CHAPTER 1 PRACTICE EXERCISES

Section 1. For each note on the piano keyboard, specify the note name and octave register.

Section 2. For each note on the staff, specify the note name and octave register.

Section 3. Provide two enharmonically equivalent notes for each given note.
CHAPTER 2 PRACTICE EXERCISES

Section 1. Using the WWHWWWH pattern, write the specified major scales without using key signatures.

Db major scale

A major scale

Section 2. Given the key signature, specify the major key.

Section 3. Write the major key signature for each key given. Be sure to use the correct order for sharps and flats.

1. A major
2. Bb major
3. F# major
4. Db major
5. D major
6. C# major
7. Eb major
8. B major
9. F major
10. C# major
CHAPTER 3 PRACTICE EXERCISES

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

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

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

Section 4. Specify the key from the scale degree name.

1. ___ minor: Ab is the mediant
2. ___ minor: Db is the subtonic
3. ___ major: B is the dominant
4. ___ major: C is the submediant
5. ___ minor: D# is the subdominant
6. ___ major: Bb is the leading tone
7. ___ minor: Db is the supertonic
CHAPTER 4 PRACTICE EXERCISES

Section 1. After listening to each example, specify the meter (e.g., “compound triple”).
#4: Third Day, “Morning Has Broken” https://youtu.be/qH0iFkxBa4?t=9s
#5: Latch featuring Sam Smith, “Disclosure” https://youtu.be/93ASULmTedo?t=2m6s

Section 2. For each example, specify the implied time signature and the meter (e.g., “simple duple”).

1. Time Signature: ____ Meter: __________ ____________

2. Time Signature: ____ Meter: __________ ____________

3. Time Signature: ____ Meter: __________ ____________

4. Time Signature: ____ Meter: __________ ____________

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Section 3. Use one note value (with one or two dots if necessary) to show the sum of all the rhythmic values given.

Example

\[ \text{Example} = \text{\textbullet\textbullet\textbullet\textbullet\textbullet} \]

1. \[ = \text{\textbullet\textbullet\textbullet\textbullet\textbullet} \]
2. \[ = \text{\textbullet\textbullet} \]
3. \[ = \text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} \]
4. \[ = \text{\textbullet\textbullet\textbullet\textbullet\textbullet} \]

Section 4. Correct the incorrect rhythmic notation in each example in order to show the beats.

\[ \text{Example} \]

Incorrect

Correct

1. \[ = \text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} \]
2. \[ = \text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} \]
3. \[ = \text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} \]
CHAPTER 5 PRACTICE EXERCISES

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

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

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

Section 4. Write the following intervals below the given note.
CHAPTER 6 PRACTICE EXERCISES

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

\[
\begin{align*}
\text{Ex. } C^\#m & \quad 1. \_ \quad 2. \_ \quad 3. \_ \quad 4. \_ \quad 5. \_
\end{align*}
\]

Section 2. Write the specified triads and sus chords.

\[
\begin{align*}
1. \text{Bm} & \quad 2. \text{E}^+ & \quad 3. \text{Asus2} & \quad 4. \text{C}^\# & \quad 5. \text{Dsus4} & \quad 6. \text{F}^o
\end{align*}
\]

Section 3. Analyze the following inverted triads using slash notation.

\[
\begin{align*}
\text{Ex. } E_b/B_b & \quad 1. \_ \quad 2. \_ \quad 3. \_ \quad 4. \_ \quad 5. \_ \quad 6. \_
\end{align*}
\]

Section 4. Write the specified inverted triads.

\[
\begin{align*}
\text{Ex. } F_m/C & \quad 1. \text{G/D} & \quad 2. \text{Bm/D} & \quad 3. \text{D}_b/F & \quad 4. \text{E}^o/B_b
\end{align*}
\]

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).

\[
\begin{align*}
\text{Incorrect} & \quad \text{Correct} & \quad \text{Incorrect} & \quad \text{Correct} & \quad \text{Incorrect} & \quad \text{Correct} & \quad \text{Incorrect} & \quad \text{Correct}
\end{align*}
\]

\[
\begin{align*}
\text{Ex. } C_m & \quad 1. \_ \quad 2. \_ \quad 3. \_
\end{align*}
\]

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CHAPTER 7 PRACTICE EXERCISES

Section 1. Label the following chords with lead sheet symbols (above) and Roman numerals (below).

Ex. E⁰ 1. _____ 2. _____ 3. _____ 4. _____ 5. _____


Section 2. Given the Roman numeral and key, write the key signature, notate the triad and label the chord with a lead-sheet symbol (above).

Ex. F♯m/A 1. _____ 2. _____ 3. _____

Ex. E: ii/3rd 1. f: V 2. D: IV/5th 3. b♭:vi⁰

Section 3. Label lead-sheet symbols above and Roman numerals below and analyze the type of cadence that ends the phrase.


"Columbia, the Gem of the Ocean"  

Lead-sheet symbols: _____ _____ _____ _____ _____

Roman numerals: G: 1 2 3 4 5 6

Cadence type: __________________

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"Could You Be Loved"

Bob Marley

Could you be loved ______ and be loved? ______

Cadence type: ________________
CHAPTER 8 PRACTICE EXERCISES

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

Ex. Eb7/7th  1. g:  2. D:  3. c#:  4. G:  5. d:

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

Ex. III7/5th  1. A: ii7  2. g: ii7  3. D: vii7  4. c: V7  5. B: IV7/3rd

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

"No Scrubs"  Kevin Briggs, Kandi Burruss, Tameka Cottle, Lisa Lopes

"No Scrubs"  Kevin Briggs, Kandi Burruss, Tameka Cottle, Lisa Lopes

Piano Sonata K. 545, I  Wolfgang Amadeus Mozart

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 10
CHAPTER 9 PRACTICE EXERCISES

Day One:
Section 1. Write the circle of fifths progression in the following keys with root position triads. Label Roman numerals below and lead-sheet symbols above.

```
  F major
```

```
  B minor
```

Section 2. Review. Write the following intervals above the given note.

```
```

Section 3. Review. Given the lead-sheet symbol and key, write the key signature, triad or seventh chord, and Roman numeral.

```
B♭m  D  Dº/F  C♯m
```

```
E♯º7  E♯7/C♯  Dm/F  Am
```

Section 4. Correct the rhythmic notation of the following example.

Incorrect

Correct
CHAPTER 9 PRACTICE EXERCISES

Day Two:
Section 1. For each cadence, label the chord(s) involved.

HC = __
PC = ___ ___
DC = ___ ___
AC = ___ ___

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

Section 3. For the 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 the progression

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CHAPTER 10 PRACTICE EXERCISES

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

<table>
<thead>
<tr>
<th>Non-Chord Tone Type</th>
<th>Approached by</th>
<th>Left by</th>
</tr>
</thead>
<tbody>
<tr>
<td>same tone</td>
<td>step up</td>
<td></td>
</tr>
<tr>
<td></td>
<td>leap in opposite direction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>step</td>
<td>step in same direction</td>
</tr>
<tr>
<td></td>
<td>leap</td>
<td></td>
</tr>
</tbody>
</table>

Section 2. Analyze the harmonies with lead-sheet symbols above the staff and Roman numerals below. Add the following non-chord tones: two suspensions, one passing tone, and one appoggiatura. Do not add non-chord tones to the bass.

Lead-sheet: 

Rom. num.: 

(continued on next page)
Section 3. Analyze the harmonies with lead-sheet symbols above the staff and Roman numerals below, then analyze the non-chord tones.

Holland—Dozier—Holland, “Stop! In the name of Love” https://youtu.be/tuei1XUAGRo?t=52s

(continued on next page)
https://youtu.be/Nn0MRCmJyQo?t=5
CHAPTER 11 PRACTICE EXERCISES

Day One

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

(Note: Even though there are 11 blanks for motives, there are only six motives in this example due to motivic alteration.)

Motives:

Lead-sheet:

Franks, Puth, Thomaz, “See You Again” https://youtu.be/RgKAFK5djSk?t=3m20s

Section 2. For the following example, alter the given motives as specified. Also, provide lead-sheet symbols and Roman numerals and analyze non-chord tones.

Lead sheet:

Motives:

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Section 3. For the following example:
Write the lead-sheet symbols
Write the chords as whole 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

Lead sheet: ____________________________ ____________________________ ____________________________ ____________________________ ____________________________

Motives: ______________________________ ______________________________ ______________________________ ______________________________ ______________________________

\[
\begin{align*}
\text{g: } & i \quad \text{iv} \quad i \quad V^7 \\
\text{Cadence: } & \quad \\
\end{align*}
\]
CHAPTER 11 PRACTICE EXERCISES

Day Two

Section 1. For the following examples:
   Analyze the motives using numbers (1, 2, etc.), noting motivic alterations when applicable
   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

to 10s

(continued on next page)
Section 2. Listen to the following example and determine the number of phrases. Analyze the chords with the lead-sheet symbols above and Roman numerals below. Label the non-chord tone type for notes in parentheses.

CHAPTER 12 PRACTICE EXERCISES

For each song, fill in the beginning and ending time for each section, label each section type (verse, pre-chorus, chorus, post-chorus, interlude, introduction, 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. Bahler, “She's Out of My Life” [video link]

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

b. Lennon–McCartney, “Penny Lane” [video link]

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
CHAPTER 13 PRACTICE EXERCISES

For each 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 (sentence, parallel period, contrasting period, asymmetrical period, parallel double period, repeated phrase, repeated period).

1. Mozart, The Magic Flute, “Ein Mädchen oder Weibchen” [https://youtu.be/CI0hJLioGF0](https://youtu.be/CI0hJLioGF0)

(continued on the next page)
CHAPTER 16 PRACTICE EXERCISES

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 lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

Lead-sheet:


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


(continued on next page)

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

2 examples

C:     __     __                  ____              ____                          ____

J.S. Bach, Chorale 175, “Jesus, meine Zuversicht”
CHAPTER 17 PRACTICE EXERCISES

Day One.

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

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

Lead-sheet: _________________________ _________________________ _________________________ _________________________ _________________________ _________________________ 


1 2 3 4 5 6 

(continued on next page)
Section 3. On the empty staff below, copy the notes from the upper staff to the lower staff while adding the specified non-chord tones. (Note: LNT = lower neighbor tone; UNT = upper neighbor tone.) Realize the lead-sheet symbols using quarter-note accompanimental texture. Below the lower staff, analyze the chords using Roman numerals with figured bass inversion symbols.

[Diagram of musical notation]

Cm                         Fm                         D\(^7\)/F\(^\#\)                         G

Rom. num.:  ____  ____  ____  ____  ____

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CHAPTER 17 PRACTICE EXERCISES

Day Two.

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


Section 2. For the following example, alter the given motives as specified. Add an accompanimental texture of afterbeats. Analyze the Roman numerals using lead-sheet symbols above the upper staff.

F: _____  _____  _____  _____

F: ______  ______  ______  ______
CHAPTER 18 PRACTICE EXERCISES

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

Lead-sheet: 

\[
\begin{array}{cccccccc}
D: & g: & Eb: & Db: & c#: & Ab: \\
1 & 2 & 3 & 4 & 5 & 6
\end{array}
\]

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

\[
\begin{array}{cccccccc}
\end{array}
\]

Section 3. Analyze the following excerpt with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Analyze non-chord tones in parentheses.


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CHAPTER 19 PRACTICE EXERCISES

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

\[
\begin{array}{cccccccc}
\text{C:} & \text{D:} & \text{A:} & \text{G:} & \text{B:} & \text{Bb:} & \text{c:} \\
1 & 2 & 3 & 4 & 5 & 6 \\
\end{array}
\]

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

\[
\begin{array}{cccccccc}
\text{A:} & \text{f:} & \text{D:} & \text{F:} & \text{e:} & \text{Bb:} \\
\text{iv} & V_3^4/V & bVI & ii_5^{06} & vii_{2/4}^{04/iv} & bIII \\
\end{array}
\]

(continued on next page)

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Section 3. Analyze the following excerpt with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Analyze notes that are non-chord tones by putting parentheses around them and specifying them by type.

Chopin, Nocturne in E-flat major, Op. 9, No. 2 (1832) [https://youtu.be/bVeOdm-29pU]
CHAPTER 20 PRACTICE EXERCISES

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 bII.

```
\begin{align*}
\text{c:} & \quad \text{G:} & \quad \text{Bb:} & \quad \text{c\#:} & \quad \text{d:} & \quad \text{b:} \\
1 & \quad 2 & \quad 3 & \quad 4 & \quad 5 & \quad 6
\end{align*}
```

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

```
\begin{align*}
1. & \text{Eb: N}^6 & 2. & \text{a: N} & 3. & \text{D: bIII} & 4. & \text{c: vii}^0/V & 5. & \text{Bb: ii}^0/V & 6. & \text{G: N}^6
\end{align*}
```
CHAPTER 21 PRACTICE EXERCISES

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

\[ \begin{array}{cccccccc}
\text{g: } & \text{e: } & \text{Bb: } & \text{c#: } & \text{d: } & \text{b: } \\
1 & 2 & 3 & 4 & 5 & 6
\end{array} \]

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

1. c#: Fr\textsuperscript{+6}  2. F: It\textsuperscript{+6}  3. G: EnGer\textsuperscript{+6}  4. a: vii\textsuperscript{06/V}  5. d: Ger\textsuperscript{+6}
CHAPTER 22 PRACTICE EXERCISES

Day One

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

d:   ___   ___   ___   ___   ___

Db:  ___   ___   ___   ___   ___

f:   ___   ___   ___   ___   ___

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

Lead-sheet symbols:   ___   ___   ___   ___   ___   ___   ___   ___   ___   ___   ___

Roman numerals:  F:  I  V\textsuperscript{4}_{2}  I\textsuperscript{6}  vi  \\
                      ___: ii  I\textsuperscript{6}  ii\textsuperscript{6}  I\textsuperscript{4}  V\textsuperscript{7}  I

Lead-sheet symbols:   ___   ___   ___   ___   ___   ___   ___   ___   ___   ___   ___

Roman numerals:  g:  i  V\textsuperscript{6}/iv  iv  iv\textsuperscript{6}  \\
                      ___: ii\textsuperscript{6}  vii\textsuperscript{7}/V  I\textsuperscript{4}  V\textsuperscript{7}  I
CHAPTER 22 PRACTICE EXERCISES

Day Two

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: A: I bIII I V:\text{IV} \\
\[ \_ : V_2^4 \quad i^6 \quad \text{Ger}^+6 \quad i^6_4 \quad V^7 \quad \text{VI} \]

Lead-sheet symbols: _____ _____ _____ _____ _____ _____ _____ _____

Roman numerals: g: i i^6 N^6 \\
\[ \_ : I^6 \quad i^6_4 \quad \text{vii}^6\text{/V} \quad I^6_4 \quad \text{vii}^6\text{/vi} \quad \text{vi} \]
CHAPTER 22 PRACTICE EXERCISES

Day Three

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: d: ___ ___ ___ ___ ___ ___ ___ Lead-sheet symbols in Dm: ___ ___ ___ ___ ___ ___ ___ Lead-sheet symbols in F: ___ ___ ___ ___ ___ ___ ___ Roman numerals: F: ___ ___ ___ ___ ___ ___ ___

Section 2. Referring to the Harmonic Flowchart, 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 for variety; create a melody by adding embellishments (non–chord tones) and try to create repeating motives and/or subphrases; LSS stands for lead–sheet symbols, RN stands for Roman numerals, and HF stands for Harmonic Function

LSS: __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ \n
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CHAPTER 22 PRACTICE EXERCISES

Day Four

Section 1. List the four chromatic mediants for each chord.

1. Fm: ______ ______ ______ ______
2. Db: ______ ______ ______ ______
3. G: ______ ______ ______ ______
4. G♯m: ______ ______ ______ ______

Section 2. Analyze lead–sheet symbols, motives (with numbers, noting melodic alteration when it occurs), non–chord tones, Roman numerals, and harmonic function.

by G.K.B.

LSS: __________ __________ __________ __________
Motives:

RN: __________ __________ __________ __________
HF: __________ __________ __________ __________

LSS: __________ __________ __________ __________
Motives:

RN: __________ __________ __________ __________
HF: __________ __________ __________ __________

(continued on next page)
CHAPTER 23 PRACTICE EXERCISES

Day One

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

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

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

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 38
CHAPTER 23 PRACTICE EXERCISES

Day Two

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

Section 2. Analyze with lead-sheet symbols and Roman numerals and label the enharmonic pivot chords in the examples below.
CHAPTER 24 PRACTICE EXERCISES

Day One

1. For Handel's Gavotte, HWV 491, 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/IHEwWbK_2fBw](https://youtu.be/IHEwWbK_2fBw)

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 40
For the piece above, complete the following diagram based on your analysis. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

A

||  a  ||  ||

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

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

2. For the theme from first movement of Mozart's Piano Sonata in A major, K. 331, please fill in the blanks below the staves and diagram the form. Also, name the form.

https://youtu.be/vp_h649sZ9A

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 41
For the piece above, complete the following diagram based on your analysis. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

A

||:  a  ||:  ||

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

TWO-REPRISE  SECTIONAL  CONTINUOUS  ROUNDED  BALANCED  BINARY  TERNARY
CHAPTER 24 PRACTICE EXERCISES

Day Two

3. For this Polonaise in F major by Mozart, please fill in the blanks below the staves and diagram the form. Also, name the form. [https://youtu.be/6J2OpJiODTU](https://youtu.be/6J2OpJiODTU)

For the piece above, complete the following diagram based on your analysis. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

A

||: a ||

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

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 43
4. For this Allegro in B-flat major (K. 3) by Mozart, please fill in the blanks below the staves and diagram the form. Also, name the form. [link]

On scratch paper, create a diagram of the form. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

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

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

---

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 44
CHAPTER 24 PRACTICE EXERCISES

Day Three

5. Please fill in the blanks below the staves and diagram the form of “After the Ball” from Alexander Gretchaninoff’s *Children’s Book*, Op.98. Also, name the form.

https://youtu.be/3AeFVFC1zy0

On scratch paper, create a diagram of the form. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

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

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY
6. For the theme from Brahms's *Variations on a Theme of Haydn* Op. 56a (the theme is also known as “St. Anthony's Chorale”), please fill in the blanks below the staves and diagram the form. Also, name the form. [https://youtu.be/3EbkgX94ng8](https://youtu.be/3EbkgX94ng8)

On scratch paper, create a diagram of the form. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

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

- TWO-REPRISE
- SECTIONAL
- CONTINUOUS
- ROUNDED
- BALANCED
- BINARY
- TERNARY

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 46
CHAPTER 25 PRACTICE EXERCISES

Section 1. For each excerpt below, identify the structural function as either expository, transitional, developmental, or terminative. First, aurally identify the tonic and determine if the key is maintained or another (or multiple other) keys occur. Also, listen for cadences to demarcate the form.

   Expository Transitional Developmental Terminative

   Expository Transitional Developmental Terminative

   Expository Transitional Developmental Terminative

   Expository Transitional Developmental Terminative

e. Mozart, Piano Sonata No. 7 in C major, K. 309, I. https://youtu.be/ZbWsNTiaebY?t=446
   Expository Transitional Developmental Terminative

   Expository Transitional Developmental Terminative

g. Mozart, Piano Sonata No. 7 in C major, K. 309, I. https://youtu.be/V_i_FMMPKPe?t=30
   Expository Transitional Developmental Terminative

h. Mozart, Piano Sonata No. 18 in D major, K.576, I. https://youtu.be/rUgMSF49YE4?t=77
   Expository Transitional Developmental Terminative

   Expository Transitional Developmental Terminative

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 47

EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE


EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE


EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE

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

1. Mozart, Piano Sonata K. 545, I. https://youtu.be/Rxsrsp7dLCg

EXPOSITION DEVELOPMENT RECAPITULATION

\[
\begin{array}{cccc}
\text{PT} & \text{transition} & \text{ST} & \text{CT} \\
0:00 & & & \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{PT} & \text{transition} & \text{ST} & \text{CT} \\
& & & \\
\end{array}
\]

(2nd time) 


EXPOSITION DEVELOPMENT RECAPITULATION

\[
\begin{array}{cccc}
\text{PT} & \text{transition} & \text{ST}^1 & \text{ST}^2 & \text{CT} \\
0:00 & & & & \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Retransition} & \text{PT} & \text{transition} & \text{ST}^1 & \text{ST}^2 & \text{CT} \\
& & & & \\
\end{array}
\]

(2nd time) 

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 48
CHAPTER 26 PRACTICE EXERCISES

Day One

1. For bass movement of a 3rd or 6th, in the upper voices hold two common tones and move the other 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.

2. For bass movement of a 4th, 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.

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 49
CHAPTER 26 PRACTICE EXERCISES

Day Two

3. Given the bass line and figured bass symbols, analyze the Roman numerals below the staff and add soprano, alto, and tenor parts in “chorale-style,” following rules of good voice leading. Choose the beginning register for each upper part carefully, considering the number of times the bass moves by the interval of a 2nd.

![Musical Staff 1](image1)

- d:       

4. Given the bass line, analyze the Roman numerals below the staff and add soprano, alto, and tenor parts in “keyboard–style” (all three upper voices in the treble clef), following rules of good voice leading. Choose the beginning register for each upper part carefully, considering the direction of the bass line.

![Musical Staff 2](image2)

- G:       

---

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 50
CHAPTER 26 PRACTICE EXERCISES

Day Three

5. 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 367, Befiehl du deine Wege.

![Musical staff with Roman numerals and doublings]

D: _____  _____  _____  _____  _____  _____

6. Given the bass line and figured bass symbols, 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. You may wish to review figured bass with chromatic alterations.

![Musical staff with figured bass symbols]

g: _____  _____  _____  _____  _____
7. 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. Use first-inversion chords to make a smoother bass line.

Bb: __  __  __  __  __  __
HF: __  __  __  __  __  __
CHAPTER 26 PRACTICE EXERCISES

Day Four

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

9. 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.
CHAPTER 27 PRACTICE EXERCISES

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.

Example

a: V\(^7\) i D: V\(^7\) I e: V\(^7\) i Bb: V\(^7\) I

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.

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

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 54
CHAPTER 28 PRACTICE EXERCISES

1. Analyze the chords with Roman numerals in the blanks below the staff, then add the specified non-chord tones, specifying suspensions with the appropriate interval numbers.

\[\text{e: } \underline{\text{__ }} \underline{\text{__ }} \underline{\text{__ }} \underline{\text{__ }} \underline{\text{__ }} \underline{\text{__ }} \underline{\text{__ }} \underline{\text{__ }}\]

2. Analyze the figured bass below to write Roman numerals in the blanks below the staff. Then add the following non-chord tones: (1) 3 suspensions, (2) one passing tone, (3) one neighbor tone, and (4) one anticipation.

\[\text{b: } \underline{\text{__ }} \underline{\text{__ }} \underline{\text{__ }} \underline{\text{__ }} \underline{\text{__ }} \underline{\text{__ }} \underline{\text{__ }} \underline{\text{__ }}\]

(continued on next page)
3. Voice lead the following Roman numeral progression then add the following non-chord tones: (1) a neighbor tone during beat one, (2) a neighbor tone during beat two, (3) an appoggiatura on beat 3, (4) a suspension on beat four, (5) a suspension on beat 5, (6) an anticipation during beat six, and (7) a suspension on beat 7.
CHAPTER 29 PRACTICE EXERCISES

Day One

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

2. Voice lead the following Roman numeral progression. Include the key signature. Add the following non-chord tones: 1 suspension, 1 passing tone, 1 anticipation, and 3 neighbor tones.
CHAPTER 29 PRACTICE EXERCISES

Day Two: Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progressions in chorale style. Include the key signatures. Include one suspension in each measure.

Day Three: Analyze the figured bass to provide Roman numerals in the blanks below the staff. Voice lead the progressions in chorale style. Include the key signatures.

Day Four: Voice lead the following Roman numeral progression. Include the key signature. Add the following non–chord tones: an escape tone, a 4-3 suspension, an anticipation, and a passing tone.

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 58
CHAPTER 30 PRACTICE EXERCISES

Day One

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).

Interval: ___     ___   ___   ___   ___   ___   ___   ___    ___   ___   ___   ___   ___    ___

Interval: ___     ___   ___   ___   ___   ___   ___   ___    ___   ___   ___   ___   ___    ___

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

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 59
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: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

\[\text{Int: } \begin{array}{c}
\text{\textbf{c.f.}} \\
\end{array}\]

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

\[\text{Int: } \begin{array}{c}
\text{\textbf{c.f.}} \\
\end{array}\]

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

\[\text{Int: } \begin{array}{c}
\text{\textbf{c.f.}} \\
\end{array}\]
CHAPTER 30 PRACTICE EXERCISES

Day Two

3. 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.)

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

(c.f.)

(continued on next page)

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 61
4. For each exercise below, write fourth species counterpoint (suspensions and syncopations). Circle all dissonant interval numbers and label suspensions with “sus” and syncopations with “sync.”

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

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

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

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

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 62
CHAPTER 30 PRACTICE EXERCISES

Invention Expositions.
5. Complete these invention expositions by following the I-I-V-V-I harmonic pattern and transposing and modifying the theme accordingly.
CHAPTER 30 PRACTICE EXERCISES

Fugue Analysis
6. For this fugue from the second Kyrie eleison of Bach's Mass in B Minor (BWV 232), specify formal sections (expositions and episodes), motives (subject, response, countersubjects, and fragments thereof), and key areas for expositions only in the table below. This fugue contains more “counterpoint” (material not derived for subjects or countersubjects) than the C minor fugue in the body of the text.

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Music Theory for the 21st-Century Classroom, Practice Exercises, p. 65
NAME _________________________________

ulated the 21st-Century Classroom, Practice Exercises, p. 66
CHAPTER 31 PRACTICE EXERCISES

Day One

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

   \( G^9 \)sus  \( B^{7(#5)} \)  \( E^m9(b5) \)  \( C^#m11 \)  \( D^{7b9}_{b5} \)

   \( G^m^\Delta9 \)  \( A^b^\Delta9(#11) \)  \( D^b6 \)  \( E^b^\Delta9(#5) \)  \( F^\Delta7(b5) \)

Day Two

2. Label the chords with lead-sheet symbols.

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


Music Theory for the 21st-Century Classroom, Practice Exercises, p. 67
CHAPTER 31 PRACTICE EXERCISES

Day Three

3. Voice lead the following progressions, maintaining five voices throughout. Remember to respell notes enharmonically when necessary. 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 always 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 for 6th chords and Root-4th-7th for sus chords. You may need to omit the 5th to maintain five parts throughout.
CHAPTER 31 PRACTICE EXERCISES

Day Four

4. Please name the following scales.

   1. ______________________
   2. ______________________
   3. ______________________
   4. ______________________
   5. ______________________
   6. ______________________

Section 5. Write the following scales.

   1. B Lydian-Dominant
   2. G Diminished-Whole Tone
   3. D Locrian #2
   4. C# Octatonic (Half-Whole)

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 69
CHAPTER 31 PRACTICE EXERCISES

Day Five

6. Determining Chord-Scale Relationships. 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. Eb\(^7\)\(^(#5)\); Scale: ____________________________

2. Bb\(^7\)\(^9\); Scale: ____________________________

3. Fm\(^7\)\(^(#5)\); Scale: ____________________________

4. Ab\(^\Delta7\)\(^(#5)\); Scale: ____________________________
CHAPTER 32 PRACTICE EXERCISES

Day One

1. *Use of modes.* Given the melody and chord symbols for “London Bridge” in Phrygian mode, analyze the chords as lead-sheet symbols (“LSS”) and as Roman numerals (“RN”).

   LSS: __ __ __ __ __ __ __ __ __ __ __ __ __

   RN: __ __ __ __ __ __ __ __ __ __ __ __ __

2. *Use of parallelism.* Harmonize the opening of “London Bridge” so each note of the melody note is the 9th of a dominant ninth chord.

   LSS: F9 __ __ __ __ __ __
PRACTICE EXERCISES

Day Two

3. Quartal, Quintal, and Secundal Harmony. 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. Polychords. Harmonize “London Bridge” 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).

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 72
CHAPTER 33 PRACTICE EXERCISES

Day One: Put each set into normal form and prime form. (Only one scratch staff is provided when there are no ties among the reorderings of the normal form.)

A.

\[ \text{Normal form: } [__ , __ , __ ] \]

\[ \text{Prime form: ( __ __ __ )} \]

B.

\[ \text{Normal form: } [__ , __ , __ , __ ] \]

\[ \text{Prime form: ( __ __ __ )} \]

C.

\[ \text{Normal form: } [__ , __ , __ , __ ] \]

\[ \text{Prime form: ( __ __ __ )} \]

D.

\[ \text{Normal form: } [__ , __ , __ , __ ] \]
Prime form: ( __ __ __ __ )

E.

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

Prime form: ( __ __ __ __ )

F.

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

Prime form: ( __ __ __ __ )

G.

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

Prime form: ( __ __ __ __ __ )
### CHAPTER 33 PRACTICE EXERCISES

**Day Two:** For each of the six sets in the example below, determine the normal form, prime form, Forte number, and interval vector.

![Musical notation](image)

<table>
<thead>
<tr>
<th>Set</th>
<th>Normal form</th>
<th>Prime Form</th>
<th>Forte number</th>
<th>Interval vector</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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</table>

**Interval vector:**

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<thead>
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<th>Interval Class</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
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<tbody>
<tr>
<td><strong>Occurrences</strong></td>
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*MUSIC THEORY FOR THE 21ST-CENTURY CLASSROOM, Practice Exercises, p. 75*
CHAPTER 33 PRACTICE EXERCISES

Day Three

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

a. Transpose [3, 6, 7] at T_2: [ __ , __ , __ ]
b. Transpose [2, 4, 8, 9] at T_7: [ __ , __ , __ , __ ]
c. Transpose [1, 2, 4, 7, 10] at T_9: [ __ , __ , __ , __ , __ ]

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

a. Invert [7, 10, 11] at T_0I: [ __ , __ , __ ]
b. Invert [0, 2, 4] at T_4I: [ __ , __ , __ ]
c. Invert [4, 6, 10, 11] at T_9I: [ __ , __ , __ ]

Section. Specify the interval of inversion from the first set to the second set.

a. [2, 4, 7] inverts to [3, 6, 8] at what T_nI? _____
b. [1, 2, 4, 7] inverts to [4, 7, 9, 10] at what T_nI? _____
c. [6, 7, 10, 1, 2] inverts to [3, 4, 7, 10, 11] at what T_nI? _____
CHAPTER 34 PRACTICE EXERCISES

Day One

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

\[ P_7: 7 \ 10 \ 8 \ 2 \ 1 \ 5 \ 3 \ 4 \ 6 \ 0 \ 9 \ 11 \quad R_7 \]

\[ I_7 \quad RI_7 \]

\[ P_1 \]

\[ R_4 \]

\[ I_8 \]

\[ RI_{10} \]

(continued on next page)
Section 2. Given the prime form of a twelve-tone row, label the row forms and transpositions of the permutations given on the staves below.

Row form: ______

Row form: ______

Row form: ______

Row form: ______

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CHAPTER 34 PRACTICE EXERCISES

Day Two

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

\[ P_7: 7 \ 10 \ 8 \ 2 \ 1 \ 5 \ 3 \ 4 \ 6 \ 0 \ 9 \ 11 \quad R_7 \]

\[ P_1 \]

\[ R_4 \]

\[ I_8 \]

\[ R_{I_{10}} \]

(continued on next page)
Section 2. Given the prime form of a twelve-tone row, label the row forms and transpositions of the permutations given on the staves below.

Row form: ______

Row form: ______

Row form: ______

Music Theory for the 21st-Century Classroom, Practice Exercises, p. 80
CHAPTER 34 PRACTICE EXERCISES

Day Three

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.

\[
P₃: 3\ 7\ 11\ 1\ 5\ 0\ 2\ 10\ 6\ 4\ 8\ 9
\]

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Music Theory for the 21st-Century Classroom, *Practice Exercises*, p. 81
Section 2. For the following excerpt, determine $P_4$ and identify each row form and statement.

Section 3. Set Theory Review. Referring to the row in Section 1 ($P_3$: 3 7 11 5 0 2 10 6 4 8 9), put each set into normal form, prime form, and provide the interval vector.

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<td>$P_3$:</td>
<td>3 7 11</td>
<td>1 5 0 2</td>
<td>10 6 4 8 9</td>
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