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Workbook for Comprehensive Musicianship: A Practical Resource

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Workbook for Comprehensive Musicianship

A Practical Resource

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

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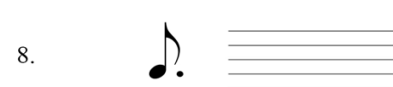
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WB 1.1 – Basics of Rhythm

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



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




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.




$$\mathbf{x} = \mathbf{0}$$



 \times

 $=$

 \times

 $=$


o **x** **=** **o**


 \times

 $=$


$$X_{\text{total}} = \text{---}$$

$$\gamma \cdot X = \gamma \cdot \quad \gamma \cdot X =$$

$$9. \quad x \underline{\hspace{1.5cm}} = \underline{\hspace{1.5cm}}$$

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

1.  _____

2. 

3. 

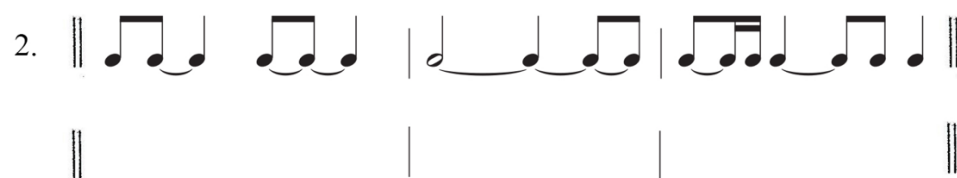
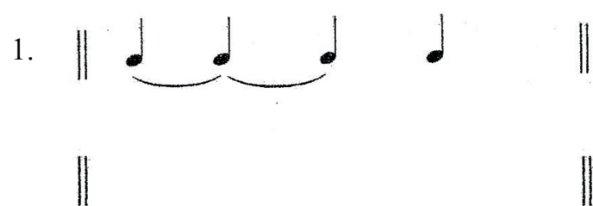
Notate the given rhythm so that it is half as long.

1.  _____

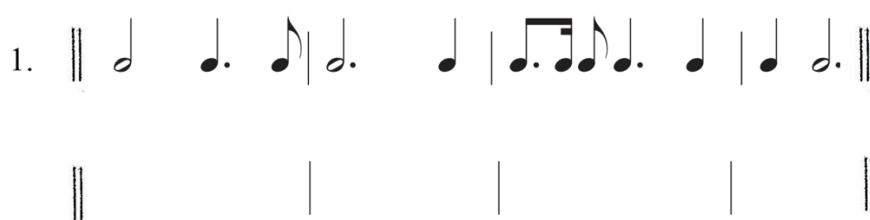
2. 

3. 

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



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

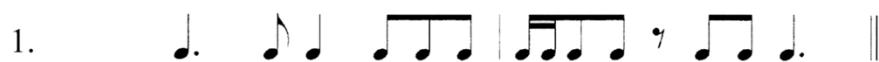


Add a dot to each note in the following examples.



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.



Re-notate 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. $\frac{9}{8}$  ||

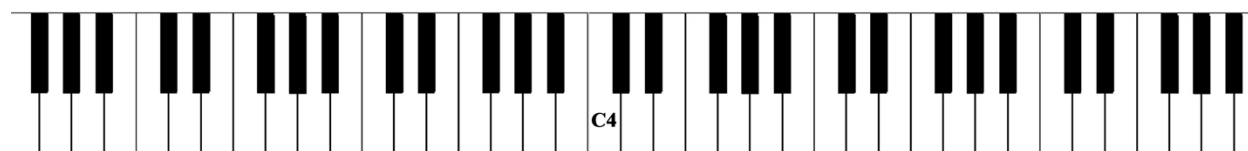
7. $\frac{6}{4}$  ||

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

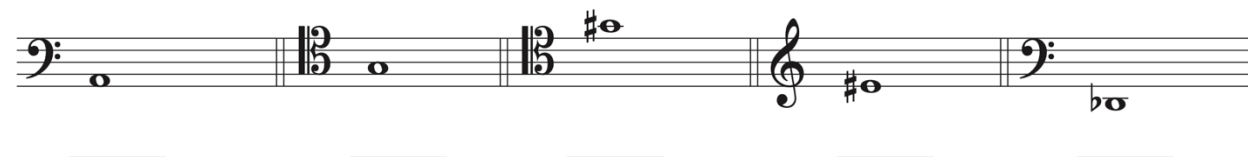


WB 2.1 – Pitch, Clefs, and Intervals

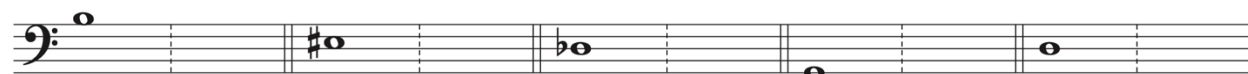
Draw a line from each pitch to the corresponding key on the keyboard.



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.

The exercises consist of two staves, each with five measures. The first staff is in treble clef with a key signature of one flat (Bb). The notes and intervals are: Measure 1: C4 (whole note); Measure 2: B3 (diatonic half step down); Measure 3: Bb3 (chromatic half step up); Measure 4: A3 (diatonic half step down); Measure 5: G3 (whole step up). The second staff is in bass clef with a key signature of one flat (Bb). The notes and intervals are: Measure 1: B2 (whole note); Measure 2: A2 (chromatic half step up); Measure 3: Ab2 (whole step down); Measure 4: G2 (whole step up); Measure 5: F2 (diatonic half step down).

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

The melody is written on two staves in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody consists of eighth and quarter notes, with slurs indicating phrases.

Dvorak, *Saint Ludmila*

The melody is written on a single staff in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of eighth and quarter notes, with slurs indicating phrases.

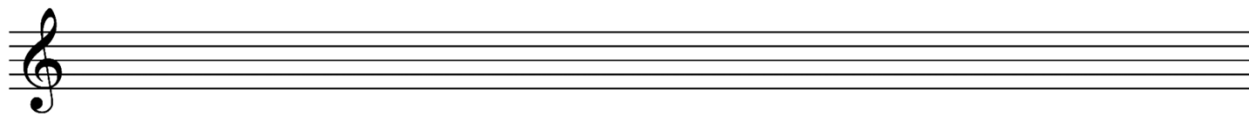
Germany

The melody is written on two staves in treble clef with a key signature of one sharp (F#) and a common time (C) signature. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody consists of eighth and quarter notes, with slurs indicating phrases.

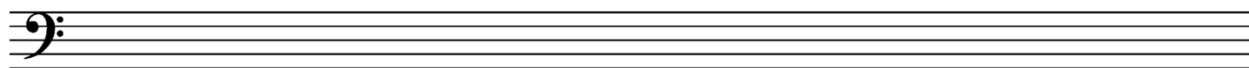
WB 3.1 – Intro to Scales and the Chromatic Scale

Write one octave chromatic scales both ascending and descending.

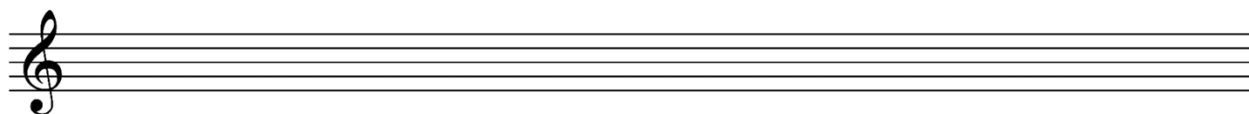
1. Start on F4



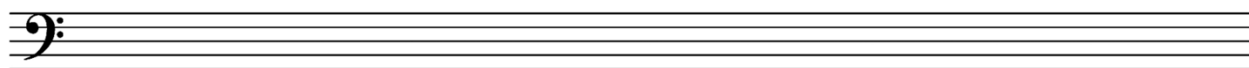
2. Start on Eb2



3. Start on B3



4. Start on Db3

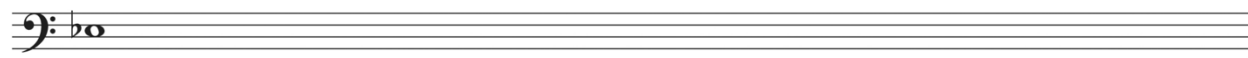
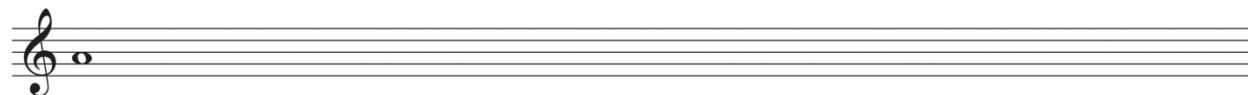
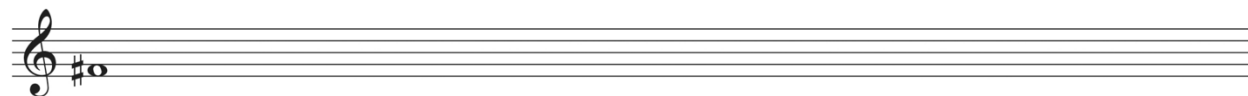


Add accidentals to the scales below to create Major scales. Label each whole and half step below each scale.



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.

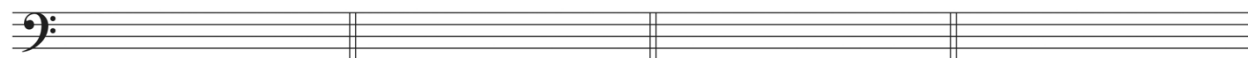


AM

EM

FM

CbM



GbM

GM

EbM

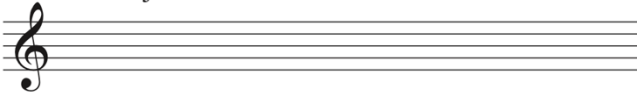
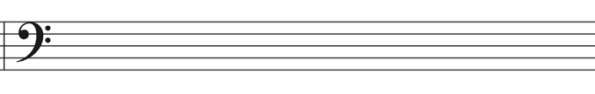
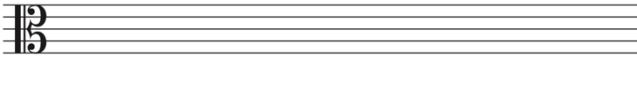
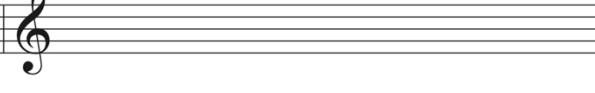


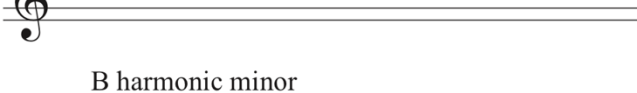



C#M

Fill in the blanks.

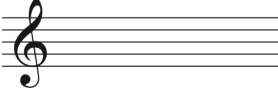
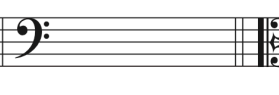
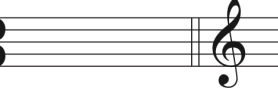

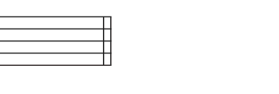
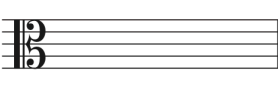
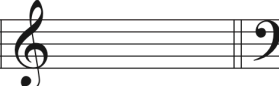
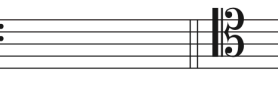

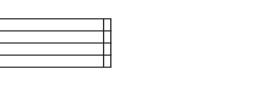
<i>Major Key</i>	<i>Key Signature</i>	<i>Scale Degree</i>	<i>Is this Note</i>
	1 sharp	5	
C#		6	
	1 flat		Bb
A		7	
Gb			Db
	5 sharps		E
Db		3	
	4 flats		F

WB 3.3.1 – Minor Scale








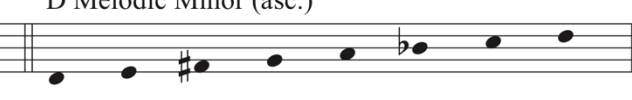


Write the scales (in ascending form only, unless otherwise indicated) as indicated below, placing sharps or flats before the appropriate pitches rather than using a key signature. Observe the clefs!

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."

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

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

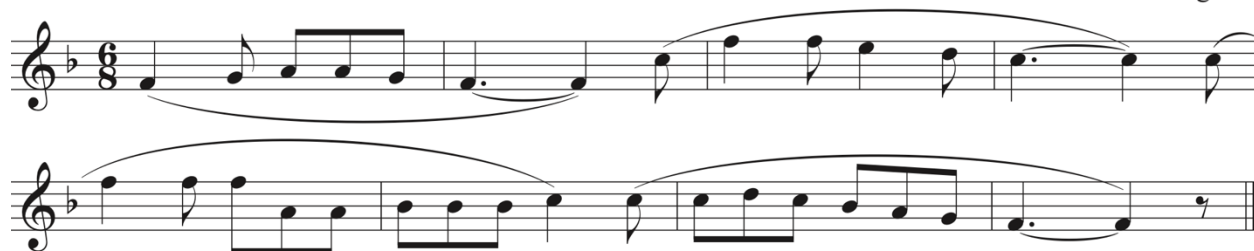
Identify the minor scale form used (assume the final pitch to be the tonic), and then notate the complete scale.

The image displays five musical staves, each containing the first half of a minor scale. The scales are written in treble clef and end with a double bar line. The final note of each scale is the tonic.

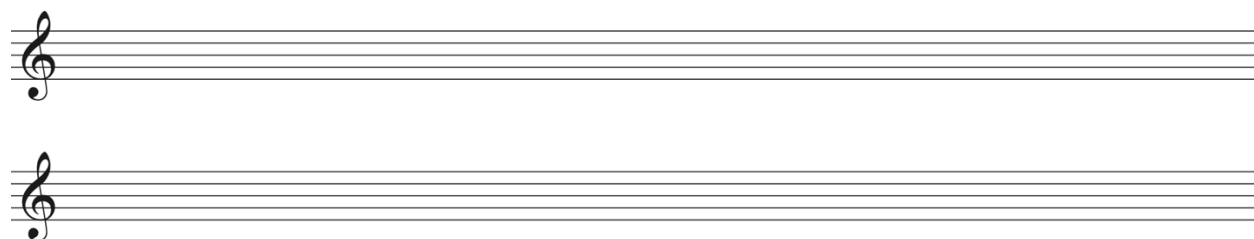
- Staff 1: Key signature of two sharps (F# and C#). The scale starts on D4 and ends on D5. The notes are D4, E4, F#4, G4, A4, B4, C#5, D5.
- Staff 2: Key signature of two flats (Bb and Eb). The scale starts on Bb3 and ends on Bb4. The notes are Bb3, Cb4, Db4, Eb4, Fb4, Gb4, Ab4, Bb4.
- Staff 3: Key signature of three flats (Bb, Eb, and Ab). The scale starts on Ab3 and ends on Ab4. The notes are Ab3, Bb3, Cb4, Db4, Eb4, Fb4, Gb4, Ab4.
- Staff 4: Key signature of one sharp (F#). The scale starts on G4 and ends on G5. The notes are G4, A4, B4, C#5, D5, E5, F#5, G5.
- Staff 5: Key signature of three sharps (F#, C#, and G#). The scale starts on F#4 and ends on F#5. The notes are F#4, G#4, A4, B4, C#5, D5, E5, F#5.

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

England



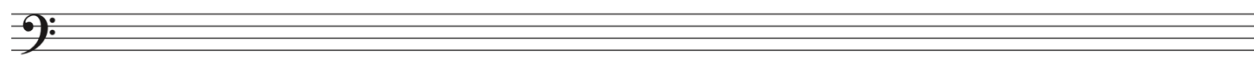
Transpose to G:



Dvorak, *Saint Ludmila*



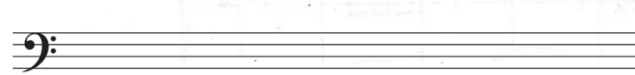
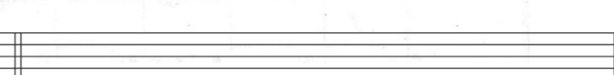
Transpose to D:

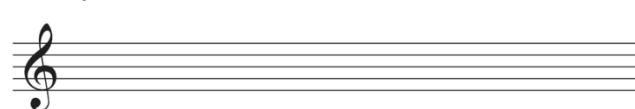


WB 3.4 - Modes

Draw the following modal scales.



E Aeolian	D Mixolydian
	

F# Phrygian	A Ionian
	

C Lydian	Bb Dorian
	

G Locrean	Ab Lydian
	

Add accidentals to change the given scale to the desired scale.

D Dorian	G Lydian
	

D Phrygian	F Mixolydian
	

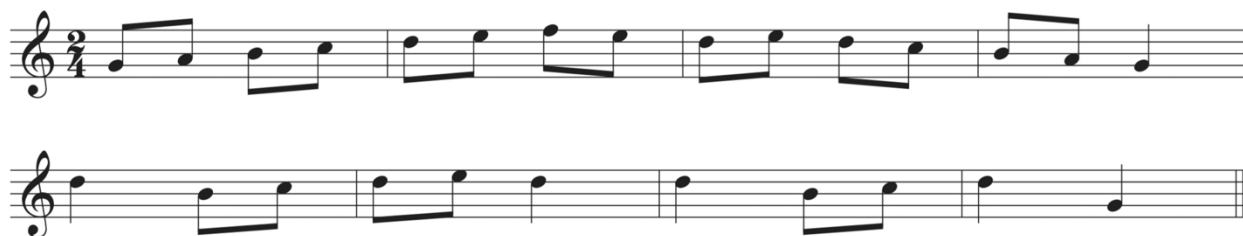
Eb Lydian	C# Dorian
	

Bb Mixolydian	F# Phrygian
	

List the scale used for each example.



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 \flat 3 m6 above D5

M3 above E \flat 4 m3 below G3 M3 below B \flat 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 musical staves, each containing a chord. The chords are: 1. C major (C4, E4, G4), 2. D major (D4, F#4, A4), 3. E minor (E4, G4, Bb4), 4. F major (F4, A4, C5), 5. G minor (G4, Bb4, D5). Below each staff is a blank line for the root name and a blank bass-clef staff for restacking notes.

Five musical staves, each containing a chord. The chords are: 1. Bb major (Bb4, D5, F5), 2. C minor (C4, Eb4, G4), 3. D minor (D4, F4, Ab4), 4. E major (E4, G#4, B4), 5. F# major (F#4, A#4, C#5). Below each staff is a blank line for the root name and a blank bass-clef staff for restacking notes.

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

Five musical staves, each containing a triad. The triads are: 1. C major (C4, E4, G4), 2. D minor (D4, F4, Ab4), 3. E major (E4, G#4, B4), 4. F# major (F#4, A#4, C#5), 5. G minor (G4, Bb4, D5). Below each staff is a blank line for the root and quality.

Five musical staves, each containing a triad. The triads are: 1. A minor (A4, C5, Eb5), 2. Bb major (Bb4, D5, F5), 3. C minor (C4, Eb4, G4), 4. D major (D4, F#4, A4), 5. E minor (E4, G4, Bb4). Below each staff is a blank line for the root and quality.

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

Row 1: m, o, m, M, M

Row 2: M, +, m, M, m

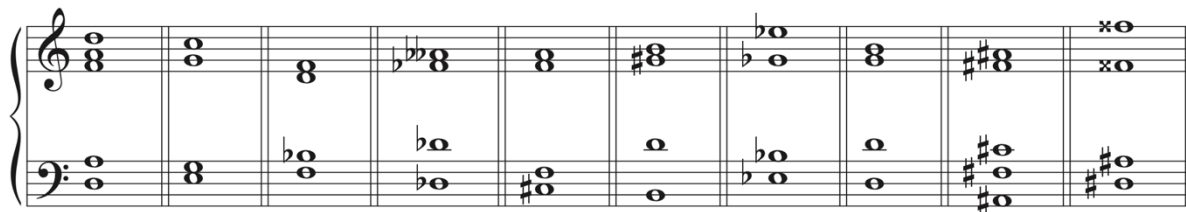
Construct the indicated triads above the given pitches. (Take careful note of the clefs.)

Row 1: M, +, o, m, m

Row 2: 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.)

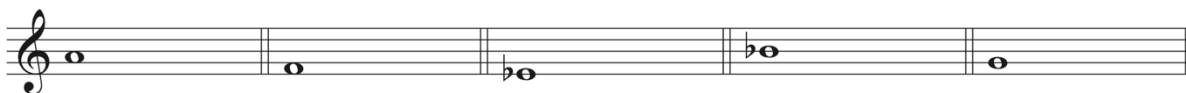
Indicate the inversion (R = root position, 1 = first inversion, 2 = second inversion), and quality (M, m, o, +) of the triads.



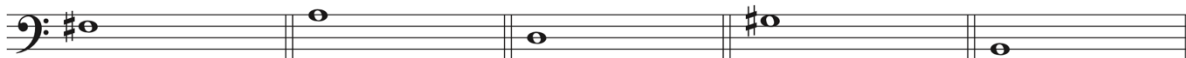
Inversion: _____

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 ø7.

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

Quality: _____






Inversion: _____






Construct the seventh chord above the given root.

mm7 Mm7 MM7 ø7 ø7

MM7 Mm7 mm7 ø7 Mm7

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

				
Quality: MM	ø	Mm	mm	Mm
Inversion: 1	1	2	3	3

				
Quality: o	mm	Mm	ø	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: _____

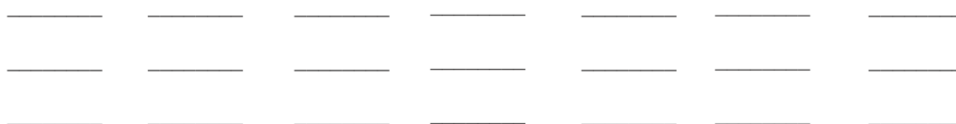
— *Sonate No. 9 in E Major* (edited) - Beethoven

— *Symphony in G Major* - Joseph Bologne (1745-1799)

The first system of the musical score is written for piano in G major (one sharp) and 6/8 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass staff begins with a half note G3, followed by a quarter note F#3, and then a series of eighth notes: E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The system concludes with a half note G3. There are two 'x' marks above the treble staff, one above the eighth note B4 and another above the eighth note A4.

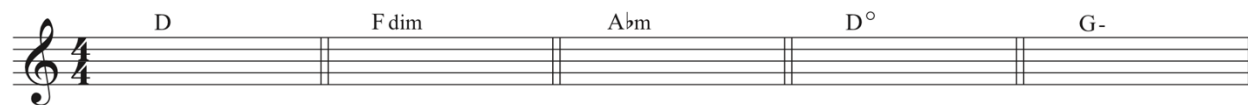


The second system of the musical score continues the piece. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass staff begins with a half note G3, followed by a quarter note F#3, and then a series of eighth notes: E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The system concludes with a half note G3.



WB 5.3 – Lead-sheet Symbols

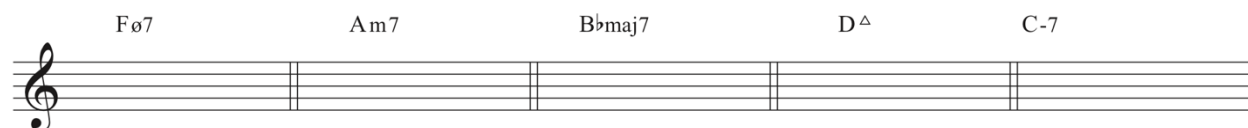
Spell the triads indicated by the lead-sheet symbols.



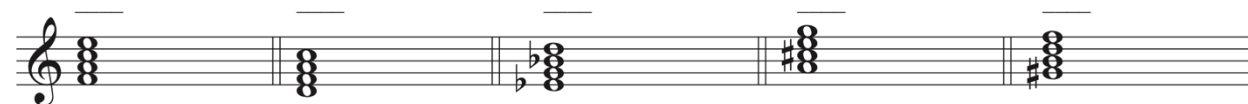
Show the lead-sheet symbol for each triad.



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



Provide lead-sheet symbols for the following chords.



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).

Figure 1: Bass note G, figure #

Figure 2: Bass note F, figure 6

Figure 3: Bass note E, figure 6 4

Figure 4: Bass note D, figure 6

Figure 5: Bass note C, figure 6 4

Figure 1: Bass note B-flat, figure 6 4

Figure 2: Bass note A, figure #5

Figure 3: Bass note G, figure b5

Figure 4: Bass note F, figure 6

Figure 5: Bass note E, figure 6

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.

Figure 1: Bass note G, figure _____

Figure 2: Bass note F, figure _____

Figure 3: Bass note E, figure _____

Figure 4: Bass note D, figure _____

Figure 5: Bass note C, figure _____

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.

Figure 1: Bass note G, figure 6

Figure 2: Bass note F, figure 6

Figure 3: Bass note E, figure 6 4

Figure 4: Bass note D, figure #

Figure 5: Bass note C, figure 6 4

Figure 6: Bass note B, figure 6

Figure 7: Bass note A, figure 6

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 chorale "Nur mein Jesus ist mein Leben" by J. S. Bach. The key signature is one flat (B-flat major or D minor). The bass line consists of quarter notes and half notes, with some measures containing accidentals (sharps and naturals). The notes are as follows:

Measure	Notes (from left to right)
1	G2, B-flat1, D2, F2
2	G2, B-flat1, D2, F2
3	G2, B-flat1, D2, F2
4	G2, B-flat1, D2, F2

g: _____

WB 5.4.2 – Labeling Chords

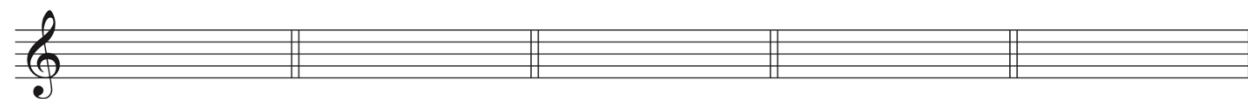
In the blanks above each chord, give the lead-sheet symbol. Beneath the chords, supply the figured bass symbol that, together with the bass note, would reflect the chord.

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

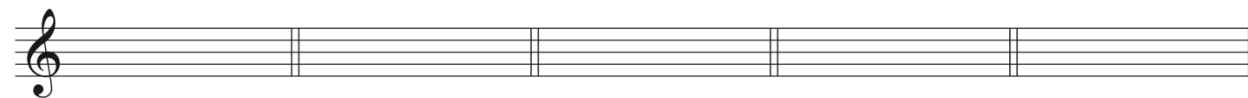
— *"O du Liebe meiner Liebe"* - J. S. Bach

WB 5.5.1 – Roman Numerals and Diatonic Harmony

Write the indicated triads using accidentals rather than key signatures.

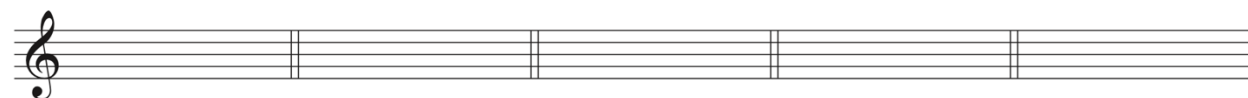


G: ii a: V E \flat : IV e: vii^o d: VI

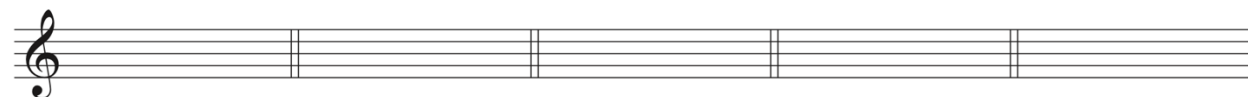


c \sharp : iv D: vi A \flat : ii b: ii^o F: iii

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: ____

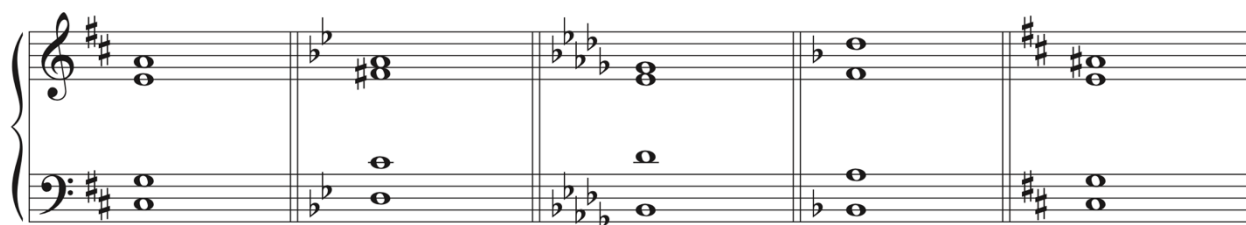
WB 5.5.2 – Roman Numerals and Diatonic Harmony

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



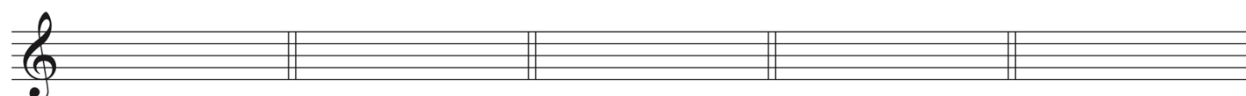
G: ____ A \flat : ____ B \flat : ____ d: ____ B: ____

Identify by Roman numeral and superscript the following seventh chords.



D: ____ g: ____ D \flat : ____ F: ____ b: ____

Add the key signature and notate the seventh chords.



E: V $\frac{6}{5}$ d: VI $\frac{7}{5}$ E \flat : IV $\frac{4}{2}$ b \flat : iv $\frac{6}{5}$ C: vi $\frac{4}{3}$

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

WB 7.1 – Melodic Material

For the following melodies:

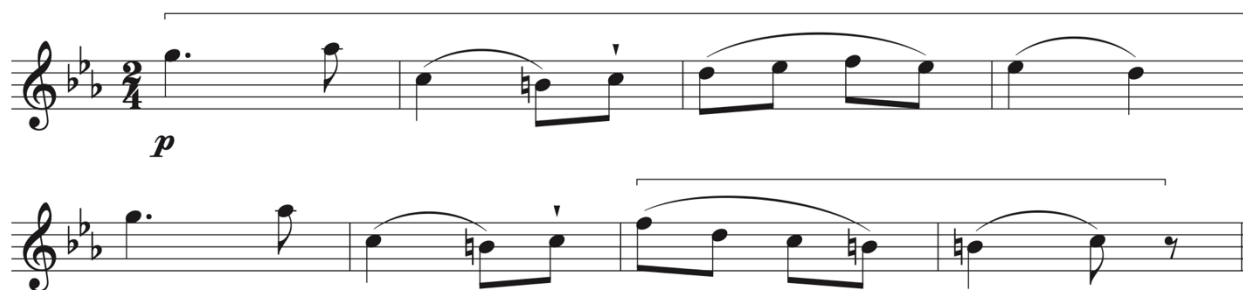
Using the terms ascending, descending, arch, inverted arch, or stationary, identify the general contour of each bracketed segment.

Describe the interval structure as prevalingly conjunct, prevalingly disjunct, or evenly balanced.

Write the scale on which it is based and name the tonic.

1.

"Rondeau" from String Quartet 4, Op. 1 - Joseph Bologne (1745-1799)



Interval Structure: _____

Scalar Basis: _____

Tonic: _____

2.

Miaou!! Miaou!!! - Eugène Dédé (1867-1919)



Interval Structure: _____

Scalar Basis: _____

Tonic: _____

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



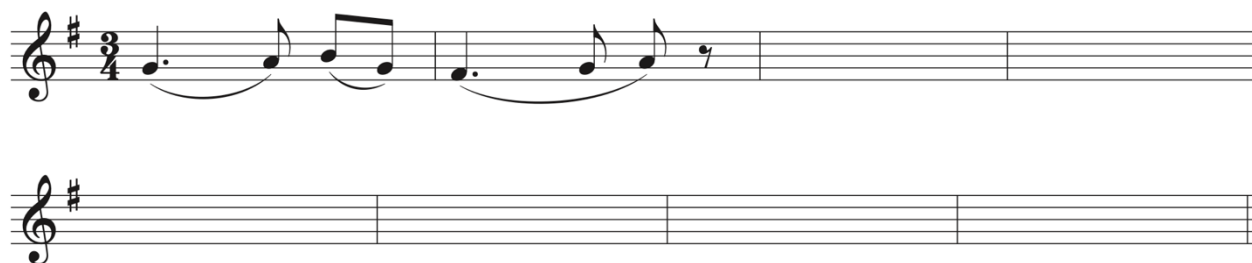
2.

Divertimento in F Major, K. 138 - Mozart

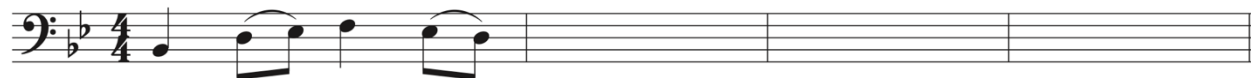


Compose sequential repetitions to the melodic patterns according to the directions for each.

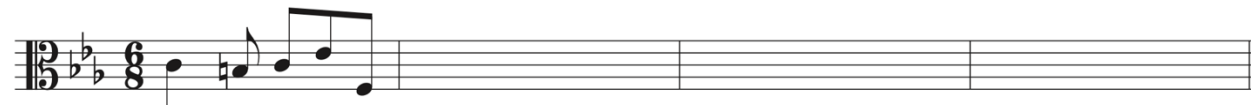
A tonal sequence with two repetitions, each a step higher, with new melodic material in the last two measures ending with an authentic cadence.



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

First system of the musical score for the French Suite in D minor by J.S. Bach. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system consists of two staves. The treble staff begins with a half note chord of B-flat and E-flat, followed by a quarter note G. The bass staff begins with a half note chord of B-flat and E-flat, followed by a quarter note G. The second system continues the melody in the treble staff with a half note chord of B-flat and E-flat, followed by a quarter note G. The bass staff continues the melody with a half note chord of B-flat and E-flat, followed by a quarter note G.

Sonata, K. 545 "Rondo" - Mozart

First system of the musical score for the Sonata, K. 545 "Rondo" by Mozart. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first system consists of two staves. The treble staff begins with a half note chord of B-flat and E-flat, followed by a quarter note G. The bass staff begins with a half note chord of B-flat and E-flat, followed by a quarter note G. The second system continues the melody in the treble staff with a half note chord of B-flat and E-flat, followed by a quarter note G. The bass staff continues the melody with a half note chord of B-flat and E-flat, followed by a quarter note G.

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 labeled 'I'. Measure 8 has a cadence labeled 'V7'. The second staff contains measures 9 through 12. Measure 10 has a cadence labeled 'V7'. Measure 12 has a cadence labeled 'I'. The third staff contains measures 13 through 16. Measure 14 has a cadence labeled 'V7'. Measure 16 has a cadence labeled 'I'.

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

The image displays a musical score for the song "Der Lindenbaum" from Franz Schubert's *Winterreise*. The score is written for voice and piano in 3/4 time, with a key signature of two sharps (D major). The first system covers measures 9 through 12, and the second system covers measures 13 through 16. The vocal line (treble clef) features a melody with a triplet in measure 12 and a fermata in measure 16. The piano accompaniment (grand staff) includes a piano (*p*) dynamic marking in measure 9 and features arpeggiated chords and moving lines in both hands. Measure numbers 9, 12, and 16 are indicated above the vocal staff. Horizontal lines are present below the piano staff in measures 13 and 16.

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, consisting of five measures. Each measure has a treble and bass staff. The bass staff contains a single note (the figured bass) and a figured bass symbol below it. The treble staff is empty for the student to voice the chord. The key signature has one flat (B-flat). The measures are as follows:

Measure	Figured Bass	Bass Note
1	6	B-flat
2	$\frac{6}{4}$	D
3	b	B-flat
4	6	B-flat
5	$\frac{6}{4}$	D

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: iv⁶ V F: I V⁶ B: IV I⁶ g: i⁶ iv e: ii^{o6} 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: 6 6 Bb: 6 6 Db: 6 A: 6 6 F: 6 6

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 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.

Two musical exercises for part-writing 7th chords, each consisting of five measures. The first exercise is in F major, and the second is in E major. Each measure shows a bass line and a treble line with a specific chord indicated below and a transformation instruction above.

Exercise 1 (F major):

- Measure 1: In => C. Bass: F, A, C; Treble: (empty). Chord: F:V⁷ I.
- Measure 2: In => C. Bass: G, B, D; Treble: (empty). Chord: G:V⁷ I.
- Measure 3: In => C. Bass: B, D, F; Treble: (empty). Chord: b:V⁷ i.
- Measure 4: In => C. Bass: A, C, E; Treble: (empty). Chord: A♭:V⁷ I.
- Measure 5: In => C. Bass: F, A, C; Treble: F, A, C. Chord: F♯:V⁷ I.

Exercise 2 (E major):

- Measure 1: C => In. Bass: E, G, B; Treble: (empty). Chord: e:V⁷ i.
- Measure 2: C => In. Bass: G, B, D; Treble: (empty). Chord: g:V⁷ i.
- Measure 3: C => C. Bass: E, G, B; Treble: (empty). Chord: E♭:V⁷ I.
- Measure 4: C => C. Bass: A, C, E; Treble: (empty). Chord: A:V⁷ I.
- Measure 5: C => C. Bass: D, F, A; Treble: (empty). Chord: 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 4 6 6 4 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.

The musical score is in 4/4 time and B-flat major. The bass line consists of 12 measures with the following figured bass notation below each measure:

Measure	Figured Bass
1	$\frac{4}{3}$ 6
2	$\frac{6}{5}$ $\frac{6}{5}$
3	$\frac{6}{5}$ $\frac{4}{2}$
4	6 6 $\frac{6}{4}$ $\frac{5}{3}$

Below the figured bass, there are four sets of lines for labeling the key and Roman numerals with inversion symbols:

____ : ____

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: _____

6 6/4 6 6

6 6 6/4 #6/4 6 6 #

_____: _____

_____: _____

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

6 6 6/4 #6/4 6 6 #

_____: _____

_____: _____

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 image shows two musical passages for harmonization. Passage 1 is in D major (one sharp) and 3/4 time. The melody consists of the notes D, E, F#, G, A, B, C#, and D in the soprano voice. Passage 2 is in Gb major (five flats) and 4/4 time. The melody consists of the notes Gb, Ab, Bb, Cb, Db, Eb, Fb, and Gb in the soprano voice. Below each passage are empty staves for the piano accompaniment and a space for Roman numeral labeling.

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 11.3.2 - Harmonizing a Melody with Triads in Inversion

Harmonize the following passages using Triads in Inversion with appropriate doubling, spacing and chord connection procedures. The soprano provides the harmonic rhythm of the 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.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, starting on a G4 note and ending on a G4 note. The bass staff is empty. The score is divided into five measures by vertical bar lines. The first measure contains a G4 quarter note, an A4 quarter note, and a B4 quarter note. The second measure contains a C5 quarter note, a B4 quarter note, and an A4 quarter note. The third measure contains a G4 half note and a B4 quarter note. The fourth measure contains a C5 quarter note, a B4 quarter note, and an A4 quarter note. The fifth measure contains a G4 half note and a B4 quarter note.

gg: _____

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.

The musical notation shows two passages for harmonization. The first passage is in 3/4 time, key of A-flat major (three flats), and contains five measures of a melody. The second passage is in 4/4 time, key of E major (one sharp), and contains three measures of a melody. The piano accompaniment staves are empty for harmonization.

A \flat : _____

e: _____

WB 11.5 - Harmonizing a Melody with Non-Chord Tones

Harmonize the following passages using Triads and 7th Chords (including inversions) with appropriate doubling, spacing and chord connection procedures. The soprano provides the harmonic rhythm of the passage. Strive to use inversions that provide a melodic bass that compliments the provided soprano. Label with Roman Numerals in the space provided. Add 2 NCTs to each to measures 1, 2, and 4 of the passage. These can occur in any voice except the soprano. You should have at least 2 suspensions. Label your NCTs appropriately.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in the treble staff, starting on a G4 note and ending on a G4 note. The bass staff is empty. The score is divided into five measures by vertical bar lines.

D: _____