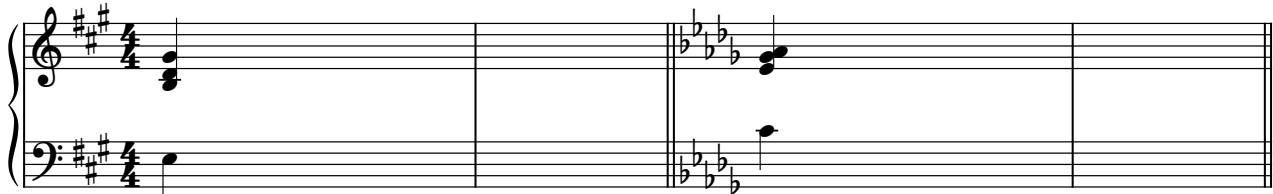


The Omnibus Progression

Name: _____

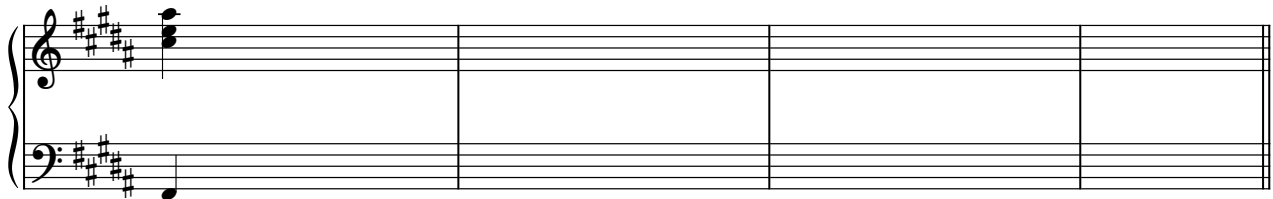
PART 1: Writing Omnibus Progressions

1. Move the leading tone and the root by semitone in contrary motion until you get to the next inversion of the dominant seventh you started on.



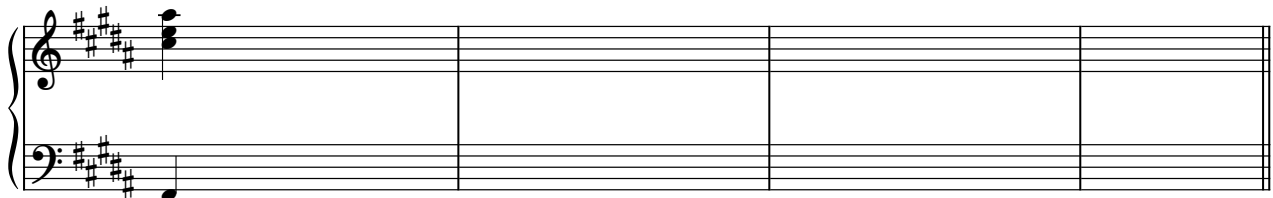
Musical notation for exercise 1. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has two sharps (F# and C#). The first measure shows a dominant seventh chord in root position (F#4, C#5, G#4, F#3). The second measure shows the same chord in first inversion (F#4, G#4, C#5, F#3). The third measure shows the chord in second inversion (G#4, F#3, C#5, F#4). The fourth measure shows the chord in third inversion (G#4, F#4, C#5, F#3).

2. Move the leading tone and the root in inward contrary motion until you reach another dominant-seventh chord in root position. Find the new leading tone and move it in inward contrary motion with the root. Repeat this until you reach the dominant-seventh chord you started on.



Musical notation for exercise 2. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has two sharps (F# and C#). The first measure shows a dominant seventh chord in root position (F#4, C#5, G#4, F#3). The second measure is empty. The third measure is empty. The fourth measure is empty.

3. Move the seventh and the root in outward contrary motion until you reach another dominant-seventh chord in root position. Find the new seventh and move it in outward contrary motion with the root. Repeat this until you reach the dominant-seventh chord you started on.



Musical notation for exercise 3. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has two sharps (F# and C#). The first measure shows a dominant seventh chord in root position (F#4, C#5, G#4, F#3). The second measure is empty. The third measure is empty. The fourth measure is empty.

PART 2: Analysis

4. Analyze the excerpt below using Roman numerals and figures where appropriate. This excerpt will contain an omnibus progression. For this section, identify the chords by root, quality, and inversion, and bracket the omnibus progression above the staff.

Omnibus Progression

Beethoven, Symphony No. 2 in D Major, I, mm. 325-43

325

p

ff

p

329

ff

333

337

341

p

sf

ff

sf