

12-2022

Workbook for Comprehensive Musicianship: A Practical Resource

Randall Harlow
University of Northern Iowa

Heather Peyton
University of Northern Iowa

See next page for additional authors

Let us know how access to this document benefits you

Copyright

Follow this and additional works at: <https://scholarworks.uni.edu/facbook>



Part of the [Music Commons](#)

Recommended Citation

Harlow, Randall; Peyton, Heather; Schwabe, Jonathan; and Swilley, Daniel, "Workbook for Comprehensive Musicianship: A Practical Resource" (2022). *Faculty Book Gallery*. 520.

<https://scholarworks.uni.edu/facbook/520>

This Book is brought to you for free and open access by UNI ScholarWorks. It has been accepted for inclusion in Faculty Book Gallery by an authorized administrator of UNI ScholarWorks. For more information, please contact scholarworks@uni.edu.

Offensive Materials Statement: Materials located in UNI ScholarWorks come from a broad range of sources and time periods. Some of these materials may contain offensive stereotypes, ideas, visuals, or language.

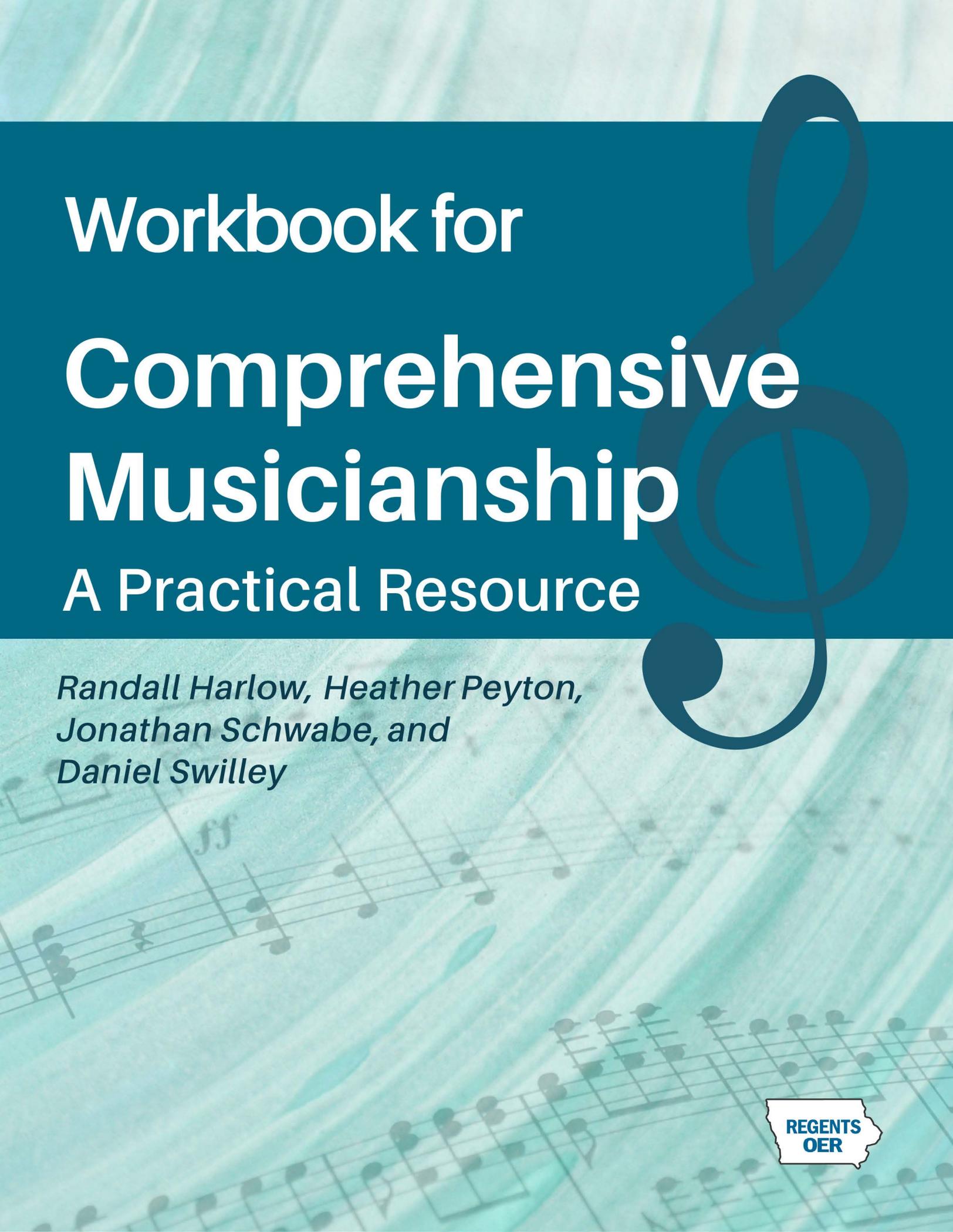
Authors

Randall Harlow, Heather Peyton, Jonathan Schwabe, and Daniel Swilley

Workbook for Comprehensive Musicianship

A Practical Resource

*Randall Harlow, Heather Peyton,
Jonathan Schwabe, and
Daniel Swilley*



REGENTS
OER

Table of Contents

WB 1.1 – BASICS OF RHYTHM	3
WB 1.2 – BASICS OF METER	7
WB 1.3 – BASICS OF BEAMING	8
WB 2.1 – PITCH, CLEFS, AND INTERVALS	11
WB 3.1 – INTRO TO SCALES AND THE CHROMATIC SCALE	13
WB 3.2 – MAJOR SCALES	14
WB 3.3.1 – MINOR SCALE.	16
WB 3.3.2 – MINOR SCALES	18
WB 3.4 - MODES	20
WB 4.1 - INTERVALS	22
WB 5.1 – TRIADS AND INVERSIONS	24
WB 5.2.1 – SEVENTH CHORDS AND INVERSIONS	27
WB 5.2.2 – CHORDAL ANALYSIS	29
WB 5.3 – LEAD-SHEET SYMBOLS	31
WB 5.4.1 – FIGURED BASS	32
WB 5.4.2 – LABELING CHORDS	34
WB 5.5.1 – ROMAN NUMERALS AND DIATONIC HARMONY	35
WB 5.5.2 – ROMAN NUMERALS AND DIATONIC HARMONY	37
WB 6.1.1 - FUNCTIONAL HARMONY, PDT TRIADS, AND 7 TH CHORDS	38
WB 6.1.2 - FUNCTIONAL HARMONY, PDT TRIADS, AND 7 TH CHORDS	39
WB 6.2 - CADENCES	40
WB 7.1 – MELODIC MATERIAL	41
WB 7.2 - MELODIC SEQUENCES	43
WB 7.3.1 – EMBELLISHING TONES	45
WB 7.3.2 – EMBELLISHING TONES	46
WB 8.1 – MUSICAL PHRASE	47
WB 8.2.1 – PERIODS AND SENTENCES	48
WB 8.2.2 – PERIODS AND SENTENCES	51
WB 8.3 – PHRASE GROUPS AND DOUBLE PERIODS	54
WB 10.1 – GENERAL VOICING AND VOICE-LEADING PRINCIPLES	56
WB 10.2.1 - PART-WRITING ROOT POSITION TRIADS (4TH/5TH ROOT MOTION)	58
WB 10.2.2 - PART-WRITING ROOT POSITION TRIADS (3RD/6TH ROOT MOTION)	59
WB 10.2.3 - PART-WRITING ROOT POSITION TRIADS (2ND ROOT MOTION)	60
WB 10.2.4 - PART-WRITING ROOT POSITION TRIADS	61
WB 10.2.5 - PART-WRITING ROOT POSITION TRIADS	62

WB 10.3.1 - PART-WRITING 1ST INVERSION TRIADS	63
WB 10.3.2 - PART-WRITING 1ST INVERSION TRIADS	64
WB 10.4.1 - PART-WRITING 2ND INVERSION TRIADS	65
WB 10.4.2 - PART-WRITING 2ND INVERSION TRIADS	66
WB 10.5.1 - PART-WRITING 7TH CHORDS	67
WB 10.5.2 - PART-WRITING 7TH CHORDS	68
WB 10.5.3 - PART-WRITING 7TH CHORDS	69
WB 10.5.4 - PART-WRITING 7TH CHORDS	70
WB 10.5.5 - PART-WRITING 7TH CHORDS	71
WB 10.6.1 - PART-WRITING WITH NON-CHORD TONES	72
WB 10.6.2 - PART-WRITING WITH NON-CHORD TONES	74
WB 11.2 - HARMONIZING A MELODY WITH ROOT POSITION TRIADS	75
WB 11.3.1 - HARMONIZING A MELODY WITH TRIADS IN INVERSION	76
WB 11.3.2 - HARMONIZING A MELODY WITH TRIADS IN INVERSION	77
WB 11.4 - HARMONIZING A MELODY WITH 7TH CHORDS	78
WB 11.5 - HARMONIZING A MELODY WITH NON-CHORD TONES	79

Creative Common License

Comprehensive Musicianship, a Practical Resource by Randall Harlow; Heather Peyton; Jonathan Schwabe; and Daniel Swilley is licensed under a [Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License](#), except where otherwise noted.

WB 1.1 – Basics of Rhythm

Draw the corresponding rest(s) on the staff next to each example.

1. 

7. 

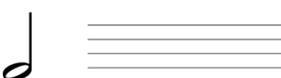
2. 

8. 

3. 

9. 

4. 

10. 

5. 

11. 

6. 

12. 

Draw the corresponding single note on the staff next to each example.

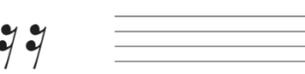
1. 

4. 

2. 

5. 

3. 

6. 

Show how many notes (if notes are given) or rests (if rests are given) of the shorter duration would be required to equal the longer duration.

$$\text{♩} \times \underline{\hspace{1cm}} = \text{♩} \qquad \text{♩} \times \underline{\hspace{1cm}} = \text{♩}$$

$$\text{♩} \times \underline{\hspace{1cm}} = \text{♩} \cdot \qquad \text{♩} \times \underline{\hspace{1cm}} = \text{♩}$$

$$\text{♩} \times \underline{\hspace{1cm}} = \text{♩} \cdot \cdot \qquad \text{♩} \times \underline{\hspace{1cm}} = \text{—}$$

$$\text{♩} \times \underline{\hspace{1cm}} = \text{♩} \cdot \qquad \text{♩} \times \underline{\hspace{1cm}} = \text{—}$$

Notate the given rhythm so that it is twice as long.

1. $\text{♩} \cdot \text{♩} \text{♩} \text{♩} \text{♩} \cdot \text{♩} \text{♩}$ _____

2. $\text{♩} \cdot \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ _____

3. $\text{♩} \text{♩} \cdot \text{♩} \text{♩} \cdot \text{♩}$ _____

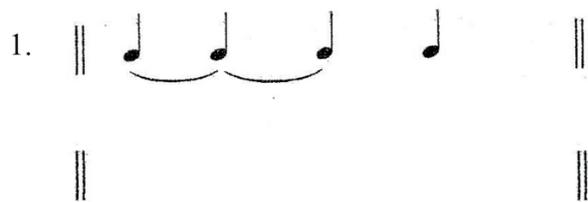
Notate the given rhythm so that it is half as long.

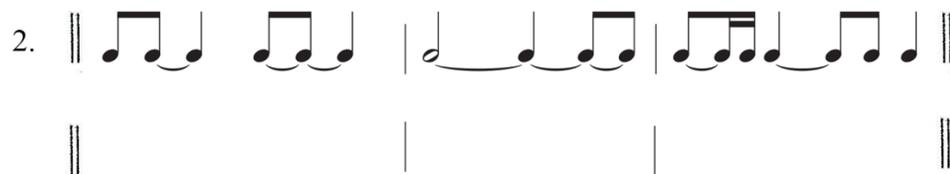
1. $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ _____

2. $\text{♩} \text{♩} \cdot \text{♩} \text{♩} \text{♩} \text{♩}$ _____

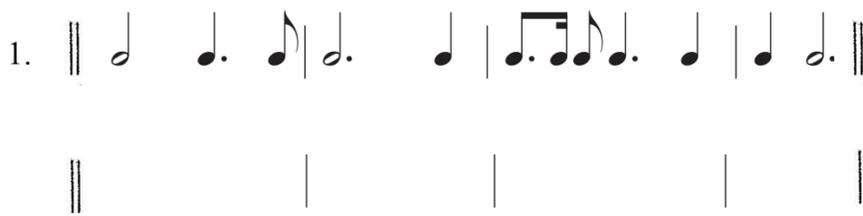
3. $\text{♩} \text{♩} \text{♩} \text{♩}$ _____

Re-write the following rhythms, replacing all tied notes with dotted notes.

1. 

2. 

Re-write the following rhythms, replacing all dotted notes with tied notes.

1. 

2. 

Add a dot to each note in the following examples.

1. 

2. 

3. 

WB 1.3 – Basics of Beaming

Identify the meter / time signature that is most clearly reflected in each of the two-measure passages. Draw in your chosen meter / time signature at the start of each example.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

Re-rotate each of the following two-measure passages to reflect the meter / time signature.
Use proper beams, dots, ties, and rests!

1. $\frac{2}{4}$  | | ||

2. $\frac{6}{8}$  | | ||

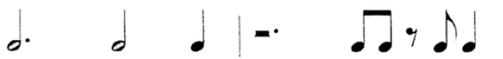
3. $\frac{4}{4}$  | | ||

4. $\frac{3}{16}$  | | ||

5. $\frac{12}{8}$  | | ||

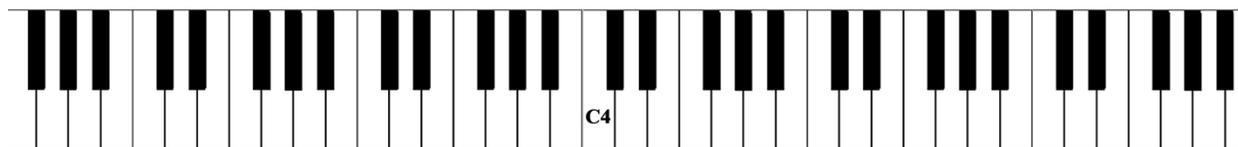
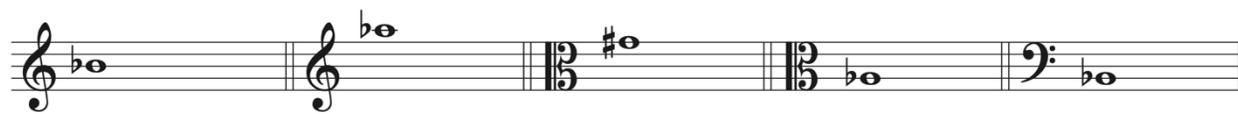
6. $\frac{9}{8}$  | | ||

7. $\frac{6}{4}$  | | ||

8. $\frac{3}{2}$  | | ||

WB 2.1 – Pitch, Clefs, and Intervals

Draw a line from each pitch to the corresponding key on the keyboard.

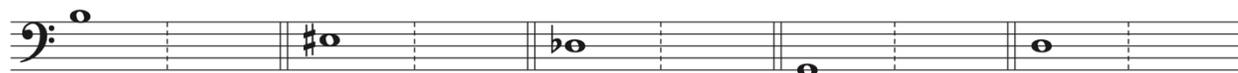


In the blanks under each example below, identify the letter name and octave designation number for each given pitch.

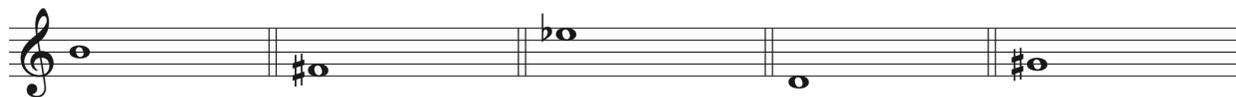




Provide two different enharmonic spellings for each pitch.



Notate the indicated whole or half step on the staff.



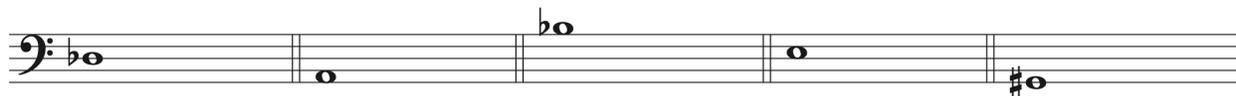
whole step
down

diatonic half
step down

chromatic half
step up

diatonic half
step down

whole step
up



whole step
down

chromatic half
step up

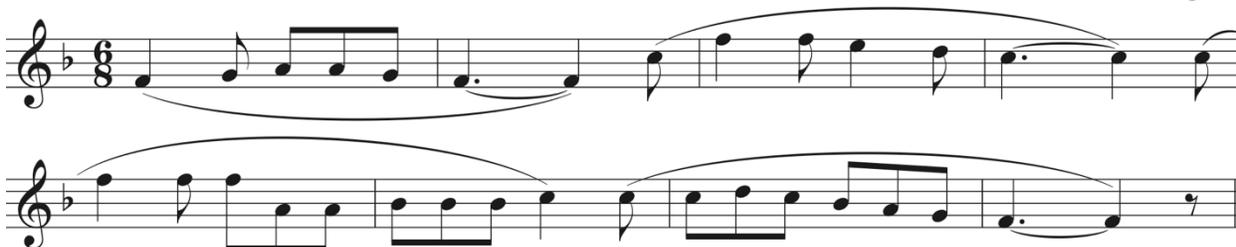
whole step
down

whole step
up

diatonic half
step down

Label all whole steps and half steps in each melody.

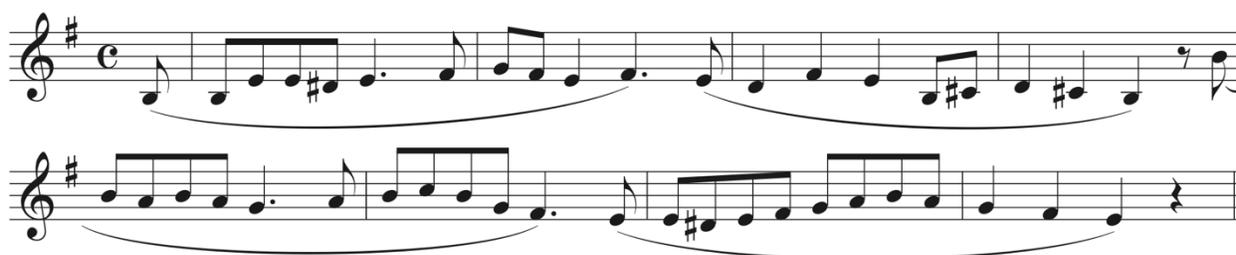
England



Dvorak, *Saint Ludmila*



Germany



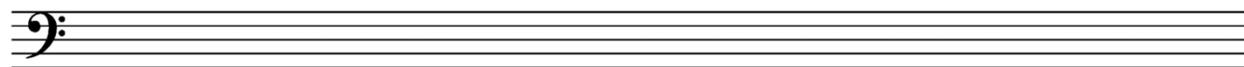
WB 3.1 – Intro to Scales and the Chromatic Scale

Write one octave chromatic scales both ascending and descending.

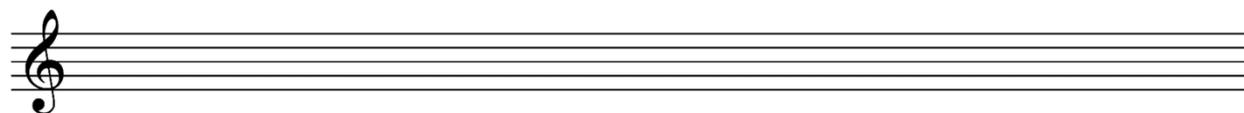
1. Start on F4



2. Start on Eb2



3. Start on B3



4. Start on Db3

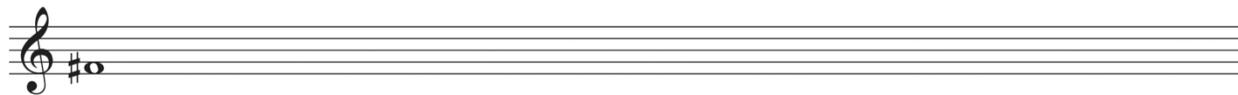


Add accidentals to the scales below to create Major scales. Label each whole and half step below each scale.



WB 3.2 – Major Scales

Write an ascending and descending Major scale from the given pitch. Write accidentals in front of notes instead of writing a key signature. Write scale degree numbers above each note.



Identify the Major key signatures below.



Draw the key signatures indicated on the staff.



AM

EM

FM

CbM



GbM

GM

EbM

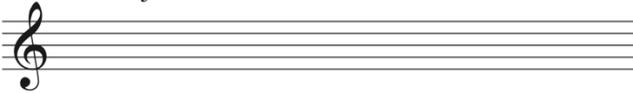
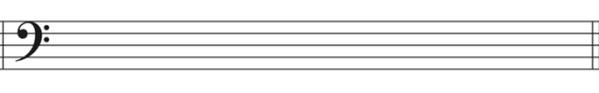
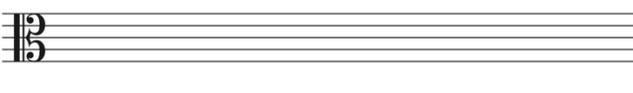
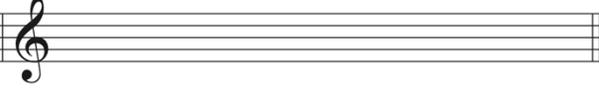
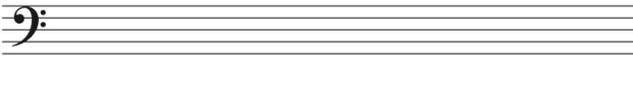
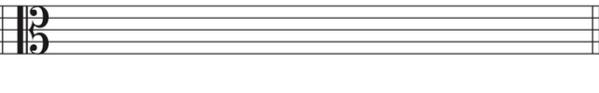
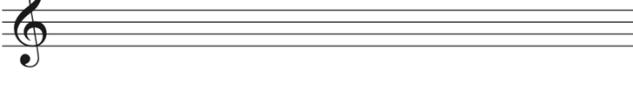
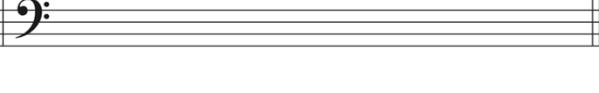
C#M

Fill in the blanks.

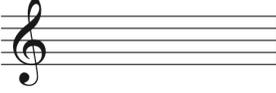
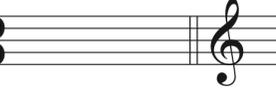
<i>Major Key</i>	<i>Key Signature</i>	<i>Scale Degree</i>	<i>Is this Note</i>
	1 sharp	5	
C#		6	
	1 flat		Bb
A		7	
Gb			Db
	5 sharps		E
Db		3	
	4 flats		F

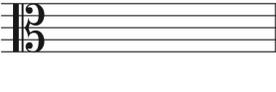
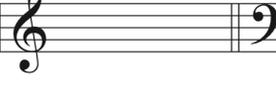
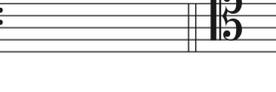
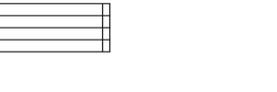
WB 3.3.1 – Minor Scale

Write the scales (in ascending form only, unless otherwise indicated) as indicated below, placing sharps or flats before the appropriate pitches rather than using a key signature. Observe the clefs!

F major	B \flat major
	
B melodic minor (desc.)	A major
	
G harmonic minor	F \sharp harmonic minor
	
C \sharp natural minor	A \flat major
	
B harmonic minor	D \flat major
	

Write the key signature for the following scales. Observe the clefs!

Relative minor of D major	Relative major of B \flat minor	Parallel minor of F major	Parallel major of A \flat minor	Relative minor of F \sharp major
				

Relative major of D \flat minor	Parallel minor of B \flat major	Parallel major of A minor	Relative minor of G major	Relative major of C \sharp minor
				

Correct the errors in the following scales by changing, adding, or deleting accidentals. If no errors are present, indicate this with the notation "O.K."

F Harmonic Minor	A \flat Harmonic Minor
E Major	A Melodic Minor (asc.)
C Natural Minor	B Major
G \flat Major	D Melodic Minor (asc.)
F Harmonic Minor	C# Harmonic Minor

Name a scale – major or any minor scale form – in which each of the following appears:
 as the upper tetrachord
 as the lower tetrachord

If a pattern does not appear as the upper or lower tetrachord in any major or minor scale, place an "X" in the corresponding space. In some cases, more than two correct answers are possible.

1. _____	1. _____	1. _____	1. _____	1. _____
2. _____	2. _____	2. _____	2. _____	2. _____

1. _____	1. _____	1. _____	1. _____	1. _____
2. _____	2. _____	2. _____	2. _____	2. _____

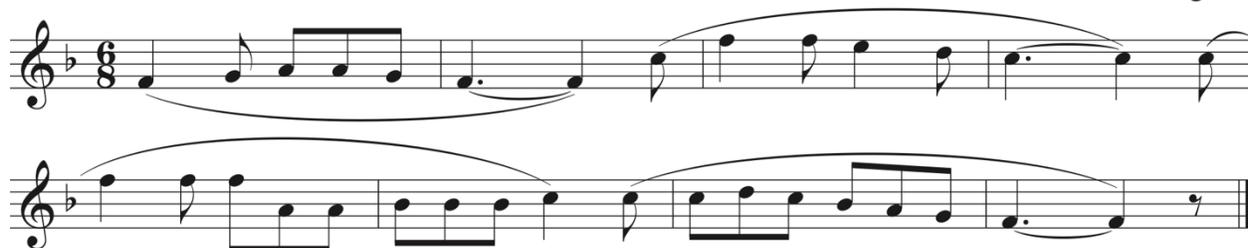
WB 3.3.2 – Minor Scales

Identify the minor scale form used (assume the final pitch to be the tonic), and then notate the complete scale.

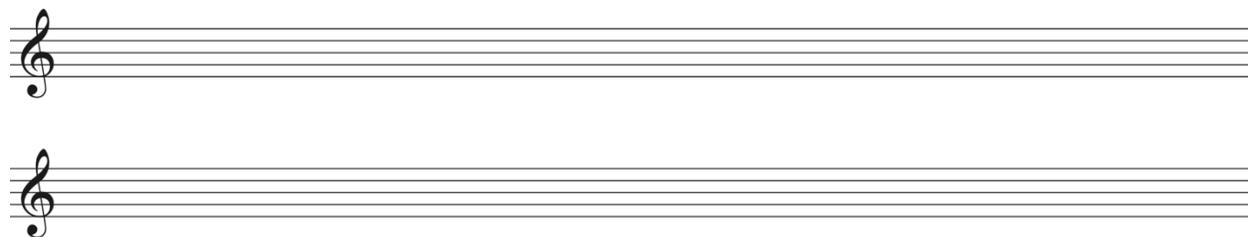


Transpose each melody as specified. Add the new key signature.

England



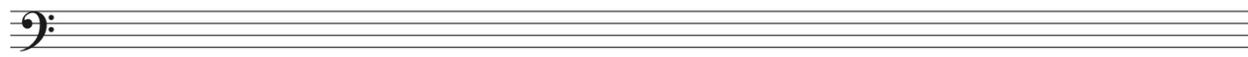
Transpose to G:



Dvorak, *Saint Ludmila*

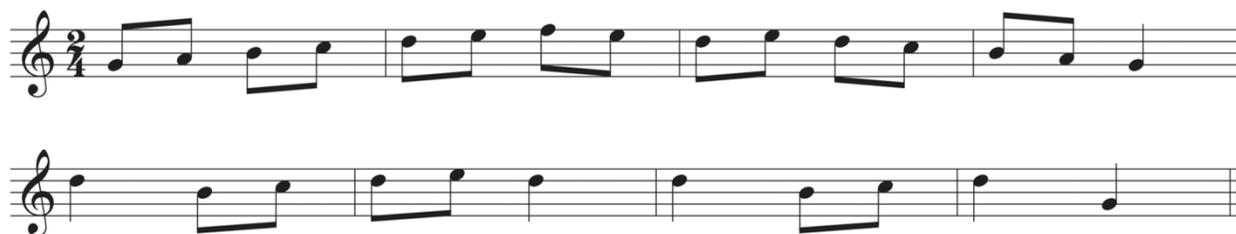


Transpose to D:





scale: _____



scale: _____



scale: _____



scale: _____

WB 4.1 - Intervals

For number 1, state the number of black keys spanned by the following white-key intervals. For number 2, identify the interval.

1. _____ 1. _____ 1. _____ 1. _____ 1. _____
 2. _____ 2. _____ 2. _____ 2. _____ 2. _____

1. _____ 1. _____ 1. _____ 1. _____ 1. _____
 2. _____ 2. _____ 2. _____ 2. _____ 2. _____

Name each interval and its altered form. The intervals are unisons, fourths, fifths, or octaves.

Name each interval and its altered form. The intervals are seconds, thirds, sixths, or sevenths.

Notate the requested pitches in the indicated clefs.

P5 above E2 m2 below B4 M7 above A3 P4 below A♭3 m6 above D5

M3 above E♭4 m3 below G3 M3 below B♭3 m3 above F4 m7 below E3

Identify each interval. Then, invert the interval and name the inversion.

WB 5.1 – Triads and Inversions

Place an “X” in the blank beneath each chord that is not a triad. For those that are, place the letter name of the root in the blank and, on the bass-clef staff, restack the other two notes as a third and a fifth above it. (Eliminate octave doublings.)

Five chords are presented on a grand staff (treble and bass clefs). The chords are: 1) C major (C4, E4, G4); 2) D major (D4, F#4, A4); 3) E minor (E4, G4, B4); 4) F major (F4, A4, C5); 5) G minor (G4, B4, D5).

Five chords are presented on a grand staff. The chords are: 1) A major (A4, C#5, E5); 2) B minor (B4, D5, F5); 3) C major (C5, E5, G5); 4) D major (D5, F#5, A5); 5) E minor (E5, G5, B5).

Name the root and quality (M, m, o, +) of each triad.

Five triads are presented on a single staff with a treble clef. The triads are: 1) C major (C4, E4, G4); 2) D minor (D4, F4, A4); 3) E major (E4, G#4, B4); 4) F major (F4, A4, C5); 5) G minor (G4, B4, D5).

Five triads are presented on a single staff with a treble clef. The triads are: 1) A major (A4, C#5, E5); 2) B minor (B4, D5, F5); 3) C major (C5, E5, G5); 4) D major (D5, F#5, A5); 5) E minor (E5, G5, B5).

Next to each chord, show the single pitch alteration that will create a triad of the quality indicated.

Two musical staves in treble clef. The first staff contains five chords with quality labels below them: m, o, m, M, M. The second staff contains five chords with quality labels below them: M, +, m, M, m.

Construct the indicated triads above the given pitches. (Take careful note of the clefs.)

Two musical staves in treble clef. The first staff contains five single notes with quality labels below them: M, +, o, m, m. The second staff contains five single notes with quality labels below them: M, m, M, m, o.

Indicate the inversion of the chord as given (R = root position, 1 = first inversion, 2 = second inversion). Then place the root of the triad in the lowest position, and stack the other chord members above it, eliminating doubled tones. (It may be necessary to transpose certain members of the chord by an octave.)

A musical staff in grand staff (treble and bass clefs) showing five chords. Below the staff are five horizontal lines for labeling the inversion of each chord.

Indicate the inversion (R = root position, 1 = first inversion, 2 = second inversion), and quality (M, m, o, +) of the triads.

Inversion: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

Quality: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

Write the following triads in the inversion indicated. The given note is to be the lowest pitch in the chord.

Quality: M

M

m

m

+

Inversion: 1

2

R

1

R

Quality: m

M

o

m

M

Inversion: 1

2

R

R

2

WB 5.2.1 – Seventh Chords and Inversions

Classify the seventh chords as: MM7; Mm7; mm7; o7; or \emptyset 7.

Two rows of musical notation for chord classification. Each row contains five chords on a treble clef staff with a key signature of two flats. Below each chord is a blank line for classification.

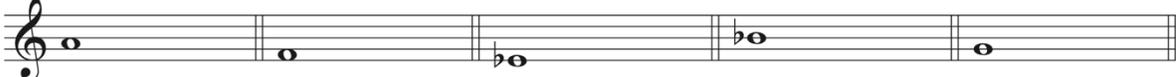
Identify the quality and inversion (R, 1, 2, or 3) of the seventh chords.

Two rows of musical notation for chord identification. Each row contains five chords on a treble clef staff with various key signatures. Below each chord are lines for 'Quality' and 'Inversion'.

Construct the seventh chord above the given root.

Two rows of musical notation for chord construction. The top row shows roots on a treble clef staff with labels mm7, Mm7, MM7, \emptyset 7, and \emptyset 7. The bottom row shows roots on a bass clef staff with labels MM7, Mm7, mm7, \emptyset 7, and Mm7.

Construct above the given pitch a seventh chord of the quality and inversion requested.

				
Quality: MM	∅	Mm	mm	Mm
Inversion: 1	1	2	3	3
				
Quality: o	mm	Mm	∅	Mm
Inversion: 1	R	2	1	2

WB 5.2.2 – Chordal Analysis

In the excerpts that follows, identify the root, quality, and inversion of each triad or seventh chord. Ignore the notes marked with a "X."

Cotillions - Francis Johnson (1792-1844)

Root: _____

Quality: _____

Inversion: _____

Sonate No. 9 in E Major (edited) - Beethoven

Symphony in G Major - Joseph Bologna (1745-1799)

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes, including two notes marked with an 'x' above them. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system of the musical score continues the two-staff format. The upper staff in treble clef features a melodic line with various rhythmic values and rests. The lower staff in bass clef provides a steady accompaniment with chords and eighth-note patterns.

WB 5.3 – Lead-sheet Symbols

Spell the triads indicated by the lead-sheet symbols.

A musical staff in 4/4 time with a treble clef. Above the staff, five lead-sheet symbols are placed over five empty measures: D, F dim, A \flat m, D $^{\circ}$, and G-.

Show the lead-sheet symbol for each triad.

A musical staff in 4/4 time with a treble clef. Above the staff, five chord diagrams are shown, each with a horizontal line above it. The diagrams represent the following triads: D $^{\circ}$ (F4, A4, C5), F \sharp dim (F4, A4, C5), A \flat m (A2, C3, E3), D $^{\circ}$ (F4, A4, C5), and G- (G2, B2, D3).

Spell the seventh chords indicated by the lead-sheet symbols.

A musical staff in 4/4 time with a treble clef. Above the staff, five lead-sheet symbols are placed over five empty measures: F \emptyset 7, A m7, B \flat maj7, D Δ , and C-7.

Provide lead-sheet symbols for the following chords.

A musical staff in 4/4 time with a treble clef. Above the staff, five chord diagrams are shown, each with a horizontal line above it. The diagrams represent the following seventh chords: F \emptyset 7 (F4, A4, C5, Bb5), A m7 (A2, C3, E3, G3), B \flat maj7 (B2, D3, F3, Ab3), D Δ (D2, F2, A2, C3), and C-7 (C2, Eb2, G2, Bb2).

WB 5.4.1 – Figured Bass

Above the given bass note construct the triad that is indicated by the figures. Then, identify the triad as major (M), minor (m), augmented (+), or diminished (o).

In the blanks, add the symbol needed to complete the figured bass that would represent the given chords. Observe the key signature, and show accidentals in the figures where necessary.

Add the pitches necessary to form a complete triad above each figured bass note. Play each example to become familiar with the sound of the harmonies.

In the blanks, figure the bass to represent each chord. By convention, no figures need to be added beneath root-position triads. Leave these blanks empty.

"Nur mein Jesus ist mein Leben" - J. S. Bach

The image shows the first four measures of the bass line for the piece "Nur mein Jesus ist mein Leben" by J.S. Bach. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The bass line consists of quarter notes and half notes. The notes in the four measures are: Measure 1: G2, B-flat2, D3, F3; Measure 2: G2, B-flat2, D3, F3; Measure 3: G2, B-flat2, D3, F3; Measure 4: G2, B-flat2, D3, F3. The notes are written on a five-line staff with a bass clef and a key signature of one flat.

g: _____

WB 5.4.2 – Labeling Chords

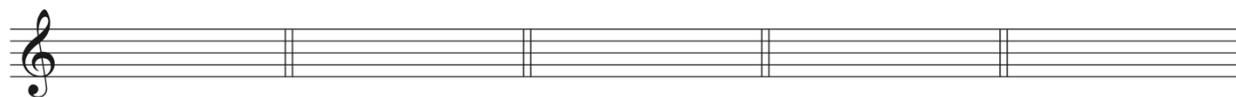
In the blanks above each chord, give the lead-sheet symbol. Beneath the chords, supply the figured bass symbol that, together with the bass note, would reflect the chord.

— *Dansa das Fadas* - Chiquinha Gonzaga (1847-1935)

— *"O du Liebe meiner Liebe"* - J. S. Bach

WB 5.5.1 – Roman Numerals and Diatonic Harmony

Write the indicated triads using accidentals rather than key signatures.

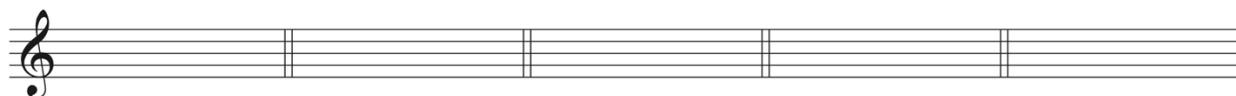


G: ii a: V E \flat : IV e: vii^o d: VI

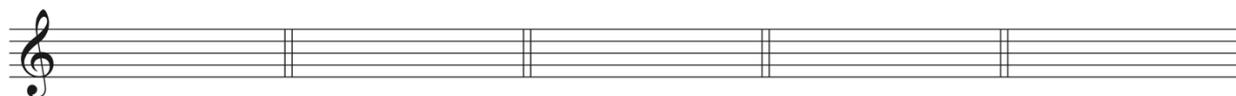


c \sharp : iv D: vi A \flat : ii b: ii^o F: iii

Add the key signature, and then illustrate the indicated triads in root position. Be sure to observe the clef signs.

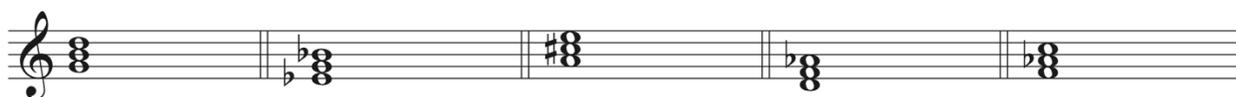


f: iv G: ii b \flat : V A: vi a \flat : III



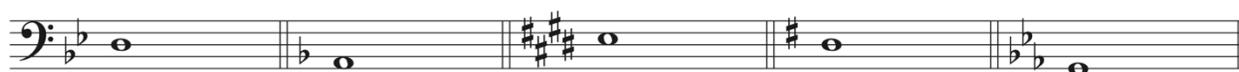
g: ii^o E: viio c: VI B: vi B \flat : iii

Show the function of each triad in the keys indicated by placing the appropriate Roman numeral symbol in the blanks.



C: _____	g: _____	D: _____	e \flat : _____	f: _____
e: _____	A \flat : _____	E: _____	c: _____	E \flat : _____
D: _____	B \flat : _____	c \sharp : _____	E \flat : _____	A \flat : _____

Construct above the given bass note the triad indicated by the figures. Then, identify by Roman numeral (with superscript to show inversion, if needed) its function in the key.



B \flat : _____

d: _____

E: _____

G: _____

c: _____

WB 5.5.2 – Roman Numerals and Diatonic Harmony

Identify by Roman numeral symbol the function of the following root-position seventh chords.

G: ____ Ab: ____ Bb: ____ d: ____ B: ____

Identify by Roman numeral and superscript the following seventh chords.

D: ____ g: ____ Db: ____ F: ____ b: ____

Add the key signature and notate the seventh chords.

E: v_7^6 d: vI_7 Eb: IV_2^4 bb: iv_3^6 C: vi_3^4

WB 6.1.1 - Functional Harmony, PDT Triads, and 7th Chords

Provide harmonic analysis of the following excerpts. Disregard circled tones, as they are not part of the harmonies. Then, identify the motion between harmonies, label below Roman Numerals using P, R, or S for progression, retrogression, and same function.

"Gottes Sohn ist kommen" - J. S. Bach

_____ : _____

"Jesu, meiner Seelen Wonne" - J. S. Bach

_____ : _____

Write a root-position chord that will create the specified harmonic motion from each given chord. In the blanks, provide harmonic analysis of both chords.

D: _____ P _____ F: _____ P _____ E \flat : _____ R _____ e: _____ P _____ b: _____ S _____

WB 6.1.2 - Functional Harmony, PDT Triads, and 7th Chords

Provide harmonic analysis of the following excerpt in the provided spaces. Disregard circled tones, as they are not part of the harmonies. Then, identify the motion between harmonies, label below Roman Numerals using P, R, or S for progression, retrogression, and same function.

"It Came upon the Midnight Clear" - Richard Storrs Willis (1819-1900)

Provide harmonic analysis of the following excerpt. Disregard circled tones, as they are not part of the harmonies. You will have to determine the harmonic rhythm on your own. Note that the harmonic rhythm is not the same throughout the excerpt – it is faster toward the end of the passage.

"Sarabande, Var. II" - G. F. Handel

WB 6.2 - Cadences

The given chords form the standard cadences described in class and the text. In the blanks beneath, add the Roman numeral chord symbols. In the blanks above, name the cadence (perfect authentic cadence or imperfect authentic cadence, pitch class, half cadence (HC), deceptive cadence (DC), or Phrygian HC).

F: ___ ___ G: ___ ___ D: ___ ___ Ab: ___ ___ d: ___ ___

Add the key signature and notate two chords that would create the following cadences:

a: Authentic E: Deceptive G: Half Db: Plagal f: Authentic

e: Half Eb: Authentic bb: Phrygian c#: Authentic A: Half

3.

Da eben seinem Lauf Vollbracht - Maria Theresia von Paradis (1759-1824)

Interval Structure: _____

Scalar Basis: _____

Tonic: _____

Of the three previous melodies:

Which melody (1, 2, or 3) has the wider range? ____

Which melody (1, 2, or 3) contains the larger leaps? ____

Which melody (1, 2, or 3) is more motivic? ____

Which melody (1, 2, or 3) contains more varied gestures? ____

Which melody (1, 2, or 3) rises once to a single high point? ____

WB 7.2 - Melodic Sequences

In the two following melodies:

Bracket all repetition, and indicate its form—exact repetition, varied repetition, or sequence. Indicate above each bracketed material/measure whether it represents an exact repetition of something previous (“R”), a variation of something previous (“V”), or something new (N).

1.

Symphony No. 40 in G minor, K. 550 - Mozart

The first melody is in G minor, 2/2 time, and begins with a piano (*p*) dynamic. It consists of two staves of music. The first staff contains 10 measures, and the second staff contains 10 measures. The melody is characterized by a series of eighth-note patterns and rests.

2.

Divertimento in F Major, K. 138 - Mozart

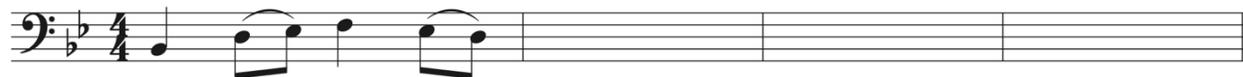
The second melody is in F major, 3/4 time, and features alternating dynamic markings of forte (*f*) and piano (*p*). It consists of a single staff of music with 10 measures. The melody is characterized by a series of eighth-note patterns and rests.

Compose sequential repetitions to the melodic patterns according to the directions for each.

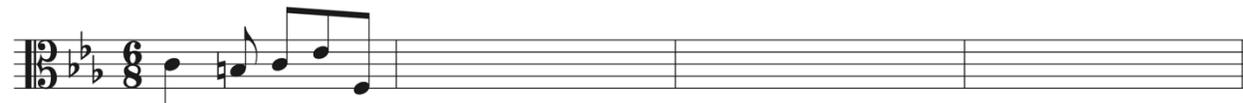
A tonal sequence with two repetitions, each a step higher, with new melodic material in the last two measures ending with an authentic cadence.

The composition exercise is in F major, 3/4 time, and consists of two staves of music. The first staff contains the first two measures, and the second staff contains the remaining four measures. The exercise is designed to be composed as a tonal sequence with two repetitions, each a step higher, with new melodic material in the last two measures ending with an authentic cadence.

A tonal sequence of two repetitions, each a step higher, ending with a half cadence in m. 4.



A real sequence of two repetitions, each a third lower, ending with a cadence of your choice.



WB 7.3.1 – Embellishing Tones

Add either a passing tone or a neighbor tone in the designated voice at an appropriate point in the measure. Change note values as needed.

Identify the non-chord tones in the musical examples that follow. Chord symbols are given to help you identify the non-chord tones. Ignore circled notes.

L'Aveu - Hortense de Beauharnais (1783-1837)

So che un sogno é la speranza - Isabella Colbran (1785-1845)

WB 7.3.2 – Embellishing Tones

For each example below, label with the key, Roman Numerals, Leadsheet symbols, and identify all non-chord tones. If you don't know the RN to use for a given chord, leave the RN blank – you should still be able to identify the chord and label with appropriate Leadsheet symbol.

French Suite in D minor - J. S. Bach

Sonata, K. 545 "Rondo" - Mozart

WB 8.1 – Musical Phrase

Identify the phrases and annotate the score with brackets indicating if the enclosed materials are New, a Repetition, or a Variation (Varied Repetition). Identify any sequences present and indicate the type (real or tonal).

"Minuet" - Anonymous*Symphony no. 101 in D major, "Clock" Menuet - Haydn**String Quartet 5 in G Minor, Op. 1 Rondeau - Joseph Bologne (1745-1799)*

WB 8.2.1 – Periods and Sentences

Analyze the following examples. Each is a phrase using a sentence structure. Annotate each score with appropriate labels indicating the structural elements of a sentence.

"Minuet" - Anonymous*Symphony no. 101 in D major, "Clock" Menuet - Haydn**String Quartet 5 in G Minor, Op. 1 Rondeau - Joseph Bologne (1745-1799)**Rondeau Piano Sonata. Op. 49, No. 1 - Beethoven*

Analyze each example and answer the questions.

In the following example, what term best describes the first half of the passage (until the HC)?

parallel period contrasting period sentence subphrase

In the following example, what term best describes the whole passage?

parallel period contrasting period sentence subphrase

In the space below, diagram the form for the following example.

Piano Sonata. Op. 49, No. 1 Rondeau - Beethoven

HC

PAC

In the following example, what term best describes the first half of the passage (until the IAC)?

parallel period contrasting period sentence subphrase

In the following example, what term best describes the whole passage?

parallel period contrasting period sentence subphrase

In the space below, diagram the form for the following example.

Morrer Sonhando - Anacleto de Medeiros (1866-1907)

IAC

PAC

In the following example, what term best describes the first half of the passage (until the IAC)?

parallel period contrasting period sentence subphrase

In the following example, what term best describes the whole passage?

parallel period contrasting period sentence subphrase

In the space below, diagram the form for the following example.

Piano Sonata Op. 13 Mvt III - Beethoven

V

V i

WB 8.2.2 – Periods and Sentences

Analyze each example and answer the questions.

In the following example, what term best describes measures 1-4?

parallel period contrasting period sentence subphrase

In the following example, what term best describes measures 1-8?

parallel period contrasting period sentence subphrase

In the space below, diagram the form for the following example.

Clementine - Percy Montross

In the following example, what term best describes measures 1-4?

parallel period contrasting period sentence subphrase

In the following example, what term best describes measures 1-8?

parallel period contrasting period sentence subphrase

Label the cadences in the space provided.

In the space below, diagram the form for the following example.

Für Elise - Beethoven

In the following example, what term best describes measures 1-4

parallel period contrasting period sentence subphrase

In the following example, what term best describes measures 1-8?

parallel period contrasting period sentence subphrase

Label the cadences in the space provided.

In the space below, diagram the form for the following example.

Scheherazade - Rimsky-Korsakoff

WB 8.3 – Phrase Groups and Double Periods

Analyze each example and answer the questions.

In the following example, what term best describes measures 1-8?

parallel period contrasting period sentence phrase group

In the following example, what term best describes measures 1-16?

parallel period contrasting period phrase group double period

Label the four cadences where the RNs have been provided.

In the space below, diagram the form for the following example.

Symphonie Concertante in A Major, Op. 10, no. 2, I - Joseph Bologne

The musical score is presented in three staves. The first staff contains measures 1 through 8. Measure 4 has a cadence marked with a Roman numeral 'I'. The second staff contains measures 9 through 12. Measure 8 has a cadence marked with a Roman numeral 'I'. The third staff contains measures 13 through 16. Measure 12 has a cadence marked with a Roman numeral 'I'. Roman numerals 'V7' are also placed below the notes at measures 4, 8, and 12.

Analyze each example and answer the questions.

In the following example, what term best describes measures 9-12?

parallel period contrasting period sentence phrase group phrase

In the following example, what term best describes measures 1-16?

parallel period contrasting period phrase group double period

Label the cadences in the provided spaces.

In the space below, diagram the form for the following example.

"Der Lindenbaum" from *Winterreise* - Franz Schubert

9 12

p

3

This musical score shows the first system of "Der Lindenbaum" from Franz Schubert's *Winterreise*. It consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system covers measures 9 through 12. Measure 9 begins with a vocal note on G4. The piano accompaniment starts with a piano (*p*) dynamic. A triplet of eighth notes is marked in measure 12. The piano part features a rhythmic pattern of eighth and sixteenth notes.

16

3

This musical score shows the second system of "Der Lindenbaum" from Franz Schubert's *Winterreise*. It continues the vocal line and piano accompaniment from the first system. The system covers measures 16 through 19. Measure 16 begins with a vocal note on G4. The piano accompaniment continues with the same rhythmic pattern. A triplet of eighth notes is marked in measure 18. The piano part features a rhythmic pattern of eighth and sixteenth notes.

WB 10.1 – General Voicing and Voice-Leading Principles

In the spaces provided below the example, identify the type of motion (P = parallel; S = similar; O = oblique; C = contrary) between the soprano and bass voices.

Provide Roman Numeral in the blanks provided for each example. Place an X above any chords that do not follow the discussed doubling rules.

G: ____

d: ____

D: ____

c: ____

E: ____

Revoice the following examples in the space provided. Improve spacing where needed. Be mindful of the discussed spacing rules.

Voice the chords indicated by the figured bass. Use appropriate doubling and spacing.

The image shows a musical exercise for figured bass. It consists of five measures, each with a bass clef and a figured bass line. The treble clef staff is empty. The figured bass line contains the following figures: 6, 6/4, b, 6, and 6/4. The notes in the bass line are: G2 (6), G2 (6/4), F2 (b), G2 (6), and G2 (6/4). The treble clef staff contains the following notes: G4 (6), G4 (6/4), F4 (b), G4 (6), and G4 (6/4). The notes in the treble clef staff are placed on the G line of the treble clef.

WB 10.2.1 - Part-Writing Root Position Triads (4th/5th Root Motion)

Part write in four voices the following two-chord successions using the appropriate doubling, spacing, and chord connection procedures. Label with Roman Numerals in the space provided – each bass note is the root of the chord.

G: ___ ___ d: ___ ___ D: ___ ___ c: ___ ___ E: ___ ___

Part write in four voices the following two-chord successions using the appropriate doubling, spacing, and chord connection procedures. You cannot change the given soprano part.

Bb: V I e: IV i Eb: IV I D: ii V g: V i

WB 10.2.2 - Part-Writing Root Position Triads (3rd/6th Root Motion)

Part write in four voices the following two-chord successions using the appropriate doubling, spacing, and chord connection procedures. You cannot change the given soprano part.

G: I iii F: vi IV b: VI i Bb: vi I E: V I

Part write in four voices the following two-chord successions using the appropriate doubling, spacing, and chord connection procedures. Label with Roman Numerals in the space provided – each bass note is the root of the chord.

e: __ __ d: __ __ A: __ __ g: __ __ B: __ __

WB 10.2.3 - Part-Writing Root Position Triads (2nd Root Motion)

Part write in four voices the following two-chord successions using the appropriate doubling, spacing, and chord connection procedures. You cannot change the given soprano part.

b: iv V Bb: V vi E: IV V F: ii iii Ab: iii IV

Part write in four voices the following passages using the appropriate doubling, spacing, and chord connection procedures. You cannot change the given bass notes. Label with the Key and Roman Numerals in the space provided – each bass note is the root of the chord.

_____ : _____

WB 10.2.4 - Part-Writing Root Position Triads

Part write in four voices the following passages using the appropriate doubling, spacing, and chord connection procedures. You cannot change the given bass notes. Label with the Key and Roman Numerals in the space provided – each bass note is the root of the chord.

_____ : _____

Label with the Key and Roman Numerals – each bass note is the root of the chord.

WB 10.2.5 - Part-Writing Root Position Triads

Part write in four voices the following passages using the appropriate doubling, spacing, and chord connection procedures. You cannot change the given bass notes. Label with the Key and Roman Numerals in the space provided – each bass note is the root of the chord. Note the figured bass used in the second example – adjust your chord appropriately.

_____ : _____

_____ : _____ # _____

WB 10.3.1 - Part-Writing 1st Inversion Triads

Part write in four voices the following two-chord successions using the appropriate doubling, spacing, and chord connection procedures. You cannot change the given soprano part.

D: iv^6 V F: I V^6 B: IV I^6 g: i^6 iv e: ii^6 V

Realize the figured bass (part write) in four voices for the following three-chord successions using the appropriate doubling, spacing, and chord connection procedures. Label with Roman Numerals in the space provided. Note - your RNs should have appropriate inversion symbols.

C: Bb: Db: A: F:

WB 10.3.2 - Part-Writing 1st Inversion Triads

Realize the figured bass (part write) in four voices for the following three-chord successions using the appropriate doubling, spacing, and chord connection procedures. Label with Roman Numerals in the space provided. Note - your RNs should have appropriate inversion symbols.

6 6 6 # 6 6 6 6

F: _____ Eb: _____ f#: _____ b: _____ g: _____

6 6 6 6 6 6 6

g: _____ c: _____ B: _____ D: _____ Bb: _____

WB 10.4.1 - Part-Writing 2nd Inversion Triads

Realize the figured bass (part write) in four voices for the following passages using the appropriate doubling, spacing, and chord connection procedures. Label with the Key and Roman Numerals in the space provided. Note - your RNs should have appropriate inversion symbols. In the space provided, indicate the type of six-four chord usage.

Six-four chord: _____

Six-four chord: _____

6/4 6 #6/4 6 #

_____ : _____

Six-four chord: _____

Six-four chord: _____

6/4 6 #6/4 6 #

_____ : _____

WB 10.4.2 - Part-Writing 2nd Inversion Triads

Realize the figured bass (part write) in four voices for the following passages using the appropriate doubling, spacing, and chord connection procedures. Label with the Key and Roman Numerals in the space provided. Note - your RNs should have appropriate inversion symbols. In the space provided, indicate the type of six-four chord usage.

Six-four chord: _____

Six-four chord: _____

6 6/4

6/4 6 6

_____ : _____

_____ : _____

WB 10.5.1 - Part-Writing 7th Chords

In the space provided below each chord, indicate the key in which the chord function as a V^7 . If the chord is not a dominant seventh chord, indicate this with an X in the blank.

Key: _____

Label the Key and Roman Numerals for each of these root position V^7 chords. Resolve each to a root position I chord as indicated above each example (C = complete chord and In = incomplete chord). Your resolution should use the appropriate doubling, spacing, and chord connection procedures.

WB 10.5.2 - Part-Writing 7th Chords

Part write each of the two-chord passages below as indicated above each example (C = complete chord and In = incomplete chord). You should use appropriate doubling, spacing, and chord connection procedures.

In => C In => C In => C In => C In => C

F:V⁷ I G:V⁷ I b:V⁷ i A♭:V⁷ I F#:V⁷ I

C => In C => In C => C C => C C => C

e:V⁷ i g:V⁷ i E♭:V⁷ I A:V⁷ I d:V⁷ i

WB 10.5.3 - Part-Writing 7th Chords

Realize the figured bass (part write) in four voices for the following passages using the appropriate doubling, spacing, and chord connection procedures. Label with the Key and Roman Numerals in the space provided. Note - your RNs should have appropriate inversion symbols.

6/5 4 6 6/5 4/3 6 4/2 6

: _ _ _ _ _ : _ _ _ _ _ : _ _ _ _ _ : _ _ _ _ _ : _ _ _ _ _

4/3 6 6/5 4/3 6/5 4/2 6

: _ _ _ _ _ : _ _ _ _ _ : _ _ _ _ _ : _ _ _ _ _ : _ _ _ _ _

WB 10.5.4 - Part-Writing 7th Chords

Identify the Leading Tone 7th chords below. Indicate the Key and Roman Numeral for each example. Note – be sure to indicate the correct quality and inversion with your RNs.

Key: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

Chord: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

Label the Key and Roman Numerals for each of these LT⁷ chords. Resolve each using the appropriate doubling, spacing, and chord connection procedures.

 ___:___ ___ ___:___ ___ ___:___ ___ ___:___ ___ ___:___ ___

 ___:___ ___ ___:___ ___ ___:___ ___ ___:___ ___

WB 10.5.5 - Part-Writing 7th Chords

Realize the figured bass (part write) in four voices for the following passages using the appropriate doubling, spacing, and chord connection procedures. Label with the Key and Roman Numerals in the space provided. Note - your RNs should have appropriate inversion symbols.

$\frac{4}{3}$ 6 $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{4}{2}$ 6 6 $\frac{6}{4}$ $\frac{6}{5}$

: _____

WB 10.6.1 - Part-Writing with Non-Chord Tones

Answer the following Non-Chord Tone questions about the passage below.

In the Soprano part in measure 1, between which two notes (indicate by beat and/or note name) could you place the following NCTs (put an X if not possible)

Neighbor Tone _____

Passing Tone _____

Retardation _____

Suspension _____

In the Alto part in measure 1, between which two notes (indicate by beat and/or note name) could you place the following NCTs (put an X if not possible)

Neighbor Tone _____

Passing Tone _____

Retardation _____

Suspension _____

In the Tenor part in measure 1, between which two notes (indicate by beat and/or note name) could you place the following NCTs (put an X if not possible)

Neighbor Tone _____

Passing Tone _____

Retardation _____

Suspension _____

In the Bass part in measure 1, between which two notes (indicate by beat and/or note name) could you place the following NCTs (put an X if not possible)

Neighbor Tone _____

Passing Tone _____

Retardation _____

Suspension _____

Add the indicated NCTs to the passage above. Your NCTs should not occur in the same beat so as to avoid errant harmonic implications. Label your NCTs appropriately including voice-leading information (intervals indicating type) for suspensions and retardations.

In measure 2, add the following NCTs:

Appoggiatura in the Soprano

Passing Tone in the Alto

Neighbor Tone in the Tenor

In measure 3, add the following NCTs:

Passing Tone in the Soprano

Suspension in the Alto

Retardation Tone in the Tenor

In measure 4, add the following NCTs:

Suspension in the Soprano

Neighbor Tone in the Alto

Escape Tone in the Tenor

Anticipation in the Bass

WB 10.6.2 - Part-Writing with Non-Chord Tones

Realize the figured bass (part write) in four voices for the following passages using the appropriate doubling, spacing, and chord connection procedures.

Label with the Key and Roman Numerals in the space provided. Note - your RNs should have appropriate inversion symbols.

In the space provided, indicate the type of six-four chord usage.

For each example, add three Non-Chord Tones (1 suspension and 2 others of your choice). Be mindful of placing NCTs in the same beat and creating errant harmonic implications. Circle and label each NCT appropriately.

Six-four chord: _____ Six-four chord: _____

WB 11.2 - Harmonizing a Melody with Root Position Triads

Harmonize each of the following passages with Root Position Triads using appropriate doubling, spacing and chord connection procedures. The soprano provides the harmonic rhythm of each passage – there should be no non-chord tones. Label with Roman Numerals in the space provided

The musical score consists of two systems. The first system is in D minor, 3/4 time. The soprano part has a melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (half). The piano part is empty. The second system is in G-flat major, 4/4 time. The soprano part has a melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The piano part is empty.

d: _____

Gb: _____

WB 11.3.1 - Harmonizing a Melody with Triads in Inversion

Harmonize each of the following passages using Triads in Inversion with appropriate doubling, spacing and chord connection procedures. The soprano provides the harmonic rhythm of each passage – there should be no non-chord tones. Strive to use inversions that provide a melodic bass that compliments the provided soprano. Label with Roman Numerals in the space provided.

f: _____

A: _____

WB 11.4 - Harmonizing a Melody with 7th Chords

Harmonize each of the following passages including the use of 7th Chords (including inversions) with appropriate doubling, spacing and chord connection procedures. The soprano provides the harmonic rhythm of each passage – there should be no non-chord tones. Strive to use inversions that provide a melodic bass that compliments the provided soprano. Be mindful of tendency tones and their resolution. Label with Roman Numerals in the space provided.

A^b: _____

e: _____

