

## Workbook ASSIGNMENT 10.1

### A. Writing triads on $\hat{1}$ , $\hat{4}$ , and $\hat{3}$ in major keys

Write the following major scales using accidentals rather than key signatures, then write the specified triads in that key.

(1)

A musical staff in bass clef. The notes are: F, G, A, B-flat, C, D, E. The labels below the staff indicate the function of each note: dominant, tonic, and subdominant.

(2)

A musical staff in treble clef. The notes are: B, C-sharp, D, E, F-sharp, G, A. The labels below the staff indicate the function of each note: subdominant, dominant, and tonic.

(3)

A musical staff in bass clef. The notes are: A-flat, B-flat, C, D, E-flat, F, G. The labels below the staff indicate the function of each note: tonic, subdominant, and dominant.

(4)

A musical staff in treble clef. The notes are: G, A, B, C-sharp, D, E, F-sharp. The labels below the staff indicate the function of each note: tonic, dominant, and subdominant.

(5)

A musical staff in bass clef. The notes are: F-sharp, G-sharp, A, B, C-sharp, D-sharp, E-sharp. The labels below the staff indicate the function of each note: dominant, subdominant, and tonic.

(6)

A musical staff in treble clef. The notes are: B-flat, C, D, E-flat, F, G, A. The labels below the staff indicate the function of each note: tonic, dominant, and subdominant.

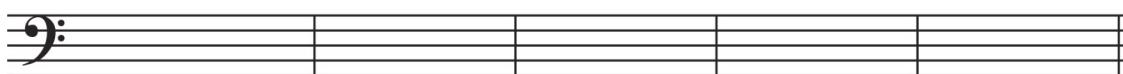
### B. Writing triads on $\hat{1}$ , $\hat{4}$ , and $\hat{3}$ in minor keys

For each minor key given, write the key signature and the requested triads in that key, then label them with the letter name and quality (for example, Am, D7).

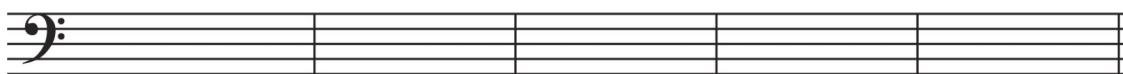
	i	iv	v	V	V <sup>7</sup>
(1) Cm	tonic	subdominant	minor dominant	major dominant	dominant seventh



(2) Dm



(3) F#m



(4) Bm



(5) Fm



(6) Bbm



Name \_\_\_\_\_

## Workbook ASSIGNMENT 10.2

### A. Cadence types

Identify the key of each excerpt. Then label the cadence at the end as a half cadence (HC), authentic cadence (AC), or deceptive cadence (DC). Refer to the chord symbols to identify the chords at the cadence.

- (1) Robert Lowry, "How Can I Keep from Singing?," mm. 5–8

Key: F      Cadence: HC

- (2) Ashman and Menken, "Beauty and the Beast," mm. 50–52

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

- (3) Rodgers and Hammerstein, "Edelweiss," from *The Sound of Music*, mm. 5–12

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

- (4) Charnin and Strouse, "Tomorrow," mm. 26–30

Musical notation for the melody "Tomorrow" with harmonic analysis:

- Measure 26: F (To - )
- Measure 26: Fmaj7 (mor - row, to - )
- Measure 27: F7 (I love ya)
- Measure 27: B♭ (to - )
- Measure 27: B♭m6 (you're)
- Measure 28: F (on - ly)
- Measure 29: C7 (a day)
- Measure 30: F (a way!)

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

- (5) If the chord symbol for measure 30 of "Tomorrow" were Dm, the cadence would be a(n)

### B. Identifying major and minor triads in musical contexts

- Identify each chord by writing the letter names of the notes in that triad (stacked in thirds).
- Then write M (for major) or m (minor) to indicate the chord quality. Remember to apply accidentals from the key signature.
- Next, write a Roman numeral for each chord in the key specified. (Ignore circled notes.) Two chords are in first inversion; for these add the figure <sup>6</sup> to the Roman numeral.
- Finally, label the cadence type.

"Nun danket," mm. 1–4

Musical notation for "Nun danket" (mm. 1–4) in 2/4 time. The notation shows two staves: treble and bass. Measures 1–4 are shown, with measure 4 ending on a half note.

Letter names:      B<sub>b</sub>    B<sub>b</sub>    B<sub>b</sub>    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_  
G    G    G    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_  
E<sub>b</sub>    E<sub>b</sub>    E<sub>b</sub>    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_

Triad quality:      M    M    M    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_

Roman numeral: E<sub>b</sub>:    I    I    I<sup>6</sup>    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_

Cadence: \_\_\_\_\_

## C. Matching

Match the pitches in the first column with the harmonies in the second.

- \_\_\_\_\_ (1) E-G♯-B
- \_\_\_\_\_ (2) B-D-F♯
- \_\_\_\_\_ (3) A-C-E
- \_\_\_\_\_ (4) G-B♭-D
- \_\_\_\_\_ (5) F-A♭-C
- \_\_\_\_\_ (6) C♯-E-G♯
- \_\_\_\_\_ (7) B♭-D♭-F
- \_\_\_\_\_ (8) F-A-C
- \_\_\_\_\_ (9) F♯-A-C♯
- \_\_\_\_\_ (10) C-E♭-G

- (a) tonic in B♭ minor
- (b) subdominant in C minor
- (c) tonic in F♯ minor
- (d) subdominant in E minor
- (e) dominant in A harmonic minor
- (f) dominant in B♭ harmonic minor
- (g) subdominant in G minor
- (h) dominant in E natural minor
- (i) tonic in C♯ minor
- (j) subdominant in D minor

Name \_\_\_\_\_

## Workbook ASSIGNMENT 10.3

### A. Analysis

The first eight measures of “Wild Rider” use chord progressions and types of chord connections discussed in Chapter 10 (chapter10.xhtml) in the left-hand part, with a melody in the right-hand part that arpeggiates the chords. Start by examining the melody and identifying the key and mode. Then identify the chords by writing Roman numerals in the blanks (no need to indicate inversions) and label the cadences in the blanks.

Schumann, “Wild Rider,” mm. 1–8

Musical score for measures 1–4 of Schumann’s “Wild Rider.” The score consists of two staves. The top staff is treble clef, 6/8 time, dynamic *mf*. The bottom staff is bass clef, 6/8 time. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2 and 3 show eighth-note pairs followed by quarter notes. Measure 4 ends with a half note. The bass staff provides harmonic support with various chords.

Key: \_\_\_\_\_ **i**    **i**    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_  
Cadence type: \_\_\_\_\_

Musical score for measures 5–8 of Schumann’s “Wild Rider.” The score consists of two staves. The top staff is treble clef, 6/8 time. The bottom staff is bass clef, 6/8 time. Measures 5 and 6 show eighth-note pairs followed by quarter notes. Measures 7 and 8 end with half notes. The bass staff provides harmonic support with various chords.

\_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_  
Cadence type: \_\_\_\_\_

Look at the remainder of the piece in your anthology (p. 371 (anthology-q.xhtml#page\_371)). Then answer the following questions.

- (1) Measures 9–16 are in a new key. What is that key?
- (2) How does the texture of measures 9–16 differ from the opening?
- (3) How does the final portion of the work (m. 17 to the end) relate to earlier

sections?

Now listen to Schumann's "Wild Rider" while looking at the complete score in the anthology. What do you notice about the last part of the piece? (Hint: It should seem familiar!)

## B. Analysis

The progression in this familiar passage is based on chords studied in this chapter. Skips between chord tones and embellishments add interest to the melody. Listen to this excerpt, then look at the bass-clef part to identify the chord for each measure. Write the chords (for example, A<sub>b</sub>) and Roman numerals in the blanks below the staff, and circle and label any passing or neighbor tones in the treble-clef melody.

Sousa, "The Stars and Stripes Forever," mm. 37–52

Chord: A<sub>b</sub> — — — — — —

Roman numeral: I — — — — — —

## C. Analysis

Identify each chord by writing the letter names of the notes of the triad or seventh chord stacked in thirds. Write the chord symbols for the chords you have notated and label the cadence type. Finally, label the circled pitches in the melody as passing (P) or neighbor (N) tones.

Mozart, Piano Sonata in C Major, K. 545, first movement, mm. 1–4

Letter names: C-E-G      G-B-D-F      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

Chord symbols: C      G7      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

Cadence type: \_\_\_\_\_

Name \_\_\_\_\_

## Workbook ASSIGNMENT 10.4

### A. Harmonizing melodies

For each folk tune, play or sing the melody to determine the key and whether it is major or minor. Next, write in the scale-degree numbers, and select the chords. Write the appropriate chord symbols in the blanks above the staff to represent the tonic, subdominant, and dominant seventh harmonies and the Roman numerals below. Write one or two chords per measure. Circle and identify the embellishing tones as P (passing) or N (neighbor). Label the cadences (HC, IAC, or PAC). After you finish, sing the melody while playing the chords on a keyboard.

(1) "Wade in the Water," mm. 1–8

(This natural minor tune is altered at the cadence with a leading tone. Choose an appropriate harmony there.)

Dm

Wade in the wa - ter, Wade in the wa - ter, chil - dren,

Key: d i

5

Wade in the wa - ter, God's goin' to trou - ble, the wa - ter.

(2) "Yankee Doodle," mm. 1–8

Yan - kee Doo - dle went to town a - ri - ding on a po - ny,

K.D.U.

5

Stuck a fea - ther in his cap and called it ma - ca - ro - ni!

Cadence: \_\_\_\_\_

(3) "Hanukkah Song," mm. 1-8

Choose different harmonies for ♫ on the rhyming words “menorah” and “horah,” with an authentic cadence on “horah.”

— — — — —

O Hanukkah, O Hanukkah, come light the me-no - rah! Let's have a par - ty, we'll all dance the ho - rah.

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

5

Gath - er round the ta - ble, we'll give you a treat, Se - vi - vo - nim to play with, le - vi - vot to eat.

## B. Writing chord progressions

Write the chord progressions on the staff. Include the key signature, and write each chord in whole notes. Connect the chords smoothly, using inversions as needed for stepwise chord connections. Commas and periods in the chord progressions indicate the end of a phrase; label the cadence at the end of each phrase (AC or HC).

(1) Ab : Ab-Ab-Eb-Eb, Ab-Ab-Eb 7-Ab.

(2) F: F-C7-F-C7-C7, F-B<sub>b</sub>-F-C7-F.

A blank musical staff consisting of five horizontal lines. A bass clef symbol is positioned at the left end of the staff.

(3) Transpose the progression from (2) to E Major.

