

# Inventing a Notation System – Essay Assignment

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

## Assignment Format:

- Typed, double-spaced, 2 full pages in length. Up to one additional page of examples can be included.
  - At least one example is required and should include a 5–10 second section of a piece of music transcribed into your system of notation.
  - Include a link to an online recording of the work in the body of your paper (doing this in a footnote is fine).
  - Use time markings to show where in the recording your transcription can be found (e.g. 1:40–1:47 seconds in [www.youtube.com/awesomesong](http://www.youtube.com/awesomesong)).
- Must use 10–12-point font with 1" margins. (1" margins are NOT always the default—check this carefully!)
- Include a heading with your name and the course number. (Nothing else!)
- Include a title for the paper. A creative or fun title can set a nice atmosphere.
- Careful editing, proofreading, and spelling are expected.

## Assignment Content:

- The paper should adopt the tone and style of a short pedagogical essay for an advanced student, such as one that a college student might read as part of a chapter of a textbook. The goal is to educate a reader about your notation system in as clear and concise a manner as possible.
  - You are welcome to review the first chapter of a textbook for inspiration.
  - Carefully consider your assumptions when explaining your system of notation. Are you presuming your reader will read left to right, and top to bottom? Are you assuming that a pitch written above another pitch will sound higher? Do you expect that rhythms of different sizes/colors/shapes or notes closer together will be read faster? Remember that these assumptions may not be shared by all readers, nor all cultures.
- You should include a description of the type of music your notation was designed for, and a list a few representative examples.
  - Describe musical characteristics (e.g. loud, fast, upbeat, sad, instruments, content of typical lyrics, anything else you can think of, etc.).
  - For example, if your type of music is “Ska from the 1990s,” you could describe this music as typically “loud, fast, and upbeat, containing happy lyrics, and instrumentation such as electric guitar and bass, drum set, and saxophones, trumpets, and/or trombones.” You could also state that representative bands include “Reel Big Fish, Less than Jake, and the Mighty Mighty BossTones.”
- Most of the essay will consist of an explanation of your notation system.

## Inventing a Notation System – Essay Assignment

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- In your essay, describe what musical features your notation system accounts for, and a few that it doesn't.
  - Provide an example (or examples) demonstrating your notation system.
  - Explain the example and the notation system using clear, concise prose.
- You must decide what stylistic features to prioritize in your notation system. Do you want to notate pitch in some way? What about rhythm? If you do notate rhythm, will you do it generally: e.g. as long, short, and medium values, or in a more complex manner? Some other musical features you might want to consider (or purposefully not consider):
  - Dynamics (loudness/softness; does this change?)
  - Timbre (different color or instruments; does this change?)
  - Words
  - Tempo (how fast the music goes; does this change?)
  - Mood (is the music generally happy or sad; does this change?)
  - The musical features you choose will be dependent on the type of music you pick—not everyone's are the same!
  - You won't be able to incorporate every feature of the music (and this is okay!), so prioritize 2–4 of the most important features.

# Inventing a Notation System – Essay Assignment Rubric

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

<b><u>Component</u></b>	<b><u>Possible Points</u></b>	<b><u>Points Earned and Comments</u></b>
<b>Follows Directions</b> (font, margins, length, title, etc.)	15	
<b>Grammar and Editing</b> (spelling, comma usage, proofreading, etc.)	15	
<b>Use of Example(s)</b> (examples are incorporated well and are easy to follow)	15	
<b>Tone</b> (reads like a pedagogical essay)	5	
<b>Explanation of Music</b> (lists representative examples, explains characteristics of genre of music, describes musical features accounted for [and unaccounted for], prose is easy to understand and follow)	40	
<b>Creativity and Effort</b>	10	
<b>Total Points</b>	100	

# Noteheads, Clefs, and Ledger Lines

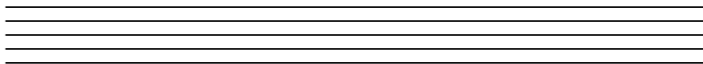
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Name: \_\_\_\_\_

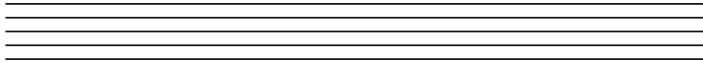
## PART 1: “Drawing Noteheads”

**Directions:** Draw the indicated noteheads on the staves.

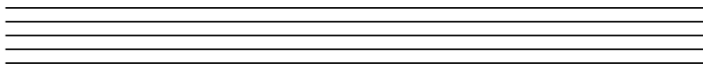
Draw five open (white) note heads, one on each line.



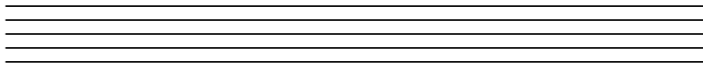
Draw four open (white) note heads, one on each space.



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



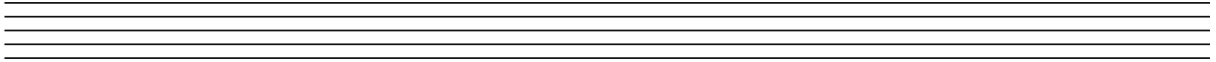
Draw four filled in (black) note heads, one on each space.



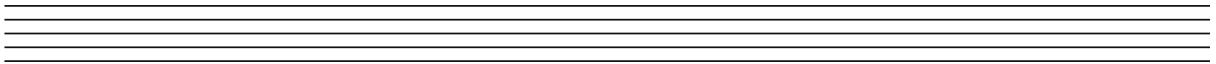
## PART 2: “Drawing Clefs”

Directions: Draw the indicated clefs on the staves.

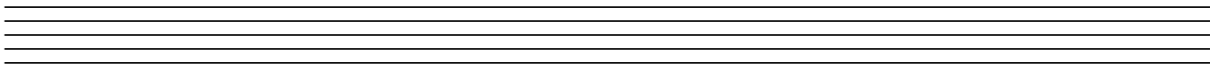
Draw six treble clefs.



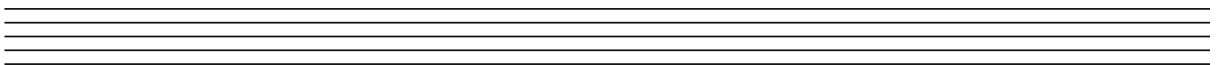
Draw six bass clefs.



Draw six alto clefs.



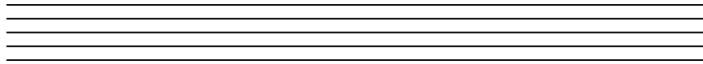
Draw six tenor clefs.



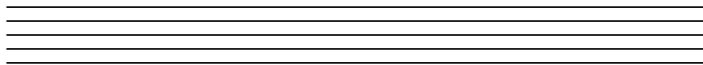
## PART 3: “Drawing Ledger Lines”

**Directions:** Draw the indicated number of stacked ledger lines above and below the staves. Do not include noteheads.

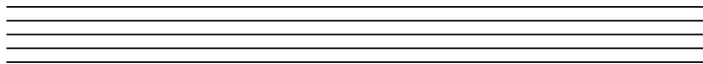
Draw one ledger line above and one ledger line below the staff.



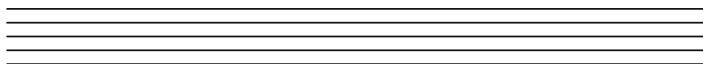
Draw two stacked ledger lines above and two stacked ledger lines below the staff.



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



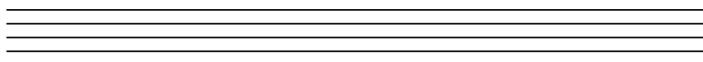
Draw four stacked ledger lines above and four stacked ledger lines below the staff.



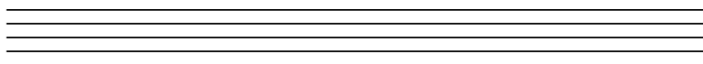
### PART 4: “Drawing Ledger Lines with Noteheads”

**Directions:** Draw the indicated number of stacked ledger lines above and below the staves. This time, include filled in noteheads on the highest and lowest ledger line.

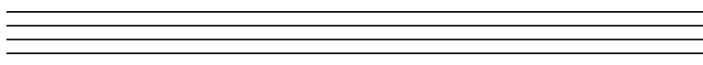
Draw filled in noteheads one ledger line above and one ledger line below the staff.



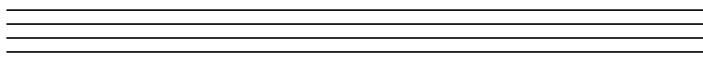
Draw filled in noteheads two stacked ledger lines above and two stacked ledger lines below the staff.



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



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



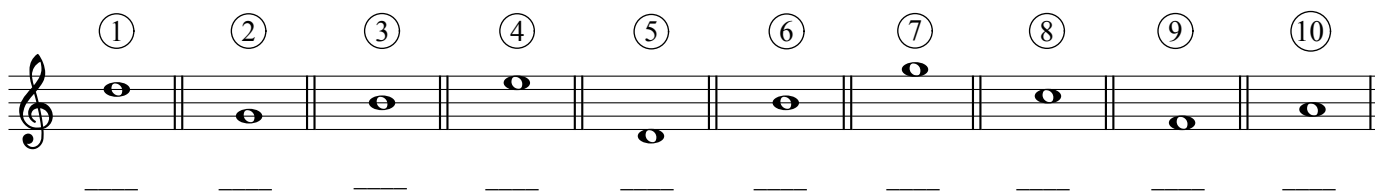
# Note Identification and Writing

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

## PART 1

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

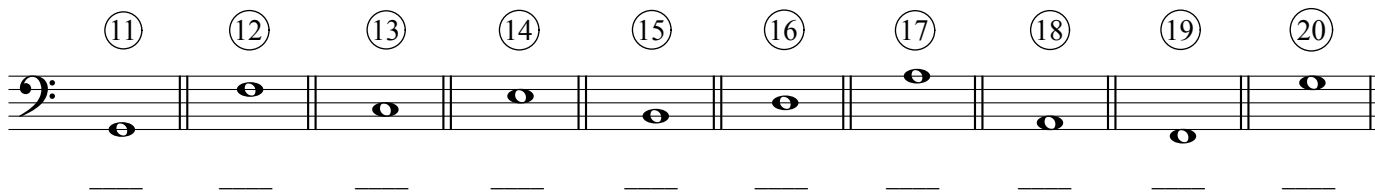
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



\_\_\_\_\_

Detailed description: A musical staff in treble clef with a key signature of one flat (Bb). It contains 10 numbered whole notes. The notes are: 1. Bb4, 2. Bb4, 3. Bb4, 4. Bb4, 5. Bb3, 6. Bb4, 7. Bb4, 8. Bb4, 9. Bb4, 10. Bb4.

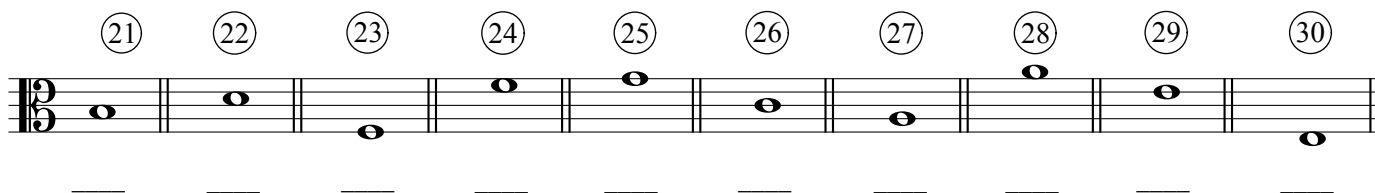
⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳



\_\_\_\_\_

Detailed description: A musical staff in bass clef with a key signature of one flat (Bb). It contains 10 numbered whole notes. The notes are: 11. Bb3, 12. Bb3, 13. Bb3, 14. Bb3, 15. Bb3, 16. Bb3, 17. Bb3, 18. Bb3, 19. Bb3, 20. Bb3.

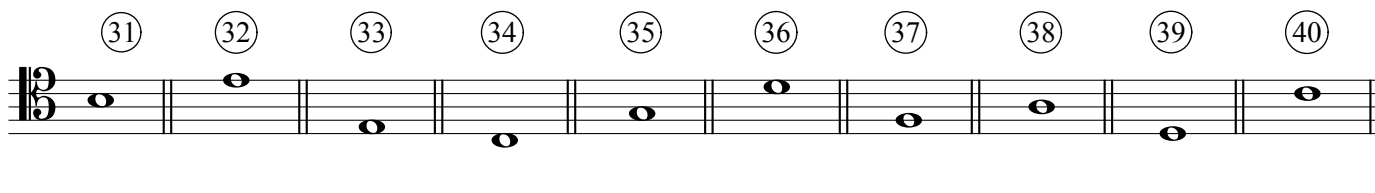
㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚



\_\_\_\_\_

Detailed description: A musical staff in alto clef (C4 on the middle line) with a key signature of one flat (Bb). It contains 10 numbered whole notes. The notes are: 21. Bb4, 22. Bb4, 23. Bb4, 24. Bb4, 25. Bb4, 26. Bb4, 27. Bb4, 28. Bb4, 29. Bb4, 30. Bb4.

㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵



\_\_\_\_\_

Detailed description: A musical staff in alto clef (C4 on the middle line) with a key signature of one flat (Bb). It contains 10 numbered whole notes. The notes are: 31. Bb4, 32. Bb4, 33. Bb4, 34. Bb4, 35. Bb4, 36. Bb4, 37. Bb4, 38. Bb4, 39. Bb4, 40. Bb4.

## Note Identification and Writing

### PART 2

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

41 42 43 44 45 46 47 48 49 50

Notes 41-50 on a treble clef staff. Notes 41, 42, 43, 44, 45, 46, 47, 48, 49, and 50 are placed on the staff lines and spaces. Below each note is a blank line for the answer.

\_\_\_\_\_

51 52 53 54 55 56 57 58 59 60

Notes 51-60 on a bass clef staff. Notes 51, 52, 53, 54, 55, 56, 57, 58, 59, and 60 are placed on the staff lines and spaces. Below each note is a blank line for the answer.

\_\_\_\_\_

61 62 63 64 65 66 67 68 69 70

Notes 61-70 on an alto clef staff. Notes 61, 62, 63, 64, 65, 66, 67, 68, 69, and 70 are placed on the staff lines and spaces. Below each note is a blank line for the answer.

\_\_\_\_\_

71 72 73 74 75 76 77 78 79 80


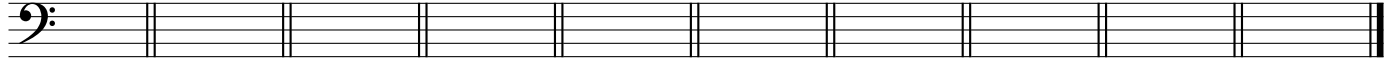
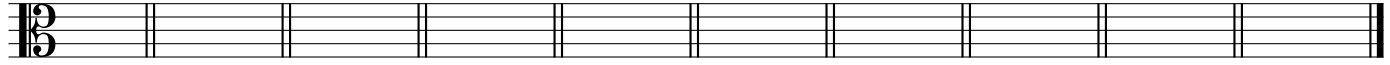
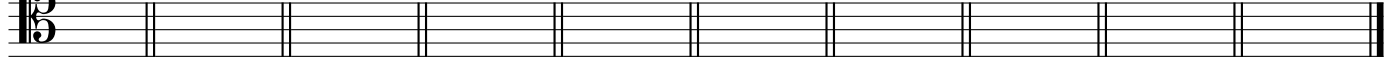
Notes 71-80 on an alto clef staff. Notes 71, 72, 73, 74, 75, 76, 77, 78, 79, and 80 are placed on the staff lines and spaces. Below each note is a blank line for the answer.

\_\_\_\_\_

## Note Identification and Writing

### PART 3

Draw the requested notes, using any octave.

81	82	83	84	85	86	87	88	89	90
									
C	E	F	A	D	B	G	C	F	A
91	92	93	94	95	96	97	98	99	100
									
F	E	D	B	C	A	F	G	E	D
101	102	103	104	105	106	107	108	109	110
									
B	D	E	G	D	A	G	F	C	A
111	112	113	114	115	116	117	118	119	120
									
D	C	A	B	D	F	B	C	G	E

# Note Identification and Writing

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

## PART 1

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

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

\_\_\_\_\_

Detailed description: A musical staff with a treble clef. It contains 10 measures, each with a single whole note. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, and B5.

⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

\_\_\_\_\_

Detailed description: A musical staff with a bass clef. It contains 10 measures, each with a single whole note. The notes are: G3, F3, E3, D3, C3, B2, A2, G2, F2, and E2.

㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚

\_\_\_\_\_

Detailed description: A musical staff with an alto clef (C4). It contains 10 measures, each with a single whole note. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, and E5.

㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵

\_\_\_\_\_

Detailed description: A musical staff with an alto clef (C4). It contains 10 measures, each with a single whole note. The notes are: C4, B3, A3, G3, F3, E3, D3, C3, B2, and A2.

## Note Identification and Writing

### PART 2

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

41 42 43 44 45 46 47 48 49 50

\_\_\_\_\_

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


\_\_\_\_\_

## Note Identification and Writing

### PART 3

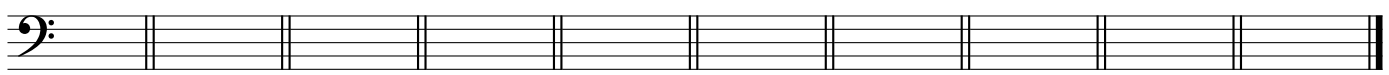
Draw the requested notes, using any octave.

81 82 83 84 85 86 87 88 89 90



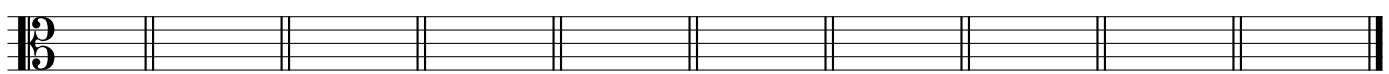
B E A D F G C A D F

91 92 93 94 95 96 97 98 99 100



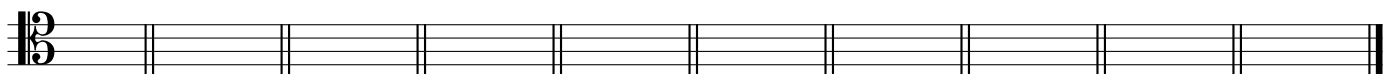
A E C G B D F B G C

101 102 103 104 105 106 107 108 109 110



D G E B C F A E F D

111 112 113 114 115 116 117 118 119 120



B F G D E C A B G C

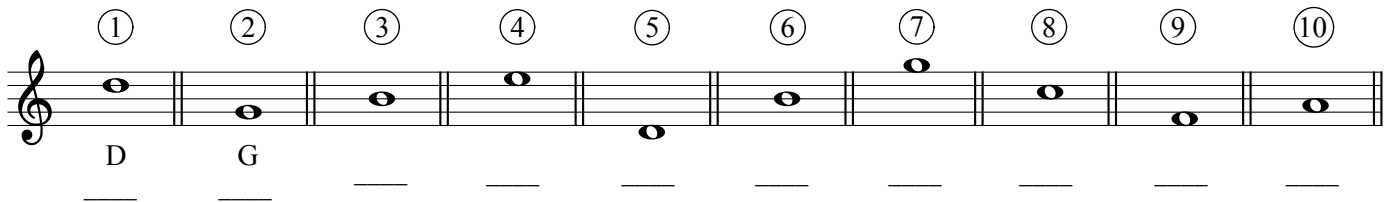
# Pitch Notation

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

## PART 1: Notes within the staff

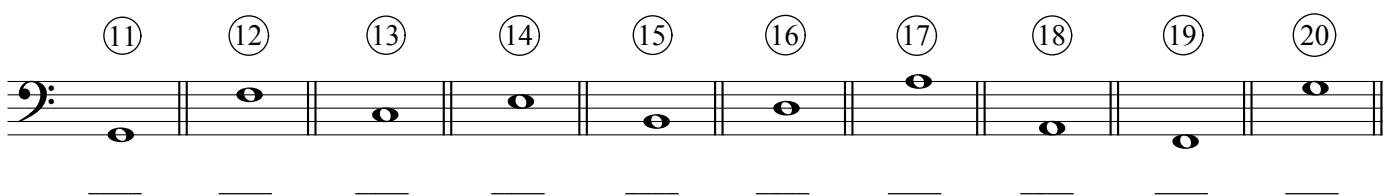
Write the letter name of the following notes in the blanks. The first few are completed for you.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



\_\_\_\_\_

⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

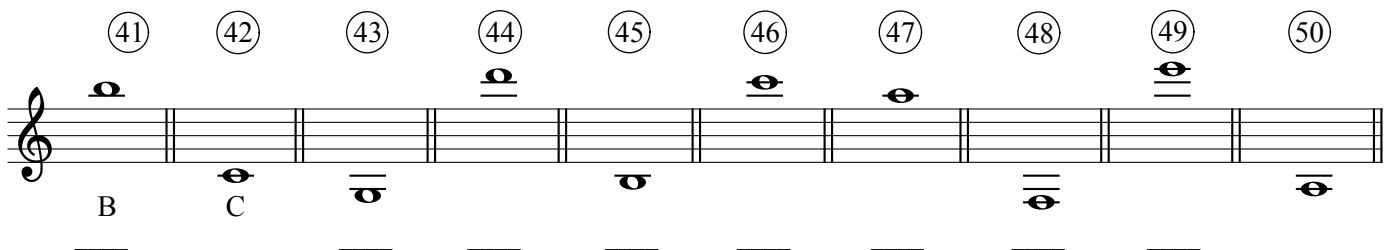


\_\_\_\_\_

## PART 2: Ledger lines

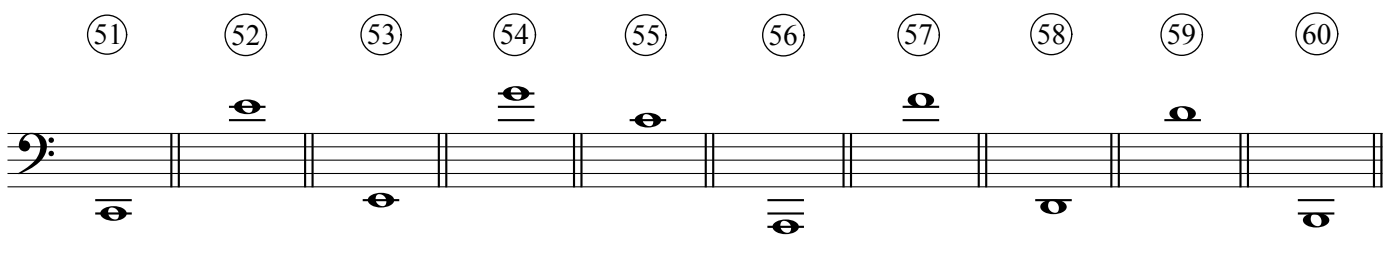
Write the letter name of the following notes in the blanks. The first few are completed for you.

④① ④② ④③ ④④ ④⑤ ④⑥ ④⑦ ④⑧ ④⑨ ⑤⑩



\_\_\_\_\_


⑤① ⑤② ⑤③ ⑤④ ⑤⑤ ⑤⑥ ⑤⑦ ⑤⑧ ⑤⑨ ⑥⑩




\_\_\_\_\_

## PART 3: Notation

Write the requested notes in the staff, using any octave.

81	82	83	84	85	86	87	88	89	90
									
C	E	F	A	D	B	G	C	F	A

91	92	93	94	95	96	97	98	99	100
									
F	E	D	B	C	A	F	G	E	D

# The Piano Keyboard and the Grand Staff

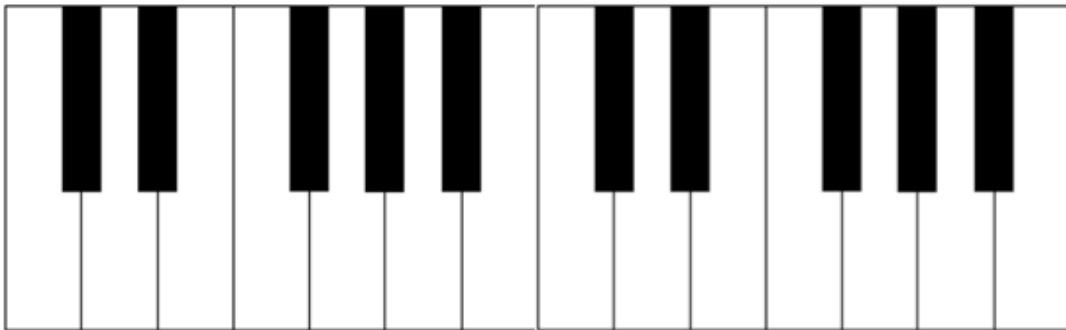
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Name: \_\_\_\_\_

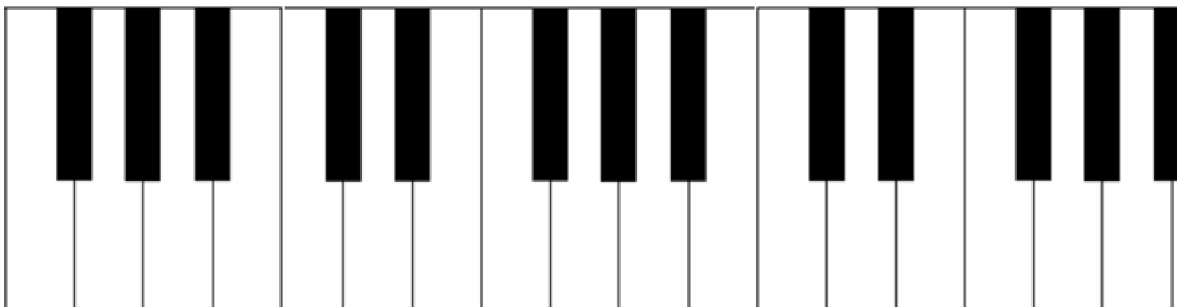
## PART 1: White Keys on the Piano Keyboard

**Directions:** Write letter names on the white keys of the piano keyboards. Notice that the pattern of black keys changes between examples.

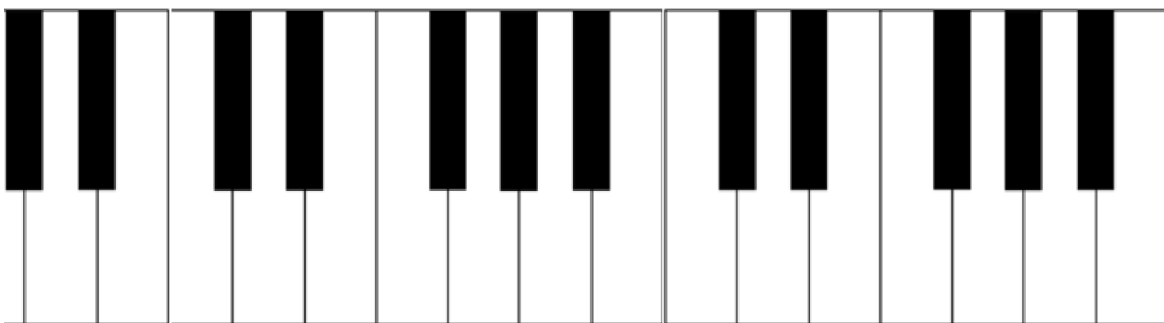
A.



B.



C.



## PART 2: The Grand Staff and the Piano Keyboard

**Directions:** Write the numbers of the notes found on the grand staves onto the white keys of the piano keyboards. Number one has been done in each example.

A.



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



B.



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



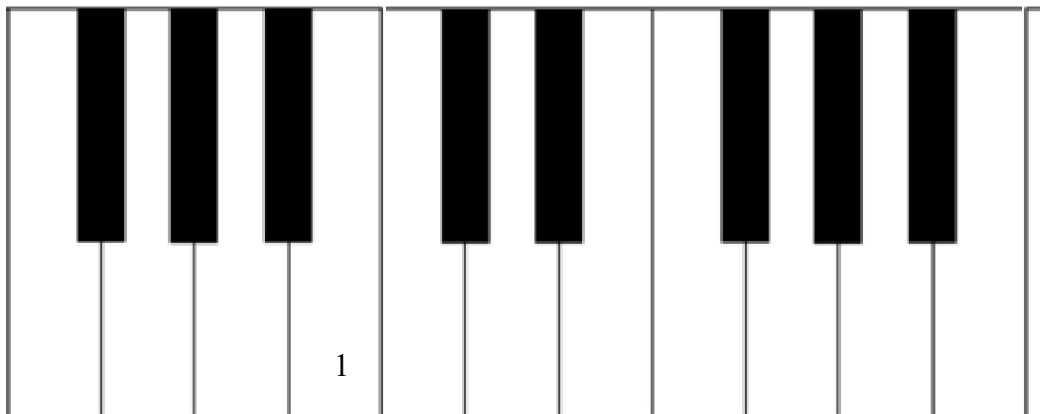
# The Piano Keyboard and the Grand Staff with Ledger Lines

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

## PART 1: The Grand Staff and the Piano Keyboard with Ledger Lines

**Directions:** Write the numbers of the notes found on the grand staves onto the white keys of the piano keyboard. Some keys may have more than one number. Number one has been done in each example.

A.



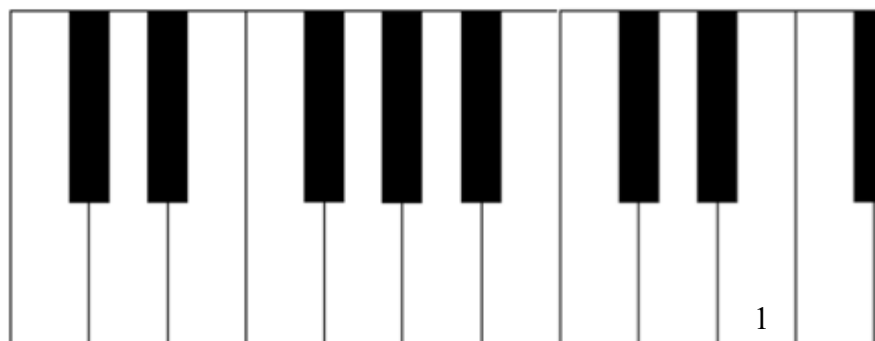
1.      2.      3.      4.      5.      6.      7.      8.      9.      10.

Musical staff with 10 measures. The first seven measures have notes on ledger lines above the treble clef. The last three measures have notes on ledger lines below the bass clef.

Measure	Notes
1	C4 (one ledger line below)
2	C4 (one ledger line below)
3	D4 (two ledger lines below)
4	E4 (three ledger lines below)
5	F4 (two ledger lines below)
6	G4 (three ledger lines below)
7	A4 (three ledger lines below)
8	B4 (two ledger lines below)
9	C5 (one ledger line below)
10	D5 (one ledger line below)

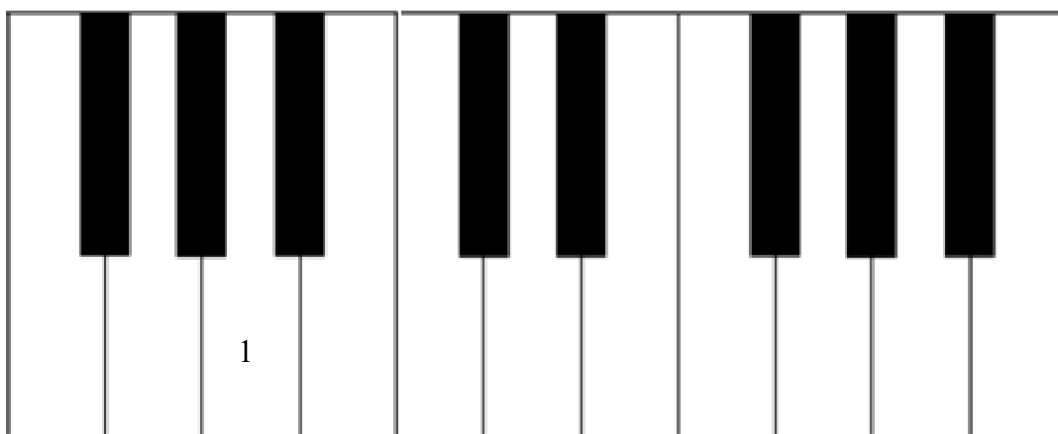
## The Piano Keyboard and the Grand Staff with Ledger Lines

B.



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

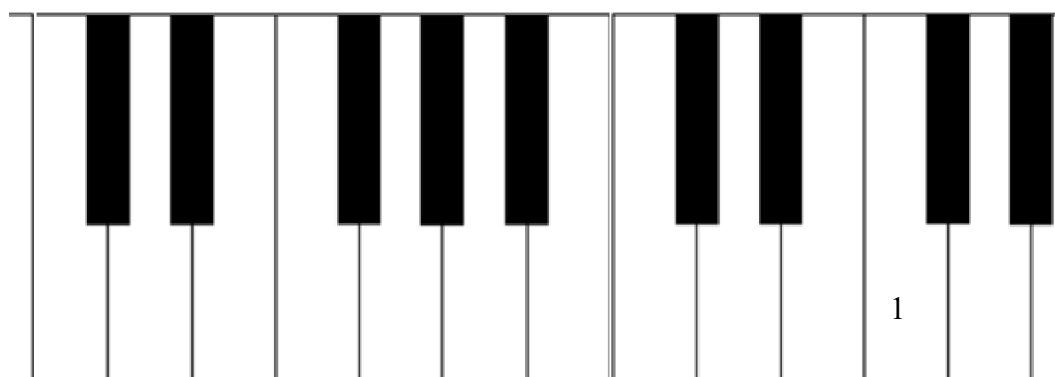
C.



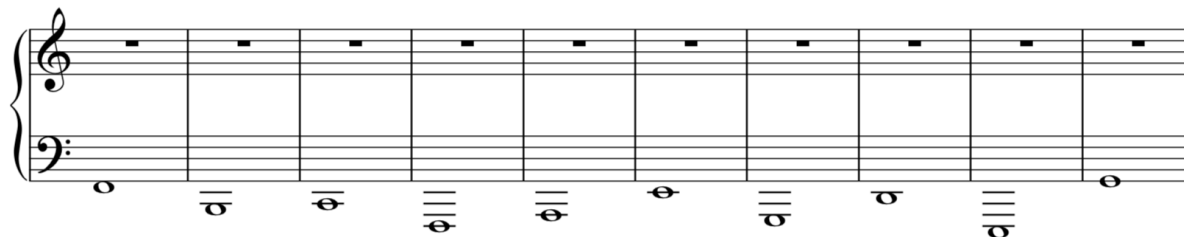
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

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

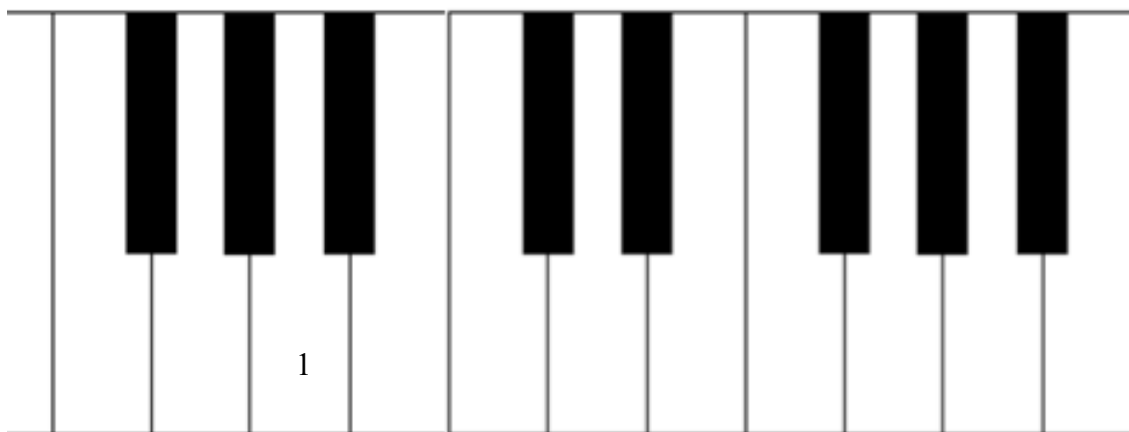
D.



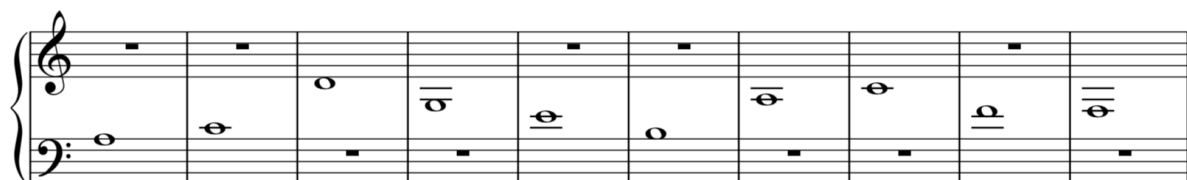
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



E.



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



# Generic Intervals

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

## PART 1: Generic Intervals Above a Note

**Directions:** Write the letter names above the note. Don't forget to count the first note as "one."

**Example:** 3 above D: F

A. 2 above F: \_\_\_\_\_

B. 5 above C: \_\_\_\_\_

C. 8 above E: \_\_\_\_\_

D. 3 above G: \_\_\_\_\_

E. 6 above D: \_\_\_\_\_

F. 4 above B: \_\_\_\_\_

G. 7 above A: \_\_\_\_\_

H. 1 above D: \_\_\_\_\_

I. 2 above A: \_\_\_\_\_

J. 5 above F: \_\_\_\_\_

K. 4 above C: \_\_\_\_\_

L. 8 above D: \_\_\_\_\_

M. 3 above B: \_\_\_\_\_

N. 7 above G: \_\_\_\_\_

O. 6 above B: \_\_\_\_\_

P. 1 above E: \_\_\_\_\_

Q. 3 above C: \_\_\_\_\_

R. 6 above F: \_\_\_\_\_

## PART 2: Generic Intervals Below a Note

**Directions:** Write the letter names below the note. Don't forget to count the first note as "one."

**Example:** 3 below D: B

A. 2 below F: \_\_\_\_\_

B. 5 below C: \_\_\_\_\_

C. 8 below E: \_\_\_\_\_

D. 3 below G: \_\_\_\_\_

E. 6 below D: \_\_\_\_\_

F. 4 below B: \_\_\_\_\_

G. 7 below A: \_\_\_\_\_

H. 1 below D: \_\_\_\_\_

I. 2 below A: \_\_\_\_\_

J. 5 below F: \_\_\_\_\_

K. 4 below C: \_\_\_\_\_

L. 8 below D: \_\_\_\_\_

M. 3 below B: \_\_\_\_\_

N. 7 below G: \_\_\_\_\_

O. 6 below B: \_\_\_\_\_

P. 1 below E: \_\_\_\_\_

Q. 3 below C: \_\_\_\_\_

R. 6 below G: \_\_\_\_\_

S. 4 below F: \_\_\_\_\_

T. 8 below A: \_\_\_\_\_

## PART 3: Generic Intervals Above or Below a Note on a Grand Staff

**Directions:** Write the note above or below the note on the grand staff. Don't forget to count the first note as "one."

A.

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



B.

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



# Grand Staff Note Names

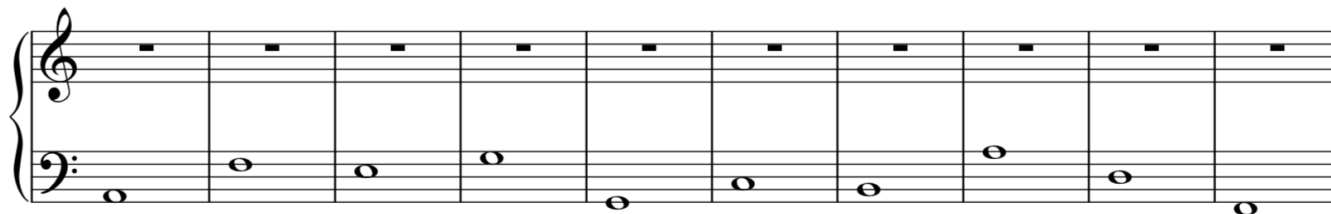
Name: \_\_\_\_\_

## PART 1: Grand Staff Note Names

Directions: Write the letter name (e.g. “C,” “D,” etc.) of each note in the blanks.



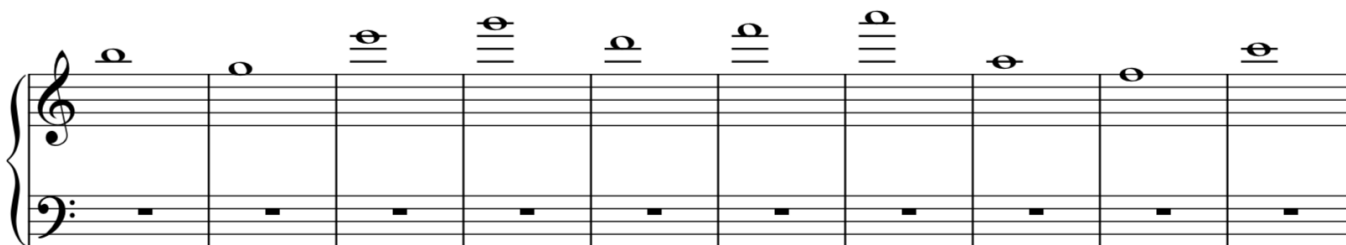
\_\_\_\_\_



\_\_\_\_\_

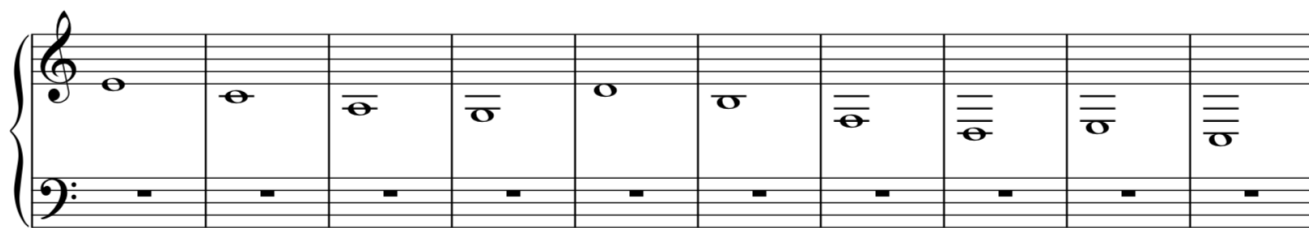
## PART 2: Grand Staff Note Names – Ledger Lines

Directions: Write the letter name (e.g. “C,” “D,” etc.) of each note in the blanks.

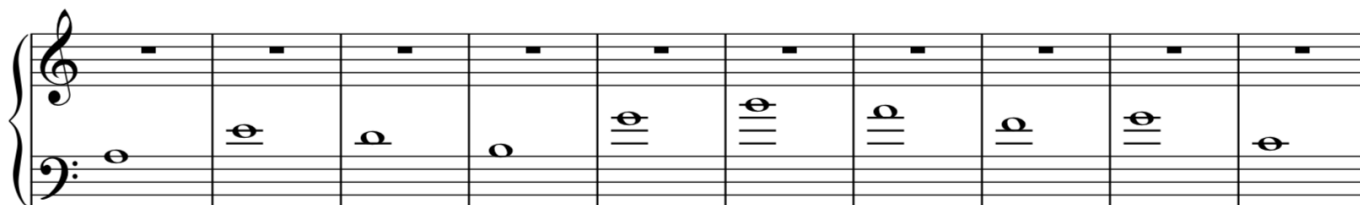


\_\_\_\_\_

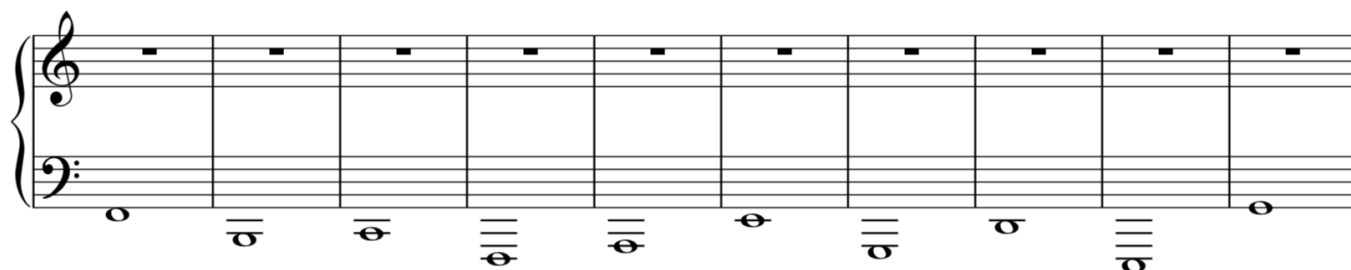
## Grand Staff Note Names



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_

# Note Identification & Writing with ASPN Labels

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

## PART 1: Note Identification

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

10 numbered musical staves for note identification. Each staff contains 10 numbered notes (1-40) and a blank line for the answer.

Staff 1 (Treble Clef):

- 1: G4
- 2: F4
- 3: E4
- 4: D4
- 5: C4
- 6: B3
- 7: A3
- 8: G3
- 9: F3
- 10: E3

Staff 2 (Bass Clef):

- 11: D3
- 12: C3
- 13: B2
- 14: A2
- 15: G2
- 16: F2
- 17: E2
- 18: D2
- 19: C2
- 20: B1

Staff 3 (Bass Clef):

- 21: A2
- 22: G2
- 23: F2
- 24: E2
- 25: D2
- 26: C2
- 27: B1
- 28: A1
- 29: G1
- 30: F1

Staff 4 (Bass Clef):

- 31: E2
- 32: D2
- 33: C2
- 34: B1
- 35: A1
- 36: G1
- 37: F1
- 38: E1
- 39: D1
- 40: C1

## Note Identification & Writing with ASPN Labels

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

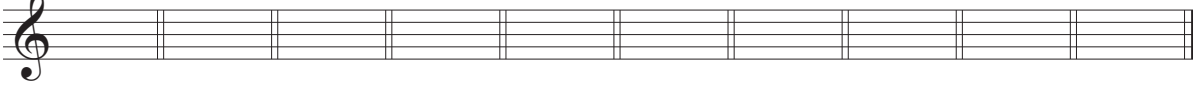
71 72 73 74 75 76 77 78 79 80

## Note Identification & Writing with ASPN Labels

### PART 2: Note Writing

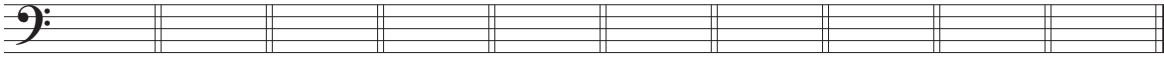
**Directions:** Draw the notes, paying attention to the octave designations.

81 82 83 84 85 86 87 88 89 90



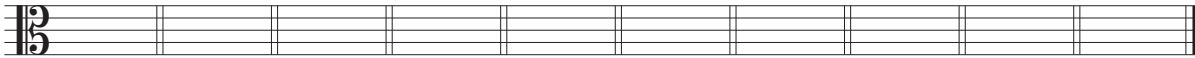
C5 E4 F5 A4 D5 B3 G4 C4 F4 A5

91 92 93 94 95 96 97 98 99 100




F3 E2 D3 B2 C4. A3 F2 G3 E3 D2

101 102 103 104 105 106 107 108 109 110



B3 D4 E3 G4. D3 A4 G3 F4 C4 A3

111 112 113 114 115 116 117 118 119 120



D4 C3. A3 B3 D3 F4 B4 C4 G3 E3

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

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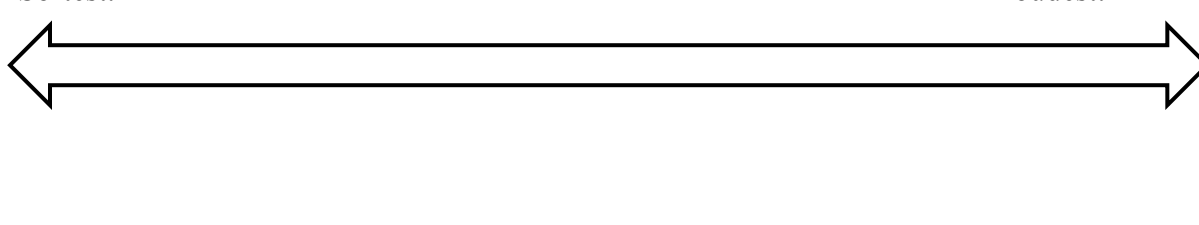
Name: \_\_\_\_\_

## PART 1: Dynamics

**Directions:** Order the following dynamics below in the blanks, from softest to loudest. Then, answer the questions.

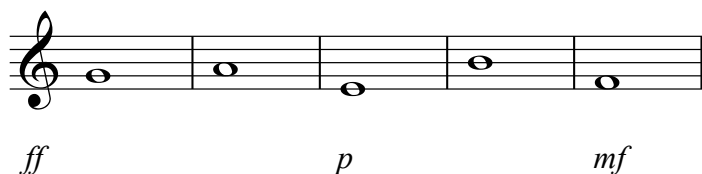
*mf, ppp, ff, mp, f, p*

Softest: Loudest:



\_\_\_\_\_

- A) What is the difference between a *crescendo* and *decrescendo*?
- B) Why are “hairpins” so named?
- C) Is there a difference between a *decrescendo* and a *diminuendo*?
- D) Draw either a *crescendo* or *decrescendo* “hairpin” between the following dynamic markings below the staff (you will need one of each).



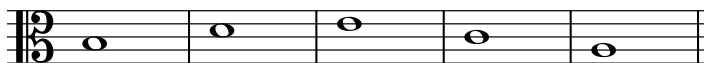
## PART 2: Articulation

**Directions:** Draw the indicated articulation markings on the staves.

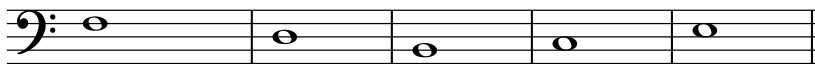
Draw a slur connecting the first note to the last note:



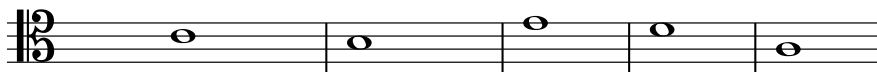
Draw tenuto markings above each note:



Draw staccato markings above each note:



Draw marcato markings above each note:



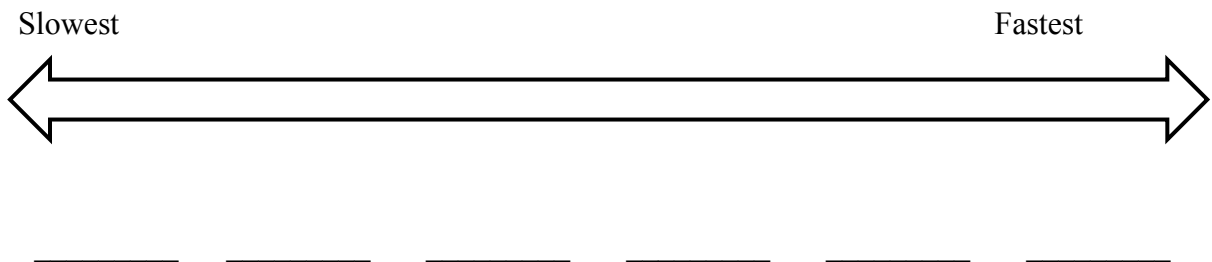
Draw accents above each note:



## PART 3: Tempi

**Directions:** Order the following tempi below, from slowest to fastest in the blanks. Then, answer the questions.

Andante, Grave, Presto, Allegro, Adagio, Vivaci



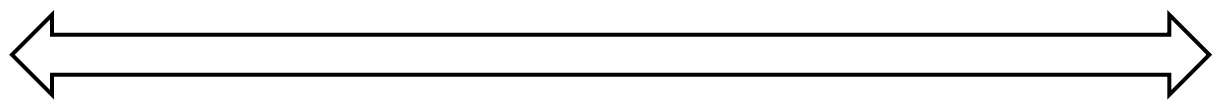
- A) What are the four “slow tempi”?
- B) What does *cantabile* mean?
- C) What is the difference between a *ritardando* and an *accelerando*?

## PART 4: Stylistic Periods

**Directions:** Order the following stylistic periods below in the blanks, from oldest to most recent. Then, answer the questions.

Classical, Renaissance, Romantic, Medieval, Post-Tonal, Baroque

Oldest: Most Recent:



\_\_\_\_\_

- A) What are the generally agreed upon years of the Classical era?
- B) What are the generally agreed upon years of the Baroque era?
- C) What are the generally agreed upon years of the Romantic era?
- D) What are the generally agreed upon years of the Renaissance era?

## PART 5: Structural Features

**Directions:** Draw the indicated structural features on the staves.

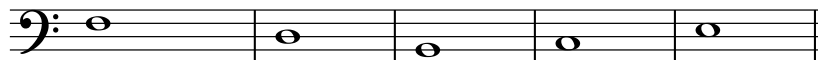
Draw five fermatas, one above each note:



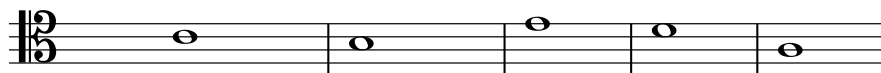
Draw five caesuras, one after each note:



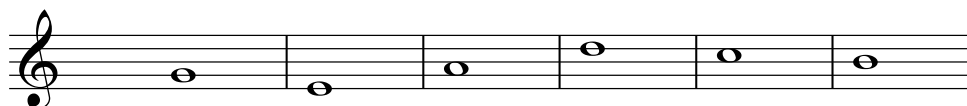
Draw five breath marks, one after each note:



Draw repeat signs at the beginning (after the clef), and the end:



Draw repeat signs at the beginning (after the clef), and the end of measure 5, along with a first ending (on the second-to-last note), and a second ending (on the last note):



# Note and Rest Values

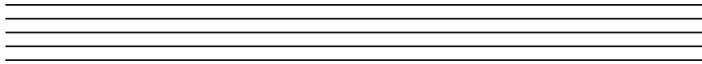
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Name: \_\_\_\_\_

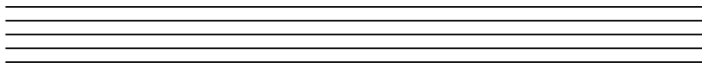
## PART 1: Drawing Notes

**Directions:** Draw the indicated notes on the staves.

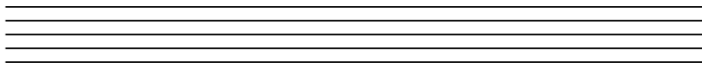
Draw four whole notes on the middle line.



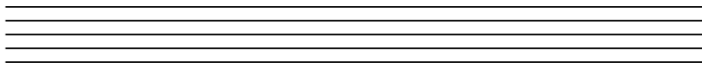
Draw four half notes on the middle line, two stems up and two down.



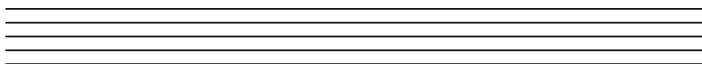
Draw four quarter notes on the middle line, two stems up and two down.



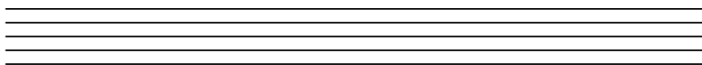
Draw four eighth notes on the middle line, two stems up and two down.



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



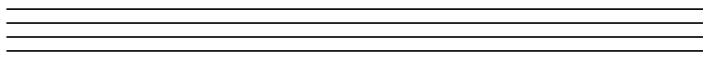
Draw four thirty-second notes on the middle line, two stems up and two down.



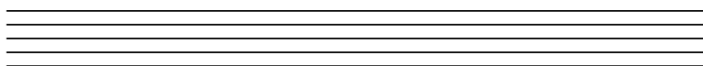
## PART 2: Drawing Rests

**Directions:** Draw the indicated rests on the staves.

Draw four whole rests.



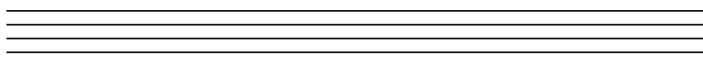
Draw four half rests.



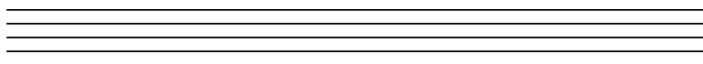
Draw four quarter rests.



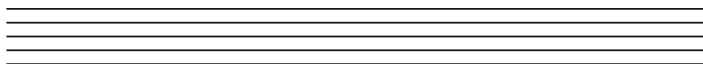
Draw four eighth rests.



Draw four sixteenth rests.



Draw four thirty-second rests.



## PART 3: Rhythmic Equations

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

**Example:**  $\text{half note} + \text{quarter note} = 3$

**With Notes:**

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

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

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

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

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

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

**With Rests:**

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

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

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

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

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

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

# Dots and Ties

---

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

## PART 1: Dotted Note Values

**Directions:** For A to E, draw the two note values that equal the dotted note value. For F to J, draw in a single dotted note that equals the first two note values in combination.

**Examples:**  $\text{♩} \cdot = \underline{\text{♩}} + \underline{\text{♩}}$  (A to E);  $\text{♩} + \text{♩} = \underline{\text{♩} \cdot}$  (F to J)

A.  $\text{♩} \cdot = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

B.  $\text{♩} \cdot = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

C.  $\text{♪} \cdot = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

D.  $\text{♩} \cdot = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

E.  $\text{♪} \cdot = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

F.  $\text{♩} + \text{♩} = \underline{\hspace{1cm}}$

G.  $\text{♩} + \text{♩} = \underline{\hspace{1cm}}$

H.  $\text{♪} + \text{♪} = \underline{\hspace{1cm}}$

I.  $\text{♩} + \text{♩} = \underline{\hspace{1cm}}$

J.  $\text{♪} + \text{♪} = \underline{\hspace{1cm}}$

## PART 2: Dotted Rest Values

**Directions:** For A to E, draw the two rest values that equal the dotted rest value. For F to J, draw in a single dotted rest value that equals the first two rest values in combination.

**Examples:**  $\text{♩} \cdot = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$  (A to E);  $\text{♩} + \text{♪} = \underline{\hspace{1cm}} \cdot$  (F to J)

A.  $\text{♩} \cdot = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

B.  $\text{♪} \cdot = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

C.  $\text{♩} \cdot = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

D.  $\text{♪} \cdot = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

E.  $\text{♩} \cdot = \underline{\hspace{1cm}} + \underline{\hspace{1cm}}$

F.  $\text{♩} + \text{♪} = \underline{\hspace{1cm}} \cdot$

G.  $\text{♪} + \text{♩} = \underline{\hspace{1cm}} \cdot$

H.  $\text{♩} + \text{♩} = \underline{\hspace{1cm}} \cdot$

I.  $\text{♪} + \text{♩} = \underline{\hspace{1cm}} \cdot$

J.  $\text{♩} + \text{♩} = \underline{\hspace{1cm}} \cdot$

## PART 3: Rhythmic Equations with Dots

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

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

**With Notes:**

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

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

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

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

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

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

**With Rests:**

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

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

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

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

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

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

### PART 4: Ties and Dots

**Directions:** Draw two tied note values that equal the dotted note value.

**Examples:** 

A.  =

B.  =

C.  =

D.  =

E.  =

# Notes, Rests, and Bar Lines

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

## PART 1: Drawing Notes

Directions: In the blanks (indicated by an arrow), place one note to complete the measures.

The image shows six musical staves, each with a different time signature and a sequence of notes and rests. Arrows point to specific blank spaces on each staff, indicating where a note should be drawn to complete the measure.

- Staff 1:** 4/4 time. Notes: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Arrows point to the blank space after the 3rd, 5th, 7th, and 9th notes.
- Staff 2:** 2/4 time. Notes: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Arrows point to the blank space after the 2nd, 4th, 6th, 8th, and 10th notes.
- Staff 3:** 3/4 time. Notes: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Arrows point to the blank space after the 2nd, 4th, 6th, 8th, and 10th notes.
- Staff 4:** Common time (C). Notes: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Arrows point to the blank space after the 2nd, 4th, 6th, 8th, and 10th notes.
- Staff 5:** 3/8 time. Notes: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Arrows point to the blank space after the 2nd, 4th, 6th, 8th, and 10th notes.
- Staff 6:** 4/2 time. Notes: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Arrows point to the blank space after the 2nd, 4th, 6th, and 8th notes.

## PART 2: Drawing Rests

Directions: In the blanks (indicated by an arrow), place one rest to complete the measures.

The image displays six musical staves, each with a different time signature and a sequence of notes. An arrow points to a blank space in each measure, indicating where a rest should be placed to complete the measure.

- Staff 1: 3/4 time. Notes: quarter, quarter, quarter, eighth, eighth, quarter, eighth, eighth. Arrow points to the blank space after the eighth note.
- Staff 2: Common time (C). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrow points to the blank space after the eighth note.
- Staff 3: 3/16 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrow points to the blank space after the eighth note.
- Staff 4: 2/8 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrow points to the blank space after the eighth note.
- Staff 5: 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrow points to the blank space after the eighth note.
- Staff 6: 2/2 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Arrow points to the blank space after the eighth note.

The image displays six staves of musical notation for the song 'The Rose Tree'. The first two staves are in 4/4 time, the next two in 2/4 time, and the last two in 3/8 time. The notation includes various note values, rests, and bar lines, representing the melody and accompaniment for the song.

# Rhythmic Notation: Simple

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

Re-notate the following excerpts with correct beaming notation that reflects the beat. Asterisks (\*) indicate beaming errors. Some measures of each exercise have been completed or started as examples.

①

Exercise 1: A single staff in 4/4 time with a key signature of two sharps (F# and C#). The first measure contains a quarter note D4, a quarter note E4, and a quarter note F#4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The fourth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fifth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The sixth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The seventh measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The eighth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. Asterisks are placed above the notes in measures 3, 4, 5, and 6.

②

Exercise 2: A grand staff in 3/4 time with a key signature of three sharps (F#, C#, and G#). The first measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. The second measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The third measure contains a quarter note C6, a quarter note B5, and a quarter note A5. The fourth measure contains a quarter note G5, a quarter note F#5, and a quarter note E5. The fifth measure contains a quarter note D5, a quarter note C5, and a quarter note B4. The sixth measure contains a quarter note A4, a quarter note G4, and a quarter note F#4. Asterisks are placed above the notes in measures 2, 3, 4, and 5.

③

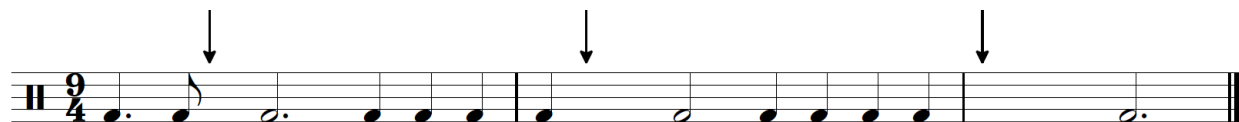
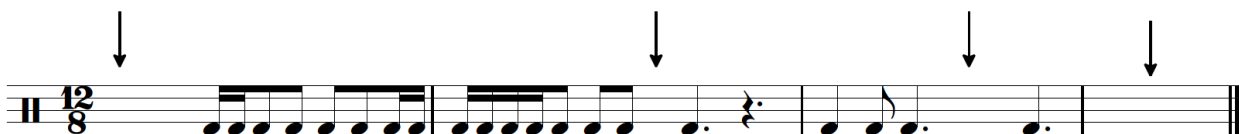
Exercise 3: A musical exercise in G-flat major (two flats). The first staff contains a sequence of eighth and quarter notes, with two asterisks (\*) above it. The second staff contains a few notes and rests.

# Notes, Rests, and Bar Lines

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

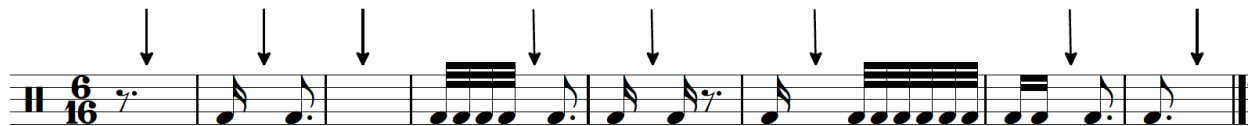
## PART 1: Writing Notes

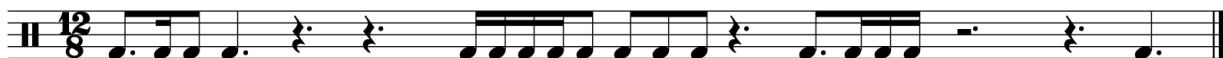
Directions: In the blanks (indicated by an arrow), place one note to complete the measures.



## PART 2: Writing Rests

Directions: In the blanks (indicated by an arrow), place one rest to complete the measures.





# Rhythmic Notation: Compound

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

Re-notate the following excerpts with correct beaming notation that reflects the beat. Asterisks (\*) indicate beaming errors. Some measures of each exercise have been completed or started as examples

①

Exercise 1, measures 1-4. The key signature has one flat (B-flat) and the time signature is 6/8. Asterisks indicate beaming errors: measure 1 (treble), measure 2 (treble and bass), measure 3 (treble), measure 4 (treble and bass).

Exercise 1, measures 5-8. The key signature has one flat (B-flat) and the time signature is 6/8. Measures 5 and 6 are partially filled with notes, while measures 7 and 8 are empty staves.

②

Exercise 2, measures 1-4. The key signature has one flat (B-flat) and the time signature is 9/8. Asterisks indicate beaming errors: measure 1 (treble), measure 2 (treble), measure 3 (treble), measure 4 (treble).

## Rhythmic Notation: Compound

③

The image displays musical notation for compound time signature 12/8, consisting of four staves. The first two staves contain rhythmic notation with asterisks (\*) above specific notes, indicating a focus on those notes. The third and fourth staves are empty, providing space for practice or additional notation.

Staff 1: Treble clef, key signature of one sharp (F#), 12/8 time signature. The notation shows a sequence of notes: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Asterisks are placed above the 4th, 6th, 8th, and 10th notes.

Staff 2: Treble clef, key signature of one sharp (F#), 12/8 time signature. The notation shows a sequence of notes: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Asterisks are placed above the 6th, 8th, 10th, and 12th notes.

Staff 3: Treble clef, key signature of one sharp (F#), 12/8 time signature. The notation shows a sequence of notes: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. No asterisks are present.

Staff 4: Treble clef, key signature of one sharp (F#), 12/8 time signature. The notation shows a sequence of notes: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. No asterisks are present.



**Directions:** Below each of the borrowed rhythms, write in counts. Include parentheses around rests and beats that aren't articulated. Note the changing time signatures.

## PART 2: Hypermetrical Numbers

**Directions:** Listen to each of the excerpts with recordings. Next, place hypermetrical numbers above each excerpt.

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

**Nº 6** **Molto vivace**

*PIANO* *p leggiero*

The musical score for Chopin's No. 6 Waltz in D-flat Minor, measures 1-8. The score is in 3/4 time and D-flat minor. The right hand features a melodic line with triplet and sixteenth-note patterns. The left hand provides a steady accompaniment of eighth notes. The tempo is Molto vivace and the dynamics are PIANO and p leggiero.

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

**Allegretto**

*p*

The musical score for Clara Schumann's Prelude 2, measures 1-4. The score is in 3/4 time and D-flat minor. The right hand features a melodic line with eighth-note patterns. The left hand provides a steady accompaniment of eighth notes. The tempo is Allegretto and the dynamics are p.



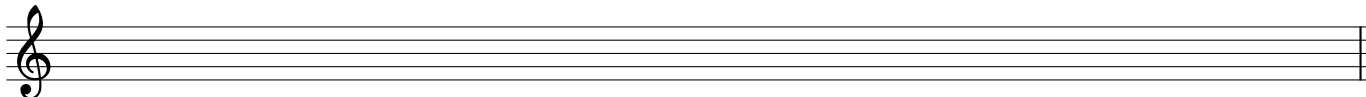
# Scales: Major

---

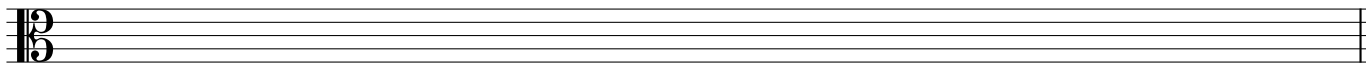
Name: \_\_\_\_\_

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

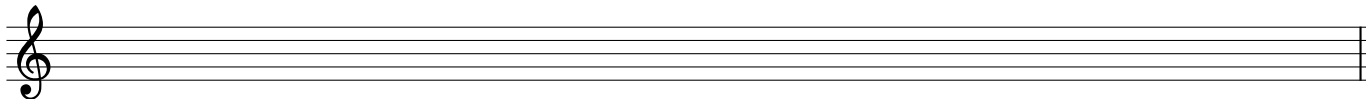
① Ab Major



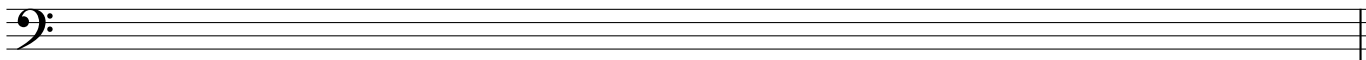
② F Major



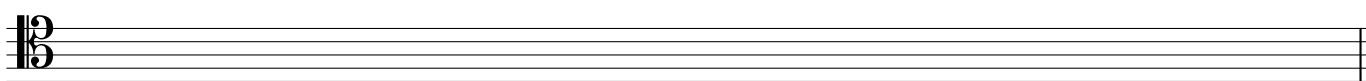
③ C# Major



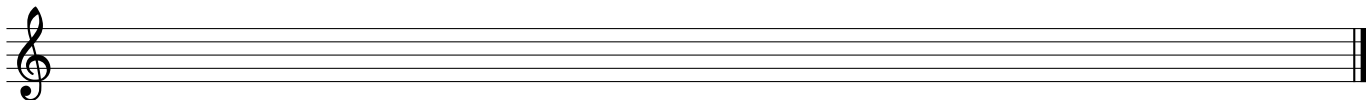
④ Eb Major



⑤ G Major



⑥ E Major



# Key Signatures: Major

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

## PART 1

Identify the following major key signatures.

① ② ③ ④ ⑤ ⑥

①: Treble clef, key signature of B-flat major (two flats).  
②: Bass clef, key signature of D major (two sharps).  
③: Bass clef, key signature of E-flat major (three flats).  
④: Treble clef, key signature of A major (no sharps or flats).  
⑤: Bass clef, key signature of F major (one flat).  
⑥: Bass clef, key signature of C major (no sharps or flats).

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

⑦: Bass clef, key signature of B-flat major (two flats).  
⑧: Treble clef, key signature of D major (two sharps).  
⑨: Bass clef, key signature of E-flat major (three flats).  
⑩: Treble clef, key signature of A major (no sharps or flats).  
⑪: Bass clef, key signature of F major (one flat).  
⑫: Bass clef, key signature of C major (no sharps or flats).

## PART 2

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

⑬ ⑭ ⑮ ⑯ ⑰ ⑱

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

⑬: Bass clef, key signature of B major (two sharps).  
⑭: Bass clef, key signature of E-flat major (three flats).  
⑮: Treble clef, key signature of G major (one sharp).  
⑯: Bass clef, key signature of A major (no sharps or flats).  
⑰: Bass clef, key signature of D major (two sharps).  
⑱: Treble clef, key signature of F major (one flat).

⑲ ⑳ ㉑ ㉒ ㉓ ㉔

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

⑲: Treble clef, key signature of C major (no sharps or flats).  
⑳: Bass clef, key signature of B-flat major (two flats).  
㉑: Bass clef, key signature of F-sharp major (three sharps).  
㉒: Bass clef, key signature of A-flat major (four flats).  
㉓: Bass clef, key signature of E major (four sharps).  
㉔: Treble clef, key signature of G-flat major (five flats).

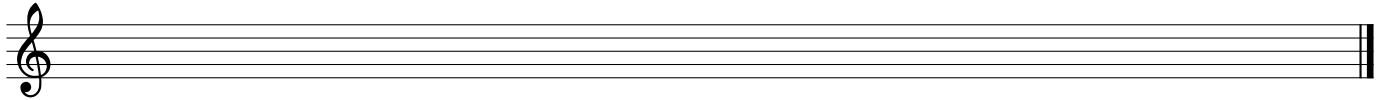
# Scales: Minor

---

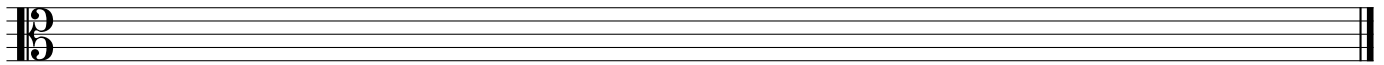
Name: \_\_\_\_\_

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

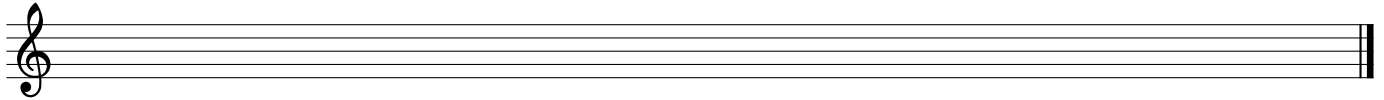
- ① F# Harmonic Minor



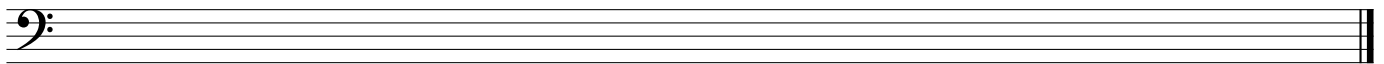
- ② G Natural Minor



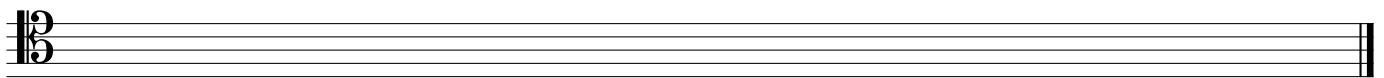
- ③ Bb Natural Minor



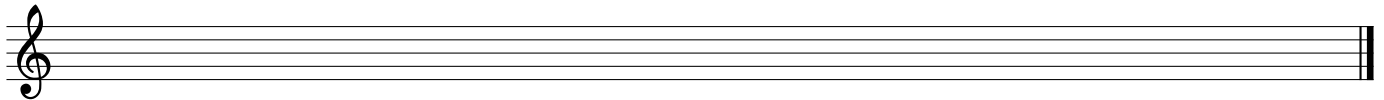
- ④ E Melodic Minor (ascending *and descending*)



- ⑤ B Harmonic Minor



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



# Key Signatures: Minor

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

## PART 1

Identify the following minor key signatures.

① ② ③ ④ ⑤ ⑥

① Bass clef, one sharp (F#) on the first line. ② Treble clef, two flats (Bb, Eb) on the second and fourth lines. ③ Bass clef, two sharps (F#, C#) on the first and third lines. ④ Alto clef, one flat (Bb) on the second line. ⑤ Alto clef, one flat (Bb) on the second line. ⑥ Treble clef, four sharps (F#, C#, G#, D#) on the first, third, fifth, and first spaces.

\_\_\_\_\_

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

⑦ Bass clef, three flats (Bb, Eb, Ab) on the second, fourth, and sixth lines. ⑧ Bass clef, three sharps (F#, C#, G#) on the first, third, and fifth lines. ⑨ Alto clef, one sharp (F#) on the first line. ⑩ Treble clef, three flats (Bb, Eb, Ab) on the second, fourth, and sixth lines. ⑪ Alto clef, two sharps (F#, C#) on the first and third lines. ⑫ Treble clef, two flats (Bb, Eb) on the second and fourth lines.

\_\_\_\_\_

## PART 2

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

⑬ D Minor ⑭ C# Minor ⑮ G Minor ⑯ A Minor ⑰ F# Minor ⑱ F Minor

⑬ Alto clef. ⑭ Alto clef. ⑮ Bass clef. ⑯ Treble clef. ⑰ Treble clef. ⑱ Treble clef.

⑲ ⑳ ㉑ ㉒ ㉓ ㉔

⑲ Treble clef. ⑳ Bass clef. ㉑ Bass clef. ㉒ Alto clef. ㉓ Alto clef. ㉔ Treble clef.

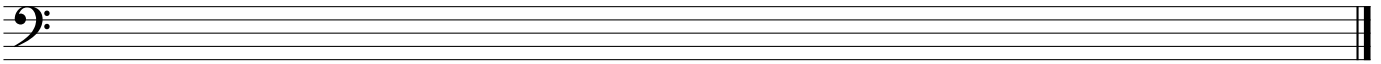
# Diatonic Modes

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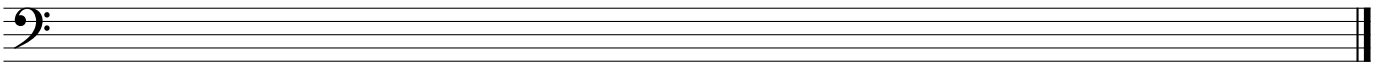
Name: \_\_\_\_\_

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

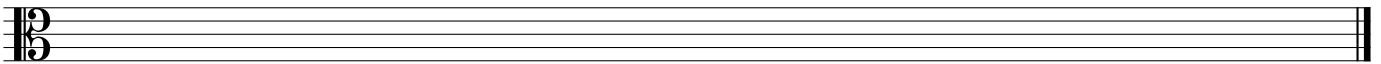
① F Dorian



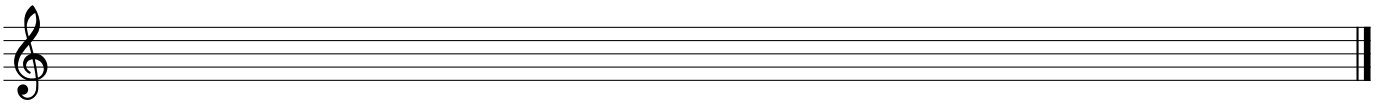
② D Mixolydian



③ C Phrygian



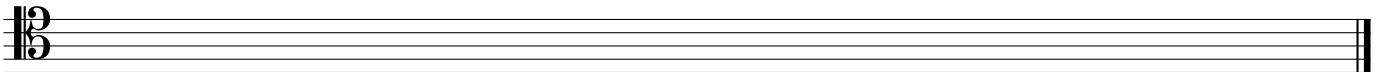
④ A<sup>b</sup> Lydian



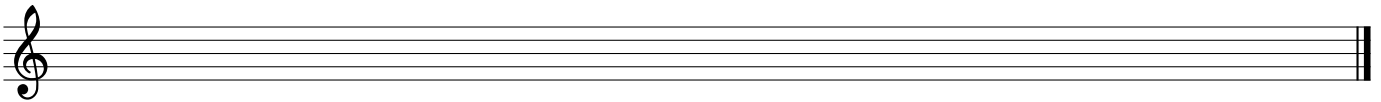
⑤ F<sup>#</sup> Ionian



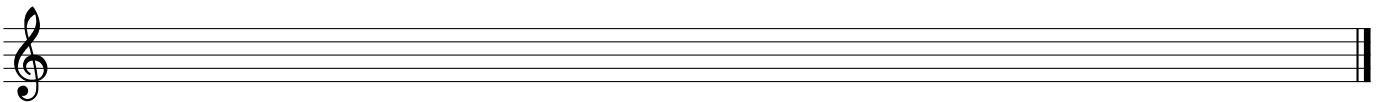
⑥ A Locrian



⑦ D<sup>#</sup> Phrygian



⑧ C Aeolian



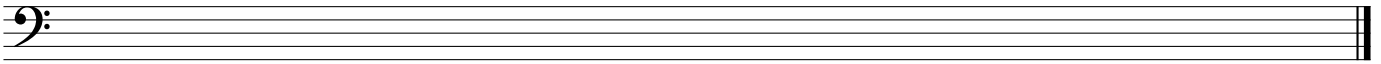
# Diatonic Modes

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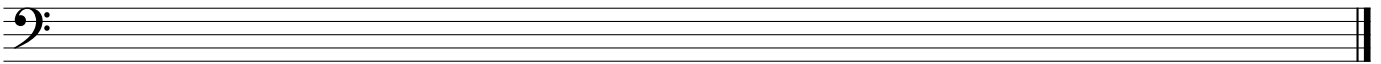
Name: \_\_\_\_\_

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

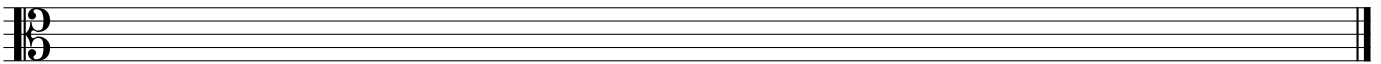
① A Lydian



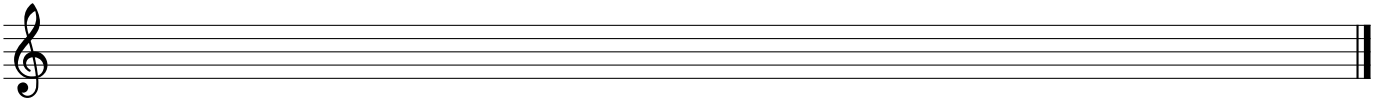
② A<sup>b</sup> Ionian



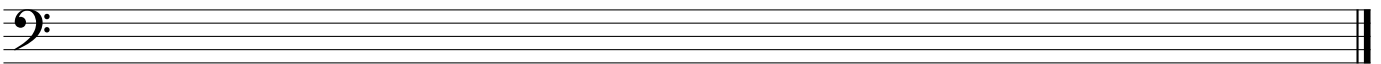
③ C Dorian



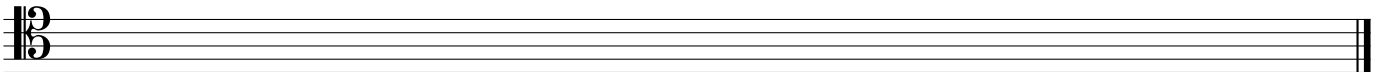
④ G Locrian



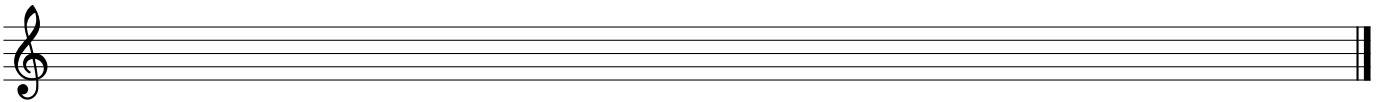
⑤ E Aeolian



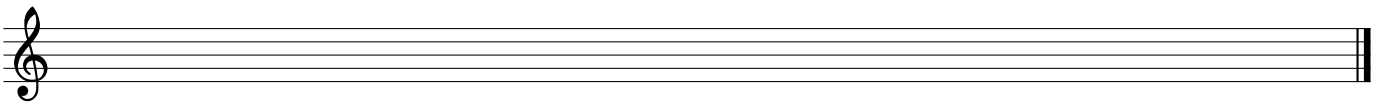
⑥ D Phrygian



⑦ E<sup>b</sup> Dorian



⑧ B Mixolydian



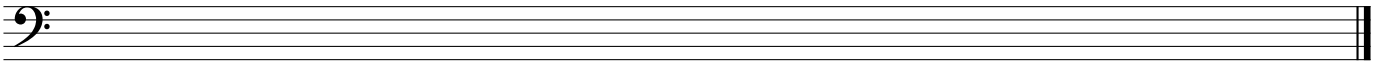
# Chromatic Scales

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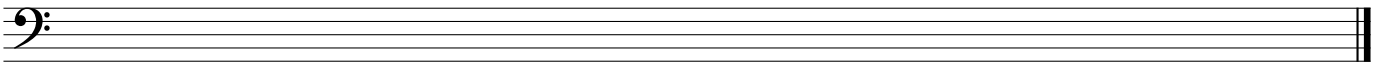
Name: \_\_\_\_\_

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

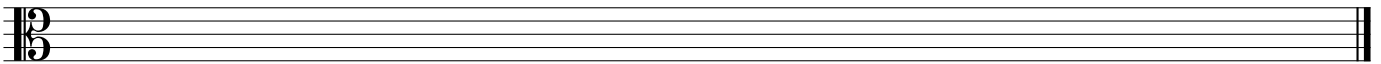
① B Chromatic



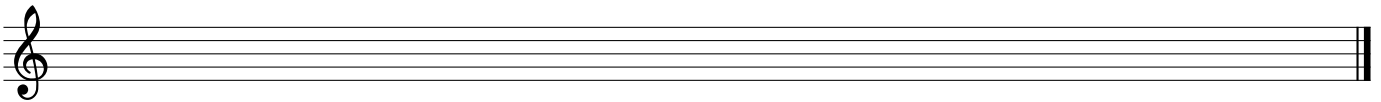
② Db Chromatic



③ G Chromatic



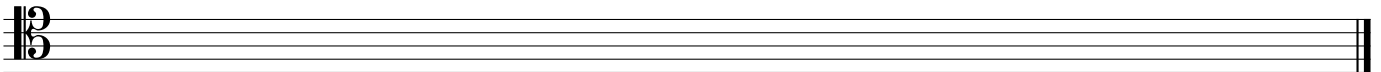
④ C# Chromatic



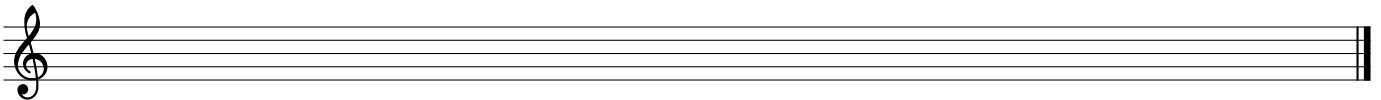
⑤ A Chromatic



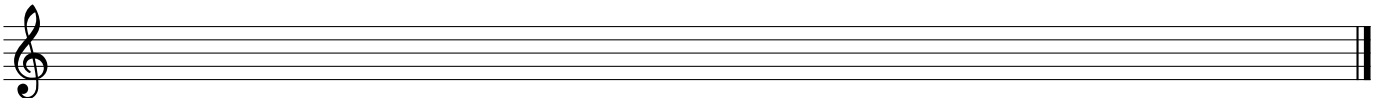
⑥ E Chromatic



⑦ F Chromatic



⑧ C Chromatic



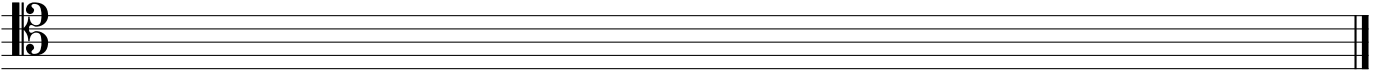
# Chromatic Scales

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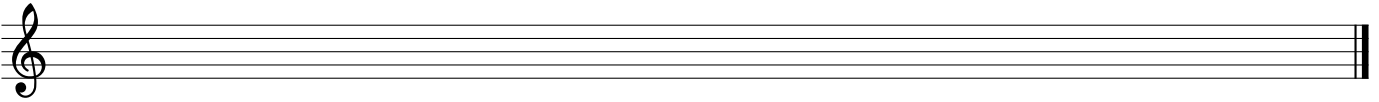
Name: \_\_\_\_\_

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

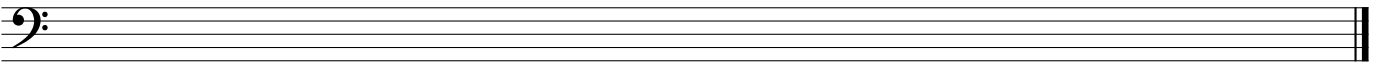
① E<sup>b</sup> Chromatic



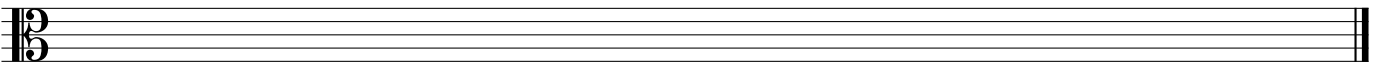
② G Chromatic



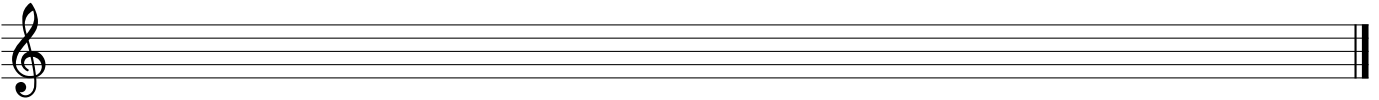
③ F<sup>#</sup> Chromatic



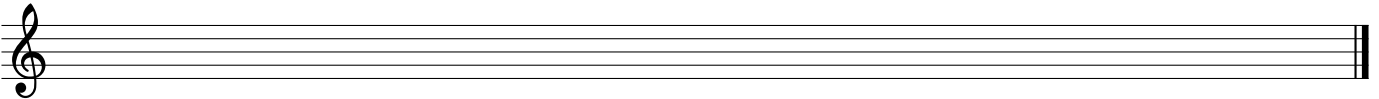
④ B<sup>b</sup> Chromatic



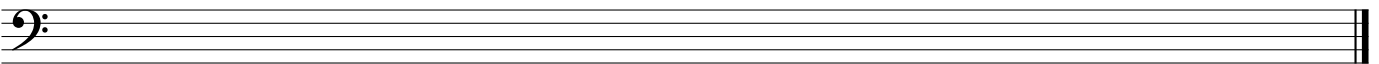
⑤ E Chromatic



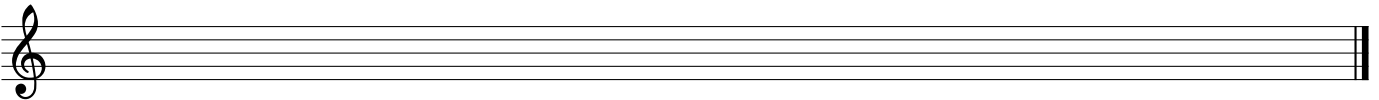
⑥ A Chromatic



⑦ C Chromatic



⑧ G<sup>#</sup> Chromatic



# Intervals

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

## PART 1

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

① \_\_\_\_\_

② \_\_\_\_\_

③ \_\_\_\_\_

④ \_\_\_\_\_

⑤ \_\_\_\_\_

⑥ \_\_\_\_\_

⑦ \_\_\_\_\_

⑧ \_\_\_\_\_

⑨ \_\_\_\_\_

⑩ \_\_\_\_\_

## PART 2

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

① m3

② +5

③ m6

④ P4

⑤ M6

⑥ m2

⑦ P5

⑧ M7

⑨ m7

⑩ M3

## PART 3

Add the correct note below the given note, to form the interval specified.

① M7

② P8

③ m3

④ P4

⑤ M6

⑥ P5

⑦ m7

⑧ M3

⑨ M2

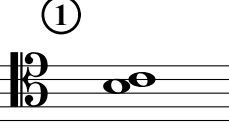
⑩ m2

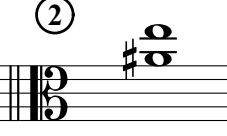
# Intervals B

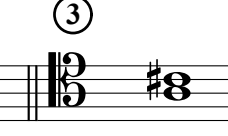
Name: \_\_\_\_\_


## PART 1


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

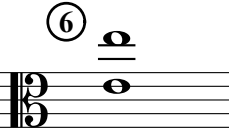
①  \_\_\_\_\_

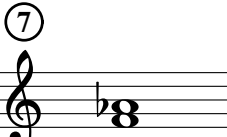
②  \_\_\_\_\_

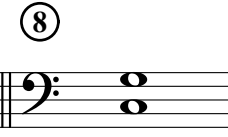
③  \_\_\_\_\_

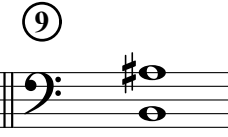
④  \_\_\_\_\_


⑤  \_\_\_\_\_

⑥  \_\_\_\_\_

⑦  \_\_\_\_\_

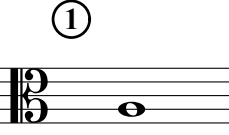
⑧  \_\_\_\_\_

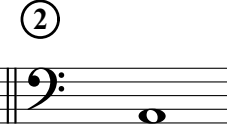
⑨  \_\_\_\_\_

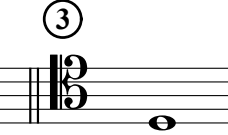
⑩  \_\_\_\_\_


## PART 2


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

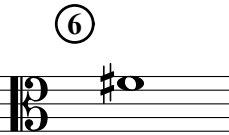
①  m2


②  M6


③  P4


④  M3


⑤  +4

⑥  P5

⑦  m7

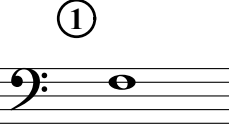
⑧  °3

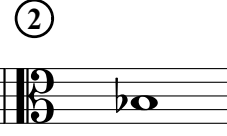
⑨  m6

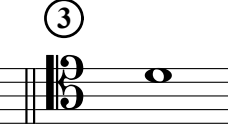
⑩  +8

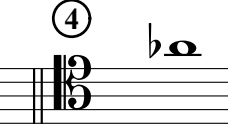
## PART 3


Add the correct note below the given note, to form the interval specified.

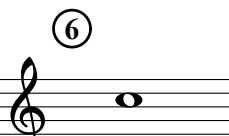
①  m6

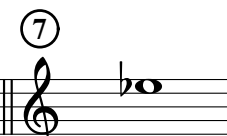
②  m2

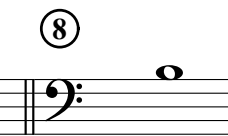
③  P5

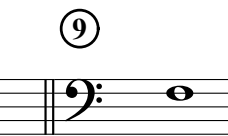
④  P8

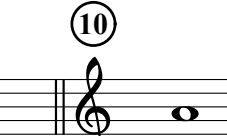
⑤  m7

⑥  M3

⑦  M7

⑧  +4

⑨  M6

⑩  M2

# Intervals C

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

## PART 1

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

① ② ③ ④ ⑤

\_\_\_\_\_

⑥ ⑦ ⑧ ⑨ ⑩

\_\_\_\_\_

## PART 2

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

① ② ③ ④ ⑤

P5 M7 m3 P8 m6

⑥ ⑦ ⑧ ⑨ ⑩

M2 +5 °7 M3 P4

## PART 3

Add the correct note below the given note, to form the interval specified.

① ② ③ ④ ⑤

M3 °8 M2 M7 m6

⑥ ⑦ ⑧ ⑨ ⑩

m7 +4 M6 P5 m2

# Triads 1

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

## PART 1

Write the chord symbol for each triad. The first has been completed for you.

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

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

## PART 2

Write the specified chords in root position. The first has been completed for you.

⑪ B $\flat$ <sup>+</sup>      ⑫ D      ⑬ G $\sharp$ <sup>o</sup>      ⑭ C<sub>m</sub>      ⑮ B<sup>o</sup>

⑯ E $\flat$ <sup>+</sup>      ⑰ A<sup>o</sup>      ⑱ F<sub>m</sub>      ⑲ A $\flat$ <sup>+</sup>      ⑳ D $\flat$ <sup>o</sup>

# Triads 2

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

## PART 1: Chord symbols

Write the chord symbol for each triad. The first has been completed for you.

①  $D_{m1}$  ② \_\_\_\_\_ ③ \_\_\_\_\_ ④ \_\_\_\_\_ ⑤ \_\_\_\_\_

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

## PART 2

Write the specified chords in root position. The first has been completed for you.

⑪  $B$  ⑫  $A^\circ$  ⑬  $D_{m1}$  ⑭  $A^{b+}$  ⑮  $E_{m1}$

⑯  $G^\circ$  ⑰  $C_{m1}$  ⑱  $B^{b+}$  ⑲  $C^\sharp$  ⑳  $F^\circ$

# Triads C

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

## PART 1

Write the chord symbol for each triad. The first has been completed for you.

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

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

## PART 2

Write the specified chords in root position. The first has been completed for you.

⑪ B ⑫ C<sup>+</sup> ⑬ G<sup>#</sup> ⑭ E<sup>b</sup><sub>m</sub> ⑮ B<sup>o</sup>

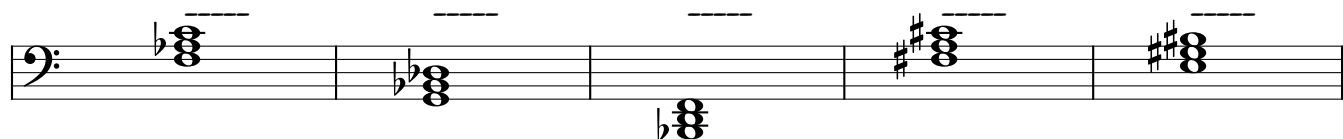
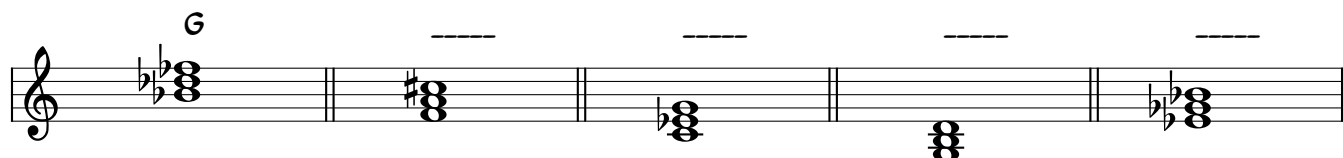
⑯ B<sup>+</sup> ⑰ F<sub>m</sub> ⑱ F<sup>#</sup><sub>m</sub> ⑲ A<sup>b</sup><sub>o</sub> ⑳ D

# Triads 4

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

## PART 1: Chord symbols

Write the chord symbol for each triad. The first has been completed for you.



## Triads 4

### PART 2: Spelling triads

Write the specified chords in root position. The first has been completed for you.

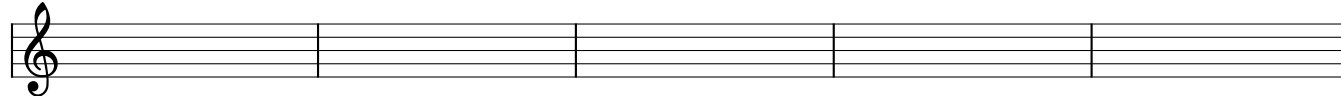
D                      A $\flat$                       E $^{\circ}$                       E $\flat$  $^{+}$                       F $\sharp$  $_M$



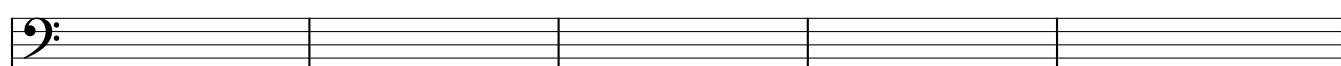
F                      G $_M$                       C $_M$                       A $^{\circ}$                       B $\flat$  $^{+}$



G                      F $_M$                       C                      B $\flat$                       E $\flat$  $^{+}$



A $^{\circ}$                       D $^{+}$                       F $\sharp$  $_M$                       A $\flat$  $_M$                       E $^{\circ}$



## Triads 4

### PART 3: Triads in context

Provide chord symbols in the blanks above the treble piano staff.

- Ignore notes in parentheses.
- Watch out for clef changes.
- Don't forget to use slash notation to show the bass note if the root is not in the bass.
- The first symbol is completed for you.

Cyril Rootham, "The Ballad of Kingslea Mere" (1905); amended

The musical score consists of two systems. The first system has a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "And they brought to her feet her own true knight \_\_\_\_\_ sore". Above the piano staff, there are four measures of triads for exercise. The first measure is labeled  $D_{m1}$ . The second system has a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "wound - - - ed on a bier. \_\_\_\_\_". Above the piano staff, there are four measures of triads for exercise. The first measure is labeled  $D_{m1}$ . The second measure is labeled *rit.*. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

# Seventh Chords 1

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

## PART 1

Above the staff, write the chord symbol for each chord. The first example is completed for you.

①  $G_{MA}7$  ② \_\_\_\_\_ ③ \_\_\_\_\_ ④ \_\_\_\_\_ ⑤ \_\_\_\_\_

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

## PART 2

Write the specified chords in root position. The first example is completed for you.

⑪  $B^b7$  ⑫  $D_{MA}7$  ⑬  $G^{\#}\emptyset7$  ⑭  $C_{mi}7$  ⑮  $B^{\circ}7$

⑯  $E^b_{MA}7$  ⑰  $A^{\circ}7$  ⑱  $F_{mi}7$  ⑲  $A^b7$  ⑳  $D^b\emptyset7$

# Seventh Chords 2

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

## PART 1

Write the chord symbol for each chord. The first example is completed for you.

①  $D_{mi}7$       ② \_\_\_\_\_      ③ \_\_\_\_\_      ④ \_\_\_\_\_      ⑤ \_\_\_\_\_

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

## PART 2

Write the specified chords in root position. The first example is completed for you.

⑪  $B7$       ⑫  $A^{o7}$       ⑬  $D7$       ⑭  $A^{b}_{ma}7$       ⑮  $E_{mi}7$

⑯  $G^{o}7$       ⑰  $C_{mi}7$       ⑱  $B^{b}_{ma}7$       ⑲  $C^{\#}7$       ⑳  $F^{o}7$

# Seventh Chords 3

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

## PART 1

Write the chord symbol for each chord. The first example is completed for you.

① A<sup>7</sup>      ②      ③      ④      ⑤

⑥      ⑦      ⑧      ⑨      ⑩

## PART 2

Write the specified chords in root position. The first example is completed for you.

⑪ D<sup>#°7</sup>      ⑫ C<sub>MA</sub><sup>7</sup>      ⑬ G<sup>#7</sup>      ⑭ E<sup>b°7</sup>      ⑮ B<sup>°7</sup>

⑯ B<sub>MI</sub><sup>7</sup>      ⑰ F<sup>7</sup>      ⑱ F<sub>MA</sub><sup>#7</sup>      ⑲ A<sup>b</sup><sub>MI</sub><sup>7</sup>      ⑳ C<sup>#°7</sup>

# Seventh Chords 4

Treble and bass clef only

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

## PART 1: Identifying chord symbols

Write the chord symbol for each chord. The first example is completed for you.

①  $D_{m7}$  ② \_\_\_\_\_ ③ \_\_\_\_\_ ④ \_\_\_\_\_ ⑤ \_\_\_\_\_

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

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

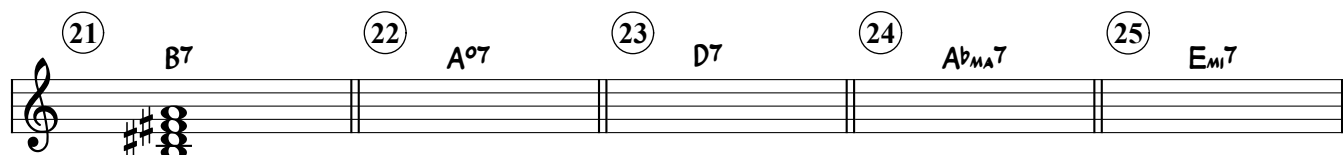
⑯ \_\_\_\_\_ ⑰ \_\_\_\_\_ ⑱ \_\_\_\_\_ ⑲ \_\_\_\_\_ ⑳ \_\_\_\_\_

## Seventh Chords 4


### PART 2: Spelling seventh chords

Write the specified chords in root position. The first example is completed for you.

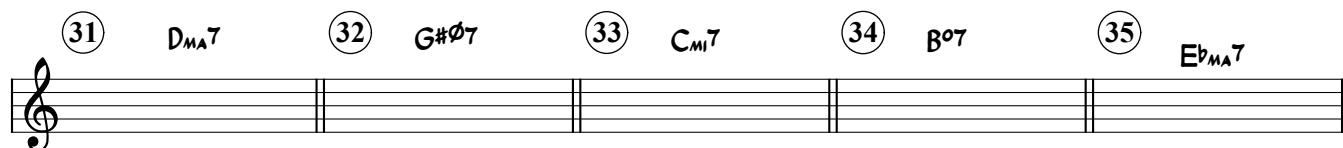
②①  $B^7$       ②②  $A^{\circ 7}$       ②③  $D^7$       ②④  $A^b_{m\Delta 7}$       ②⑤  $E_{m\Delta 7}$



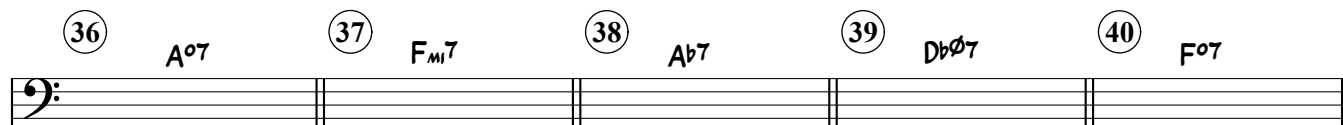
②⑥  $G^{\circ 7}$       ②⑦  $C_{m\Delta 7}$       ②⑧  $B^b_{m\Delta 7}$       ②⑨  $C^{\# \circ 7}$       ③⑩  $B^b 7$



③①  $D_{m\Delta 7}$       ③②  $G^{\# \circ 7}$       ③③  $C_{m\Delta 7}$       ③④  $B^{\circ 7}$       ③⑤  $E^b_{m\Delta 7}$



③⑥  $A^{\circ 7}$       ③⑦  $F_{m\Delta 7}$       ③⑧  $A^b 7$       ③⑨  $D^b \circ 7$       ④⑩  $F^{\circ 7}$



## PART 3: Chord symbols in context

Provide chord symbols in the blanks above the treble piano staff.

- Ignore notes in parentheses.
- Don't forget to use slash notation to show the bass note if the root is not in the bass.
- The first symbol is completed for you.

4 Louisa Gray, "Unforgotten" (ca. 1870)

I am list' - ning for a foot - step I can ne - ver hear a -

B $\flat$ 7/F

8

- gain, And the year - ning of my spi - rit Turns the

## Seventh Chords 4

11

si - lence in - to pain, And the year - ning of my

14

spi - rit Turns the si - lence in - to pain.

*pp*

# Triadic Inversion

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

## PART 1

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

① ② ③ ④ ⑤

⑥ ⑦ ⑧ ⑨ ⑩

\_\_\_\_\_

## PART 2

Write the specified chords.

⑪ ⑫ ⑬ ⑭ ⑮

B<sup>b</sup>6 F<sup>+</sup><sub>4</sub> E<sup>+</sup><sub>4</sub> G<sup>b</sup>m<sup>6</sup> D<sup>#</sup>°<sub>4</sub>

⑯ ⑰ ⑱ ⑲ ⑳

A<sup>b</sup>+<sup>6</sup> C<sup>#</sup>m<sup>6</sup> B<sup>+</sup><sub>4</sub> F<sup>#</sup>6 C°<sub>4</sub>

# Seventh Chord Inversion

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

## PART 1

Identify the root note (A, D#, etc.), quality, and inversion of each chord.

① ② ③ ④ ⑤

⑥ ⑦ ⑧ ⑨ ⑩

\_\_\_\_\_

## PART 2

Write the specified chords.

⑪ ⑫ ⑬ ⑭ ⑮

$A^b_3$   $Fm^{\flat}_5$   $D^{\sharp 4}_3$   $B^{\flat}_2$   $F^{\sharp 6}_5$

⑯ ⑰ ⑱ ⑲ ⑳

$Cm^{\flat}_3$   $G^b_2$   $A^{\flat}_3$   $D^{\flat}m^{\flat}_2$   $E^{\flat}_5$

# Musical Texture

---

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



[Playlist](#)

## PART 1: Matching Definitions

Directions: Match each term to a definition.

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

## PART 2: Score Examples

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

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

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

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

**Innig, lebhaft.**

Singstimme.  
1.

Pianoforte.

*mf*

*fz.* \* *fz.* \* *fz.* \* *fz.* \*

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

*fz.* \* *fz.* \*



## Musical Texture

---

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

The image displays a musical score for three instruments: Flute, Violin, and Bassoon, spanning measures 116 to 122. The key signature is D major (two sharps) and the time signature is 4/4. The Flute part (top staff) features a melodic line with eighth and sixteenth notes, often beamed together, and includes several slurs. The Violin part (middle staff) provides a harmonic accompaniment with a mix of eighth and sixteenth notes, including a triplet of eighth notes in measure 119. The Bassoon part (bottom staff) mirrors the Flute's melodic line with similar rhythmic patterns and slurs. The measures are numbered 116 through 122 at the end of each staff.

## Musical Texture

---

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



- F. Measures 17-23 of “Fugue in G minor” (1722) written by Johann Sebastian Bach. (OMT - WK #6; 0:51–1:06)

The image shows measures 17-23 of the "Fugue in G minor" by Johann Sebastian Bach. The music is written for a single keyboard instrument on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The texture is polyphonic, featuring a single melodic line in the right hand and a single bass line in the left hand. The right hand features many sixteenth and thirty-second notes, while the left hand is more rhythmic, often using eighth and sixteenth notes. There are some slurs and accents throughout the passage.

---

## Musical Texture

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

Slowly flowing, ♩ = about 76

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

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

**CL. III**

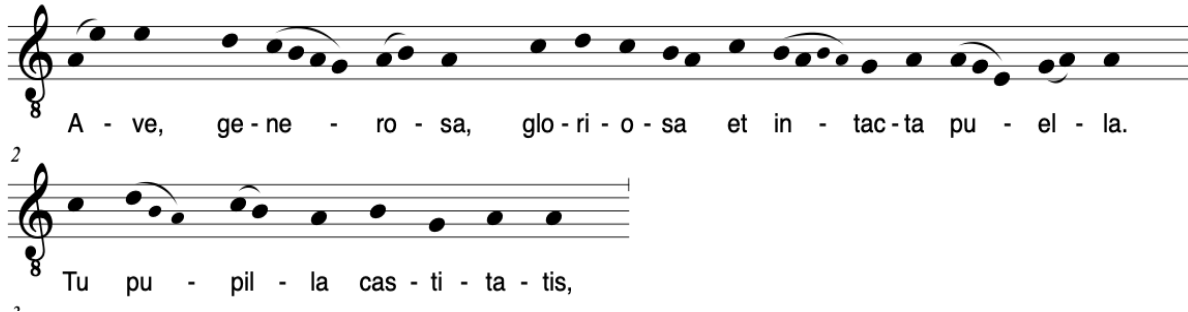
**Euph.**

**Strg. Bass**

## Musical Texture

---

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



---

## PART 3: Audio Examples

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

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

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

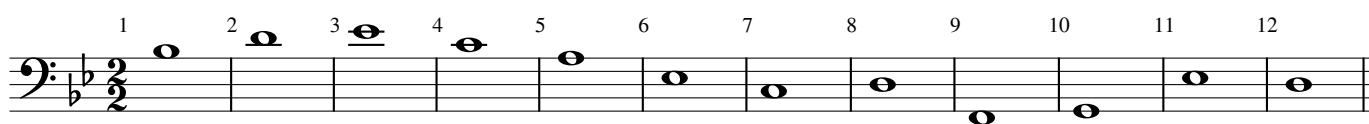
# Cantus Firmus

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

## PART 1

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

Cantus Firmus

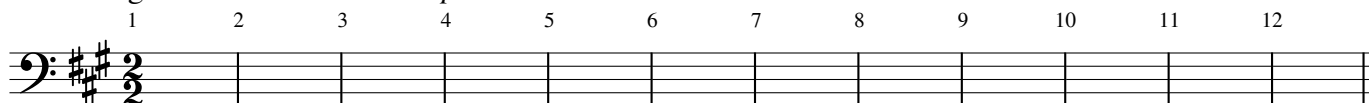


Errors in cantus firmus: (give at least 5) - 5 points

## PART 2

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

Original Cantus Firmus: - 5 points



(A Major)

---

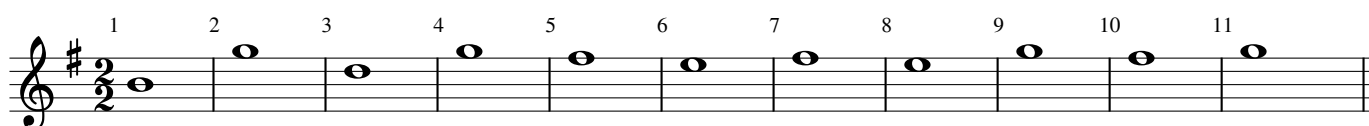
# Cantus Firmus

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

## PART 1

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

Cantus Firmus

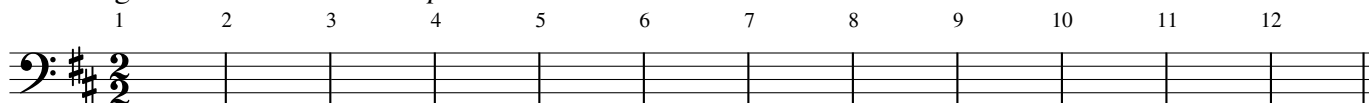


Errors in cantus firmus: (give at least 5) - 5 points

## PART 2

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

Original Cantus Firmus: - 5 points



(D Major)

# First-species Counterpoint

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

## PART 1

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

First-species example:

Counterpoint:

	1	2	3	4	5	6	7	8	9	10	11	12
Intervals:												
Cantus Firmus:												

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

## PART 2

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

Original first-species example: - 10 points

Counterpoint:

	1	2	3	4	5	6	7	8	9	10
Intervals:										
Cantus Firmus:										

(Key: B Minor)

# First-species Counterpoint

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

## PART 1

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

First-species example:

Counterpoint:

	1	2	3	4	5	6	7	8	9	10	11	12
Intervals:												
Cantus Firmus:												

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

## PART 2

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

Original first-species example: - 10 points

Counterpoint:

	1	2	3	4	5	6	7	8	9	10
Intervals:										
Cantus Firmus:										

(Key: F Major)

# Second-species Counterpoint

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

## PART 1

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

Second-species example:

Cantus Firmus:

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

Intervals:

Counterpoint:

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

## PART 2

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

Original second-species example: - 10 points

Counterpoint:

1 2 3 4 5 6 7 8 9 10 11

Intervals:

Cantus Firmus:

(Key: D Major)

# Second-species Counterpoint

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

## PART 1

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

Second-species example:

Cantus Firmus:

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

Intervals:

Counterpoint:

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

## PART 2

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

Original second-species example: - 10 points

Counterpoint:

1 2 3 4 5 6 7 8 9 10 11

Intervals:

Cantus Firmus:

(Key: F Major)

# Third-species Counterpoint

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

## PART 1

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

Third-species example:

Counterpoint:

Intervals:

Cantus Firmus:

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

## PART 2

Create a third-species counterpoint *above* the given cantus firmus line, following the provided guidelines. Follow the major or minor key indicated. Label all generic intervals with numbers in between the staves. Include at least three different embellishing tone types, and label each use.

Original third-species example: - 10 points

Counterpoint:

Intervals:

Cantus Firmus:

# Third-species Counterpoint

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

## PART 1

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

Third-species example:

Counterpoint:

Intervals:

Cantus Firmus:

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

## PART 2

Create a third-species counterpoint *above* the given cantus firmus line, following the provided guidelines. Follow the major or minor key indicated. Label all generic intervals with numbers in between the staves. Include at least three different embellishing tone types, and label each use.

Original third-species example: - 10 points

Counterpoint:

Intervals:

Cantus Firmus:

# Benedictus from the *Missa Venatorum*

Task: Complete the missing part using imitation

O. Lassus

# Bicinum IV

Task: Complete the missing part using imitation

O. Lassus

In - tel - lec - tum ti - bi - da -

- bo et in - stru - am te, et in - stru - am te in vi -

a hac qua gra-du - e - ris, hac qua gra-du - e - ris, -

- fir - ma - bo, fir - ma - bo su - per - te

o - cu-los me - os, o - cu-los me - os, o - cu-los

me - os.

# Benedictus from the Missa Brevis

Task: Complete the missing tenor part from m.8

Palestrina

Be - ne - di - ctus qui ve -

Be - ne - di - ctus qui ve -

6

- nit, qui ve -

- nit,

8 Be

11

nit, be - ne - di - ctus qui ve -

qui ve - nit, qui

16

- nit in no - mi - ne

ve - nit in

21

Do - mi - ni, Do - mi - ni, in no - mi - ne,  
no - mi - ne, in no - mi - ne Do - mi -

26

in no - mi - ne Do - mi - ni, Do - mi -  
ni, in no - mi - ne, in no - mi - ne,

31

ni, in no - mi - ne Do -  
in no - mi - ne

35

- mi - ni.  
Do - mi - ni.

# Surge Propera

Task: Complete the missing top part (m.4-25) using imitation

Palestrina

Sur - ge, pro - pe - ra a - mi - ca

Sur - ge, pro - pe - ra a - mi - ca

Sur -

me - a a - mi - ca me - a Sur -

ge, pro - pe - ra a - mi - ca me - a a - mi - ca

Sur -

- ge, pro - pe - ra a - mi - ca me -

me - a a - mi - ca me -

ge, pro - pe - ra a - mi - ca me - a

14

- - - a a - mi - ca me -

- a Sur - ge, pro - pe - ra a -

Sur - ge, pro - pe - ra a - mi - ca

18

- a et ve - ni et ve -

mi - ca me - a et ve -

me - a et ve -

23 (continues)

ni

ni et ve - ni jam e - nim

ni et ve - ni et ve - ni jam

- ni et ve - ni

# Schema Score Template

Sol-Fa-Mi

Passo Indietro

Converging Cadence

5 5 6 5 6 6 6 6 6 5

5 4 2

Sol-Fa-Mi

Passo Indietro

Cadenza Composta

5 5 6 5 6 6 6 6 6 5

5 4 2



Spotify playlist  
(link on textbook  
website)

# Foundational Concepts for Phrase-level Forms

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

## PART 1

John Williams, “Hedwig’s Theme” from *Harry Potter*

1. Listen to the excerpt. (0:00–0:35)
2. On the score below, four points of closure have been identified using letters (A, B, C, and D). These points of closure mark the ends of phrases, and not all of them involve traditional cadences. Besides harmony, what other feature tells us that these moments can be considered points of closure?  
  
\_\_\_\_\_
3. A segmentation analysis and motivic analysis have been started for you on the score below. The first idea has been bracketed, and two motives have been circled and labeled ‘X’ and ‘Y.’ Continue the analysis on the score by:
  - finishing the segmentation analysis to show the complete idea level on the score, and
  - identifying any recurrences of motives ‘X’ and ‘Y’ and labeling them appropriately.
4. In the blank space immediately below, please draw a phrase diagram in which you show:
  - the idea level,
  - the phrase level, and
  - the points of closure. (Use boxed C’s to indicate these instead of a cadence label.)

---

## Foundational Concepts for Phrase-Level Forms

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

5. Pick two of the motivic recurrences you have identified and explain what transformations have been applied to them.

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The image shows four staves of musical notation in 3/8 time. The first staff has a red bracket over the first two measures and two red ovals labeled 'X' and 'Y' under the first and second measures respectively. The other three staves (B, C, D) show variations of the first staff's melody. Each staff has a red box labeled A, B, C, or D at the end.

---

## Foundational Concepts for Phrase-Level Forms

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

### PART 2

Omar Thomas, *A Mother of a Revolution!*

**Note:** This audio example is *not* on the worksheet playlist. Instead, use this URL:

<https://youtu.be/R6ieR-YZ4eY>

Performed by the Hodgson Wind Ensemble at the University of Georgia (Dr. Cynthia Johnston Turner, conductor). (Used by permission.)

1. This exercise is audio-only, with no score to reference.
2. Listen to the excerpt.
3. An important motive is introduced at the beginning of the piece in the brass section at 0:32–0:38 (although there's certainly a sense in which the motive is foreshadowed by the percussion at 0:24–0:26). Identify at least three different transformations of this motive across the work by filling in the following blanks:

	<u>Timestamp</u>	<u>Instrument(s)</u>	<u>Transformation technique(s) applied</u>
1.	_____	_____	_____
2.	_____	_____	_____
3.	_____	_____	_____

### PART 3

Maria Szymanowska, *18 Dances of Different Genres*, Polonaise in E minor, Trio, mm. 1–8.

1. Listen to the excerpt. (starts at 0:54)
2. Identify all cadences directly on the score below.
3. Provide a segmentation analysis on the score that shows the idea level.
4. In the blank space immediately below, draw a phrase diagram that shows the idea level, the phrase level, and cadences:

---

## Foundational Concepts for Phrase-Level Forms

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

The image displays three systems of musical notation for piano, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes 'Ad.' markings and a fermata. The second system includes a fermata. The third system ends with repeat signs.



Spotify playlist  
(link on textbook  
website)

# The Phrase, Archetypes, and Unique Forms – Analyzing Sentences

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

**Note:** All score excerpts are found in an **Excerpt Bank** at the end of this worksheet.

## PART 1: Sentences on a Continuum

1. First, review the traits of the archetypal sentence, part way down on this page:  
<https://viva.pressbooks.pub/openmusictheory/chapter/phrase-archetypes-unique-forms/>
2. Listen to each of the excerpts, while following along with the scores in the Excerpt Bank.
3. Fill out the chart below by rating each excerpt on a scale from 1–3:
  - 1 = the excerpt is identical or nearly identical to the archetypal sentence
  - 2 = the excerpt is a sentence, but it's not an archetypal sentence
  - 3 = the excerpt is not a sentence

#	Excerpt	Rating
1	Joseph Bologne, String Quartet No. 4, II, mm. 1–8	
2	Joseph Haydn, Horn Concerto in D $\flat$ , I, mm. 16–26 (0:28–0:46)	
3	Marianna Martines, Piano Sonata in A, III, mm. 1–9	
4	Giacomo Puccini, “O mio babbino caro,” mm. 1–8 (begins at 0:22)	
5	Wolfgang Amadeus Mozart, “Dies irae” from <i>Requiem</i> , mm. 1–8	
6	Maria Szymanowska, Polonaise in F $\sharp$ , mm. 1–6	

---

## The Phrase, Archetypes, and Unique Forms – Analyzing Sentences

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

### PART 2: Explanation

1. Select one of the excerpts you rated as a “1” above. In the space below, describe how this excerpt is like the archetypal sentence by listing all of the features of a sentence that are present. Be sure to use all appropriate terminology in your description.

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2. Select one of the excerpts you rated as a “2” above. In the space below, describe the features that *are* like the archetypal sentence, as well as those that make it *not* an archetype.

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3. Select one of the excerpts you rated as a “3” above. In the space below, describe the features that convince you it’s not a sentence.

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---

## The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

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

### PART 3: Formal Analysis

In the spaces below, draw form diagrams for each of the requested excerpts.

- Model your diagram on those found in the textbook.
- Be sure to show the idea level and above.
- For any excerpt you rated as “1” or “2” above, be sure to label all segments appropriately.
- For any excerpt you rated as “3” above, you do *not* need to label the segments of your diagram.

**Diagram Excerpt 1:** Joseph Bologne, String Quartet No. 4, II, mm. 1–8

**Diagram Excerpt 3:** Marianna Martines, Piano Sonata in A, III, mm. 1–9

**Diagram Excerpt 6:** Maria Szymanowska, Polonaise in Fm, mm. 1–6

---

## The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

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

### PART 4: Harmonic Analysis

Directly on the score(s) in the Excerpt Bank below, provide a harmonic analysis for one excerpt of your choosing, or for any excerpt(s) your teacher requests.

### Excerpt Bank

**Excerpt #1:** Joseph Bologne (Chevalier de Saint-Georges), String Quartet No. 4, II (Quatuor No. 4 do mineur: Rondeau), mm. 1–8

The musical score is for a string quartet in 2/4 time, key of B-flat major (three flats). It consists of four staves. The first staff is marked 'p' (piano) and the second staff is marked 'fin'. The third and fourth staves are marked 'fin' at the end of the excerpt. The music is a Rondeau, and the excerpt covers measures 1 through 8.

## The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

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

**Excerpt #2:** Joseph Haydn, Horn Concerto in DM, I, mm. 16–26 (0:28–0:46)

Oboe

Violin I

Violin II

Viola

Violoncello

*p*

*f*

*f*

*f*

*f*

*f*

---

## The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

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

A musical score for a piano sonata in A major, third movement, measures 1 through 9. The score is written for a grand piano with two staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is marked in measure 8. The score ends with a double bar line in measure 9.

**Excerpt #3:** Marianna Martines, Piano Sonata in A, III, mm. 1–9

A musical score for a piano sonata in A major, third movement, measures 1 through 9. The score is written for a grand piano with two staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked "Tempo di Minuetto. (♩ = 126)". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is marked in measure 8. The score ends with a double bar line in measure 9.

## The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

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

**Excerpt #4:** Giacomo Puccini, “O mio babbino caro,” mm. 1–8 (excerpt begins at 0:22, after an instrumental introduction)

*Andantino ingenuo* ♩ = 120

O mio bab\_bi no ca ro, mi pia\_ce, è bel lo

*Andantino ingenuo* ♩ = 120

*dolce*

*pp*

4

bel lo; vo'an da rein Por ta Ros sa

*pp*

---

## The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

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

7

a com\_ per\_ ar l'a\_ nel\_ lo! Si,

*pp*

This musical score shows a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a fermata over the first measure, followed by a melodic phrase. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords in the right hand and a melodic line in the left hand, marked with a piano (*pp*) dynamic.

**Excerpt #5:** Wolfgang Amadeus Mozart, “Dies irae” from Requiem, mm. 1–8

*Allegro assai.*

Soprano

Alto

Tenor

Bass

Piano

*f*

*f*

This musical score is for the beginning of the 'Dies irae' section from Mozart's Requiem. It is marked 'Allegro assai.' and features four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat) and a common time signature. They all sing the same lyrics: 'Di - es i - rae, di - es'. The Piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords in the right hand and a melodic line in the left hand, marked with a forte (*f*) dynamic.

---

## The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

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

4

S. il - la sol vet sae clum in fa - vi - la, te - ste

A. il - la sol vet sae clum in fa - vi - la, te - ste

T. il - la sol vet sae clum in fa - vi - la, te - ste

B. il - la sol vet sae clum in fa - vi - la, te - ste

Pno.

The musical score is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) with piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "il - la sol vet sae clum in fa - vi - la, te - ste". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

---

## The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

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

7

S. Da - vid cum Sy - bil - la.

A. Da - vid cum Sy - bil - la.

T. 8 Da - vid cum Sy - bil - la.

B. Da - vid cum Sy - bil - la.

Pno.

The musical score is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat). The Soprano part begins with a fermata on the final note. The Alto and Tenor parts have a fermata on the final note. The Bass part has a fermata on the final note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The right hand has a trill on the final note. The left hand has a steady eighth-note bass line.

---

## The Phrase, Archetypes, and Unique Forms - Analyzing Sentences

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

**Excerpt #6:** Maria Szymanowska, Polonaise in Fm, mm. 1–6

The musical score is for Maria Szymanowska's Polonaise in Fm, measures 1–6. It is written for piano in 3/4 time. The key signature has two flats (Fm). The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 6. The notation includes treble and bass staves. Dynamics include *p* (piano) in measure 1 and *ff* (fortissimo) in measure 5. There are accents (>) over notes in measures 2, 3, 4, and 5. Measure 5 also features a trill on the right hand. The piece concludes with a double bar line at the end of measure 6.



Spotify playlist  
(link on textbook  
website)

# The Phrase, Archetypes, and Unique Forms – Analyzing Archetypes and Unique Forms

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

## INTRODUCTION / INSTRUCTIONS

1. First, review the traits of the archetypal sentence, period, and unique forms, on this page:  
<https://viva.pressbooks.pub/openmusictheory/chapter/phrase-archetypes-unique-forms/>
2. For each excerpt on the following pages, on the score itself, do the following:
  - a. Identify all cadences.
  - b. Perform a segmentation analysis that shows the idea level.
3. *Only if the excerpt is a period, sentence, or compound period*, draw a complete form diagram in the space immediately below that excerpt. If not, leave that space blank.
4. *Only for those excerpts that request it*, provide a harmonic analysis on the score itself.

# ANALYSIS

## Excerpt #1: Mozart, Piano Concerto K. 482, III, mm. 1–16

Allegro

Flute

B $\flat$  Clarinet

Bassoon

Horn in E $\flat$

E $\flat$  Trumpet

Timpani

Piano

Violin 1

Violin 2

Viola

Violoncello

*p*

Measures 1-6 of the musical score. The system includes a piano introduction with a melody in the upper voice and a rhythmic accompaniment in the lower voice. The key signature has two flats, and the time signature is 4/4. Dynamics include 'f' (forte) and 'p' (piano).

Measures 7-12 of the musical score. The system continues the piano introduction with a melody in the upper voice and a rhythmic accompaniment in the lower voice. The key signature has two flats, and the time signature is 4/4. Dynamics include 'p' (piano).

**Diagram Excerpt #1** if it is a period, sentence, or compound period. (Otherwise, leave the space blank.)

## Excerpt #2: Josephine Lang, “Traumbild,” mm. 8–15

Printed excerpt begins at 0:14. Portion to analyze (mm. 8–15) runs 0:24–0:48. Recording is piano-vocal only, no cello.

Provide a harmonic analysis of this excerpt as directed by your teacher. (contains tonicization)

Violoncello

5 *ff* *con espressione.* *pp*

Voice

*p* Wenn ich auf dem Lager lie - ge in

Piano

*f* *dim.* *p* *legato.*

10

Vc.

Vo.

Nacht und Kis - sen ge - hüllt. so schwebt mir vor\_ ein süs - ses

Pno.

*ff*

14

Vc.

Vo.

Pno.

*ff*

*f*

an - muth-ig lie - bes Bild!

**Diagram Excerpt #2** if it is a period, sentence, or compound period. (Otherwise, leave the space blank.)

**Excerpt #3:** Joseph Bologne, String Quartet 4, I, mm. 1–9

Provide a harmonic analysis of this excerpt as directed by your teacher. (all diatonic)

**Allegro moderato**

Violin I

Violin II

Viola

Violoncello



**Diagram Excerpt #3** if it is a period, sentence, or compound period. (Otherwise, leave the space blank.)

---

**Excerpt #4:** Robert W. Smith, *The Second Storm*, mm. 9–16

**Note:** This audio example is *not* on the worksheet playlist. Instead, use this URL:

<https://youtu.be/c9bTor95Qjo?t=24> (track time 0:24–0:47)

(Excerpt begins on the following page.)

9 Calmly ♩ = 88

Mallet Percussion *mf*

Violin 1 *mp*

Violin 2 *mp*

Viola *mp*

Cello *mp*

String Bass *mp*

12

Mlt. Perc. *mf*

Vln. 1 *p*

Vln. 2 *p*

Vla. *mf*

Cello *p*

Str. Bass *p*

**Diagram Excerpt #4** if it is a period, sentence, or compound period. (Otherwise, leave the space blank.)

**Excerpt #5:** Mozart, Bassoon Concerto, II, mm. 1–3

Provide a harmonic analysis of this excerpt as directed by your teacher. (all diatonic)

3

The image shows the first three measures of a musical score for Bassoon and Piano. The score is in 2/4 time and B-flat major. The Bassoon part begins with a half note B-flat, followed by eighth notes G, F, E, D, C, B-flat, and A. The Piano part features a right hand with a half note B-flat, a quarter note G, and a half note F, followed by a melodic line. The left hand plays a continuous eighth-note accompaniment. Measure 3 is marked with a '3' and shows the continuation of the melodic and accompanimental lines.

**Diagram Excerpt #5** if it is a *period, sentence, or compound period*. (Otherwise, leave the space blank.)

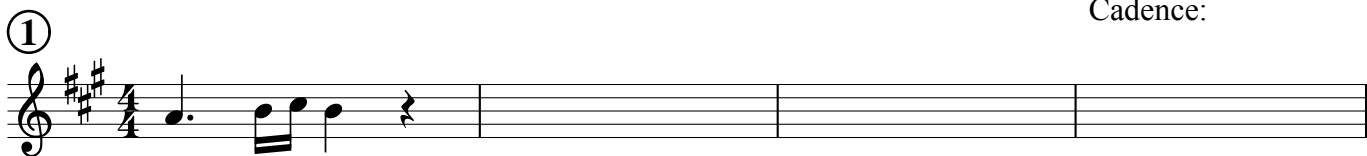
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# The Phrase, Archetypes, and Unique Forms – Composing brief Melody-only Sentences

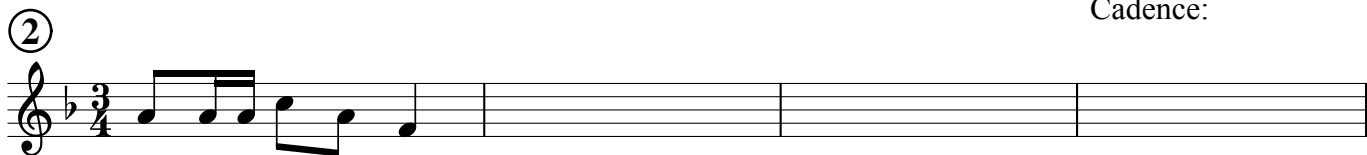
Name: \_\_\_\_\_

For each line below, given the motive in measure 1, write a 4-measure-long "mini"-sentence (1+1+2). Then, analyze the implied harmonies.

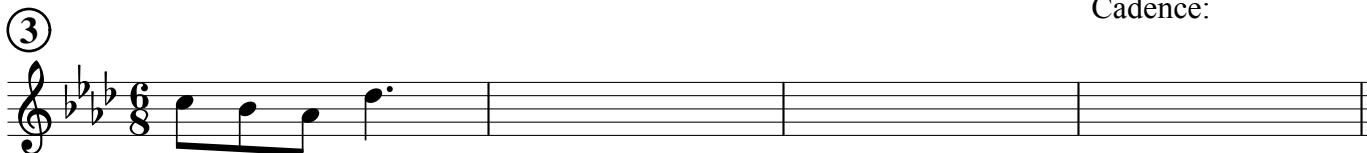
Cadence:



Cadence:



Cadence:



---

# The Phrase, Archetypes, and Unique Forms – Composing Fully-realized Sentences

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

**Summary:** Compose an 8-measure sentence structure phrase for piano solo in the Viennese Classical style, beginning with one of the two-measure sample opening motives on the next page.

Compose the right hand melody:

1. **Select a two-measure basic idea from the following page to use in your composition.** Copy this basic idea out exactly into your new composition.
2. **Write a two-measure varied repetition of the opening motive.** It should be mostly the same as the initial statement.
3. **Write a four-measure continuation of the basic idea.** Your continuation should include fragmentation and a cadential idea that drives to the cadence.

Then compose the left hand accompaniment:

4. **Determine a chord progression to harmonize the melody.** Keep in mind the normal phrase model.
5. **Using 3 voices and close spacing (not greater than one octave), write out the harmonic progression in the left hand only.** This should follow voice leading rules. Because you are using close spacing, you should be careful not to write in too low of a range.
6. **Use the Alberti bass pattern to arpeggiate the left hand chords and add interest to the accompaniment.**
7. Add dynamics, articulations, and expression markings.

Finally, analyze your composition:

8. Provide a harmonic analysis.
9. Label your cadence type.
10. Label all embellishing tones (P, N, etc.)

# Sample Opening Motives

① Adagio ♩ = 60

final texture

simplified accompaniment (step 5)

② Adagio ♩ = 60

final texture

simplified accompaniment (step 5)

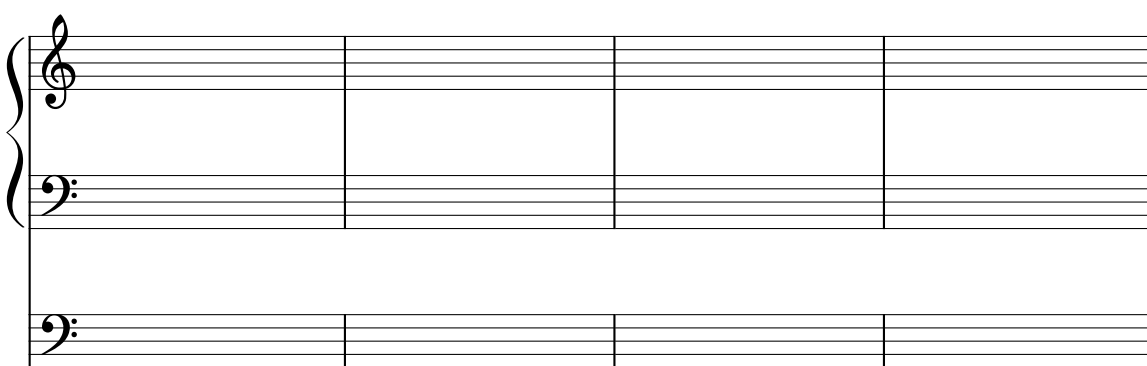
③ Moderato ♩ = 80

final texture

simplified accompaniment (step 5)

## Completed 8-measure Sentence (with *simplified accompaniment*)

final texture

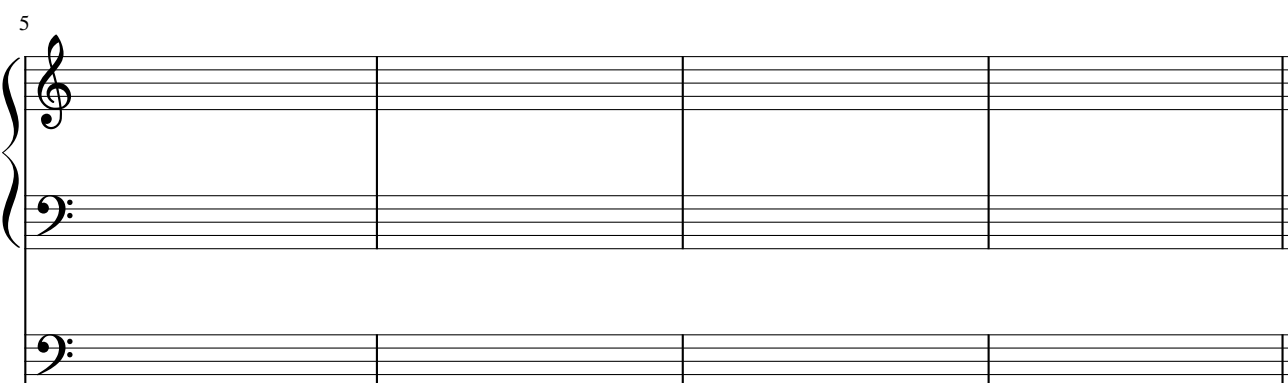


simplified accompaniment (step 5)

The image shows two musical staves. The top staff is labeled 'final texture' and contains two staves (treble and bass clef) with a brace on the left. The bottom staff is labeled 'simplified accompaniment (step 5)' and contains one staff (bass clef). Both staves are divided into four measures by vertical bar lines.

5

Pno.



Pno.

The image shows two musical staves. The top staff is labeled 'Pno.' and contains two staves (treble and bass clef) with a brace on the left. The bottom staff is labeled 'Pno.' and contains one staff (bass clef). Both staves are divided into four measures by vertical bar lines. A small number '5' is written above the first measure of the top staff.



Spotify playlist  
(link on textbook  
website)

# Hybrid Phrase-level Forms – Analyzing Hybrid Forms

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

## INTRODUCTION / INSTRUCTIONS

1. First, review the traits of hybrid forms on this page:  
<https://viva.pressbooks.pub/openmusictheory/chapter/hybrid-phrase-level-forms/>
2. For each excerpt on the following pages, on the score itself, do the following:
  - a. Label the key of the excerpt.
  - b. Label all cadences.
  - c. Perform a segmentation analysis that shows the idea level only, above the score.
  - d. Circle the pair of terms that *most accurately* describes each half (one from each category)
3. *Only for those excerpts that request it*, provide a harmonic analysis on the score itself.

(Excerpts begin on the following page.)

# ANALYSIS

**Excerpt #1:** Joseph Bologne, String Quartet No. 4, I, mm. 21–28. Runs 0:41–0:57.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

*Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (contains tonicization)

**Excerpt #2:** Clara Schumann, Piano Trio, III, mm. 1–8.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

*Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (contains tonicization)

M. M. ♩ = 112

ANDANTE.

*p*

5

**Excerpt #3:** Mozart, “Sehnsucht nach dem Frühlinge,” mm. 1–8.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

*Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

**Fröhlich.**

Singstimme.

1. Komm, lie - ber Mai, und ma - che die Bäu - me wie - der grün, und  
 2. Zwar Win - ter - ta - ge ha - ben wohl auch der Freu - den viel, man  
 3. Doch wenn die Vög - lein sin - gen und wir dann froh\_ und flink auf  
 4. Am mei - sten a - ber dau - ert mich Lott - chens Her - ze - leid, das  
 5. Ach wenn's doch erst ge - lin - der und grü - ner drau - ssen wär! Komm,

Pianoforte.

5

lass mir an dem Ba - che die klei - nen Veil - chen blühn!  
 kann im Schnee - eins tra - ben und treibt manch A - bend - spiel,  
 grü - nen Ra - sen sprin - gen, das ist ein an - der Ding!  
 ar - me Mäd - chen lau - ert recht auf die Blu - men - zeit;  
 lie - ber Mai, wir Kin - der wir bit - ten dich\_ gar sehr!

**Excerpt #4:** Bernhard Henrik Crusell, Clarinet Quartet No. 3 in D Major, Op. 7, III, mm. 53–60.  
Runs 1:52–2:03.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

*Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (diatonic)

**Excerpt #5:** Josephine Lang, “Traumbild,” mm. 20–27. Runs 1:01–1:26.

*Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (contains tonicization)

(Excerpt begins on the following page.)

(Excerpt #5 continued: Josephine Lang, “Traumbild,” mm. 20–27. Runs 1:01–1:26.)

20

Vc. *p*

Vo. *p*

Wenn mir der stil - le Schlum - mer ge - schlos - sen die

Pno. *cresc.*

23

Au - gen kaum, so schle - icht das lie - be Bild hin -

26

*pp*

ein in mei - nen Traum!

**Excerpt #6:** Beethoven, Rondo Op. 51, No. 2, mm. 1–8.

*Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (modulates)

*Andante cantabile e grazioso.*

The musical score is for the first eight measures of Beethoven's Rondo Op. 51, No. 2. It is in 2/4 time and the key of D major. The tempo/mood is marked 'Andante cantabile e grazioso.' The score begins with a piano introduction. The right hand has a trill on the first measure, followed by a melody. The left hand has a dolce melody. The score is marked with a fermata and a 2-measure rest. The score ends with a double bar line.

*(End of worksheet.)*



Spotify playlist  
(link on textbook  
website)

# Hybrid Phrase-level Forms – Analyzing Forms with Multiple Interpretive Possibilities

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

## PART 1

- I. First, review the traits of archetypes (sentences and periods) and hybrid forms on these pages:

<https://viva.pressbooks.pub/openmusictheory/chapter/phrase-archetypes-unique-forms/>

<https://viva.pressbooks.pub/openmusictheory/chapter/hybrid-phrase-level-forms/>

Each of the excerpts in this part can be interpreted in two possible ways. You are asked to determine your preferred (most defensible) interpretation, as well as an alternative interpretation.

(Excerpts begin on the following page.)

**Excerpt #1:** Louise Farrenc, Nonet, Op. 38, II, mm. 1–8.

- I. Indicate your **preferred interpretation** by completing the following:
- Circle the pair of terms that *most accurately* describes each half (one from each category).
  - Perform a segmentation analysis that shows the idea level only, above the score.
  - Label the key of the excerpt, and label all cadences.
  - Provide a harmonic analysis on the score itself as directed by your teacher. (modulates)

**Preferred Interpretation** – *Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

**Andante con moto** ♩ = 69

Fl.

Ob.

Cl B♭.

Cor B.

Bsn.

Vln. *p*

Vla. *p*

Vc. *p*

Bc. *p*

2. Indicate a plausible **alternative interpretation** of the excerpt above by completing the following:
  - a. Circle the pair of terms that *next most accurately* describes each half (one from each category; this must be different from your preferred interpretation above).

**Alternative Interpretation** – *Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent <input type="checkbox"/> Presentation <input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Continuation <input type="checkbox"/> Consequent <input type="checkbox"/> Cadential

3. Write one or two paragraphs discussing the merits of your **preferred interpretation** of the excerpt above, in comparison to the plausible **alternative**:

---

(Worksheet continues on the following page.)

**Excerpt #2:** Beethoven, Piano Sonata Op. 31, No. 3, III, mm. 1–8.

- I. Indicate your **preferred interpretation** by completing the following:
  - a. Circle the pair of terms that *most accurately* describes each half (one from each category).
  - b. Perform a segmentation analysis that shows the idea level only, above the score.
  - c. Label the key of the excerpt, and label all cadences.
  - d. Provide a harmonic analysis on the score itself as directed by your teacher. (diatonic)

**Preferred Interpretation** – *Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

The musical score is for the third movement of Beethoven's Piano Sonata Op. 31, No. 3. It is in 3/4 time and B-flat major. The first system (mm. 1-4) begins with a piano (p) marking. The melody in the right hand starts with a half note B-flat, followed by a quarter note A, and then a half note G. The bass line starts with a half note F, followed by a quarter note E, and then a half note D. The second system (mm. 5-8) continues the melody and bass line. The fifth measure has a piano (p) marking. The score ends with a final cadence in the eighth measure.

2. Indicate a plausible **alternative interpretation** of the excerpt above by completing the following:
  - a. Circle the pair of terms that *next most accurately* describes each half (one from each category; this must be different from your preferred interpretation above).

**Alternative Interpretation** – *Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

3. Write one or two paragraphs discussing the merits of your **preferred interpretation** of the excerpt above, in comparison to the plausible **alternative**:

---

(Worksheet continues on the following page.)

## PART 2

The passages below are representative of common approaches to thematic form in concert band music.

**Excerpt #1:** Randall D. Standridge, *Impact*, mm. 25–40 in the horns.

**Note:** This audio example is *not* on the worksheet playlist. Instead, use this URL:

<https://youtu.be/LwzXenzrniM?t=35> (track time 0:35–1:00)

- I. Perform a segmentation analysis that shows the idea level only, above the score. Be sure to include appropriate labels.

The musical score is for a concert band and is divided into two systems. The first system (mm. 25-32) features Bb Trumpet 1, Bb Trumpet 2 & 3, F Horn 1 & 2, Trombone 1, Trombone 2 & 3, Baritone / Euphonium, and Tuba. The second system (mm. 33-40) features Bb Tpt. 1, Bb Tpt. 2 & 3, F Hn. 1 & 2, Tbn. 1, Tbn. 2 & 3, Bar. / Euph., and Tba. The score includes various dynamics such as mp, p, and mf, and includes phrasing slurs and breath marks.

2. Does your analysis of the excerpt above correspond to one of the archetypal forms (including hybrids)? Is it a unique form? Or is it “like” one of the archetypes except in certain ways? Explain your reasoning in the blank space below.

**Excerpt #2:** Randall D. Standridge, *Impact*, mm. 49–66 in the trumpets.

**Note:** This audio example is *not* on the worksheet playlist. Instead, use this URL:

<https://youtu.be/LwzXenzrniM?t=72> (track time 1:12–1:36)

- I. Perform a segmentation analysis that shows the idea level only, above the score. Be sure to include appropriate labels.

The image displays two staves of musical notation for a trumpet ensemble. The first staff (measures 49-66) features a B♭ Trumpet 1 part with a melodic line and a B♭ Trumpet 2 & 3 part with a harmonic accompaniment. The F Horn 1 & 2 part enters in measure 54 with a sustained note. The Trombone 1, Trombone 2 & 3, Baritone / Euphonium, and Tuba parts are also shown, with the Tuba part entering in measure 54. The second staff (measures 67-84) continues the musical ideas, with the B♭ Trumpet 1 part featuring a melodic line and the B♭ Trumpet 2 & 3 part providing harmonic support. The F Horn 1 & 2 part continues with a sustained note. The Trombone 1, Trombone 2 & 3, Baritone / Euphonium, and Tuba parts are also shown, with the Tuba part entering in measure 67.

2. Does your analysis of the excerpt above correspond to one of the archetypal forms (including hybrids)? Is it a unique form? Or is it “like” one of the archetypes except in certain ways? Explain your reasoning in the blank space below.

(End of worksheet.)

---

# Hybrid Phrase-level Forms – Composing Phrase-level Forms

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

**Summary:** On the following pages, compose four different 8-measure themes for piano solo, each following a different phrase-level form as described.

Select from the basic ideas in the “Basic Idea Bank” below to get started on each. For each theme, provide a melody and simple bass line (no inner voices). Provide a segmentation analysis for each theme you write, and label the theme type you wrote.

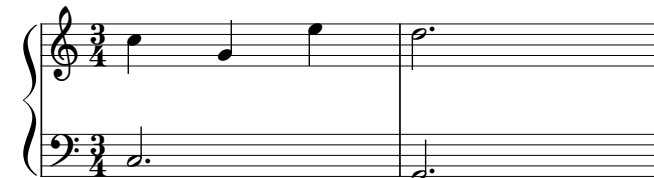
Be prepared to perform your compositions.

## Basic Idea Bank

Basic Idea A



Basic Idea D



Basic Idea B



Basic Idea E



Basic Idea C

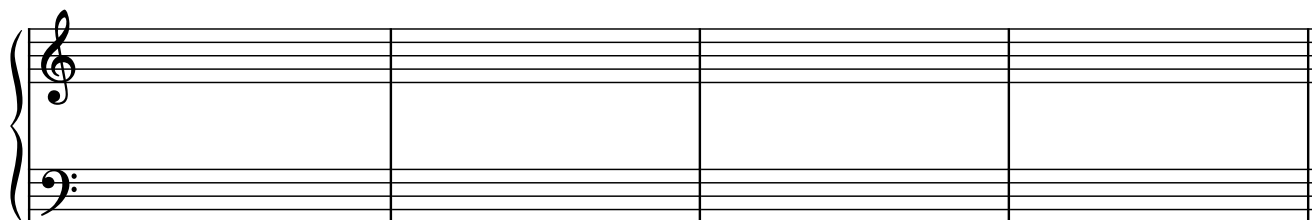
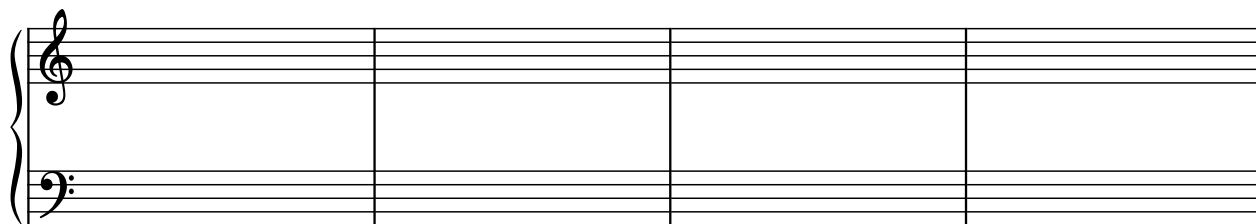


## Composing Phrase-level Forms

Select one basic idea from the “Basic Idea Bank” on page one. Provide a melody and simple bass line (no inner voices). Provide a segmentation analysis above the staff, and label the theme type you wrote.

**Excerpt #1: Compose a theme that starts like a period, and ends like a sentence.**

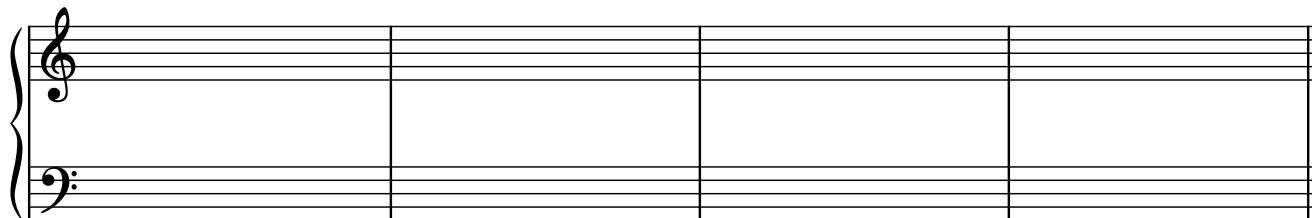
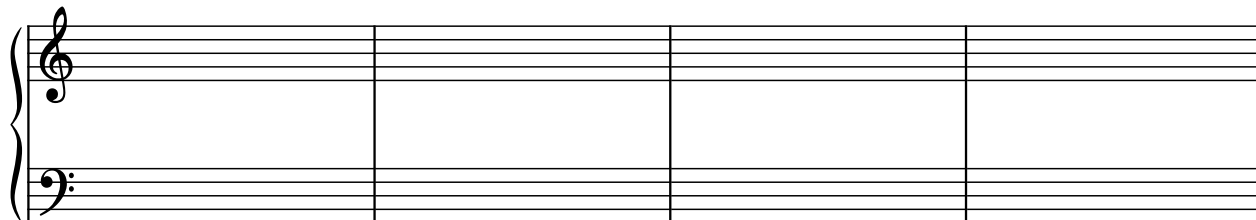
Theme Type: \_\_\_\_\_



---

**Excerpt #2: Compose a theme that starts like a sentence, then ends with a cadential progression that replaces the expected continuation.**

Theme Type: \_\_\_\_\_

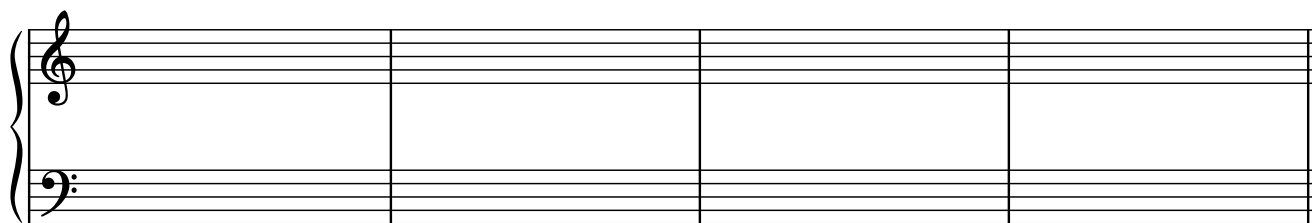
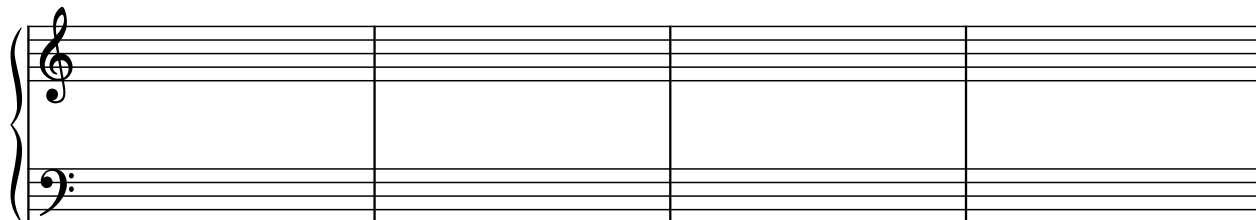


## Composing Phrase-level Forms

Select one basic idea from the “Basic Idea Bank” on page one. Provide a melody and simple bass line (no inner voices). Provide a segmentation analysis above the staff, and label the theme type you wrote.

**Excerpt #3: Compose a theme that starts like a period, but the first half doesn’t end with a cadence. End this theme like a sentence.**

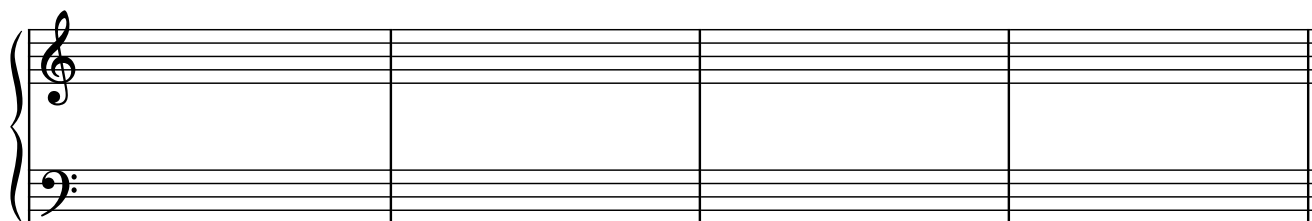
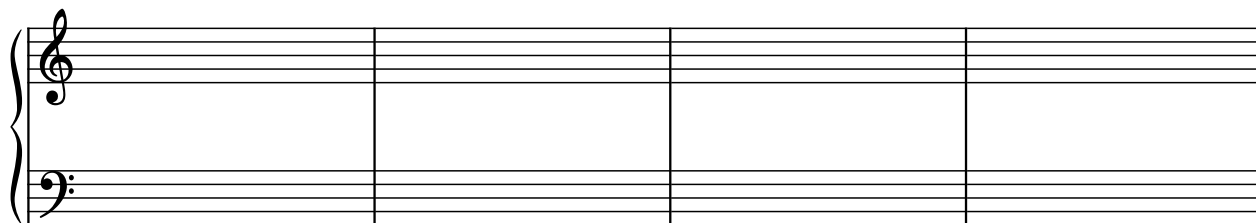
Theme Type: \_\_\_\_\_



---

**Excerpt #4: Compose a theme that starts like a period, but the start of the second half makes us question the cadence that ends the first half (i.e. is this really an antecedent??). End this theme like a period.**

Theme Type: \_\_\_\_\_





Spotify playlist  
(link on textbook  
website)

# Expansion and Contraction at the Phrase Level – Analyzing Expansion Techniques

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

## INTRODUCTION / INSTRUCTIONS

1. First, review phrase expansions and contractions on this page:  
<https://viva.pressbooks.pub/openmusictheory/chapter/expansion-and-contraction/>
2. For each excerpt on the following pages, on the score itself, do the following:
  - a. Identify the key and all cadences.
  - b. Perform a segmentation analysis that shows the idea level, including appropriate labels.
  - c. Identify the archetype (including hybrids) of the excerpt in the given blank, or if the excerpt does not represent an archetype, identify it as “unique.”
  - d. Identify the location—using measure numbers—of any expansion technique(s) in the given blank, and name the expansion technique(s) being used.
3. *Only for those excerpts that request it*, provide a harmonic analysis on the score itself.

(Excerpts begin on the following page.)

## ANALYSIS

Excerpt #1: Joseph Bologne, String Quartet No. 4, I, mm. 29–40. Runs 0:56–1:19.

Archetype (or hybrid, or unique): \_\_\_\_\_

Expansion technique(s) (location and type): \_\_\_\_\_

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (diatonic)

29

33

(Excerpt continues on the following page.)

37

**Excerpt #2:** Joseph Bologne, String Quartet No. 4, I, mm. 10–20. Runs 0:19–0:39.

Note: This excerpt uses the same playlist track as the previous excerpt.

**Archetype** (or hybrid, or unique): \_\_\_\_\_

**Expansion technique(s)** (location and type): \_\_\_\_\_

(No harmonic analysis needed.)

10

(Excerpt continues on the following page.)

14

*p*

18

*f*

(Worksheet continues on the following page.)

**Excerpt #3:** Oskar Böhme, Trumpet Concerto, Op. 18, III, mm. 7–16. Runs 0:07–0:22.

**Archetype** (or hybrid, or unique): \_\_\_\_\_

**Expansion technique(s)** (location and type): \_\_\_\_\_

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (contains mixture)

The musical score is for measures 7 through 16 of the third movement of Oskar Böhme's Trumpet Concerto. It is written for A Trumpet and Piano. The key signature has one sharp (F#), and the time signature is 6/8. The trumpet part begins with a melodic line, followed by a 7-measure rest, and then continues with a triplet. The piano part provides harmonic support with chords and moving lines. Dynamics include *p*, *pp*, and *fp*.

(Worksheet continues on the following page.)

**Excerpt #4:** Tchaikovsky, Souvenir d'un lieu cher, Op. 42, No. 3, "Melodie," mm. 1–18

**Archetype** (or hybrid, or unique): \_\_\_\_\_

**Expansion technique(s)** (location and type): \_\_\_\_\_

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (modulates, contains chromaticism)

**Moderato con moto**

The musical score is for a piece in 3/4 time, key of B-flat major. It consists of two systems of staves. The first system contains measures 1 through 5. The second system contains measures 6 through 10. The tempo is marked 'Moderato con moto'. The dynamics are marked 'mf espressivo' and 'p'. The score includes various musical notations such as notes, rests, and slurs.

(Excerpt continues on the following page.)

11

*cresc.*

16

*f* *p* *f*

(Worksheet continues on the following page.)

**Excerpt #5:** Mozart, Symphony No. 41 (Jupiter), II, mm. I–II

**Archetype** (or hybrid, or unique): \_\_\_\_\_

**Expansion technique(s)** (location and type): \_\_\_\_\_

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (contains tonicization)

*Andante cantabile*

Flute

Oboe

Bassoon

Horn in F

Violin I

Violin II

Viola

Cello & Contrabass

(Excerpt continues on the following page.)

8

The musical score consists of eight staves. The first staff (treble clef) begins with a whole rest, followed by a series of sixteenth and thirty-second notes, and ends with a whole rest. The second staff (treble clef) contains a series of eighth notes, followed by a whole rest. The third staff (bass clef) begins with a whole rest, followed by a series of sixteenth and thirty-second notes, and ends with a whole rest. The fourth staff (treble clef) contains a series of eighth notes, followed by a whole rest. The fifth staff (treble clef) contains a series of eighth notes, followed by a whole rest. The sixth staff (bass clef) contains a series of eighth notes, followed by a whole rest. The seventh staff (bass clef) contains a series of eighth notes, followed by a whole rest. The eighth staff (bass clef) contains a series of eighth notes, followed by a whole rest.

(Worksheet continues on the following page.)

**Excerpt #6:** Fanny Hensel, 6 Lieder Op. 7, No. 4, “Du bist die ruh,” mm. 10–16. Runs 0:31–0:57.

**Archetype** (or hybrid, or unique): \_\_\_\_\_

**Expansion technique(s)** (location and type): \_\_\_\_\_

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (diatonic)

10

Ich wei - he dir voll Lust und Schmerz, zur Woh - nung

13

hier mein Aug' und Herz.

*(End of worksheet.)*



Spotify playlist  
(link on textbook  
website)

# Expansion and Contraction at the Phrase Level – Analyzing Multiple Phrase Expansion Techniques

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

## INTRODUCTION / INSTRUCTIONS

1. First, review phrase expansions and contractions on this page:  
<https://viva.pressbooks.pub/openmusictheory/chapter/expansion-and-contraction/>
2. Each excerpt below features *more than one* instance of phrase expansion.

## PART 1

The excerpt below asks you to perform an aural-only analysis, with no reference to a written score.

**Excerpt:** Tim Minchin, “Day One” from *Groundhog Day*

1. Listen to the following two excerpts from the same song. (Note the different timestamps.) The first presents the “unexpanded” version of an excerpt from the chorus of the number. The other presents an expanded version of the same excerpt. There are multiple expansion techniques present.
  - a. Unexpanded: 2:16–2:32
  - b. Expanded: 4:32–5:38
2. Make a video recording of yourself in which you discuss the expanded version of the phrase:
  - Where are the cadences in this excerpt? Is it a single phrase (and therefore there’s one cadence)? Or do you hear multiple phrases (and therefore multiple cadences) happening?
  - What kinds of expansions do you hear happening? Where are they? Please make an effort to use terminology from class.
  - Use timestamps from the recording and/or lyrics to indicate where events occur, rather than trying to determine measure numbers.

---

(Worksheet continues on the following page.)

## PART 2

**Excerpt:** Bernhard Henrik Crusell, Clarinet Quartet Op. 7, IV (allegro), mm. 1–10

1. Listen to the excerpt. There are multiple expansion techniques present.
2. Next, on the score itself, do the following:
  - a. Identify the key and all cadences.
  - b. Perform a segmentation analysis that shows the idea level, including appropriate labels.
  - c. Perform a harmonic analysis under the staff.

A Clarinet

Violin

Viola

Violoncello

*p*

*p*

*p*

*p*

A Cl.

Vln.

Vla.

Vc.

*sf*

*p*

*sf*

*p*

*sf*

*p*

(Worksheet continues on the following page.)

3. In the blank space below, identify the location—using measure numbers—of any expansion technique(s) in the excerpt above, and name the expansion technique(s) being used. As part of your response, consider how long the *unexpanded version* of the phrase might be.



Spotify playlist  
(link on textbook  
website)

# Expansion and Contraction at the Phrase Level – Recomposing to Remove Expansions

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

## INTRODUCTION / INSTRUCTIONS

1. First, review phrase expansions and contractions on this page:  
<https://viva.pressbooks.pub/openmusictheory/chapter/expansion-and-contraction/>
2. You may wish to reference your work on the earlier assignment from this chapter, “Expansion and Contraction at the Phrase Level – Analyzing Expansion Techniques.” In that assignment, you were asked to identify ways in which certain excerpts were expanded. (The excerpts on this sheet are numbered #1, #2, #5, to match those on the “Analyzing Expansion Techniques” sheet.)

## ANALYSIS

3. Recompose each of the following excerpts, *removing the expansion*, thereby revealing its underlying archetypal model.
4. Label the archetype of each recomposed excerpt.

(Excerpts begin on the following page.)

**Excerpt #1:** Joseph Bologne, String Quartet No. 4, I, mm. 29–40. Runs 0:56–1:19.

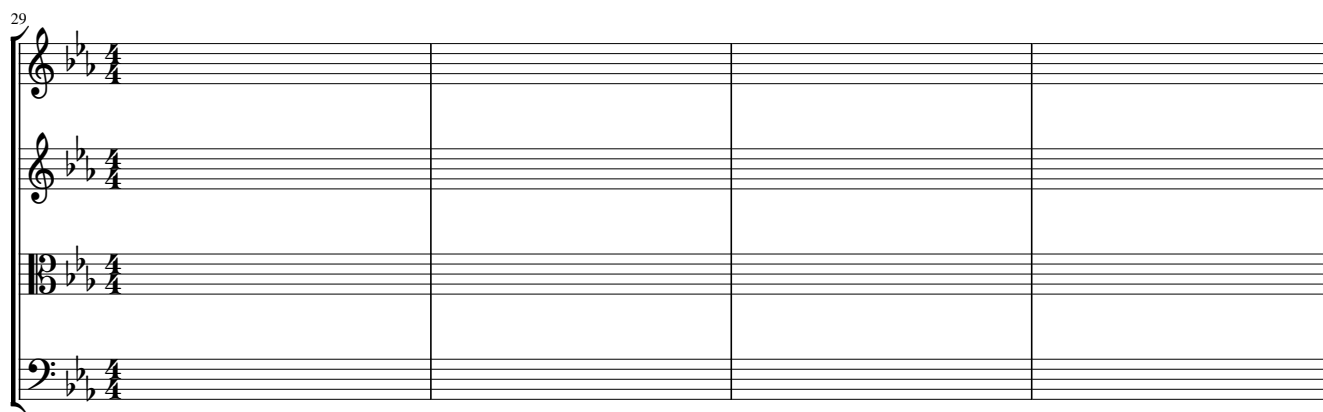
- I. Recompose this excerpt, *removing the expansion*, thereby revealing its underlying archetypal model. (Note: You may not need to use all the blank staves.)

**Original Excerpt**

The musical score is presented in three systems, each containing four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is B-flat major (two flats) and the time signature is 4/4. The first system (measures 29-32) begins with a piano (*p*) dynamic. The first violin plays a complex melodic line with many beamed sixteenth notes, while the other instruments play sustained chords and moving lines. The second system (measures 33-36) features a trill in the first violin part in measure 34. The third system (measures 37-40) includes a forte (*f*) dynamic marking and continues the intricate melodic and harmonic development.

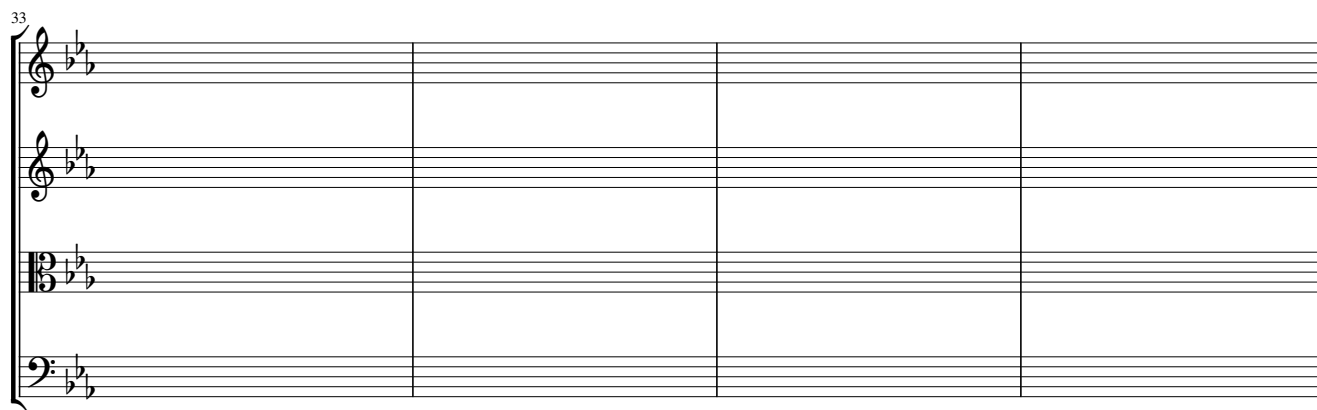
## Recomposed Excerpt

29



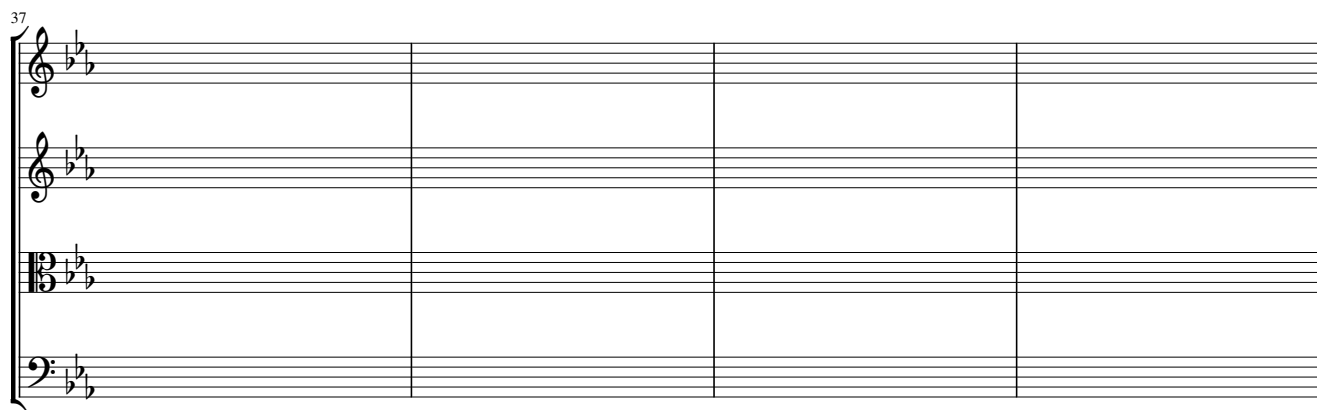
A musical staff system consisting of four staves (treble, treble, alto, and bass clefs) in 4/4 time, with a key signature of two flats (B-flat and E-flat). The system contains four empty measures for notation.

33



A musical staff system consisting of four staves (treble, treble, alto, and bass clefs) in 4/4 time, with a key signature of two flats (B-flat and E-flat). The system contains four empty measures for notation.

37



A musical staff system consisting of four staves (treble, treble, alto, and bass clefs) in 4/4 time, with a key signature of two flats (B-flat and E-flat). The system contains four empty measures for notation.

2. Label the underlying archetype of your recomposed excerpt.

**Underlying Archetype** (or hybrid): \_\_\_\_\_

**Excerpt #2:** Joseph Bologne, String Quartet No. 4, I, mm. 10–20. Runs 0:19–0:39.

Note: This excerpt uses the same playlist track as the previous excerpt.

- I. Recompose this excerpt, *removing the expansion*, thereby revealing its underlying archetypal model. (Note: You may not need to use all the blank staves.)

### Original Excerpt

The musical score is presented in three systems, each with four staves (treble and bass clefs for two parts). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure numbers 10, 14, and 18 are indicated at the start of their respective systems.

**System 1 (Measures 10-13):** The first staff begins with a *mf* dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

**System 2 (Measures 14-17):** The dynamics shift to *p* (piano) in measures 14 and 16. The texture continues with eighth and sixteenth notes, maintaining a consistent rhythmic pattern.

**System 3 (Measures 18-20):** The dynamics shift to *f* (forte) in measures 18 and 19. The music concludes with a final measure (20) featuring a half note and a whole note.

## Recomposed Excerpt

10

A musical staff system consisting of four staves (treble, treble, alto, and bass clefs) in 4/4 time, key of B-flat major. The system is empty, with measure numbers 10, 11, 12, and 13 indicated by vertical lines.

14

A musical staff system consisting of four staves (treble, treble, alto, and bass clefs) in 4/4 time, key of B-flat major. The system is empty, with measure numbers 14, 15, 16, and 17 indicated by vertical lines.

18

A musical staff system consisting of four staves (treble, treble, alto, and bass clefs) in 4/4 time, key of B-flat major. The system is empty, with measure numbers 18, 19, 20, and 21 indicated by vertical lines.

2. Label the underlying archetype of your recomposed excerpt.

**Underlying Archetype** (or hybrid): \_\_\_\_\_

**Excerpt #5:** Mozart, Symphony No. 41 (Jupiter), II, mm. 1–11

- I. Recompose this excerpt, *removing the expansion*, thereby revealing its underlying archetypal model. (Note: You may not need to use all the blank staves.)

### Original Excerpt

## Recomposed Excerpt

*Andante cantabile*

Flute

Oboe

Bassoon

Horn in F

Violin I

Violin II

Viola

Cello & Contrabass

8

2. Label the underlying archetype of your recomposed excerpt.

**Underlying Archetype** (or hybrid): \_\_\_\_\_

*(End of worksheet.)*

# Binary Form - Analysis

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

### Part 1 – Basic Questions

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

Sequence      Chromaticism/Tonicization      Sustained Dominant      Increased rhythmic activity      None

### Part 2 – Additional Harmonic Questions

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

*Allegretto*

9

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

### Part 1 – Basic Questions

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

### Part 2 – Additional Harmonic Questions

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

### Part 3 – Short Answer Questions

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

Presto, ma non troppo (♩ = 152)

**FINALE**

The first system of musical notation is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Presto, ma non troppo' with a metronome indication of 152 quarter notes per minute. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A crescendo hairpin is visible over the right hand, leading to a final piano (*p*) marking at the end of the system.

The second system continues the musical piece. It starts with a piano (*p*) dynamic in the right hand. The notation includes accents (>) over several notes. The right hand has a mix of eighth and sixteenth notes, while the left hand continues with eighth-note accompaniment. A forte (*f*) dynamic marking appears in the right hand towards the end of the system.

The third system concludes the musical piece. The right hand features a melodic line with eighth and sixteenth notes, marked with a forte (*f*) dynamic and an accent (>) on the final note. The left hand continues with eighth-note accompaniment. The system ends with a double bar line.

### Example 3. Johann Sebastian Bach (1685-1750), Sarabande from Violin Partita no. 1, BWV 1002

## Part 1 – Basic Questions

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

Sequence	Chromaticism/Tonicization	Sustained Dominant	Increased rhythmic activity	None
1	1	1	1	1
2	1	1	1	1
3	1	1	1	1
4	1	1	1	1
5	1	1	1	1
6	1	1	1	1
7	1	1	1	1
8	1	1	1	1
9	1	1	1	1
10	1	1	1	1
11	1	1	1	1
12	1	1	1	1
13	1	1	1	1
14	1	1	1	1
15	1	1	1	1
16	1	1	1	1
17	1	1	1	1
18	1	1	1	1
19	1	1	1	1
20	1	1	1	1
21	1	1	1	1
22	1	1	1	1
23	1	1	1	1
24	1	1	1	1
25	1	1	1	1
26	1	1	1	1
27	1	1	1	1
28	1	1	1	1
29	1	1	1	1
30	1	1	1	1
31	1	1	1	1
32	1	1	1	1
33	1	1	1	1
34	1	1	1	1
35	1	1	1	1
36	1	1	1	1
37	1	1	1	1
38	1	1	1	1
39	1	1	1	1
40	1	1	1	1
41	1	1	1	1
42	1	1	1	1
43	1	1	1	1
44	1	1	1	1
45	1	1	1	1
46	1	1	1	1
47	1	1	1	1
48	1	1	1	1
49	1	1	1	1
50	1	1	1	1
51	1	1	1	1
52	1	1	1	1
53	1	1	1	1
54	1	1	1	1
55	1	1	1	1
56	1	1	1	1
57	1	1	1	1
58	1	1	1	1
59	1	1	1	1
60	1	1	1	1
61	1	1	1	1
62	1	1	1	1
63	1	1	1	1
64	1	1	1	1
65	1	1	1	1
66	1	1	1	1
67	1	1	1	1
68	1	1	1	1
69	1	1	1	1
70	1	1	1	1
71	1	1	1	1
72	1	1	1	1
73	1	1	1	1
74	1	1	1	1
75	1	1	1	1
76	1	1	1	1
77	1	1	1	1
78	1	1	1	1
79	1	1	1	1
80	1	1	1	1
81	1	1	1	1
82	1	1	1	1
83	1	1	1	1
84	1	1	1	1
85	1	1	1	1
86	1	1	1	1
87	1	1	1	1
88	1	1	1	1
89	1	1	1	1
90	1	1	1	1
91	1	1	1	1
92	1	1	1	1
93	1	1	1	1
94	1	1	1	1

## Part 2 – Additional Harmonic Questions

- a. There's something uncommon about the chords that end both the first and second reprises. What is it? (HINT: what is the chord quality?) \_\_\_\_\_
- b. The middle of the second reprise features an authentic cadence in a non-tonic key.
- Name of key of that cadence (e.g., Eb minor)\_\_\_\_\_
  - What Roman numeral is that key in terms of the whole excerpt? \_\_\_\_\_
- (e.g., If the overall key were C major, then a cadence in D minor would be a cadence in the key of ii)
- c. Which type of 64 chord does measure 11 contain? \_\_\_\_\_

### Part 3 – Short Answer Questions:

- The second reprise starts with an F# major chord and the second beat has an E in the bass. Do you think this E represents the seventh of that chord or do you think it is a neighbor tone? Decide and support your answer with musical details either way:
- If you had to give a single Roman numeral to represent all of measure. 13, which would you give? \_\_\_\_\_
  - How did you decide?

# Sarabande.

A musical score for a Sarabande in D major, 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody is written in a single voice, with a bass line indicated by a lower octave sign. The second staff contains a first ending (marked '1.') and a second ending (marked '2.'). The third staff continues the melody with various ornaments and slurs. The fourth staff features a trill (marked 'tr') on the final note. The fifth staff concludes the piece with a double bar line and repeat dots.

**Example 4. Franz Schubert (1797-1828), Piano Sonata in E major, D. 157, II (mm. 1- 16)**

Part 1 – Basic Questions

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

Part 2 – Additional Harmonic Questions

- a. Which type of 64 chord does measure 7 contain? \_\_\_\_\_
- b. The resolution of the chord on beat 2 of measure 5 is elided on the downbeat of measure 6. Which Roman numeral would you have expected to occur instead on beat 1 of measure 6?
- c. There's an applied chord on the 5<sup>th</sup> eighth note of measure 9. What Roman numeral would you give to this chord?  
\_\_\_\_\_
  - Did it resolve to the chord you expected? \_\_\_\_\_
- d. Beat 2 of measure 13 has a root-position, dominant triad but the following chord (m. 14 beat 1) is not tonic. What term describes measure 13's dominant chord? \_\_\_\_\_

Part 3 – Short Answer Questions

- a. Both reprises end with the chord root in the bass (on the downbeat of the measure) but contain many embellishing tones. How would you represent the harmony and embellishing tones in this measure?
- b. What terms would you use to describe the phrase structure of the entire first reprise?

Andante

This musical score is for a piano piece in G major, 6/8 time, marked Andante. It consists of three systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a pianissimo (*pp*) dynamic. The music is characterized by flowing eighth-note patterns in the right hand and steady eighth-note accompaniment in the left hand. The piece concludes with a double bar line.

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

#### Part 1 – Basic Questions

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

Sequence      Chromaticism/Tonicization      Sustained Dominant      Increased rhythmic activity  
None

#### Part 2 – Additional Harmonic Questions

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

#### Part 3 – Advanced Questions

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

Andante.

Flauto.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

*p*

*sf*

*p*

*sf*

*p*

*sf*

*p*

*sf*

TUTTI

*sf*

TUTTI

# Binary Form – Model Composition

Instructions:

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

Compose a sentence for mm. 1-8

Write a sequence model

Write a sequence copy

Repeat melody from mm. 1-8

13

The musical score is written in 3/4 time. The first system consists of 12 measures. Measures 1-8 are for composing a sentence. Measures 9-10 are for writing a sequence model. Measures 11-12 are for writing a sequence copy. The second system, starting at measure 13, repeats the melody from measures 1-8. The bass clef accompaniment is a waltz-style pattern. The melody line is in the treble clef. The score ends with a double bar line and repeat signs.

# Ternary Form - Analysis

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

## Example 1. Bernhard Henrik Crusell (1775-1838), Clarinet Quartet, Op. 7, III, Menuetto

### Part 1 – Basic Questions

NOTE: The overall form is Compound Ternary

- a. Where does the B section of the entire piece begin? Measure: \_\_\_\_\_
- b. How did you determine the location of the B section?

### These questions concern the A section of the overall Compound Ternary Form

NOTE: This section contains a repeat symbol which divides it into two reprises

- c. Is the 2nd reprise shorter, longer, or the same length? \_\_\_\_\_
- d. This section is in what key? (letter name and mode, i.e., C major) \_\_\_\_\_
- e. In what key does the 1st reprise end? (Roman numeral in relation to the A section) \_\_\_\_\_
- f. In what key does the 2nd reprise end? (Roman numeral in relation to the A section) \_\_\_\_\_
- g. What kind of cadence ends the first reprise? \_\_\_\_\_
- h. Based on your answer to the previous question, is the first reprise harmonically open or closed? \_\_\_\_\_
- i. Consider the form; is it binary? \_\_\_\_\_ If so, is it rounded or simple? \_\_\_\_\_
  - Is there balanced aspect to the form? \_\_\_\_\_
  - If so, which measure contains the crux? \_\_\_\_\_
- j. Which of the following features promote a sense of instability at the start of the second reprise? (circle all that apply)  
Sequence      Chromaticism/Tonicization      Sustained Dominant      Increased rhythmic activity      None

### These questions concern the B section of the overall Compound Ternary Form

NOTE: This section also contains a repeat symbol which divides it into two reprises

- k. Is the 2nd reprise shorter, longer, or the same length? \_\_\_\_\_
- l. This section is in what key? (letter name and mode, i.e., C major) \_\_\_\_\_
- m. In what key does the 1st reprise end? (Roman numeral in relation to the B section) \_\_\_\_\_
- n. In what key does the 2nd reprise end? (Roman numeral in relation to the B section) \_\_\_\_\_
- o. What kind of cadence ends the first reprise? \_\_\_\_\_
- p. Based on your answer to the previous question, is the first reprise harmonically open or closed? \_\_\_\_\_
- q. Consider the form; is it binary? \_\_\_\_\_ If so, is it rounded or simple? \_\_\_\_\_
  - Is there balanced aspect to the form? \_\_\_\_\_
  - If so, which measure contains the crux? \_\_\_\_\_
- r. Which of the following features promote a sense of instability at the start of the second reprise? (circle all that apply)  
Sequence      Chromaticism/Tonicization      Sustained Dominant      Increased rhythmic activity      None

### Part 2 – Additional Harmonic Questions

NOTE: The Clarinet part has been transposed so it's easier for the performer to play. It's a clarinet in A, which means that when they see a C on the page, their instrument will actually play a lower pitch instead, an A. So, their part has been written higher because they always play lower than written. In short, in order to include the Clarinet part in your harmonic analysis,

you'll need to transpose its notes down by a minor third, in order to analyze the pitches as they would actually sound. For example, the first note down a minor 3<sup>rd</sup>, is F#, so that's the actual note you'd include in your analysis.'

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

### Part 3 – Short answer questions

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

## Menuetto

B.H.Crusell

**Menuetto**  
D.C.

Clarinet in A

Violin

Viola

Cello

*f* *sf* *sf*

A Cl.

Vln.

Vla.

Vc.

*sf* *p* *sf*

*sf* *p* *sf*

*sf* *p* *sf*

A Cl.

Vln.

Vla.

Vc.

*p* *f* *p*

*p* *f* *p*

*f* *p* *p*

*f* *p* *p*

## Menuetto

[illegible][illegible]

34

A. Cl.

*sf sf ff p*

Vln.

*sf ff p*

Vla.

*sf sf ff p*

Vc.

*sf sf p*

*Solo*

41

A Cl.

Vln.

Vla.

Vc.

*f*

*f*

*ff*

*p*

*f*

*ff*

*mp*

1.

2.

47

A Cl.

Vln.

Vla.

Vc.

*f*

*p dolce*

*p*

*dolce*

*p*

*sf*

*sf*

*sf*

57

A Cl.

Vln.

Vla.

Vc.

*p*

*p*

*mp*

*p*

1.

2.

62

A Cl.

Vln.

Vla.

Vc.

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

69

A Cl.

Vln.

Vla.

Vc.

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

80

A Cl.

Vln.

Vla.

Vc.

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

Menuetto da capo

1. 2.

# Ternary Form - Analysis

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

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

### Part 1 – Basic Questions

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

#### These questions concern the overall work

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

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

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

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

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

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

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

## Part 2 – Additional Harmonic Questions

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

## Part 3 – Short answer questions

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

## 1.

## TRAUMBILD.

Gedicht von H. Heine.

LANG (Jos.) Op. 28.

Andante.

Violoncello.

①

*con espressione.**cresc.*

Singstimme.

Andante.

Pianoforte.

*pp**cresc.*

⑤

*ff**tr*  
*con espressione.**pp**p* Wenn ich auf dem Lager lie = ge in*p legato.**dim.*

⑩

Nacht und Kis = senge = hüllt.

so schwebt mir vor ein süs = = ses

(F2,470.)

14

Solo.

*ff*

an = muthig lie = bes Bild!

*f*

18

Wenn mir der stille Schlummer ge = schlos = sen die

*cresc.*

23

*pp*

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

*dol.* *cresc.* *f* *ritard.* *dim.* *ff affettuoso e riten.*

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

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

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

*pp*

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

6  
41

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

*cresc.* *ff* *dim.* *stringendo.*

45

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

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

49

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

# Sonata Form - Analysis

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

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

### Part 1 – Basic Questions

NOTE: This work is in sonata form

#### These questions concern the entire work

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

	Starting Measure
Exposition	
Development	
Recapitulation	

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

#### These questions concern the Exposition

- c. Break the exposition down into its large sections

	Starting Measure
Primary Theme	
Transition	
Secondary Theme	
Closing Section	

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

#### These questions concern the Development

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

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

**These questions concern the Recapitulation**

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

**Part 2 – Additional Harmonic Questions**

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

**Part 3 – Short answer questions**

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

## SONATA,

for the

Piano Forte.

*respectfully inscribed to**MR. W. DANCE,**Musician in Ordinary to his Majesty, &c.*

By

MARIA HESTER PARK.

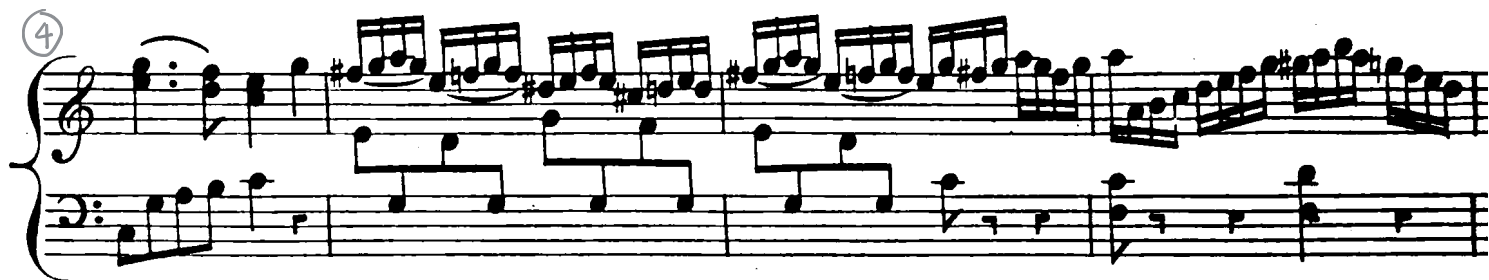
Op. VII.

*Ent<sup>d</sup> at Stationers Hall*Pr. 3.<sup>s</sup>

London.

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

## SONATA



30

*Espr:*

*f*

3

30 31 32 33 34

35

35 36 37 38 39

40

40 41 42 43 44

45

45 46 47 48 49

49

49 50 51 52 53

54

*p*

*p*

54 55 56 57 58

60

*f*

Volti.

60 61 62 63 64

(65)



(70)



(75)



(79)



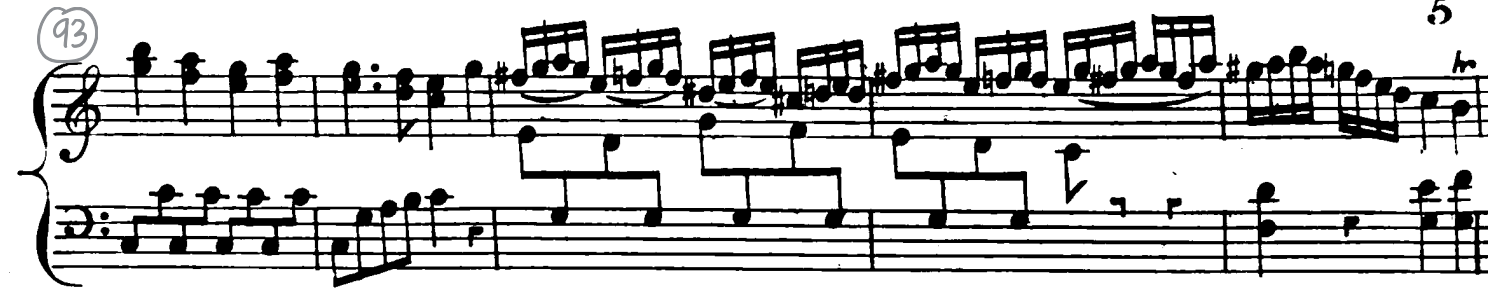
(85)



(89)



(93)



(98)

Dol:



(104)



(109)

Dol:



(115)



(121)



# Rondo Form - Analysis

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

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

### Part 1 – Basic Questions

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

#### These questions concern the entire work

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

	Starting Measure
A (refrain)	1

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

### Part 2 – Additional Harmonic Questions

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

### Part 3 – Short answer questions

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

# Le Chevalier de Saint-George

1745 - 1799



## Quatuors n°4

Dédié à Monseigneur le Prince de Robec

## Conducteur

Quatuor n°4*Allegro Moderato*

7

13

The musical score is written for four staves in a 13/8 time signature, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'allegro moderato'. The score is divided into four systems, each containing four staves. The first system (measures 19-24) features a variety of dynamics including *f* (forte), *p* (piano), and *tr* (trill). The second system (measures 25-30) includes *mf* (mezzo-forte), *cre sc.* (crescendo), and *f* (forte). The third system (measures 31-34) features *p* (piano) and *f* (forte). The fourth system (measures 35-40) includes *tr* (trill) and *f* (forte). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as articulation marks like slurs and accents.

System 1 (measures 40-44). The score is in B-flat major (two flats) and 12/8 time. It features four staves: Violin I, Violin II, Cello/Double Bass, and Bass. Measure 40 starts with a treble clef and a key signature of two flats. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a melodic line starting with a forte (*f*) dynamic. The third staff has a bass line with eighth notes. The fourth staff has a bass line with eighth notes. Measure 41 continues the melodic development. Measure 42 features a trill (*tr*) in the first staff. Measure 43 has a piano (*p*) dynamic in the second staff. Measure 44 ends with a repeat sign.

System 2 (measures 45-49). The score continues from the previous system. Measure 45 features a trill (*tr*) in the first staff. Measure 46 has a forte (*f*) dynamic in the second staff. Measure 47 has a piano (*p*) dynamic in the second staff. Measure 48 has a piano (*p*) dynamic in the third staff. Measure 49 ends with a repeat sign.

System 3 (measures 51-56). The score continues from the previous system. Measure 51 has a forte (*f*) dynamic in the first staff. Measure 52 has a forte (*f*) dynamic in the first staff. Measure 53 has a forte (*f*) dynamic in the first staff. Measure 54 has a trill (*tr*) in the first staff. Measure 55 has a trill (*tr*) in the first staff. Measure 56 has a trill (*tr*) in the first staff.

System 4 (measures 57-61). The score continues from the previous system. Measure 57 has a piano (*p*) dynamic in the first staff. Measure 58 has a piano (*p*) dynamic in the first staff. Measure 59 has a trill (*tr*) in the first staff. Measure 60 has a trill (*tr*) in the first staff. Measure 61 has a trill (*tr*) in the first staff.

First system of the musical score, measures 63-68. The score is for a quartet in B-flat major, 3/8 time. The instruments are Violin I, Violin II, Cello, and Double Bass. The key signature has two flats (B-flat and E-flat). The time signature is 3/8. The first system contains measures 63 through 68. The music features a variety of note values including eighth, quarter, and half notes, with some slurs and ties. A dynamic marking of *p* (piano) is present in measure 65.

Second system of the musical score, measures 69-74. The score continues with measures 69 through 74. The music features a variety of note values including eighth, quarter, and half notes, with some slurs and ties. A dynamic marking of *p* (piano) is present in measure 69.

Third system of the musical score, measures 75-80. The score continues with measures 75 through 80. The music features a variety of note values including eighth, quarter, and half notes, with some slurs and ties. A dynamic marking of *f* (forte) is present in measure 75.

Fourth system of the musical score, measures 81-86. The score continues with measures 81 through 86. The music features a variety of note values including eighth, quarter, and half notes, with some slurs and ties.

System 1 (Measures 87-92): This system contains measures 87 through 92. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. Measure 87 has a first staff with eighth-note runs and a triplet in the third staff. Measures 88-92 include various melodic lines, trills (tr), and a question mark (?) in the third staff at measure 88.

System 2 (Measures 93-96): This system contains measures 93 through 96. It features four staves. Measure 93 has a first staff with a trill (tr). Measure 94 has a first staff with a trill (tr) and a forte (f) dynamic marking. Measures 95-96 continue the melodic development with various note values and rests.

System 3 (Measures 97-101): This system contains measures 97 through 101. It features four staves. Measure 97 has a first staff with a piano (p) dynamic marking. Measure 98 has a first staff with a triplet. Measure 100 has a first staff with a piano (p) dynamic marking. The system concludes with repeat signs in the first, second, and fourth staves at measure 101.

Rondeau

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

9 *tr*

18

27

First system of the musical score, measures 37 to 44. It features four staves: two treble staves and two bass staves. The key signature has two flats (B-flat and E-flat). The music includes various melodic lines, some with slurs and ties, and rests.

Second system of the musical score, measures 45 to 52. The first measure is marked with the tempo instruction *Majeur*. The system includes trills (tr) in measures 47 and 51. The key signature changes to one flat (B-flat).

Third system of the musical score, measures 53 to 61. The first measure is marked with the tempo instruction *mineur*. The system includes a forte dynamic marking (*f*) in measure 54. The key signature changes to no flats (C major).

Fourth system of the musical score, measures 62 to 69. The system continues the musical composition with various melodic and harmonic elements across the four staves.

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# Introduction to Harmony, Cadences, and Phrase Endings

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

## Part 1: Cadences in major

1. For each excerpt below:

- Identify the **major key** below the key signature
- Write the requested cadence in four voices using only I and V chords

PAC



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

HC



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

IAC



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

PAC



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

## Part 2: Cadences in minor.

1. For each excerpt below:

- Identify the **minor key** below the key signature
- Write the requested cadence in four voices using only i and V chords

HC



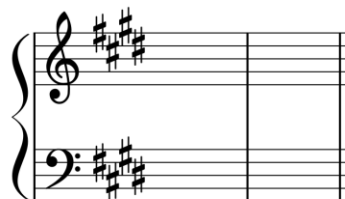
Key: \_\_\_\_\_

PAC



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

IAC



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

HC



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

---

## Introduction to Harmony, Cadences, and Phrase Endings

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

### Part 3: Analyzing cadences.

1. Identify all cadences in each excerpt below by labeling the cadence directly above the final chord of the cadence.

**Excerpt #1:** Francis Johnson, “Ford,” No. 7 from *A New Collection of Cotillions*, mm. 1–8.

a. <https://youtu.be/p4xipbOihI0?t=484>

Excerpt #1 shows measures 1 through 5 of the piece. The key signature is two sharps (F# and C#), and the time signature is 2/4. Measure 1 begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The first staff has a treble clef and a key signature of two sharps. The first measure of the first staff contains a triplet of eighth notes (F#, A, C#) and a quarter note (D). The second measure of the first staff contains a quarter note (D), a quarter note (E), and a quarter note (F#). The third measure of the first staff contains a quarter note (F#), a quarter note (G), and a quarter note (A). The fourth measure of the first staff contains a quarter note (A), a quarter note (B), and a quarter note (C#). The fifth measure of the first staff contains a quarter note (C#), a quarter note (B), and a quarter note (A). The second staff has a bass clef and a key signature of two sharps. The first measure of the second staff contains a quarter note (F#), a quarter note (A), and a quarter note (C#). The second measure of the second staff contains a quarter note (D), a quarter note (E), and a quarter note (F#). The third measure of the second staff contains a quarter note (F#), a quarter note (G), and a quarter note (A). The fourth measure of the second staff contains a quarter note (A), a quarter note (B), and a quarter note (C#). The fifth measure of the second staff contains a quarter note (C#), a quarter note (B), and a quarter note (A). A repeat sign is placed above the first measure of the first staff. A double bar line is placed at the end of measure 5.

Excerpt #1 continues with measures 6 through 8. The key signature is two sharps (F# and C#), and the time signature is 2/4. Measure 6 begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The first staff has a treble clef and a key signature of two sharps. The first measure of the first staff contains a quarter note (D), a quarter note (E), and a quarter note (F#). The second measure of the first staff contains a quarter note (F#), a quarter note (G), and a quarter note (A). The third measure of the first staff contains a quarter note (A), a quarter note (B), and a quarter note (C#). The fourth measure of the first staff contains a quarter note (C#), a quarter note (B), and a quarter note (A). The second staff has a bass clef and a key signature of two sharps. The first measure of the second staff contains a quarter note (F#), a quarter note (A), and a quarter note (C#). The second measure of the second staff contains a quarter note (D), a quarter note (E), and a quarter note (F#). The third measure of the second staff contains a quarter note (F#), a quarter note (G), and a quarter note (A). The fourth measure of the second staff contains a quarter note (A), a quarter note (B), and a quarter note (C#). The fifth measure of the second staff contains a quarter note (C#), a quarter note (B), and a quarter note (A). A repeat sign is placed above the first measure of the first staff. A double bar line is placed at the end of measure 8. Above the double bar line, the text "To Coda" and "Fine" are written. A first ending bracket is placed above the final measure of the first staff, with the number "1." written above it.

---

## Introduction to Harmony, Cadences, and Phrase Endings

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

**Excerpt #2:** Francis Johnson, “Ford,” No. 7 from *A New Collection of Cotillions*, mm. 18–26.

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

18  $\text{♩}$  Minore

23 D.S.

## Introduction to Harmony, Cadences, and Phrase Endings

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

**Excerpt #3:** Francis Johnson, “Augustus,” No. 3 from *A New Collection of Cotillions*

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

Measures 1-4 of the piece. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is in a grand staff. The right hand starts with a quarter rest, followed by eighth and sixteenth notes. The left hand starts with a quarter rest, followed by eighth and sixteenth notes. A forte (*f*) dynamic marking is present in measure 2.

Measures 5-8 of the piece. The right hand continues with eighth and sixteenth notes. The left hand continues with eighth and sixteenth notes. The phrase ends with a double bar line and repeat dots. The word "Fine" is written above the final measure.

Measures 9-12 of the piece. The right hand continues with eighth and sixteenth notes. The left hand continues with eighth and sixteenth notes. A piano (*p*) dynamic marking is present in measure 9. The phrase ends with a double bar line and repeat dots.

Measures 13-16 of the piece. The right hand continues with eighth and sixteenth notes. The left hand continues with eighth and sixteenth notes. The phrase ends with a double bar line and repeat dots. The instruction "D.C. al Fine" is written above the final measure.

# Introduction to Harmony, Cadences, and Phrase Endings

## no four-part writing

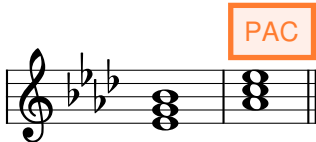

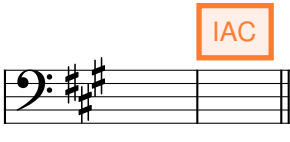

Name: \_\_\_\_\_

### PART 1: Cadences in major

For each example below:

1. Identify the **major** key below the key signature.
2. Using only I and V chords, write Roman numerals below the staff to produce the requested cadence.
3. Notate the chords indicated by the Roman numerals on the staff.



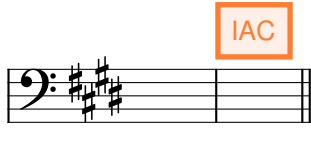

The first example is completed for you.

			
Key: <u>Ab</u> <u>V</u> <u>I</u>	Key: _____	Key: _____	Key: _____

### PART 2: Cadences in minor

For each example below:

1. Identify the **minor** key below the key signature.
2. Using only I and V chords, write Roman numerals below the staff to produce the requested cadence.
3. Notate the chords indicated by the Roman numerals on the staff.

			
Key: _____	Key: _____	Key: _____	Key: _____

## PART 3: Analyzing cadences

For each of the following excerpts, identify all cadences by labeling the cadence type directly above the final chord of the cadence. The first cadence has been labeled for you as an example.

Francis Johnson, "Ford," No. 7 from A New Collection of Cotillions, mm. 1–8

①

HC

5

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

②

18

22

## Introduction to Harmony, Cadences, and Phrase Endings

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

③

Measures 1-4 of the piece. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece begins with a treble clef and a bass clef. The first measure has a treble clef with a half note F#4 and a bass clef with a half note F#3. The second measure has a treble clef with a half note G#4 and a bass clef with a half note G#3. The third measure has a treble clef with a half note A5 and a bass clef with a half note A4. The fourth measure has a treble clef with a half note B5 and a bass clef with a half note B4. The piece is marked with a forte (f) dynamic.

5

Measures 5-8 of the piece. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece continues with a treble clef and a bass clef. The fifth measure has a treble clef with a half note C#6 and a bass clef with a half note C#5. The sixth measure has a treble clef with a half note D#6 and a bass clef with a half note D#5. The seventh measure has a treble clef with a half note E6 and a bass clef with a half note E5. The eighth measure has a treble clef with a half note F#6 and a bass clef with a half note F#5. The piece ends with a double bar line and a repeat sign. The word "Fine" is written above the final measure.

9

Measures 9-13 of the piece. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece continues with a treble clef and a bass clef. The ninth measure has a treble clef with a half note G#6 and a bass clef with a half note G#5. The tenth measure has a treble clef with a half note A6 and a bass clef with a half note A5. The eleventh measure has a treble clef with a half note B6 and a bass clef with a half note B5. The twelfth measure has a treble clef with a half note C#7 and a bass clef with a half note C#6. The thirteenth measure has a treble clef with a half note D#7 and a bass clef with a half note D#6. The piece is marked with a piano (p) dynamic.

14

Measures 14-17 of the piece. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece continues with a treble clef and a bass clef. The fourteenth measure has a treble clef with a half note E6 and a bass clef with a half note E5. The fifteenth measure has a treble clef with a half note F#6 and a bass clef with a half note F#5. The sixteenth measure has a treble clef with a half note G#6 and a bass clef with a half note G#5. The seventeenth measure has a treble clef with a half note A6 and a bass clef with a half note A5. The piece ends with a double bar line and a repeat sign. The text "D.C. al Fine" is written above the final measure.



Spotify playlist  
(link on textbook  
website)

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

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

## Part 1: Resolving V<sup>7</sup>

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

Key! ↓

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

D:      V<sup>7</sup>      I      f:      V<sup>7</sup>      i      A<sup>b</sup>:      V<sup>7</sup>      I

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

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

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

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

### Part 2: Analysis

- Two excerpts appear on the following pages. For each:
  - Label the key of the excerpt underneath the key signature at the beginning of the staff
  - Label all cadences in the excerpt.
    - Note: the ends of the excerpts here do not end with cadences; it's important to listen to excerpt and mark where you hear endings occurring
  - Provide a Roman numeral analysis of any cadence point that ends V<sup>7</sup>-I in major or V<sup>7</sup>-i in minor.

**Excerpt 1:** Mozart, “S’altro che lacrime” from *La clemenza di Tito*, mm. 3–10

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

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

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

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

Ed. \* 5257

---

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

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

**Excerpt 2:** Clara Schumann, Piano Trio Op. 17, I

**VIOLINO.**

**VIOLONCELLO.**

**PIANO.**

*Allegro moderato.*

*p*

*p*

(excerpt continues on next page)

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

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

The musical score is divided into three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The first system shows a vocal line with a crescendo marking ('cresc.') and a piano accompaniment. The second system continues the piano accompaniment. The third system includes a vocal line with a fortissimo ('f') and piano ('p') marking, and a piano accompaniment with a fortissimo ('ff') and piano ('p') marking.

# Strengthening Endings with Strong Predominants

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

## Part 1: Writing from Roman numerals

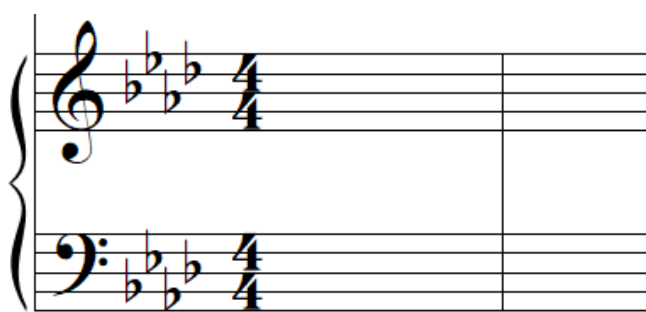
- Given a key and Roman numerals, realize the following progressions in four parts.
  - Don't forget to raise the leading tone in minor!
- Identify the type of cadence you have written in each excerpt.

Excerpt 1:



B: ii<sup>6</sup> V I

Excerpt 2:



f: iv V i

Excerpt 3:



Db: IV V

## Strengthening Endings with Strong Predominants

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

### Part 2: Writing from figures.

1. For each of the following ending patterns, please do the following:

- Identify the key
- Analyze the given figures with Roman numerals
- Realize the progression in four parts
- Label the type of cadence you wrote appropriately

Excerpt 1:



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

Excerpt 2:



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

Excerpt 3:



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

---

## Strengthening Endings with Strong Predominants

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

### Part 3: Analysis

1. For each excerpt below:

- Label the key below the key signature
- Identify all cadences in the excerpt
- Provide a harmonic analysis of the cadential ending by:
  - Looking to see if the bass line follows the pattern F-S-D ( $\hat{4}-\hat{5}-\hat{1}$ ) as discussed in the chapter, then
  - Analyzing those bass notes with Roman numerals appropriately

**Excerpt 1:** Francis Johnson, “Maria Caroline,” No. 2 from *A Collection of New Cotillions*, mm. 1–8  
<https://youtu.be/p4xipbOihI0?t=121>

The image displays a musical score for a piano piece in 2/4 time. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a treble clef and a bass clef. The first measure of the first system has a treble clef and a bass clef. The first measure of the second system has a treble clef and a bass clef. The piece ends with a double bar line and the word 'Fine'.

---

## Strengthening Endings with Strong Predominants

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

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



**Excerpt 3:** Miranda, “You’ll Be Back” from *Hamilton* (on next page)

1. Note: this excerpt is more advanced
2. Listen to this excerpt several times:  
<https://open.spotify.com/track/6OG1S805gIrH5nAQbEOPY3?si=398be69f734f48f7>
3. In a written response or a recorded video response, please answer the following:
  - You’ll surely notice a repeated accompanimental pattern in this excerpt (e.g. mm. 1–4 are repeated in 5–8). This repetition may obscure the sense of ending: is there a cadence on beat 3 of m. 4, or is the cadence on beat 1 of m. 5? Or do you hear something different entirely?
  - The bass line’s ending pattern is slightly different than what we’ve seen, and yet the pattern is clearly related to the F-S(-D) we expect. Explain what pitch replaces FA in the bass during the ending pattern, and explain how that replacement pitch makes sense given the chord(s) we might have expected to harmonize FA if it were there.
  - If you aren’t familiar with the plot of *Hamilton*, you can find a reliably quick synopsis on Wikipedia. “You’ll Be Back” is sung by the character King George III, and the style of the song is remarkably different from the numbers sung by all the other cast members. Why did Lin-Manuel Miranda (the composer) choose such a different style for King George’s character? How might the choice of style reflect the character, the plot, or other elements of the musical?

**KING GEORGE:**

You say\_\_

5

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

9

in your tea\_

---

# The Phrase, Archetypes, and Unique Forms – Analyzing Sentences

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

## Part 1: Writing embellishing tones in a two-voice texture

1. Several bass lines are given below.
2. Add three notes on the treble staff to create at least one example of each of the following embellishing tones:
  - Passing tone
  - Neighbor tone
  - Appoggiatura
  - Escape tone
  - Suspension
  - Retardation
3. Remember: your embellishing tone should be the middle note of the three notes, and the outer two notes must be consonant with the base.
4. Circle the embellishing tone and label it appropriately (please circle *only the embellishing tone*, not all three notes).

Exercise A: Bass line in 2/4 time, key of D major (F# and C#). Treble staff is empty.

Exercise B: Bass line in 2/4 time, key of D major (F# and C#). Treble staff is empty.

Exercise C: Bass line in 2/4 time, key of B minor (Bb and F). Treble staff is empty.

Exercise D: Bass line in 2/4 time, key of B minor (Bb and F). Treble staff is empty.

Exercise E: Bass line in 2/4 time, key of B minor (Bb and F). Treble staff is empty.

Exercise F: Bass line in 2/4 time, key of D major (F# and C#). Treble staff is empty.

Exercise G: Bass line in 2/4 time, key of D major (F# and C#). Treble staff is empty.

Exercise H: Bass line in 2/4 time, key of B minor (Bb and F). Treble staff is empty.

## Embellishing Tones

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

### Part 2: Analysis: Francis Johnson, “William,” No. 5 from *A New Collection of Cotillions*, mm. 1–16

1. Listen to the excerpt several times: <https://youtu.be/p4xipbOihI0?t=312>
2. Several embellishing tones have been circled in the passage below. Label them by type.

The musical score is in 6/8 time. It begins with a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 6/8. The bass staff has a key signature of one sharp (F#) and a time signature of 6/8. The score is divided into three systems. The first system (mm. 1-6) shows a treble staff with a key signature of one sharp (F#) and a time signature of 6/8. The bass staff has a key signature of one sharp (F#) and a time signature of 6/8. The second system (mm. 7-11) shows a treble staff with a key signature of one sharp (F#) and a time signature of 6/8. The bass staff has a key signature of one sharp (F#) and a time signature of 6/8. The third system (mm. 12-16) shows a treble staff with a key signature of one sharp (F#) and a time signature of 6/8. The bass staff has a key signature of one sharp (F#) and a time signature of 6/8. Embellishing tones are circled in green in the treble staff at measures 1, 3, 5, 7, 9, 11, 13, 15, and 16.

7 To Coda Fine

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

# Strengthening Endings with Cadential $\frac{6}{4}$

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

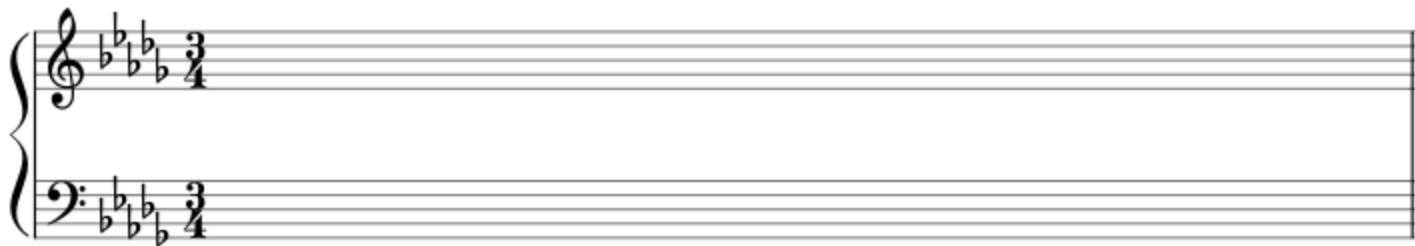
## Part 1: Writing

1. Several bass lines appear below. For any bass line that represents an ending pattern: (1) label the key, (2) provide a harmonic analysis, and (3) realize your progression in four parts.
2. For any bass line that isn't an ending pattern, leave the score blank.
3. You must use IV, ii<sup>6</sup>, cadential  $\frac{6}{4}$ , and V<sup>7</sup> at least once below.
4. Label the type of cadence you've written appropriately.



## Part 2: Analysis: Emilie Mayer, "Abendglocken," No. 1 from 2 Gesänge, mm. 13–21. (see below for recording)

1. Label the key
2. Identify all cadences
3. Provide a harmonic analysis of the ending pattern
4. Circle and label any embellishing tones in the vocal part that occur over the ending pattern you've analyzed.
5. On the blank staff below, part-write the ending pattern you identified in four parts to show the idealized underlying voice-leading. Make sure you begin with the same bass and soprano notes as in the excerpt.



- This work has not been recorded, so we'll have to make due with a midi version. That can be found in the MuseScore file in the same place you found this assignment.

**Andante**

Wand'rer zieht auf fer-nen We-gen, in der Brust der Sehn-sucht

The first system of the musical score for 'Der Wanderer'. It begins with a vocal line in the treble clef and a piano accompaniment in the grand staff. The tempo is marked 'Andante'. The piano part features a steady eighth-note accompaniment with triplets in the right hand.

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

The second system of the musical score. It continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment with triplets. A dynamic marking of *f* (forte) is present above the vocal line.

**Thal.**

The third system of the musical score, marked 'Thal.' (Trio). It shows the vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment and triplets.

---

# Performing Harmonic Analysis Using the Phrase Model

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

## Analysis

1. For each excerpt below:
  - Label the key
  - Label all cadences
  - Provide a harmonic analysis of the entire excerpt
  - Circle and label embellishing tones in the melody line
  - Identify how the phrase model operates in each excerpt using the labels Tb-PD-D-Te as discussed in the chapter

**Excerpt 1:** Francis Johnson, “Francis,” No. 9 from *A New Collection of Cotillions*, mm. 1-8

<https://youtu.be/p4xipbOihI0?t=671>



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## Performing Harmonic Analysis Using the Phrase Model

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

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

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

Begin analyzing here



(continues on next page)



## Performing Harmonic Analysis Using the Phrase Model

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

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

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

The musical score is for a vocal piece with piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/8. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are written below the vocal line.

Wir Kin - der, wir schme - cken der Freu - den recht viel, wir  
schä - kern und ne - cken, ver - steht sich im Spiel;

# Prolonging Tonic at Phrase Beginnings Using the Leading-Tone Chord

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

## Part 1: Short resolutions

1. For each excerpt below:

- Fill in the blank with an appropriate inversion of tonic
- Realize the progression in four parts



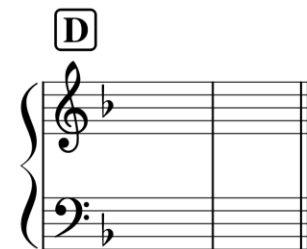
Fm:  $\text{vii}^{\circ 6}_5$  \_\_\_\_\_



C#m:  $\text{vii}^{\circ 4}_3$  \_\_\_\_\_



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



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



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



AM:  $\text{vii}^{\circ 4}_3$  \_\_\_\_\_



GM:  $\text{vii}^{\circ 6}_5$  \_\_\_\_\_



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

## Part 2: Analysis: Farrenc, Cello Sonata Op. 46, I

1. Listen to the excerpt several times: (score on next page)  
<https://open.spotify.com/track/5SzVEIZZNbYW97G7UFM4UN?si=8833971423e04ba0>
2. Label the **key**
3. Label any **cadences** in the excerpt
4. Provide a **harmonic analysis** (i.e. Roman numerals)
5. Identify how the phrase model operates using the labels Tb-PD-D-Tc

## Prolonging Tonic at Phrase Beginnings Using the Leading-Tone Chord

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

Violoncelle and Piano score. The Violoncelle part is in the upper staff, and the Piano part is in the lower staff. The tempo is marked 'All<sup>o</sup> mod<sup>to</sup>' and the time signature is 7/6. The key signature has two flats (B-flat and E-flat). The Violoncelle part begins with a whole note chord (F2, B-flat1, E-flat2, A2) and then moves to a half note chord (F2, B-flat1, E-flat2, A2). The Piano part begins with a half note chord (F2, B-flat1, E-flat2, A2) and then moves to a half note chord (F2, B-flat1, E-flat2, A2). The Piano part is marked 'p' (piano) and 'Dol.' (dolce).

Close-up of the Piano part from the musical score. The Piano part is in the lower staff, and the Violoncelle part is in the upper staff. The tempo is marked 'All<sup>o</sup> mod<sup>to</sup>' and the time signature is 7/6. The key signature has two flats (B-flat and E-flat). The Piano part begins with a half note chord (F2, B-flat1, E-flat2, A2) and then moves to a half note chord (F2, B-flat1, E-flat2, A2). The Piano part is marked 'p' (piano) and 'Dol.' (dolce).

### Part 3: Analysis: Beethoven, Piano Sonata Op. 2, No. 3, II

1. Listen to the excerpt several times (score on next page):  
<https://open.spotify.com/track/3PT3O4HhQ29yRcQ8vkbIpw?si=afef71aa4bb444b8>
2. Label the **key**
3. Label any **cadences** in the excerpt
4. Provide a **harmonic analysis** (i.e. Roman numerals)
5. Identify how the phrase model operates using the labels Tb-PD-D-Te

# Prolonging Tonic at Phrase Beginnings Using the Leading-Tone Chord

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

**Adagio.**

## Part 4: Writing from figures

1. Label the **key**
2. Provide a **harmonic analysis** of the figures
3. Realize the progression in **four parts**
4. Label the type of **cadence** you wrote at the end of the excerpt

\_\_\_\_\_:

(key)

---

# Plagal Motion as a Form of Prolongation

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

## Part 1: Bass lines

1. Several bass lines appear below. For any bass line that could prolong tonic at the beginning a phrase: (1) label the key and (2) provide a harmonic analysis that is stylistically appropriate for common-practice music.
2. For any bass line that wouldn't work to prolong tonic at the beginning of a phrase, leave the score blank.
3. Some excerpts have multiple possible harmonizations.



## Part 2: Analysis: Joseph Bologna, *Six Concertante Quartets No. 4*, II, mm. 54–61 (see attached score packet)

1. Listen to the excerpt: a MuseScore recording is in the same place you found this assignment (no professional recording, unfortunately 😞)
2. Label the key
3. Identify all cadences
4. Provide a harmonic analysis of the entire passage
  - Follow the process from class where you scan the bass and take an educated guess about the progression based on where it's located in the phrase and your knowledge of the common patterns we've been learning in class.
5. Circle and label any embellishing tones in the violin 1 part (top staff).
6. Measure 59 contains two harmonies, one for each bass note in that measure. The second harmony in the measure is missing a note that is seemingly very important! In the blank space below, please explain in writing: (1) What note is missing? (2) Why do you think Bologna left that note out? (3) How is it that we can still tell what the chord is?

---

## Plagal Motion as a Form of Prolongation

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

### Part 3: Analysis: Hoffmeister, Clarinet Concerto in B $\flat$ , I, mm. 70–85 (see attached score packet)

1. Listen to the excerpt below several times:  
<https://open.spotify.com/track/71uhYCiH97bUYMR06ociiO?si=eead46e1d1344dfe> (@ 2:05)
2. This score is a **transposed score** meaning that the clarinet part is not written as it sounds. To determine the note the clarinet is playing, transpose the clarinet line down a major 2<sup>nd</sup>.
3. Label the key
4. Label all cadences
5. Provide a harmonic analysis of mm. 70–85
6. Identify how the phrase model operates using the labels Tb-PD-D-Te

## Plagal Motion as a Form of Prolongation

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

### Score Excerpts

**Score for Part 2:** Joseph Bologne, Six Concertante Quartets No. 4, II, mm. 54–61.

This musical score excerpt is for Part 2, measures 52 through 61. It is written for a four-part ensemble (Soprano, Alto, Tenor, Bass) in a key of three flats (B-flat major or D-flat minor). The time signature is common time (C). The first measure (52) is highlighted with a grey background. Measures 53 through 61 are numbered in red above the staff. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures featuring slurs and ties. The piece concludes with the instruction "Fine Rondeau D.C. al Fine".

This musical score excerpt is for Part 2, measures 21 through 23. It is written for a four-part ensemble (Soprano, Alto, Tenor, Bass) in a key of one sharp (F# major or C# minor). The time signature is common time (C). The first measure (21) is highlighted with a grey background. Measures 22 and 23 are numbered in red above the staff. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures featuring slurs and ties. The piece concludes with the instruction "Fine Rondeau D.C. al Fine".

## Plagal Motion as a Form of Prolongation

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

Score for Part 3: Hoffmeister, Clarinet Concerto in B $\flat$ , I, mm. 70–85

69 cl. (B $\flat$ )

Pno

*p*

74

78

## Plagal Motion as a Form of Prolongation

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

82

The musical score consists of two systems. The first system (measures 82-84) features a vocal line in treble clef with a key signature of one flat (B-flat). The melody includes eighth and sixteenth notes, a trill (tr) in measure 84, and a final whole note in measure 85. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system (measures 85-88) continues the vocal melody and piano accompaniment. Measure 88 begins with a forte (f) dynamic marking. The piano accompaniment includes a prominent bass line with eighth and sixteenth notes.

## Plagal Motion as a Form of Prolongation

### Part I. Bass lines.

- Several bass lines appear below. For any bass line that could prolong tonic at the beginning a phrase: (1) label the key and (2) provide a harmonic analysis that is stylistically appropriate for common-practice music.
- For any bass line that wouldn't work to prolong tonic at the beginning of a phrase, leave the score blank.
- Some excerpts have multiple possible harmonizations.



### Part II. Analysis: Joseph Bologne, *Six Concertante Quartets No. 4*, II, mm. 54–61 (see attached score packet)

- Listen to the excerpt: a MuseScore recording is in the same place you found this assignment (no professional recording, unfortunately 😞)
- Label the key
- Identify all cadences
- Provide a harmonic analysis of the entire passage
  - Follow the process from class where you scan the bass and take an educated guess about the progression based on where it's located in the phrase and your knowledge of the common patterns we've been learning in class.
- Circle and label any embellishing tones in the violin 1 part (top staff).
- Measure 59 contains two harmonies, one for each bass note in that measure. The second harmony in the measure is missing a note that is seemingly very important! In the blank space below, please explain in writing: (1) What note is missing? (2) Why do you think Bologne left that note out? (3) How is it that we can still tell what the chord is?

### Part III. Analysis: Hoffmeister, *Clarinet Concerto in Bb*, I, mm. 70–85 (see attached score packet)

- Listen to the excerpt below several times:  
<https://open.spotify.com/track/71uhYCiH97bUYMR06ociiO?si=e4d46e1d1344dfe> (@ 2:05)
- This score is a **transposed score** meaning that the clarinet part is not written as it sounds. To determine the note the clarinet is playing, transpose the clarinet line down a major 2<sup>nd</sup>.
- Label the key
- Label all cadences
- Provide a harmonic analysis of mm. 70–85
- Identify how the phrase model operates using the labels Tb-PD-D-Te

## Score Excerpts

Score for Part II. Joseph Bologne, Six Concertante Quartets No. 4, II, mm. 54–61.

This musical score excerpt is for Part II, measures 52 through 61. It features four staves: two treble clefs and two bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). Measure 52 is highlighted with a grey background. Measures 53 through 61 are numbered in red above the staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A 'Fine' marking is present at the end of measure 61, followed by the instruction 'Rondeau D.C. al Fine'.

This musical score excerpt is for Part II, measures 21 through 23. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F-sharp). Measure 21 is highlighted with a grey background. Measures 22 and 23 are numbered in red above the staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), and *[p]* (piano) are present throughout the excerpt.

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

This musical score excerpt is for Part III, measures 69 through 85. It features two staves: a single treble clef for the Clarinet (Cl. (B $\flat$ )) and a grand staff (treble and bass clefs) for the Piano (Pno). Measure 69 is highlighted with a grey background. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A *p* (piano) dynamic marking is present at the beginning of measure 70.

74

Measures 74-77 of a musical score. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has two flats (B-flat and E-flat). Measure 74 features a melodic line in the treble staff with eighth and sixteenth notes, and a piano accompaniment in the grand staff with chords and eighth notes. Measures 75-77 continue the melodic and harmonic development.

78

Measures 78-81 of a musical score. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has two flats. Measure 78 features a melodic line in the treble staff with eighth and sixteenth notes, and a piano accompaniment in the grand staff with chords and eighth notes. Measures 79-81 continue the melodic and harmonic development.

82

Measures 82-85 of a musical score. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has two flats. Measure 82 features a melodic line in the treble staff with eighth and sixteenth notes, and a piano accompaniment in the grand staff with chords and eighth notes. Measure 83 includes a trill (tr) in the treble staff. Measure 84 features a forte (f) dynamic marking in the grand staff. Measure 85 continues the melodic and harmonic development.

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# La (6̂) in the Bass at Beginnings, Middles, and Endings

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

## Part 1: Bass Lines

- Below are several bass lines.
  - Label the key you're thinking in, then
  - using Roman numerals, indicate a common harmonization of the given bass line according to where it occurs in a phrase (beginning, middle, end).
- You do not need to part write the progression.

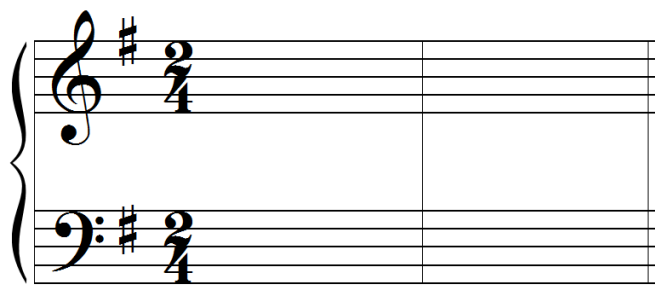


## La (6̂) in the Bass at Beginnings, Middles, and Endings

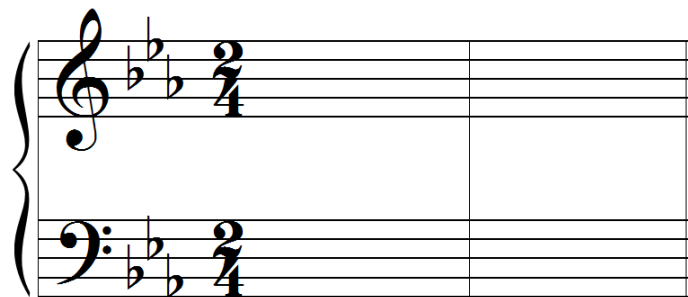
Name: \_\_\_\_\_

### Part 2: Short progressions from figures and Roman numerals

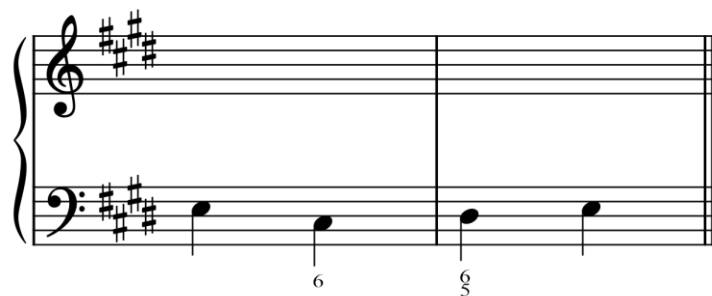
1. Two excerpts below use figures, while the other two use Roman numerals.
2. Provide a harmonic analysis of the two excerpts with figures, then
3. Realize the Roman numerals for all excerpts in four parts.



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



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



## La (6̂) in the Bass at Beginnings, Middles, and Endings

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

## Part 3: Unfigured bass

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

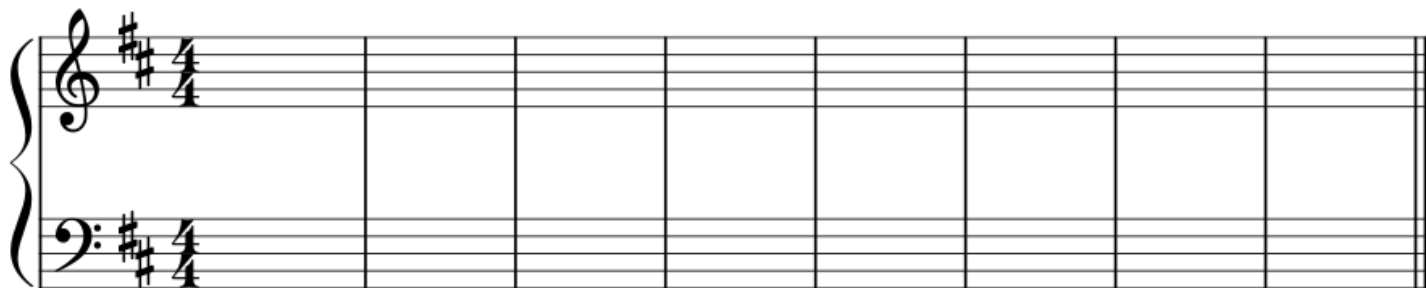
Musical score for Eb: in 3/4 time. The bass staff shows a sequence of notes: Eb, F, G, Ab, Bb, C, D, Eb. The treble staff is empty.

#### Part 4: Analysis: Joseph Bologne, *Six Concertante Quartets No. 5*, I, mm. 14–21

1. Listen to the excerpt: <https://youtu.be/6ASJMvFLYYI?t=30> (starts at about 0:30)
2. **Although the key signature suggests GM/Em, this passage is in DM.**
3. Identify all cadences (in DM!)
4. Provide a harmonic analysis of the entire passage (in DM!)
  - Note 1: the bass has the melody here, so there are some embellishing tones in the bass. You don't need to label them.
  - Note 2: mm. 18–20 are a little tricky because of embellishing tones in the cello. You should find a progression that relates to the chapter here.
5. On the blank staff below, provide a reduction of the progression you discovered in Bologne's quartet. Be sure you begin with the soprano and bass notes from the quartet itself, then continue on with part-writing as we have been in class.
  - As you work with mm. 14–17, consider that 16–17 are a repetition of 14–15. If you choose to reflect that repetition in your reduction, it might mean that an active note in m. 15 doesn't resolve as expected, and that's okay!
  - For m. 21, you can just use a whole note to represent a single I chord in that measure.

## La (6̂) in the Bass at Beginnings, Middles, and Endings

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



A musical score for measures 9 through 14. The score is written for four staves: two treble staves and two bass staves. The key signature is two sharps (F# and C#) and the time signature is 4/4. Measures 10, 11, 12, 13, and 14 are highlighted in red. Measure 10 has a piano (p) dynamic marking. Measure 13 has a trill (tr) marking. Measure 14 has a trill (tr) marking.

A musical score for measures 15 through 20. The score is written for four staves: two treble staves and two bass staves. The key signature is two sharps (F# and C#) and the time signature is 4/4. Measures 16, 17, 18, 19, and 20 are highlighted in red.

A musical score for measures 21 through 23. The score is written for four staves: two treble staves and two bass staves. The key signature is two sharps (F# and C#) and the time signature is 4/4. Measures 22 and 23 are highlighted in red. Measure 21 has a forte (f) dynamic marking. Measure 22 has a piano (p) dynamic marking. Measure 23 has a piano (p) dynamic marking.

# La (6̂) in the Bass at Beginnings, Middles, and Endings

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

## Part 5: Analysis 2: Emilie Mayer, String Quartet in E minor, mm. 9–20

1. Recording: <https://youtu.be/h8uMhXLJcYE> (@ 0:17)
2. Below is a list of features. Circle any that appear in this excerpt.

Deceptive motion

Plagal motion immediately after a cadence

Phrygian HC

3. Label all cadences in the excerpt.

4. Harmonic analysis is not required for this excerpt.

The musical score is for Emilie Mayer's String Quartet in E minor, measures 9–20. It is written for four parts: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).

**Measures 9–12:** This section is marked *rallentando* and *a tempo*. The key signature is E minor (one sharp). The time signature is 4/4. The dynamics are *p* (piano) for measures 9–10 and *mf* (mezzo-forte) for measures 11–12. The articulation is *crescendo* (crescendo) for measures 11–12. The Viola and Violoncello parts have a *tr* (trill) in measure 10.

**Measures 13–20:** This section is marked *rallentando*. The key signature is E minor. The time signature is 4/4. The dynamics are *f* (forte) for measures 13–14, *dim.* (diminuendo) for measures 15–16, *p* (piano) for measures 17–18, *pp* (pianissimo) for measures 19–20, and *f* (forte) for measure 20. The articulation is *tr* (trill) for measures 15–16, 17–18, and 19–20. The Viola and Violoncello parts have a *tr* (trill) in measure 15.

## La (♭) in the Bass at Beginnings, Middles, and Endings

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

The image shows a musical score for four instruments: Vln. 1, Vln. 2, Vla., and Vlc. The score is divided into two sections by a vertical line. The first section is marked 'a tempo' and the second section is marked 'A' (Allegro). The key signature changes from one sharp (F#) to two sharps (F# and C#) at the beginning of the second section. The dynamics are marked 'mf' (mezzo-forte) in the second section. The Vln. 1 part has a melodic line with a slur over the first two measures of the second section. The Vln. 2 part has a melodic line with a slur over the first two measures of the second section. The Vla. part has a melodic line with a slur over the first two measures of the second section. The Vlc. part has a melodic line with a slur over the first two measures of the second section.

### Part 6: Analysis 3: Emilie Mayer, *Impromptu* Op. 44, mm. 33–40.

1. Recording: <https://youtu.be/QhTTZjxWlO0> (@ 0:57)
2. Below is a list of features. Circle any that appear in this excerpt.

Deceptive motion

Plagal motion immediately  
after a cadence

Phrygian HC

3. Label all cadences in the excerpt.
4. Provide a harmonic analysis **in D $\flat$  major. The excerpt has changed keys.**
  - The harmony in the box is one we haven't learned yet. You can ignore it for now.
5. Part write the progression from the excerpt on the blank staff below the excerpt.
  - Begin on a I chord with a D $\flat$  in the soprano. This will connect to the excerpt better than starting on an A $\flat$ .
  - For m. 37, you can just show the chord on the downbeat as if it lasts a whole measure (so with a dotted half note).

## La (6̂) in the Bass at Beginnings, Middles, and Endings

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

Handwritten musical score for measures 33 through 37. The music is in 6/8 time and features a piano (*p*) dynamic. The tempo is marked *a tempo*. The score includes a treble and bass staff. The bass staff contains a series of chords, with the note La (6̂) highlighted in a black box in measure 37. The notes are marked with red numbers 33, 34, 35, 36, and 37. The bass staff also includes a series of asterisks (\*) and the word *ped.* (pedal) under the notes.

Handwritten musical score for measures 38 through 41. The music is in 6/8 time and features a forte (*f*) dynamic. The tempo is marked *a tempo*. The score includes a treble and bass staff. The bass staff contains a series of chords, with the note La (6̂) highlighted in a black box in measure 41. The notes are marked with red numbers 38, 39, 40, and 41. The bass staff also includes a series of asterisks (\*) and the word *ped.* (pedal) under the notes.

Empty musical staff for practice, consisting of a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 6/8. The staff is divided into measures by vertical lines.

---

# Mi (3̂) in the Bass at Beginnings

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

## Part 1: Unfigured bass

1. Play or sing through the given bass line.
2. Label the key.
3. Label every bass pitch with solfège.
4. Provide a harmonic analysis that uses progressions we have read about in the textbook according to the bass line patterns you've identified by labeling the pitches with solfège
5. Identify how the phrase model operates in the excerpt using the labels Tb-PD-D-Te
6. Realize the progression in four parts
7. Label the cadence you wrote.



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

## Part 2: Analysis: Beethoven, “Urians Reise um die Welt” Op. 52, No. 1.

1. Listen to Urian’s first stanza here:  
<https://open.spotify.com/track/2EGJPeOaqdhgZFiaACMeYE?si=5118c04e62ff4e0b>
2. Label the key (score on next page)
3. Labels for all cadences in the excerpt
4. Provide a harmonic analysis
5. Identify how the phrase model operates in the excerpt using the labels Tb-PD-D-Te

## Mi (♩) in the Bass at Beginnings

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

In einer mässigen geschwinden Bewegung mit einer komischen Art gesungen.

Singstimme. *p*

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

PIANOFORTE. *p*

thät das Reisen wählen.

### Part 3: Transcription and analysis: Weezer, “Dreamin”

- The score on the next page shows the vocal line and the harmonic rhythm (speed at which chords change) for the first chorus of Weezer’s “Dreamin”:  
<https://open.spotify.com/track/76fPCApSm83NPiLDC4o07u?si=4cbd6a486d2343cb> (@ 0:15)
- Notate the bass. You should have one bass note per chord change, and your bass line should be very repetitive.
- It’s common for pop songs to use mostly root position chords, and this song is no exception. Using your notated bass line as a guide, provide a Roman numeral analysis of the chord changes in this song (one numeral per bass note).
  - Hint: you should find that it follows a chord progression we studied in class!
- Do you think the repetitiveness of the chord progression means that the verse ends without a cadence/closure? Briefly discuss in the blank space below.

## Mi (♩) in the Bass at Beginnings

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

Voice

Bass

Harmonic rhythm

5

when I'm dream-ing I know - that it's al - right \_\_\_\_ . Woo \_\_\_\_ ooh oh \_\_\_\_ I'm...

5

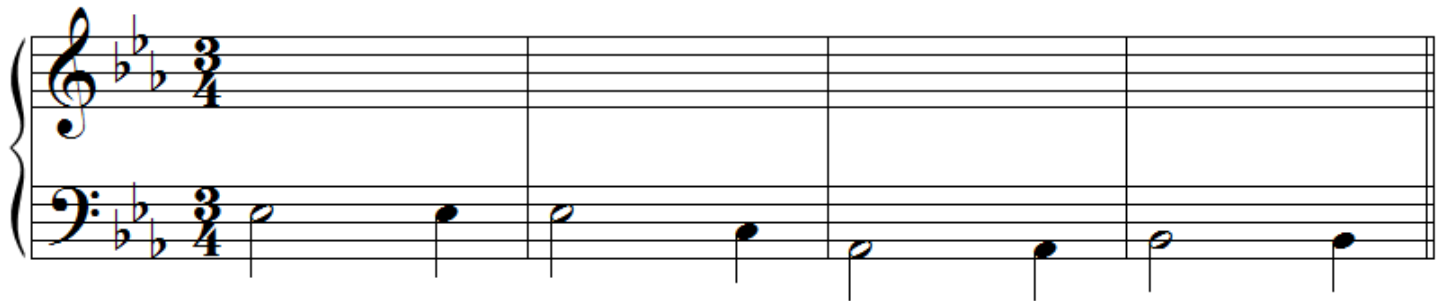
The musical score is written for a voice and bass instrument. The key signature is one sharp (F#) and the time signature is 4/4. The voice part is written on a treble clef staff, and the bass part is written on a bass clef staff. The harmonic rhythm is indicated by a series of half notes on a single staff. The lyrics are: 'I'm dream - ing in the morn-ing I'm dreaming all through the night \_\_\_\_ and when I'm dream-ing I know - that it's al - right \_\_\_\_ . Woo \_\_\_\_ ooh oh \_\_\_\_ I'm...'. The score is divided into two systems, each starting with a measure number '5'.

# Predominant Sevenths

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

## Part 1: Unfigured bass

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



E♭:

## Part 2: Figured bass

1. Label the key
2. Analyze the given figures appropriately
3. Add a contextual analysis below your Roman numerals
4. Realize your analysis in four-part **keyboard style**

Key signature: E♭ (three flats). Time signature: 4/4.

Figured bass figures: 4 2, 6 5, 6 5, 4 2, 6, 7, 8 7, 6 5, 4 #, 5 6 5, 3 4 3.

## Predominant Sevenths

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

### Part 3: Analysis: Chopin, Waltz Op. 69, No. 2 (mm. 9–16) (on next page)

1. Listen to the following excerpt several times
  - Recording available on Canvas in the same place you found the link to this assignment.
2. Label the key
3. Label any cadences
4. Provide a Roman numeral analysis of mm. 9–16 only
5. Add a contextual analysis below your Roman numerals
6. Diagram the form of the excerpt in the blank space underneath the first system

9 10 11 12 13 14 15 16

*rit. -*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

### Part 4: Analysis: Farrenc, Cello Sonata, II, mm. 1–8. (on next page)

1. Listen to the following excerpt several times: <https://www.youtube.com/watch?v=IQd1IsdE0k>
2. Label the key
3. Label any cadences
4. Provide a Roman numeral analysis of the excerpt
5. Add a contextual analysis below your Roman numerals
6. Diagram the form of the excerpt in the blank space below.

## Predominant Seventh

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

The first system of the musical score is in 6/8 time and B-flat major. It consists of three staves. The top staff is a single bass line starting with a piano (*p*) dynamic, featuring a half note followed by three dotted half notes. The middle staff is a treble line starting with a *Dol.* (dolce) marking, containing eighth and quarter notes. The bottom staff is a bass line for the piano accompaniment, featuring chords and eighth notes.

The second system of the musical score continues in 6/8 time and B-flat major. It consists of three staves. The top staff features a melodic line with eighth and quarter notes, some beamed together. The middle staff is a treble line with chords and eighth notes. The bottom staff is a bass line with chords and eighth notes. The system concludes with a final chord in the treble and bass staves.

# Applied Chords A

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

## PART 1

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

Five chords in treble clef, numbered 1 to 5. Chord 1 is Gm (G2, Bb2, D3). Chord 2 is Ab (Ab2, C3, Eb3). Chord 3 is D (D2, F#2, A2). Chord 4 is F (F2, Ab2, C3). Chord 5 is A (A2, C#2, E3).

Gm: \_\_\_\_\_ Ab: \_\_\_\_\_ D: \_\_\_\_\_ F: \_\_\_\_\_ A: \_\_\_\_\_

Five chords in bass clef, numbered 6 to 10. Chord 6 is Bb (Bb1, D2, F2). Chord 7 is D (D1, F#1, A1). Chord 8 is Am (A1, C2, E2). Chord 9 is Dm (D1, F1, A1). Chord 10 is Db (Db1, F1, Ab1).

Bb: \_\_\_\_\_ D: \_\_\_\_\_ Am: \_\_\_\_\_ Dm: \_\_\_\_\_ Db: \_\_\_\_\_

## PART 2

Write the following applied chords in closed position.

Five chords in treble clef, numbered 11 to 15. Chord 11 is E (E2, G#2, B2). Chord 12 is Dm (D2, F2, Ab2). Chord 13 is B (B2, D#2, F#2). Chord 14 is C#m (C#2, E2, G2). Chord 15 is Gm (G2, Bb2, D3).

E:  $V^6/vi$  Dm:  $vii^{o6}/iv$  B:  $V/iii$  C#m:  $V^4/V$  Gm:  $vii^{o7}/VII$

Five chords in bass clef, numbered 16 to 20. Chord 16 is Eb (Eb1, G1, Bb1). Chord 17 is G (G1, B1, D2). Chord 18 is Fm (F1, Ab1, C2). Chord 19 is Bm (B1, D1, F2). Chord 20 is A (A1, C2, E2).

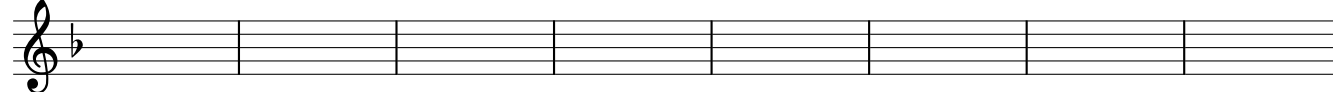
Eb:  $vii^{o6}/ii$  G:  $V^4/vi$  Fm:  $vii^{o6}/VI$  Bm:  $V^7/III$  A:  $V^6/IV$

## PART 3

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

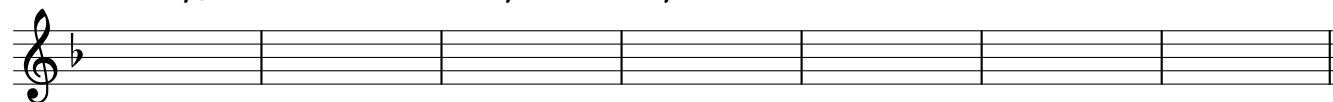
*Note: You do not need to notate anything inside the staff.*

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



Dm:

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

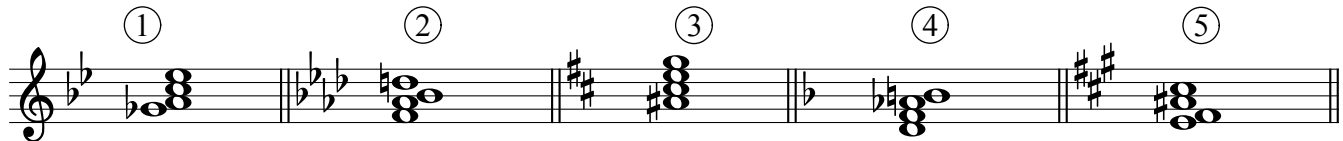


# Applied Chords B

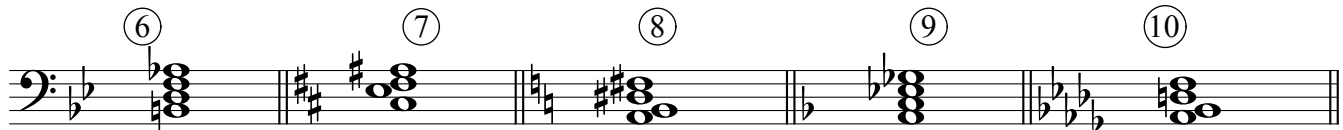
Name: \_\_\_\_\_

## PART 1

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



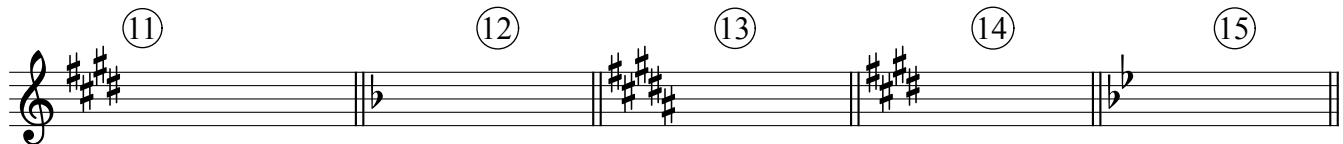
Gm: \_\_\_\_\_ Ab: \_\_\_\_\_ D: \_\_\_\_\_ F: \_\_\_\_\_ A: \_\_\_\_\_



Bb: \_\_\_\_\_ D: \_\_\_\_\_ Am: \_\_\_\_\_ Dm: \_\_\_\_\_ Db: \_\_\_\_\_

## PART 2

Write the following applied chords in closed position.



E:  $V^6/vi$  Dm:  $vii^{o6}/iv$  B:  $V/iii$  C#m:  $V^4/V$  Gm:  $vii^{o7}/VII$



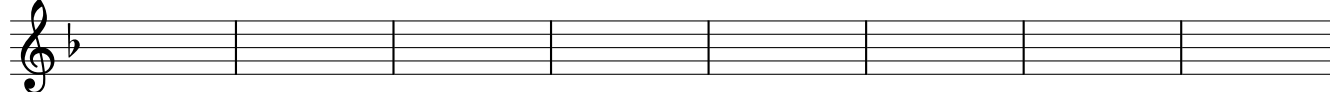
Eb:  $vii^{o6}/ii$  G:  $V^4/vi$  Fm:  $vii^{o6}/VI$  Bm:  $V^7/III$  A:  $V^6/IV$

## PART 3

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

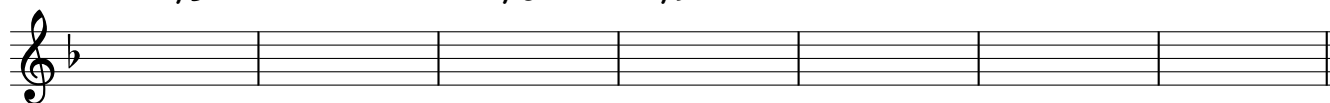
*Note: You do not need to notate anything inside the staff.*

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



Dm:

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

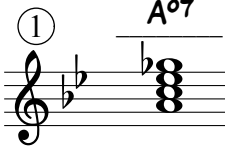
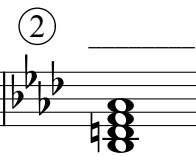
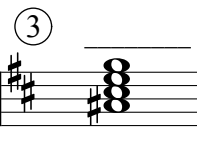
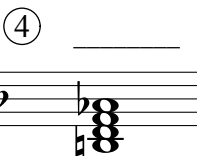
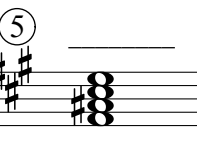
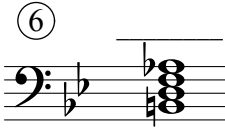
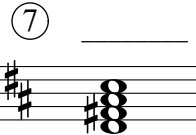
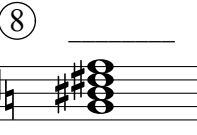
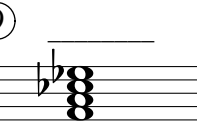
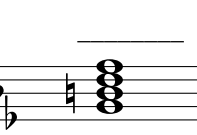


# Applied Chords (Jazz/Pop Focus)

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

## PART 1


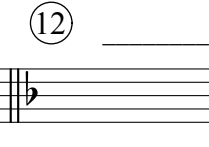
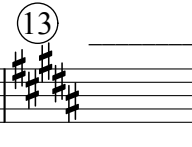
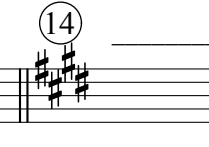
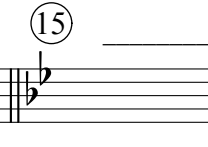



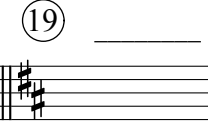
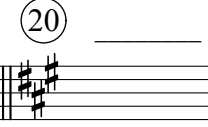
Label the following applied chords with Roman numerals below the staff and chord symbols above the staff. The first chord is completed for you as an example.

① **A<sup>o7</sup>**  ②  ③  ④  ⑤   
 Gmi: vii<sup>o7</sup>/III    Ab: \_\_\_\_\_    D: \_\_\_\_\_    F: \_\_\_\_\_    A: \_\_\_\_\_  
 ⑥  ⑦  ⑧  ⑨  ⑩   
 Bb: \_\_\_\_\_    D: \_\_\_\_\_    Ami: \_\_\_\_\_    Dmi: \_\_\_\_\_    Db: \_\_\_\_\_

## PART 2

- Above the staff, write the chord symbol suggested by the Roman numeral.
- Notate the following applied chords in closed position.

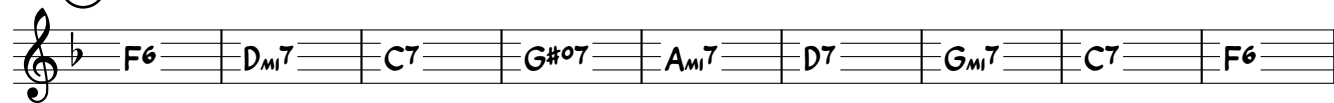
The first chord is completed for you as an example.

⑪ **G<sup>#7</sup>**  ⑫  ⑬  ⑭  ⑮   
 E: V<sup>7</sup>/vi    Dmi: vii<sup>o7</sup>/iv    B: V<sup>7</sup>/iii    C#mi: V<sup>7</sup>/V    Gmi: vii<sup>o7</sup>/VII  
 ⑯  ⑰  ⑱  ⑲  ⑳   
 Eb: vii<sup>o7</sup>/ii    G: V<sup>7</sup>/vi    Fmi: vii<sup>o7</sup>/VI    Bmi: V<sup>7</sup>/III    A: V<sup>7</sup>/IV

## PART 3

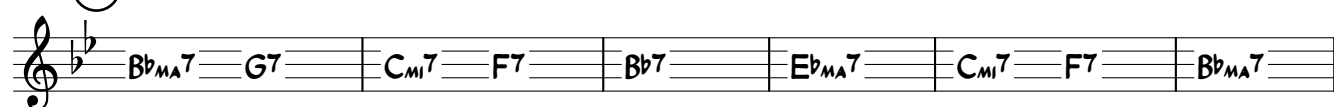
- Find applied chords in the chord progressions below and circle them.
- Write the appropriate Roman numeral under each circled chord.

(21)




F: F<sup>6</sup> D<sub>m</sub><sup>7</sup> C<sup>7</sup> G<sup>#o7</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup> F<sup>6</sup>

(22)



B<sup>b</sup>: B<sup>b</sup><sub>m</sub><sup>7</sup> G<sup>7</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup><sub>m</sub><sup>7</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>m</sub><sup>7</sup>

(23)



A: A<sub>m</sub><sup>7</sup> B<sub>m</sub><sup>7</sup> E<sup>7</sup> A<sub>m</sub><sup>7</sup> A<sup>7</sup> D<sub>m</sub><sup>7</sup> G<sup>#7</sup> C<sup>#</sup><sub>m</sub><sup>7</sup> F<sup>#</sup><sub>m</sub><sup>7</sup> B<sup>7</sup> E<sup>7</sup> A<sub>m</sub><sup>7</sup>

A:

# Tonicization Voice Leading and Score Analysis

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

## Part 1: Spelling and resolving

1. For each of the following excerpts:
  - Under m. 2 write the Roman numeral of the expected chord to which each secondary chord in m. 1 will resolve
  - Part write the progression in four parts
2. Double check your accidentals!


F:  $V_{\xi}^6/IV$

D: vii<sup>ø7</sup>/V

3

Eb:  $V_2^4/\text{ii}$ 

4

C#m: vii<sup>o7</sup>/VI

5



A musical staff with a grand staff (treble and bass clefs) and a key signature of one flat (B-flat). The staff is empty, with only the clefs and key signature visible.

Gm:  $V_3^4/V$

6



F#m:  $\text{vii}^{\circ 7} \rightarrow \text{V}_{4-3}^{6-5}$

## Tonicization Voice Leading and Score Analysis

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

### Part 2: Short figured bass

1. Label the key for each segment
2. Analyze the figures in each segment
3. Realize each two-chord progression in four parts

6 5 4      6 4 2      4 7      6 #

### Part 3: Longer figured bass

1. Label the key
2. Analyze the figures
3. Realize the progression in four parts
4. Label any cadences
5. Identify how the phrase model operates using the labels Tb-PD-D-Te

6      6 4      6 5 4      8 7 6 5 4 #      7      7

---

## Tonicization Voice Leading and Score Analysis

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

### Part 4: Analysis: Schubert, “An die Musik” (score at end of assignment)

1. Listen to the excerpt: <https://open.spotify.com/track/4GGLg6HeStoXAv2SBqRli0?si=08ccbbfe28b44763>
2. Label the key
3. Label all cadences (but see the short answer question below for some more context first)
4. Provide a harmonic analysis (but again see the short answer question below for some more context first)
5. A chart appears on page 2. Identify which of features in the chart appear in this excerpt by indicating the measure in which the feature appears. If one doesn't appear, write “N/A”
  - Note 1: I've just listed nearly all features we've studied. Several do not appear.
  - Note 2: If a feature appears more than once, you can just select one measure where it appears

Neighbor $\frac{6}{4}$		Plagal use of (IV)	
Passing $\frac{6}{4}$		Tonicized deceptive motion	
Cadential $\frac{6}{4}$		Phrygian HC	

### Part 5: Short answer questions

1. Schubert chooses to make the bass more melodic than the right hand piano part at the beginning of the excerpt, and he also chooses not to have the left hand play anything on beat one of m. 1.
  - a. What note would occur there if we were to insert one (consider where we're at in the piece as well as other measures in the piece that are similar for clues)?
  - b. What effect does Schubert create by omitting this note and starting on Sol in the bass harmonized by a tonic chord in the right hand?

---

## Tonicization Voice Leading and Score Analysis

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

2. There are several possible ways to interpret phrase and cadence with respect to this excerpt. Remember that cadences are goals toward which a phrase moves, and that the clearest phrase endings are marked by a cadence then followed by a sense of beginning. Remember also that it's possible for a cadence to be proposed and then subsequently undermined by what happens next. We've seen this symbol to represent



that: With all this in mind, discuss your interpretation of phrase and cadence in this piece. What locations did you consider? What factors led to your decision to accept or reject a particular location as a phrase ending/cadence point?

3. Finally, taking into consideration all your thoughts so far, consider the text (below). Do you think there is a reason that Schubert has chosen not to make phrase endings particularly clear in this song?

Du holde Kunst, in wieviel grauen Stunden, Wo mich des Lebens wilder Kreis umstrickt, Hast du mein Herz zu warmer Lieb entzunden, Hast mich in eine bessre Welt entrückt!	Beloved art, in how many a bleak hour, when I am enmeshed in life's tumultuous round, have you kindled my heart to the warmth of love, and borne me away to a better world!
Oft hat ein Seufzer, deiner Harf entflossen, Ein süsser, heiliger Akkord von dir Den Himmel bessrer Zeiten mir erschlossen, Du holde Kunst, ich danke dir dafür!	Often a sigh, escaping from your harp, a sweet, celestial chord has revealed to me a heaven of happier times. Beloved art, for this I thank you!

## Tonicization Voice Leading and Score Analysis

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

**Mässig.**

**Singstimme.**

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

**Pianoforte.**

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

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

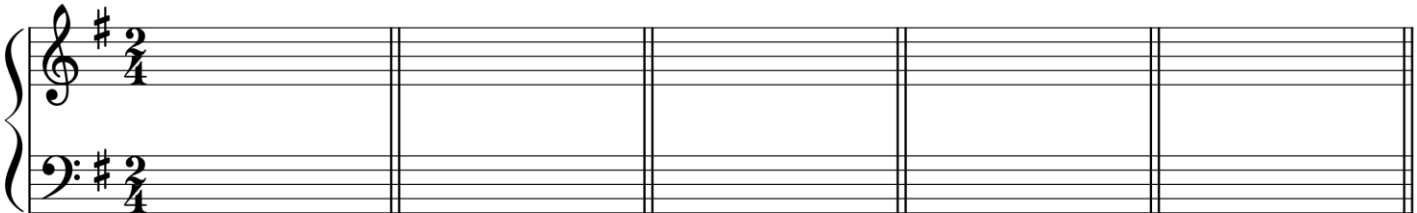
bess'-re Welt ent-rückt.  
Kunst, ich dan - ke dir.

# Extended Tonicization and Modulation

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

## Part 1: Additional practice writing and resolving secondary chords

1. Add the key signature for each excerpt below (the first one is done for you), then
2. Fill in the blank with an appropriate Roman numeral, then
3. Part-write the progression

1	2	3	4	5
				
GM: V <sup>6</sup> /ii	Cm: V <sup>4</sup> /iv	EM: V <sup>4</sup> /vi	Fm: vii <sup>o4</sup> /iv	Bm: vii <sup>o5</sup> /V

## Part 2: Closely-related keys

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

	D major (I)	

B. List all the keys that are closely-related to F minor.

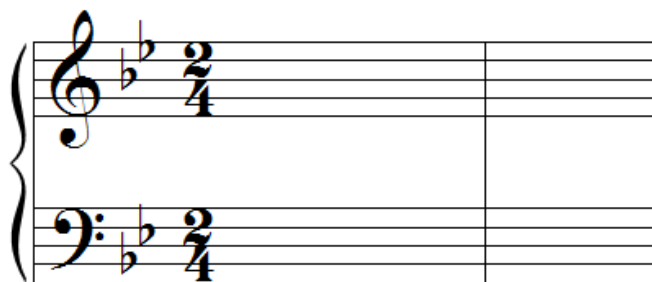
	F minor (i)	

## Part 3: Analysis of a modulating excerpt: Schubert, String Quartet No. 9, II (score below)

1. A score appears on the next page. Listen to the excerpt:  
<https://open.spotify.com/track/0cLADQIYaPTzrwLdJYrwQi?si=88242baf1daf4e82>
2. Label the home key at the beginning of the score
3. Label all cadences in the excerpt by key and cadence type (e.g.: V:PAC means “a PAC in the dominant”)
4. Provide a harmonic analysis of the entire excerpt. The excerpt modulates: please be sure to identify cadences first so you know which phrase contains the modulation. As you analyze, please keep in mind the next bullet point.
5. Some unusual harmonic motion occurs in m. 1 to the downbeat of m. 2, and that motion is repeated several times in the excerpt. “Unusual” means that your Roman numeral won’t make much sense here. On the staff below, provide a reduction of these three beats in which you show only one soprano and bass note for each beat (no inner voices). Measure 1 beat 2 contains several soprano options: the best one is going to be the one that gives you a smooth soprano; the others can be considered embellishing. Your reduction should include very smooth motion.
  - In the space beside the reduction, discuss how your reduction shows what makes the passage coherent better than your harmonic analysis does (hint: think intervals!)

## Extended Tonicization and Modulation

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



**Andantino.**

The first system of the musical score for 'Andantino.' It consists of four staves (two for piano and two for bass). The tempo is marked 'Andantino.' and the dynamics are 'pp' (pianissimo). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also triplets indicated by a '3' over the notes.

The second system of the musical score for 'Andantino.' It continues the piece with four staves (two for piano and two for bass). The dynamics are 'p' (piano). The music continues with various note values and rests, maintaining the 2/4 time signature and key of B-flat major.

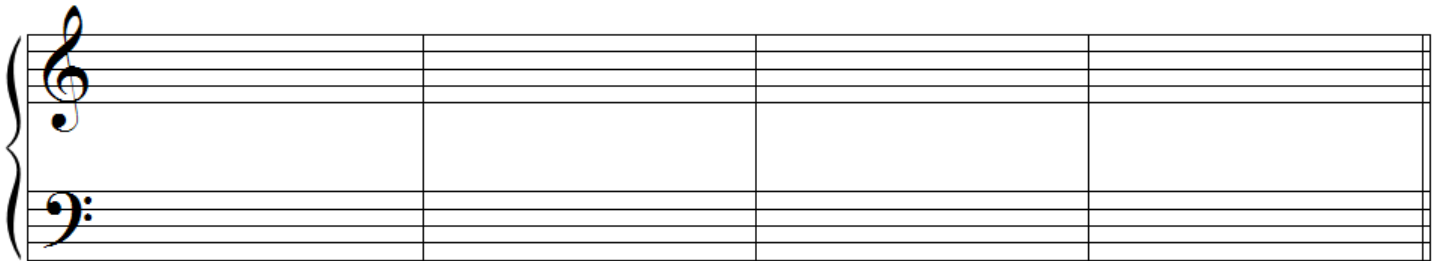
## Extended Tonicization and Modulation

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



### Part 4: Writing a modulation

- On the blank staff below, write a four-measure harmonic progression that:
  - Is in B minor and  $\frac{4}{4}$
  - Begins by establishing the home key using a common tonic expansion paradigm
  - Modulates to a closely-related key using an appropriate pivot chord
  - Ends with an authentic cadence in the new key
  - Uses at least one cadential  $\frac{6}{4}$
- Provide a harmonic analysis of your progression
- Realize your progression in four voices.



# Modal Mixture – Assignment 1

## Part 1 – Converting Existing Chords

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

iv      bVI      bIII      i      ii°<sub>6</sub>      ii°<sub>7</sub>

## Part 2 – Creating Modal Mixture Chords from Scratch

G: bVI      F: ii°<sub>6</sub>      f# : I      Eb: ii°<sub>5</sub><sub>6</sub>      B: iv

Db: ii°<sub>7</sub>      D: bIII      Bb: bVII      c# : I      Ab: i

## Part 3 – Modal Mixture with Figured Bass

- Realize the figured bass in “keyboard style”

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

D: 6 4 6  $\sharp 6$   $\sharp 5$   $\sharp 6$  5—6  $\begin{matrix} 8 & 7 \\ 6 & 5 \\ 4 & 3 \end{matrix}$

#### Part 4 – Four-Voice Part Writing

E $\flat$ : I  $V_2^4$   $\text{iv}^6$   $\text{ii}^{\circ 6}$   $V^{8-7}$   $\flat VI$   $\text{iv}$   $V^{8-7}$   $I^{4-3}$

A: I  $V_2^4$   $I^6$   $V_3^4$  I  $V_3^4$   $\flat VI$   $\text{ii}^{\circ 6}$   $\text{vii}^{\circ 7}$   $V_4^{6-5}$  I

DOUZE ETUDES OP. 35

1<sup>RE</sup> SUITE.

No. 3

EDITED BY BRIAN EDWARD JARVIS

CHARLES-VALENTIN ALKAN (1813- 1888)

ANDANTINO  $\text{♩} = 63$

DOUX, CHANTANT ET SOUTENU.

The musical score for 'Douze Etudes Op. 35, No. 3' by Charles-Valentin Alkan is presented in four systems. Each system consists of a treble and bass staff. The key signature is G major (one sharp), and the time signature is 2/4. The tempo is marked 'ANDANTINO' with a quarter note equal to 63 beats per minute. The mood is 'DOUX, CHANTANT ET SOUTENU.' (Soft, Singing, and Sustained). The first system shows a melodic line in the treble with fingerings 5, 2, 5, 2, 5, 2 and a bass line with a whole note chord and a half note chord. The second system continues the melodic line with a similar bass accompaniment. The third system is marked 'SEMPRE.' and features a more complex melodic line with fingerings 1, 3, 5, 3 in the treble and a bass line with a whole note chord and a half note chord. The fourth system continues the melodic line with fingerings 5, 2, 3, 2, 5, 2, 5, 3, 5, 3 in the treble and a bass line with a whole note chord and a half note chord.

The image displays four systems of piano sheet music, each consisting of a right-hand (treble) and left-hand (bass) staff. The key signature is G major (one sharp).

- System 1:** The right hand features a complex arpeggiated pattern with fingerings 5 and 2. The left hand starts with a *pp* (pianissimo) dynamic, marked with a 3 and a 2, and includes a *Red* marking below the staff.
- System 2:** The right hand continues the arpeggiated pattern with fingerings 5 and 2. The left hand has a sustained chord.
- System 3:** The right hand continues the arpeggiated pattern. The left hand has a sustained chord, and the dynamic *f* (forte) is indicated.
- System 4:** The right hand continues the arpeggiated pattern. The left hand has a sustained chord, and the dynamic *DIM.* (diminuendo) is indicated.

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

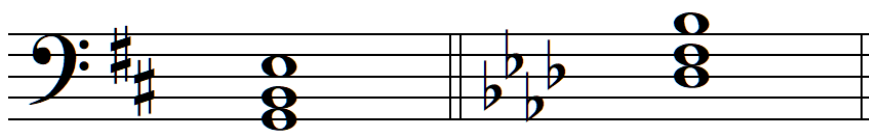
## Part 1 – Converting Existing Chords

These chords are either  $\text{ii}^\circ$  or  $\text{ii}^6$ . Convert them into  $\flat\text{II}^6$  chords.



A minor

G minor



D major

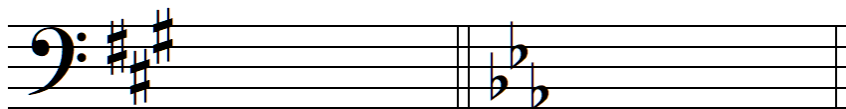
A $\flat$  major

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



e:  $\flat\text{II}^6$

d:  $\flat\text{II}^6$



A:  $\flat\text{II}^6$

E $\flat$ :  $\flat\text{II}^6$

### Part 3 – The Neapolitan 6<sup>th</sup> with Figured Bass

- Realize the figured bass in “keyboard style”

Exercise a: Musical notation in C major, 4/4 time. The bass line consists of half notes: C4, D4, E4, F4, G4, A4, B4, and a whole note C5. The treble staff is empty.

a:                      6                      6                       $\flat 6$                        $\frac{6}{4}$                        $\frac{7}{5 \#}$                       4 ——— 3

Exercise b: Musical notation in D major, 4/4 time. The bass line consists of half notes: D4, E4, F#4, G4, A4, B4, C#5, and a whole note D5. The treble staff is empty.

b:                       $\frac{4}{2}$                        $\frac{6}{5}$                        $\flat 6$                        $\frac{7}{\#3}$                        $\#3$

## Part 4 – Four-Voice Part Writing

An empty musical staff for four-voice part writing. The key signature is C minor (three flats) and the time signature is 4/4. The staff is divided into four measures by vertical bar lines.

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

An empty musical staff for four-voice part writing. The key signature is C major (no sharps or flats) and the time signature is 4/4. The staff is divided into four measures by vertical bar lines.

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

(passing)

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

- Provide a complete harmonic analysis of the following phrase
- a. Moritz Moszkowski – *Spanish Dance*, Op. 12, no. 1 (originally for piano four hands), mm. 51-58

First system of the musical score for Moritz Moszkowski's *Spanish Dance*, measures 51-54. The key signature is C major and the time signature is 3/8. The score is written for piano four hands, with a grand staff (treble and bass clefs) for each hand. The music features a mix of eighth and sixteenth notes, with some chords and a Neapolitan 6<sup>th</sup> chord in measure 53.

Second system of the musical score for Moritz Moszkowski's *Spanish Dance*, measures 55-58. The key signature is C major and the time signature is 3/8. The score continues the melody and accompaniment from the first system, ending with a final cadence in measure 58.

# Augmented 6<sup>th</sup> Chords – Assignment 1

## Part 1 – Converting Existing Chords

These chords are close to being augmented sixth chords but they need to be adjusted with accidentals to sound like augmented sixth chords. Convert them into the requested augmented 6<sup>th</sup> chords.

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

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

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

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

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

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

- Realize the figured bass in “keyboard style”

Figured bass notation for the first system:

d:                      6  
                                 5

                                 #4  
                                 2

                                 6                      #6                      4——#

Figured bass notation for the second system:

f#:                      #4  
                                 2

                                 6                      #6  
                                 4  
                                 3

                                 #

## Part 4 – Four-Voice Part Writing

$$\mathbf{b}: \quad \mathbf{i} \quad {}^6 \quad V_3^4 \quad V_5^6 \quad \mathbf{i} \quad \text{Ger}^{+6} \quad V^{4 \longrightarrow 3}$$

A blank musical score template for piano. It features a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four measures by vertical bar lines. The first measure contains a whole rest in both staves. The subsequent three measures are empty. The score ends with a double bar line.

$$A\mathfrak{b}: \quad \text{I} \quad \text{V}_2^4 \quad \text{IV}^6 \quad \text{Ger}^{+6} \quad \text{V}_6^8 \begin{array}{l} \text{---} 7 \\ \text{---} 5 \\ \text{---} 4 \end{array} \quad \text{I}_7^9 \begin{array}{l} \text{---} 8 \\ \text{---} 8 \\ \text{---} 4 \end{array}$$

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

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

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (three sharps) and common time (C). The melody is in the treble staff, starting with a piano (p) dynamic. The bass staff provides a simple harmonic accompaniment. The piece consists of two measures of music, each followed by a whole rest.

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

This musical score is for measures 29-36 of Scott Joplin's "The Sycamore" A Concert Rag. It is written for piano in 2/4 time, with a key signature of one sharp (F#). The score is presented in two systems, each with a grand staff (treble and bass clefs). The first system contains measures 29-34, and the second system contains measures 35-36. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and single notes. Below the bass staff, there are performance markings: "Ped." (pedal) and "\*" (accents) are placed under measures 30, 31, 32, 33, and 34 respectively. The piece concludes with a final chord in measure 36, marked with an accent (^).

# Common-Tone Chords (CT<sup>o7</sup> & CT<sup>+6</sup>) – Assignment 1

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

D: I 5—6—5    I 5—14—5    I 3—12—3    I 5—6—5, 3—14—3

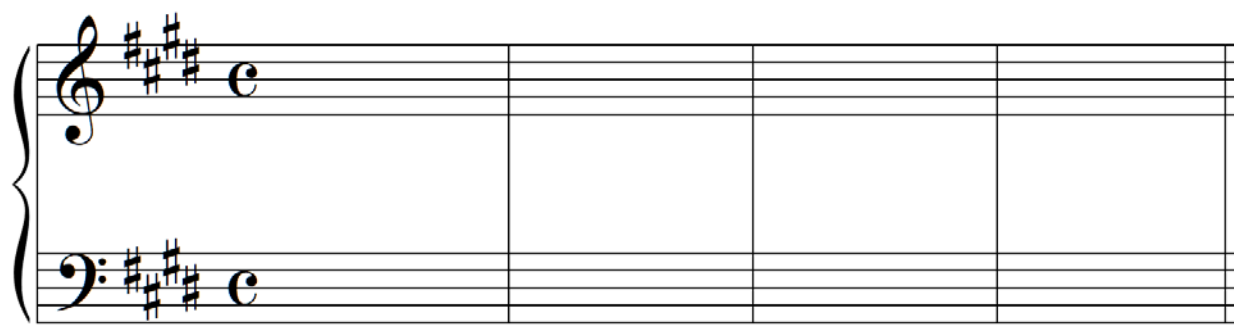
F: I 5—6—5    I 5—14—5    I 3—12—3    I 5—6—5, 3—14—3

Part 2a

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

B $\flat$ : I 5—6—5, 3—14—3    CT<sup>o7</sup>    C: I 5—6—5, 3—14—3    A: I 5—6—5, 3—14—3, CT<sup>o7</sup>

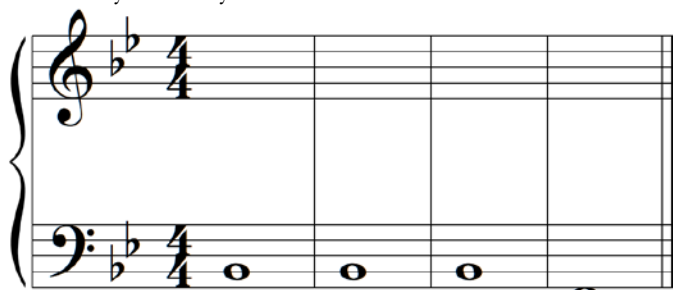
Part 2b – Create common-tone chords that are incomplete neighbors



E: I CT<sup>°7</sup> V<sup>4</sup><sub>3</sub> CT<sup>°7</sup> I<sup>6</sup> ii<sup>6</sup> V

Part 3 – Common-tone chords with Figured Bass

- Realize the figured bass in “keyboard style”



$\begin{matrix} 6 \\ \sharp 4 \\ \sharp 2 \end{matrix}$



$\begin{matrix} 6 \\ \sharp 4 \\ \sharp 2 \end{matrix}$  7

## Part 4 – Four-Voice Part Writing

Ab: I V<sub>2</sub><sup>4</sup> I<sup>6</sup>  $\frac{5}{3}$  V<sub>3</sub><sup>4</sup> CT<sup>o7</sup> I<sup>6</sup> V<sub>5</sub><sup>6</sup> IV vii<sup>o7</sup> V<sub>4</sub><sup>6=5</sup>/<sub>3</sub> I<sub>5</sub><sup>5</sup>/<sub>3</sub>=<sub>6</sub>/<sub>4</sub>=<sub>5</sub>/<sub>3</sub> CT<sup>+6</sup>

D: I  $V_2^4$   $\curvearrowright$   $IV^6$   $ii_5^6$   $V_3^5$   $\begin{smallmatrix} 6 & 5 \\ 14 & 13 \\ 3 & 2 \end{smallmatrix}$  I

$CI^{\circ 7}$

## Part 5 – Analysis of Music with Common-Tone Chords

- Provide a complete harmonic analysis of the following phrase

- a. Schuman, *Papillons*, op 2, no. 10, mm. 25-40

The image displays a musical score for the song "The Rose Tree." It consists of two systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 4/4.

**First System:**

- Vocal Line:** Starts with a 4-measure rest, followed by a melodic line with a 3-measure rest and a 5-measure rest. The melody includes notes like G4, A4, B4, and C5.
- Piano Accompaniment:** Features a steady eighth-note pattern in the left hand, often with triplets. The right hand provides harmonic support with chords and single notes. Fingerings are indicated with numbers 1-5.
- Lyrics:** "The Rose Tree" is written below the piano part.

**Second System:**

- Vocal Line:** Continues the melody with a 5-measure rest and a 4-measure rest. The melody includes notes like G4, A4, B4, and C5.
- Piano Accompaniment:** Continues the eighth-note pattern. The right hand includes a *dim.* (diminuendo) marking. The piece concludes with a double bar line.
- Lyrics:** "The Rose Tree" is written below the piano part.

# Harmonic Elision – Assignment 1

## Part 1 – Creating harmonic elision

- Rewrite the progression on the left by suppressing its last chord using harmonic elision
- Then, resolve the new chord you created

Demonstration of a raised-root elision suppressing an expected I chord

C: I V<sub>5</sub> I

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

Use a leading-tone elision

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

i V<sub>3</sub> ii

Use a raised-root elision

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

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

Part 3 – Common-tone chords with Figured Bass

- Realize the figured bass in “keyboard style”

6/5      #6/4/3      7/#

#6      6      6/5      #4/2      b6/b5      7      6/4      7

Part 4 – Four-Voice Part Writing

F:      I      IV<sup>6</sup>      I<sup>6</sup>      V<sup>6</sup><sub>5</sub>      V<sup>4</sup><sub>2</sub>      I<sup>6</sup>      ii<sup>6</sup>      V<sup>7</sup>      V<sup>7</sup>      IV      V<sup>7</sup>      I

✕      ✕

Î pedal—————

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

✕      ✕