Part 5 - Analysis of Music with Common-Tone Chords

- Provide a complete harmonic analysis of the following phrase
 - a. Josephine Lang, Traumbild, Op. 28, 1, mm. 37-47







Neo-Riemannian Transformations

Name: _____

Neo-Riemannian transformations relate one major and one minor triad.

- Every transformation toggles back and forth between the same two triads.
- Example 3 in the Neo-Riemannian chapter concisely summarizes Parallel (P), Relative (R), and Leading-tone exchange (L).
- Example 13 in the chapter summarizes Slide, Nebenverwandt (N), and Hexatonic pole (H).

PART 1

You are given a starting chord, and below the staff, a transformation.

- Apply the requested Neo-Riemannian transformation, and notate the chord in the empty measure.
- Write the appropriate chord symbol above each chord.

The first exercise has been completed as an example.



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PART 2

- Start on the given C major chord, and then perform the chain of transformations (indicated by letters beneath the staff, between each measure).
- Connect all common tones.
- Write the appropriate chord symbol above each chord.

The first has been completed for you as an example.



PART 3

- Begin on the first chord given, and find a series of Neo-Riemannian transformations that will lead to the chord given in the final measure.
- You can use as many transformations as you need to.
- Label each transformation with an abbreviation below the staff (as in Part 2, or the examples in the text).
- Write the appropriate chord symbol above each chord.



Composing with Neo-Riemannian Transformations

Name: _____

Several Neo-Riemannian diagrams have been copied for you on page 2. Referring to one of those diagrams (you choose which one), write a 32-bar minimalist piece for piano solo, following the arpeggiated texture given in measure 1 (inspired by Philip Glass's "Mad Rush").

- Change chords every two bars.
- Use maximally smooth voice leading.
- Above the staff, provide chord symbols for each chord. The first symbol is provided for you.
- Connect all chord symbols with an arrow and the applicable Neo-Riemannian transformation.
- Annotate the diagram on page 2 to show how you used the diagram to choose your chords.

(For example, you might illustrate the path you've taken around the space by circling chords, drawing arrows, and indicating the order with numbers.)

• End your piece in bar 33 with a whole note chord.





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Create a video of yourself and your peers performing the Swing Rhythms exercise (given on the following pages) on your primary instruments. *Note: if you have both singers and instrumentalists in your group, please put the singer close to the microphone! It's hard to hear them over the instruments.*

Scan the QR code, copy-paste the URL below, or visit the link in the **Swing Rhythms** chapter to download a backing track. This will help get you settled in the groove. Please include it in your video by playing it from a good speaker while you record your video.

You will be assessed on your rhythmic accuracy, pitch accuracy, and articulation.



https://viva.pressbooks.pub/app/uploads/sites/12/2020/10/swing-rhythms-backing-track.m4a

















Assignment © Megan Lavengood 2020, CC BY–SA 4.0. Open Music Theory. "Swing Rhythms" © Doug Beach Music 1978, revised 1991. Used with permission. Create a video of yourself and your peers performing the Swing Rhythms exercise (given on the following pages) on your primary instruments. *Note: if you have both singers and instrumentalists in your group, please put the singer close to the microphone! It's hard to hear them over the instruments.*

Scan the QR code, copy-paste the URL below, or visit the link in the **Swing Rhythms** chapter to download a backing track. This will help get you settled in the groove. Please include it in your video by playing it from a good speaker while you record your video.

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Scan the QR code, copy-paste the URL below, or visit the link in the **Swing Rhythms** chapter to download a backing track. This will help get you settled in the groove. Please include it in your video by playing it from a good speaker while you record your video.

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Scan the QR code, copy-paste the URL below, or visit the link in the **Swing Rhythms** chapter to download a backing track. This will help get you settled in the groove. Please include it in your video by playing it from a good speaker while you record your video.

You will be assessed on your rhythmic accuracy, pitch accuracy, and articulation.



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Scan the QR code, copy-paste the URL below, or visit the link in the **Swing Rhythms** chapter to download a backing track. This will help get you settled in the groove. Please include it in your video by playing it from a good speaker while you record your video.

You will be assessed on your rhythmic accuracy, pitch accuracy, and articulation.



https://viva.pressbooks.pub/app/uploads/sites/12/2020/10/swing-rhythms-backing-track.m4a

















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Jazz Rhythms by Jamey Abersold

Name: _____

On the following page, you have been given a copy of Jamey Abersold's jazz rhythms exercise.

- Make a recording in which you perform each of these rhythms.
- Write a paragraph in which you pick three rhythms that create syncopation in different ways, and explain how the beat is obscured to create syncopation (through ties? rests? etc.).



The first note (It's a pick up) could always be left off without hurting the rest of the phrase.

Jazz Rhythms exercise reproduced with permission from Jamey Aebersold, *Jazz Handbook* (New Albany, IN: Jamey Aebersold Jazz, 2000).

Chord Symbols with Extensions

Name:

PART 1

Write a basic chord symbol for the triad or seventh chord that is the foundation of the chord.

- Ignore any extensions and alterations.
- Assume suspended chords would have a major third.
- All chords are in root position.







Chord Symbols with Extensions

PART 2

- In the *upper blank*, write a basic chord symbol for the triad or seventh chord that is the foundation of the chord, ignoring any extensions and alterations. Assume suspended chords would have a major third.
- In the *lower blank*, write a detailed chord symbol that includes the extensions and alterations.
- All chords are in root position.
- The first chord has been completed for you as an example.





Chord Symbols with Extensions

PART 3

Notate the indicated chords, unvoiced and in root position.



Chord Symbols

Name:

PART 1

Write the chord symbol for each triad.



PART 2

Spell the triad indicated by each chord symbol.



Chord Symbols

PART 3

Write the chord symbol for each seventh chord.



PART 4

Spell the seventh chord indicated by each chord symbol.



Chord Symbols

PART 5

Write the chord symbol for each triad or seventh chord.





Jazz Voicings

Name:

Part 1

- In each blank, provide a chord symbol that includes extensions and alterations.
- Circle 10 times where the seventh of the chord resolves to the third of the next chord, or vice-versa. *If completing in MuseScore, select the pitches and use the Inspector to change the color of the relevant pitches.*

"Sweet Georgia Brown" by Ben Bernie, Ben Bernie, Maceo Pinkard (1925, public domain) Arrangement adapted from Digby Ram







–Page 1 of 3–







Did you remember to do *both parts* of the analysis? (refer to the instructions!)

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Part 2

- In the top staff, notate the harmonies given with lead sheet symbols, unvoiced.
- In the grand staff below, voice the chords using 3 notes in the treble staff and 1 in the bass, incorporating idiomatic extensions.
 - Follow the typical jazz voicing for four voices notated in the Jazz Voicings chapter: your three treble-staff voices should be the 1) third, 2) seventh, and 3) ninth/thirteenth of each chord. The bass staff should have the chord root/bass note.
- Be prepared to perform these in class!





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Bebop Composition



Download in PDF/MSCZ format

Write a composition for solo instrument and rhythm section in a bebop style. Comparable tunes are "Salt Peanuts" (Gillespie/Clark) and "Passport" (Parker).

- 1. Form: Your piece will be in 32-bar AABA form: an A section of 8 bars (repeated), an 8-bar B section, followed by an 8-bar A section (implied, but not written out).
- 2. Lead sheet: write the melody on a single, unaccompanied treble staff, and write <u>chord</u> <u>symbols</u> above it.
- 3. Motive and rhythm
 - **Option a:** Choose one of the four rhythmic motives (see Page 2) to develop in your melody. Almost all of your melody should be variations on this rhythm, though you may compose a new rhythm at the cadence.
 - **Option b:** If you choose not to use one of these motives, take care that your tune is still motive-driven and uses characteristic <u>swing rhythms</u>.

4. Harmony

- a. The initial A sections follow the template given in the <u>Composing with ii–V–I worksheet</u>.
- b. For the B section, use a cycle of <u>secondary dominants</u>: $V^7/vi V^7/ii V^7/V V^7$. (This is called a "Sears Roebuck bridge.") That's four harmonies, so each chord will last two measures.
- c. After you've composed your basic harmonies, incorporate alternative harmonizations, and indicate them in parenthesis above your original lead sheet symbols. Please incorporate:
 - a. one $\underline{CTo7}$ in the A section, embellishing a tonic chord
 - b. one <u>mixture chord</u> in the A section, replacing a ii chord
 - c. two <u>tritone substitutions</u> in the B section, replacing every other chord in the B section
- 5. Voicing example: To demonstrate fluency in chord symbols and <u>voicings</u>, provide a basic realization of your chord symbols, including ninths and thirteenths. Copy your original (unembellished) chord symbols on your voicing example. Write for piano, using simple whole/half notes, with one note in the left hand and three/four notes in the right hand.

Rhythmic motives

Choose one of the four two-bar rhythmic motives below to use as the basis for your composition. If you choose not to use one of these motives, you must still ensure that your piece is rhythmically unified!



Bebop Composition - Part 1 Lead Sheet



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Bebop Composition - Part 2 Voicing Example

• Above the staff, copy your lead sheet symbols from your Part 1 lead sheet (the basic ones, without alternative harmonizations).

• Then, in the staves, write a stylistic, smooth voicing of the chord symbols. You should incorporate extensions (9ths and 13ths) in most of your harmonies.

• Use three or four notes in the right hand, and one in the left.





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The 12-bar Blues

Name: ___

Part 1

- Fill in chord symbols to create a basic 12 bar blues schema in Bb major.
- Assume all chords are 7th chords.
- Write the harmonies indicated by your chord symbols in the treble staff, unvoiced.



Part 2

- Fill in chord symbols to create a basic 12 bar blues schema in C major.
- Assume all chords are 7th chords.
- Voice the chords with 1 note in the left hand and 3 or 4 in the right, connecting 3rds and 7ths.







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Part 3

- Fill in chord symbols to create a jazz blues in F major.
- Add a turnaround in the last two bars.
- Write the harmonies indicated by your chord symbols in the treble staff, unvoiced.



Part 4

- Fill in chord symbols to create a jazz blues in E_{P} major.
- Add a turnaround in the last two bars.
- Voice the harmonies with 1 note in the left hand and 3 or 4 in the right.
- Connect 3rds and 7ths, then incorporate extensions.







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Part 5

Following are three examples of altered blues chord progressions. For each progression:

- Decide whether to compare the progression to a standard blues or a jazz blues, and write your choice in the blank above the staff.
- Circle each non-standard harmony.
- Below each circled harmony, explain the alteration (e.g., applied ii–V, applied V⁷, tritone substitution, CT^{o7}, etc.)
- Scan the QR code below to hear examples of recordings that use this progression.











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The 12-bar Blues (No Jazz)

Name: ____

Part 1

- Fill in chord symbols to create a basic 12 bar blues schema in Bb major. All chords are 7th chords.
- Write the harmonies indicated by your chord symbols in the treble staff, unvoiced.



Part 2

- Fill in chord symbols to create a basic 12 bar blues schema in C major. All chords are 7th chords.
- Voice the chords with the root in the bass staff and the third+seventh in the treble staff (omit the fifth). Your voice leading between chords should connect the thirds and sevenths of the chords smoothly, creating stepwise voice leading.







Cory Haley and Megan Lavengood. $\hfill \mbox{\sc C}$ 2023. CC BY–SA 4.0. —1 of 2—

Part 3

Following are three examples of altered blues chord progressions. For each progression:

- Compare the progression to the standard 12-bar blues (Example 1 in the chapter) and circle each non-standard harmony (that is, each harmony that is not found in Example 1).
- Scan the QR code to hear examples of recordings that use this progression.



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Blues Scales

Name:

Scan for worksheet playlist

PART 1

For each note, complete the requested blues scale.

For #7 and #8, write a **major** blues scale.

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PART 2

- Listen to Big Mama Thornton's original recording of "Hound Dog" (scan QR code on page 1), which is built on an E blues scale.
- Transcribe the lyrics of the first verse (12 bars, aab) in the bars below.
- Label the lyrics to show their aab stucture, by writing the appropriate letter to the left of the staff.
- Don't forget accidentals!

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Improvisation

Scan for backing track

Working with a partner, decide who is partner A and who is partner B.

- Create a video in which you each use your primary instrument to improvise over an F blues.
- Use the backing track.
- Use primarily the F blues scale.
- "Trade twos" with your partner, as shown below, in a call-and-response style.
- Don't feel obligated to start on beat 1-try starting later or using pickups too!

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Blues Composition

Name: ___

Write a standard 12-bar blues for solo instrument and rhythm section.

Submit two separate pages: a lead sheet and a voicing example.

On your lead sheet

Write the melody on a single, unaccompanied staff, and write lead sheet symbols above it. • Motive and rhythm

- Your melody should be in aab format. You may vary the repetition of the a phrase.
- You should leave gaps in your melody in which another instrument could "respond" to your "call" (call-and-response style is typical in the blues).
- You should stick to the blues scale and/or outline the chords in your melody.
- Lead sheet symbols: Write in lead sheet symbols to indicate the harmonies of the 12 bar blues. If you choose to make alterations (you do not have to!), make a note explaining the logic behind your alteration.

On your voicing example

• Voicing example: To demonstrate fluency in lead sheet symbols and voicings, provide a basic realization of your lead sheet symbols for piano, written in whole notes, with one note in the left hand and three notes in the right hand. Your voicing should connect 3rds and 7ths.

Scan for audio

Summary: Transcribe some rhythms from "Sorry" by Beyoncé to learn to detect **straight syncopation** and **tresillo.**

- 1. Using the lines provided, transcribe the rhythms of each of the indicated sections and instruments. You may ignore any slight variations between repetitions—focus on the overall impression of the rhythm.
- 2. Circle and label all examples of straight syncopations or tresillo.

This may be a difficult task for you, so collaboration is encouraged! You may turn this in as a group assignment if you wish, but the following step is required:

3. At the end of the worksheet, explain your process and how each person participated. Each participant should write their name on the line above in order to get credit. *Make sure this is aiding your learning, not replacing it.*

Explanation of group work. If you worked together on this assignment, summarize your process and how each person particiapted/contributed.

Worksheet Playlist

PART 1: Describing drumbeats

standard rock beat • backbeat • non-snare backbeat • half-time • double-time • dembow four-to-the-floor • syncopated kick • accent cymbals

Which of the following terms are features of this drumbeat? Circle all that apply.

standard rock beat • backbeat • non-snare backbeat • half-time • double-time • dembow four-to-the-floor • syncopated kick • accent cymbals

Which of the following terms are features of this drumbeat? Circle all that apply.

standard rock beat • backbeat • non-snare backbeat • half-time • double-time • dembow four-to-the-floor • syncopated kick • accent cymbals

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PART 2: Transcription

For each song listed below (playlist QR code on previous page):

- Determine the tempo in bpm, using a metronome or bpm finder (e.g., all8.com).
- Transcribe the drumbeat, following the staff notation guidelines given in the chapter.
- Note anything different, unusual, or interesting about the drumbeat in the space below the staff.

A. Thundercat, "Them Changes" (2017, 0:00)—similar to the standard rock beat

Interesting features:

B. Madisenxoxo, "Baby in Blue" (2020, 0:14)-compound quadruple drumbeat

Shuffle 16ths \downarrow = ____

Interesting features:

C. Coheed and Cambria, "Everything Evil" (2002, 0:10)—triple meter drumbeat

Interesting features:

The following tracks feature either two-, three-, or four-part phrase structure in the section indicated.

- Listen to each track.
 - For the section indicated, identify each phrase and label the timestamp and starting lyrics.
 - Possible phrases include **a**, **a**', **b**, **s**, **r**, **d**, or **c**
- Identify any notable variations to the prototypical phrase structure (if present), and briefly describe their effect.
- All rows will not necessarily be used!

1. Roger Miller, "King of the Road" (1965), 0:09-0:41

timestamp	label	lyrics
0:09		

Explain any variations (if present).

2. Gloria Estefan & Miami Sound Machine, "Anything For You" (1988), 0:27–0:54

timestamp	label	lyrics
0:27		

Explain any variations (if present).

3. Creedence Clearwater Revival, "Proud Mary" (1969), 0:12– 0:44

timestamp	label	lyrics
0:12		

Explain any variations (if present).

4. Pointer Sisters, "Slow Hand" (1981), 0:53–1:20

timestamp	label	lyrics
0:53		

Explain any variations (if present).

AABA and Strophic Form

Name: _

DOWNLOAD WORKSHEET

This assignment asks you to create formal diagrams for four songs:

- Loretta Lynn, "Coal Miner's Daughter" (1971)
- The Beach Boys, "Surfer Girl" (1963)
- John Mayer, "Something Like Olivia" (2012)
- Ray Charles, "I've Got a Woman" (1954)

Setup

- Use the <u>BriFormer</u> web app to create a formal diagram.
- Click "Create a new BriForm using a YouTube link"
- Enter the YouTube link for the official videos:
 - "Coal Miner's Daughter": <u>https://www.youtube.com/watch?v=zoKThsOCjuU</u>
 - "Surfer Girl": <u>https://www.youtube.com/watch?v=wMe5VXXcPOU</u>
 - "Something Like Olivia": https://www.youtube.com/watch?v=-k_KlCqAZ-Iss
 - "I've Got a Woman": <u>https://www.youtube.com/watch?v=j6l-qQMOs9c</u>

Analysis

- Use the Edit tool to split the song into different arches to signify different sections.
- Use the Text tool to add labels for your formal sections. You may want to use <u>the abbreviations listed</u> <u>after each section name in the AABA and Strophic Form chapter</u>.
- If a **refrain** is present, make sure to group the refrain within the larger section that it is a part of—refrains are not standalone sections!
- Possible section labels are listed below. Be sure to review definitions if you are unclear on these terms.

Strophe (A)	Introduction (I)
Bridge (B)	Outro (O)
	Coda (X)

Verse-Chorus Form

Name: ___

DOWNLOAD WORKSHEET

This assignment asks you to create formal diagrams for two songs: "Levitating" by Dua Lipa (2020) and "Terrified"* by Childish Gambino (2016).

"Levitating" should be fairly straightforward, while "Terrified"* is more ambiguous and will challenge you!

Setup

- Use the <u>BriFormer</u> web app to create a formal diagram.
- Click "Create a new BriForm using a YouTube link"
- Enter the YouTube link for the official videos:
 - "Levitating": <u>https://www.youtube.com/watch?v=WHuBW3qKm9g</u>
 - "Terrified"*: <u>https://www.youtube.com/watch?v=ZIEgfEIdEag</u>

* language warning (n****)

Analysis

- Use different arches to signify different sections.
- Color-code your sections: all verses should be Color A, choruses Color B, etc.
- Add labels for your formal sections. You may want to use <u>the abbreviations listed after each section</u> <u>name in the Verse-Chorus chapter</u>.
- Possible section labels are listed below. Be sure to review definitions if you are unclear on these terms.

Verse (V)	Introduction (I)
Prechorus (P)	Outro (O)
Chorus (C)	Coda (X)
Postchorus (Z)	Bridge (B)

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Blues-based Schemas

Prince, "Kiss" (Parade, 1986)

You don't have to be beautiful

To turn me on

I just need your body baby

From dusk till dawn

You don't need experience

To turn me out

You just leave it all up to me

I'm gonna show you what it's all about

You don't have to be rich

To be my girl

You don't have to be cool

To rule my world

Ain't no particular sign I'm more compatible with

I just want your extra time and your

Kiss

See the provided lyrics for the first verse and chorus of "Kiss" by Prince.

- I. Listen to the track (link on the course calendar).
- 2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes.
- 3. How many measures is this excerpt?
- 4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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Lady Gaga, "Born This Way" (*Born This Way*, 2011)

My mama told me when I was young

We are all born superstars

She rolled my hair and put my lipstick on

In the glass of her boudoir

"There's nothing wrong with loving who you are"

She said, "Cause he made you perfect, babe"

"So hold your head up girl and you'll go far,

Listen to me when I say"

I'm beautiful in my way

'Cause God makes no mistakes

I'm on the right track, baby I was born this way

Don't hide yourself in regret

Just love yourself and you're set

I'm on the right track, baby

I was born this way (Born this way)

See the provided lyrics for the first verse and chorus of "Born This Way" by Lady Gaga.

- I. Listen to the track (link on the course calendar).
- 2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes.
- 3. How many measures is this excerpt?
- 4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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The Allman Brothers Band, "It's Not My Cross to Bear" (*The Allman Brothers Band*, 1969)

I have not come to testify

About our bad bad misfortune

And I ain't here a-wonderin' why

But I'll live on, and I'll be strong,

'Cause it just ain't my cross to bear.

See the provided lyrics for the first stanza of "It's Not My Cross to Bear" by The Allman Brothers Band.

- I. Listen to the track (link on the course calendar).
- 2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes.
- 3. How many measures is this excerpt?
- 4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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Four-Chord Schemas (no variations)

Name:

The following tracks use looping chord progressions that match one of the fourchord schemas (singer/songwriter, doo-wop, or hopscotch).

- Listen to each track on the Spotify playlist by scanning the QR code or following the link on the textbook chapter.
- Notate the looping chord progression with chord symbols.
- Then, identify which schema this resembles.

Green Day, "Holiday" (2004), intro

Chord symbols: Fmi

Schema:

Grease (musical), "We Go Together" (1978), verse

Chord symbols: <u>B</u>b

Schema:

Note: the first rotation only is transposed down a whole step.

Brad Paisley, "Then" (2009), verse

Chord symbols: Ami

Schema:

Adam Lambert, "Whataya Want from Me" (2009),

chorus only (starting at 0:51)

Chord symbols: G

Schema:

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Worksheet playlist

Lady Gaga	, "Million	Reasons"	(2016),	verse
-----------	------------	----------	---------	-------

Chord symbols: C

Schema:

Marvelettes, "Please Mr. Postman" (1975)

Chord symbols: D

Schema:

Timbaland ft. OneRepublic, "Apologize" (2007)

Note: one of the chords is in first inversion.

Chord symbols: Cmi

Schema:

Counting Crows, "Round Here" (1993),

Starts at verse 0:22, becomes clearer at chorus 1:02

Chord symbols: C

Schema:

Four-chord Schemas (with variations)

Name: _____

The following tracks use looping chord progressions that are related to one of the four-chord schemas (singer/songwriter, doo-wop, or hopscotch).

- Listen to each track on the Spotify playlist by scanning the QR code or following the link on the textbook chapter.
- Notate the looping chord progression in chord symbols.
- Then, identify which schema this resembles, and identify how it's been varied in the song.
- Describe the effect of the alteration: does it make smoother/leapier voice leading? Does it add chromaticism? Something else?

Worksheet Playlist

The first song is completed for you as an example.

Sia, "Cheap Thrills" (2016), chorus starting at 0:31

Chord symbols: F # mi - D - A - E/G #

Schema and variations: Singer/songwriter with V chord inverted

Effect: Smoother bass line between Eb and Cmi chords

Static & Ben El Tavori, "Namaste" (2018)

Chord symbols: <u>Eb</u>

Schema and variations:

Effect: _____

Iron Maiden, "B	ood Brothers" (2000)
Chord symbols:	Emi
Schema and variations:	
Effect:	
Thomas Rhett, '	'Life Changes" (2017)
Chord symbols:	<u>G</u>
Schema and variations:	
Effect:	
Beyoncé, "Halo	" (2008)
Chord symbols:	<u>A</u>
Schema and variations:	
Effect	
The Black Eyed	Peas, "Let's Get It Started" (2003)
Chord symbols:	Bmi
Schema and variations:	
Effect:	

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Adele, "Someone Like You" (2011), intro and verse

Chord symbols:	<u>A</u>
Schema and variations:	
Effect:	

Mree, "Against the Current" (2011), intro and verse

Chord symbols:	<u>D</u>
Schema and variations:	
Effect:	

Spotify Playlist (link on textbook website)

Classical Schemas

Gloria Gaynor, "I Will Survive" (Single, 1978)

At first I was afraid, I was petrified.

Kept thinking I could never live without you by my side.

But then I spent so many nights thinking how you did me wrong,

And I grew strong, I learned how to carry on,

And so you're back from outer space.

I just walked in to find you here

with that sad look upon your face.

I should have changed that stupid lock.

I should have made you leave your key.

If I had known for just one second you'd be back to bother me.

See the provided lyrics for the first verse of "I Will Survive" by Gloria Gaynor.

- I. Listen to the track.
- 2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes.
- 3. How many measures is this excerpt?
- 4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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Carrie Underwood, "Before He Cheats" (*Some Hearts*, 2005)

Right now, he's probably slow dancing

With a bleached-blond tramp, and she's probably getting frisky.

Right now, he's probably buying her some fruity little drink

'Cause she can't shoot whiskey.

Right now, he's probably up behind her with a pool-stick

Showing her how to shoot a combo, and he don't know...

I dug my key into the side

Of his pretty little souped-up four-wheel drive,

Carved my name into his leather seats.

I took a Louisville slugger to both head lights.

I slashed a hole in all four tires.

Maybe next time he'll think before he cheats.

See the provided lyrics for the first verse and chorus of "Before He Cheats" by Carrie Underwood.

- I. Listen to the track.
- 2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the lyrics start.*
- 3. How many measures is this excerpt?
- 4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

The Beach Boys, "Good Vibrations" (*Good Vibrations*, 1966)

I, I love the colorful clothes she wears,

And the way the sunlight plays upon her hair.

I... hear the sound of a gentle word,

On the wind that lifts her perfume through the air.

I'm pickin' up good vibrations,

She's giving me excitations.

I'm pickin' up good vibrations,

She's giving me excitations.

Good, good, good, good vibrations.

Good, good, good, good vibrations.

See the provided lyrics for the first verse and chorus of "Good Vibrations" by The Beach Boys.

- I. Listen to the track.
- 2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes.
- 3. How many measures is this excerpt?
- 4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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The Fugees, "Killing Me Softly with His Song" (*The Score*, 1996)

Strumming my pain with his fingers

Singing my life with his words

Killing me softly with his song

Killing me softly with his song

Telling my whole life with his words

Killing me softly

With his song

See the provided lyrics for the first refrain (opening section) of "Killing Me Softly with His Song" by The Fugees. *(This is a cover of the original.)*

- I. Listen to the track.
- 2. Figure out the harmonies of this track. Write chord symbols above the lyrics in the appropriate place to show the chord changes. *You may wish to listen to a later refrain, which has the same harmonies in a more straightforward texture.*
- 3. How many measures is this excerpt?
- 4. What harmonic schema(s) is/are being used in this song?

5.

Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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Spotify Playlist (link on textbook website)

Puff Schemas

Dexy's Midnight Runners, "Come On Eileen" (*Too-Rye-Ay*, 1982)

Poor old Johnny Ray

Sounded sad upon the radio

But he moved a million hearts in mono

Our mothers cried, sang along, who'd blame them

You're grown (so grown up)

So grown (so grown up)

Now I must say more than ever

(Come on, Eileen)

Too ra loo ra too ra loo rye ay

And we can sing just like our fathers

See the provided lyrics for the first verse of "Come On Eileen" by Dexy's Midnight Runners.

- 1. Listen to the track.
- 2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the main lyrics start ("Poor old Johnny Ray")*.
- 3. How many measures is this excerpt?
- 4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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Elton John, "Crocodile Rock" (Don't Shoot Me I'm Only the Piano Player, 1972)

I remember when rock was young

Me and Suzie had so much fun

Holding hands and skimming stones

Had an old gold Chevy and a place of my own

But the biggest kick I ever got

Was doing a thing called the Crocodile Rock

While the other kids were Rocking Round the Clock

We were hopping and bopping to the Crocodile Rock

- Well Crocodile Rocking is something shocking
- When your feet just can't keep still
- I never knew me a better time and I guess I never will
- Oh Lawdy mama those Friday nights
- When Suzie wore her dresses tight
- And the Crocodile Rocking was out of sight

See the provided lyrics for the first verse and chorus of "Crocodile Rock" by Elton John.

- 1. Listen to the track.
- 2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the lyrics start ("I remember when rock was young")*.
- 3. How many measures is this excerpt?
- 4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

Rebecca Sugar, "We Are the Crystal Gems" (*Steven Universe* theme song, 2013)

If you're evil, and you're on the rise

You can count on the four of us taking you down

'Cause we're good and evil never beats us

We'll win the fight and then go out for pizzas

We are the Crystal Gems!

We always save the day

And if you think we can't

We'll always find a way!

And so the people of this world believe in

Garnet

Amethyst

And Pearl

And Steven!

See the provided lyrics for the first verse and chorus of the theme from the TV show *Steven Universe*.

- 1. Listen to the track.
- 2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes.
- 3. How many measures is this excerpt?
- 4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

Fastball, "Out of My Head" (*All the Pain Money Can Buy*, 1998)

Sometimes I feel like I'm drunk behind the wheel

The wheel of possibility, however it may roll

Give it a spin, see if you can somehow factor in

You know there's always more than one way

to say exactly what you mean to say.

Was I out of my head or was I out of my mind?

How could I have ever been so blind?

I was waiting for an indication, it was hard to find

Don't matter what I say, only what I do

I never mean to do bad things to you

So quiet but I finally woke up

If you're sad then it's time you spoke up, too.

See the provided lyrics for the first verse and chorus of "Out of My Head" by Fastball.

- 1. Listen to the track.
- 2. Figure out the harmonies of this track. Write lead sheet symbols above the lyrics in the appropriate place to show the chord changes. *Begin your analysis where the lyrics start ("Sometimes I feel...")*.
- 3. How many measures is this excerpt?
- 4. What harmonic schema(s) is/are being used in this song?

5. Write a few sentences below on how schemas are used: explain how many measures are spent on each harmony, and if there are any differences between the basic schema as presented in *Open Music Theory* and the version you heard in this song.

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Modal Schemas

The following tracks use looping chord progressions that match one of the modal schemas (Double plagal, Subtonic shuttle [Mixolydian or Aeolian], Aeolian shuttle, Aeolian cadence, Lament, Dorian shuttle, Lydian shuttle, or Lydian cadence).

- Listen to each track.
- Notate the main chord progression that is repeated during the verse of the track (unless indicated otherwise), in two ways:
 - in chord symbols—the first chord is given.
 - in Roman numerals—be careful to indicate the correct quality and root.
- Then, identify which schema this resembles.
- Finally, identify which mode this schema implies.

Santana, "Evil Ways" (1969)

Chord symbols Gmi	Schema	
Roman numerals	Implied mode	

Big Brother & the Holding Company, "Coo Coo" (1967)

Chord symbols	Schema
Gmi	
Roman numerals	Implied mode

Stevie Wonder, "Uptight (Everything's Alright)" (1966)

Chord symbols	Schema
C#	
Roman numerals	Implied mode

Jimi Hendrix, "All Along the Watchtower" (1968)

Chord symbols Cmi	Schema
Roman numerals	Implied mode

The Rolling Stones, "Sympathy for the Devil" (1968)

Chord symbols	Schema
E	
Roman numerals	Implied mode

Fleetwood Mac, "Dreams" (1977)

Chord symbols	Schema
F	
Roman numerals	Implied mode

Heart, "Crazy on You" (1975),

Chorus only starting at 1:28

Chord symbols	Schema
Ami	
Roman numerals	Implied mode

The Turtles, "Happy Together" (1967),

Verse only starting at 0:08

Chord symbols F♯mi	Schema
Roman numerals	Implied mode

The Beatles, "Eight Days a Week" (1964),

Intro and Verse only

Chord symbols	Schema
D	
Roman numerals	Implied mode

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Desperado Reharmonization

Name: _____

You are given a transcription of the first 55 seconds of "Desperado" by Rihanna (2016), melody and bass line only.

Directions

- Reharmonize this song to use at least one modal schema.
- Use one chord progression in the verse and a contrasting progression in the chorus.
- Feel free to harmonize the song in a relative key, rather than sticking with F as tonic.
- One chord per measure is good, but feel free to mix it up a little if you wish.
- Do not change the pitch of the melody substantially. You may inflect a few notes here or there to make it fit your chords, but the melody should be recognizable.
- Write out the chords that you've chosen as chord symbols above the top piano staff.
- Realize the harmonies given in your chord symbols by writing a simple, homophonic piano accompaniment with three voices in the right hand and one in the left. Use smooth voice leading.

Analysis

Use the space below to explain which modal schema(s) you are using, where these schemas can be found, and what mode they imply. Explain how you chose to use this schema. Explain how you made the melody fit the chords you chose (or vice-versa as the case may be).


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Reharmonizing to Avoid Tonic

Name: _____

On the following page is a transcription of the melody for "Anti-Hero" by Taylor Swift (2022). Lyrics are omitted for the sake of copyright but can easily be found online. The chords for this song are a singer/songwriter schema (A–E–B–C μ mi) with two chords per measure throughout.

Reharmonize the song to use either a **fragile**, **absent**, **or emergent tonic**. Write new chord symbols above the staff to complete your reharmonization.

Which tonic technique did you choose? Fragile Absent Emergent
Refer to the definition of this technique in the textbook under Key Takeaways. Write a few sentences that explain how your reharmonization exemplifies this definition.















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Pitch and Pitch Class

Name:

PART 1: Converting Note Names to Integers

For each note name given below, write the correct pitch class integer (0 through 11).

1. D =	2. B♭=	3. Eb=	4. F♯ =	5. A =	6. C ♯ =
7. B =	8. G =	9. E ♯ =	10. Db=	11. A # =	12. F =
13. D ♯ =	14. Gb=	15. F¢=	16. B ♯ =	17. C =	18. E =
19. G # =	20. C♭=	21. Ab=			

PART 2: Converting Notated Pitches to Integers

For each pitch notated below, write the correct pitch class integer (0 through 11) in the blank between the staves.







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PART 3: Notes from pitch class integers

You are given a pitch class below each staff. In each measure, notate that pitch class as five unique notes. The first pitch class is completed for you as an example. *Note: There are many possible correct solutions.*



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Analysis with Intervals

Worksheet Playlist

Name: __

PART 1

Identify the interval created by each pair of adjacent notes.

<u>9:5</u>			my be
ordered pitch intervals			
unordered pitch intervals			
ordered pitch class intervals			
unordered pitch class intervals (interval classes)			

a. Sofia Gubaidulina, "staccato - legato" from Ten Preludes for Violoncello Solo (1974), mm. 44-45

r

b. Sofia Gubaidulina, mvt. I of Concerto for Bassoon and Low Strings (1977), mm. 64-65

9:3 ·	3		f b
ordered pitch intervals			
unordered pitch intervals			
ordered pitch class intervals			
unordered pitch class intervals (interval classes)			

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PART 2

"Nacht" from *Pierrot Lunaire* by Schoenberg uses a motive: a succession of an interval that goes up three semitones, and then down four semitones (i.e., <+3, -4>).

Find 25 instances of this <+3, -4> motive. Circle the motives you find on the score, using some kind of bright color so it's easy to see, and number each from 1–25.



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Normal Form and Transformations

Name: _____

PART 1: Normal form

Put the following groups of notes into normal form. The first is completed for you as an example.



PART 2: Calculating transformations

You are given several sets in normal order. Perform the requested operation, then write the new set in normal order. *Note that when you invert a set, you may have to recalculate its normal form.* The first is completed for you as an example.

	Original	Transformation	New set in normal order
a.	[5, 9, 11, 0]	$\stackrel{I_0}{\longleftrightarrow}$	[0, 1, 3, 7]
b.	[7, 9, 0, 1, 2]	$\xrightarrow{T_5}$	
C.	[0, 3, 4, 8]	$\xrightarrow{T_{11}}$	
d.	[2, 6, 9]	$\xrightarrow{T_9}$	
e.	[2, 5, 8, 9]	$\stackrel{I_9}{\longleftrightarrow}$	
f.	[9, 10, 1, 3, 4, 6]	$\stackrel{I_2}{\longleftrightarrow}$	
g.	[6, 9, 10, 11]	$\stackrel{I_{6}}{\longleftrightarrow}$	

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PART 3: Identifying transformations in normal form

The following pairs of sets may or may not be related by either transposition (T_n) or inversion (I_n) . If the two are related by T_n or I_n , indicate the transformation type and index number; if they are not related, write "none." The first is completed for you as an example.

	Set 1	Set 2	Relationship
a.	[5, 9, 11, 0]	[1, 2, 4, 8]	I ₁
b.	[7, 9, 0, 1, 2]	[2, 3, 4, 7, 9]	
c.	[0, 3, 4, 8]	[10, 1, 2, 6]	
d.	[2, 6, 9]	[5, 8, 0]	
e.	[2, 5, 8, 9]	[7, 10, 1, 2]	
f.	[9, 10, 1, 3, 4, 6]	[4, 5, 7, 10, 11, 0]	
g.	[6, 9, 10, 11]	[6, 7, 8, 11]	

PART 4: Identifying transformations in a score

On the following page, you are given the final page of "Nacht" from Pierrot Lunaire by Arnold Schoenberg.

- In measure 20, all the trichords formed by the eighth-note triplets in the piano can be related by transposition or inversion.
 - Calculate the T_n and I_n relationships between adjacent trichords (horizontally) as well as trichords that occur simultaneously (vertically). *Hint: it may help to put sets in normal order first.*
 - Draw arrows connecting the trichords and label each arrow with the T_n or I_n relationship. One has been completed for you.
- In any instrument, find four other trichords that are related by T_n to the trichords in m. 20. As before, draw arrows connecting each pair and label it with the T_n relationship.



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Composition Preparation

Name:

Your upcoming composition assignment is based on pitch class sets. This worksheet will help you find pitches to use.

- Pick four pitch classes to be your Motive A. Write them as a set in normal form in the box labeled Motive A.
- Pick four pitch classes to be your Motive B. They should contrast significantly with Motive A. Write them as a set in normal form in the box labeled Motive B.
- For both motives: Next, find three related sets: one related by transposition, and two related by inversion. The index number of the transformations is up to you.
 - Fill in the appropriate boxes below with your answers.
 - Don't forget to add the index numbers to the arrows labeling T and I!



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Set Class Composition

Name:

Compose an unaccompanied piece for your instrument using set classes.

- Form: Your piece should be in ABA' form, about 24 measures long (eight measures for each section).
- Pitch content
 - Refer back to your <u>Composition Prep Worksheet</u>. Your A and B sections will be based on set classes A and B respectively. You will incorporate two T_n forms and two I_n forms of both sets A and B.
 - Nearly all of your melody (and harmony, if applicable) should somehow be composed with these sets.
- **Rhythm and meter:** No restrictions (but remember, you'll play it later!)
- Expression markings: Include slurs, accents, etc. to indicate expressivity.

You will submit three documents, as described below:

- Your Composition Prep Worksheet (as reference only)
- One clean score, for performance
- One annotated copy of your score, with all your sets and transformations (T_n and I_n) clearly circled and labeled (see Example Composition on page 3).
 - With a circle, show the grouping of all the notes that belong to the same set.
 - Labels should show the primary pc set and its relationship to that set: e.g., "T₄(A)" or "I₆(B)".

You will be assessed on the following concepts:

- 1. Understanding of set classes and transformations
- 2. Tying the form of the piece to the contrasting A and B motives
- 3. Expressive markings
- 4. Analysis

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Composition Preparation

Your upcoming composition assignment is based on pitch class sets. This worksheet will help you find pitches to use.

- Pick four pitch classes to be your Motive A. Write them as a set in normal form in the box labeled Motive A.
- Pick four pitch classes to be your Motive B. They should contrast significantly with Motive A. Write them as a set in normal form in the box labeled Motive B.
- For both motives: Next, find three related sets: one related by transposition, and two related by inversion. The index number of the transformations is up to you.
 - · Fill in the appropriate boxes below with your answers.
 - Don't forget to add the index numbers to the arrows labeling T and I!





pp

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Name: _____

PART 1: Calculating IC Vectors for Pitch Class Sets

• For each pitch class set given in normal order below, provide the interval class vector.

	Pitch class set (normal order)	Interval Class Vector
1.	[3, 4, 7, 9]	
2.	[0, 2, 6, 8]	
3.	[4, 5, 7, 8, 10]	
4.	[6, 8, 9, 10, 0, 1]	

PART 2: Calculating IC Vectors for Unordered PC Sets

Each collection below is an unordered pitch class set.

- First, put each set in normal order.
- Then, provide the interval class vector for each.

Und	ordered Set	Normal order	Interval Class Vector
1.	5168		
2.	e 0 5 4 2		
3.	t 6 7 5		
4.	065748		

Continued on next page

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PART 3: Providing IC Vectors for Notated Unordered PC Sets

Each notated collection below is an unordered pitch class set.

- First, give the normal order of each set.
- Then, provide the interval class vector for each set.



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Analysis of Free Atonality

Name:

Complete the following analysis of Anton Webern's song "Wie bin ich froh!" from *Three Songs on Poems by Hildegard Jone*, Op. 25. Refer to the score at the end of this handout to answer the questions below. Note that the song begins with an incomplete measure, which we will number "measure 0". You may wish to use different colored pencils or pens to complete the various on-score markings requested.



Link to recording

To begin, listen to the song several times, and sing through it yourself at least once.

1. What is your general impression of the song's musical content overall? The vocal part? The piano part? What mood does it convey? Does the music seem predictable? Random? Lyrical? Disjointed? Can you sing back any of the melody from memory? Answer in three to five complete sentences.

- 2. The three primary rhythmic motives that occur the most times in the piano part are 1) a sixteenth-note triplet, 2) an eighth-note pair, and 3) a tenuto quarter note. Circle every instance of each motive and label each with an X, Y, or Z, respectively. (Note that some quarter notes are part of an "eighth-note plus quarter-note" triplet. Count this as a separate rhythmic motive from the standard quarter note alone.)
- 3. How many times does each primary motive occur in the piano part in this song?
 - a. Motive X: _____ times
 - b. Motive Y: _____ times
 - c. Motive Z: _____ times

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- 4. **Counting only the excerpt spanning the beginning through measure 4**, identify any notes in the piano part that are not part of one of the three primary rhythmic motives you identified above. Do so by enclosing each note in parentheses.
- 5. Circle the first four notes in the vocal line, and label this motive as W. Identify any anywhere else in the vocal line that you can find Motive W the same pitch classes in exactly the same order (though not necessarily in the same octaves)? Do so by circling every instance of Motive W and labeling each with a W.
- 6. Circle the first three notes in the vocal line, and label this motive as A0 ("A zero"). Give the following for A0:
 - a. Normal Order: ______ (use square brackets and commas)
 - b. Prime Form: (use round parentheses, no commas)
- 7. Counting only the excerpt spanning the beginning through measure 5 beat 1, find all five instances in the vocal line of three consecutive pitches that have the same prime form as Motive A0 above. Do so by circling each occurrence and labeling them consecutively as A1, A2, etc. (Motives may span across a rest, and a single note may be counted in more than one motive.)
- 8. For each subsequent A motive, give its **normal order**, indicate whether the motive is a simple transposition of the normal order in Motive A0 (Y/N), and indicate whether the motive is an **inverted** form of the original normal order in Motive A0 (Y/N).

Motive	<u>Normal Order</u> (square brackets & commas)	Transposed? (Y/N)	Inverted? (Y/N)
a. A1:			
b. A2:			
c. A3:			
d. A4:			
e. A5:			

9. Go back and listen to the song at least twice more, singing along at least once, as you keep in mind the observations you've made on this assignment. How do these points inform your listening experience and understanding of the piece? Which analytical observations can you now recognize aurally, if any? How have your answers to Question #1 changed, if at all? Answer in three to five complete sentences.

10. Extra Credit: Return to the notes you found in Question #4. For each note you put in parentheses, indicate how it could be combined with two nearby notes in the vocal line to create the same prime form as Motive A0. Do so by circling all notes involved and labeling each motive as A*.



"Wie bin ich froh!" by Anton Webern © Universal Edition. Used with kind permission of Universal Edition AG., Vienna. Page 4 of 5







ca 1'

U.E. 12418

"Wie bin ich froh!" by Anton Webern $\[mathbb{C}$ Universal Edition. Used with kind permission of Universal Edition AG., Vienna. Page 5 of 5

Segmentation

Segmentation refers to the process of deciding, as an analyst, what notes go together, and what notes do not. In each of these excerpts from Schoenberg Op. II no. I, segments have been provided for you, with boxes. Some boxes are within one staff; others go across multiple staves.

For each segment:

• Identify the prime form of the set.

• List **at least two** musical features that justify the groupings shown with boxes.

The first excerpt is completed for you.







mm. 1-3



mm. 9-11



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mm. 4-5

mm. 5-6



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Atonal Analysis Using Pitch Class Sets

Name: _



Recording

Analyze the pitch content of the selection below. Use your knowledge of pitch class sets, normal order, transposition, and inversion to discover any relationships between the melodic and harmonic content, and/or between the left and right hands.



Identifying Modes

Name: _

Scan for worksheet playlist



You are given transcriptions of incidental music from the TV show The Great British Bake Off, written by composer Tom Howe.

For each passage, follow the process in the Diatonic Modes chapter to determine whether or not the example is modal. Some examples may be major/minor instead of modal.

In the box beneath the staff of each example:

• Write the name of the centric pitch and corresponding mode or key beneath the staff, e.g. "G aeolian."

• Explain how the centric pitch is made to sound like tonic: is it found on the downbeats? is it the lowest pitch? is it used in a cadence? etc.

• If the passage is modal, circle the inflected pitch (see **EXAMPLE 4** in the chapter).

1. Final Destination Write your analysis below.



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2. Happy Pizza Write your analysis below. (See first page for instructions!)



3. Sparkle

Note: recording modulates. This transcription is only in one key for clarity.

Write your analysis below. (See first page for instructions!)



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4. Ultimate Baking Write your analysis below. (See first page for instructions!)



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5. Racing Baking Write your analysis below. (See first page for instructions!)



6. Tea Party Write your analysis below. (See first page for instructions!)



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7. Signature Cakes Write your analysis below. (See first page for instructions!)





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Collections



Grouping Dissonance Composition Exercise



4. Write a miniature piece by repeating **Motive A** in the left hand and **Motive B** in the right hand, beginning right on beat 1 and moving in constant eighth notes.

End your piece when the two motives arrive together a downbeat again.



Motive A







4. Write a miniature piece by repeating **Motive A** in the left hand and **Motive B** in the right hand, beginning right on beat 1 and moving in constant eighth notes.

End your piece when the two motives arrive together a downbeat again.



Motive A



Name:

PART 1: Major-key chords

For each chord:

- 1. Identify the **major** key indicated with the key signature.
- 2. Write a chord symbol above the staff, including slash notation if the chord is inverted.
- 3. Write a Roman numeral below the staff.

The first chord is completed for you.





PART 2: Minor-key chords

For each chord:

- 1. Identify the **minor** key indicated with the key signature.
- 2. Write a chord symbol above the staff, including slash notation if the chord is inverted.
- 3. Write a Roman numeral below the staff.





PART 3: Realizing Roman numerals

For each Roman numeral, notate the chord on the staff in root position. The first has been completed for you.



PART 4: Roman numeral analysis

A. Claude-Michel Schönberg, "I Dreamed a Dream" from *Les Misérables* (1980) Analyze the chords with Roman numerals.



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B. Keiichi Suzuki and Hirokazu Tanaka, "Eight Melodies" from *Earthbound Beginnings* (1989)

Analyze the chords with Roman numerals. Ignore notes in parentheses.



* Bonus question: What do (almost) all the notes in parentheses have in common with one another?

Solfège and Scale Degree Identification

Name:

Directions: Identify each note with both solfège (top lines) and scale degrees (bottom lines). Note the modes (major/minor), keys, and clefs change.





Solfège and Scale Degree Identification







Solfège and Scale Degree Identification in a Melodic Context

Name: _____

Directions: Identify each note below the excerpt with both a solfège and scale degree in the key provided. Note the changes in key, clef, and mode.

PART 1:

Measures 151–154 of the Horn I part in Mozart's *Serenade in E-flat Major* (K. 375) (1781); Spotify Playlist #1 (4:53–5:00). The key is C major:



PART 2:

Measures 5–9 of the clarinet part in the final movement of Samuel Coleridge-Taylor's *Clarinet Quintet in A* (1895); Spotify Playlist #2 (0:04–0:10). The key is A minor:





PART 3:

Measures 28–31 of Nadia Boulanger's *Three Pieces for Violioncello and Piano No. 2*, Movement 2 (1914); Spotify Playlist #3 (1:25–1:43). The key is A minor:



PART 4:

Measures 9–12 of the bass part in Isaac Albéniz's *Suite Espangnole, No. 1 Granada* (c. 1886); Spotify Playlist #4 (0:19–0:25). Only identify the highest line of notes. The key is F major:

