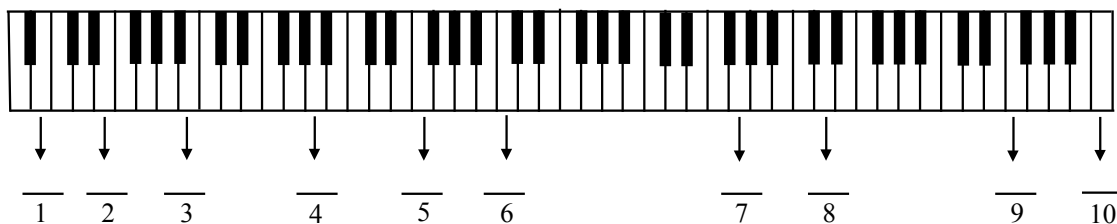
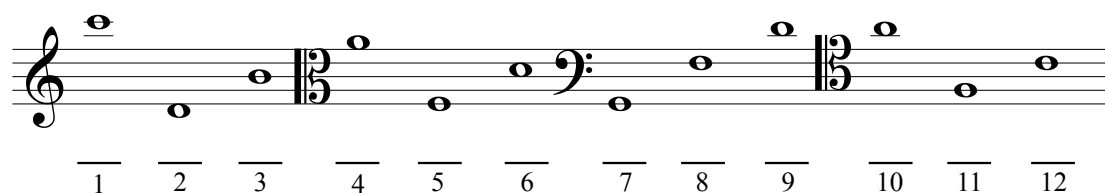


HOMEWORK EXERCISES*Assignment 1*

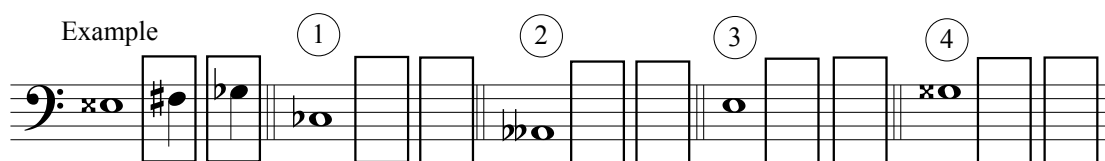
Section 1. Specify the note name and register number.



Section 2. Specify the note name and register number.



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



(continued on next page)

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

E major scale

B \flat major scaleC \sharp major scaleA \flat major scale

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



1

2

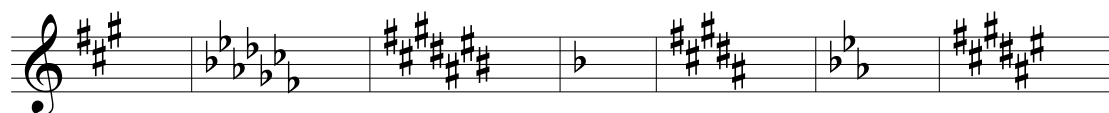
3

4

5

6

7



8

9

10

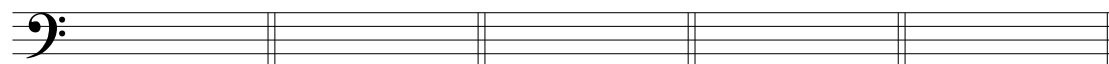
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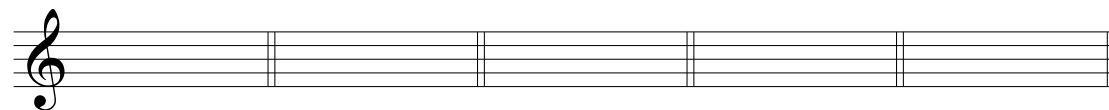
14

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

1. E \flat major2. C \sharp major3. G \flat major

4. D major

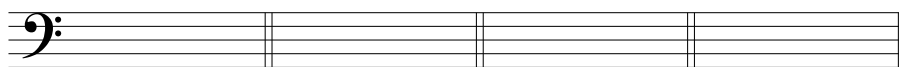
5. F major



6. B major

7. D \flat major8. F \sharp major9. A \flat major

10. G major

11. C \flat major

12. A major

13. B \flat major

14. E major

HOMEWORK EXERCISES*Assignment 2—Minor Scales and Key Signatures*

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

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

A \flat harmonic minor scale
(include key signature)

C \sharp melodic minor scale
(include key signature)

G natural minor scale
(include key signature)

F \sharp melodic minor scale
(include key signature)

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

1. F minor 2. E minor 3. A \sharp minor 4. G minor 5. B \flat minor

6. F \sharp minor 7. A minor 8. B minor 9. G \sharp minor 10. A \flat minor

11. E \flat minor 12. C \sharp minor 13. C minor 14. D \sharp minor

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^b major, the leading tone is ____
7. In G minor, the supertonic is ____

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: _____

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

5. Time Signature: ____ Meter: _____

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

6. Time Signature: ____ Meter: _____



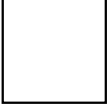



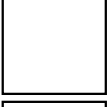

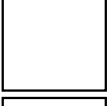







Chopin, Op. 27, No. 2, mm. 20-21

7. Time Signature: ____ Meter: _____

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

8. Time Signature: ____ Meter: _____

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

Example		
1.		
2.		
3.		
4.		
5.		
6.		
7.		

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

	Incorrect	Correct
1.		
2.		
3.		
4.		

HOMEWORK EXERCISES*Assignment 4—Intervals*

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

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

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

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

7. ____ 8. ____ 9. ____ 10. ____ 11. ____ 12. ____

13. ____ 14. ____ 15. ____ 16. ____ 17. ____ 18. ____

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

1. M2↑ 2. +4↑ 3. M7↑ 4. M2↑ 5. M6↑ 6. P5↑

7. m3↑ 8. m6↑ 9. P4↑ 10. m6↑ 11. +5↑ 12. m7↑

13. M3↑ 14. m2↑ 15. P5↑ 16. °5↑ 17. M6↑ 18. +5↑

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

Section 4 contains 18 musical staves, each with a given note and a blank space below it for writing an interval. The staves are arranged in three rows of six. The notes and intervals are as follows:

Staff	Note	Interval
1	C4	1. m6↓
2	Bb3	2. M2↓
3	A3	3. +5↓
4	F#3	4. P4↓
5	E#3	5. M3↓
6	Bb3	6. m3↓
7	C4	7. M7↓
8	C4	8. M2↓
9	C4	9. m3↓
10	F#3	10. P4↓
11	Bb3	11. P5↓
12	E#3	12. m3↓
13	C4	13. °5↓
14	C4	14. +4↓
15	C4	15. m2↓
16	Bb3	16. M3↓
17	A3	17. M6↓
18	C4	18. P5↓

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

Section 5 contains two rows of musical staves for key signature exercises. Each row has a staff with a key signature, followed by a blank staff for the answer.

Row 1: Ex. Bb major → bb minor 1. ___ major → ___ minor

Row 2: 2. ___ major → ___ minor 3. ___ major → ___ minor

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

Section 6 shows two musical staves in 6/8 time. The first staff is labeled 'Incorrect' and shows a sequence of eighth notes and a dotted quarter note. The second staff is labeled 'Correct' and shows the same sequence of notes with correct rhythmic notation.

HOMEWORK EXERCISES*Assignment 5—Triads*

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

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

7. _____ 8. _____ 9. _____ 10. _____ 11. _____ 12. _____

13. _____ 14. _____ 15. _____ 16. _____ 17. _____ 18. _____

Section 2. Write the specified triads and sus chords.

1. Dm 2. A 3. Eb^bsus4 4. G^b+ 5. F[#]° 6. B^bsus2

7. F^sus4 8. E 9. G^sus2 10. D° 11. C[#]m 12. A+

13. Gm 14. D^b+ 15. F[#] 16. Ebm 17. B 18. C°

Section 3. Notate the inverted triads.

1. Dm/A 2. B \flat $^\circ$ /D \flat 3. F \sharp /A \sharp 4. Em/B

5. C \sharp m/E 6. G $^\circ$ /D \flat 7. D $^\circ$ /F 8. A/C \sharp

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

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

7. _____ 8. _____ 9. _____ 10. _____ 11. _____ 12. _____

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).

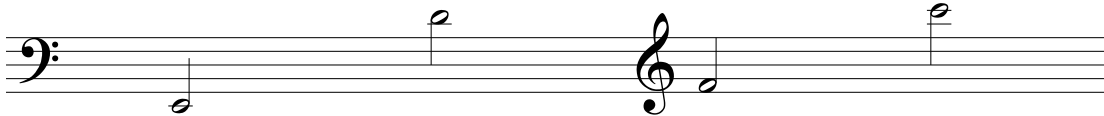
Incorrect Correct Incorrect Correct Incorrect Correct Incorrect Correct

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

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)



The musical staff shows four notes: 1. A bass clef with a whole note on the second line (F2). 2. A bass clef with a whole note on the fourth line (C3). 3. A treble clef with a whole note on the second line (D4). 4. A treble clef with a whole note on the fourth line (F4).

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

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



The musical staff shows four key signatures: 1. A bass clef with a flat on the second line (Bb minor). 2. A treble clef with a sharp on the first line (F# major). 3. A bass clef with a flat on the first line (F minor). 4. A treble clef with a sharp on the second line (D major).

1. B \flat minor 2. F \sharp 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)



The musical staff shows two examples of rhythmic notation. The first example, labeled 'Incorrect', shows a 9/8 time signature with a half note, a quarter note, and a group of eighth notes. The second example, labeled 'Correct', shows a 9/8 time signature with a half note, a quarter note, and a group of eighth notes.

(continued)

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. ____

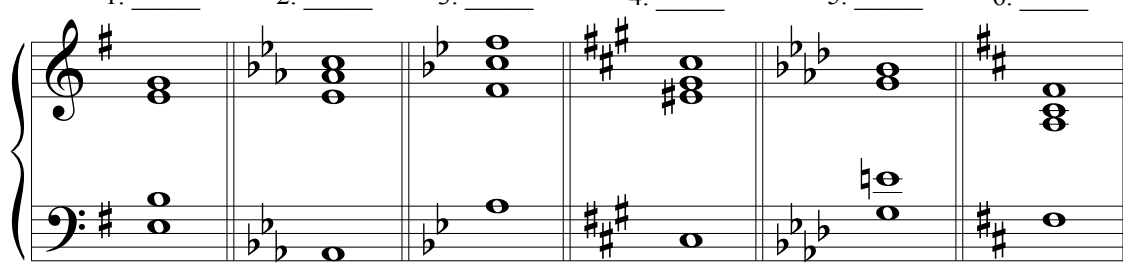
Section 8. Notate the specified triads and sus chords. (9 points)

1. Db 2. C#° 3. Bbm/F 4. E+ 5. F#m/A 6. Absus4

HOMEWORK EXERCISES*Assignment 6—Roman Numerals and Cadences*

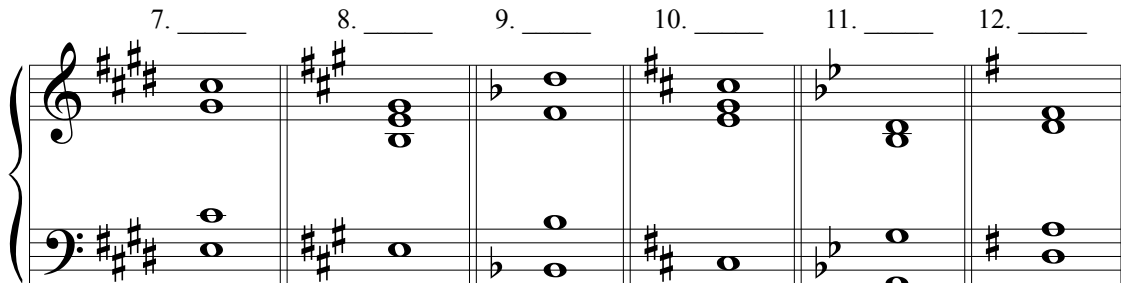
Section 1. Label each chord with a lead-sheet symbol above the chord and a Roman numeral below. When a chord is inverted, use slash chord symbols for lead-sheet symbols and modified slash chords for Roman numerals (e.g., ii/3rd).

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____



1. G: _____ 2. Eb: _____ 3. Bb: _____ 4. f#: _____ 5. f: _____ 6. D: _____

7. _____ 8. _____ 9. _____ 10. _____ 11. _____ 12. _____



7. c#: _____ 8. A: _____ 9. d: _____ 10. D: _____ 11. g: _____ 12. e: _____

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.

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



1. g: III 2. A: vi 3. Ab: ii 4. b: ii^o

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



5. e: vii^o/3rd 6. d: VII 7. C#: IV 8. G: I/5th

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>

Lead-sheet symbols: _____

Just as long _____ as you stand _____ stand by _____ me. and dar - lin' dar - lin'

Roman numerals: A: _____

1 2 3

Cadence type: _____

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

Dylan

The an - swer my friend, is blow-in' in the wind, the an - swer is blow-in in the wind. ____

F: _____

1 2 3 4 5 6 7

Cadence type: _____

(continued on next page)

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.

Ev-ry smile you fake Ev-ry claim you stake I'll be watch-ing you.

Ab: 1 2 3 4

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).

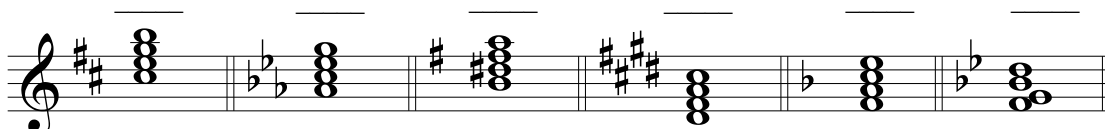
G: 1 2 3 4 5 6

7 8 9 10 11 12

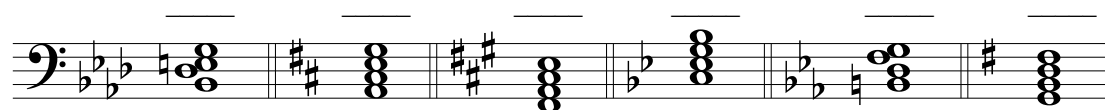
Cadence type: _____

HOMEWORK EXERCISES*Assignment 7—Seventh Chords*

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

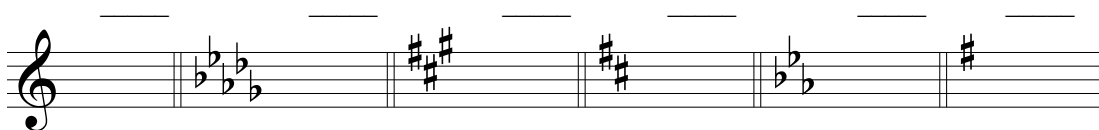


1. b: _____ 2. Eb: _____ 3. e: _____ 4. E: _____ 5. d: _____ 6. Bb: _____

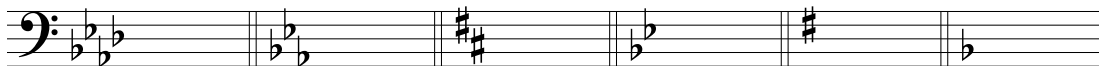


7. f: _____ 8. D: _____ 9. f#: _____ 10. g: _____ 11. c: _____ 12. G: _____

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



1. a: iv⁷ 2. Db: iii⁷ 3. f#: vii^{o7} 4. D: vi⁷ 5. c: iv⁷/3rd 6. G: IM⁷



7. f: V⁷ 8. Eb: ii⁷ 9. b: vii^{o7}/5th 10. Bb: vii^{o7} 11. e: ii^{o7}/3rd 12. F: IVM⁷

(continued on next page)

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

Musical score for "You Can't Hurry Love" in B-flat major, 4/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "Love don't come eas - - y it's a game of give and take". The piano accompaniment features a steady bass line and chords in the right hand.

Bb:

1

2

3

4

Cadence type: _____

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

Beethoven

First system of the musical score for the second movement of Beethoven's Piano Sonata, Op. 10, No. 1. The key signature is A-flat major (three flats), and the time signature is 2/4. The score includes a piano (*p*) dynamic marking.

Ab:

1

2

3

4

5

6

Second system of the musical score for the second movement of Beethoven's Piano Sonata, Op. 10, No. 1. The key signature is A-flat major (three flats), and the time signature is 2/4. The score includes a crescendo (*cresc.*) and a fortissimo (*fp*) dynamic marking. A handwritten note indicates: "don't include these notes in your analysis" pointing to a triplet in the right hand.

7

8

9

10

11

12

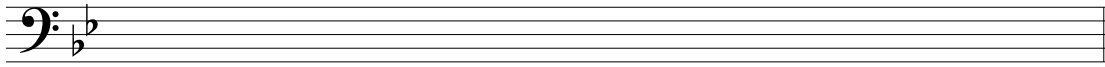
13

14

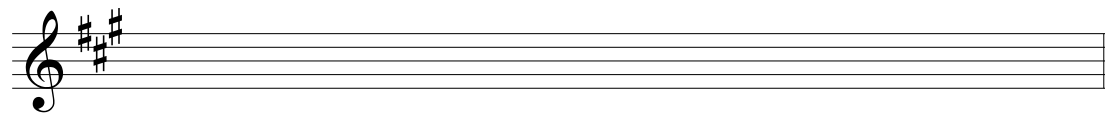
Cadence type: _____

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 \flat major: $\frac{\text{I}}{1}$ $\frac{\quad}{2}$ $\frac{\quad}{3}$ $\frac{\quad}{4}$ $\frac{\quad}{5}$ $\frac{\quad}{6}$ $\frac{\quad}{7}$ $\frac{\text{I}}{8}$

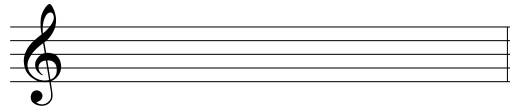


F \sharp minor: $\frac{\text{i}}{1}$ $\frac{\quad}{2}$ $\frac{\quad}{3}$ $\frac{\quad}{4}$ $\frac{\quad}{5}$ $\frac{\quad}{6}$ $\frac{\quad}{7}$ $\frac{\text{i}}{8}$

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.

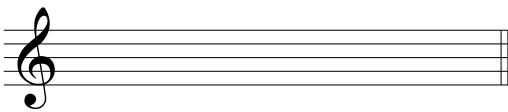


c \sharp : $\frac{\quad}{\quad}$ $\frac{\quad}{\quad}$ $\frac{\quad}{\quad}$ $\frac{\quad}{\quad}$

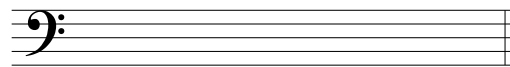


E \flat : $\frac{\quad}{\quad}$ $\frac{\quad}{\quad}$ $\frac{\quad}{\quad}$ $\frac{\quad}{\quad}$

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: $\frac{\quad}{\quad}$ $\frac{\quad}{\quad}$ $\frac{\quad}{\quad}$ $\frac{\quad}{\quad}$



d: $\frac{\quad}{\quad}$ $\frac{\quad}{\quad}$ $\frac{\quad}{\quad}$ $\frac{\quad}{\quad}$

(continued on next page)

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

1. m3↑ 2. m6↑ 3. P5↑ 4. °7↑ 5. M3↑ 6. M6↑

7. °7↑ 8. M3↑ 9. +6↑ 10. m7↑ 11. °5↑ 12. P5↑

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

1. a: _____ 2. c#: _____ 3. Eb: _____ 4. G: _____

5. b: _____ 6. D: _____ 7. f#: _____ 8. Ab: _____

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

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

Incorrect Correct

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.

b: ____ ____ ____ ____ Bb: ____ ____ ____ ____

1 2 3 4 1 2 3 4

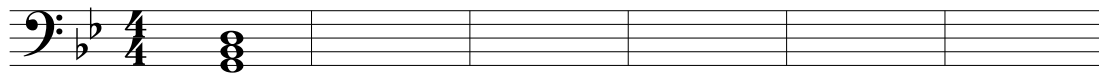
G: ____ ____ ____ ____ Eb: ____ ____ ____ ____ ____

1 2 3 4 1 2 3 4 5

(continued on next page)

Section 3. For each progression, do the following:

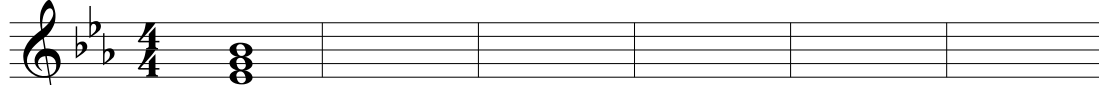
- (1) Given the Roman numerals, write the triads or seventh chords
- (2) Analyze the harmonies with lead-sheet symbols above the staff
- (3) Analyze the harmonic function of each harmony using the abbreviations “ton.” for tonic function, “dom.” for dominant function, “pre-dom.” for pre-dominant function,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



g: i VI iv ii^ø7/3rd V⁷ i

FUNCTION: _____ _____ _____ _____ _____ _____

Cadence: _____



E^b: I IV ii⁷/3rd I/5th V vi

FUNCTION: _____ _____ _____ _____ _____ _____

Cadence: _____

NAME _____

Corelli, Concerto Grosso in G Minor, Op. 6, No. 8, III. Adagio

<https://youtu.be/l7ghP250HAI?t=48s>

Eb: _____

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: _____

(continued on next page)

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:

Motives:

1 2 1 2

frag. a frag. b

G: I vi ii/3rd V

Lead sheet:

The first system of the musical score is written for piano. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody is in the treble clef. Above the staff, there are three labels: 'frag. a aug.' above the first measure, 'frag. b aug. & inv.' above the second measure, and '2 inv.' above the third measure. The first measure contains a half note on G4. The second measure contains a half note on A4. The third measure contains a half note on B4. The fourth measure contains a half note on A4. The bass staff is empty. Below the staff, there are four Roman numerals: I, I/3rd, V, and I, corresponding to the four measures.

Cadence: _____

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>

(continued on next page)

NAME _____

G Am D F#^o7 G Em Am⁷ D G

Subphrases:

The musical score is for a piece in 3/4 time, marked with a key signature of one sharp (F#). The score is written for piano, indicated by the 'p' dynamic marking. The piece is divided into two systems, each containing three measures. The first system shows a treble staff with a series of chords and a bass staff with a single note and rests. The second system continues the melody in the treble staff and adds a more active bass line. The score is presented in a clean, black-and-white format with standard musical notation.

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.
----------	---	---	---	------------	--------	-------------------

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in C major, 4/4 time. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The second system continues the melody with a quarter note D5, followed by a quarter note C5, and then a quarter note B4. The bass line continues with a quarter note D2, followed by a quarter note C2, and then a quarter note B1. The score is written for a single melodic line and a single bass line, with a grand staff format.

F: I V vi ii/3rd

Lead sheet: _____

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

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, and G5. The bass staff is empty. The key signature is one flat (Bb), and the time signature is 4/4. The melody is marked with a '1' above the first note and a '2' above the second note, indicating a first and second ending.

I V I

Cadence:

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

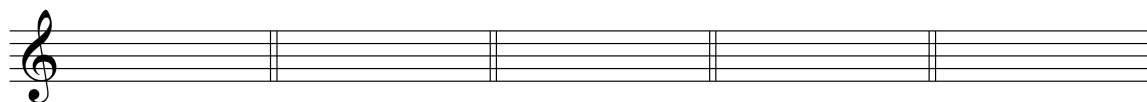
Section 1. Place the corresponding letter in the blank for each cadence. (4 points)

- | | |
|-------------------------|---------|
| _____ 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		

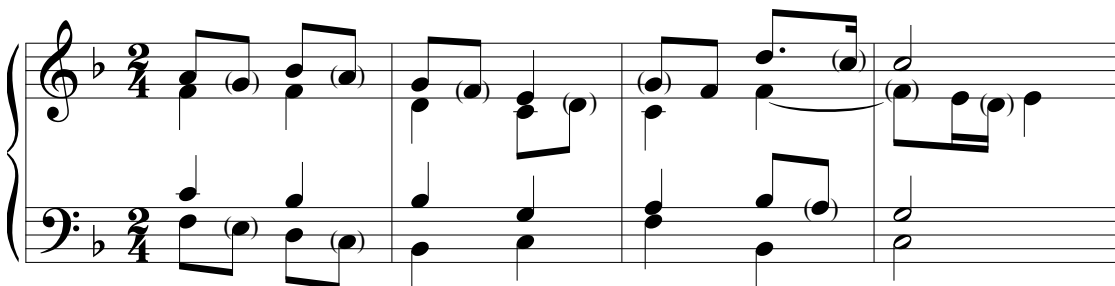
Section 3. Given the key and Roman numeral, please write the specified chords. Include key signatures. (23 points)



- A \flat : IV f \sharp : ii^{o7}/3rd E \flat : vii^o/3rd B \flat : IV^{M7}/5th g: V⁷

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: _____



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: _____

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
 Time __ : __ Section Type: _____, __ bars

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

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/Plh2xe4jnpk>

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

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

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/p3uIKdOhRal?t=9s>

Ich träum-te von bun-ten Blu-men, so wie sie wohl blü-hen im Mai; ich träum-te von grü-nen

A: _____

Wie-sen, von lu-sti-gem Vo-gel-ge-schrei, vom lu-sti-gem Vo-gel-ge-schrei.

(continued on next page)

b. J.S. Bach, *Jesu, Joy of Man's Desiring*, BWV 147

<https://youtu.be/9ayLUAWmatk>

G:

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

F:

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)

a. Tchaikovsky, Nutcracker Suite, “Trepak” <https://youtu.be/67maTrrSKjg>

First system of musical notation for "Trepak" by Tchaikovsky. The piece is in 2/4 time, key of D major (one sharp). The first staff (treble clef) contains a melody with dynamic markings *f* and *p*. The second staff (bass clef) contains a bass line with dynamic markings *sf* and *f*. The system ends with a repeat sign.

G:

Second system of musical notation for "Trepak" by Tchaikovsky. The first staff (treble clef) contains a melody with dynamic markings *f* and *p*. The second staff (bass clef) contains a bass line with dynamic markings *sf* and *f*. The system ends with a repeat sign.

Third system of musical notation for "Trepak" by Tchaikovsky. The first staff (treble clef) contains a melody with dynamic markings *f* and *p*. The second staff (bass clef) contains a bass line with dynamic markings *sf* and *f*. The system ends with a repeat sign.

Fourth system of musical notation for "Trepak" by Tchaikovsky. The first staff (treble clef) contains a melody with dynamic markings *f* and *p*. The second staff (bass clef) contains a bass line with dynamic markings *sf* and *f*. The system ends with a repeat sign.

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

A:

_____ (which one is the cadence?)

_____ (which one is the cadence?)

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 3

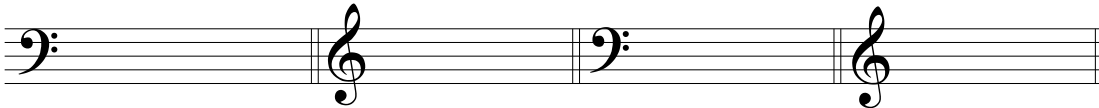
Practice Test

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 \flat minor


2. B major

3. D \sharp minor4. A \flat 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.

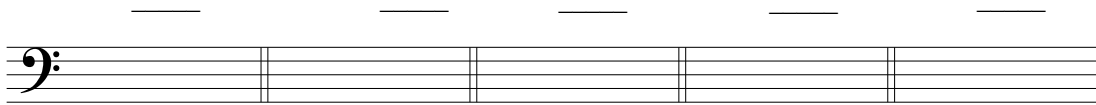


1. +6 \uparrow 2. M3 \downarrow 3. °7 \uparrow 4. m7 \downarrow

(continued on next page)

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^b: IV^M7/3rd

Section 7. For the following example (Corelli, Op. 6, No. 8, IV, https://youtu.be/dwJ_N4KSzil):

- **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)

phrases: _____ a

subphrases: _____ subphrase a

motives: _____ mot. 1

Lead Sheet: _____

Rom. Num: _____

Function: _____

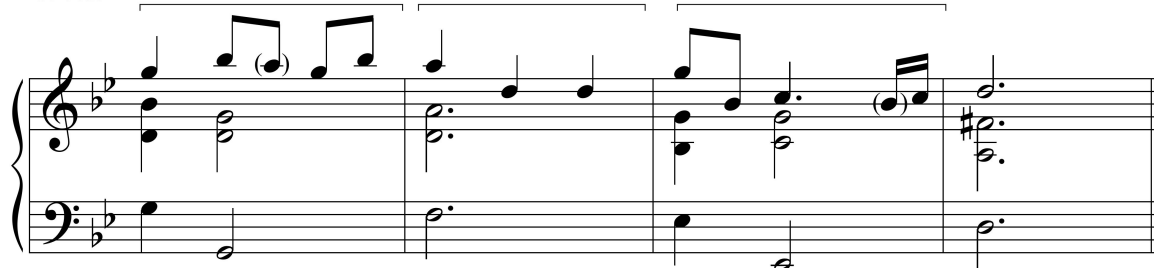
(continued on next page)

NAME _____

phrases: _____

subphrases: _____

motives: _____



Lead Sheet: _____

Rom. Num: _____

Function: _____ (N/A) _____

- Which cadence concludes the *first* phrase in the example above?
 - a deceptive cadence
 - a half cadence
 - a plagal cadence
 - an authentic cadence
- Which cadence concludes the *second* phrase in the example above?
 - a deceptive cadence
 - a half cadence
 - a plagal cadence
 - an authentic cadence
- Given the cadences and melodic organization, what is the name of the form of the example above?
 - a parallel period
 - a contrasting period
 - a phrase group
 - a phrase chain

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: _____

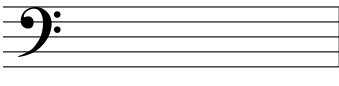
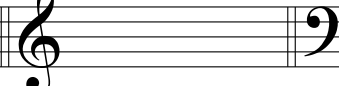
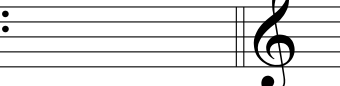
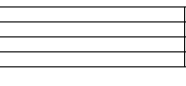
Rom. num.: 1. D: _____ 2. g: _____ 3. e: _____ 4. f: _____

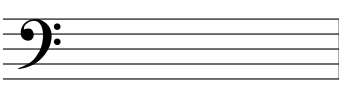
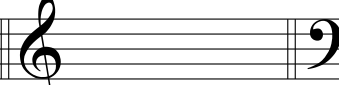
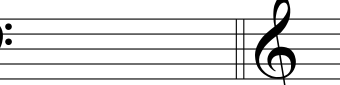
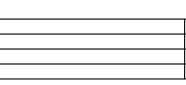
Lead-sheet: _____

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

(continued on next page)

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

_____	_____	_____	_____
			
1. A: I ⁶	2. F: ii ⁴ ₂	3. b: V ⁶ ₅	4. g: vii ^{o6}

_____	_____	_____	_____
			
5. e: iv ⁶ ₄	6. B \flat : vii ^{o4} ₃	7. f \sharp : VII ⁶	8. E \flat : IV ^{M6} ₅

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"

Lead-sheet: _____



E \flat : _____

1 2 3 4 5 6 7 8 9 10

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 1 consists of two rows of musical notation. The top row is in bass clef and the bottom row is in treble clef. Each row contains a sequence of four chords. The first chord in each row is a triad (D major in bass, g minor in treble). The subsequent three chords are secondary dominant seventh chords, each represented by a box with a blank space for a lead-sheet symbol. Below each box is a line for a Roman numeral. Curved arrows indicate the resolution from each secondary dominant to the next triad in the sequence.

Bass Clef: D: _____ V⁷/ _____ V⁷/ _____ V⁷/ _____

Treble Clef: g: _____ V⁷/ _____ V⁷/ _____ V⁷/ _____

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

Section 2 consists of two rows of piano-style musical notation. Each row contains five measures, each with a secondary dominant chord. The chords are: 1. F major, 2. E major, 3. g minor, 4. b minor, 5. c minor in the first row; and 6. A^b major, 7. G major, 8. f[#] major, 9. D^b major, 10. d minor in the second row. Above each measure is a line for a lead-sheet symbol.

1. F: _____ 2. E: _____ 3. g: _____ 4. b: _____ 5. c: _____

6. A^b: _____ 7. G: _____ 8. f[#]: _____ 9. D^b: _____ 10. d: _____

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

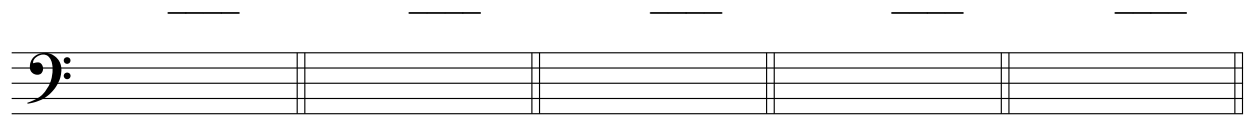
PT PT PT PT chro. PT DN Ant UNT

Am A⁷/G Dm/F Am/E B⁷/D[#] B⁷ Esus⁴ E

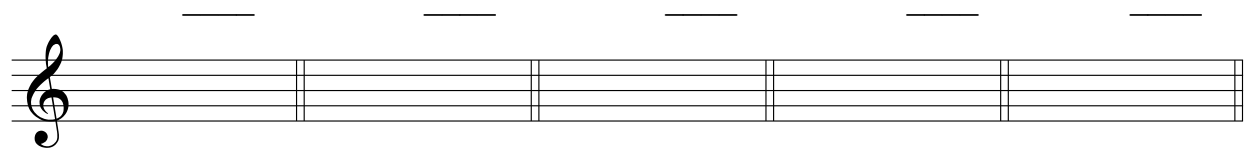
Am: _____

HOMEWORK EXERCISES*Assignment 18—Secondary Dominants: Assignment 2*

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



1. $A\flat$: V_3^4/vi 2. E: V^7/IV 3. $D\flat$: V_2^4/ii 4. c: V_5^6/III 5. g: V_4^6/V



6. $B\flat$: V_2^4/IV 7. f^\sharp : V_3^4/VI 8. e: V_2^4/VII 9. F: V_5^6/ii 10. d: V^6/V

Section 2. For the following excerpt from Beethoven's "Pathétique" 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>

$A\flat$: _____
 1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16

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 software (such as MuseScore)
 - Turn in a printed-out score
 - Submit a MuseScore file or .ogg audio file as an email attachment

Lead-sheet: _____

mot. 1 mot. 2 mot. 3 mot. 4 3 inv. mot. 4 1 inv.

d: i III_4^6 VI III iv V^6/V V_{sus}^4 V

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 \flat : _____ 4. f \sharp : _____ 5. A \flat : _____

6. f: _____ 7. c \sharp : _____ 8. B: _____ 9. e \flat : _____ 10. g: _____

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

1. E \flat : vii $^{\circ 6}$ /vi 2. f: vii $^{\circ 4}_3$ /VI 3. B \flat : vii $^{\circ 4}_2$ /V 4. e: vii $^{\circ 7}$ /VII 5. d: vii $^{\circ 4}_3$ /V

6. F: vii $^{\circ 6}$ /IV 7. g: vii $^{\circ 7}$ /III 8. c: vii $^{\circ 6}_5$ /V 9. D: vii $^{\circ 6}$ /ii 10. f \sharp : vii $^{\circ 4}_2$ /V

(continued on next page)

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>

The musical score for Billy Joel's "Just the Way You Are" is presented in D major (two sharps) and 4/4 time. The vocal melody is on a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). Above the vocal staff, there are four blank lines for analysis: _____, _____, _____, and _____. Below the piano accompaniment, there is a line for figured bass: D: _____.

Don't go chang-ing _____ to try and please _____ me _____

D: _____

J.S. Bach, Chorale 202, “O wir armen Sünder”

The musical score for J.S. Bach's Chorale 202, "O wir armen Sünder", is presented in D major (two sharps) and 4/4 time. It features a four-part setting with two staves (treble and bass clef) for each part. Above the first staff, there are four blank lines for analysis: _____, _____, _____, and _____. Below the second staff, there is a line for figured bass: e: _____.

e: _____

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.)

(♩ = 72)

Voice

We danced un - der the stars;

Lead-sheet: _____

Keyboard

Bass

Rom. num.: _____

Hi-Hat
Snare Drum
Bass Drum

on a sum - mer night

Lead-sheet: _____

Rom. num.: _____

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: _____ 1 F: _____ 2 D: _____ 3 E \flat : _____ 4 A: _____ 5 B \flat : _____ 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 \flat : \flat VII⁷ b: V⁶/₅/iv A: \flat III g: vii^{o7}/V A \flat : ii^{o4}/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>

mf Ich groll-e nicht, und wenn das Herz _____ auch bricht.

mf

C: _____

(continued on next page)

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: _____

A musical score for the song "The Rose Tree". It consists of two staves: a treble clef staff and a bass clef staff, both in 4/4 time. The treble staff contains a single chord, G4-A4-B4, marked with a fermata. The bass staff contains a single note, G2, marked with a fermata. The score is divided into four measures by vertical bar lines.

Rom. num.: _____

Function: Tonic Mode mixture Tonic

(with b6)

L.S.: _____

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves, a treble staff and a bass staff, joined by a brace on the left. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord consisting of G4, B-flat4, and D5. The second measure is empty. The third measure contains a whole note chord consisting of G4, B-flat4, and D5. The fourth measure contains a whole note chord consisting of G4, B-flat4, and D5. The bass staff begins with a bass clef. The first measure contains a whole note chord consisting of G3, B-flat3, and D4. The second measure is empty. The third measure contains a whole note chord consisting of G3, B-flat3, and D4. The fourth measure contains a whole note chord consisting of G3, B-flat3, and D4.

R.N.: _____

Func.: _____ Secondary of V _____

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 $\flat\text{II}$.

f#: _____ f: _____ e: _____ Bb: _____ 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^\sharp : N^6 2. b : N 3. G : $\flat VII^7$ 4. d : vii^{o6}_5/V 5. F : N^6_4 6. f^\sharp : N^6

(continued on next page)

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>

First system of the musical score for “Die Krähe” from Franz Schubert’s *Die Winterreise*. The score is in B-flat major, 2/4 time. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a piano line (bass clef). The piano part features a continuous triplet accompaniment. The vocal line has a melodic phrase. The piano part has a dynamic marking *p* (piano).

c: _____

Second system of the musical score for “Die Krähe” from Franz Schubert’s *Die Winterreise*. The score continues from the first system, with the same three staves (vocal, piano treble, piano bass). The piano part continues with the triplet accompaniment. The vocal line continues with the melodic phrase. The piano part has a dynamic marking *p* (piano).

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: _____ 1 A \flat : _____ 2 G: _____ 3 B: _____ 4 B \flat : _____ 5 c: _____ 6

f \sharp : _____ 7 f: _____ 8 G: _____ 9 g: _____ 10 b: _____ 11 F: _____ 12

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

1. E \flat : It⁺⁶ 2. a: Ger⁺⁶ 3. D: EnGer⁺⁶ 4. c: V $\frac{4}{3}$ /V 5. B \flat : Fr⁺⁶

6. f: N⁶ 7. A \flat : vii^{o7}/V 8. b: Fr⁺⁶ 9. F: \flat III $\frac{6}{4}$ 10. c \sharp : vii^{o4}/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>

subphrase: *a*

motive: *l*

fragment: *a*

g: _____

subphrase: _____

motive: _____

fragment: _____

g: _____

subphrase: _____

motive: _____

fragment: _____

g: _____

subphrase: _____

(motive) _____

fragment: _____

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.

Four musical staves showing chords for analysis. Each staff has a blank line above for a lead-sheet symbol and a blank line below for a Roman numeral with figured bass inversion symbols.

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

Four musical staves showing chords for analysis. Each staff has a blank line above for a lead-sheet symbol and a blank line below for a Roman numeral with figured bass inversion symbols.

5. Eb: _____ 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.

Four blank musical staves for writing notes and lead-sheet symbols.

1. f: Fr⁺⁶ 2. Ab: ii^{ø4}₂ 3. E: EnGer⁺⁶ 4. d: vii^{o6}₅/V

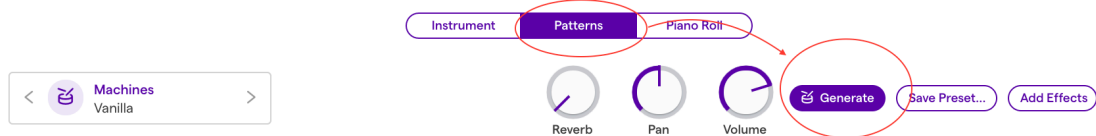
Four blank musical staves for writing notes and lead-sheet symbols.

5. G: Ger⁺⁶ 6. D: N⁶ 7. b: V⁴₃/V 8. eb: Fr⁺⁶

(continued on next page)

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

Chord symbols: C, F, C, G

Instrument labels: Guitar or Electric Piano sound, Bass, Organ sound, Drum groove (if not using "Drummer")

(composition continued on next page)

Section 3 continued.

Chord progression: C, E \flat 7, F, A \flat 7, G, C.

The score is written for piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B \flat), and the time signature is 4/4. The first system contains measures 1 through 4. Measure 1 is C major, measure 2 is E \flat 7, measure 3 is F major, and measure 4 is A \flat 7. The second system contains measures 5 through 8. Measure 5 is G major, measure 6 is a repeat of G major, measure 7 is C major, and measure 8 is a repeat of C major. The right hand part features chords and moving lines, while the left hand part features a steady eighth-note bass line. Measure 4 and 8 contain a fermata over a whole note in the right hand and a double bar line in the left hand.

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. Eb: V⁴/₃/iii 2. f#: N⁶ 3. G: ii^ø₅⁶ 4. d: vii^ø₂⁴/VI 5. Ab: 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: _____

Bb: _____

HOMEWORK EXERCISES*Assignment 25—Modulation 1*

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

1. c: _____

2. B \flat : _____

3. E: _____

4. d \sharp : _____5. G \flat : _____6. f \sharp : _____

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 I⁶ ii⁶ I₄⁶ V⁷ I

Lead-sheet symbols: _____

Roman numerals: E \flat : I V₅⁶/IV IV ii
 _____: vi ii₅⁶ I₄⁶ V⁷ I

Lead-sheet symbols: _____

Roman numerals: f: i V₃⁴/VI VI ii^{o6}
 _____: vii^{o6} I⁶ ii₅^{o6} I₄⁶ V⁷ I

Lead-sheet symbols: _____

Roman numerals: a: i V⁶ i₂⁴ $\sharp\text{vi}^{\text{o}7}$ iv⁶
 _____: ii⁶ ii I₄⁶ vii^{o7}/vi vi

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>)

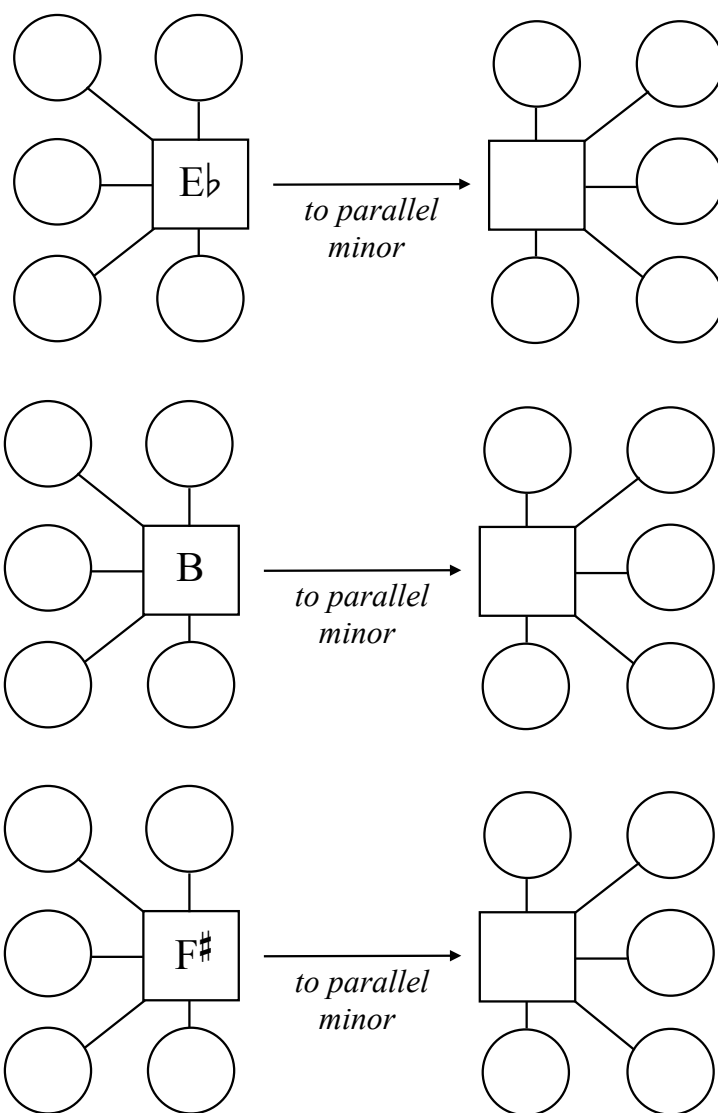
(cadence type? ____)

determine pivot
and include bracket

(cadence type? ____)

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.



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 I⁶ IV V⁷/V
 _____: V⁷ vi ii⁶ I⁶₄ V⁷ I

Lead-sheet symbols: _____

Roman numerals: c: i V⁴₃ i V⁴₃/VI
 _____: V⁴₃ I⁶ ii⁶₅ I⁶₄ V⁷ I

Lead-sheet symbols: _____

Roman numerals: E: I V⁶₅/vi vi iv⁶
 _____: ii⁶ I⁶₄ V⁷ I

Lead-sheet symbols: _____

Roman numerals: B \flat : I V⁶₅/IV iv iv⁶
 _____: i⁶ ii⁶₅ i⁶₄ V⁷ VI

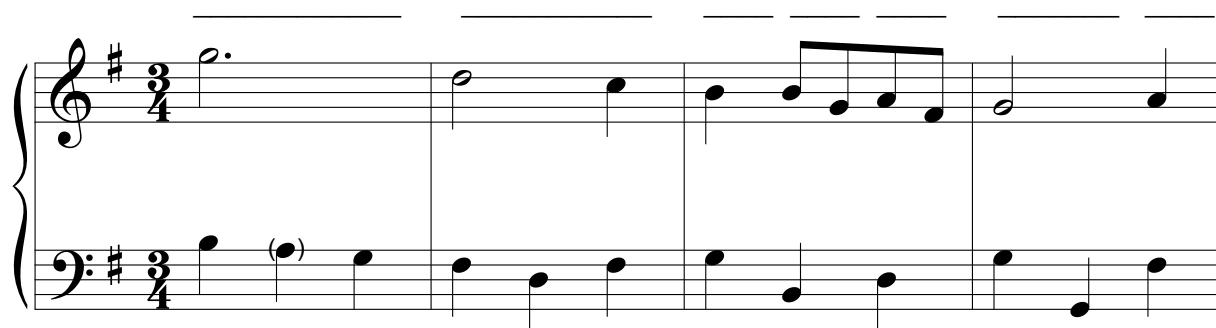
Lead-sheet symbols: _____

Roman numerals: g: i V⁴₃/VI VI N⁶
 _____: I⁶ ii⁶₅ I⁶₄ V⁷ I

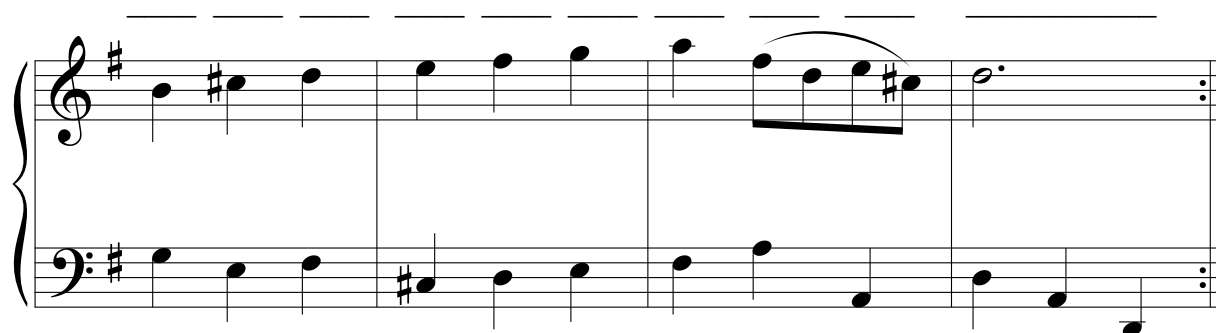
(continued on next page)

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? ____)

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 Cad⁶₄ Dom Ton

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>

Eb: _____

(continued on next page)

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

Violin I: f

Violin II: f

Cello/Double Bass: f

C: _____

Violin I: pp

Violin II: pp

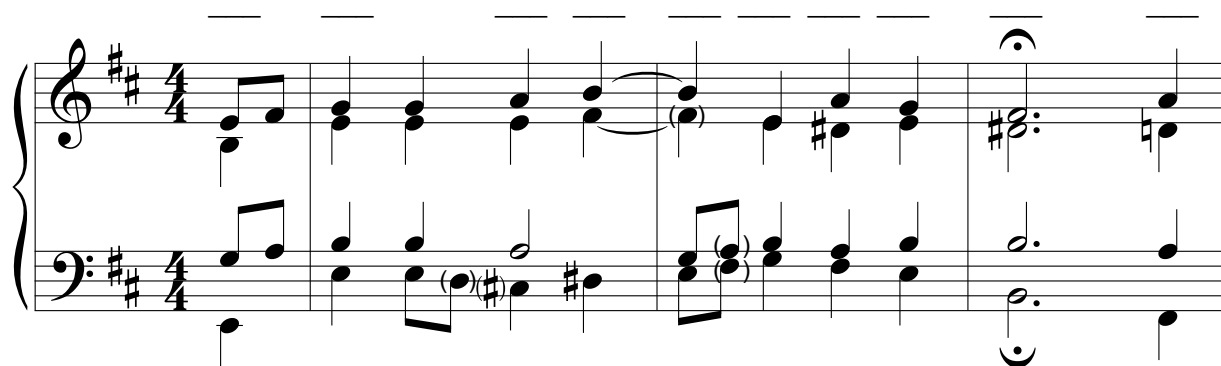
Cello/Double Bass: pp

(continued on next page)

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)



e: _____



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

a. Em: _____

b. Ab: _____

c. F#: _____

d. D#m: _____

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): _____

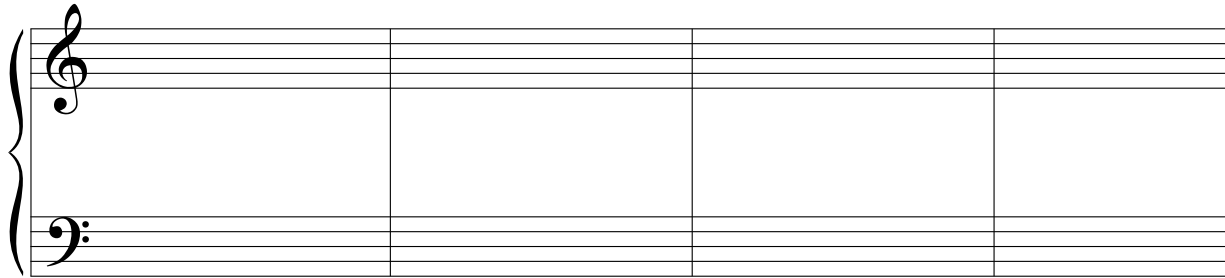
Specify the type of modulation that occurs in the example above: _____
 (choose from diatonic common chord, secondary common chord, borrowed common chord, Neapolitan common chord, direct modulation, common-tone modulation, and sequential modulation)

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: ___ ___ ___ ___ ___ ___ ___

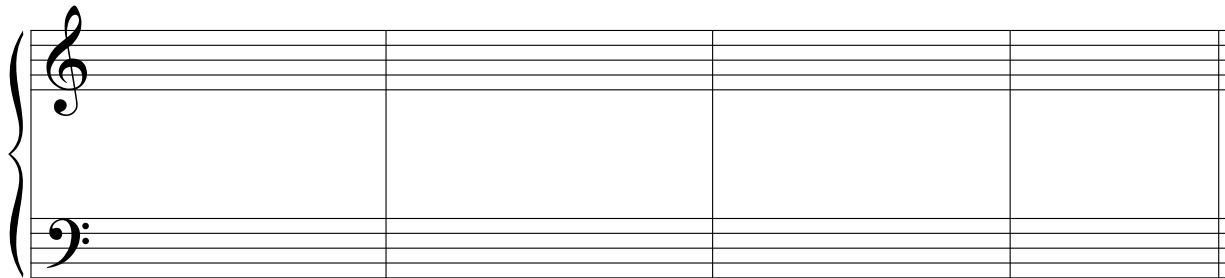


RN: ___ ___ ___ ___ ___ ___ ___ ___

HF: ___ ___ ___ ___ ___ ___ ___ ___

LSS: ___ ___ ___ ___ ___ ___ ___ ___

Motives: ___ ___ ___ ___ ___ ___ ___



RN: ___ ___ ___ ___ ___ ___ ___ ___

HF: ___ ___ ___ ___ ___ ___ ___ ___

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 \flat :

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 \flat :

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

Lead-sheet symbols: _____

Roman numerals: Eb: I Fr⁺⁶ V I⁶
: N⁶ vii^{o7}/V i⁶₄ V⁷ VI

(continued on next page)

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.

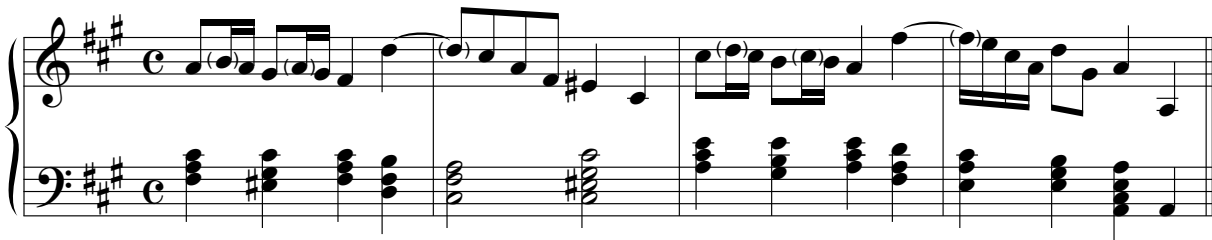
LSS: _____



RN in F: _____

2.

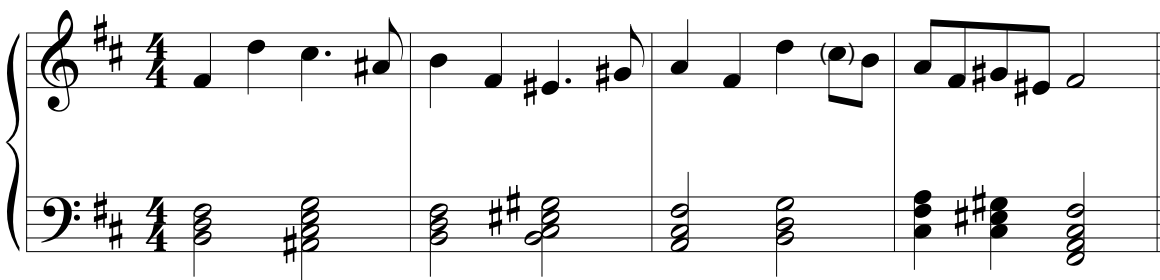
LSS: _____



RN in f#: _____

3.

LSS: _____



RN in b: _____

HOMEWORK EXERCISES*Assignment 30—Enharmonic Modulation 1*

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

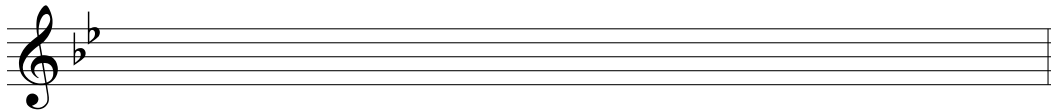
Left exercise: D: Ger^{+6} $\xrightarrow{\text{respell}}$ _____ $\xrightarrow{\text{resolve}}$ _____

Right exercise: f: V^7/VI $\xrightarrow{\text{respell}}$ _____ $\xrightarrow{\text{resolve}}$ _____

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.

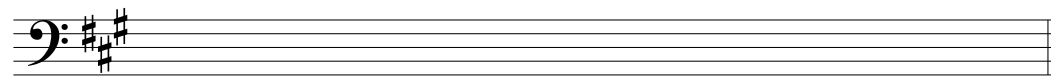
Lead-sheet symbols: _____

Roman numerals: g: i Ger^{+6} i_4^6 V^7 |
 _____: Ger^{+6} i_4^6 V^7 VI N^6 V



Lead-sheet symbols: _____

Roman numerals: A: I V_2^4/IV IV^6 Ger^{+6} |
 _____: V^7 vi ii_5^6 I_4^6 V^7 I



NAME _____

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

A musical score in 4/4 time with a key signature of three sharps (F#, C#, G#). The score consists of two staves. The treble staff contains four chords: E major (E-G#-B), F# major (F#-A-C#), G# major (G#-B-D#), and A major (A-C#-E). The bass staff contains four notes: E, F#, G#, and A. The first measure contains the first two chords and the first two notes. The second measure contains the last two chords and the last two notes.

E: _____

A musical score in 4/4 time with a key signature of two sharps (F#, C#). The score consists of two staves. The treble staff contains four chords: E major (E-G#-B), F# major (F#-A-C#), G# major (G#-B-D#), and A major (A-C#-E). The bass staff contains four notes: E, F#, G#, and A. The first measure contains the first two chords and the first two notes. The second measure contains the last two chords and the last two notes.

b: _____

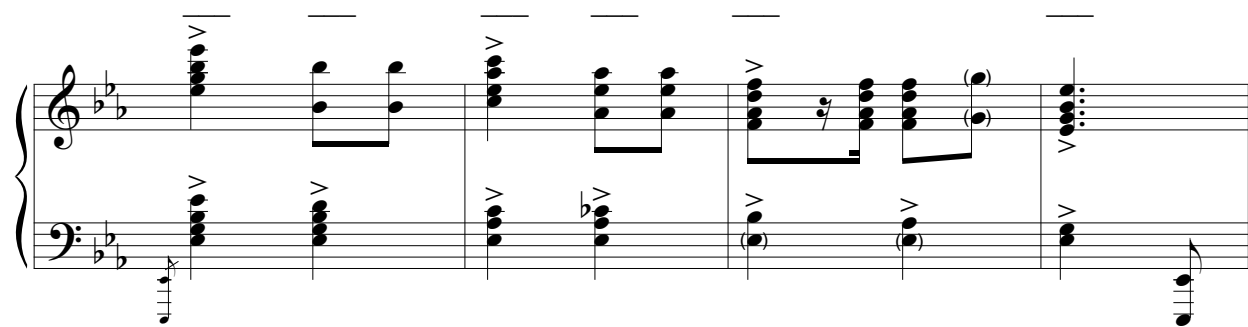
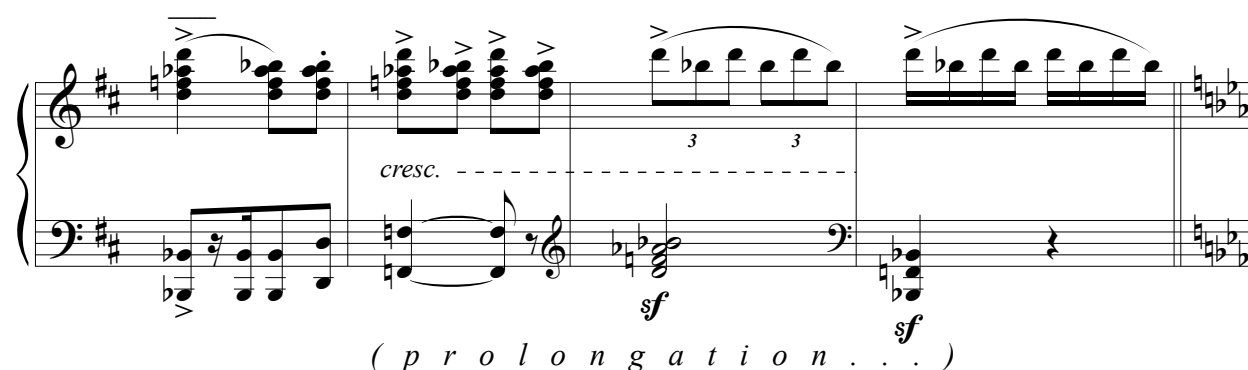
Section 4. For this excerpt from the fourth movement (“Danse nègre”) from Samuel Coleridge-Taylor’s *African Suite* (op. 35), label chords with lead-sheet symbols above and Roman numerals below. Specify the pivot chord. Analyze non-chord tones. <https://youtu.be/iHqUnfGNybk?t=20>

A musical score in 2/4 time with a key signature of two sharps (F#, C#). The score consists of two staves. The treble staff contains four chords: E major (E-G#-B), F# major (F#-A-C#), G# major (G#-B-D#), and A major (A-C#-E). The bass staff contains four notes: E, F#, G#, and A. The first measure contains the first two chords and the first two notes. The second measure contains the last two chords and the last two notes.

D: _____

(continued on next page)

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? _____

HOMEWORK EXERCISES*Assignment 31—Enharmonic Modulation 2*

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

d: vii^o7 $\xrightarrow{\text{resolve}}$ _____
 respell \downarrow
 _____ $\xrightarrow{\text{resolve}}$ _____
 respell \downarrow
 _____ $\xrightarrow{\text{resolve}}$ _____
 respell \downarrow
 _____ $\xrightarrow{\text{resolve}}$ _____

f#: vii^o7 $\xrightarrow{\text{resolve}}$ _____
 respell \downarrow
 _____ $\xrightarrow{\text{resolve}}$ _____
 respell \downarrow
 _____ $\xrightarrow{\text{resolve}}$ _____
 respell \downarrow
 _____ $\xrightarrow{\text{resolve}}$ _____

G: V⁷/IV $\xrightarrow{\text{resolve}}$ _____
 respell \downarrow
 _____ $\xrightarrow{\text{resolve}}$ _____

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

A: _____

NAME _____

Bb: _____

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-uQP0?t=219>

Bb: _____

(continued on next page)

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

V₅⁶

vii^{o4}₃/iv

IV⁶

Chord

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

d: Ger⁺⁶
 — : V⁷

V₂⁴

i⁶

vii^{o6}₅

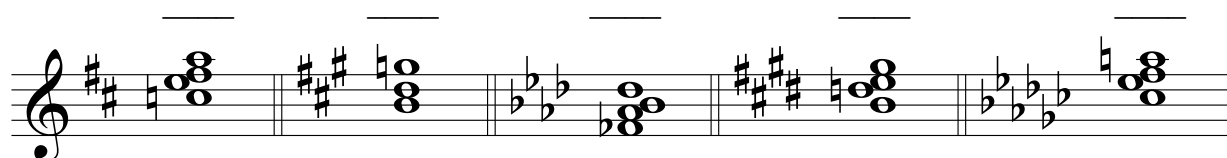
i

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 6

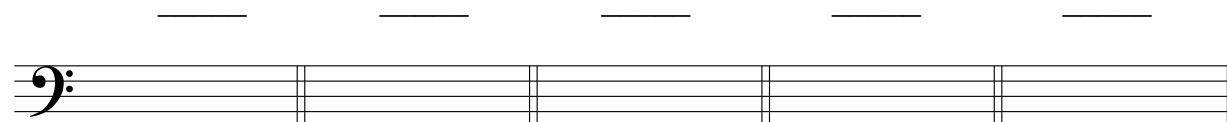
Practice Test

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



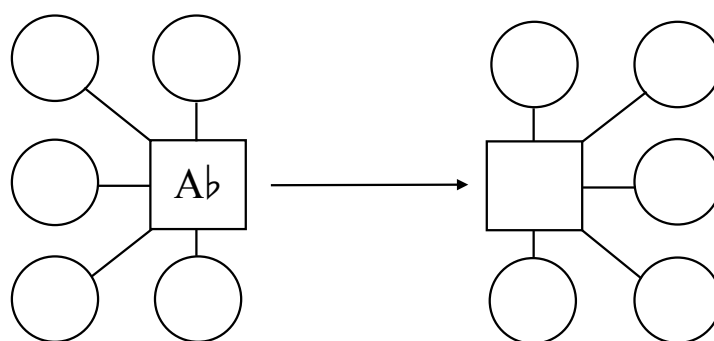
1. D: _____ 2. f#: _____ 3. A \flat : _____ 4. c#: _____ 5. e \flat : _____

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



1. E: ii \flat $\frac{6}{5}$ 2. D \flat : vii \flat $\frac{4}{2}$ /V 3. f: Fr $^{+6}$ 4. A: V $\frac{4}{3}$ /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.

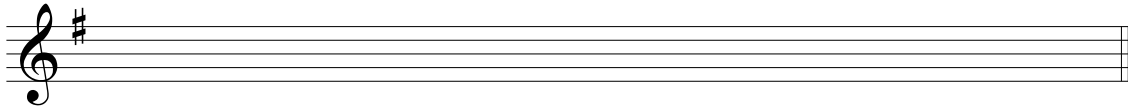


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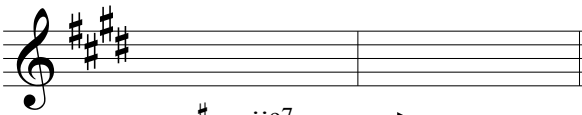
Section 4. For the following Roman numeral progression, label the chords with lead-sheet symbols, specify the new key, and notate all the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

Lead-sheet symbols: _____

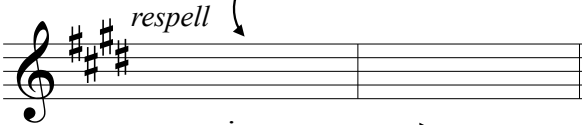
Roman numerals: e: i V⁶₅/iv iv Ger⁺⁶
 _____: V⁷ vi N⁶ I⁶₄ V⁷ I



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

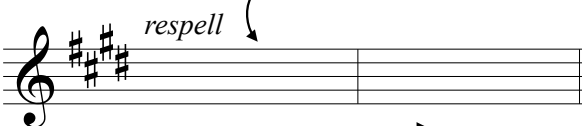


c#: vii^{o7} → resolve _____



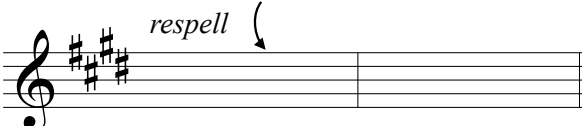
respell

_____ : _____ → resolve _____



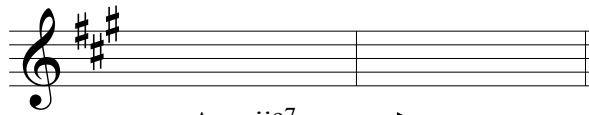
respell

_____ : _____ → resolve _____

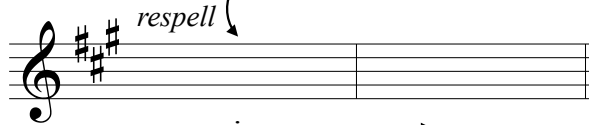


respell

_____ : _____ → resolve _____

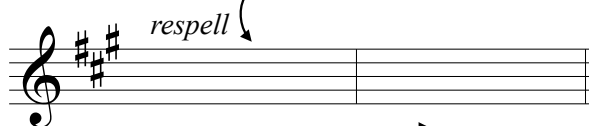


A: vii^{o7} → resolve _____



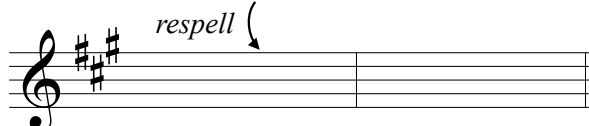
respell

_____ : _____ → resolve _____



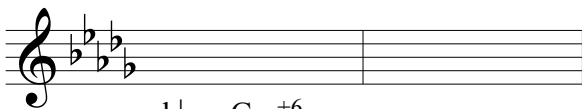
respell

_____ : _____ → resolve _____

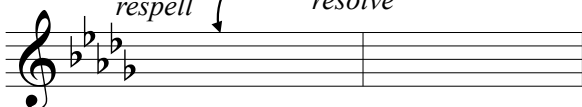


respell

_____ : _____ → resolve _____

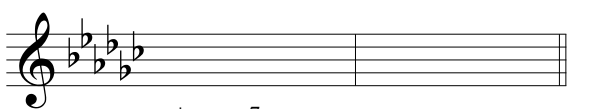


b♭: Ger⁺⁶ → resolve _____

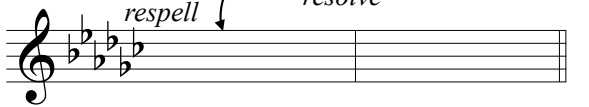


respell

_____ : _____ → resolve _____



e♭: V⁷/iv → resolve _____



respell

_____ : _____ → resolve _____

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: _____

(continued on next page)

Example 2.

LSS: _____

A musical score for the song 'The Rose Tree'. The score is written for piano (indicated by a large curly brace on the left) and features two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats) and the time signature is 12/8. The melody is primarily in the treble staff, consisting of dotted half notes and quarter notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The piece concludes with a double bar line.

RN in g: _____

HF: _____ N/A

LSS: _____

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble clef on the right and a bass clef on the left. The key signature is one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The score is divided into three measures by vertical bar lines.

RN: _____

HF: _____

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. Eb: _____ 4. Ab: _____ 5. A: _____

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

1. B \flat : ii \emptyset $\frac{4}{3}$ 2. E: vii \emptyset $\frac{4}{2}$ /V 3. f \sharp : Ger $^{+6}$ 4. b: V $\frac{6}{5}$ /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 $\frac{6}{5}$ /IV IV vii \emptyset $\frac{7}{V}$ |
 _____: vii \emptyset $\frac{6}{5}$ /vi vi ii \emptyset $\frac{6}{5}$ I $\frac{6}{4}$ V 7 I

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.

LSS: _____

Motives: _____

NCTs: _____

RN in B \flat : _____

HF: _____

LSS: _____

Motives: _____

NCTs: _____

RN: _____

HF: _____

HOMEWORK EXERCISES*Assignment 33—Binary and Ternary Form I*

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>

Menuetto
Allegretto

Roman numerals in G: _____ 5 _____

Cadence: _____ Cadence: _____

Cadence: _____

Trio

15 *Fine* 20

Cadence: _____

Cadence: _____

25

Cadence: _____

Cadence: _____

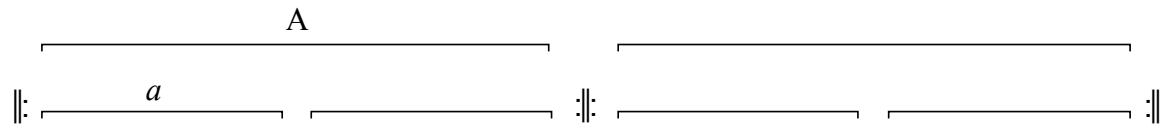
30 35 *Menuetto da capo*

Cadence: _____

Cadence: _____

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.

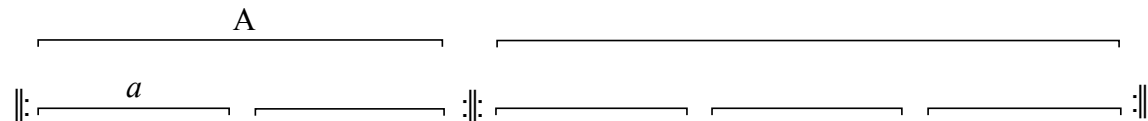
Menuetto diagram:



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:

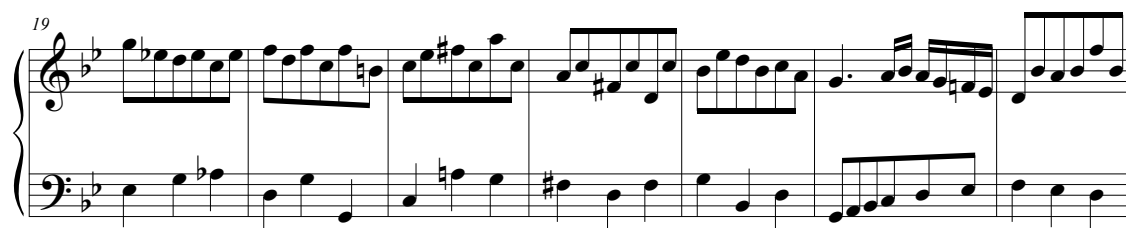
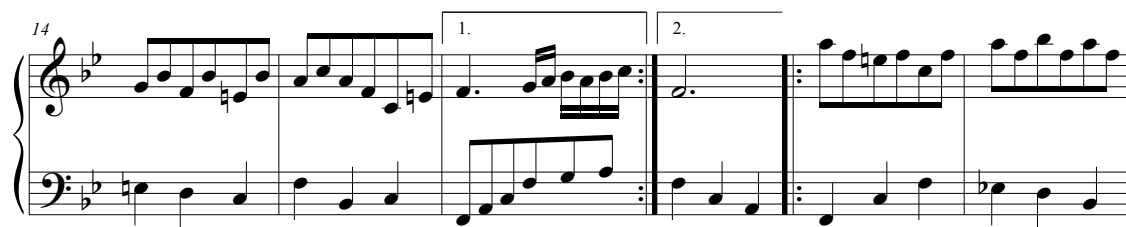
TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

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>

The image shows the musical score for Minuet 1 from J.S. Bach's Partita No. 1 in B-flat major. It consists of two staves, treble and bass clef, in 3/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system has six measures, and the second system has six measures. Below each staff, there are two horizontal lines for labeling sections and phrases.

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

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

1. 2.

8va - - - -

1. 2.

1. 2.

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

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

Allegro

— — — —

— — — —

— — — —

— — — —

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

Section 3. Analyze the form of this minuet from Haydn's Piano Sonata Hob. XVI:13.

https://youtu.be/om2BdQmdS_k

Menuetto.

The musical score for the Minuet in F# major, Hob. XVI:13, is presented in four systems. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system begins with a treble staff featuring a trill (tr) and a bass staff with a mezzo-forte (mf) dynamic. The second system continues the melody in the treble staff with a piano (p) dynamic. The third system features a trill (tr) in the treble staff and a mezzo-forte (mf) dynamic in the bass staff. The fourth system concludes the piece with a final cadence in both staves.

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

Section 4. Analyze the form of Mendelssohn's *Romance in G minor*.

<https://youtu.be/YaD7YRdR9Rs>

Andante

The musical score is written for piano and consists of five systems of music. The first system begins with a piano introduction marked *p*. The second system features a middle section marked *mf*. The third system continues the middle section. The fourth system features a section marked *pp*. The fifth system concludes the piece with a *rit.* marking and a final *pp* dynamic. The score is in 3/4 time, G minor, and includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

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

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>

First system of musical notation. The piece is in G major (two sharps) and 4/4 time. It begins with a piano introduction in the bass clef, followed by a melody in the treble clef. A repeat sign with first and second endings is present. Dynamics include *ff* and *sf*.

Second system of musical notation. Continuation of the melody and bass line. Dynamics include *f*.

Third system of musical notation. Continuation of the melody and bass line. Dynamics include *mf*.

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

(continued on next page)

Section 3. Analyze the form of K. 1511 by Mozart. https://youtu.be/G6_C9GUWVXw

Presto

f

p

p cresc.

f

(continued on next page)

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.

G: I V⁶ V⁷ I I vi
D: ii I⁶₄ V⁷ I

G: V⁶₅ I IV I V⁷ vi I⁶₄ V⁷ I

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)

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>

EXPOSITION					DEVELOPMENT	RECAPITULATION				
PT	transition	ST ¹	ST ²	CT		PT	transition	ST ¹	ST ²	CT
0:00	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
(2nd time)	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>						

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

EXPOSITION					DEVELOPMENT	RECAPITULATION				
PT	transition	ST ¹	ST ²	CT		PT	transition	ST ¹	ST ²	CT
0:00	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
(2nd time)	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>						

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/AICXe5VwjO0>

The musical score is presented in six systems, each with a grand staff (treble and bass clef). The key signature is D major (two sharps) and the time signature is 2/4. Measure numbers 11, 20, 31, 40, and 50 are indicated at the start of their respective systems. The score includes various musical notations such as slurs, accents, and dynamic markings (p for piano, f for forte). The structure of the piece follows a rondo form, with the A section (measures 1-10) and B section (measures 11-20) being repeated.

60 *mf*

68

76

85 *f* *decresc.* *p*

94 *f*

103 *p*

110 *f*

116

122

128

p

f

A

a b

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

D: IAC A: PAC

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: _____

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

Trio.

The musical score for the Trio section of Haydn's Piano Sonata, Hob. XVI:13, II. is presented in four systems. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a forte (*f*) dynamic. The second system starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The third system features a forte (*f*) dynamic. The fourth system concludes the section with a repeat sign.

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

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

HOMEWORK EXERCISES*Assignment 38—Voice Leading Triads I*

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 Bb: 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.

Bb: iii vi ii V b: iv VII III VI

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 \flat : _____

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

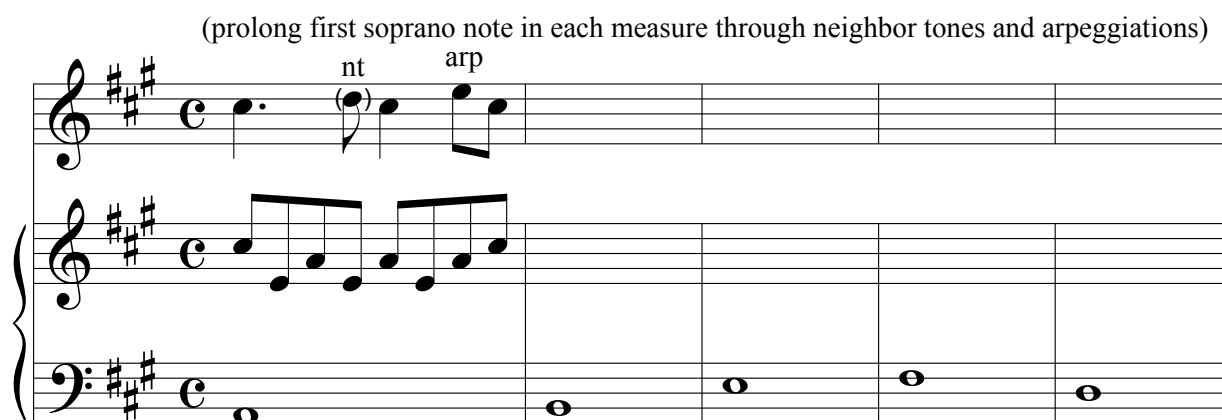
g: _____

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.

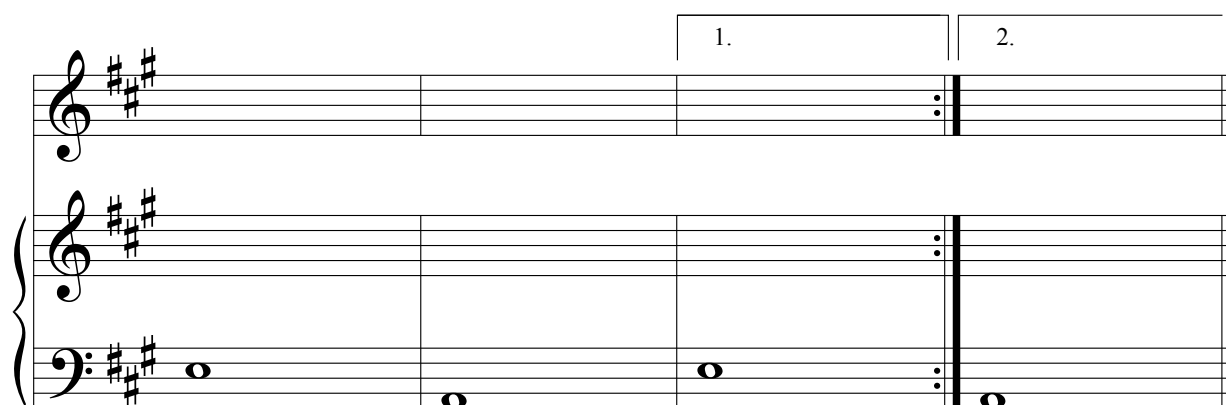
A: _____

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.

(prolong first soprano note in each measure through neighbor tones and arpeggiations)



1.	2.
----	----



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: _____

(continued on next page)

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.

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: _____

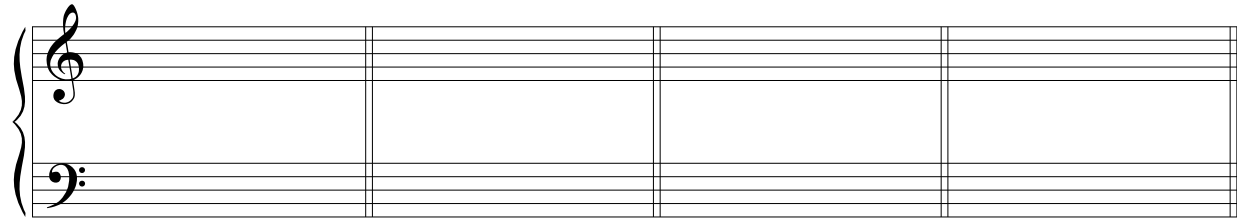
Section 2. For the given Roman numeral progression, provide soprano, alto, tenor, and bass voices in chorale style. Be careful not to exceed any voice's range. Specify root, third, and fifth for every chord. Additionally, specify the six-four chord type.

g: V i⁶ V₄⁶ i ii^{o6} i₄⁶ V VI

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

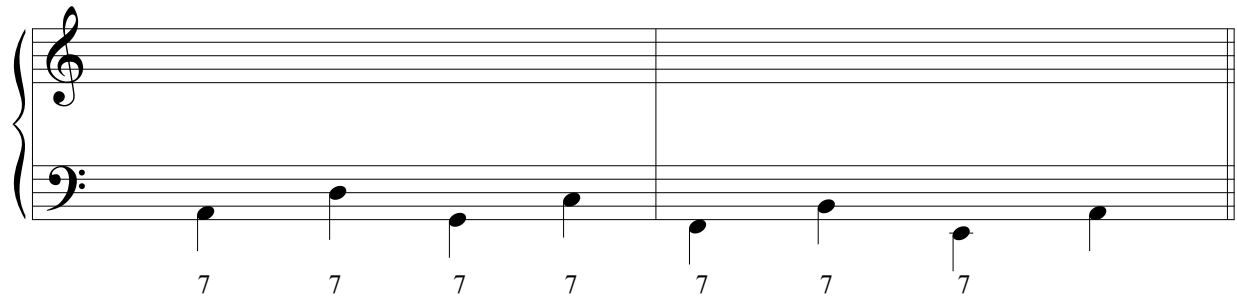
HOMEWORK EXERCISES*Assignment 42—Voice Leading Seventh Chords*

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.



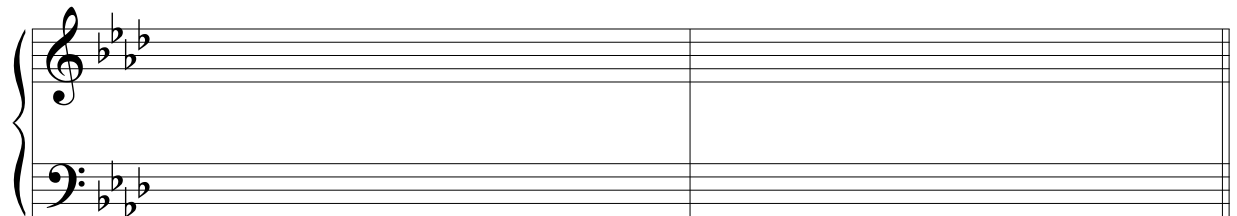
c^\sharp : V^7 i A : V^7 I f : V^7 i Eb : V^7 I
 inc. comp. comp. inc. comp. comp. comp. comp.

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.



A: _____ _____ _____ _____ _____ _____ _____

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



f : i_2^4 iv_5^6 VII_2^4 III_5^{M6} VI_2^{M4} ii_5^{o6} V_2^4 i_5^6

Section 4. Voice lead the progression below.

g: i ii[°]₅⁶ V⁷ VI iv ii[°]₃⁴ V⁷ i

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.

Oboe (optional)

Vln. 1

Vln. 2

Vla.

Vlc.

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.

soprano	alto	tenor	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?

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

11. What special principle pertains to resolving $\text{vii}^{\circ 7}$ and $\text{vii}^{\circ 7}$ 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 I⁶ ii⁶ V vi ii⁷ V⁷ I

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.

Bb: _____

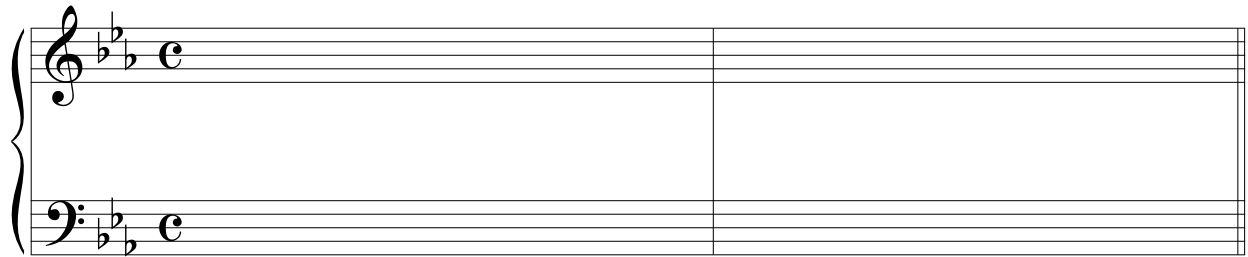
Section 2. Analyze the figured bass to provide Roman numerals then voice lead the progression in chorale style. Add the following non-chord tones: (1) double neighbor on beat 1, (2) 7-6 suspension on beat 2, (3) 7-6 suspension on beat 3, (4) neighbor tone on beat 4, (5) double neighbor on beat 5, and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

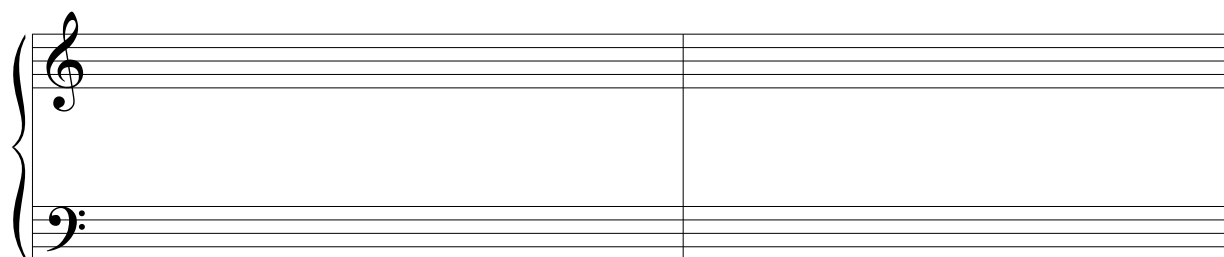


E♭: I V I⁶ IV V vi

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_2^4/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 \flat : _____ _____ _____ _____ _____ _____ _____

(continued on next page)

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.

7# 7# 7/4/3

G: _____

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.

4
b3

6

b6
b3

6
4

b5
3

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 \flat : I ii $\overset{6}{\underset{5}$ V bVI N $\overset{6}{\underset{5}$ 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.: _____ _____ _____ N⁶ vii^{o7}/V _____ _____
Harm. func.: ton. dom. ton. _____ _____ dom. ton. prol.

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_5^6/IV IV EnGer⁺⁶ I_4^6 V^7 I

(continued on the next page)

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.

F: _____ Fr⁺⁶ V
 HF: Ton. _____

_____/V I₄⁶ V I

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

4 3 6 6 4+ 6 4 6 7 5

E: _____

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

6 4 3 6 4 b7 7 b7 b7 7

b \flat : _____

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

f \sharp : i V $\frac{4}{2}$ /V V 6 vii $^{\circ 4}_3$ /iv IV 6 Ger $^{+6}$ N 6 V 7

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.

soprano	alto	tenor	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.

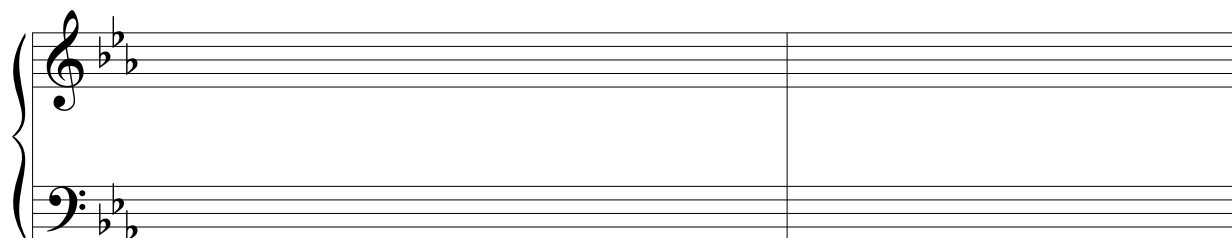
Section 3. Add the specified non-chord tones to the example on the blank staff below. Analyze suspensions with interval numbers. Analyze the harmonies with Roman numerals.

B: _____

(continued on next page)

NAME _____

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



E \flat : I vii^{o4}₃/IV IV⁶ EnGer⁺⁶ I⁶₄ vii^{o7}/vi vi

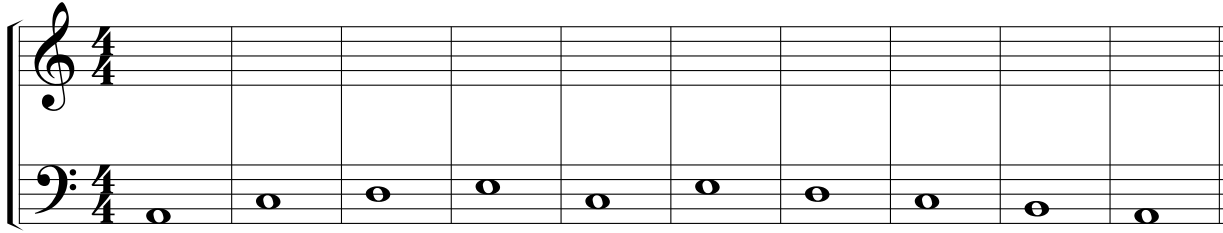
Section 5. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style.

e: _____ _____ _____ _____ _____ _____

HOMEWORK EXERCISES*Assignment 48—Species Counterpoint 1*

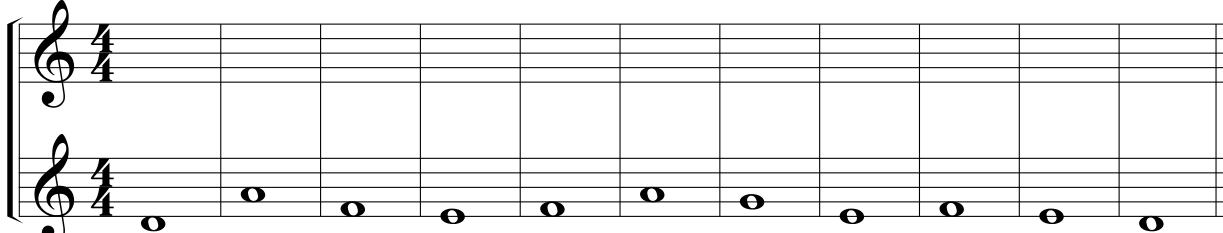
Section 1. For each exercise below, write first species (note-against-note) counterpoint. Write the intervallic distance from the cantus firmus (“*c.f.*”) to the counterpoint in the blanks above the staff. Remember to begin and end with an octave or unison, to proceed to the last unison by step in both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

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



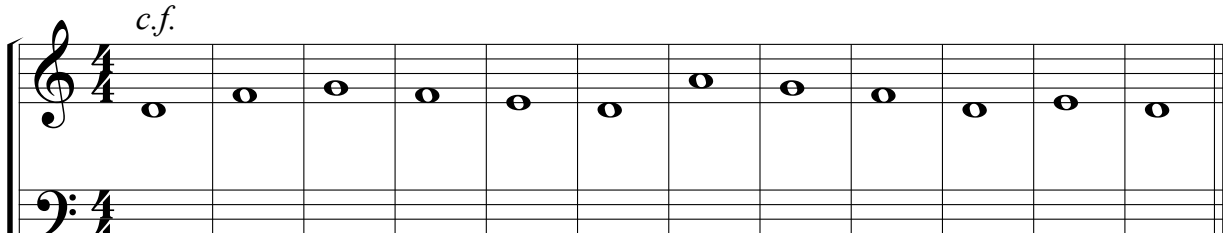
c.f.

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



c.f.

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



c.f.

(continued on next page)

Int: _____

Exercise 1: Treble clef, 4/4 time. The cantus firmus (c.f.) is written in the bass staff as a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The treble staff is empty for counterpoint.

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: _____

Exercise 2: Treble clef, 4/4 time. The cantus firmus (c.f.) is written in the bass staff as a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The treble staff is empty for counterpoint.

Int: _____

Exercise 3: Treble clef, 4/4 time. The cantus firmus (c.f.) is written in the treble staff as a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff is empty for counterpoint.

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: _____

c.f.

Int: _____

c.f.

Int: _____

c.f.

(continued on next page)

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: _ _ _ _ _

A musical staff in 4/4 time, bass clef, with a key signature of one flat (B-flat). The staff contains a single melodic line in the bass clef, starting on G2 and moving stepwise up to G3. The notes are: G2 (half), A2 (half), Bb2 (half), C3 (half), D3 (half), E3 (half), F3 (half), G3 (half). The first note is marked *c.f.* (canto fermo). The staff is empty in the treble clef.

Intervals: _ _ _ _ _

A musical staff in 4/4 time, bass clef, with a key signature of one flat (B-flat). The staff contains a single melodic line in the bass clef, starting on G2 and moving stepwise up to G3. The notes are: G2 (half), A2 (half), Bb2 (half), C3 (half), D3 (half), E3 (half), F3 (half), G3 (half). The first note is marked *c.f.* (canto fermo). The staff is empty in the treble clef.

Intervals: _ _ _ _ _

A musical staff in 4/4 time, bass clef, with a key signature of one flat (B-flat). The staff contains a single melodic line in the bass clef, starting on G2 and moving stepwise up to G3. The notes are: G2 (half), A2 (half), Bb2 (half), C3 (half), D3 (half), E3 (half), F3 (half), G3 (half). The first note is marked *c.f.* (canto fermo). The staff is empty in the treble clef.

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.

Bb: I

I

V

V

I

(continued on next page)

NAME _____

Musical score for piano in 3/4 time, key of B-flat major. The first staff (treble clef) contains a melody starting with a quarter rest, followed by eighth notes G4, A4, Bb4, and a dotted quarter note Bb4. The second staff (bass clef) is empty. The score is divided into five measures by vertical bar lines.

f: i

i

V

V

i

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.

(continued on next page)

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.

A musical staff in treble clef, key of D major (two sharps), and 3/4 time. The first measure contains a theme: a quarter note D4, an eighth note E4, a quarter note F#4, an eighth note G4, a quarter note A4, an eighth note B4, and a quarter note C#5. The staff is divided into five measures by vertical bar lines. The first measure is filled with the theme, and the remaining four measures are empty for completion.

D: I I V V I

A musical staff in treble clef, key of D major (two sharps), and 3/4 time. The first measure contains a theme: a quarter rest, an eighth note E4, a quarter note F#4, an eighth note G4, a quarter note A4, an eighth note B4, and a quarter note C#5. The staff is divided into five measures by vertical bar lines. The first measure is filled with the theme, and the remaining four measures are empty for completion.

e: i i V V i

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>

The musical score for Fugue 21 in B-flat (BWV 866) is presented in six systems, each containing four measures. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is written for piano, with a treble and bass staff. The first system (measures 1-4) shows the initial subject in the right hand. The second system (measures 5-8) shows the answer in the right hand and the countersubject in the left hand. The third system (measures 9-12) shows the subject in the right hand and the answer in the left hand. The fourth system (measures 13-16) shows the subject in the right hand and the answer in the left hand. The fifth system (measures 17-20) shows the subject in the right hand and the answer in the left hand. The sixth system (measures 21-24) shows the subject in the right hand and the answer in the left hand.

25

29

33

37

41

45

(continued on next page)

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:				

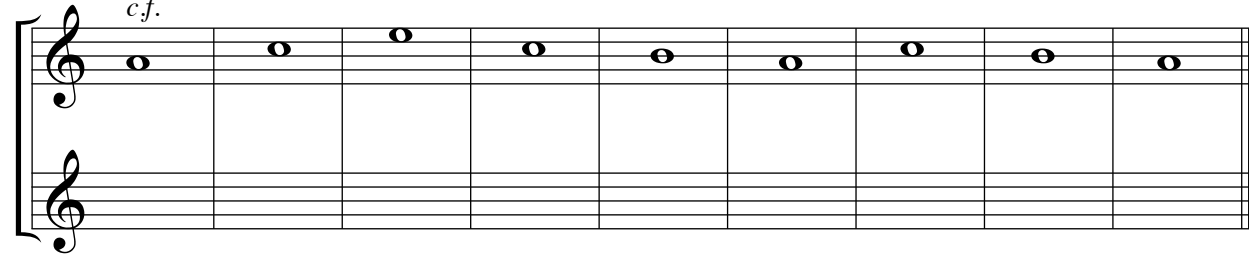
MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 10

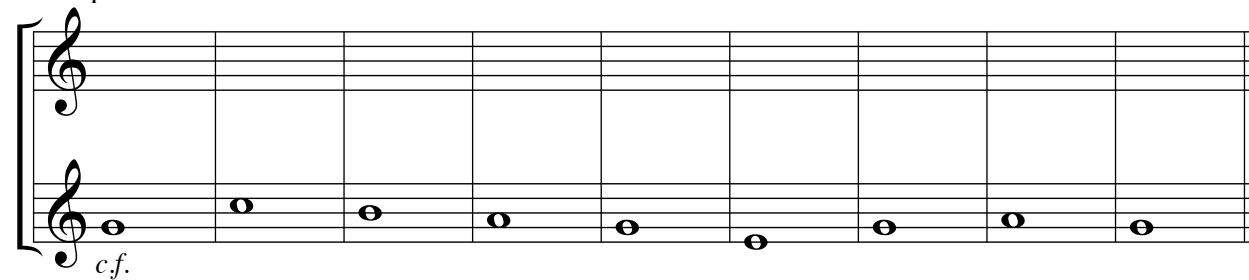
Practice Test

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.

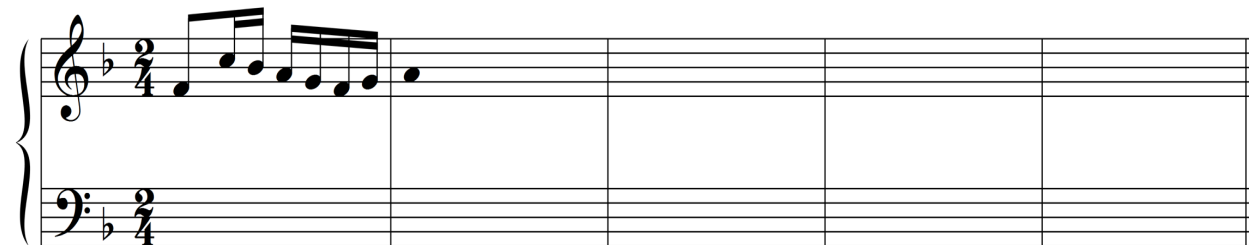
3rd species
c.f.



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)

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:					

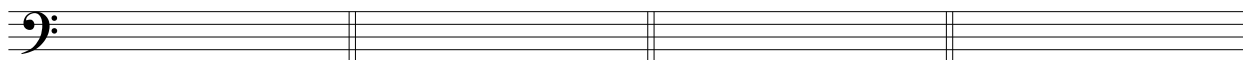
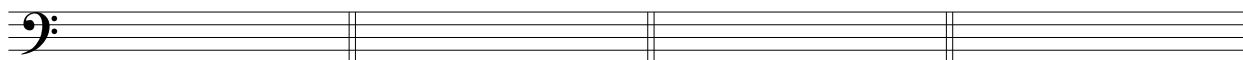
Meas:	16	17	18	19	20	21
FORM:						
Sop						
Alto						
Bass						
KEY:						

(continued on next page)

The image displays a page of musical notation for a piano exercise, consisting of four systems of staves. Each system contains two staves (treble and bass clef) with various musical symbols, including notes, rests, and accidentals. The measures are numbered 1 through 21, indicating a sequence of measures. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 6/8. The exercise is presented in a clear, professional layout, suitable for a music theory textbook or workbook.

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 , B^\sharp , F^b , E^\sharp , and altered notes like $\sharp 5$ and $\sharp 9$.

1. $A m_9^6$ 2. $C^{7b9}_{\sharp 5}$ 3. $F m^{\Delta 9}$ 4. $E^b_9 \text{sus}$ 5. $D_9^{6(\sharp 11)}$ 6. $B^b m^9(b5)$ 7. $G^{\Delta 7(b5)}$ 8. $A^b m^9$ 9. $C^\sharp m^{\Delta 7}$ 10. $F^\sharp \text{add} 9$ 11. $E^{13} \text{sus}$ 12. $D^b_7^{7\sharp 9}_{\sharp 5}$ 13. $B^9(13)$ 14. G^b_6 15. $E^b_7^{7\sharp 11}_{\sharp 9}$ 16. $A^b_9^{\Delta 9(\sharp 5)}$

HOMEWORK EXERCISES*Assignment 54—Analyzing Jazz Chords*

Label the following chords using jazz chords symbols.

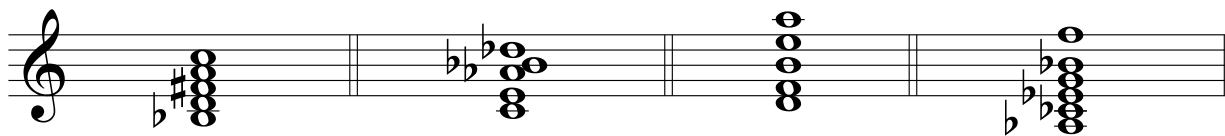


1. _____

2. _____

3. _____

4. _____

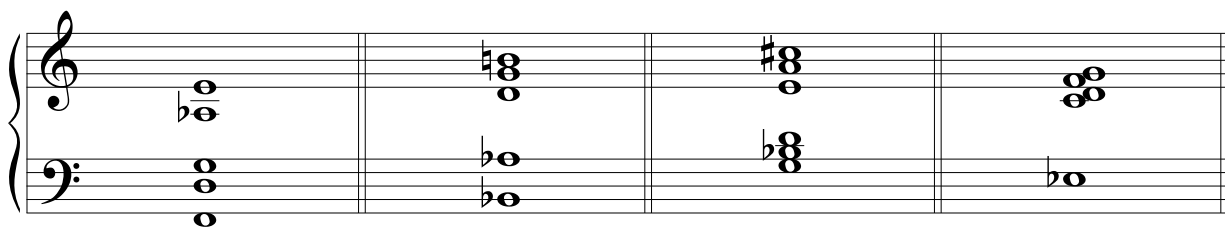


5. _____

6. _____

7. _____

8. _____

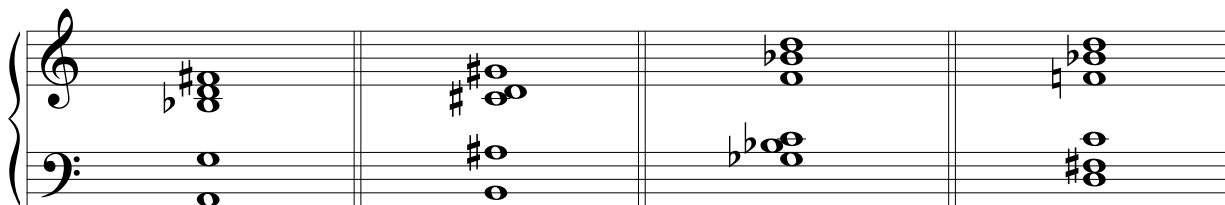


9. _____

10. _____

11. _____

12. _____



13. _____

14. _____

15. _____

16. _____

HOMEWORK EXERCISES*Assignment 55—Voice Leading Jazz Chords*

Section 1. Analyze the chords in the given progressions with lead-sheet symbols. Note that $\flat 11$ 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 $\sharp 5$ 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 Bm_9 chord, since it does not have a 7th.

1.

2.

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 Bb9(13)	A7(#9#5) or Eb9(13)	D9(#11) or Ab9(#11) or F#ø11	G7(#9#5) or Db9(13) or G13sus or G7(13 b9)

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

SWING ♩=100

Chord symbols for the first staff: Ton., Dom., Ton., [double bar line]

Chord symbols for the second staff: Ton., Ton Prol 1, Ton Prol 2, Pre-dom., Dom., [double bar line]

Use only the following voicing for all the chords:

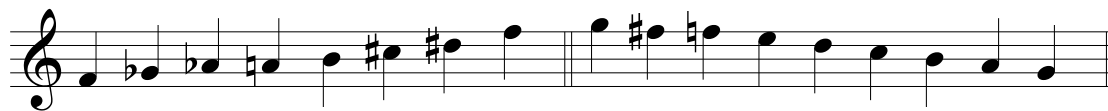
Soprano: 13th or 5th or 11th
 Alto: 9th
 Tenor 1: 7th (or 6th)
 Tenor 2: 3rd (or sus)
 Bass: Root

Note: It is best not to use any bass notes lower than Bb2 (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.

HOMEWORK EXERCISES*Assignment 56—Jazz Scales*

Section 1. Please name the following scales.



1. _____

2. _____



3. _____

4. _____



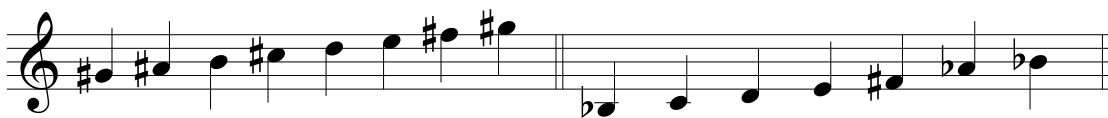
5. _____

6. _____



7. _____

8. _____



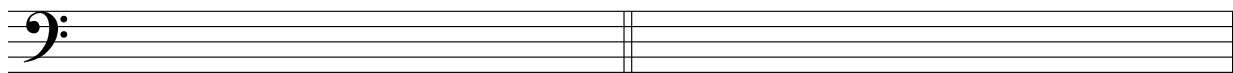
9. _____

10. _____

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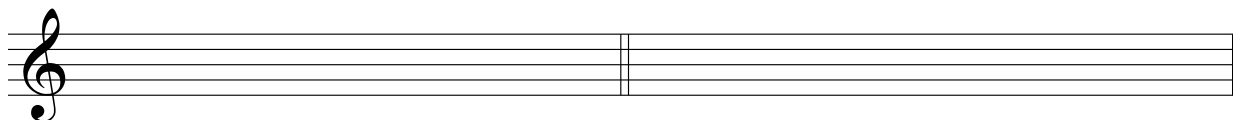
NAME _____

Section 2. Please write the following scales.



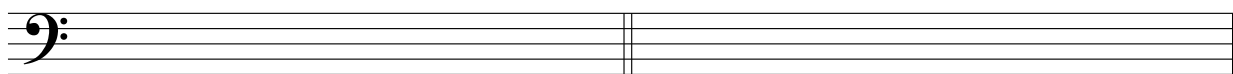
1. E \flat Bebop Dominant

2. A Diminished-Whole Tone



3. D Lydian-Dominant

4. F Locrian $\sharp 2$



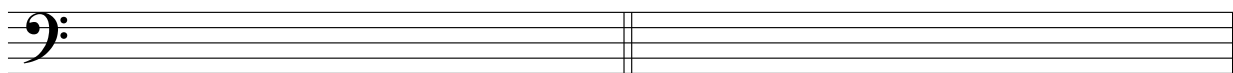
5. E Octatonic (Half-Whole)

6. G Octatonic (Whole-Half)



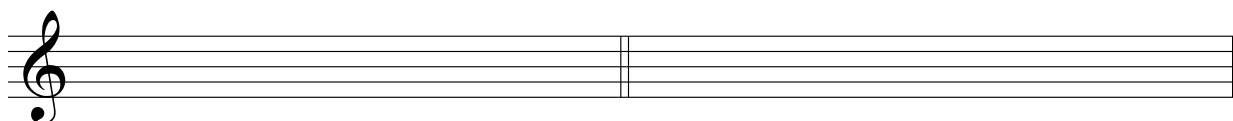
7. A \flat Bebop Dominant

8. D Locrian



9. B \flat Diminished-Whole Tone

10. A Whole Tone



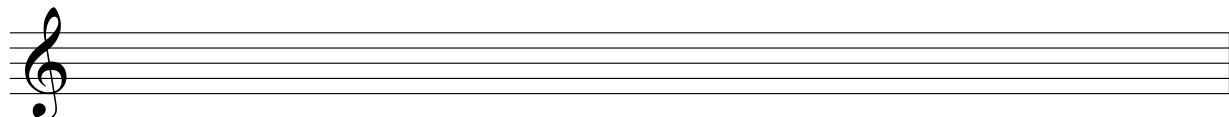
11. C Blues

12. D Octatonic (Half-Whole)

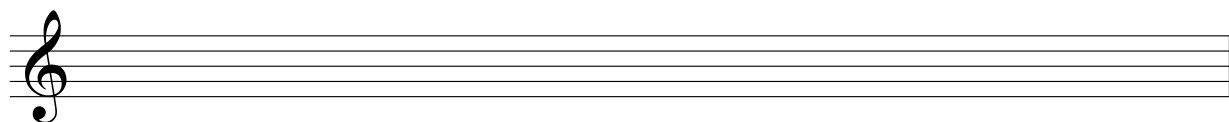
HOMEWORK EXERCISES*Assignment 57—Chord-Scale Relationships*

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.

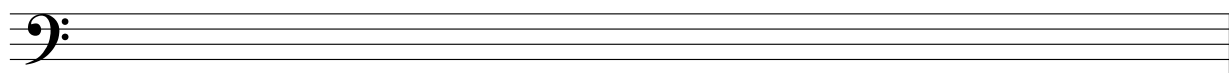
1. G⁷([#]11); Scale: _____



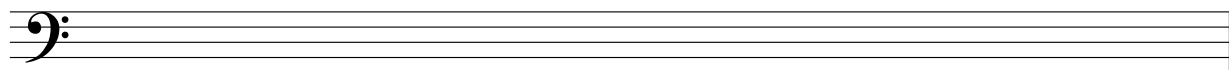
2. Cm^Δ7; Scale: _____



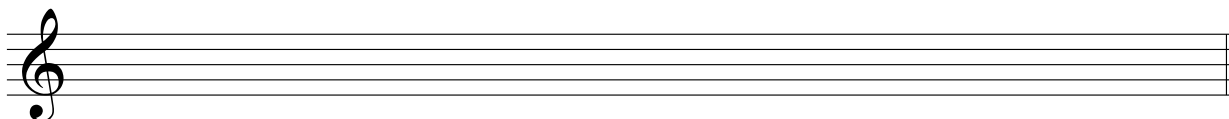
3. A^b7[#]9₅; Scale: _____



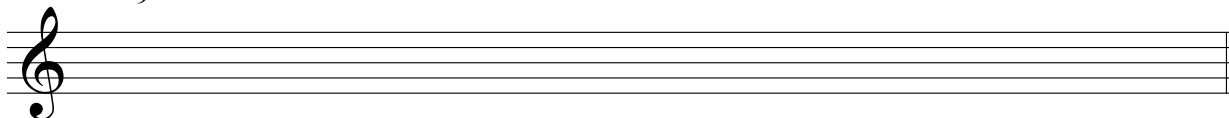
4. A⁷(^b5); Scale: _____



5. Dm⁷(^b5); Scale: _____



6. E^bm₉⁶; 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 ⁶₉ chords, substitute the 6th for the 7th.

Cm9 Bmaj9(13) E7^{#9}_{#5} B^b13sus F[#]mΔ9 C[#]m⁶₉

The musical notation is written on a grand staff with two systems of two staves each. The first system contains the chords Cm9, Bmaj9(13), and E7^{#9}_{#5}. The second system contains B^b13sus, F[#]mΔ9, and C[#]m⁶₉. The notation shows the chord voicings in the right hand and the bass line in the left hand, with accidentals and stems indicating the specific notes and their movement between chords.

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).

The image shows a musical score for the opening subphrase of "Mary Had a Little Lamb". The tempo is marked as ♩ = 40. The key signature has one flat (B-flat). The time signature is common time (C). The score is written for piano (p) and consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The chord symbols are: BbmΔ9¹³, A7¹³_{b9}, D7^{#9}_{b5}, G7¹³_{#9}, Eb7¹³_{b9}, Eb13sus, and A7^{#9}_{#5}. The melody starts on a whole note B-flat in the treble staff, followed by a half note A-flat, a quarter note G, and a quarter note F. The accompaniment starts on a whole note B-flat in the bass staff, followed by a half note A-flat, a quarter note G, and a quarter note F. The score is divided into two measures by a bar line.

(continued on next page)

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 $B^{\circ 7}$ 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.

(♩ = 130) Sing all four parts yourself using multiple tracks; write in the 3 lower voices

Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb,

Upright Bass (it should sound an octave lower)

Ride Cymbal

Hi-Hat

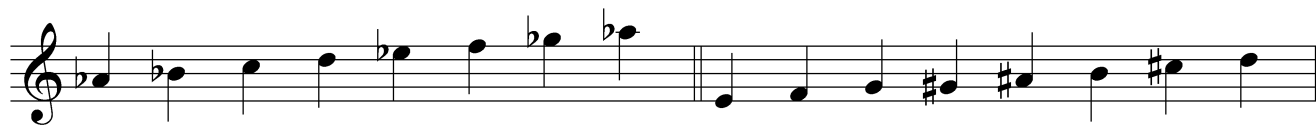
Ma - ry had a lit - tle lamb its fleece was white as snow.

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 11

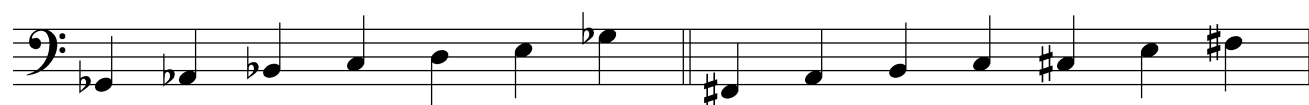
Practice Test

Section 1. Please name the following scales.



1. _____

2. _____

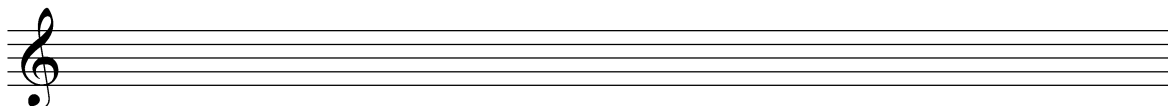


3. _____

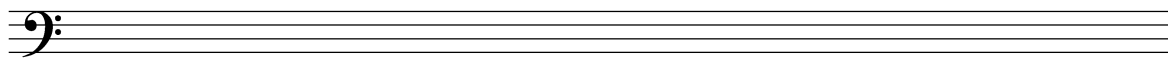
4. _____

Section 2. Please write the following scales.

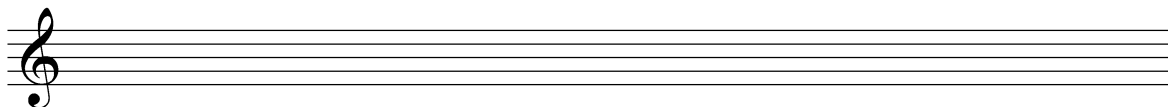
1. E \flat Lydian-Dominant



2. G Octatonic (HW)



3. F Blues



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

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

3. $Amin^6_9$; Scale: _____

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.

LSS:

RN:

LSS:

RN:

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.

LSS: F⁹

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

LSS: _____ (1) in 3rds (2) in 4ths (3) in 5ths (4) 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 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.

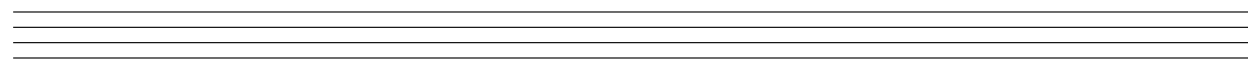
$\text{♩} = 40$

$\frac{F\sharp m}{Em}$	$\frac{E\flat}{Gm}$	$\frac{A\flat+}{G\flat}$	$\frac{D}{B\flat}$	$\frac{A\flat}{B\flat m}$	$\frac{B\flat}{E\flat}$	$\frac{E\flat}{G^7}$	$\frac{F^{o7}}{A^{o7}}$	$\frac{Dm}{Cm}$	$\frac{C+}{F+}$
------------------------	---------------------	--------------------------	--------------------	---------------------------	-------------------------	----------------------	-------------------------	-----------------	-----------------

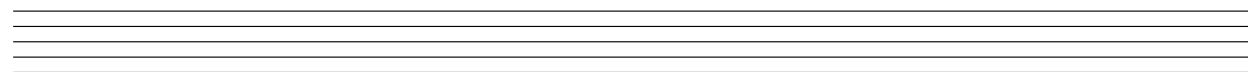
HOMEWORK EXERCISES*Assignment 61—Set Theory 1: Normal Form and Prime Form*

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

A.

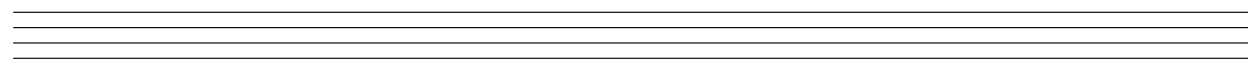


Normal form: [__ , __ , __]

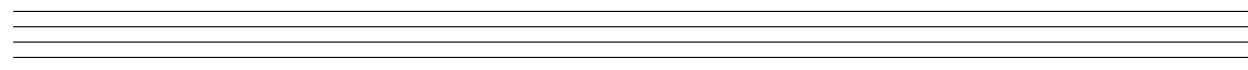


Prime form: (__ __ __)

B.



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



Prime form: (__ __ __ __)

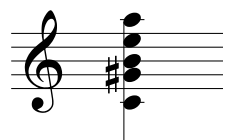
C.



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

Prime form: (____)

D.



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

Prime form: (____)

E.



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

Prime form: (____)

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:						

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.

- Transpose [6, 9, 0] at T_3 : [__ , __ , __]
- Transpose [7, 9, 11, 3] at T_8 : [__ , __ , __ , __]
- Transpose [3, 5, 6, 9, 10] at T_{10} : [__ , __ , __ , __ , __]

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


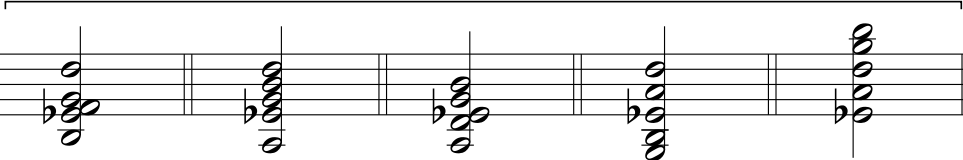
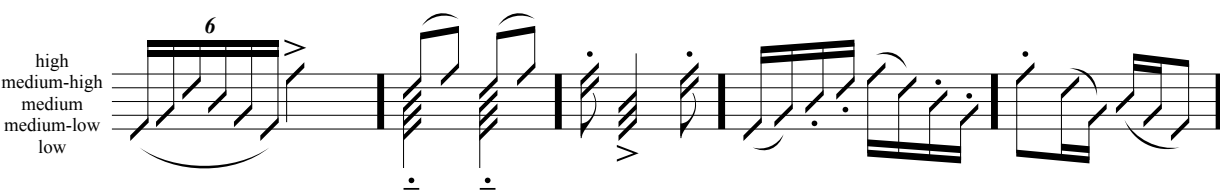



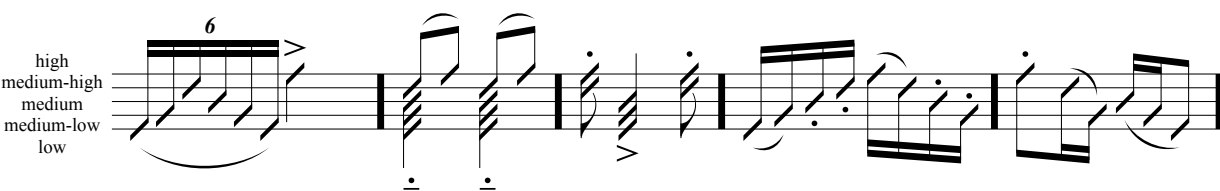
- Invert [4, 7, 10] at T_0I : [__ , __ , __]
- Invert [0, 1, 6] at T_9I : [__ , __ , __]
- Invert [5, 8, 9, 0] at T_5I : [__ , __ , __ , __]

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

- [4, 5, 8] inverts to [4, 7, 8] at what T_nI ? ____
- [6, 8, 10, 1] inverts to [5, 8, 10, 0] at what T_nI ? ____
- [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_b , 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.

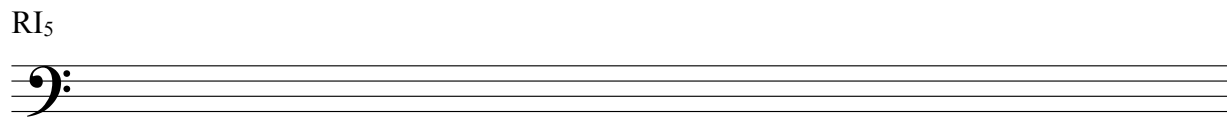
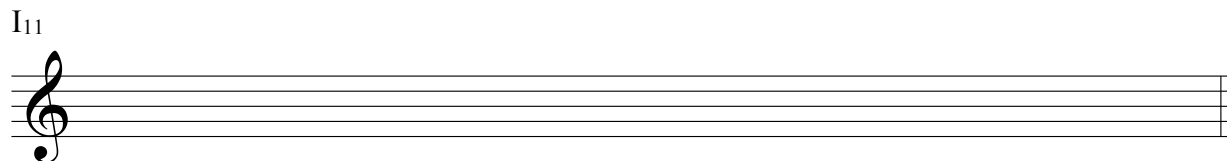
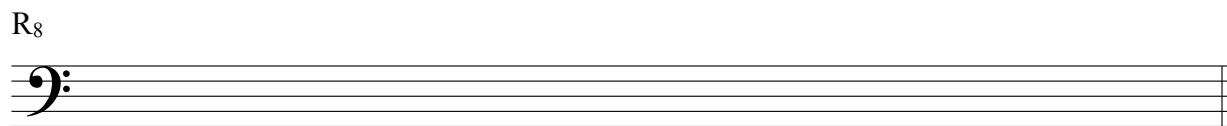
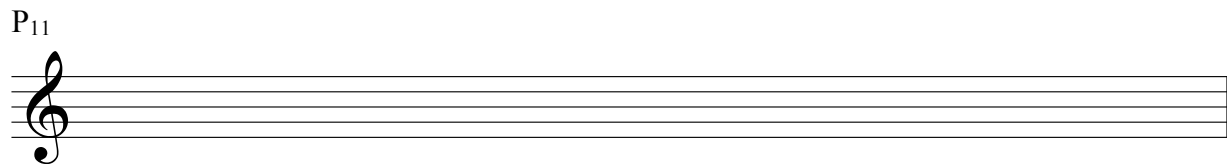
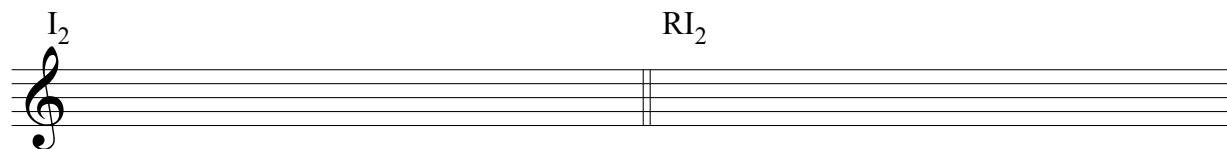
(E_b , G, A, B, D) at T_2 = _____ at T_4 = _____ at T_2I = _____ at T_4I = _____

Original Set	Other Configurations to Consider				
					
Motive:	1	2	3	4	5
<div style="display: flex; flex-direction: column; align-items: flex-start;"> <div>high</div> <div>medium-high</div> <div>medium</div> <div>medium-low</div> <div>low</div> </div> 					

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.

P₂: 2 1 7 4 5 10 11 3 0 8 9 6 R₂



(continued on next page)

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



Row form: _____



Row form: _____



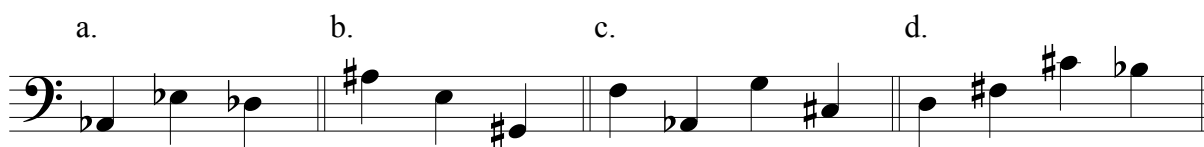
Row form: _____



Row form: _____



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



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: _____

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 (P₀, R₃, I₈, RI₆, etc.). Use note names in the matrix, not integers.

P₆: 6 4 11 10 3 9 7 8 5 2 0 1

A blank grid of 12 columns and 12 rows. The grid is composed of thin black lines. The top and right borders of the grid are double-lined, while the bottom and left borders are single-lined. The grid is currently empty, with no data or text entered.

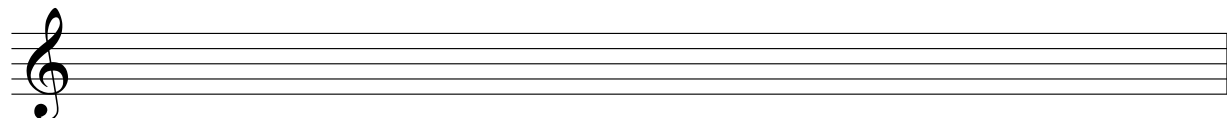
(continued on next page)

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

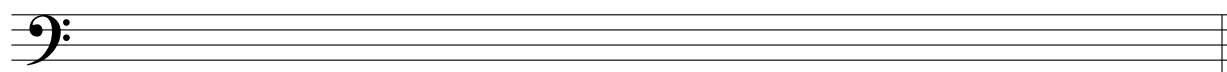
Section 3. Given the prime form of a twelve-tone row in pitch integers, write the specified row forms in the staves below.

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

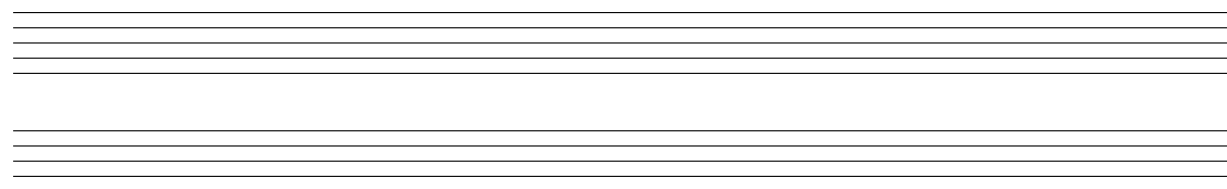
I_2



RI_1



(scratch paper)



NAME _____

Section 4. Referring to the row in Section 3 (P₉: 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 (P₉: 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.

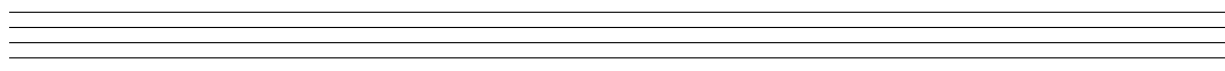
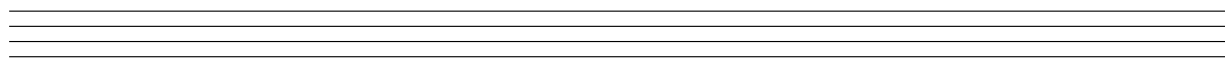
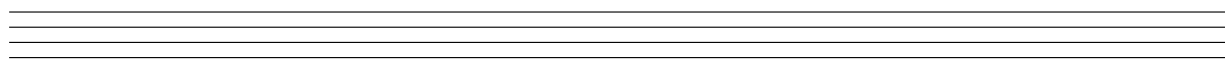
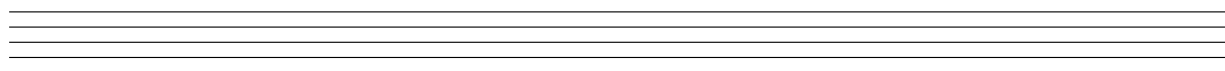
	Set 1.	Set 2.	Set 3.
P ₉ :	9 11 5	2 6 0 1	7 3 4 10 8

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)



HOMEWORK EXERCISES*Assignment 66—Minimalism I: 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.

Pattern: A + B + C + D + E + F

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

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.

(“In phase”)

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

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

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

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

(lower part rotated one note to the left, starting on the 2nd note of the pattern)

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

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

(lower part rotated two notes to the left, starting on the 3rd note of the pattern)

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

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: _____

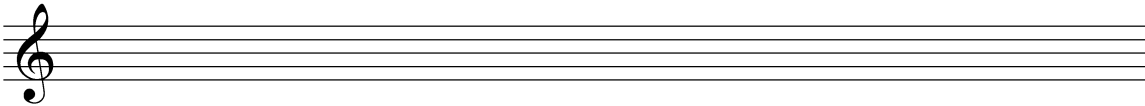


3. Scale/Mode used: _____

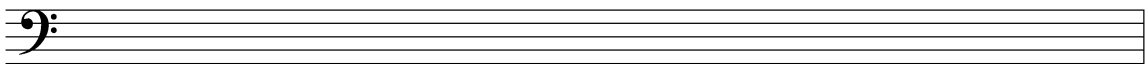


4. Scale/Mode used: _____

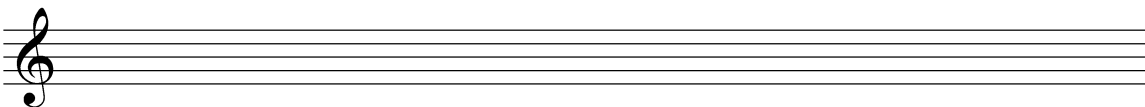
Section 2. *Scale/Mode Writing.* Please write the following scales/modes.



1. E-flat Phrygian



2. A Lydian-Mixolydian



3. F-sharp Hexatonic

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.

$$\frac{B\flat}{A\flat}$$

$$\frac{A^+}{B\flat m}$$

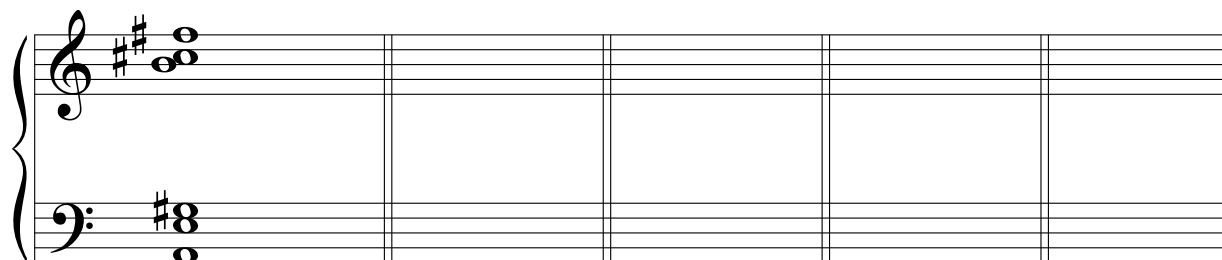
$$\frac{E m}{E\flat}$$

$$\frac{D m}{C^+}$$

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: _____

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

- Transpose [7, 10, 11] at T_8 : [__ , __ , __]
- Transpose [4, 5, 8, 10, 11] at T_{10} : [__ , __ , __ , __ , __]
- Invert [1, 4, 5] at T_8I : [__ , __ , __]
- 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}