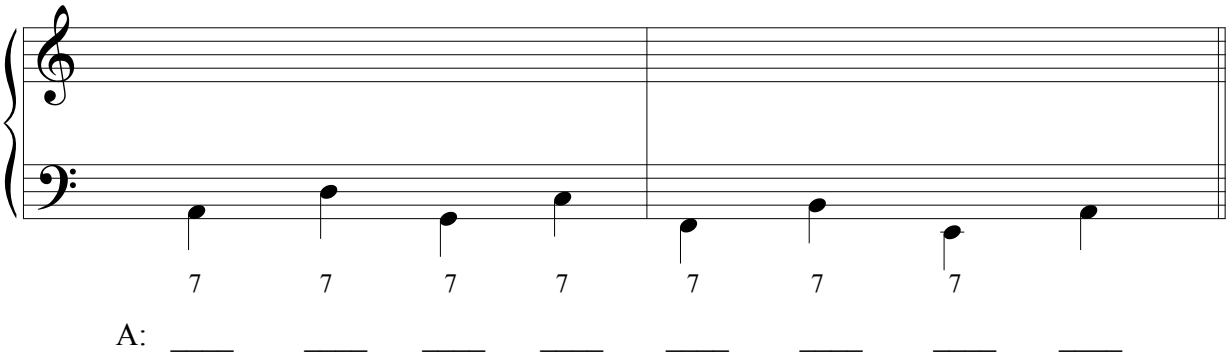
Assignment 42—Voice Leading Seventh Chords

Section 1. Voice lead each V^7 chord to the tonic using either "strict" or "free" resolution as indicated by the terms incomplete ("inc.") and complete ("comp."). Include key signatures.



c♯: V^7	i	A: V^7	I	f: V^7	i	E♭: V^7	I
inc.	comp.	comp.	inc.	comp.	comp.	comp.	comp.

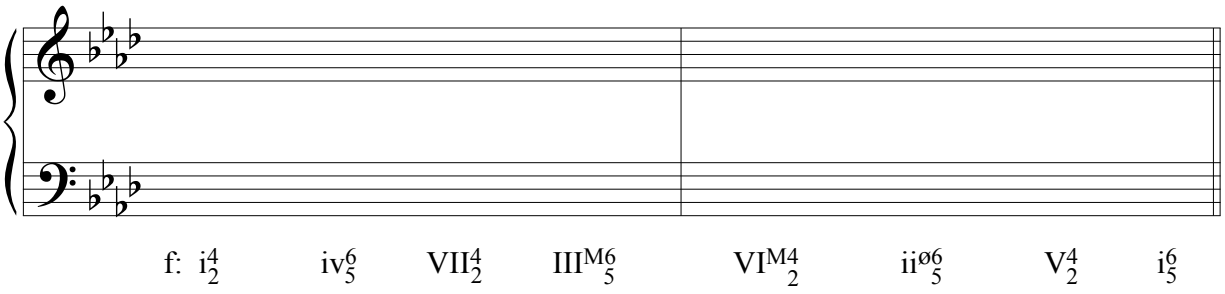
Section 2. Voice lead this circle of fifths progression involving root position seventh chords. Include the key signature and analyze the figured bass symbols in order to place Roman numerals in the blanks below the staff.



7 7 7 7 7 7 7

A: ____ ____ ____ ____ ____ ____ ____ ____

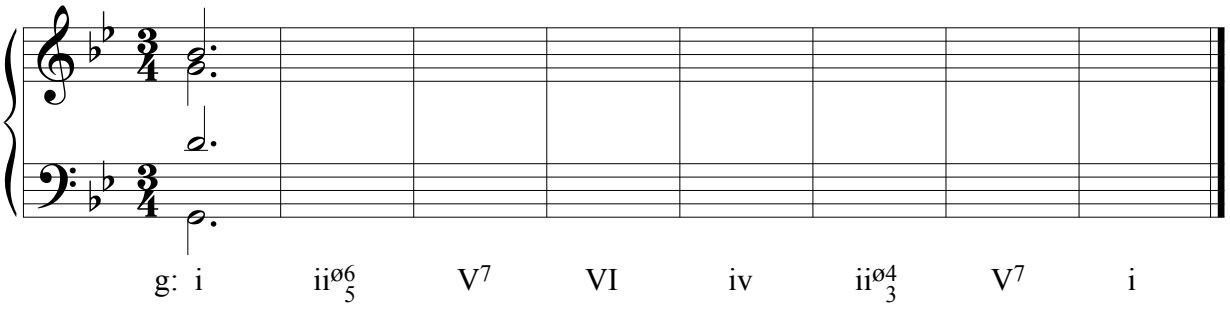
Section 3. Voice lead this circle of fifths progression involving inverted seventh chords.



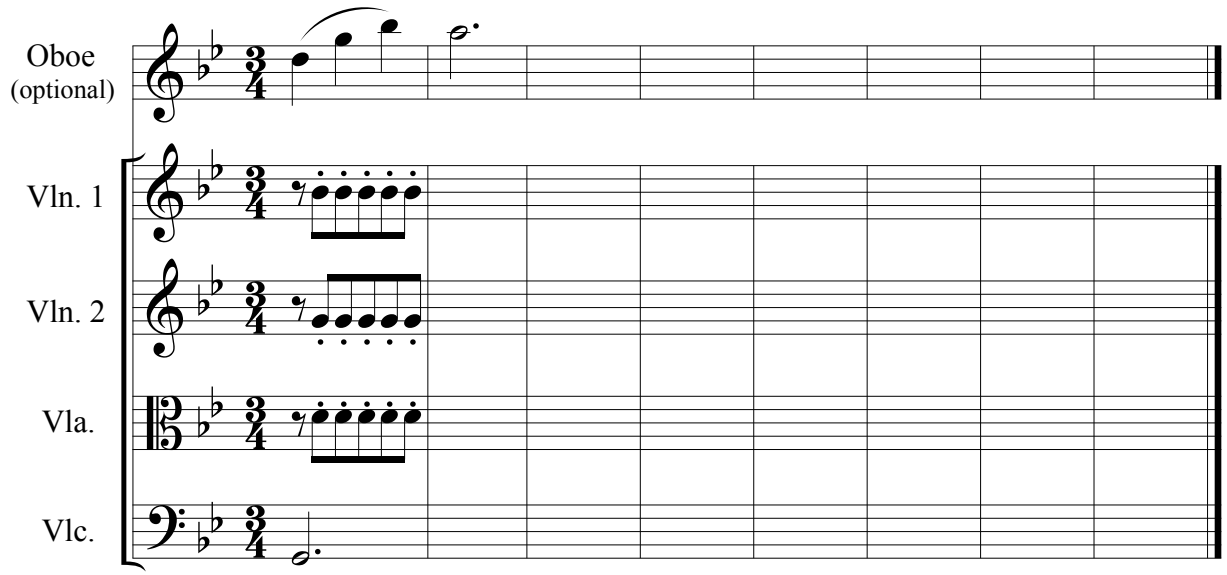
f: i^4_2 iv^6_5 VII^4_2 III^{M6}_5 VI^{M4}_2 $ii^{ø6}_5$ V^4_2 i^6_5

NAME _____

Section 4. Voice lead the progression below.



Section 5. Using your answer to Section 4, animate the texture with afterbeats in the upper three string parts and dotted half notes in the cello part. Notate your answer using music notation software, turn in a printed score, and email an audio file. *Optional*: Add a melodic oboe part that uses chord tones only.

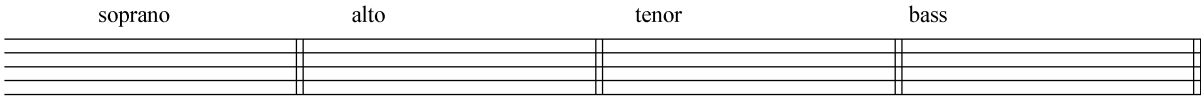


NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 8
Practice Test

Section 1. Please answer the following questions about voice leading.

1. Please provide the vocal ranges specified in the text for soprano, alto, tenor, and bass.



2. What are the voice leading rules for root movement of a 4th or 5th in the bass (in four-part writing)?

   a.

   b.

3. What is the voice leading rule for root movement of a 3rd or 6th in the bass?

4. a. What is the voice leading rule for root movement of a 2nd (or 7th) in the bass?

   b. (1) In what situation is there an exception to this rule, and (2) how does one move the upper voices in that instance (be specific in your answer)?

5. When a triad is in first inversion (in four-part writing), what does one double?

6. What does one double in a diminished triad in first inversion?

7. What does one do when there are consecutive first inversion triads in four-part writing?

8. When a triad is in second inversion (in four-part writing), what does one double?

9. What are the three types of six-four chords?

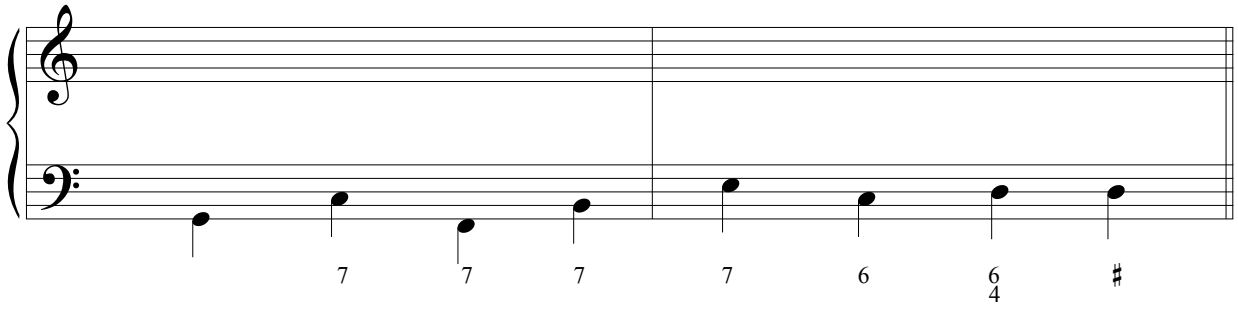
NAME _____

10. What does one do when there are consecutive root position seventh chords in four-part writing?

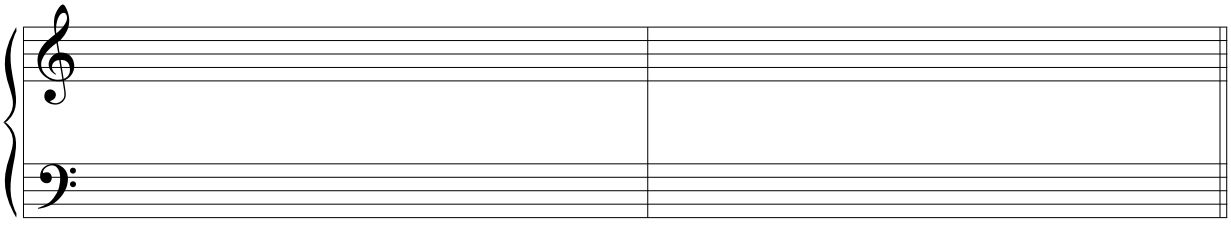
11. What special principle pertains to resolving vii^{o7} and $vii^{ø7}$ chords?

12. What is the difference between "strict" and "free" resolution in the V^7 to I progression?

Section 2. Voice lead each example in chorale style. Referring to questions 2 through 12, specify which rule you used when voice leading or voicing each chord. Specify the type of each six-four chord that occurs. Include the key signatures.



g: ____ ____ ____ ____ ____ ____ ____ ____



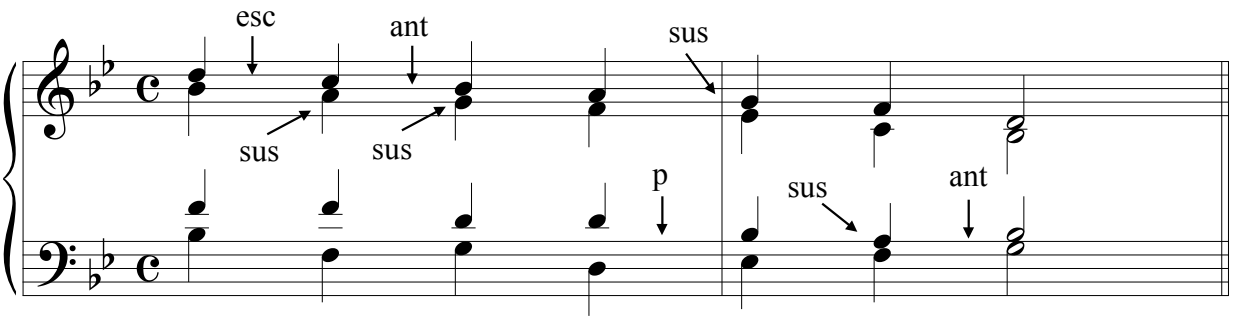
D: I I^6 ii^6 V vi ii^7 V^7 I

NAME _____

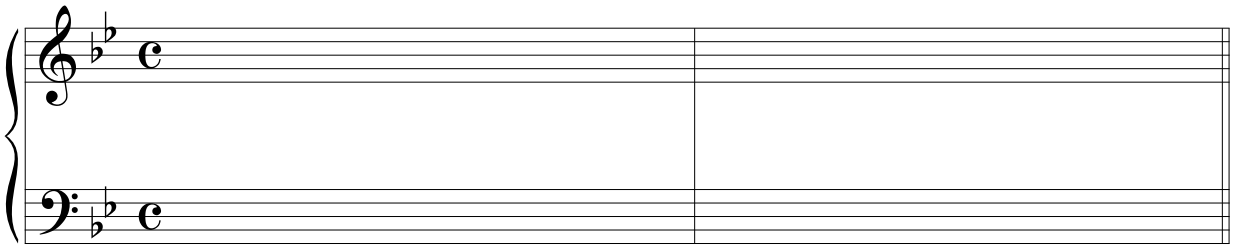
HOMEWORK EXERCISES

Assignment 43—Voice Leading with Non-Chord Tones

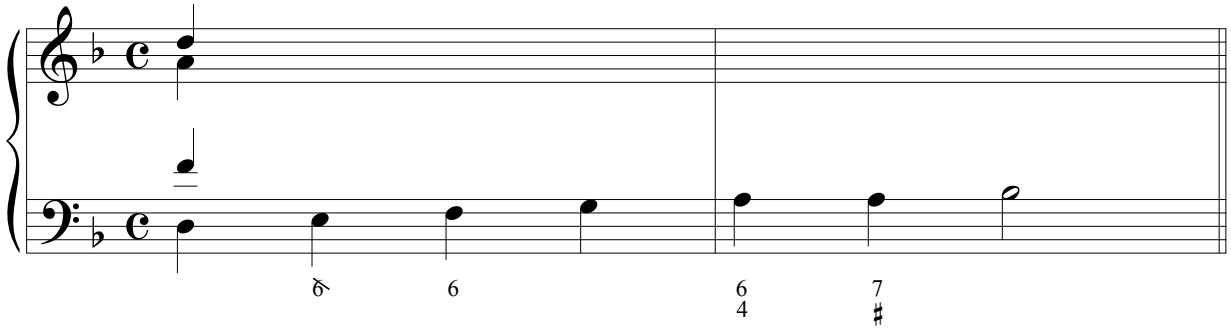
Section 1. Add the specified non-chord tones to the example on the blank staff below. Analyze suspensions with interval numbers. Analyze the harmonies with Roman numerals.



B♭: ____ ____ ____ ____ ____ ____ ____



Section 2. Analyze the figured bass to provide Roman numerals then voice lead the progression in chorale style. Add the following non-chord tones: (1) double neighbor on beat 1, (2) 7-6 suspension on beat 2, (3) 7-6 suspension on beat 3, (4) neighbor tone on beat 4, (5) double neighbor on beat 5, and (6) 4-3 suspension on beat 6.

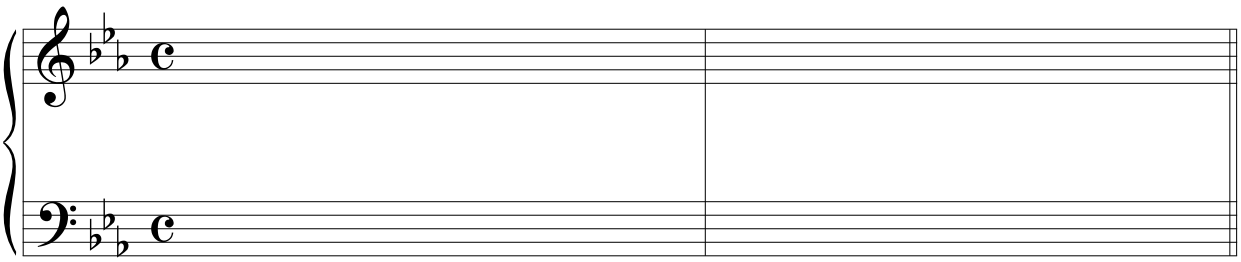


d: ____ ____ ____ ____ ____ ____ ____

NAME _____

Section 3. Voice lead the following Roman numeral progression in chorale style, then add the following non-chord tones: (1) double neighbor on beat 1, (2) 4-3 suspension on beat 2, (3) neighbor tone on beat 3, (4) 9-8 suspension on beat 4, (5) 4-3 suspension on beat 5, and (6) 9-8 suspension on beat 7.

Notate your answer in a computer notation program and submit a printed score and audio.



E♭: I V I^6 IV V vi

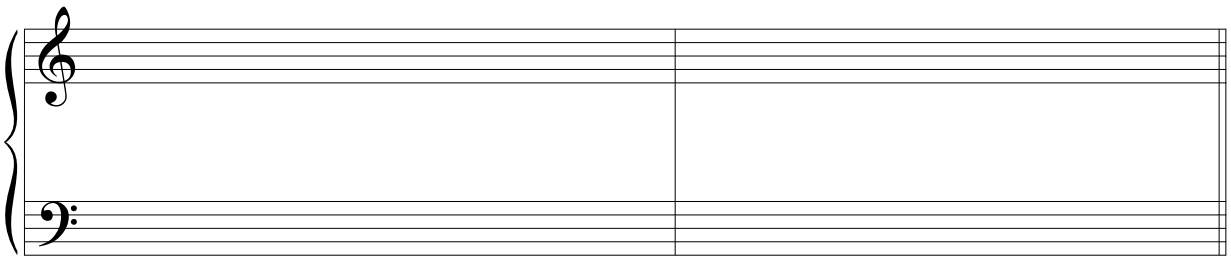
NAME _____

HOMEWORK EXERCISES

Assignment 44—Voice Leading Secondary Chords

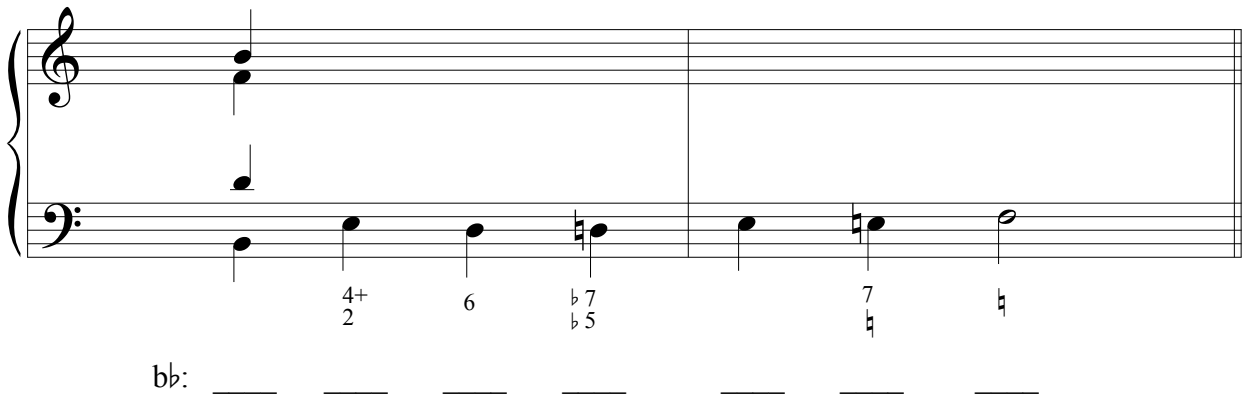
Section 1. Voice lead the following Roman numeral progression. Include the key signature. Add the following non-chord tones: a 4-3 suspension, a passing tone, an anticipation, and a neighbor tone.

Notate your answer in a computer notation program and submit a printed score and audio.



D: I V^4_2/IV IV^6 vii^{o7}/V V vii^{o7}/vi vi

Section 2. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression. Include the key signature.



b♭: ____ ____ ____ ____ ____ ____ ____

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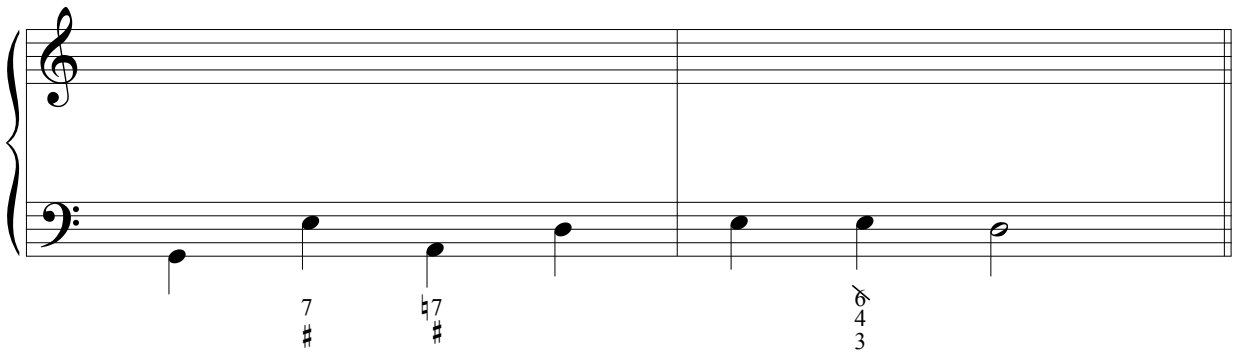
NAME _____

Section 3. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression. Include the key signature. Add three 4-3 suspensions and one neighbor tone.



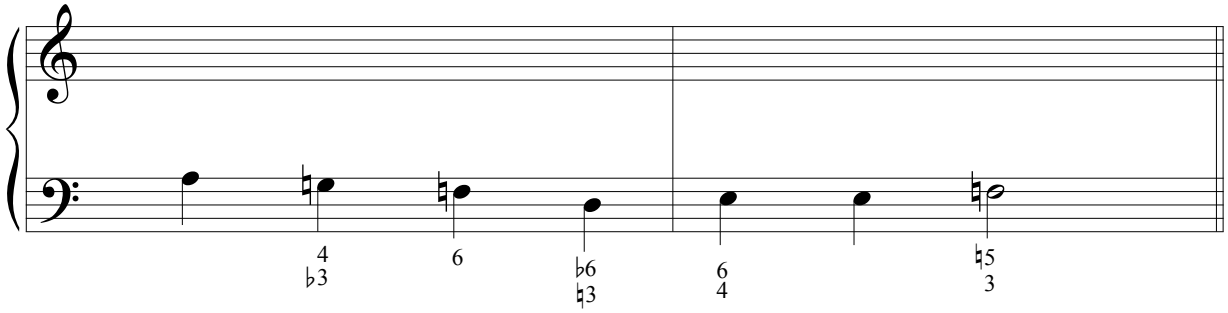
G: ____ ____ ____ ____ ____ ____ ____

NAME _____

HOMEWORK EXERCISES

Assignment 45—Voice Leading Borrowed Chords and the Neapolitan

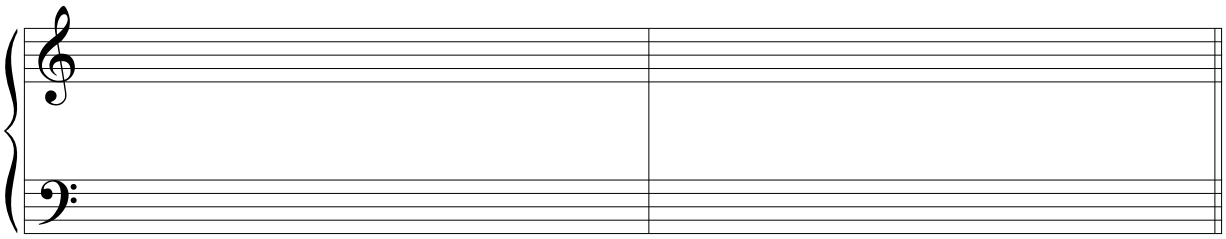
Section 1. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style. Include the following non-chord tones: a double neighbor, an anticipation, a retardation, and two neighbor tones. Include the key signature.



A: ____ ____ ____ ____ ____ ____ ____

Section 2. Voice lead the following Roman numeral progression in chorale style. Include the key signature. Add the following non-chord tones: a 4-3 suspension, a passing tone, an anticipation, and a double neighbor.

Notate your answer in a computer notation program and submit a printed score and audio.

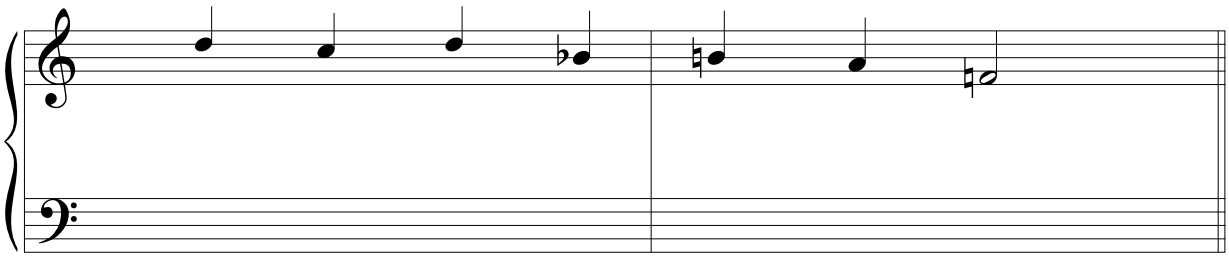


E♭: I ii$^{ø6}_{5}$ V ♭VI N^{6} V I

(continued on the next page)

NAME _____

Section 3. Harmonize the melody by realizing the harmonic functions or Roman numerals specified, then add alto, tenor, and bass parts in chorale style. Use at least one first inversion chord. The key is D major; include the key signature.



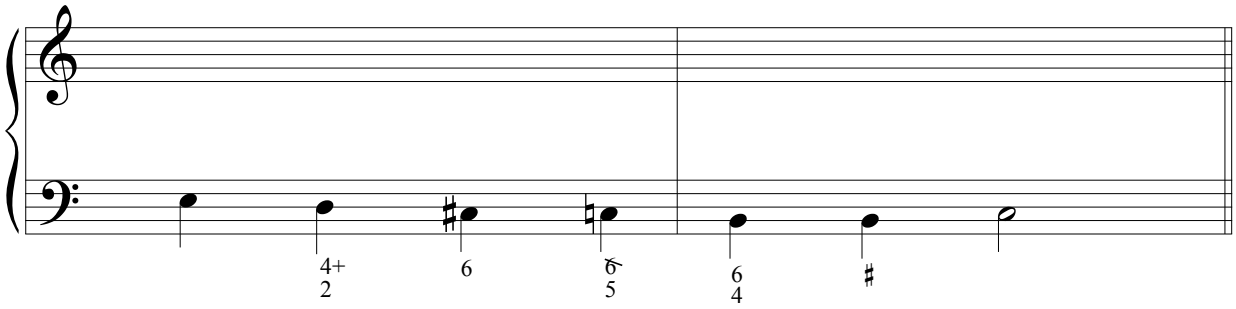
Rom. num.:	____	____	____	N^6	vii^{o7}/V	____	____
Harm. func.:	ton.	dom.	ton.	____	____	dom.	ton. prol.

NAME _____

HOMEWORK EXERCISES

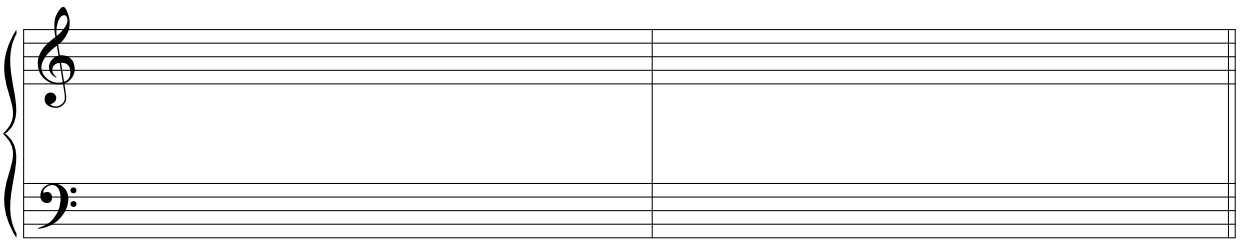
Assignment 46—Voice Leading Augmented Sixth Chords 1

Section 1. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style. Include the following non-chord tones: an anticipation, a 4-3 suspension, and two neighbor tones. Include the key signature.



e: ____ ____ ____ ____ ____ ____ ____

Section 2. Voice lead the following Roman numeral progression in chorale style. Include the key signature. Add the following non-chord tones: a 9-8 suspension, a 4-3 suspension, an anticipation, and a double neighbor.



A: I V^6_5/IV IV EnGer^{+6} I^6_4 V^7 I

(continued on the next page)

NAME _____

Section 3. Using the recommended harmonic rhythm and Roman numerals on the grand staff below, compose a **parallel period** for piano (for four voices in piano-style voice leading) and write a melody for violin in another treble clef staff above the piano.

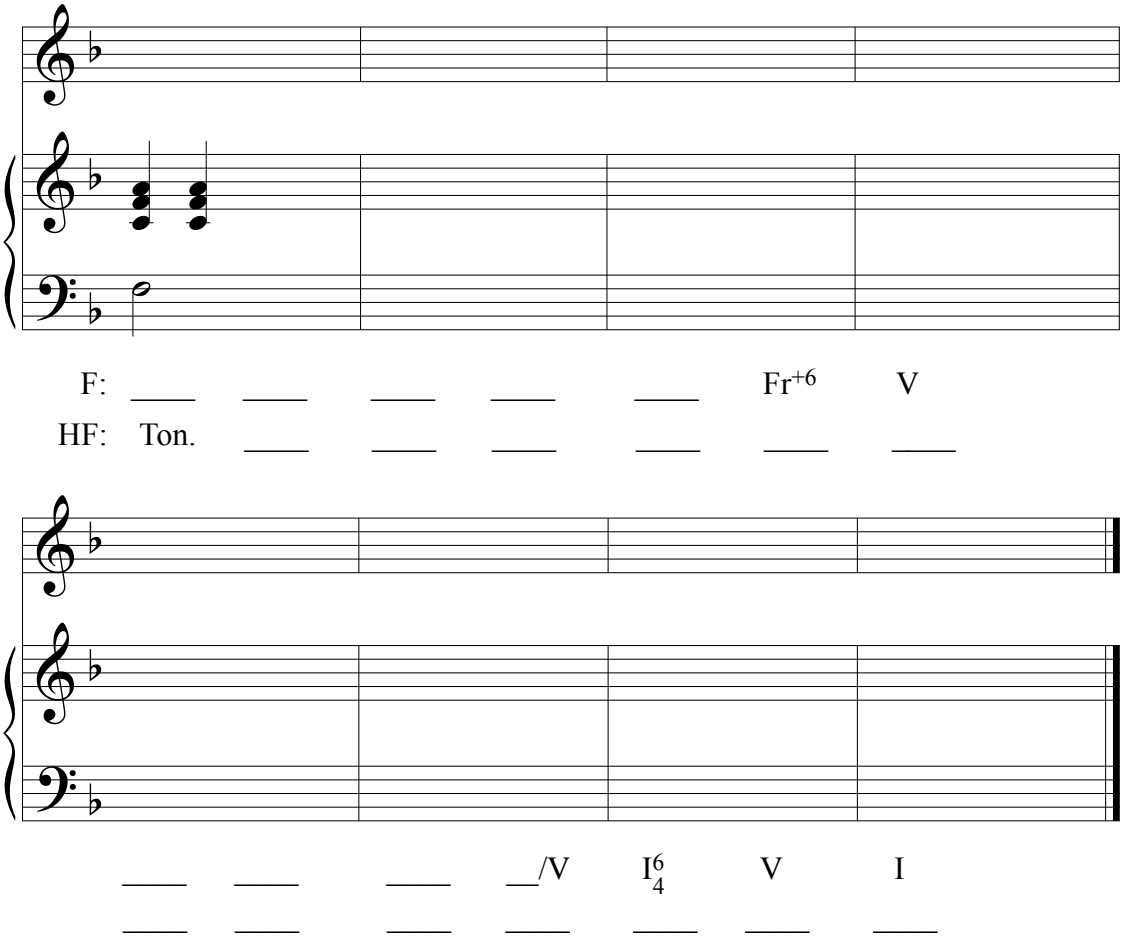
Label the following:

- Analyze all the chords in your composition with Roman numerals
- Analyze the harmonic function of all of the Roman numerals
- Analyze the motives in your melody, limiting yourself to 4 motives total; use melodic alteration to create variety if necessary

Include the following:

- Repeated quarter-note chords accompanimental texture (or another texture of your choice)
- A secondary chord (a secondary dominant or diminished chord)
- An appoggiatura

Notate your solution using notation software, submit a printed copy, and email an audio realization.



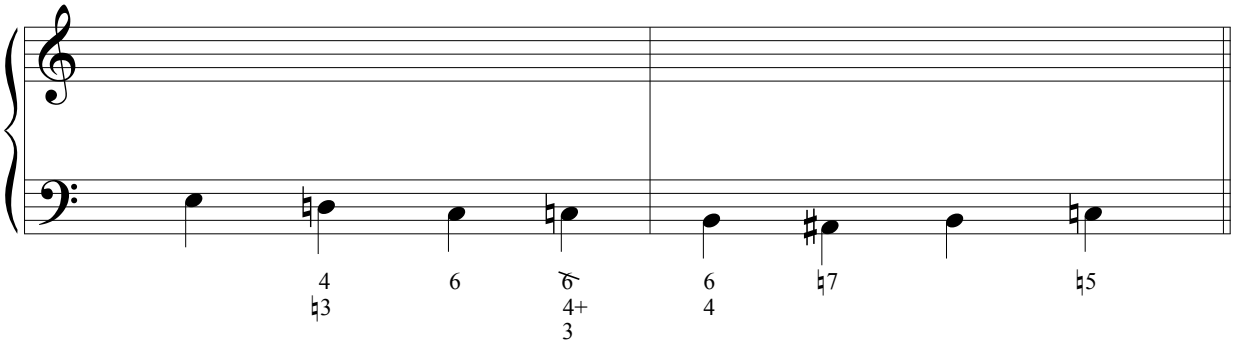
NAME _____

HOMEWORK EXERCISES

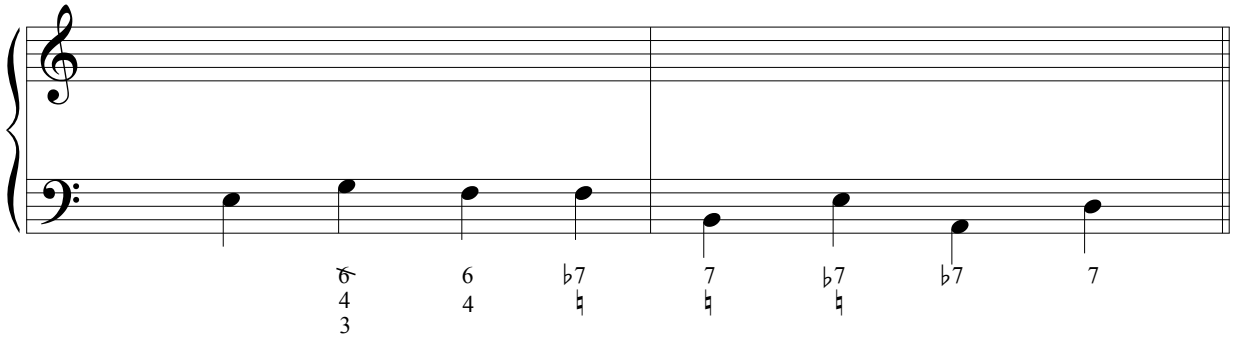
Assignment 47—Voice Leading Augmented Sixth Chords 2

Section 1. Voice lead the following progressions.

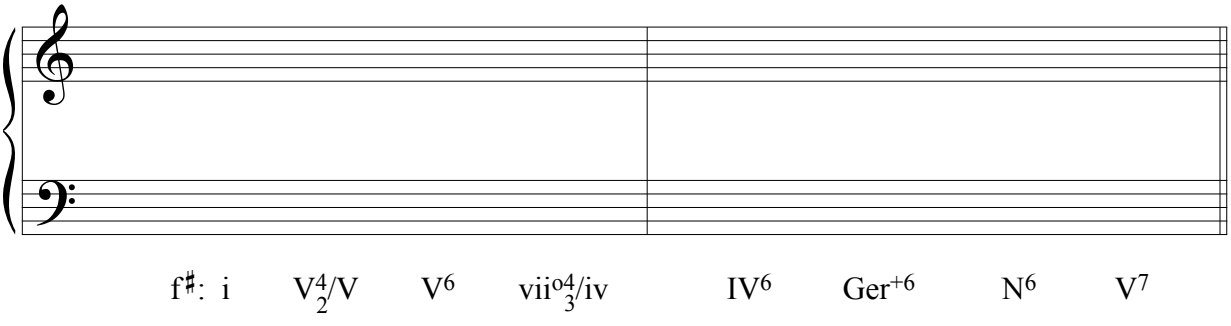
Add the following non-chord tones: nt, 4-3 sus, ant, and pt



Add the following non-chord tones: nt, 4-3 sus, 9-8 sus, and ant



Do not add any non-chord tones to this progression.



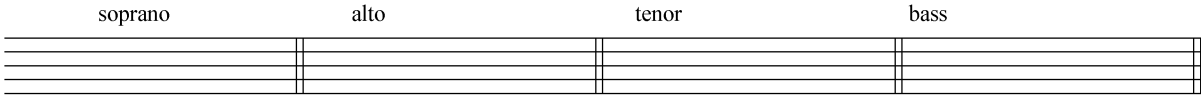
NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 9

Practice Test

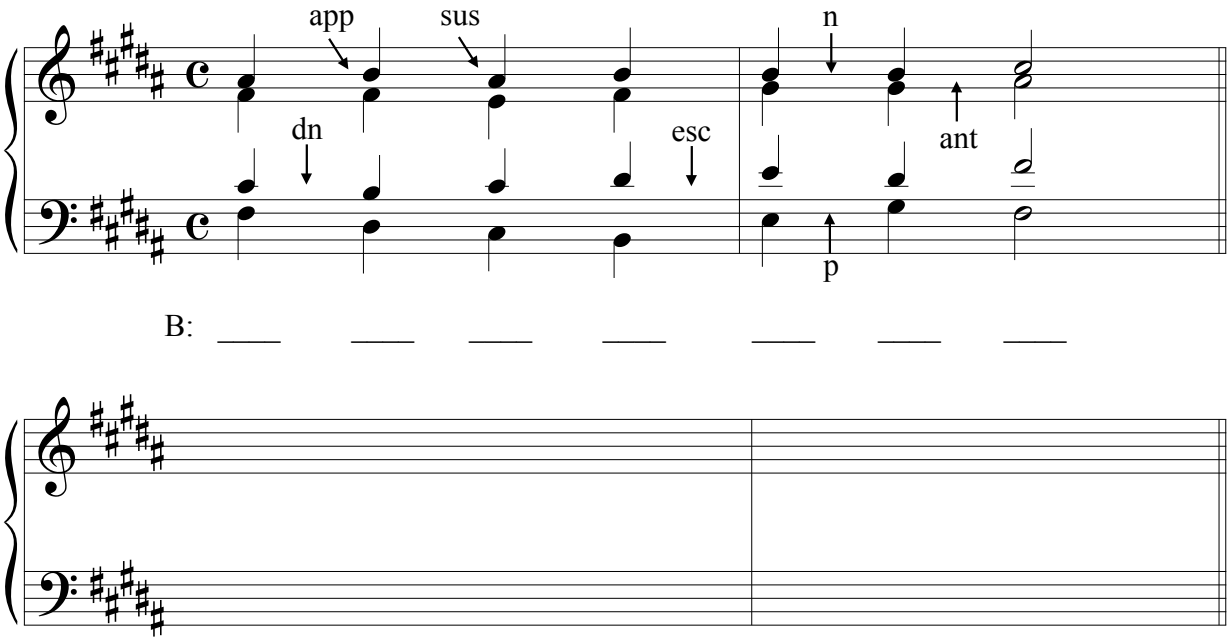
Section 1. Please provide the vocal ranges specified in the text for soprano, alto, tenor, and bass.



Section 2. *Formal Diagrams*. Please diagram the following forms, noting theme designations, key areas (in major and minor), and, if necessary, cadences.

Diagram Sonata Form.

Section 3. Add the specified non-chord tones to the example on the blank staff below. Analyze suspensions with interval numbers. Analyze the harmonies with Roman numerals.



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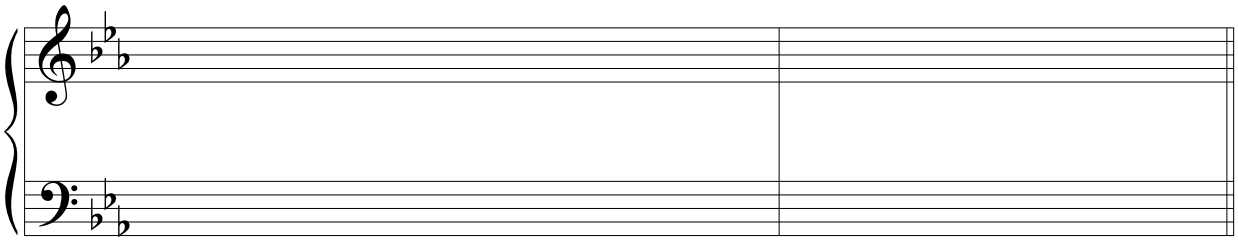
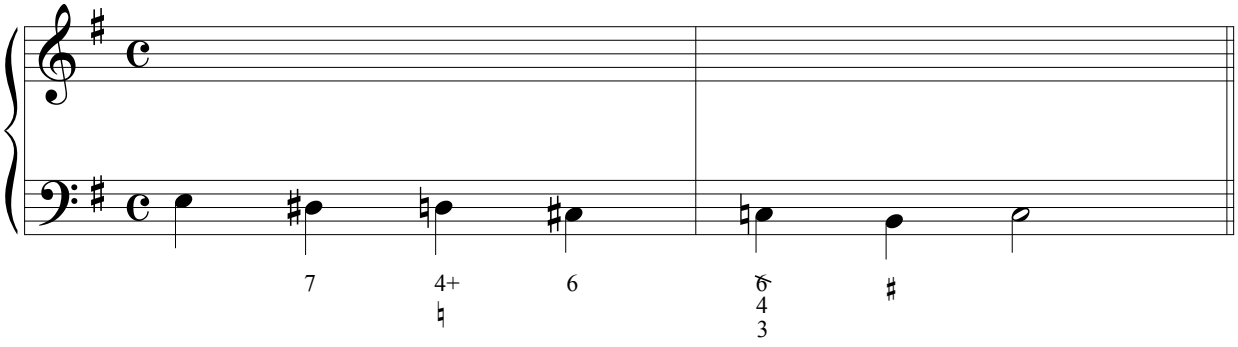
NAME _____

Section 4. Voice lead the following Roman numeral progression in chorale style.



E♭: I vii$^{o4}_{3}$/IV IV^{6} EnGer^{+6} I$^{6}_{4}$ vii^{o7}/vi vi

Section 5. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style.



e: ____ ____ ____ ____ ____ ____ ____

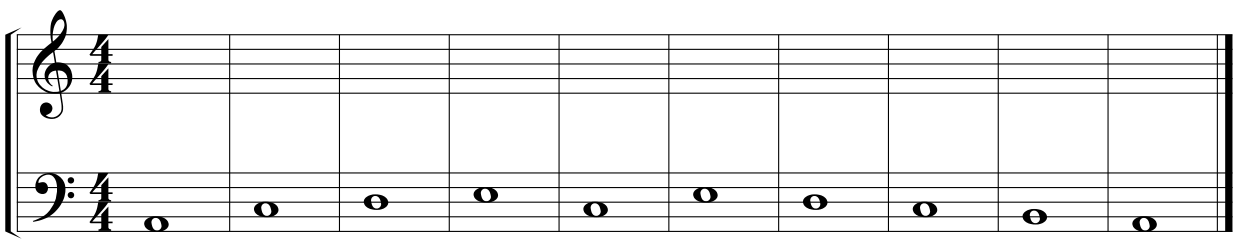
NAME _____

HOMEWORK EXERCISES

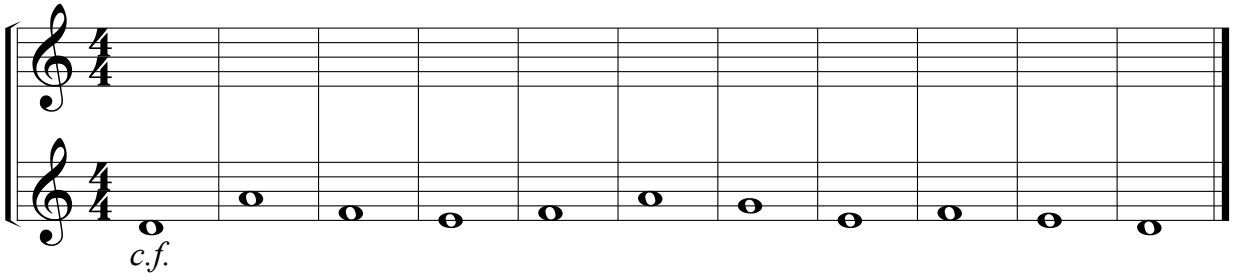
Assignment 48—Species Counterpoint 1

Section 1. For each exercise below, write first species (note-against-note) counterpoint. Write the intervallic distance from the cantus firmus ("*c.f.*") to the counterpoint in the blanks above the staff. Remember to begin and end with an octave or unison, to proceed to the last unison by step in both voices, and use only consonances (1, 3, 5, 6, 8, 10).

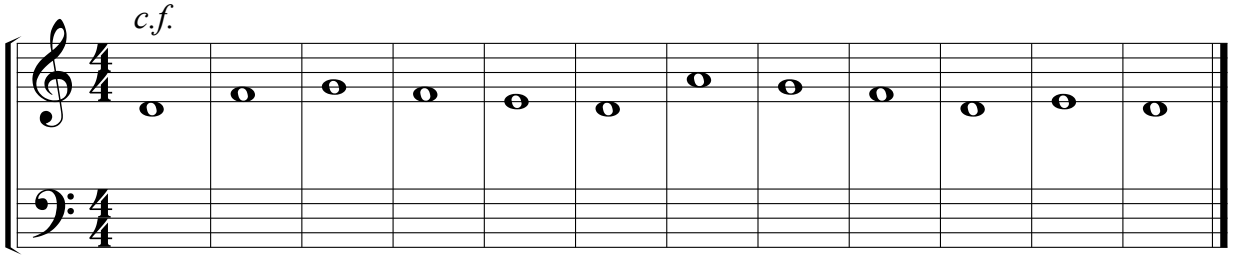
Int: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___



Int: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___



Int: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___



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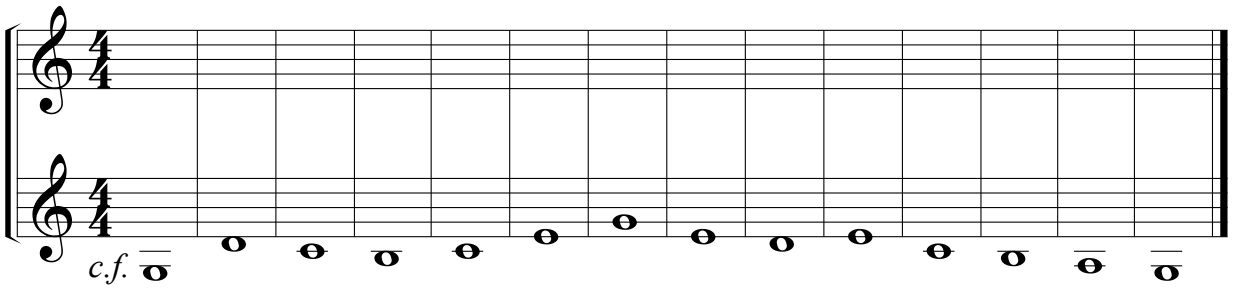
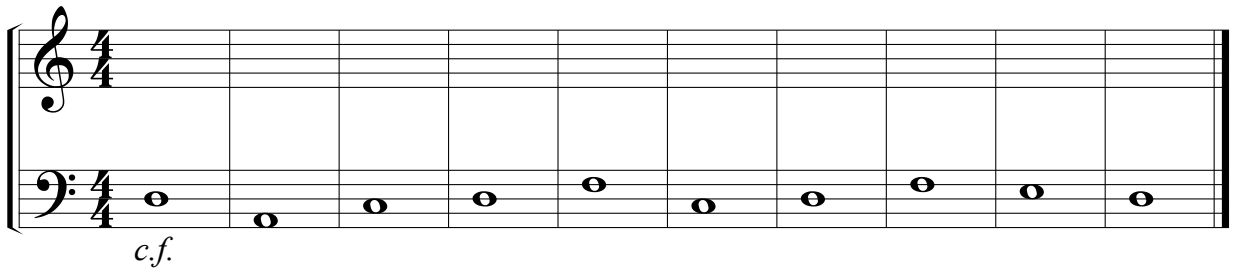
NAME _____

Int: _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

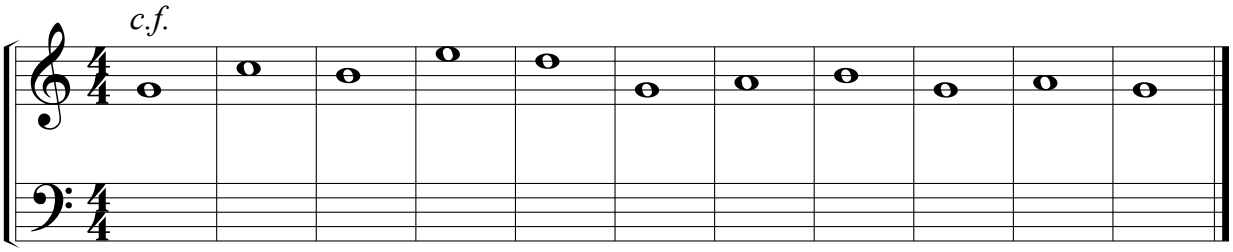


Section 2. For the exercises below, write second species counterpoint—two half notes in each measure except the last. Each downbeat must be a consonance. The only dissonance allowed is the passing tone. Write the intervallic distance from the cantus firmus ("*c.f.*") to the counterpoint in the blanks above the staff. Circle all dissonant numbers (2, 4, and 7) and label passing tones with "pt."

Int: _



Int: _



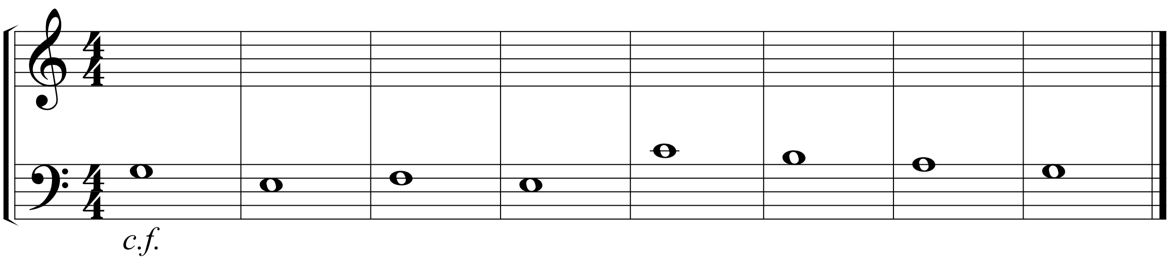
NAME ________________________________

HOMEWORK EXERCISES

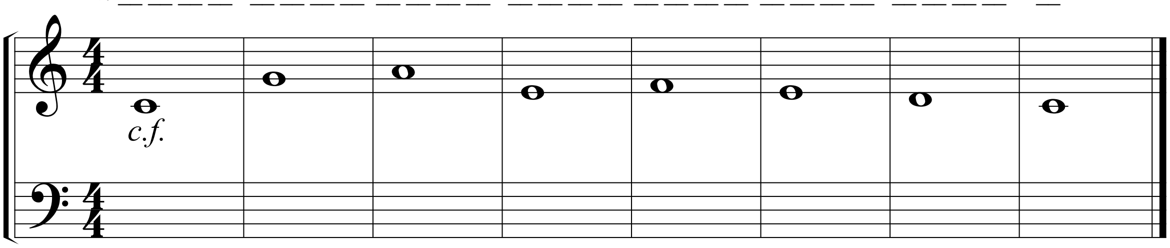
Assignment 49—Species Counterpoint 2

Section 1. For each exercise below, write third species counterpoint (quarter notes). Circle all dissonant interval numbers and label passing tones and cambiata figures.

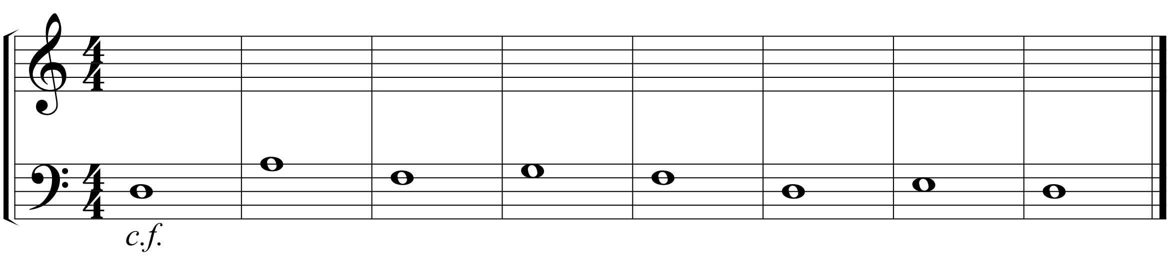
Int: ____ ____ ____ ____ ____ ____ ____ _



Int: ____ ____ ____ ____ ____ ____ ____ _



Int: ____ ____ ____ ____ ____ ____ ____ _



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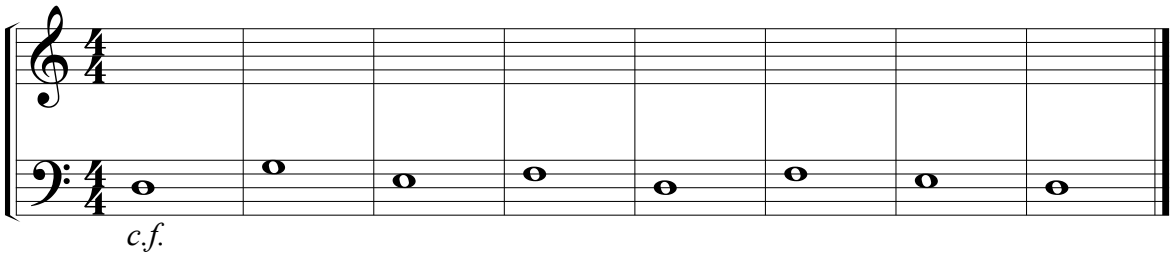
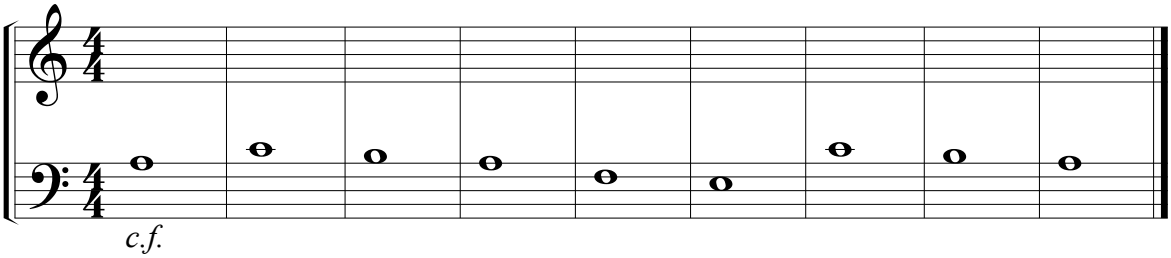
NAME _____

Section 2. For each exercise below, write fourth species counterpoint (suspensions and syncopations). Circle all dissonant interval numbers and label suspensions with “sus” and syncopations with “sync.”

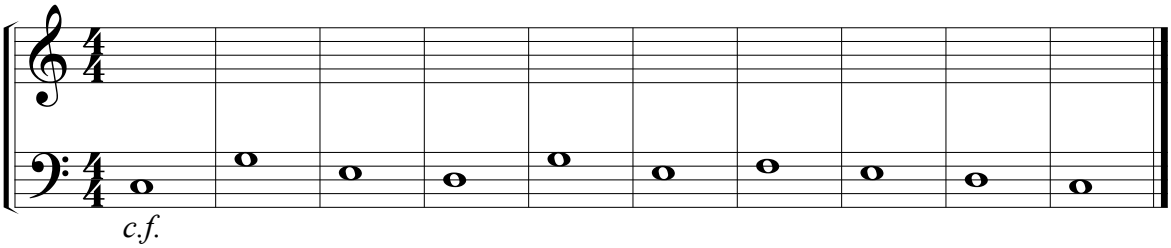
Intervals: __ __ __ __ __ __ __ __ __ __ __ __ __ __



Intervals: __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __



Intervals: __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __



NAME ________________________________

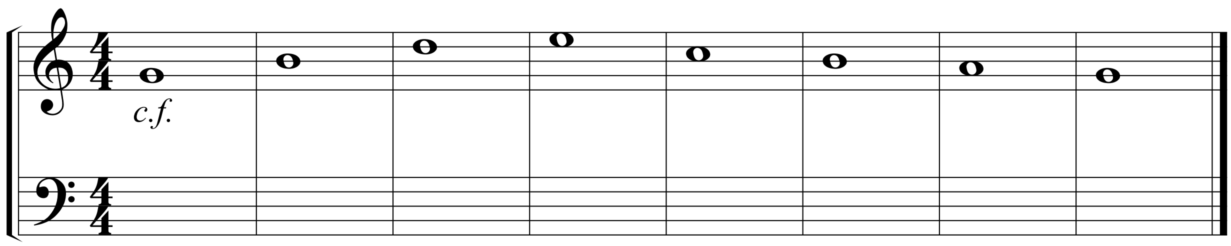
HOMEWORK EXERCISES

Assignment 50—Invention Expositions 1

Section 1. Species Counterpoint Review.

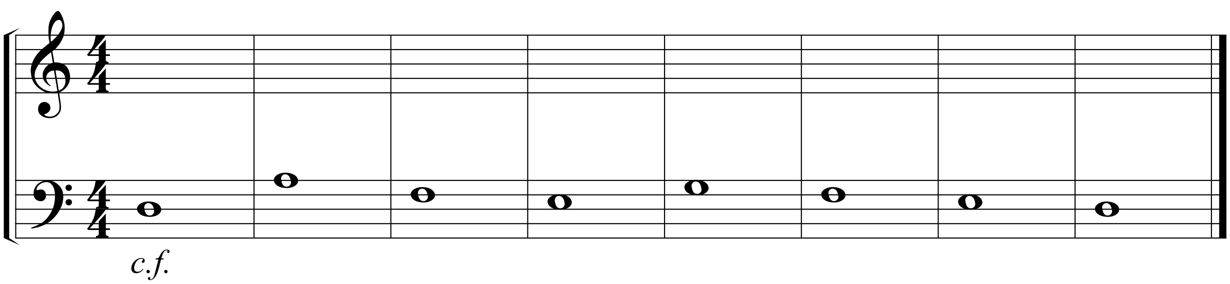
3rd Species

Int: ____ ____ ____ ____ ____ ____ ____ __

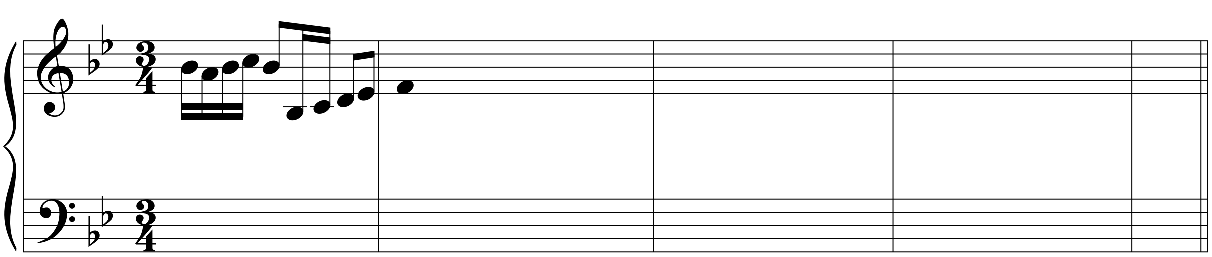


4th Species

Intervals: __ __ __ __ __ __ __ __ __ __ __ __ __ __



Section 2. Invention Expositions. Complete these invention expositions by following the I-I-V-V-I harmonic pattern and transposing and modifying the theme accordingly. Label all intervals. Notate each in a software notation program, turn in a paper copy, and submit audio to your instructor.



B♭: I I V V I

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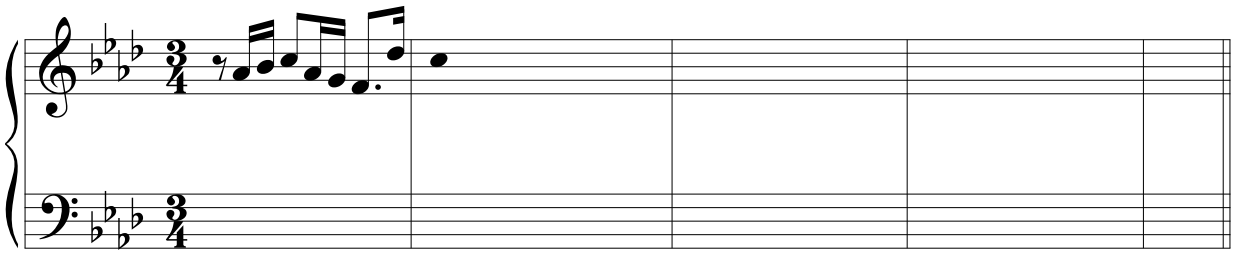
NAME _____



f: i i V V i

NAME _____

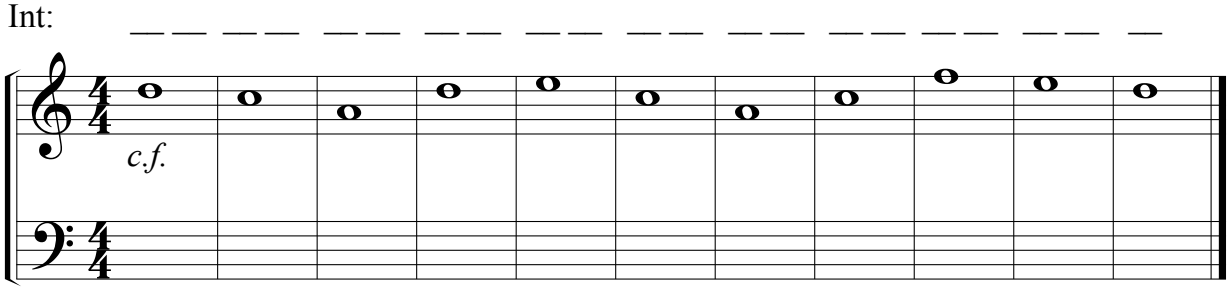
HOMEWORK EXERCISES

Assignment 51—Invention Expositions 2

Section 1. Species Counterpoint Review.

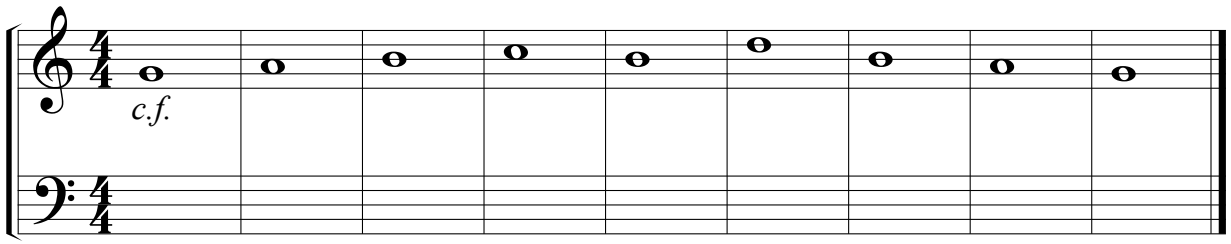
2nd Species

Int:

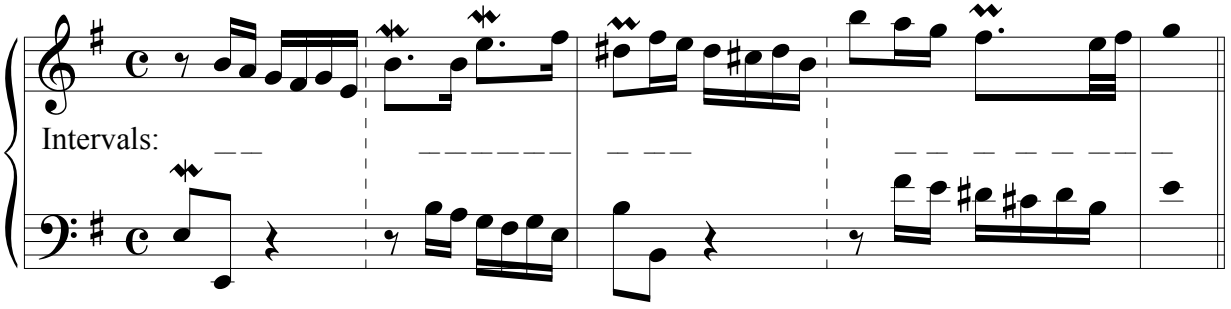


3rd Species

Int:



Section 2. Analysis. Please analyze the intervals, circle dissonances, identify non-chord tones, and circle the thematic alterations in Bach's Two-Part Invention in E minor.



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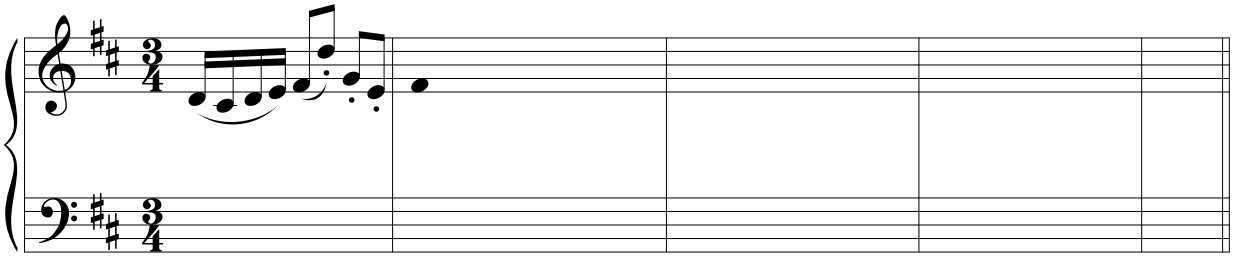
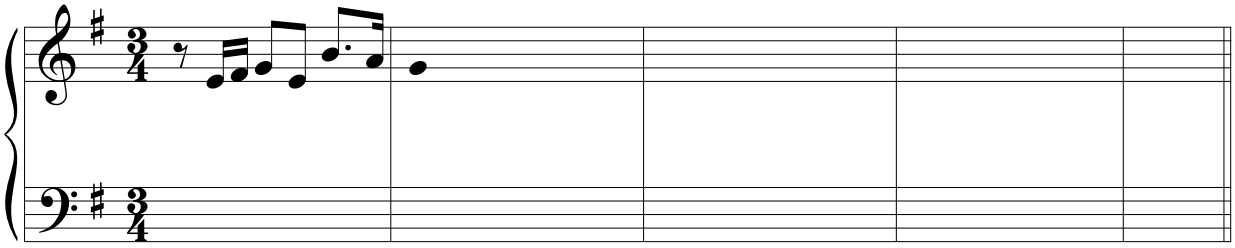
NAME _____

Section 3. Invention Expositions. Complete these invention expositions by following the I-I-V-V-I harmonic pattern and transposing and modifying the theme accordingly. Label all intervals. Notate each in a software notation program, turn in a paper copy, and submit audio to your instructor.



D: I I V V I



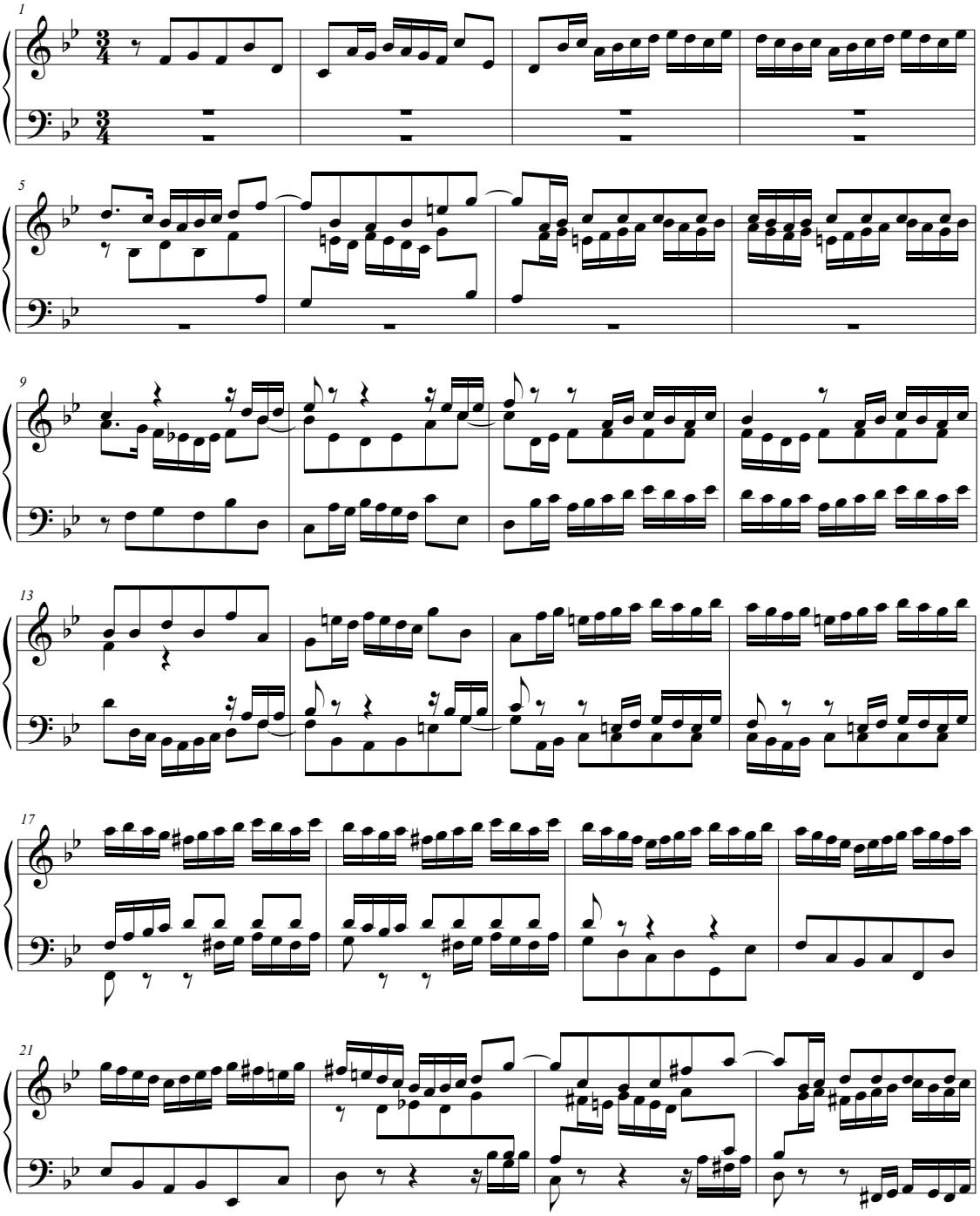
e: i i V V i

NAME _____

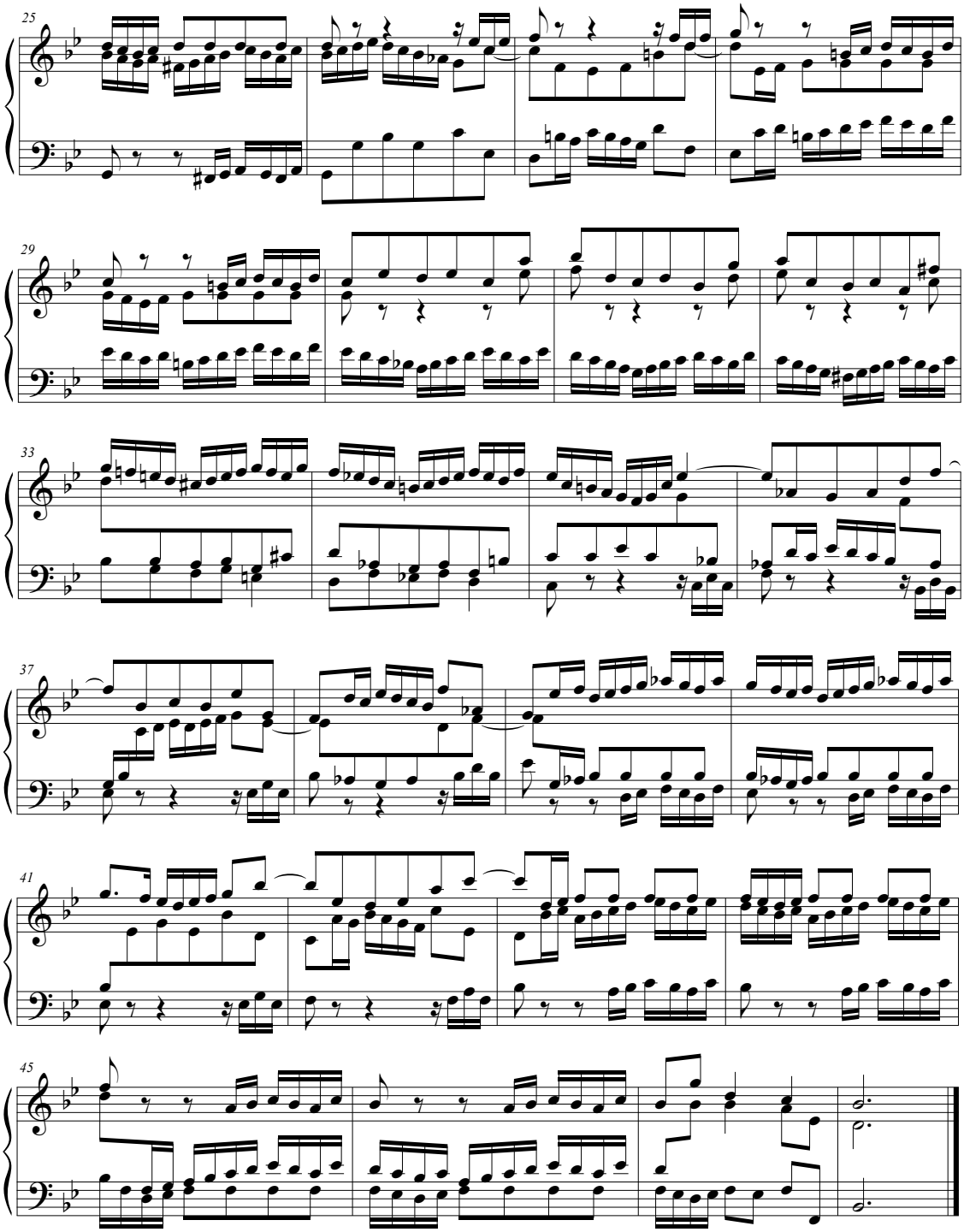
HOMEWORK EXERCISES

Assignment 52—Fugue Analysis

For Bach's Fugue 21 in B-flat (BWV 866) from Book I of the *Well-Tempered Clavier*, specify formal sections (expositions and episodes), motives (subject, answer, countersubjects, and fragments thereof), and key areas for expositions only in the table below.
https://youtu.be/3GZ0ijFzC6I



NAME _____



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NAME _____

	1	2	3	4	5	6	7	8	9	10	11
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	12	13	14	15	16	17	18	19	20	21	22
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	23	24	25	26	27	28	29	30	31	32	33
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	34	35	36	37	38	39	40	41	42	43	44
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	45	46	47	48
FORM:				
Sop				
Alto				
Bass				
KEY:				

NAME _____

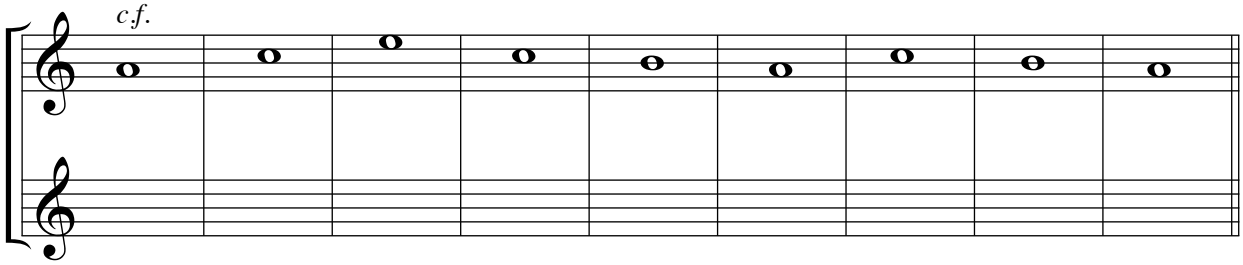
MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 10

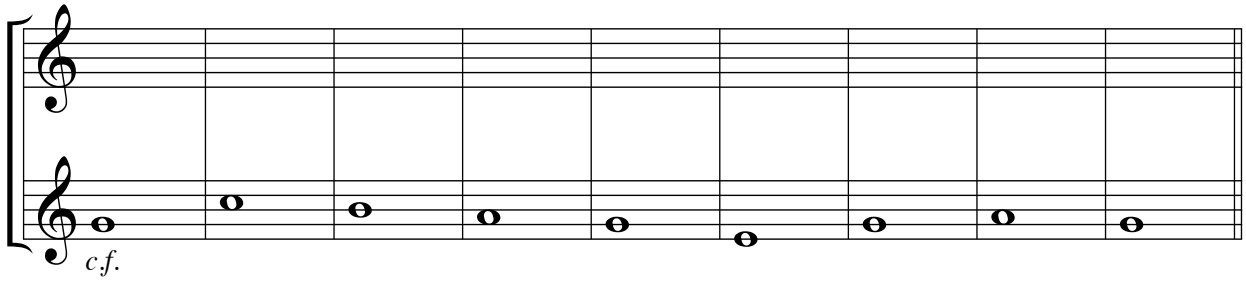
Practice Test

Section 1. **Species Counterpoint.** For the following examples, provide species counterpoint as specified. to avoid moving in parallel perfect intervals, and avoid direct octaves, direct fifths, and direct unisons. Write the intervals between the notes. Avoid leaping or outlining a tritone melodically.

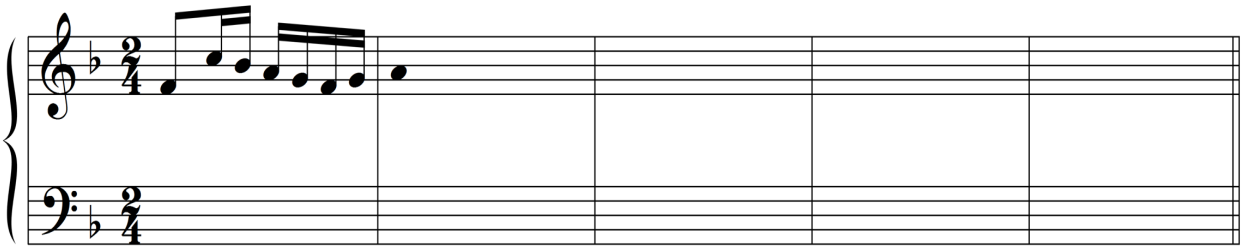
3rd species



4th species



Section 2. **Composition of an Invention Exposition.** Complete the following invention exposition, with statements of the theme in the tonic for the first two measures, then in the dominant for the next two measures, with a cadence on tonic in the fifth measure. Add counterpoint to the theme statements, and make sure it fits the harmonies.



(continued on next page)

NAME _____

Section 3. **Structural Analysis of a Fugue.** Please label all expositions, episodes, subjects, answers, countersubjects, and "counterpoint" where applicable. Label the material in the episodes, specifying "head," "tail," "inv.," as necessary. Also, include key areas for expositions only.

Meas:	1	2	3	4	5
FORM:					
Sop					
Alto					
Bass					
KEY:					

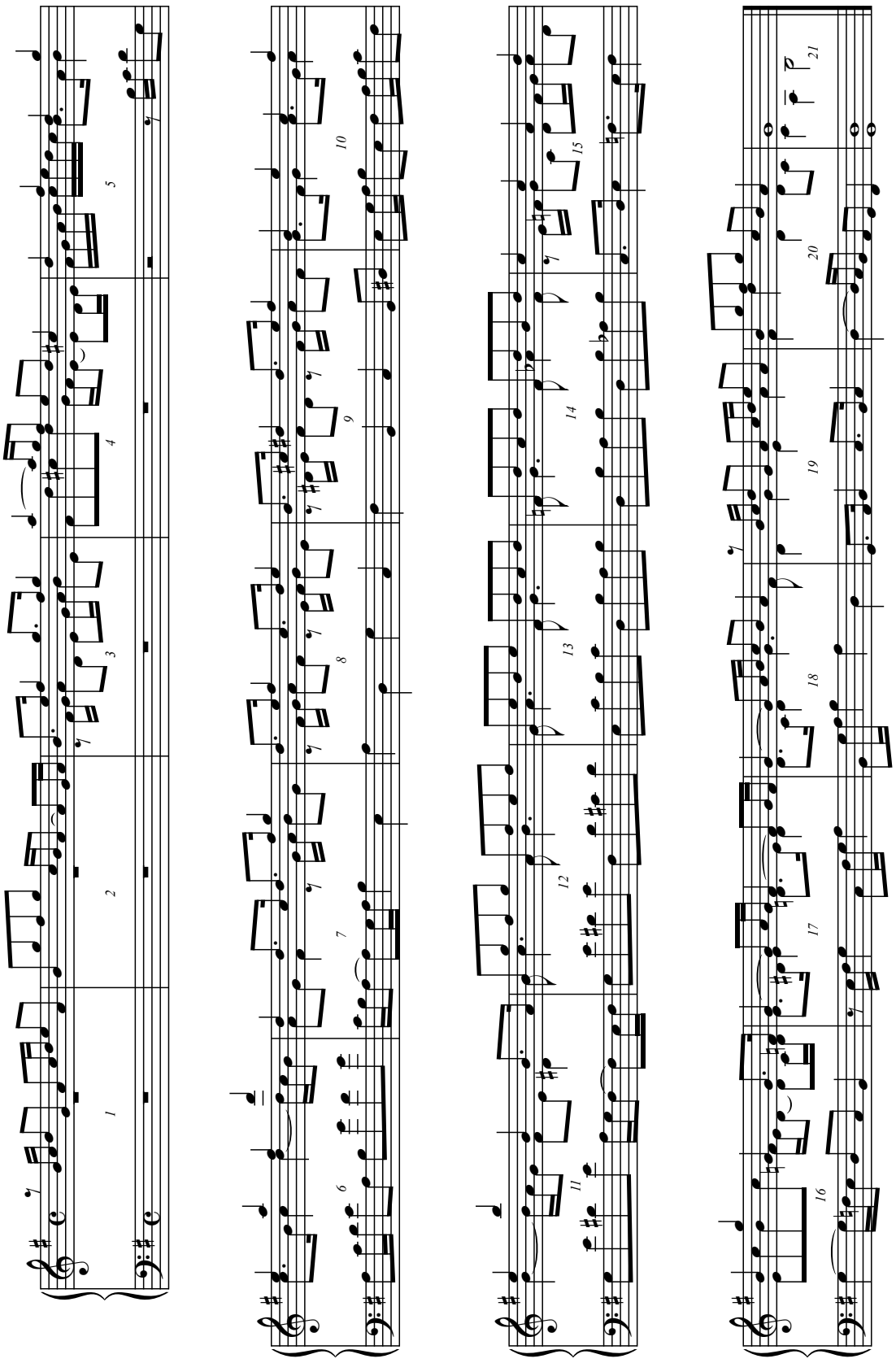
Meas:	6	7	8	9	10
FORM:					
Sop					
Alto					
Bass					
KEY:					

Meas:	11	12	13	14	15
FORM:					
Sop					
Alto					
Bass					
KEY:					

Meas:	16	17	18	19	20	21
FORM:						
Sop						
Alto						
Bass						
KEY:						

(continued on next page)

NAME _____

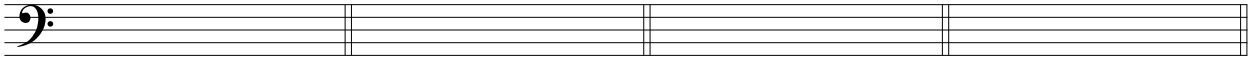


NAME _____

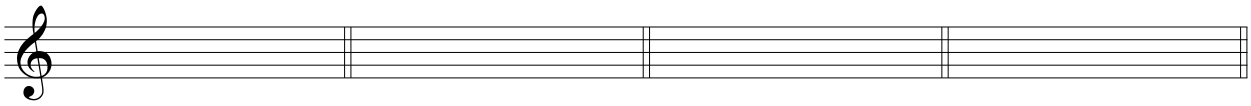
HOMEWORK EXERCISES

Assignment 53—Writing Jazz Chords

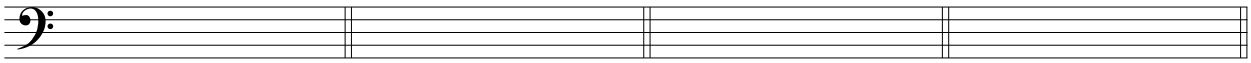
Given the following lead-sheet symbols, write the chords. Remember it is sometimes appropriate to enharmonically respell notes like C♭, B♯, F♭, E♯, and altered notes like ♯5 and ♯9.



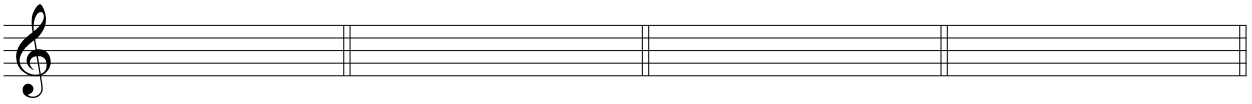
1. Am^{6}_{9} 2. $C^{7\flat 9}_{\sharp 5}$ 3. $Fm^{\Delta 9}$ 4. $E\flat^{9}sus$



5. $D^{6(\sharp 11)}_{9}$ 6. $B\flat m^{9(\flat 5)}$ 7. $G^{\Delta 7(\flat 5)}$ 8. $A\flat m^{9}$



9. $C^{\sharp}m^{\Delta 7}$ 10. $F^{\sharp add9}$ 11. $E^{13}sus$ 12. $D\flat^{7\sharp 9}_{\sharp 5}$



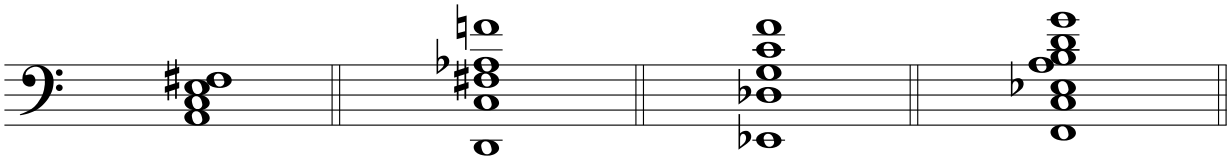
13. $B^{9(13)}$ 14. $G\flat^{6}_{9}$ 15. $E\flat^{7\,\sharp 11}_{\sharp 9}$ 16. $A\flat^{\Delta 9(\sharp 5)}$

NAME _____

HOMEWORK EXERCISES

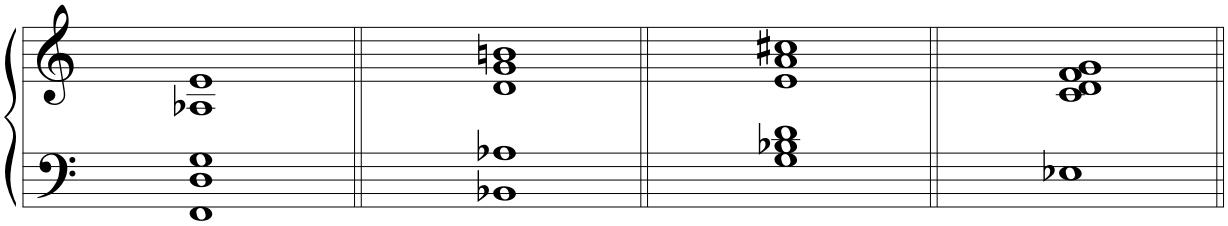
Assignment 54—Analyzing Jazz Chords

Label the following chords using jazz chords symbols.

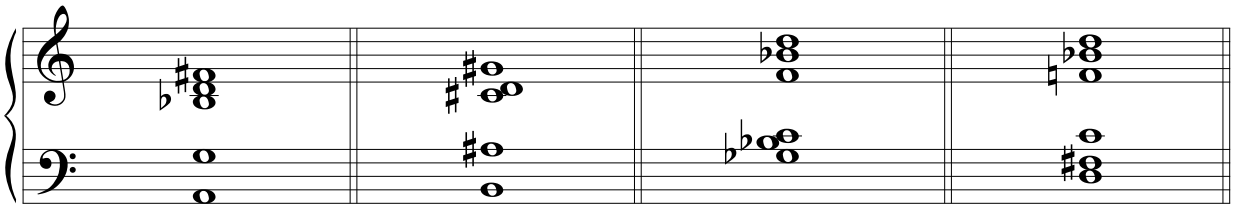


1. _____ 2. _____ 3. _____ 4. _____

5. _____ 6. _____ 7. _____ 8. _____



9. _____ 10. _____ 11. _____ 12. _____



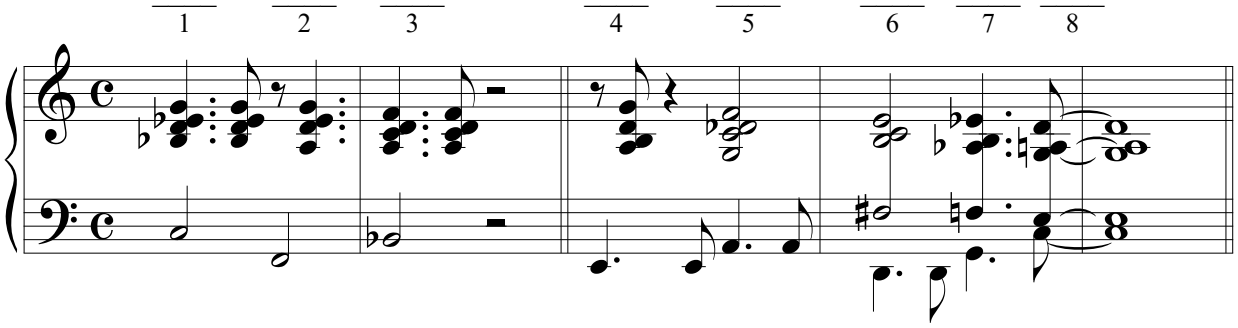
13. _____ 14. _____ 15. _____ 16. _____

NAME _____

HOMEWORK EXERCISES

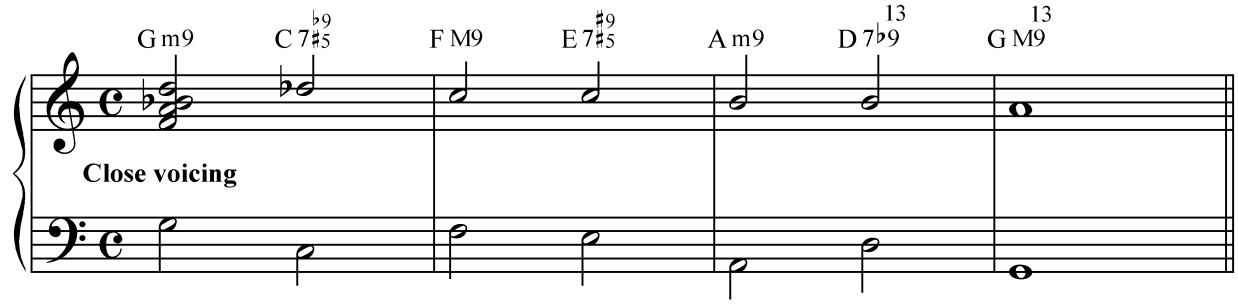
Assignment 55—Voice Leading Jazz Chords

Section 1. Analyze the chords in the given progressions with lead-sheet symbols. Note that ♭11 is not used and the 3rd of a chord may be respelled enharmonically to agree with other chord tones.

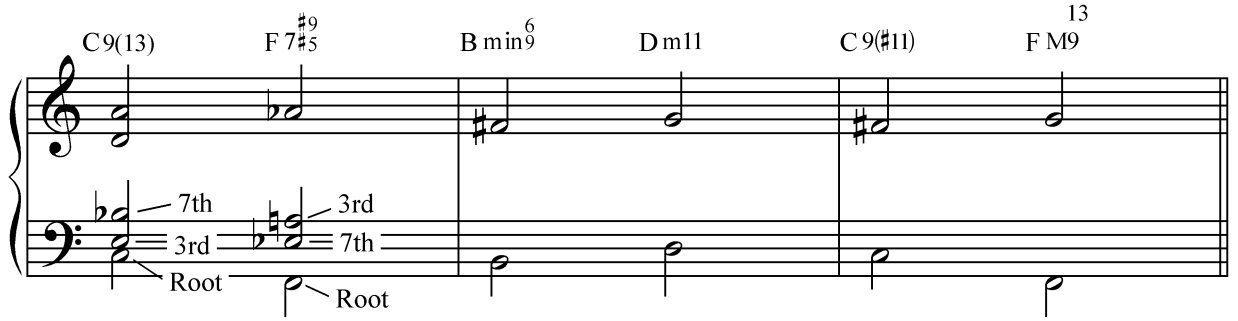


Section 2. Voice lead the following progressions. Maintain 5 parts throughout. Remember to spell the ♯5 enharmonically. In the first example, use "close" voicing, keeping all the upper notes as close together as possible. In the second example, use Root-3rd-7th or Root-7th-3rd for the lowest three voices, then realize the rest of the lead sheet symbol with the upper two parts ("spread" voicing). Use Root-3rd-6th in the Bm6/9 chord, since it does not have a 7th.

1.



2.

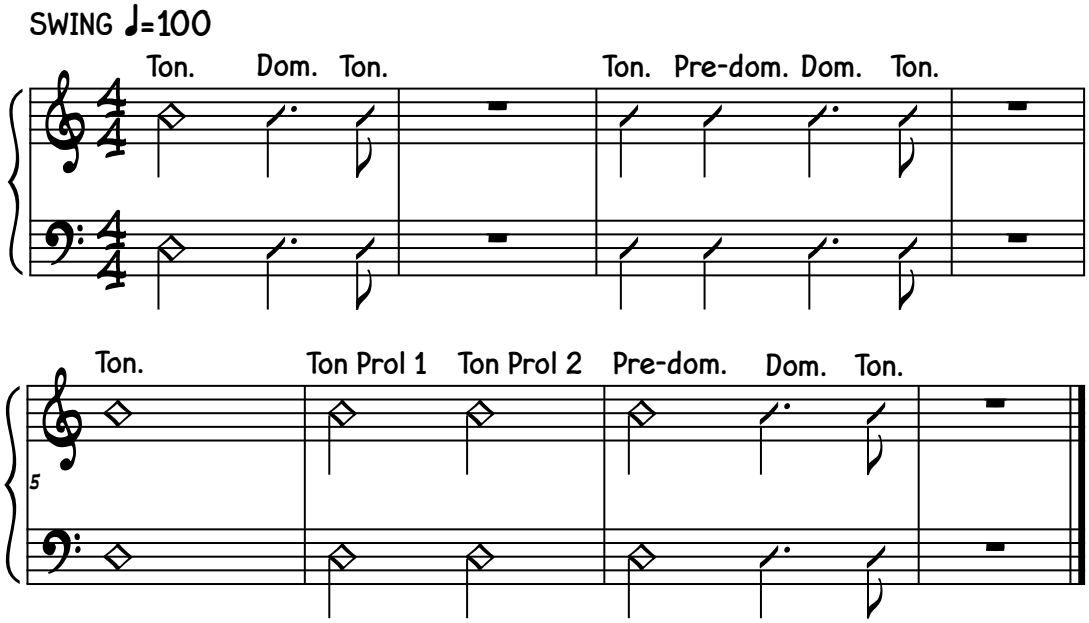


NAME _____

Section 3. Below is one set of possibilities of harmonic function in jazz using the types of harmonies we have been studying.

Tonic	Ton. Prol. 1	Ton. Prol. 2	Pre-Dom.	Dominant
C6/9 or C6/9(♯11) or C9(13) or CΔ9(#11)	Eø9 or B♭9(13)	A7(♯9♯5) or E♭9(13)	D9(♯11) or A♭9(♯11) or F♯ø11	G7(♯9♯5) or D♭9(13) or G13sus or G7(13 ♭9)

Choose from the chords in the table above to realize the following using 5-note chord voicings throughout:



Use only the following voicing for all the chords:

Soprano: 13th or 5th or 11th
Alto: 9th
Tenor 1: 7th (or 6th)
Tenor 2: 3rd (or sus)
Bass: Root

Note: It is best not to use any bass notes lower than B♭2 (the second line from the bottom of the bass clef).

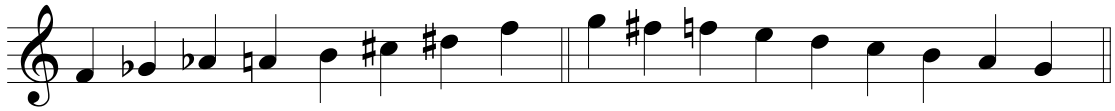
Notate your realization of Section 3 in a music notation program and submit a printed copy as well as an audio realization.

NAME _____

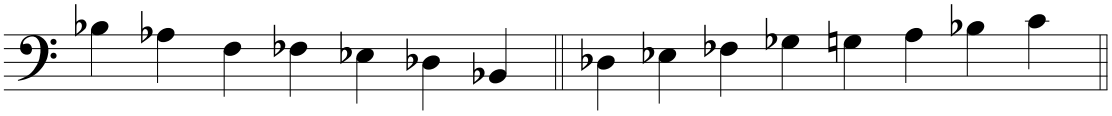
HOMEWORK EXERCISES

Assignment 56—Jazz Scales

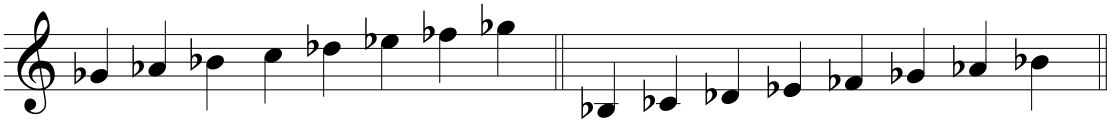
Section 1. Please name the following scales.



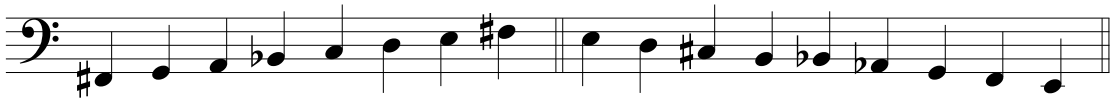
1. _____ 2. _____



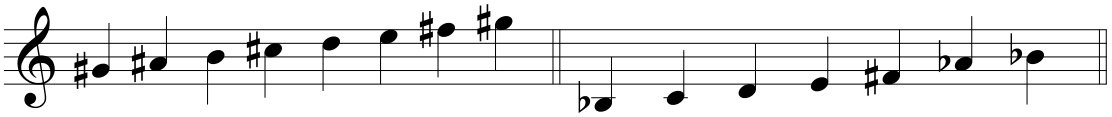
3. _____ 4. _____



5. _____ 6. _____



7. _____ 8. _____



9. _____ 10. _____

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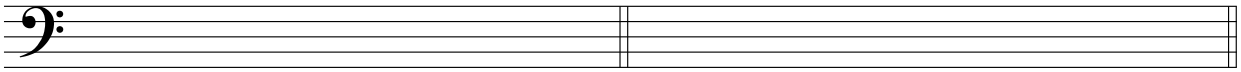
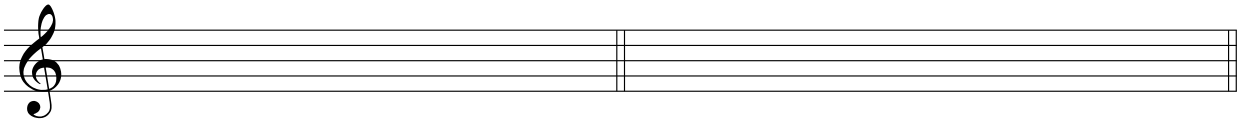
NAME _____

Section 2. Please write the following scales.



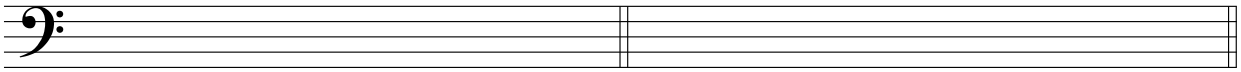
1. E♭ Bebop Dominant

2. A Diminished-Whole Tone



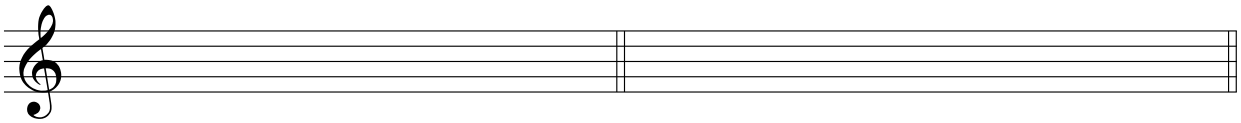
3. D Lydian-Dominant

4. F Locrian ♯2



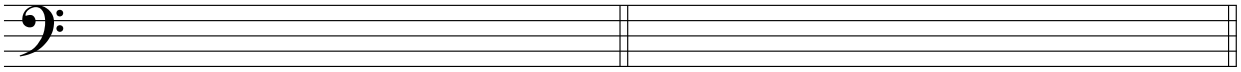
5. E Octatonic (Half-Whole)

6. G Octatonic (Whole-Half)



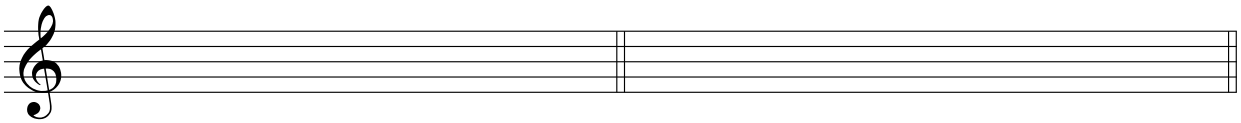
7. A♭ Bebop Dominant

8. D Locrian



9. B♭ Diminished-Whole Tone

10. A Whole Tone



11. C Blues

12. D Octatonic (Half-Whole)

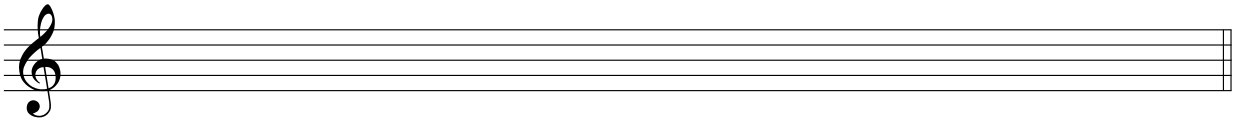
NAME _____

HOMEWORK EXERCISES

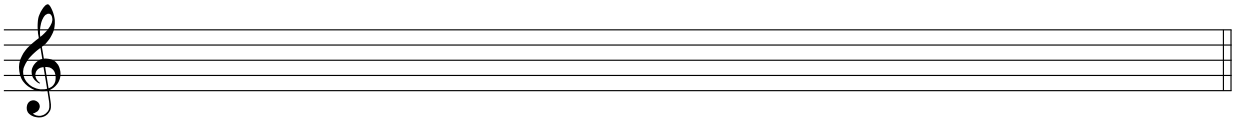
Assignment 57—Chord-Scale Relationships

Section 1. List the appropriate scale for the each chord by writing the chord tones then filling in the gaps. Avoid writing consecutive half steps and augmented seconds when constructing the scale.

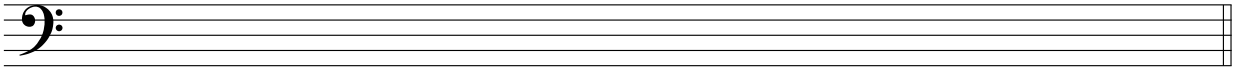
1. $G^{7(\sharp 11)}$; Scale: _____



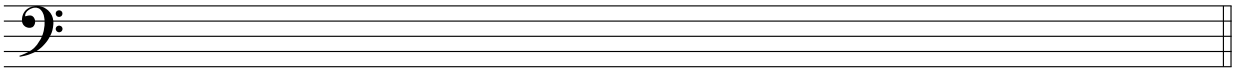
2. $Cm^{\Delta 7}$; Scale: _____



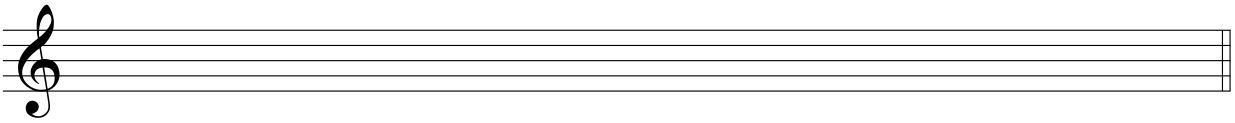
3. $A\flat^{7\substack{\sharp 9\\ \sharp 5}}$; Scale: _____



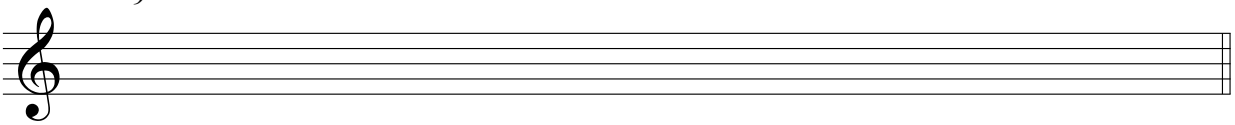
4. $A^{7(\flat 5)}$; Scale: _____



5. $Dm^{7(\flat 5)}$; Scale: _____



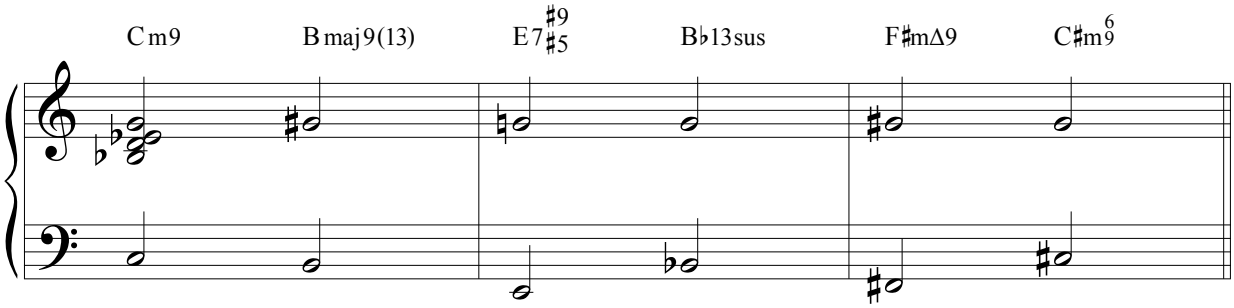
6. $E\flat m^{6}_{9}$; Scale: _____



(continued on next page)

NAME _____

Section 2. Voice lead the following example using "close" voicings, keeping the 7th or 3rd as the lowest note in the right hand. In sus chords, substitute the 4th for the 3rd; in 6 or $^{6}_{9}$ chords, substitute the 6th for the 7th.

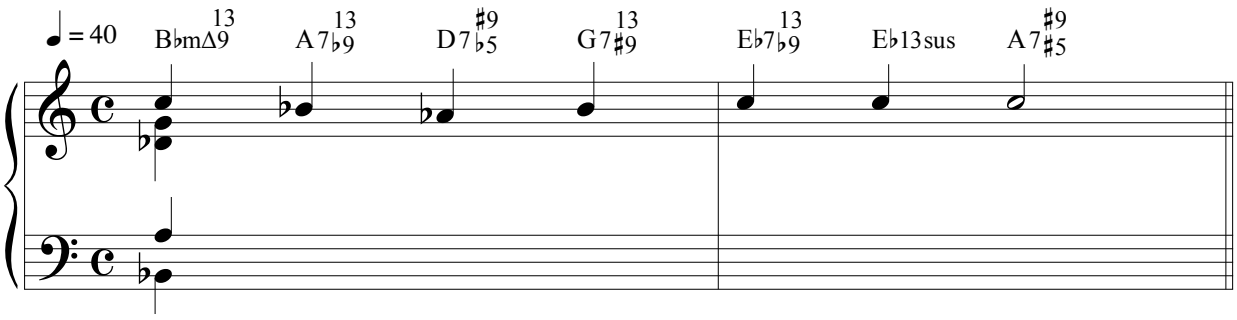


NAME _____

HOMEWORK EXERCISES

Assignment 58—Harmonization

Section 1. Harmonize the opening subphrase of "Mary Had a Little Lamb" using the following chord symbols in spread voicing; maintain five voices throughout. Notate in a music notation program and submit the file to your instructor (note the slow tempo).



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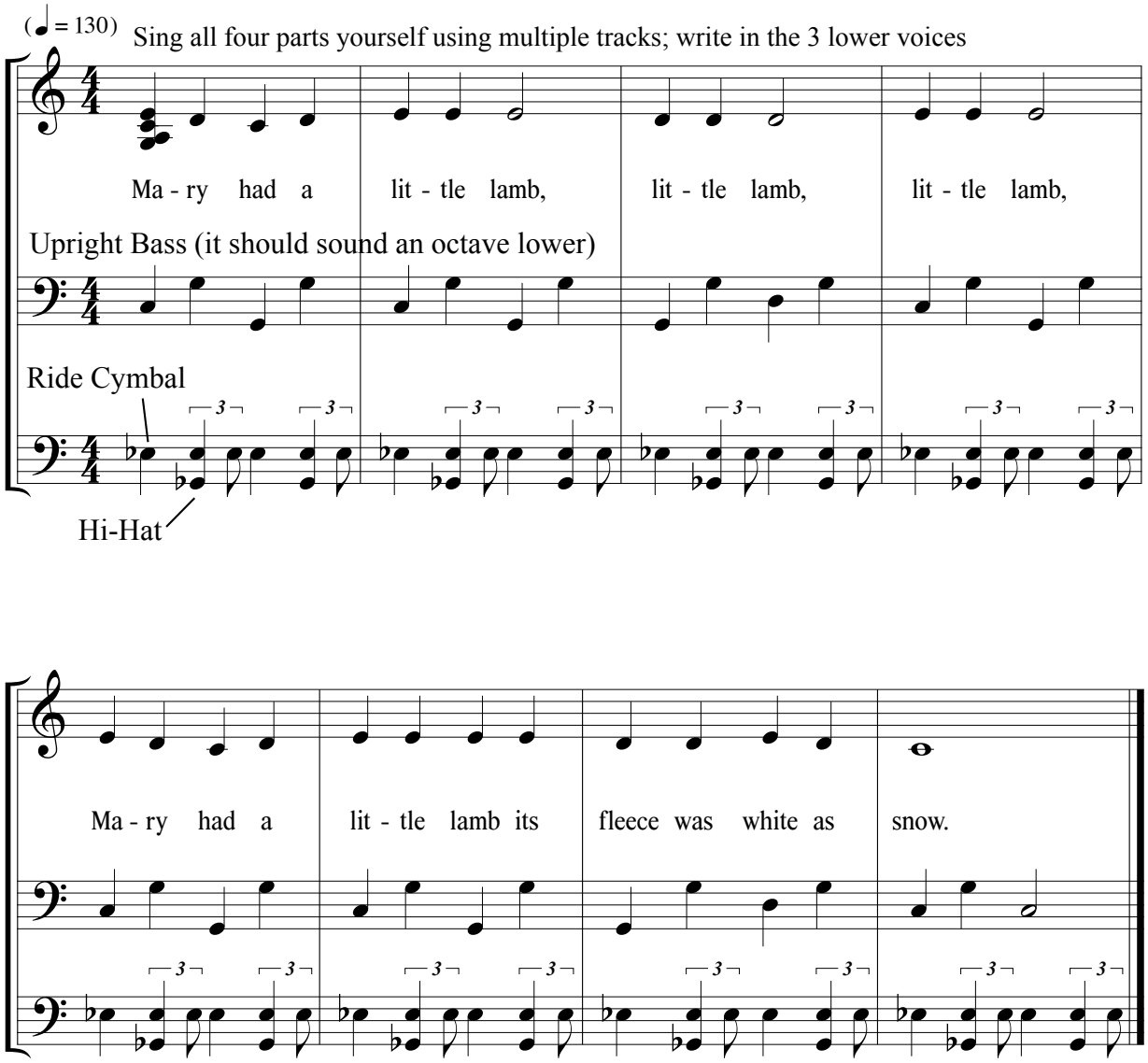
NAME _____

Section 2. Take the melody of "Mary Had a Little Lamb" on the top staff and write in the three lower voices to create close four-part harmony using C^6 and B^{o7} chords. The first chord is done for you. Although the example is notated in C major, you can transpose it to a different key for a more comfortable singing range. In a multi-track recording program, record yourself singing each of the four parts. Also, record the bassline and drum part. Drums are written according to where the ride cymbal and hi-hat occur on a keyboard.



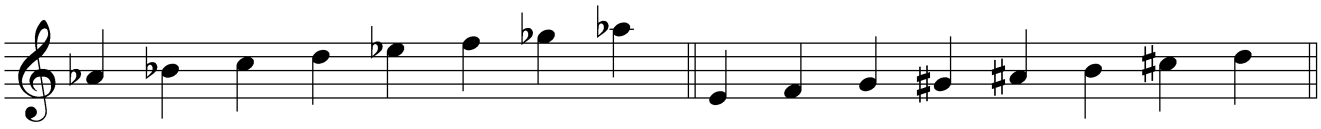
NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

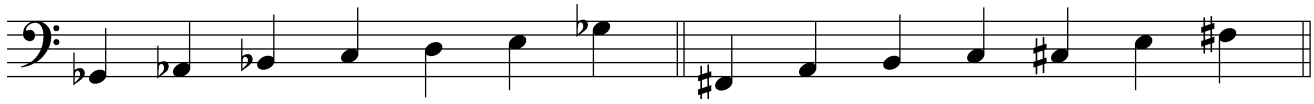
UNIT 11

Practice Test

Section 1. Please name the following scales.



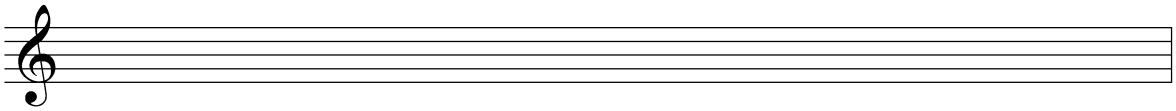
1. _____ 2. _____



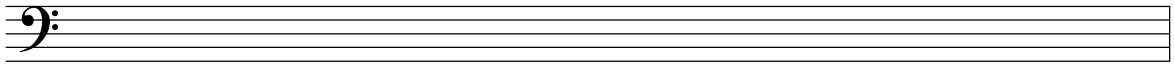
3. _____ 4. _____

Section 2. Please write the following scales.

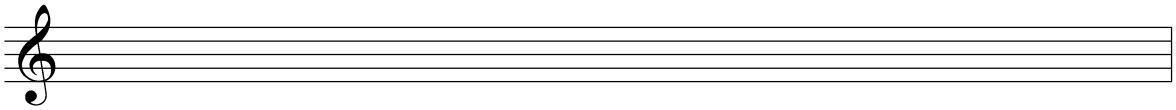
1. E♭ Lydian-Dominant



2. G Octatonic (HW)

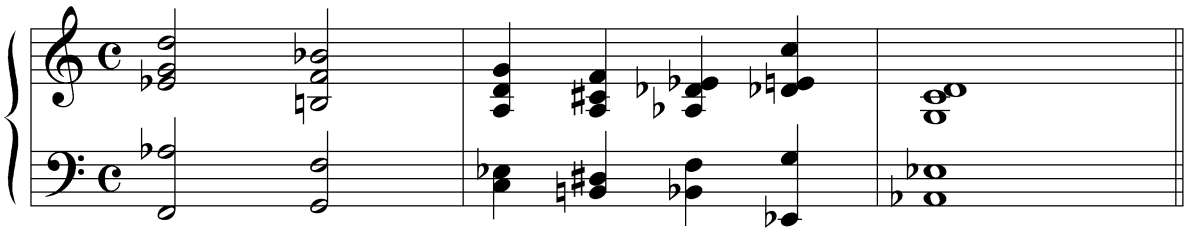


3. F Blues



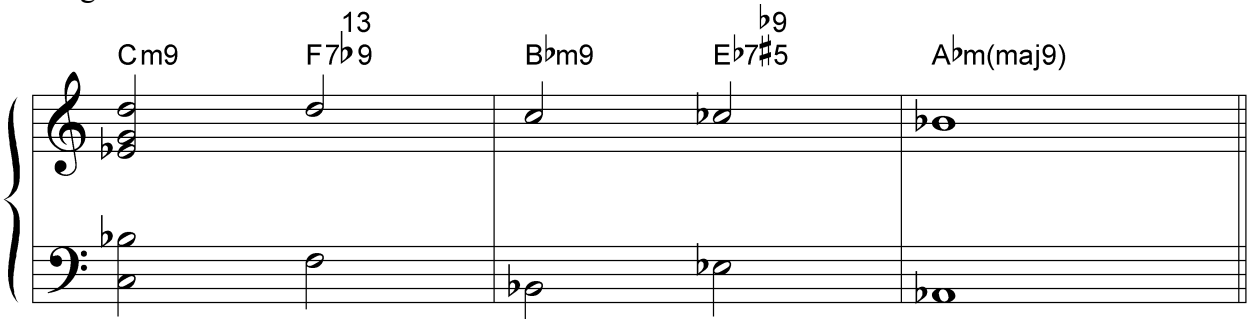
NAME _____

Section 3. Please analyze the following chords using lead-sheet symbols.



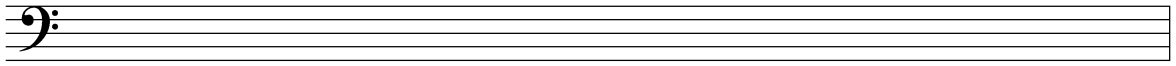
_____ _____ _____ _____ _____ _____ _____

Section 4. Voice lead the following progression as smoothly as possible in five-part spread voicing.

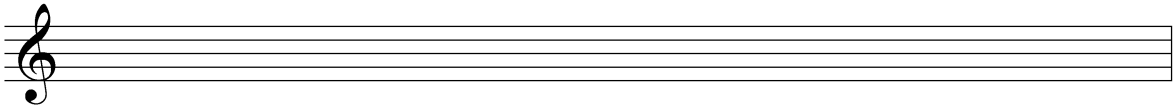


Section 5. List the appropriate scale for each chord by writing the chord tones and filling in the gaps. Avoid consecutive half steps and augmented seconds.

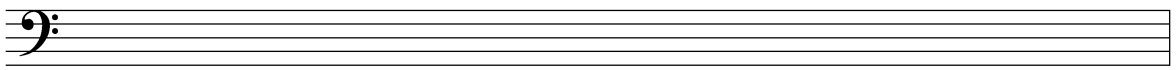
1. $G^{7(\sharp 11)}$; Scale: _____



2. $C\sharp^{13(\sharp 11}{}_{\sharp 9)}$; Scale: _____



3. $Amin^{6}{}_{9}$; Scale: _____

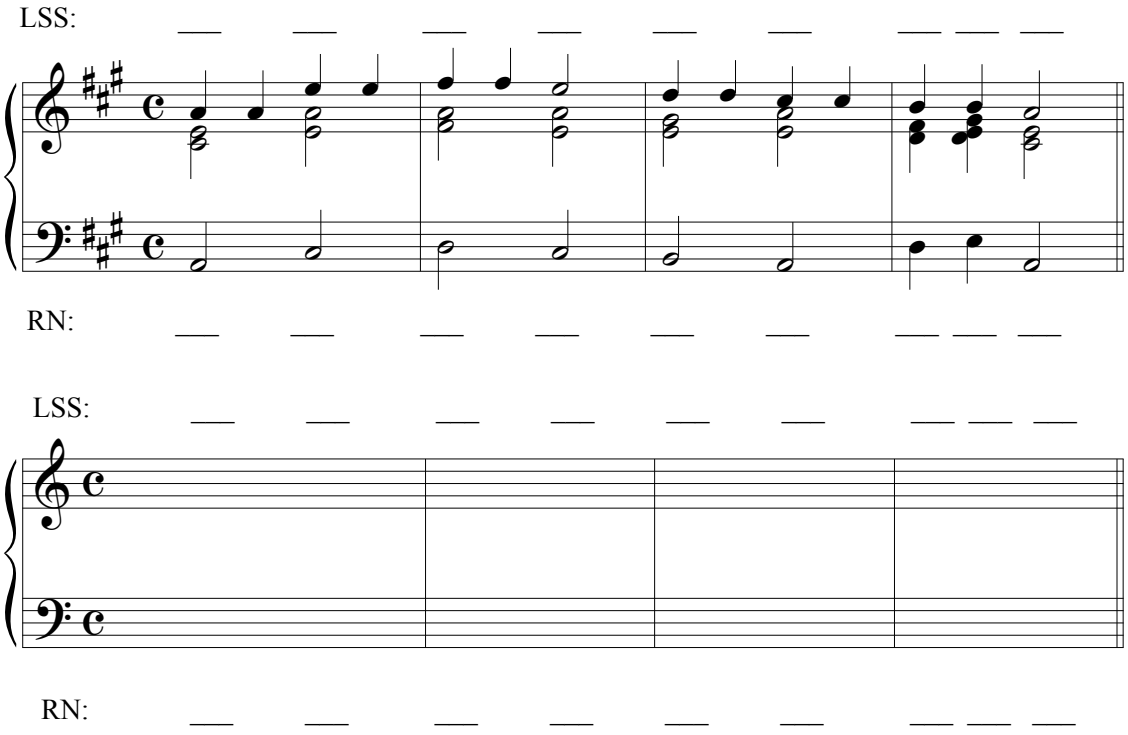


NAME _____

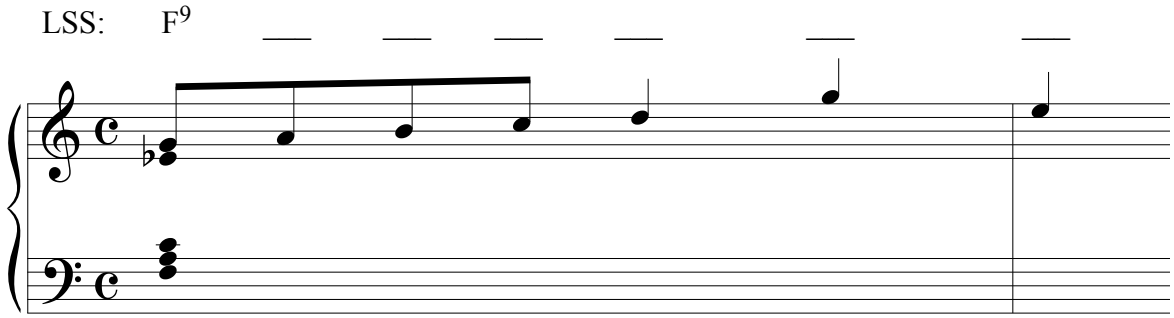
HOMEWORK EXERCISES

Assignment 59—Impressionism

Section 1. Given the melody and chord symbols for the first 4 bars of "Twinkle, Twinkle Little Star" in major in the first example below, renotate the example in Phrygian mode on the second grand staff, altering all lead-sheet symbols and Roman numerals to the quality they would be in Phrygian mode. Notate the Phrygian version in a music notation program, print out a copy, and submit audio to your instructor electronically.



Section 2. Harmonize the opening of "I'm a Little Teapot" so each melody note is the 9th of a dominant ninth chord. (1st 7 notes only). Notate in a music notation program, print out a copy, and submit audio to your instructor electronically.



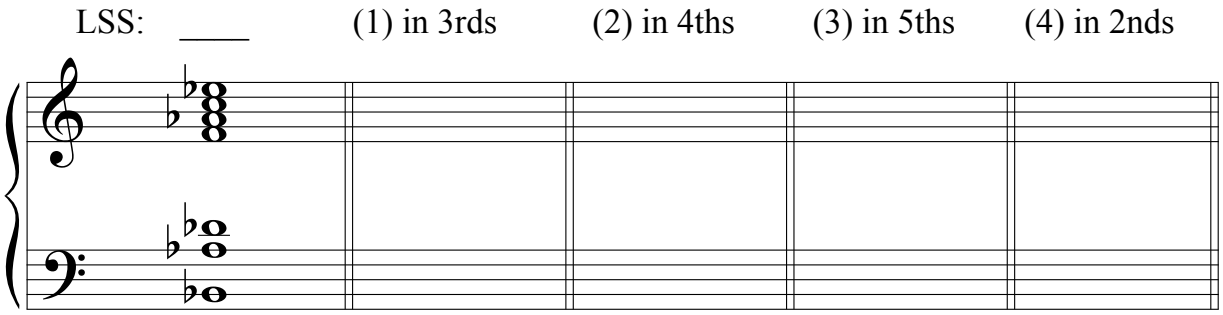
NAME _____

HOMEWORK EXERCISES

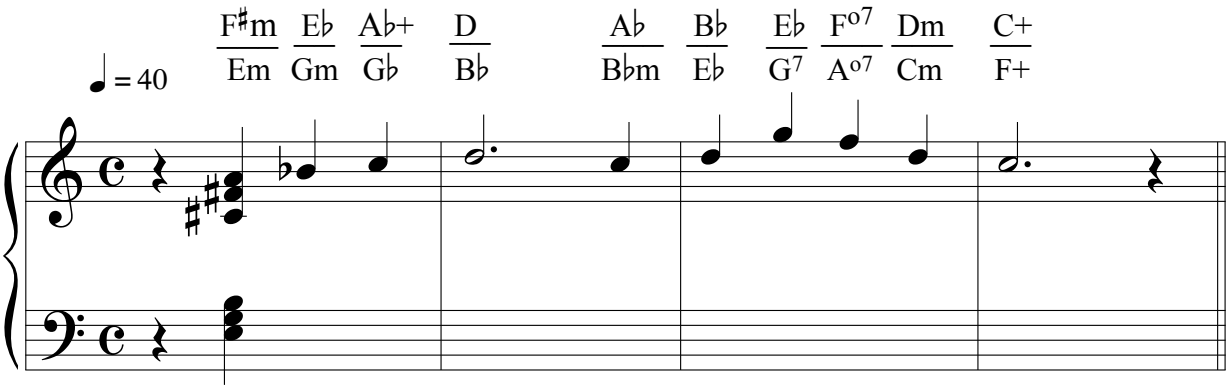
Assignment 60—Extended Tonality

Section 1. After analyzing the given chord as a lead-sheet symbol, revoice it in four ways:

(1) as a six-note tertian chord stacked only in thirds
(2) as a six-note quartal chord stacked only in perfect 4ths
(3) as a six-note quintal chord stacked only in perfect 5ths
(4) as a six-note secundal chord stacked only in 2nds



Section 2. Harmonize "Londonderry Air" (also known as "Danny Boy") using the specified polychords. Remember that the chords can be in any inversion, but should should be playable (without too big of a stretch for the hands of the pianist). Notate in a music notation program and submit the file electronically to your instructor.



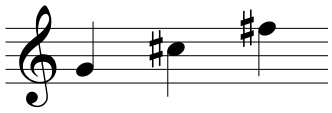
NAME _____

HOMEWORK EXERCISES

Assignment 61—Set Theory 1: Normal Form and Prime Form

Section 1. Put each set into normal form and prime form.

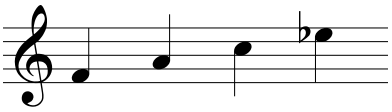
A.



Normal form: [__ , __ , __]

Prime form: (__ __ __)

B.

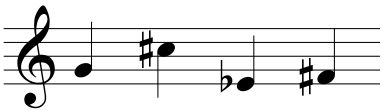


Normal form: [__ , __ , __ , __]

Prime form: (__ __ __ __)

NAME _____

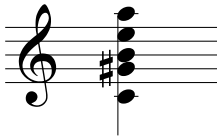
C.



Normal form: [__ , __ , __ , __]

Prime form: (__ __ __ __)

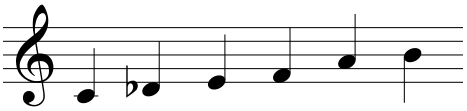
D.



Normal form: [__ , __ , __ , __ , __]

Prime form: (__ __ __ __ __)

E.



Normal form: [__ , __ , __ , __ , __ , __]

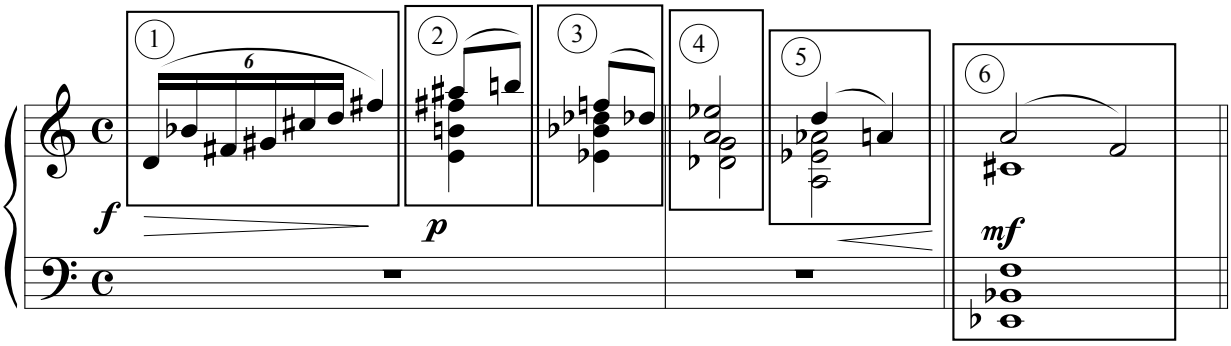
Prime form: (__ __ __ __ __ __)

NAME _____

HOMEWORK EXERCISES

Assignment 62—Set Theory 2: Forte Numbers and Interval Vectors

Section 1. For each of the six sets in the example below, determine the normal form, prime form, Forte number, and interval vector.



Set 1. Normal form: _____ Prime Form: _____ Forte number: _____
Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 2. Normal form: _____ Prime Form: _____ Forte number: _____
Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 3. Normal form: _____ Prime Form: _____ Forte number: _____
Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 4. Normal form: _____ Prime Form: _____ Forte number: _____
Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 5. Normal form: _____ Prime Form: _____ Forte number: _____
Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 6. Normal form: _____ Prime Form: _____ Forte number: _____
Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

NAME _____

HOMEWORK EXERCISES

Assignment 63—Set Theory 3: Transposition (T_n) and Inversion (T_nI)

Section 1. Transposition (T_n) of Sets. Transpose the following sets as specified.

a. Transpose [6, 9, 0] at T_3: [__ , __ , __]

b. Transpose [7, 9, 11, 3] at T_8: [__ , __ , __ , __]

c. Transpose [3, 5, 6, 9, 10] at T_{10}: [__ , __ , __ , __ , __]

Section 2. Inversion (T_nI) of Sets. Invert the following sets. Write yours answers in normal form.

a. Invert [4, 7, 10] at T_0I: [__ , __ , __]

b. Invert [0, 1, 6] at T_9I: [__ , __ , __]

c. Invert [5, 8, 9, 0] at T_5I: [__ , __ , __ , __]

Section. 3 Specify how the first set inverts to the second set.

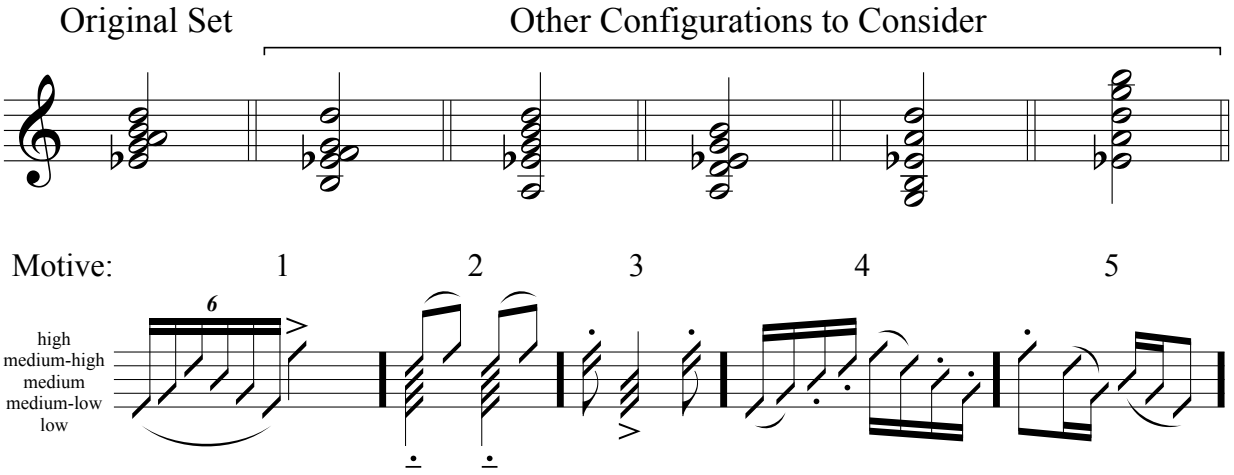
a. [4, 5, 8] inverts to [4, 7, 8] at what T_nI? ____

b. [6, 8, 10, 1] inverts to [5, 8, 10, 0] at what T_nI? ____

c. [11, 2, 3, 7] inverts to [2, 6, 7, 10] at what T_nI? ____

Section 4. Transpose and invert the following five-note set (E♭, G, A, B, D) to T_2, T_4, T_2I, and T_4I. After mapping multiple versions of these five transpositions and inversions of the set onto the given five motives, provide at least 10 motivic statements, some possibly combined in two-part counterpoint. Minimum length: four measures in 4/4. Notate this short composition in a music notation program, submit a printout, and send an electronic version.

(E♭, G, A, B, D) at T_2= _____ at T_4 = _____ at T_2I = _____ at T_4I = _____



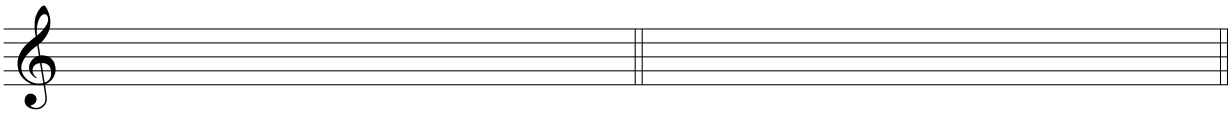
NAME _____

HOMEWORK EXERCISES

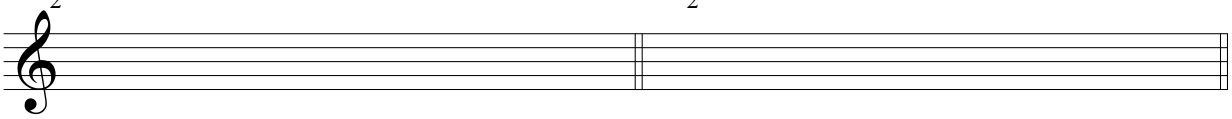
Assignment 64—Twelve Tone 1: Writing and Analyzing Rows

Section 1. Given the prime form of the twelve-tone row in pitch integers, write the specified row forms in the staves below.

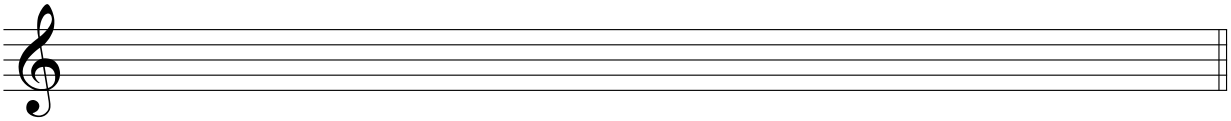
P_2: 2 1 7 4 5 10 11 3 0 8 9 6 R_2



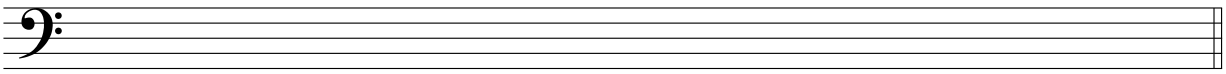
I_2 RI_2



P_{11}

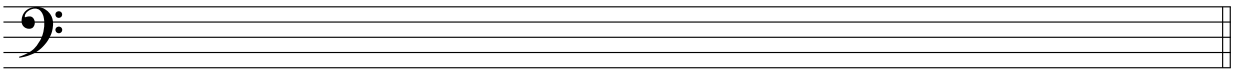


R_8



I_{11}

RI_5



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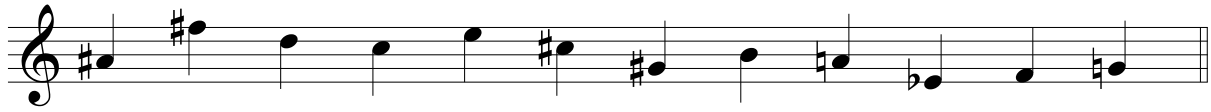
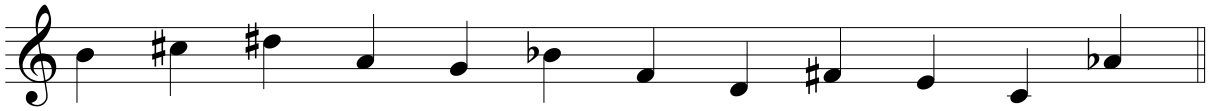
NAME _____

Section 2. Given P_{10}, label the row forms on the staves below.

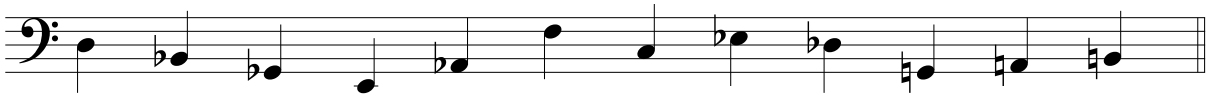
P_{10}



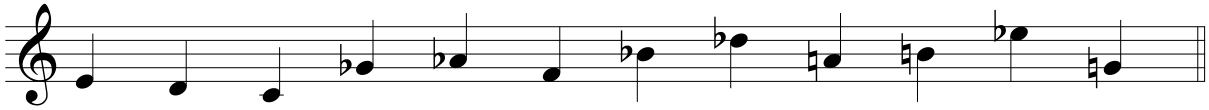
Row form: _____



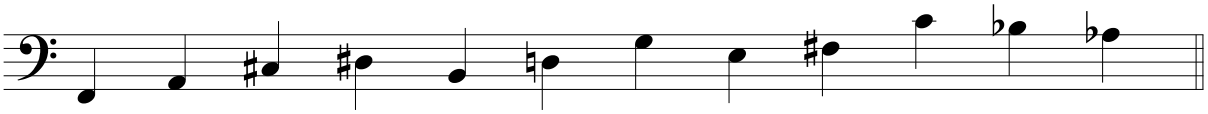
Row form: _____



Row form: _____

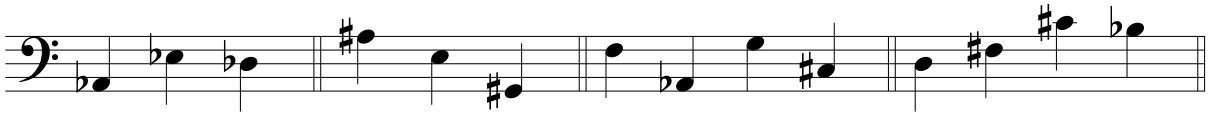


Row form: _____



Section 3. Set Theory Review. Put each set into normal form, prime form, and provide the interval vector.

a. b. c. d.



Set a. Normal form: _____ Prime form: _____ Interval vector: _____

Set b. Normal form: _____ Prime form: _____ Interval vector: _____

Set c. Normal form: _____ Prime form: _____ Interval vector: _____

Set d. Normal form: _____ Prime form: _____ Interval vector: _____

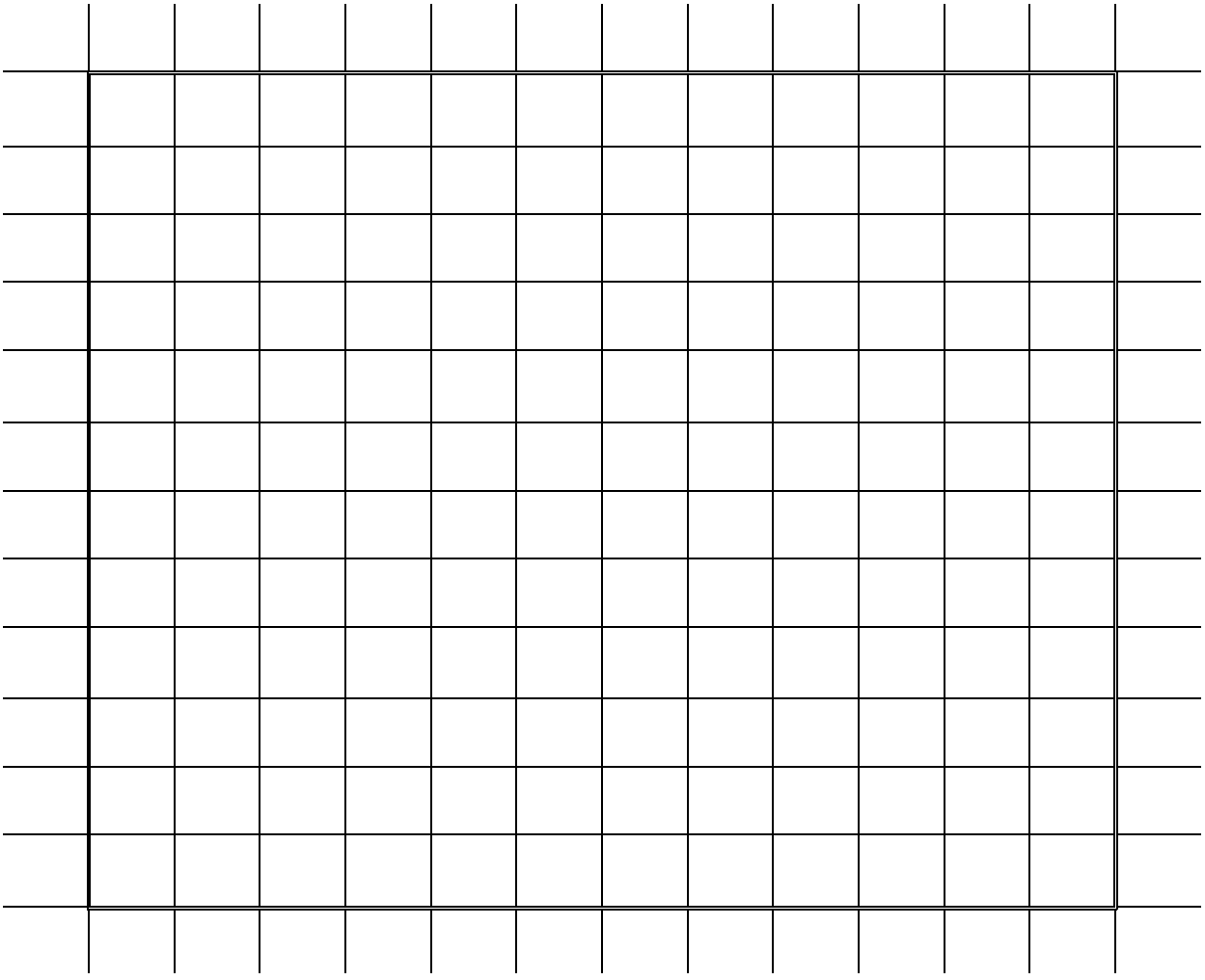
NAME _____

HOMEWORK EXERCISES

Assignment 65—Twelve Tone 2: Constructing a Matrix

Section 1. Construct a 12 by 12 matrix for the prime form of a twelve-tone row given in pitch integers. Include labels for all row forms including all transposition levels (P_0, R_3, I_8, RI_6, etc.). Use note names in the matrix, not integers.

P_6: 6 4 11 10 3 9 7 8 5 2 0 1



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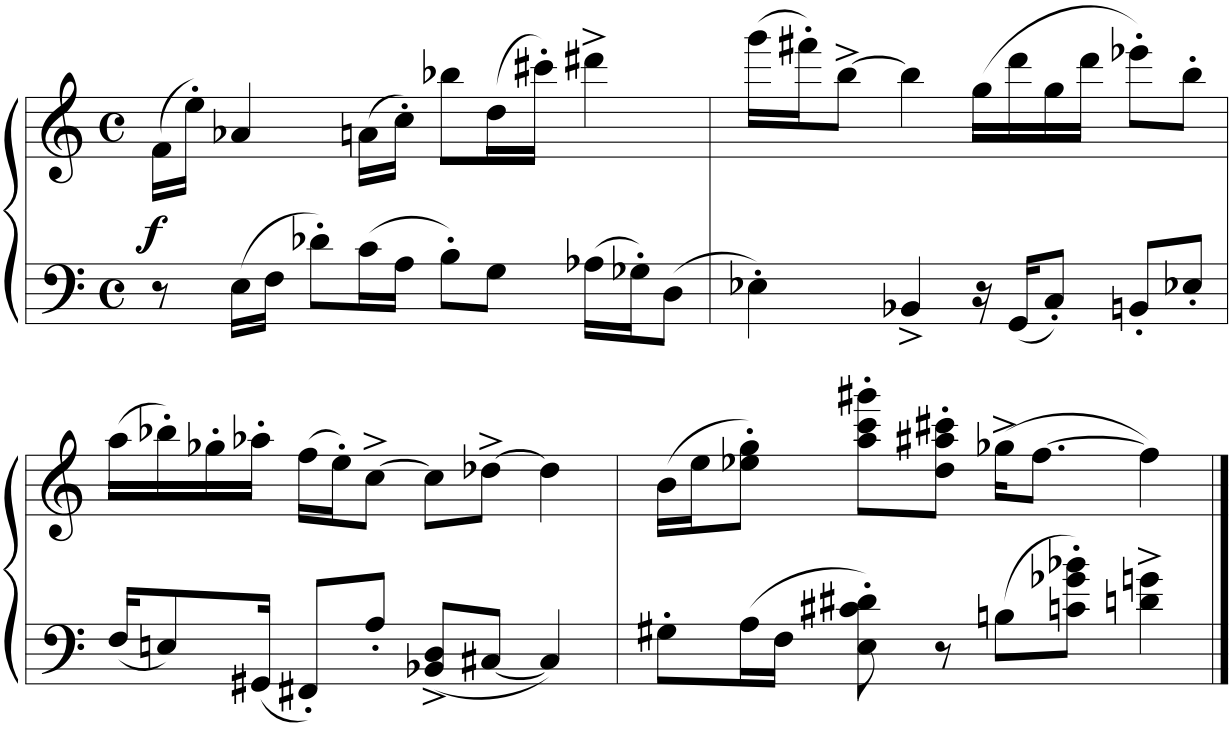
NAME _____

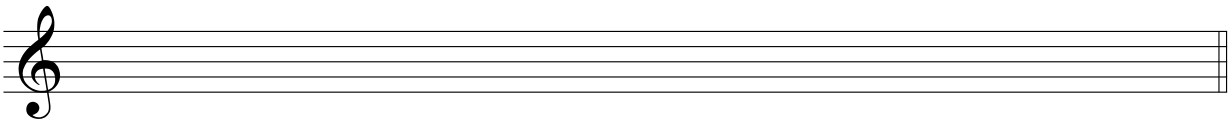
Section 2. For the following excerpt, determine P_5 and identify each row form and statement.



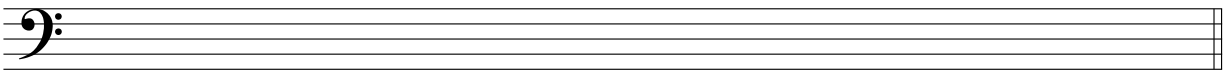
Section 3. Given the prime form of a twelve-tone row in pitch integers, write the specified row forms in the staves below.

P_9: 9 11 5 2 6 0 1 7 3 4 10 8

I_2



RI_1

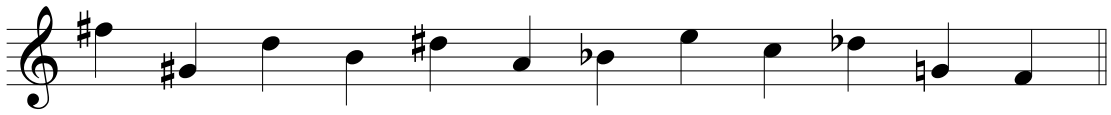


(scratch paper)

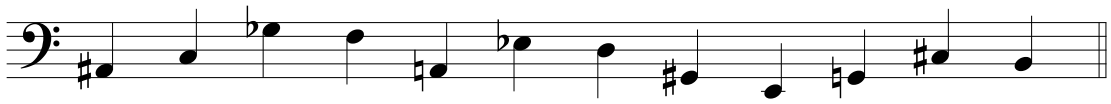
NAME _____

Section 4. Referring to the row in Section 3 (P_9: 9 11 5 2 6 0 1 7 3 4 10 8), label the row forms on the staves below.

Row form: _____



Row form: _____



Section 5. Set Theory Review. Referring to the row in Section 3 (P_9: 9 11 5 2 6 0 1 7 3 4 10 8), put each set into normal form, prime form, and provide the interval vector.

	Set 1.	Set 2.	Set 3.
P_9:	9 11 5	2 6 0 1	7 3 4 10 8

Set 1. Normal form: _____ Prime form: _____ Interval vector: _____

Set 2. Normal form: _____ Prime form: _____ Interval vector: _____

Set 3. Normal form: _____ Prime form: _____ Interval vector: _____

(scratch paper)

NAME _____

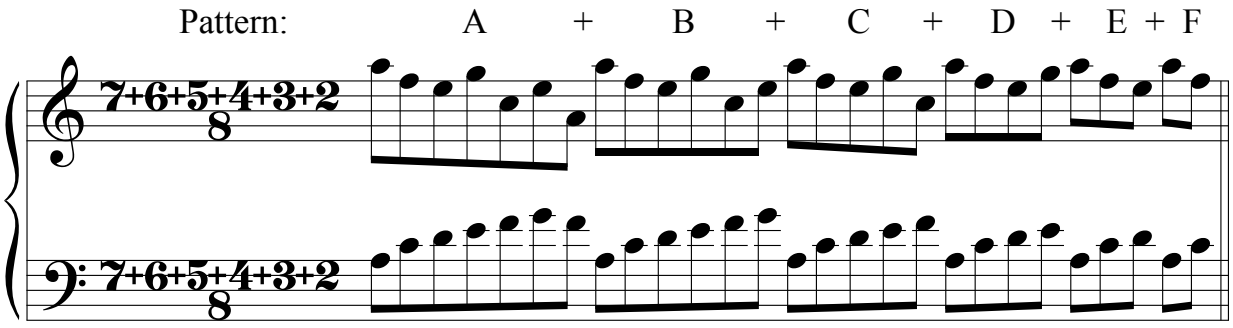
HOMEWORK EXERCISES

Assignment 66—Minimalism 1: Additive Process

Section 1. Given examples of Philip Glass's early minimalist music, create an additive or subtractive minimalist "process piece" based on the pattern below.

To write a piece that gradually adds patterns (additive), start in 7/8 with pattern A repeated four times, then proceed to 7/8 + 6/8 (pattern A+B four times), then 7/8 + 6/8 + 5/8 (pattern A+ B+C repeated four times), and continue until you finally reach 7/8 + 6/8 + 5/8 + 4/8 + 3/8 + 2/8 (A+B+C+D+E+F), repeating this entire pattern four times. Always repeat each combination of patterns four times.

Your other option is to write a subtractive piece, starting with the conglomerate pattern A+B+C+D+E+F repeated four times, then subtract the final pattern (F) for A+B+C+D+E (7/8 + 6/8 + 5/8 + 4/8 + 3/8) repeated four times, and continually subtract the final pattern from each conglomerate of the pattern until you end up with four repetitions of pattern A.



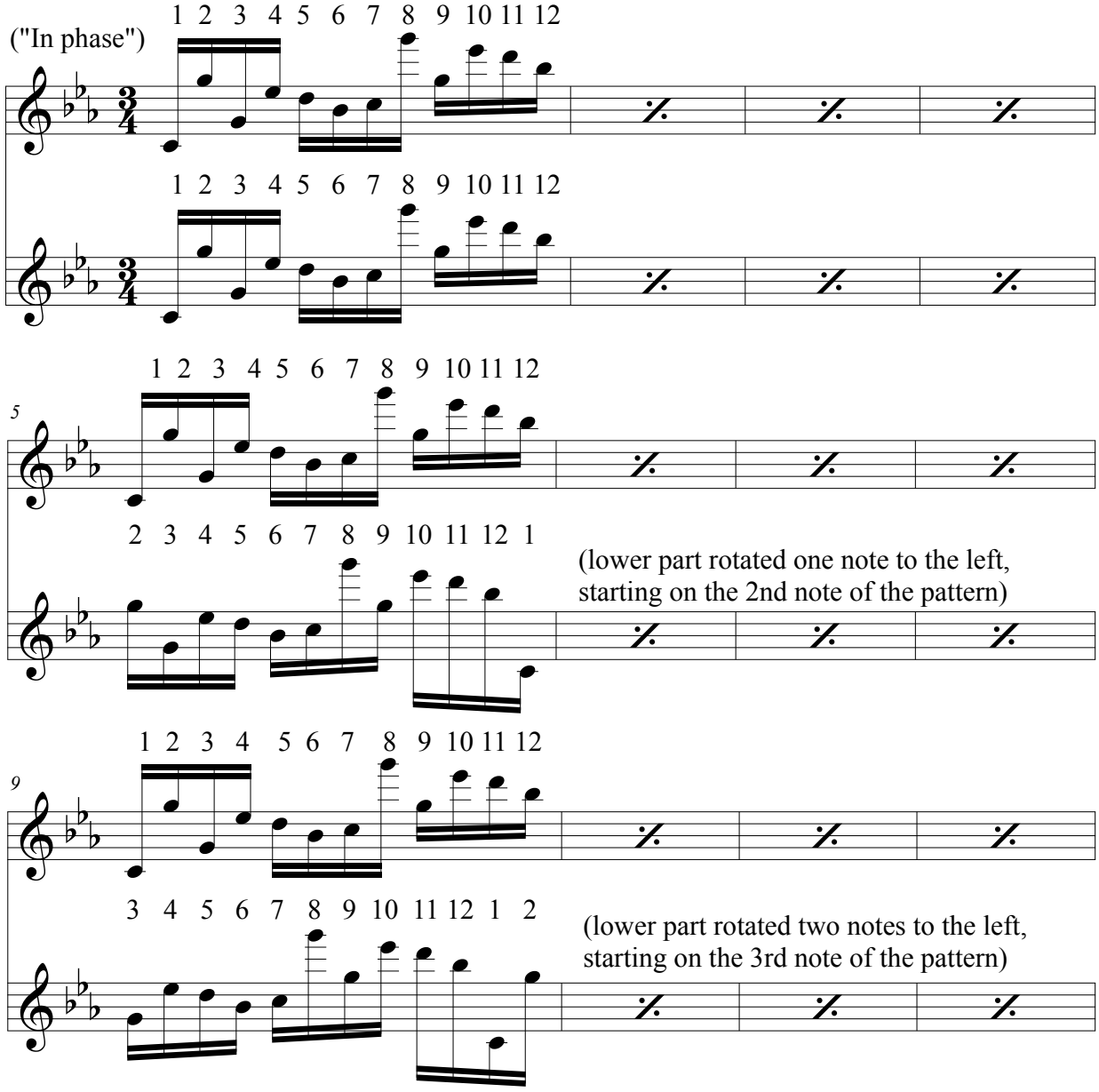
Notate this assignment using notation software. Submit a printed copy and an electronic version for playback.

NAME _____

HOMEWORK EXERCISES

Assignment 67—Minimalism 2: Phase Shifting

Section 1. Given the examples of phase pieces, create a phase piece based on the pattern below. **Repeat each pattern 4 times**. In each successive phase of the pattern, displace the original pattern 1 note to the left in the lower voice (the first two phases are shown below). The upper voice remains the same throughout the entire piece. Continue the process until the voices line up again.

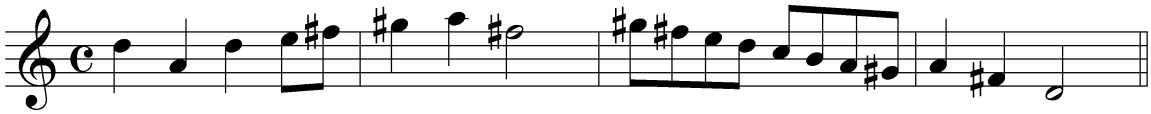


Notate this assignment using notation software. Submit a printed copy and an electronic version for playback.

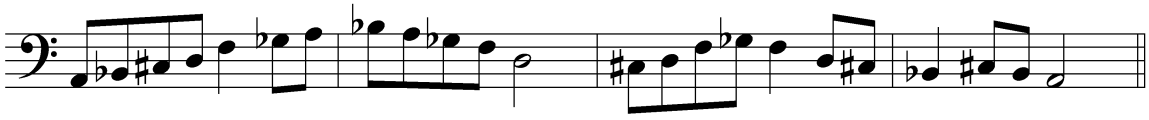
NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 12
Practice Test

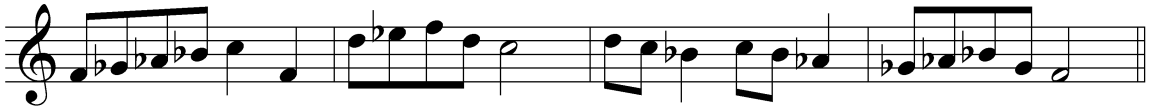
Section 1. *Scale/Mode Identification.* Please identify the following modes and scales.



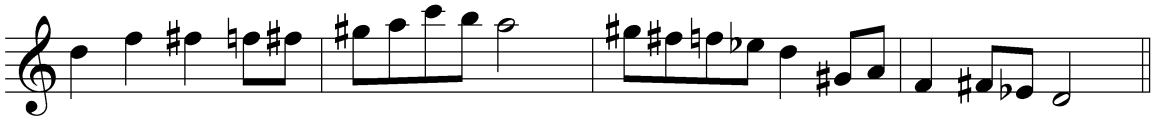
1. Scale/Mode used: _____



2. Scale/Mode used: _____

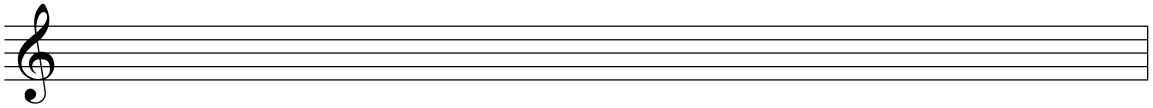


3. Scale/Mode used: _____

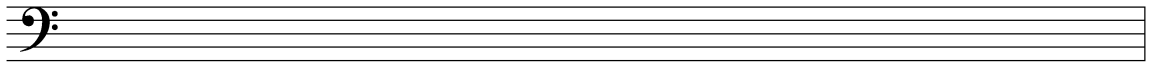


4. Scale/Mode used: _____

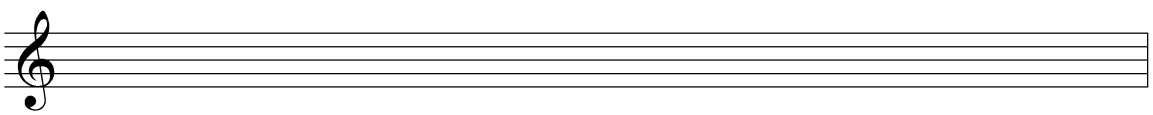
Section 2. *Scale/Mode Writing.* Please write the following scales/modes.



1. E-flat Phrygian



2. A Lydian-Mixolydian

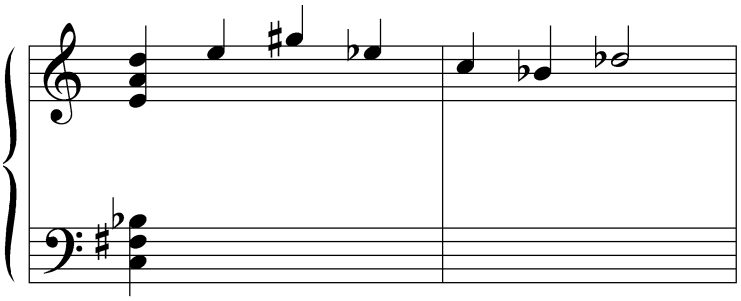


3. F-sharp Hexatonic

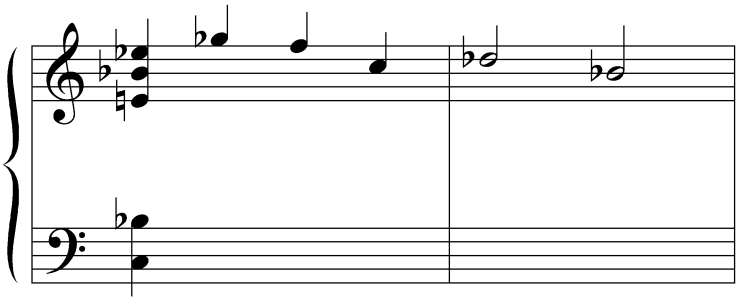
NAME _____

Section 3. *Parallelism.* Please complete the following examples using strict parallelism. Maintain the interval relationships; do **not** make enharmonic alterations.

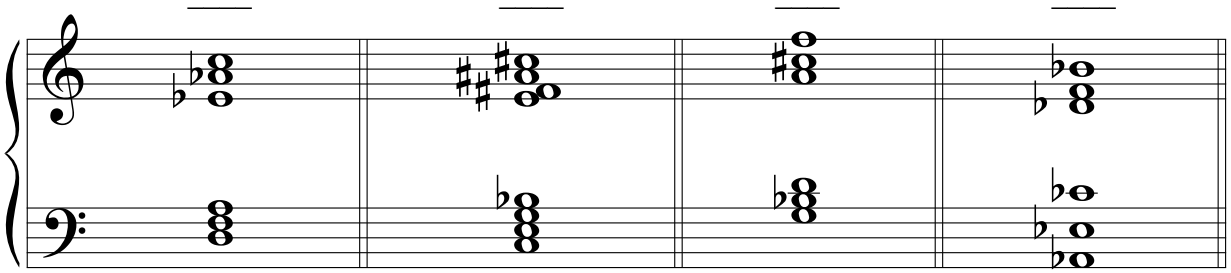
1.



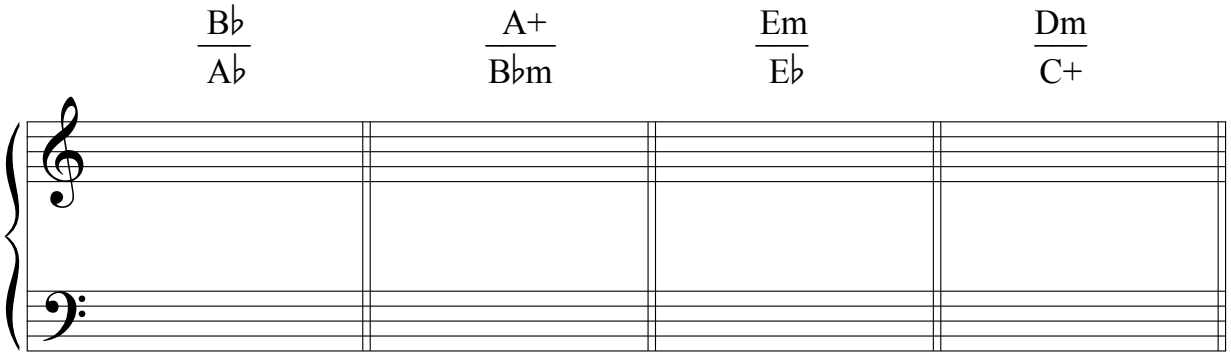
2.



Section 4. Analyze the following polychords.



Section 5. Writing the following polychords.

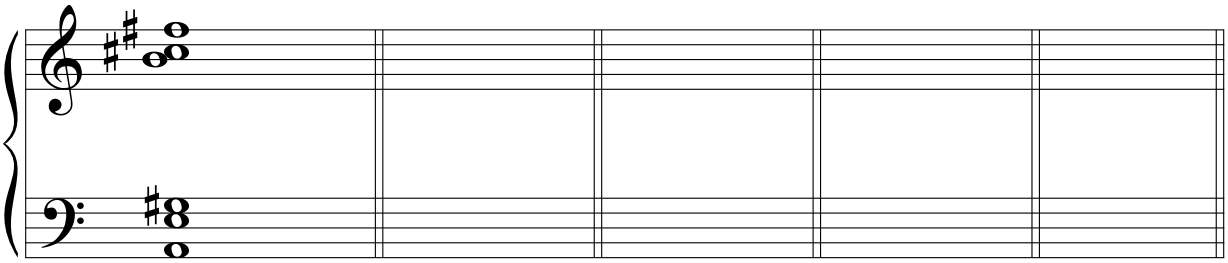


NAME _____

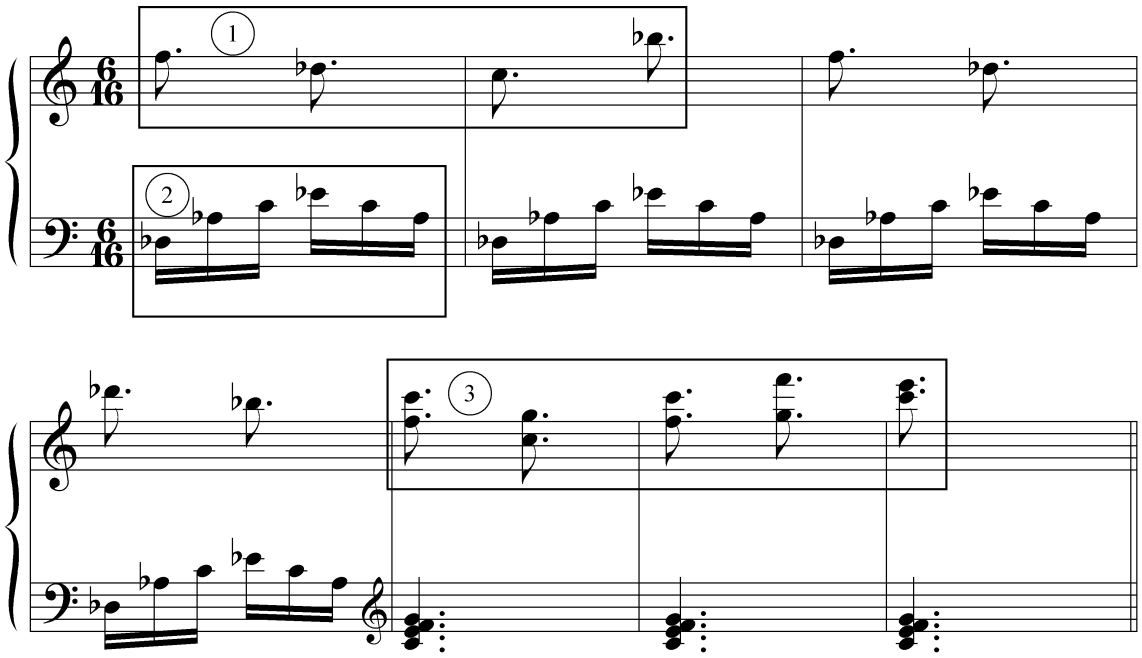
Section 6. After analyzing the given chord as a lead-sheet symbol, revoice it in four ways:

(1) as a six-note tertian chord stacked only in thirds
(2) as a six-note quartal chord stacked only in perfect 4ths
(3) as a six-note quintal chord stacked only in perfect 5ths
(4) as a six-note secundal chord stacked only in 2nds

LSS: ____ (1) in 3rds (2) in 4ths (3) in 5ths (4) in 2nds



Section 7. *Set Theory.* For the following sets, provide the normal form, prime form, and interval vector.



Set 1. Normal form: _____ Prime form: _____ Interval vector: _____

Set 2. Normal form: _____ Prime form: _____ Interval vector: _____

Set 3. Normal form: _____ Prime form: _____ Interval vector: _____

Sets 1 and 2 combined:

Normal form: _____ Prime form: _____ Interval vector: _____

NAME _____

Section 8. *Transposition (T_n) and Inversion (T_nI) of Sets*. Transpose or invert the following sets as specified. Write yours answers in normal form.

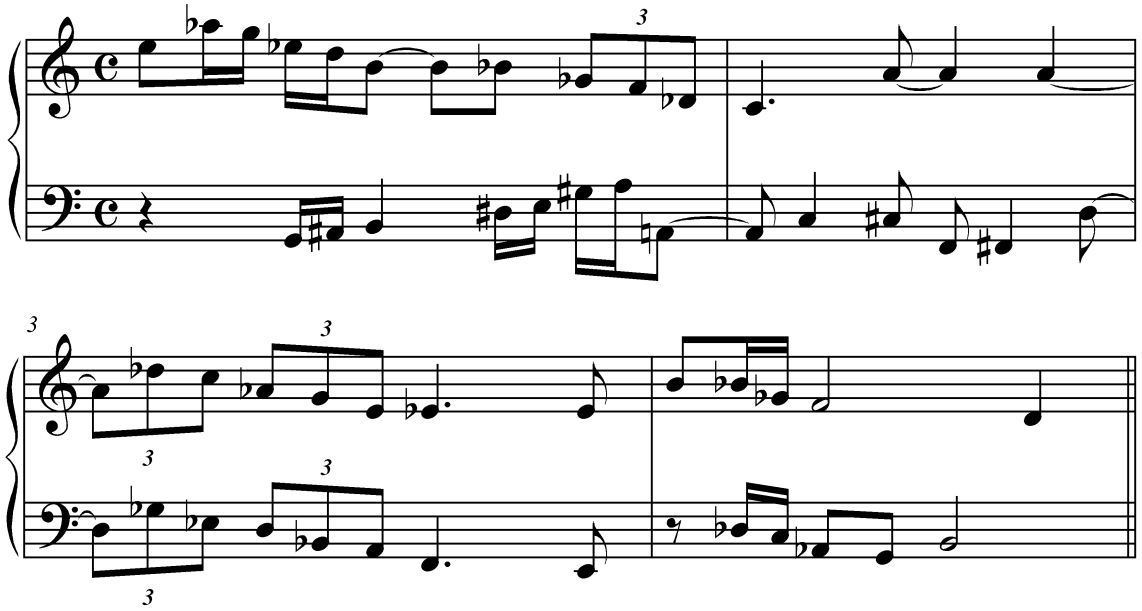
a. Transpose [7, 10, 11] at T_8: [__ , __ , __]

b. Transpose [4, 5, 8, 10, 11] at T_{10}: [__ , __ , __ , __ , __]

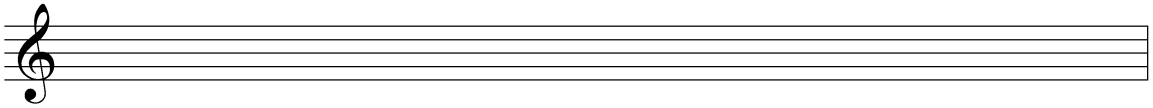
c. Invert [1, 4, 5] at T_8I: [__ , __ , __]

d. Invert [3, 4, 9, 10] at T_7I: [__ , __ , __ , __]

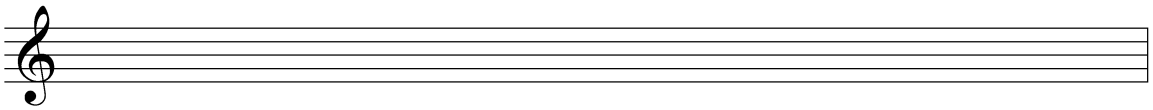
Section 9. *Twelve-Tone Technique*. Identify P_4 and the three other row forms in the example below; specify the order of notes in the row (or "do a 12-count"). Follow the rows all the way through—there are slight differences. Also, notate the two row forms specified below.



Notate I_5



Notate RI_7



Notate R_{10}